THE UNIVERSITY OF HULL

A Search for 'Creative' 'Partnerships':
Constructing Pedagogies for Artists and Educators Working Together

being a Thesis submitted for the partial fulfillment of the Degree of Ph.D.

at the University of Hull

by

Richard Nicholas York Owen
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Abstract

This thesis examines what constitutes a 'creative' 'partnership' and whether theoretical frameworks and models can be articulated which produce 'creative partnerships'. The thesis derives from an ethnographic study of Fichte Nursery School and artists and educators working within Creative Partnerships programmes in Hull, based upon qualitative research and narrative enquiry.

The thesis presents an historical perspective of creativity and cultural education in English schools and suggests that, as a result of performativity discourses within education, contemporary discourses of creativity are determined by social relationships based in *Gesellschaft* as opposed to *Gemeinschaft*, and are heavily prescribed by political agendas which strive for economic growth and thus become supersaturated with meaning and desire.

A Deleuzian philosophy of creativity is proposed as a suitable philosophical basis for this research, as the concept of heterogenesis allows for the possibility of the development of an alternative discourse of creativity in which social relationships are more closely aligned to conditions of *gemeinschaft*.

The thesis identifies discourses upon which pedagogies for artists and educators might be established and argues that pedagogies are ambiguous and contingent architextures which define learning spaces. The Nursery School is seen as an example of a complex, heterogenetic Deleuzian city and it is presented as the site for the empirical research. The thesis examines the manifestation of creativity in the school, the manifestation of creativity by artists in schools and the role of 'outsiders' in participating in creative relationships.

Six structural features are presented which form the architexture of the pedagogies of artists and educators, conceived as six interconnected Zones: a Zone of Scrap, of Disguise, of Infectivity, of Intimacy, of Surprise and a Zone of Grace. A new methodological tool is proposed, to observe classroom practice: that of the Classroom Gaze. Implications for policy, practice and practitioners are discussed.

GLOSSARY

AOF	All Our Futures
CapeUK	Creative Partnerships in Education
CHDC	Complex, heterogenetic Deleuzian City
CP	Creative Partnerships
CPH	Creative Partnerships Hull
DBAE	Discipline Based Arts Education
DCMS	Department for Culture, Media and Sport
DfES	Department for Education and Skills
EAZ	Education Action Zone
EWO	Eyes Wide Open
FNS	Fichte Nursery School
FPWG	Fichte Parents Writers Group
NACCCE	National Advisory Committee on Creative and Cultural Education
OfSTED	Office for Standards in Education
TYS	Tell Your Stories

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Chapter 1: Introduction

1.1 The journey of this study: some epiphanic moments

That Whitsun, I was late getting away;

    Not till about

One-twenty on the sunlit Saturday

Did my three-quarters-empty train pull out,

All windows down, all cushions hot, all sense

Of being in a hurry gone. We ran

Behind the backs of houses, crossed a street

Of blinding windscreens, smelt the fish-dock; thence

The river's level drifting breadth began,

Where sky and Lincolnshire and water meet.

<div align="right">(Larkin, 1964: 18)</div>

Louis smiles hesitantly into my camera, his four year old pasty white face shining as a result of my inept face painting efforts. His thin pink smile matches the tentative pink cheeks I have given him as a result of some ineffective daubing with some small sponges; his wide blue eyes, matching his checkered blue shirt and his blue zipper waistcoat, remain untouched by pencil liners, kohl or chalk. The effect is unfinished, incomplete, partial. *'I never could draw'* I sigh to myself as he blithely scampers off to play with his friends in his nursery class ahead of the seasonal festivities that are being prepared for him and the rest of the school.

The end of the Autumn term at the Fichte Nursery School[1] (FNS) in North Hull is approaching and I have been participating in the annual Christmas preparations which

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will culminate in their production of the Christmas Nativity Play. In a desire to extract myself from the possibilities of further embarrassment at the end of a face painting sponge, I take a seat in Nursery Two: one of the larger nursery classes in the school. The room has been rearranged from its usual layout of scattered activity tables to a front on, theatre style arrangement, with all the chairs facing forward and the tables removed. From a learning environment which is informal, encourages dialogue between staff and children, allows for multiple horizontal gazes across the classroom to friends and teaching staff and which stimulates multiple perspectives of the classroom walls and displays, the space has now been reconfigured so that the seats in the room all point to a stage area, so encouraging their future occupiers to look one way: predominantly at the children and the other participants in the event. The seating structure which facilitated one type of pedagogical relationship characterised by its collaborative, discursive and conversational properties, has been shifted to another which is suggestive of more directive, informational and monologic relationships.

As the actors and audiences of the afternoon's events gather together from both within and from outside the school, I reflect on my past twenty years as drama worker in the field of community arts practice. Frequently stereotypically and derogatorily portrayed as a practice consisting solely of face painting, I reflect that I have often tried resisting this technique in my own practice and yet there I was, in the Nursery School having just attempted disguising four year old Louis as a Christmas Elf in the most half hearted of fashions. Yet my pathetic attempts bring him moments of glee; his wide eyed excitement reminds me of similar, forgotten moments of playing with my own daughter when she was four and I am surprised at how such a seemingly tired and clichéd technique can summon up moments of close contact and of intimacy with children. It seems momentarily that one's practice is sometimes drawn back to some inevitable basics before that practice can be furthered. Maria, one of the two artists in residence in the school, sits next to me and brings me back to the here and now of the moment.

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good will. (Bloomfield, 1996:1). I use it in homage to my maternal grandmother, a one time 'kindergarten' nurse from the Prussian town of Belgard.

The Christmas show starts with a series of projections accompanied by some recorded, unidentifiable (in the sense that they patently don't belong to anyone in the school) singing voices. Parents and staff open their hand bags and bring forth a multitude of recording devices – videos, cameras - whilst a soundtrack fills the room with a 'lyric' which approximates to I'm going to shake my jigger up. Maria and I wonder whether the children could speak Russian if presented with the opportunity or whether they hear inanity in the aesthetics of the event; its graphics, lyrics, rhythm, song structure, in the same way we do. A representation of the Christian nativity story is performed next through the stories of some of the animals who attended the birth. Both scenes being enacted in the Nursery (the commonplace play of the Nursery and its children's enactment of the mythic within it) seem to demonstrate the potential of and the optimism for its young charges, and the hope for the future for all of its participants. No wonder the nursery staff seem to love working here.

The Nativity story is just one insight into myths of creation and creativity in the classroom and a multitude of other processes witnessed that December afternoon bear testimony to the creativity which is evident in the setting: the videos being filmed and sounds being recorded by staff and parents who are the attending the event, the ability of the children to improvise within their performances in the Nativity play itself and the audience's response to those performances and to the event as a whole. And, outside, just a few hundred yards from the school, the emergence of a new Hull Children's Centre is coming into being. After the event, Gwynne, a Nursery Nurse, offers me a piece of Christmas Cake, telling me the children made it the previous week. The site is awash with creative moments, spirits, energies, processes and outcomes. I find myself asking, 'What need for a Creative Partnership in such a setting?'

1.2. The purpose of this research: mapping 'creative' 'partnerships'

What need for a Creative Partnership in such a setting? has been a question which has haunted this study since its inception and has continued to challenge its purpose as I experienced similar and contradictory impulses throughout the course of the research journey. Significant key research questions emerged from these impulses which

framed the research process and provided direction to that journey. The questions which subsequently began to crystallise from the early stages of the research process were:

i)   What constituted creative practice in this setting? What definitions of creativity and what discourses of creativity were evident?

ii)   What role might 'outside agents' or 'creative practitioners' have in the development of creative practice within the setting: would it be to enhance creative teaching of teachers or the expressive capabilities and arts techniques of children? Might there be other roles? If so, how would these roles emerge and what would be the consequences of that emergence? What might be the relationship between the roles and identities of the agents in the development of creative practice?

iii)   How might one develop the architecture of learning spaces to enhance creative practice and how might one describe the pedagogical effects of a setting's architecture? Might one be able to conceive of pedagogy *as* architecture; that is, a conceptual system which might be manipulated to enhance creative relationships? If so, what might constitute the assemblages of that architecture?

From an initial desire to research the relationship between creativity and learning within whole school communities, and specifically those schools who participated in the Creative Partnerships Hull[2] (CPH) programme, I found my focus being drawn to the protagonists who were charged with the responsibility of enhancing creativity and learning: the teachers, nursery nurses, volunteers, parents, governor and other educators in schools (described in this thesis as 'insiders') who were working together with artists (or 'creative practitioners' to use the CP orthodoxy) who were the external

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[2] Where this thesis refers to the national policy and practices of the Creative Partnerships programme, these references will be annotated as CP. The work of the regional offices of CP will be annotated with a suffix which indicates the region they are based in; for example Creative Partnerships Hull is named CPH, Creative Partnerships Stoke as CPS etc.

agents to those schools and who are thus described in this thesis as 'outsiders'. Before describing how the research question crystallised through the research process, I shall present the contexts for the development of the research in order to demonstrate that the emergence of a research programme does not solely depend on the research interests of the researcher but on a complex relationship between researcher, setting and context.

1.3 The Fichte Nursery School (FNS) Context

FNS stemmed from the work of the renowned Early Years practitioner, Margaret McMillan. Born in New York in 1860 but educated in Scotland, she became an ardent socialist, contributing to the magazine Christian Socialist and giving free evening lessons to working class girls in London. She later worked in Bradford schools and wrote several books and pamphlets about the connection between workers' physical environment and their intellectual development including *Child Labour and the Half Time System* (McMillan, 1896), *Early Childhood* (Macmillan, 1900) and *The Child and the State* (McMillan, 1911) where she criticised the tendency of schools in working class areas to concentrate on preparing children for unskilled and monotonous jobs, arguing instead that schools should be offering a broad and humane education.

FNS in Hull opened in 1938. A plaque commemorates that event, a few yards away from one of the first manifestations of the results of a project funded by CPH: a series of figures on the school gates which were designed by children working together with Maria and Liam, the artists in residence at the school. The E-shape of school facilitates children's and staff's access to the outside environment. This reflects FNS's ethos which stressed the use of the full school environment in children's education and is elaborated upon in the concept of the pedagogy .of the architecture, a concept developed after the second world war in the preschool settings in the town of Reggio Emilia, Italy: a significant influence in FNS at the onset of my research.[3]

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[3] I was able to visit the pre-schools of Reggio Emilia with two artists and educators from FNS in May 2005 as part of a study trip organised by the Sightlines Initiative and financed by CPH. Our impressions and interpretations of the visit were necessarily mixed and in some matters disputed, but the breadth of our learning reflected the breadth of input and provocation that

In the 1970s, the school was in one of the city's Educational Priority Areas and was the site for a variety of community educational engineering projects. Whilst many staff refer to the substantial changes in the school over the last 20 years, with an increase in staff, classes and substantial provision for a range of children with Special Educational Needs, there are some aspects to the school's context which do not seem to have changed since its founding: *Fichte Nursery School serves an area with high levels of social and economic difficulties. Standards on entry are well below those typical for the children's age.* (OfSTED, 2006). However, one of the most significant developments being implemented at the start of my research was the building of a new North Hull Children's Centre, part of what the Head teacher, Steph, referred to as *a huge social experiment which aims to innovate services in disadvantaged areas – so that public health goes up, rates of teenage pregnancies go down, and children's attainment increases.*

This building of the Children's Centre cost over £2.5m made up £160,000 from the Neighbourhood Nurseries programme, £350,000 from the European regional Development Fund (ERDF), £1m from Social Services and £500,000 from Hull Sure Start. The development of the local Children's Centre is just one manifestation of the policy developments that impact on a school such as FNS. Appendix 2 shows a map of the national policy initiatives which affect Arts provision in Early Years settings in general. This map indicates the complexity within which arts and early years policies and initiatives are developed within the Yorkshire and Humberside region. The appendix also provides further detail of the key policy makers and associated policies and initiatives which potentially inform and are informed by the work of the agents who engage with the school community.

Reggio schools provide and reflected the theme of 'dialogue' which was a core theme for the week. We collected all our responses (even if they were contradictory) and presented them back in a report for future discussion amongst practitioners in FNS and CPH. Those responses were gathered under the following headings: i) The Classroom Environment; ii) The Philosophy and Politics; iii) Shifting expectations; iv) Pedagogy and v) Practical Visit Issues. The final report is presented in Appendix 1.

What these brief schematics clearly indicate is there has been an unprecedented focus on and flow of funding into early childhood services implemented by the Labour government since 1997. However, reforms for pre-school education, childcare and family support are underpinned by different imperatives and the radical policies have presented some dilemmas for the professionals charged with their implementation. According to Anning, the roll out of the agendas into children's centres across the country is based on the assumption that the policies have worked: and it was her work of 2005, drawing as it did on research into Foundation Stage Early Years Units, Centres of Excellence, Sure Start Local Programmes and multi-agency team work which aimed to interrogate those assumptions (Anning, 2005).

In the specific area of multi-professionalism in Early Childhood Services, described by Pugh as *a patchwork of fragmented and uncoordinated services* (Pugh, 2001: 9), Anning describes how each of the agencies for children (social services, education, the voluntary sector, the health sector and private providers) have developed different, distinct traditional characteristics in their funding streams and national infrastructures, training systems, beliefs/values of staff, pay and conditions of service, regional and local management and accountability systems, assessments and related documentation and status within communities and society. Her work provides a framework through which the implementation of new policy into practice can be viewed, in particular with regards to the integration of multi-professional skills, knowledge within Early Years settings.

Anning spent three years evaluating three Early Excellence Centres all of which she claimed *experienced difficulties with the merging of professional activities under one roof.* (Anning, 2005) which stemmed from differing beliefs and values of education, care and family support staff, uses of spaces and furniture, contracts, pay and conditions, professional identities and status of specialist knowledge:

> *Educational staff in the Early Years Unit were inevitably drawn into the 'school' agenda of standards in literacy and numeracy, Baseline Assessment and Ofsted inspections. Their main focus was on the children's cognitive/*

social/emotional/physical gains (probably in that order). Social services, Further Education and Crèche worker staff in the Children's Centre focused on the needs of families in the community, in particular, with parents and their under-threes perceived to be at risk.... Children's Centre staff operated in informal almost domestic modes. Staff in the Early Years Unit remained anchored in the more formal and authoritarian world of nursery education.... staff whose specialist knowledge had in previous workplaces been accorded high status were more likely to defend its boundaries against 'dilution' to a generalist, 'lower' status.

(Anning, 2005)

She also describes significant differences in the articulation of personal and codified knowledge (Eraut, 2000) who she describes as drawing a distinction between 'C' or codified knowledge:

defined in terms of propositional knowledge, codified and stored in publications, libraries and databases and so on – and given foundational status by incorporation into examinations and qualifications' and 'P' or personal knowledge: *'defined in terms of what people bring to practical situations that enables them to think and perform. Such personal knowledge is not only acquired through the use of public knowledge but is also constructed from personal experience and reflection.*

(Eraut, 2000:114)

Her work with an ESRC funded multi-disciplinary research project - Multi-Agency Teamwork for Children's Services (MATCh)- demonstrated that these problems in delivering joined up services were not unique to the Centres of Excellence. They found that the professionals reported common dilemmas in implementing government policy, both team and individual levels and are summarised in Table 1 below:

Table 1: Anning's Key dilemmas for multi-agency team work (MATCh project)

1. Structural: Coping with systems/management change	
TEAM	**INDIVIDUAL**
core and peripheral team membership / responsibilities / status	full or part time / seconded or permanent contract and status
line management within or without the team	impact on shared decision making, time, loyalties and commitment to team
deployment of workloads / activities	managing own workloads / time / loyalties / responsibilities
location of team activities	status, access, agency within team functioning
2. Ideological: Sharing and redistributing knowledge/skills/beliefs	
dominant models / disciplines / personalities	accepting/celebrating multi-disciplinarity and diversity
professional / socio / historical cultures colliding	having a voice / respect for own professional knowledge and skills
creating new forms of knowledge	destabilisation of disciplinary habits, beliefs and boundaries
3. Procedural: Participation and reification in delivering services	
creating common protocols / procedures / documentation	adjusting to other agency imperatives/issues around confidentiality and information sharing
deployment of specialists and generalists at user interface	concerns about status / time / competence
confronting disagreements about treatments	holding onto / letting go of strongly held beliefs and practices
achieving targets/goals set by local/national imperatives	coping with pace of change/ risks / uncertainties / alienation in activities

Table 1 (continued): Anning's Key dilemmas for multi-agency team work (MATCh project)

4.Inter-professional: Learning through role changes	
deployments of specialists and generalists	threats to professional identity / status and agency
concerns about competence and supervision	'comfort' zone and job satisfaction
Training / CPD opportunities for team capacity building	pay, conditions, career trajectories

Anning demonstrates that the task of managing multi agency teams is a complex, conflicted and time consuming one: her work is thus of potential significance in contexts in which artists come to work in schools within contexts established by Creative Partnerships. I will now continue by contextualising one of these agencies, Creative Partnerships.

1.4   The CPH context

Urban regeneration partnership initiatives - in which public, private and the voluntary sector collaborate in order to bring about the management of public services within neighbourhoods - have been a feature of the UK's political landscape since the Thatcher government of the 1980s. The concept of partnership has consequently been adopted within education although as Diamond suggests, presenting them as:

> *Change agents in the way they bring together different (and sometimes competing) interest groups (means) regeneration partnerships are, therefore, often the sites of unresolved interest.*

(Diamond: 2002: 296).

Creative Partnerships (CP), as a national programme of creativity and cultural

education managed nationally from the Arts Council of England in London thus emerged into a culture which was noted for its *conflicts of goals, ways of working, or values.* (Diamond: 2002: p296). The CP initiative emerged from the work of the National Advisory Committee on Creative and Cultural Education (NACCCE) who were commissioned jointly by the Department for Culture, Media and Sport (DCMS) and the Department for Education and Employment (the DfEE, later to become the Department for Education and Standards, the DfES). In 1999 they published *All Our Futures: Creativity, Culture and Education, All Our Futures* (Robinson, 1999) which aimed to review the place of the arts and creativity in the curriculum.[4] As a result of this publication, and the considerable consultation and research processes that followed its development, Phase 1 of CP was launched in Hull and 15 other areas across England in 2001. Their aims, stated on their website, were to provide school children *with the opportunity to develop creativity in learning and to take part in cultural activities of the highest quality.... and provide 'a powerful, focused, high profile and inspirational tool for change, genuinely capturing the imagination of children, parents and carers, teachers and communities.* (Creative Partnerships, 2005).

In June 2003, the two Secretaries of State, Tessa Jowell and Charles Clarke, confirmed a further £70 million investment from the DCMS and the DfES for 20 new CP areas to be created by 2006 , meaning that by 2008, CP will have been allocated over £150m. The aims of CP have evolved over the period of this research project to the extent that by 2007, the aims of CP are described as to develop:

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[4] So named in homage to the publication, *Half Our Future - A report of the Central Advisory Council for Education (England)* (Newsom,1963). This report, whose terms of reference were *'to consider the education between the ages of 13 and 16 of pupils of average or less than average ability who are or will be following full time courses either at schools or in establishments of further education. The term education shall be understood to include extra-curricular activities.'* (Newsom, 1963: xv). The report itself was so named in a partial response to an attribution to Disraeli: *'Our pupils constitute, approximately, half the pupils of our secondary schools; they will eventually become half the citizens of this country, half the workers, half the mothers and father and half the consumers. Disraeli once said that on the education of the people of this country its future depended and it is in this sense that we have entitled our report "Half Our Future".* (Newsom, 1963: xiii). The consequent inclusionary vision of AOF is an interesting reconfiguration of Newsom's agenda; how effective the creativity and cultural agenda that AOF promotes is, will be examined further in this thesis.

the creativity of young people, raising their aspirations and achievement; the skills of teachers and their ability to work with creative practitioners; schools' approaches to culture, creativity and partnership working; and the skills, capacity and sustainability of the creative industries...

(Creative Partnerships, 2007)

The significant addition in these evolved aims is the importance given to the *skills, capacity and sustainability of the creative industries.* CP has thus identified a number of constituencies to situate its practice; central government, teachers and headteachers, and the creative industries for example who have differing and potentially conflicting agendas. As Jones and Alexiadou identify, the effects of addressing these constituencies is:

to create CP less as a strongly steered corporate programme than as a multi-faceted – and fascinating – project, embodying the complexities of policy innovation in strongly regulated contexts.

(Jones and Alexiadou, 2007)

The multi-faceted nature of the CP programme is exemplified in the diversity of the research and evaluation processes it has undertaken since its launch in 2002. A review of the CP website in February 2006 indicated that there were 71 project outlines on the CP website, 43 projects of which had downloadable accounts of research and evaluation. The site was searchable by 'outcomes for' young people; teachers and other educators; schools, other education providers and LEAS; cultural and creative professionals; creative directors and their teams and potential longer term outcomes.

The 'outcomes for schools' section relates to the cultural life of the school beyond and across the curriculum (31 projects listed against this outcome), development of distinctive school/learning ethos (27 projects), contribution to parental satisfaction/engagement with school (eight projects), participation in school/learning development plans (14 projects), attendance (seven projects), awareness of importance of culture and creativity in education (40 projects) and mechanisms to develop and

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share practice with local schools (18 projects); Ofsted recognition (five projects); attaining initiatives, e.g. Artsmark, specialist status, awards (six projects) resourcing school cultural activity from own budget (six projects) and unspecified (18 projects): but significantly little, in the context of this research, on the work of multidisciplinary teams in Early Years settings. At that time, there were only two projects in Durham and Birmingham which stated a working relationship with a Nursery or Early Years setting but were in effect projects more focused on infants classes in specific primary schools.

Since February 2006, the presence of Early Years projects within the CP website has become pronounced although there is still - in March 2008 - a paucity of research and evaluation of the issues surrounding multiprofessional relationships in Early Years settings. The few documents that have been produced relate to either Action Research in Early Years whose sole contribution to the subject of multidisciplinary working is encapsulated in the conclusion *planning with teachers is fundamental in ensuring the workshop is pitched at the right level* (Feneley, 2006: 21); projects which research how drama can provide opportunities for play (Robey, 2004) or projects which are inspired by the creative educational approach of early years settings in Reggio Emilia such as the Giants (5x5x5) project in Bristol in which the commentary on teacher artists relationships is sparse: *Teachers learned to work collaboratively with an artist and cultural centre – became co-learners alongside children.* (Creative Partnerships, 2008). In summary, there was very little in the way of literature which assessed or evaluated the complexities of multiprofessional practices in Early Years settings in the context of CP-encouraged programmes and this absence provided a further spur for the focus of this research.

By the time this research project had begun, CPH had established over 54 projects in 18 schools across Hull. FNS was named as school partners in six of these projects: 'Tree of Life', 'Scottish Ballet', 'Jigsaw Wall', 'CPD - The Senses - Ways of Seeing', 'CPD - Reggio Approach', and 'CPD - Children's Spaces, Relations', (source: CPH, May 2004). By the time FNS had agreed to participate in this research process, it had also identified a further project 'Eyes Wide Open' (EWO) which became the main project I observed whilst at the school.

1.5   The linkage between FNS, CPH and myself

The productivity of the working relationship between CPH and FNS meant that a favourable context for research had emerged in the school which I was then in a position to benefit from. My presence in the school that December afternoon has arisen from an initial brief from CPH and the University of Hull to research, through the framework of a PhD research process, the relationship between creativity and learning within whole school communities. As a response to that brief, I spent several months visiting all the Hull schools who were participants within the CPH programme at the time.   This initial period of investigation identified FNS as a school which was developing some interesting creative practice with its two artists in residence, Maria and Liam in response to the preschools work in Reggio Emilia: the Eyes Wide Open (EWO) project. This project aimed to introduce FNS to the educational philosophies and practices of the pre-schools of Reggio Emilia in Italy through the appointment of an artist in residence Maria, assisted by her business partner, Liam, for 2 days a week. They were expected to work as artists across all year groups in the Nursery: a role Maria particularly insisted upon. As she said at the onset of the project, *I don't do piss, I don't do nappies*. The project brief as agreed by CPH with the school is attached in Appendix 3 and is discussed in more detail in Chapter 4. The additional availability of significant national and international documentation around this field had not only generated widespread academic interest in the development of creativity in early years but also resonated with the work being undertaken at FNS and thus offered me with a conceptual framework to base my research process upon.

Secondly, it was apparent that CPH wished to develop a research culture around FNS which had been started with the support of Maria's MA research project (also funded by CPH), my own PhD and the possibility of future research posts being developed as a result of the work that was carried out at the school.   Thirdly, it became clear in these initial visits that both the Deputy Head teacher of the school, Paul, and myself both had a common professional background in the field of community drama, a field I had significant experience of and which, I believed at the time, had had a significant

influence on the ethos and practices of Creative Partnerships. The combination of these factors thus led to my sense of alignment to the ethos of the school, its values and to a key member of staff.

During the period of this sensitisation, it also became clear from both readings of the literature and observations of the field work that a more significant problem was emerging: that of the lack of a pedagogy of artists and educators who were working together in other educational phases too. The results of the sensitisation process consequently led me to stabilise the main research question as follows: *A search for 'creative' 'partnerships': constructing a pedagogy for artists and educators working together:* thus combining under one heading the three areas of research interest I had previously identified. In order to broaden the scope of the process, I consequently extended the invitation to participate in the research process to creative practitioners who had not necessarily worked in FNS, but who had been employed by CPH to work in other Hull schools and educators in those schools who had worked with these practitioners.

1.6. Plotting out the story: the structure of this thesis

This chapter has provided an introduction to the roots of the research process and identified the dilemma which has driven the research: the perceived absence of a pedagogy for artists and educators working together. It has contextualised the work of FNS within CPH and other policy initiatives which impact on Early Years Education and provided a rationale for my own research journey and the discipline base I approach the research journey from.

Chapter 2 begins with an historical perspective of creativity and cultural education in schools in England. It examines the effects that performativity discourses within the public services in general and education in particular have had on contemporary discourses of creativity. It proposes that a Deleuzian philosophy of creativity is a suitable philosophical basis for this research to be based upon, promoting as it does the concept of heterogenesis which *reflects the 'multi-directional and multidimensional*

activity of creation (Pope, 2005: 5). In doing so I will propose that rather than develop a pedagogy of *being* (an artist or teacher for example), a pedagogy of *becoming* an artisteducator for example) will be a more appropriate synthesis.   The chapter continues by analysing what pedagogy is and why a pedagogy for artists and educators is needed; and identifies pedagogical approaches (didactic, constructivist and critical) upon which pedagogies for artisteducators might be established.

Chapter 3, the methodology of the research begins with a discussion over the methodological connections of artists, educators and researchers.   It discusses the constructivist nature of both qualitative research and narrative enquiry and the significance of interpretation in the research process.   It identifies the requirements for Hermeneutic Phenomenological research (HPR) (being given over, relearning to look, distinguishing between appearance and essence, bringing to speech through writing, being strong and orientated and balance and context)   and the requirements of an narrative enquiry (NE) based research (narrative vigilance).   It examines whether the synthesis of HPR and NE methodologies in generating practices of description, analysis, narrative, theory and art constitutes a valid and authentic research methodology.

Chapter 4 will describe the processes I undertook to implement the research 'in the field'.   I provide a rationale of how the focus of the study broadened from a sole focus on FNS to a wider view of artists and educators who had been working together in other educational contexts: primary and secondary schools who were also participating in CP programmes both in Hull.   I describe the first phases of the research processes, the techniques and instruments used to produce research data and the research sources who contributed to the findings.   I also   identify a new methodological tool which emerged during the collection of the field data: that of the Classroom Gaze.

I then examine my work as artist who collaborated with a group of parents to form the Fichte Parents Writers Group (FPWG).   Various artefacts were produced as a result of this group's work: 'artefacts' in this context meaning *tertiary artefacts or imagined worlds* (Wartofsky, 1973 in Daniels 2001: 22).   In discussing these techniques, I will

highlight what factors helped or hindered this process of data production and will also discuss how data is subject to further analytical processes and interpretative acts in the generation of narrative, theory and art. I then describe a quantitative approach, a web-based Q Sort, which I envisaged as providing quantitative data which would address the research question. The chapter concludes with an assessment of the project's authenticity, validity and reliability.

Chapter 5 discusses the findings of the research through the presentation of the stories which staff at FNS tell about themselves, the school and their understandings of creativity. This is followed by a discussion and analysis of the observations and interviews of the artists who have worked either in the school or in other settings which participated in the CPH programme. It will also focus on the data which arose from my work as artist educator with FNS Parents Writers Group (FPWG).

Chapter 6 draws together the findings in order to identify the features which contribute to the establishment of creative relationships between artists and educators who work together. Six structural features are presented which form the architexture of the pedagogies of artist educators, conceived as six interconnected Zones: a Zone of Scrap, of Disguise, of Infectivity, of Intimacy, of Surprise and a Zone of Grace.

Chapter 7 concludes the thesis with a proposal of why the study is important, and argues that if the value of creativity resides only in generating learning, then this is necessary but not sufficient: learning has to be supplemented by knowledge and understanding if it is to contribute to a living 'a good life'. In light of the project's Deleuzian approach, it suggests that a shadow creativity discourse might be developed, a discourse of *processence*, which is able to resist and challenge performativity-fuelled discourses and which may constitute a fruitful site for future research.

1.7.   *After the Nativity Play: what need for Creative Partnerships?*

Joining the school in January 2005 as a nervous 3 year old, Karl is instantly

met by a teacher whilst his parent is taken off for a talk with another staff member. On his first travels around the classroom he encounters story books with titles such as My First Look At Touch, Animals Everywhere, and The Dog That Dug. One of the many wall charts which decorate the classroom space demonstrate how to write letters, complete with the recommended direction of the pencil. Pauline, a nursery teacher, in an attempt to document his class mates work through the use of the video camera is attempting to adjust the zoom lens on a digital camcorder in front of a group of six of his peers. She utters the word 'Zoom' and Karl's peers fire off a quick word association game which involve in rapid sequential fashion: taking a rocket to the moon, sharing an ice lolly and singing the lyrics of the recent Mazda advert – (Zoom zoom zoom).

(Field notes, January 2005)

This brief moment was quick, light, playful and a pleasure to behold: striking, beautiful, artistic. Whilst no artefact had been produced from this interchange there had been an exchange of ideas, of texts, of experience of cultural values: and a demonstrable display of a form of visual literacy. This moment suggests that deep in the heart of their learning processes is an engine of creativity which is able to rapidly synthesise apparently unconnected texts into moments of shared meaning and consequent learning. This creative moment shows creativity as a catalyst for intertextualisation, of subsequent meaning making and therefore of learning. (Roache-Jameson, 2005; Short, 1992; de Beaugrande, (1980); Kristeva, (1967).

A further gaze across the classroom confirms that these moments are plentiful and varied in their scope, breadth and depth. They involve children playing, working or encountering other children; adults and children encountering each other; and adults encountering other adults. A look at this classroom over a period of time shows more complex encounters at work: adults who are playing the role of 'teacher' encountering those in role of 'parent'; adults who are playing the role of 'artist' encountering those playing the role of 'child'; children playing the role of 'child' encountering with adults in the role of 'teacher'. The complexity of the relationships between adults and children in this setting becomes visible and hints at the pre-requisites of a creative community: the

need for relationships built on mutual curiosity, interest and intimacy.

This thesis tells the story of the emergence of those relationships and addresses the question of how a pedagogy for artists and educators working together might be constructed in the search for 'creative' 'partnerships'.

Chapter 2
Literature Review

2.1.   Introduction

The nature of the (teaching) task is creative and therefore, the teacher and the pupils are placed in a tender and enigmatic place, namely the learning space.

(Mepham, 2007)

Mepham's view of the learning space as one characterised by tenderness and enigma suggests a space which has boundaries, behaviours and other tangible qualities which hosts the learning journeys of the agents who inhabit it, have constructed it, are constructed by it and who are temporary beneficiaries of its charms and gifts, its risks and dangers. Conceived of spatially, the site for learning is thus open to interpretation through both geographical and architectural metaphors.   It can be conceived of geographically in that it is placed within a broader learning landscape in which growth, development, change and transformation takes place within and between children, adults, school systems and the wider school communities; and it can be conceived of architecturally in that it can be interpreted as having intrinsic properties, behaviours and functions which effect, and are effected by, its inhabitants.

This chapter will review the literature which indicates how creative relationships between artists, educators and children might arise from these spaces and will discuss whether a specific pedagogy, or pedagogies, are required to bring about those relationships.   I begin with an introduction into a series of frameworks which present the visions and practices of arts education as argued by Eisner (2002). This is followed by an historical perspective of creativity and cultural education in schools, viewed through the lens of the Gulbenkian Report in 1982 (Robinson, 1982) and the work of the National Advisory Committee on Creative and Cultural Education (NACCCE) in 1999 (Robinson, 1999).

I examine the effects that performativity discourses within the public services in general

and education in particular have had on contemporary discourses of creativity. I will argue that one consequence of these discourses has been to generate creativity rhetorics which have become 'super-saturated' with meaning, intentionality and desire. I continue by proposing that a Deleuzian philosophy of creativity constitutes a suitable philosophical basis for this research to be based upon, promoting as it does the concept of heterogenesis which *reflects the multi-directional and multidimensional activity of creation.* (Pope, 2005: 5). In light of that proposal I will suggest that rather than develop a pedagogy of *being* (an artist or teacher for example), a pedagogy of *becoming* (an artisteducator for example) will be a more appropriate approach. This approach will conceive of pedagogies not as fixed, mechanistic 'recipes for action' but as ambiguous and contingent *architextures* which define, and are defined by, the learning spaces in which artists and educators work together.

I will show that the concept of an architextural space might be synthesised from a combination of pedagogical texts as opposed to being rooted in one specific form of pedagogical practice, for, as Luke suggests:

> *Distinctive pedagogic practices have identifiable cognitive and social effects (Cole, 1996). If, indeed, fields of disciplinary knowledge constitute particular 'discourses'—that is, forms of life and ways of perceiving and engaging with the world (Gee, 1996)—we could make the case that innovative repertoires of pedagogy are needed not only for specific cultural purposes and communities but also for specific fields and domains of knowledge.*
>
> (Luke, 2006:5)

The chapter finally argues for FNS to be conceived of as a complex, heterogenetic Deleuzian city: the site for the methodological aspects of the research and the site for the elaboration of the multiple architextures of artists and educators who work together.

2.2 Arts Education: a brief introduction

For the purposes of this thesis 'arts education' is conceived of as a generic form which is composed of a range of practices which demonstrate varied purposes and intents. As Eisner points out:

> *Visions of the arts and content of arts education are neither uniform nor discovered simply by inspection.*

(Eisner, 2002: 25)

Eisner, one of the most significant writers and practitioners in the field, identifies eight *visions* of arts education which provide a series of inter-related theoretical frameworks through which the field of this research is observed. These are: Discipline-based Art Education; Visual Culture; Creative Problem Solving, Creative Self Expression, Arts Education as Preparation for the World of Work; The Arts and Cognitive Development, Using the Arts to promote Academic Performance, and Integrated Arts. (Eisner, 2002: 25 - 42). In each case it is important to note that Eisner is not referring solely to visual artists but artists who work across a number of fields; visual arts, poetry, music, performing arts etc. (ibid: 5 - 6). This will be the convention used in this thesis too.

I will now provide a brief introduction to each of those eight visions as this will later inform how the pedagogy for artists and educators is conceived and developed: they are all of relevance both to the content and methodology of this research quest although each vision will command different levels of attention and significance, depending on the context which is being addressed.

2.2.1. Discipline based arts education

Eisner's first vision, Discipline-Based Art Education (DBAE) is especially prevalent in the field of the visual arts. The term was fashioned by Greer in 1984 (Greer, 1989) whilst Eisner, building upon the work of Barkan (1962), Smith (2000), Wietz (1966) and Bruner (1971) identifies the four major aims of DBAE as being:

to help students acquire the skills and develop the imagination needed for high quality art performance... helping students learn how to see and talk about the qualities of art they see... helping students understand the historical and cultural context in which art is created and (to address) questions regarding the values that art provides.

(Eisner, 2002: 26)

Whilst working predominantly within the context of the Arts Education curriculum of the United States, this vision of arts education in the UK has been elaborated upon by the work of Abbs (1979, 1989) and Best (1985, 1992, 2005).

2.2.2. Visual culture

Visual Culture, Eisner's second vision of Art Education, aims to *help students learn how to decode the values and ideas that are embedded in what might be called popular culture as well as what is called fine arts:* which in the UK comes within the remit of media studies and, according to Eisner, can also become a form of ethnology.

2.2.3. Creative problem solving

Eisner's third vision aims to *address problems having social import in technically efficient and aesthetically satisfying ways.* He identifies the German Bauhaus of the 1920s as being a significant influence on this vision and references particularly the work of Bayer (1959) and Moholy-Nagy (1995), significant practitioners in the fields of contemporary industrial design.

2.2.4. Creative self expression

Creative Self Expression, is a vision most significantly articulated, according to Eisner, by Lowenfeld (1947) and Read (1958) who, he suggests, *believed the arts to be a process that emancipated the spirit and provided an outlet for the creative impulse* (Eisner, 2002: 32). Both of these eminent arts educators were substantially affected by

the World War between 1939 and 1945. Read, in *Education Through Art* wrote powerfully of the events which lead to his belief in the need for creative expression:

> *Over the city of Cologne, where once we left the bones of eleven thousand*
> *martyred virgins, our air force on Sunday morning dropped about the same*
> *number of bombs. I listened half consciously to the sound that reached me here*
> *- to the twittering of birds and the voices of children playing in the garden and*
> *tried to realise the meaning of these distant events. On the plains of the Ukraine*
> *two immense armies had fought to a temporary standstill and counted their*
> *killed and wounded. In Libya hundreds of armoured vehicles, a triumph of*
> *human skill, manned by technicians carefully educated for constructive work,*
> *churned through the dust and torrid heat in a fury of mutual destruction.*

<div align="right">(Read, 1958: 302 - 303)</div>

and placed his faith on the power of art to ameliorate, and perhaps solve the effects of these catastrophic events:

> *If in the upbringing of our children we preserved, by methods I have indicated,*
> *the vividness of their sensations, then we might succeed in relating action to*
> *feeling, and even reality to our ideals. Idealism would then no longer be an*
> *escape from reality; it would be a simple human response to reality.*

<div align="right">(ibid: 302)</div>

Read follows in a genealogical line of artists who, having witnessed the effects war, call on the arts and arts education to provide an alternative, civilising tendency to the aggressive tendencies which spawned those effects. Caldwell Cook, author of The Play Way, a text book on drama and theatre in education wrote:

> *Many thoughtful people claim to discern a conflict of principle in this war and*
> *they are much to be envied their belief. The issue is very complex, but it is*
> *certain at any rate that the war, with all its sacrifice it involves and all the nobility*
> *it has awakened, is being considered by those who rule our rulers as a*

commercial transaction on a consummate scale. It is the biggest deal on record. All

the ideal aspects of this world commotion, the liberation, the choice of rule and

the renewal of spiritual activity in the life of the peoples will remain to be

undertaken by idealists and workers after military operations have ceased. A

social revolution of some kind will be necessary in England after the declaration

of peace on the continent; for even supposing some fair principle established by

force of arms, it has still to be wrought into a living practice by right education

and good government, For many of us the greater war is yet to come.

<div align="right">(Cook, 1917: ix - x)</div>

Caldwell Cook's vision of *the greater war* to come is prescient in more ways than one. Whilst it is not clear whether he was envisaging the later outbreak of war between 1939 and 1945, or other wars which were to break out across the globe after 1915, what is of significance in the context of this research is the phenomenon in which global conflicts give rise to some surprising unexpected consequences in the field of arts education. The field of Discipline Based Arts Education for example arose in the United States as response to the Soviet launch of Sputnik 1 in 1957 in tandem with educational policies which aimed to address a perceived lack of creativity in school curricula; and in doing so stimulated J.P. Guilford's work on creativity and the exploration of the production of divergent ideas and products (Guilford, 1950). The vision of 'Creative Self Expression' will later be shown to be one of the orthodoxies of the national Creative Partnerships programme.

2.2.5   *Preparation for the world of work*

A fourth Eisnerian vision of Arts Education is that of *Arts Education as preparation for the World of Work:* a vision which Eisner describes as *pragmatic* in that the arts are used *to develop skills and attitudes needed in the work place* (Eisner, 2002: 33). The rationale of this vision stems from the belief that experience in arts practice *develops initiative and creativity, stimulates the imagination, fosters pride in craft, develops planning skills and in some arts fields helps the young how to work together* (ibid: 34): which, as will be demonstrated later is heavily accented in the CP policy framework.

2.2.6.1. Arts and cognitive development

Within the vision of the Arts and Cognitive Development Eisner argues that the arts contribute *to the development of complex and subtle ways of thinking (*ibid: 35) and is a development of his previous work on cognition and curriculum development. (Eisner, 1985, 1996) and builds on the work of Arnheim (1969), Neisser (1976), Goodman (1972) and Ross (1983). He suggests the arts *require complex modes of thought* given the tasks they entail: *noticing subtleties amongst qualitative relationships, conceiving of imaginative possibilities, interpreting the metaphorical meanings the work displays and exploiting unanticipated opportunities in the course of one's work* (Eisner, 2002: 35). This vision thus provides a context in which the development of the field of Arts Based Educational Research can emerge. In this field, educational researchers examine the role that arts practice can have within the field of educational research, and particularly how arts-based research methodologies can be used to illuminate experiences and perceptions of 'lived lives'; the medium for much qualitative research methodologies. I will now examine how Eisner's vision of Arts Education as a means to Cognitive Development may inform this research process before concluding this section with his two final *visions* for Arts Education.

2.2.6.2. Arts and cognitive development: a route to research

The issue of the role of art in research is critically examined by Phillips in *Art As Research, Research As Art (*Phillips, 2005*)* where he refers to Eisner's suggestion that *each of the various 'modes of representation' that are available to humans opens up a particular domain of experience which in turn shapes the meanings that can be discerned or constructed* (Eisner, 1993 in Phillips, 1995: 72). Phillips interprets Eisner as suggesting that *the arts open up domains that might well remain transparent to us if we worked only in the 'linear' scientific mode .... if 'meaning is multiple,' then ideally we should see 'an expanding array of research methods being employed in the conduct and display of educational research.* (ibid: 72*)*. Phillips suggests that *Eisner needs to provide a criterion that would enable us to distinguish those works of art that are research from those that are not* (ibid: 74) and argues that the concern of the

researcher is to:

> *discover propositions, in the context of some problem that has been formulated in a clear and manageable way, that are warranted by evidence and the ability to withstand sceptical scrutiny and criticism; a competent researcher will try to use designs that guard against alternative hypotheses or explanations, will use data-gathering methods and designs that insulate as far as possible against threats to validity, and so on. In short, the researcher will go as far as is possible - in the light of the techniques and understandings that we presently have - to avoid delusion..*

(Phillips, 1995:75)

Whether *avoiding delusion* is the furthest a researcher can go seems a disappointingly cautious aim for research which would hardly warrant the significant personal or collective investment that it entails. It also misses the substantial point that acts of *delusion* can lead to significant increases in knowledge and understanding. The canonical literatures of the world are filled with texts which are illusional and thus might be interpreted as delusional in that they rely on the creation of fiction for their effect: but they are no less powerful in generating knowledge and understanding of the human condition, for all their delusional qualities. Phillips continues his argument with reference to a specific case of where he was:

> *once was a participant observer in the research project of a colleague who kept asking his assistants 'what are the data trying to tell us here?' It is noteworthy that he did not say 'what message do we want to impose upon nature here?' Some researchers do the latter, of course, but if they are detected doing so it is a cause for recrimination, not for praise.*

(Phillips, 1995:75)

He suggests that there is a difference between what *the data are trying to tell us* and *what message do we want to impose?* but again misses the point that data does not *tell us* anything at all without some kind of mediational practice at work. Data tends not

to tell unambiguous messages in ways that are unanimously agreed by all. Nor do they have an intention of *trying to tell us* anything. They have no desire or intentionality at all but is produced by researchers to become available for interpretation, discussion and analysis. Whilst Phillips is insistent on viewing Eisner fundamentally as an artist and not a researcher:

> *Eisner has an artist's orientation rather than a researcher's when he refers in his symposium paper to the 'attention to plot and character in the writing of history'; for at a minimum he should have added that insofar as historians are scientists they do not impose a plot or a character trait willy-nilly if the available facts do not warrant it - this marks the difference between history as discipline inquiry and the art of the historical novel.*
>
> (Phillips, 1995: 75)

he later claims in a footnote:

> *I am passing over, of course, the many ways in which the two fields overlap: science is of great use in the arts, for example in its assistance to architects, painters, and musical instrument makers, and as a source of ideas about nature; and scientists and mathematicians often use aesthetic criteria alongside more traditional epistemic ones in evaluating competing theories.*
>
> (Phillips, 1995: 76)

In acknowledging that even the 'hardnose' scientists resort to aesthetic criteria, Phillips case acts to support Eisner's argument, not confound it. The argument becomes more complex when he suggests the key difference between research and art:

> *A researcher can claim that previous work, and previous 'stories,' were incorrect; but it does not make much sense for a composer to claim that Mozart - and any one of the 'meanings' expressed in a piece of his music - was wrong, or for a painter to claim that the meanings Pollock displayed in his canvasses were incorrect or in need of replication before they could be accepted...*
>
> (Phillips, 1995: 76)

Putting aside the question of what a researcher means when s/he claims that previous work is incorrect (that the interpretation is flawed? The methodology? The conclusions? The knowledge gained?), the main categorisational error here is that Mozart or Pollock, as far as we know, never claimed to make a case that his work was research in the first place. The process Eisner points to is that arts practice can be used as a research methodology but not that all artists are researchers, or that all arts output is research output.

There are thus two important factors to consider in assessing whether arts practice can contribute to research; the first of intention and the second of evidence.

For an artistic artefact to be considered as an element of a research methodology, there has to be an original intention that the processes or artefacts in question are to be produced *in order to* contribute to a research methodology and address the core research questions. Without this original intention it becomes possible to claim that any artistic artefact can be used for any or all research purposes: a claim which eventually corrupts both the artefact and the integrity of the research quest itself. The second point relates to the presence of what Hobsbawm calls *the supremacy of evidence* in his views on the responsibilities of historians:

> ... *the rise of 'postmodernist' intellectual fashions in Western Universities, particularly in departments of literature and anthropology, ... imply that all 'facts' claiming objective existence are simply intellectual constructions – in short , that there is no clear difference between fact and fiction. But there is, and for historians, even for the most militantly anti-positivist ones amongst us, the ability to distinguish between the two is absolutely fundamental. We cannot invent our facts. Either Elvis Presley is dead or he isn't. The question can be answered unambiguously on the basis of evidence, insofar as reliable evidence is available, which is sometimes the case.*
>
> (Hobsbawm, 1997: 7 -8)

Whilst Hobsbawm's argument about the supremacy of evidence is compelling, it does not, nor does it intend to, suggest what might constitute evidence that arises from an arts based educational research methodology. Whilst it would be difficult to contest the physical death of Elvis Presley (irrespective of what many fanatics might claim[5]), it is less easy to contest his ongoing influence and presence on many peoples lives, not least on those who claim he is still alive. The question of what constitutes evidence is thus a crucial question to address in the matter of arts based education research.

2.2.7. Two further Eisner visions: the promotion of academic performance and that of Integrative Arts

Eisner's final two visions for Arts Education concern themselves with the use of the arts to *Promote Academic Performance* and that of *Integrative Arts*. In the former vision, arts education in schools *is justified through their contribution to boosting academic performance in the so-called basics* which, in the field of musical education is termed the 'Mozart Effect' (Rauscher and Shaw, 1998). It is linked to his eighth vision, Integrative Arts in that this represents practices in which an arts curriculum may be *integrated into other arts and other nonarts curricula* (Eisner, 2002: 39): not only to enhance the student's educational experience but also with the implicit aim of increasing academic performance by that student in the target subject. Both of these visions are evident in Creative Partnerships programmes and as such have to be considered in an emergent pedagogy for artists and educators working together.

Having provided a brief overview to an arts education framework as elucidated by Eisner, I shall now pay closer attention to how that framework has informed the emergence of the Creative Partnerships programme in 2002.

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[5] The website http://www.elvislives.net/ provides substantial evidence of arguments that Elvis Presley not only faked his own death but still continues to record.

2.3.1 Artists and educators working together in schools: an English perspective

The Arts in Schools: Principles, practice and provision was published by the Calouste Gulbenkian Foundation in 1982. The report was edited and authored by Dr. Ken Robinson who, in 1999, went onto chair the National Advisory Committee on Creative and Cultural Education (NACCCE), responsible for the publication of *All Our Futures: Creativity, Culture and Education:* itself a significant contributing factor to the development of the Creative Partnerships programme across England in 2002. In setting out their argument to reposition arts education (in 1982) and creativity and cultural education in the curriculum (in 1999), both documents argue that as we live in unprecedented times with unprecedented challenges, it is essential that educational policy makers and practitioners look to a future which commits to the centrality of arts (in 1982) or creativity and creative education (in 1999) in the development of school culture and curricula.[6]

In the Gulbenkian report, these unprecedented challenges revolve around patterns of employment, the relationship between education and society and the nature of cultural change in Britain. These changes are heightened by various threats of *falling school rolls, cuts in public expenditure and some of the demands of educational accountability* (Robinson, 1982: 3) and are characterised by a language of despair: *actual provision for the arts in schools, so far from getting better, is facing serious deterioration* (ibid: 6); *nationally, the situation is bleak and becoming bleaker* (ibid: 7). The NACCCE report starts in a similar tone: *Education faces challenges that are without precedent* (Robinson, 1999: 5) which it repeats: *Education throughout the world faces unprecedented challenges: technological, social, and personal* (ibid: 7) and then elaborates upon: *the benefits of success are enormous and the costs of inaction profound* (ibid: 15).

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[6] This section of this chapter has been developed into the article, *When Herbert Met Ken: Understanding the 100 Languages of Creativity* due for publication in English in Education in July 2007 (Owen, 2007a)

However, the quasi-apocalyptic views that Robinson has expressed over the last 25 years are not new; nor his voice that of the lone prophet in the wilderness. Robinson himself is an echo of earlier voices in the English education system communicating much the same message of the need to redress the place of arts education within the curriculum. Sir Herbert Read, in introducing the Conference held by the Joint Council for Education through Art in 1957 said:

The ideal of education is no longer the development of the whole man... it is an intensive search for special aptitudes and the development of a chosen aptitude into a particular technique. We are told that our survival as a nation depends on the partial and specialised form of education...

(Blackham, 1957: 7)

Blackham concluded the conference with:

We believe that neither the contribution of the arts to general education, nor the place of general education in the national life has yet been properly recognised, and we want to form a body of enlightened opinion drawn from all walks of life which will bring general public opinion to share our conviction and see our vision of the role of the arts in general and the role of general education in the life of our industrial mass society

(Blackham, 1957: 62)

The Gulbenkian report concludes its opening chapter with the proposal that *there is no better motto for this Inquiry. It is all the more poignant therefore that this is a struggle in which we are now, even more pressingly, engaged 20 years on* (Robinson,1982: 17) and now, 25 years on from that report, it is telling that variations on the same theme are being heard from arts educators not just within the UK but around the world.

2.3.2. Artists and educators working together: a European perspective

Robinson has continued to communicate this message of unprecedented economic change in education on many other occasions. At the Arts and Culture in Education

Conference, A-Must or A-Muse in the Netherlands in 2002 he provided the keynote address to the conference and expressed his view that the debates on creativity and the relationship of arts within the curriculum had a global significance:

> the truth is that every educational system represented at this conference, every education system everywhere, is facing a revolution.... the issues on your agenda are high on the agenda of educators across the United States. But this is not just true of North America: it's true of Asia, Australia, South America, Canada... The issues are the same, though there are local variations of them. You're about to have a discussion about regional issues which are essentially global.

(Robinson, 2002: 47)

Developing this theme, Van der Ploeg, Secretary of State for Education in the Netherlands, at the same conference made reference to the development of a *single educational arena*, (Van der Ploeg 2002: 28), which was emerging as a consequence of the harmonisation of economic, social and cultural policies across Europe since the advent of the European Community. Whilst he did not provide any illumination on what this might mean for artists who were working in schools, further on in the conference proceedings Laermans alludes to the difficulties that arise when certain cultural voices dispute contemporary Western pluralist and relativist values in a direct and uncompromising way and suggests *such disputes cannot not be settled in a rational or dialogic way because of the unbridgeable gaps between the symbolic frames involved.* (Laermans, 2002: 36) [7] and elaborated further:

> cultural workers must realise that they cannot avoid making use in a selective way of a so-called grammar of symbolic recognition... they always take the risk of a structural non-recognition of particular symbolic forms and of the social

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[7] This point corresponds with one of the central debates which arose from Early Years practice in the pre-schools of Reggio Emilia in Northern Italy during a study trip to the city whilst undertaking the field work of this research: how to establish dialogue with those who were seen as wishing to privilege the monologue of their own cultural practices, and in particular the migrant communities of North Africa who were beginning to settle in the region.

groups which identify with these representations or cultural practices.

(Laermans, 2002: 37)

The individualisation of culture that Laermans refers to is mirrored not only in the development of the agendas of personalised learning in the UK (itself another aspect of whole school change agendas (Fullan, 1982, 1999, 2001, 2005: Hopkins and Reynolds, 2001: Altrichter, 2001) but also in the disaggregation of the arts themselves. Best argues that the arts are no longer (if they ever were) a common family bounded by distinct characteristics but are a series of specific activities (Best, 2005). He warns against the coalescing of the arts into one generic term with the implication that understanding derived from one form is going to be similar to the learning from another form, and in doing so suggests it might be more appropriate to disaggregate arts practice in the development of a pedagogy for artists and educators working together and recognise that different practices entail different relationships, involve different techniques and produce differing outcomes and products. This matter was presented in Harland's work on the impact of artists working in educational settings within Education Action Zones in Bristol and Corby. Whilst making the overall case that this practice is best conceived of as a *mutual learning triangle,* Harland et al demonstrate that arts interventions with teachers and pupils have vastly differing outcomes:

From a comparative perspective, the visual arts were particularly strong on outcomes associated with artform skills and techniques , but weak on knowledge, skills and appreciation beyond the arts.... Dance was relatively strong on teamwork, physical wellbeing and creativity effects but weak on artform knowledge and overall personal and social development... drama displayed the greatest potential for generating a wide array of effects, as well as 'strong impacts'... music produced the narrowest range of effects (and) was especially weak in creativity development.

(Harland et al, 2005: 90)

Bloomfield, in writing on the development of educational research in the arts endorses

this by suggesting that the development of this research practice includes the establishment of *an epistemology that will provide the structural framework for the parameters of knowledge of the arts as a generic community with specific free standing areas or disciplines*. (Bloomfield, 1996: p9). Thus, the search for a pedagogy for artists and educators working together confronts an early, significant problem: the terms, art and artists, may need to be disaggregated and specific pedagogies may need to be developed which are specific to particular disciplines.

Further difficulties in establishing a pedagogy for artists and educators working together are suggested if the work of artists working *as* educators (for example, as arts teachers) is considered. In his assessment of how arts education has developed in the UK: *through a slow and often uncritical process of adding extraneous elements to some particular view of what at any time constituted 'good practice'*, Steers (2002) suggests that the tendency towards accretion may prove to be a significant challenge to developing a specific, coherent and transferable pedagogy for artist educators. According to Steers, pedagogy for artist educators consists of *half grasped beliefs with their origins in a variety of rationales* (which) *seem to find their way into the collective unconscious of arts teachers* and offers what might be interpreted as a final voice of gloom in the development of an artist educator pedagogy: *Inertia, in the form of resistance to change, also plays a significant part.*

As well as the distinct practices, or *techne*, of arts education practices the core purposes of arts education have also come under scrutiny. In highlighting the major influences in British Art and design education, *the French atelier system, the Weimar Bauhaus, Scandinavian approaches to craft activities (sloyd) and the last vestiges of the liberal, child centred ideas of education that a European lineage from Rousseau through Pestalozzi, Froebel and Cizek to Richardson and Read* (Steers, 2002:138). Steers argues that arts education can be seen as concerning itself with two oppositional purposes: either being concerned principally with the valorisation of cultural heritage and transmission of cultural values, or is more allied to a liberal, progressive view of the curriculum, within which *arts education needs to draw on a range of cultures in a search for a truly humanistic education*. In citing Ross's urge to develop *affective strategies*

for generating artistic meanings (Ross, 1992) he repeated Ross's warning:

> *Arts Education must not be allowed to degenerate into the Grand Cultural Package Tour. The cultural heritage is not a pile of ancient stones, words, tunes or canvasses. It is what the past bequeaths us: ways of knowing and getting about among things, people and ideas. Heritage is know-how, a cultural tool kit constantly being updated. Heritage is not a set of sacred objects to be ring fenced and given oracular status.*

<div align="right">(Ross, 1992 in Steers, 2002:139)</div>

A further challenge for a pedagogy for artists and educators working together thus is presented by the challenge of the question of working together for what purpose? For the purposes of cultural transmission or for cultural empowerment? Steer offers further complexity in the development of a pedagogy for artists and educators by separating creative practice from an arts education agenda whilst simultaneously exhorting the characteristics of the *creative individual*:

> *Clearly creativity is not the exclusive prerogative of the arts, rather it is shorthand for a raft of multifaceted abilities and predispositions that need to be fostered throughout the curriculum. Creative individuals may display a range of characteristics that extend beyond some assumed general capacity for divergent thinking. For example these might include: a tolerance for ambiguity and a certain playfulness with ideas, materials or processes; an ability to concentrate and persist, to keep on teasing and worrying away at a problem rather than seeking premature closure. They are likely to recognise, or have a willingness to explore, unlikely connections. They may be particularly self-aware and have the courage (or plain stubbornness) to pursue their ideas in the face of opposition. Most of all, creative individuals must have the confidence, the self-belief to take intellectual and intuitive risks in the cause of innovation, breaking or pushing back the boundaries of what is known or thought possible, or in achieving new aesthetic conjunctions..*

<div align="right">(Steers, 2002: 140)</div>

Steers valorisation of the creative individual over the artist is a theme which is echoed elsewhere in the discourses of Creative Partnerships and will be returned to later. In doing so, Steers severs the implicit, privileging connection between the artist and creativity: a process which is mirrored in Swedish educational policy of 1992 in the severing of knowledge and education. In commenting on the policy document *A School for Life* Blom and Olander note that:

> *School had built its legitimacy in a society where knowledge was scarce. In a world where school doesn't have the monopoly of knowledge, society has to think of other and new demands to impose on the school.*
>
> Blom and Olander (2002: 54)

The subsequent seminar which followed on from this presentation echoed some of the impulses behind the emergence of Creative Partnerships which were being developed synchronously in England and provide further evidence of the diminution of the role of artists in the provision of cultural education in schools and the role of teachers as sources of knowledge in schools:

> *experience with arts development in the last two decades teaches us that artists can not expect the position of the relatively isolated individual. At the same time the teaching process is becoming more holistic....cultural education has to put into focus creative partnerships... Not only is new training needed for teachers in the fields of arts and culture, but also for artists. On the one hand, its is evident that teachers can successfully teach arts but are not often able to fulfil the (higher) criteria of teaching broader cultural issues. On the other, artists are often educated in such a way, that they aren't able to cope with reality and a request for a wider sphere of knowledge, skills and work.*
>
> Dragojevic (2002: 61), my underscore

The work of artists and educators was thus of concern to practitioners and politicians across Europe in the early 2000s; and a significant development was taking shape in

the separation between arts practice and creativity, between arts practitioners and, what were came to be known in Creative Partnerships practice, as 'creative practitioners' and between teachers and knowledge. This wider political climate was thus contributing to the conditions for the emergence of Creative Partnerships in England in 2002.

2.3.3. Crisis? What Crisis?

The waxing of the fortunes of the 'creative practitioner' juxtaposed against the waning of the fortunes of the artist suggests the emergence of a dilemma, if not a crisis, for artists working in schools: an interesting counterpoint to Robinson's proposition that public education systems across the world were in a state of crisis of another kind. The rhetoric of crisis is commonly heard in public affairs, and the denial of that rhetoric can have significant consequences. *Crisis? What Crisis?* are the alleged words of James Callaghan, the British Prime Minister between 1974 and 1979. He was alleged to have uttered this infamous phrase on 10 January 1979 upon his return from an international summit in Guadeloupe when many MPs felt he should have stayed in Britain to deal with the widespread industrial unrest which the UK was experiencing at the time. Whilst the BBC reports him as saying: *I promise if you look at it from the outside, I don't think other people in the world would share the view that there is mounting chaos* (BBC, 2007) The Sun newspaper transformed these remarks into the catalytic phrase, *Crisis What Crisis?*: a contributory factor to the Labour Party's loss of power in 1979, the subsequent election of a Conservative government, the appointment of Margaret Thatcher as Prime Minister and the eventual creation of the Education Reform Act (ERA) in 1988.

Ironically enough, it was Callaghan himself who could be said to have made an initial significant political contribution to the ERA process earlier in 1976 when he delivered a speech at Ruskin College, Oxford: the first major policy speech on education by a British Prime Minister, which itself was prompted by perceived public and political unrest about yet another crisis in education:

The Labour movement has always cherished education: free education, comprehensive education, adult education. Education for life. There is nothing wrong with non- educationalists, even a prime minister, talking about it again.... I take it that no one claims exclusive rights in this field.... I repeat that parents, teachers, learned and professional bodies, representatives of higher education and both sides of industry, together with the government, all have an important part to play in formulating and expressing the purpose of education and the standards that we need.

(Callaghan, 1976)

Whilst pre-empting Tony Blair's crisis clarion call of *Education, Education, Education* of the 1997 Election campaign, the speech became a spur for what became known as *The Great Debate,* particularly because of his call to involve both community and industry in the debate about the future of the British Education system.

2.3.4. The fears behind the crisis

There is no disguising the fear that drives this debate in the popular press: the fear of non-achievement on the world economic stage; the fear of children being excluded from their place in a democratic society; the fear of the dominance of a schooling regime which privileges the acquisition of narrow, instrumental skills over the nurturing of all the whole human being. The debate has been conducted within a political context in which public services, including education, are redirected from a culture of service to a culture of scrutiny, characterised by performativity. Performativity is defined by Lyotard as a technology, a culture and a mode of regulation, or a system of 'terror' that employs judgments, comparisons and displays as means of control, attrition and change. (Lyotard, 1984). He suggests that the performances of individuals or organisations serve as measures of productivity or output, or displays of quality, or moments of promotion or inspection. They represent the worth, quality or value of an individual or organisation within a field of judgment: *An equation between wealth, efficiency, and truth is thus established* (Lyotard, 1984:45).

The mid 1980s saw an early manifestation of performativity in the arts with the release by the Arts Council of Great Britain of The Glory of the Garden, which, according to Kershaw:

> *proposed a major redistribution of its funds in order to redress an acknowledged imbalance of support between London and the regions and, yet more crucially from an economic point of view, to increase funding 'partnerships' between its 'clients' and both private sponsors and local authorities. The redistribution was to be paid for by total cuts in grant to some 40 organizations, including a number of leading left-wing theatre companies and, ironically, several regional repertory companies, while the drive for partnership funding was to be stimulated by Council schemes to increase management efficiency and business acumen in the arts sector as a whole....*
>
> (Kershaw, 1999: 272, my underscore)

The glory of this garden-path led to *The Economic Importance of the Arts in Great Britain* , a seminal publication in which Myerscough argued the case that arts funding from public sources could be justified due to the wider economic benefits this funding would lead to:

> *The influence of arts customer spending in the regional economy was greater than the impact of the arts organisations themselves.... Taking the core arts organisations alone.. the spending by their customers in restaurants, shops, and hotels etc was responsible on average for 63 per cent of arts related jobs in the local economy. The role of tourists was particularly important.*
>
> (Myerscough, 1988: 106)

In broadening the debate to take account of the media and creative industries, he contributed to the conceptual foundations for the subsequent transition from 'artist' to 'creative'. His work encouraged the publicly funded arts sector to valorise and promote the economic benefit of their practices and products, sometimes in preference to the aesthetic merits of their endeavours although Myerscough himself acknowledged that

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The economic modernisation of Britain should not be interpreted to mean that artistic considerations can be regarded as secondary... the purpose of the arts must never solely become related to alien objectives, be it job generation or social rehabilitation.

(Myerscough, 1988: 8)

This transition from artist to creative can be considered as consequence of this structural realignment of the industry of arts practice to the creative industries: whether this process has brought about the importing of *alien objectives* into cultural and creativity education will be examined later. This transition is, whilst not predicted by Tönnies (1887) in his analysis of 'natural will' (*Wesenwille*) and 'rationale will' (*Kurwille*), is a plausible, unexpected consequence which derives from this analysis. Tönnies argues that these two forms of complementary, oppositional and inter-related human will shape human relations and bring about two forms of human social organisation: *Gemeinschaft* and *Gesellschaft*. He proposes (Tönnies, 887: 116) that *Kurwille* can be broken into three forms, forethought (deliberation), arbitrary choice (free will, choosing what ever you please) and conceptual thought: concepts which can be excavated over 100 years later in contemporary definitions of creativity. In considering the development of pedagogies for artists and educators working together, it may prove fruitful to consider that if the expression of *Kurwille* leads to a human social bond marked by characteristics of *Gesellschaft* whether there may be an alternative definition of creativity which alludes to *Wesenwille* and with it the (re)generation of social bonds as exemplified in Tönnies *Gemeinschaft*.

2.3.5. The emergence of Creative Partnerships: creativity born of gemeinschaft or gesellschaft?

One significant consequence of NACCCE's publication of All Our Futures in 1999 was the subsequent development and implementation of the Creative Partnerships programme and its intentions for education which were to *provoke debate about 'creativity' – what is a Creative School, a Creative Classroom, a Creative Teacher, a*

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Creative Parent and of course, most importantly, a Creative Child, with similar questions for the Cultural and Creative organisations involved in the programme. (Creative Partnerships, 2006) Aspin had earlier warned of this tendency to glorify abstractions in his work on *quality;* referring to how a term becomes *protean,* (Aspin, 1994: 1) both formed and formless, meaningful and meaningless, and *straightforwardly misconceived* (Aspin in White et al, 1983: 42) once it becomes part of the language armory of educational policy makers and administrators. If this was true of *quality* in the early 1990's, I will show later that this has also become true of creativity in recent years.

Whilst Aspin contributed to the Gulbenkian's *The Arts in Schools* report, he claims (Aspin, personal communication, 2006) not to have foreseen at the time the marked change of trajectory that Robinson would take between 1982 and 1999 in his strategy to re-configure artists in schools projects into a more ambitious programme of creativity and cultural development in which creativity was disconnected from an arts education agenda and placed within the wider context of creativity, teaching and learning. From initially arguing for a repositioning of arts education in schools as being essential to contributing to a holistic, humanistic education, Robinson eventually found himself arguing for a programme which, in reducing the significance of the arts and the artist in creativity and cultural education, was purposefully designed to appeal to government ministers who were anxious to ensure that the programme could not be interpreted as being the result of successful lobbying by an articulate arts constituency. In referring to how NACCCE arose, Robinson refers to a complex political context shaping its production:

> *I read this paper to him (David Blunkett)... he said we would like to do this... I was saying why don't we get a group together to advise you on what would be involved in a systematic approach to creativity in the school system given how important this is... but he didn't want to go down in history as Gradgrind.... he wasn't comfortable with the Chris Woodhead thing... it was cramping his style ... he said Chris (Smith) was very interested in this too ... you tell us how this might work... who would you like on the group... So that's how it came about....*

I put the proposal together to make it happen... it just seemed to me that there was a historic opportunity here .... my own personal line of thinking has been... a continuing opening of the agenda further out... my interest began in drama... but I always felt that drama was part of a bigger picture ... so it became arts in schools... but all the things I'd been writing about personally... had always persuaded me that there were powerful synergies between the disciplines... but also if you look at what was happening in the theory of science ... and especially the cognitive sciences and theories of mental representation and meaning making, you don't have to look around long to see synergies between science technology and the arts - I also knew ... that the people who worked in science and maths were just as pissed off about what was happening in their disciplines... they were feeling boxed in by these strategies and so on.... as soon as (Tony) Blair started to talk about creativity, I thought this was great.... but you can't talk about the arts for long without saying creativity and culture, not really... I also knew that.... if we'd gone to David Blunkett or Blair then in 97, and said this won't do, you're marginalising the arts again, we need a big arts initiative, I know they would have said not just now, we're doing the economy.... we've got so much on, go and talk to Chris (Smith)... I knew instinctively this just wasn't the way to go - creativity was a portal for all of us to go through.... so I didn't write a paper about the arts, I wrote a paper on creativity... this was just the right thing to do politically because... this was what they were concerned about: what they didn't know was what to do about it.... and they didn't know what they were throwing away in the process - they were killing arts programmes all over the country at the time.... It seemed a much better strategy rather than saying.... you've got a problem, you're killing the arts... more than that, it was an opportunity to get around the same table not just artists but scientists, business leaders, economists.... that then is irresistible; if you show this is actually a common argument and a big argument and that the arts are four square with the sciences and technology.... creativity seemed to be the portal we could all go through...

we could all get that... people got the economic argument...   it was away of recasting it... so in a way.... All Our Futures is in its own way the arts in schools projected onto a much bigger canvas...

(Robinson, private communication, 2006)

2.3.6. Stepping through the creativity portal

Robinson's allusion to creativity as a portal through which disparate educational and disciplines might step, in order to counteract the effects of an ever prescriptive national curriculum and increasing performativity driven managerialism in schools came at a time when the growth in the literature on creativity was, likewise, demonstrating an almost exponential surge. For example,   *In Developing Young Children's Creativity Through the Arts: What Does Research Have to Offer?* Sharp (2001) provides a broad view of the field of the effect that arts practice has on developing creativity of young children aged between three and six years old. In doing so she identified over 1200 documents produced since 1988. Her study focused on *research and theory relating most clearly to young children's creativity and creative development* meaning that *'descriptive, 'opinion', policy pieces... studies of children's artistic development... studies focusing exclusively on highly creative individuals... and studies of young children's creativity in relation to specific non-arts contexts* were also excluded from the selection (Sharp, 2001: 4). This led to 67 articles, reports and books being considered which were categorised into 36 theories and reviews of early childhood and creativity, 19 research studies and 11 theory into practice documents dating between 1984 and 2000, with the majority of the documents being cited from 1988, the time of the emergence of the Education Reform Act. Written by many eminent practitioners and academics this *exploration of the field* (Sharp, 2001: p2) highlights the breadth and depth of the research on the relationship between arts and creativity which had occurred during the last decade of the 20th century. Yet despite this extensive exploration of the field, the conclusions concerning creativity in particular have an all too familiar ring to them: *creativity is not easily defined and that there is considerable debate about the definition of creativity* (ibid: 5).

The following year saw Loveless produce the *Literature Review in Creativity, New Technologies and Learning* for the National Endowment for Science, Technology and the Arts (NESTA) (Loveless, 2002) which identified a number of literature reviews which aimed to describe and theorise understandings of creativity: Yeomans (1996); Dust (1999); Rhyammar and Brolin (1999); Sternberg (1999); Beattie (2000); Craft (2000); Edwards (2000 - 2001) and Cropley (2001).   The executive summary begins:

> *In recent years people in many sectors of society have expressed disquiet about a lack of creativity in the curriculum. From Telford to Tokyo artists, writers, performers, teachers, psychologists, philosophers and representatives of the cultural and commercial industries have warned against the consequences of constraining children and young people's creative potential.*
>
> (Loveless, 2002: 3)

Whilst identifying some of the key themes which she uses to define creativity (divergent thinking, novelty, effectiveness and ethicality for example) she also identifies a key issue as *whether the focus is upon exceptional creative individuals... or upon all individuals and their potential for self-actualisation through 'little c creativity' or 'possibility thinking'*, referring to the work of Craft (2000) in *supporting people in making choices in everyday life* (Craft 2000).   Loveless raises her standard on this *broader view of promoting creativity in all individuals* for the NESTA review and in doing so corroborates Craft's view that:

> *...much of the work cited in the literatures has been undertaken in the US, UK and Europe and the debate needs to acknowledge the possibilities of 'cultural saturation' in western concepts of creativity which might limit our understandings of creativity in other cultures.*
>
> (Craft, 2000: 14)

The proposal that creativity literature has become saturated and almost fixated with the definition of creativity is apt. Not only has the literature become saturated with texts on

creativity, the term itself has become supersaturated with meaning. Through intense political heating, the word has absorbed many meanings and thus attempts to speak to ever wider and more diffuse audiences, for, as Bowers suggests:

> *Creativity has become the modern person's all purpose word for legitimating how nearly every form of human expression contributes to human progress (including how violence can be represented as a form of entertainment)*
>
> Bowers (1994: 159)

A phenomenon that Jones and Alexiadou also suggest is symptomatic of how CP present themselves to the many constituencies they communicate with:

> *CP has several constituencies – central government, teachers and headteachers, the 'arts community' among them. These constituencies evaluate the elements of the CP project differently and variously. To establish the legitimacy of CP to these differing interests, CP leaders must employ a discursive strategy which simultaneously disavows and affirms its genealogy, perspectives and affiliations: what its says it is not is at this stage almost as important as its more positive self-presentations.* `
>
> (Jones and Alexiadou, 2007)

Craft similarly in expressing a concern that it is difficult to see how creativity can be other than 'a good thing', also argues that the value- and culture-specific nature of creativity *poses the so-called liberal educator with various dilemmas of principle and pedagogy. (*Craft, 2003: 113). Jeanes also acknowledges the limiting nature of these discourses of creativity and suggests a paradox which arises from them:

> *In essence, we have over-romanticized the notion of 'creativity' in capitalist society and have constructed creativity as a capitalist creation. Creative thinking has become a 'timely' thinking (thinking 'of its time' and recognized as such), and therefore almost 'un-thinking'. It is also limited, in a very uncreative*

manner, to our current perceptions of what creativity is, and how we can be creative.

(Jeanes, 2006: 130)

The dilemmas caused by the exodus of educators through the creativity portal was also demonstrated in the microcosm that was NACCCE as it deliberated upon the nature of creativity within the disparate disciplines which were represented on the committee. Sir Claus Moser expressed these dilemmas succinctly:

...the need to see creativity as part of wider practice than arts practice, coupling as it did the scientific and artistic claims on the concept, contributed to a tendency to replace the word 'art' with 'creativity' in the debates: which itself led to the diffuseness of the report. Whilst it is true that there were eminently respected scientists present there was still a strong arts bias in the team which meant that there wasn't a specific language of understanding creativity. There was no way in which Rattle and Kroto and all the others spoke the same language. There was only one common word - creativity - and one word does not a language make.

(Moser, private communication, 2006)

2.3.7. The rhetorics of creativity

Nicoll and Edwards' work in the field of rhetorical analysis provides not only an insight into the mechanisms by which the rhetorics of creativity are constructed but also a welcome cooling to the debate about perceived crisis in schools:

Crisis narratives provide an imperative for policy action and, therefore, invest situations with political importance, almost regardless of the relative weight of evidence and analysis by all concerned. They engender a certain policy hysteria.

(Stronach & MacLure, 1997 in Nicoll and Edwards, 2004: 45)

Whilst their work has focused in the field of lifelong learning: *Lifelong learning policy rhetorically attempts to constitute new and wider audiences, as who can oppose the*

notion of lifelong learning? (ibid: 47) the same might also be said for contemporary discourses in creativity which demonstrate similar strategies of reification and ironization:

> *Reifying is a strategy to put something beyond question, to naturalize or ontologically gerrymander it. Ironizing attempts to undermine an alternative position, by, for instance, positioning it as spin. These are useful notions as they emphasize the struggle that goes on within policy discourses, the struggle to produce descriptions that can be taken as literal, and the ways in which they work defensively to counter alternative possibilities.*
>
> (Nicoll and Edwards, 2004: 48)

Reification is achieved through narrative organization and nominalization:

> *Beginning the narrative with certain props already on the stage avoids having to more obviously bring them on later, and this takes our attention away from them. It is an ironizing strategy as it undermines the potential for alternative descriptions.*
>
> (Nicoll and Edwards, 2004: 49)

In their literature review of Rhetorics of Creativity, Banaji et al propose *that creativity is constructed as a series of rhetorics: claims emerging from the contexts of academia, research, policy and practice* (Banaji, 2006: 4). During the course of their research they identified nine rhetorics: Creative Genius; The Creative Affordances of Technology; Creativity for Social Good; Play and Creativity; Democratic and Political Creativity; Creativity as Economic Imperative; Creativity and Cognition; Ubiquitous Creativity; The Creative Classroom. By rhetorics, they mean:

> *a subset of discourse, characterised by specific properties:*
> > ** they are highly elaborated structures, drawing on distinctive traditions of philosophical, educational, political and psychological thought;*
> > ** they are organised to persuade, as a form of 'communicative action'*

(Habermas, 1984), seeking to bring about consensus, leading in some cases to intervention in specific contexts of practice;

* they produce discursive frameworks such as key terms and taxonomies which can be learnt by practitioners who either need them or are obliged to use them. In this way they feed back into more general 'popular' discourses of creativity.

<div align="right">(Banaji, 2006: 5)</div>

What is of interest here is that seven of these rhetorics resonate with the eight visions of Arts Education as described earlier by Eisner: Banaji's *Creativity for Social Good* has its equivalence with Eisner's *Visual Culture;* Banaji's *Play and Creativity* with Eisner's *Creative Self Expression;* Banaji's *Creative Classroom* is echoed in Eisner's *Integrated Arts vision:* and so on. Peck proposes a possible tenth rhetoric of creativity: that of urban creativity which, with its similarity to Eisner's vision of Arts Education as a preparation for the world of work:

seeks to normalize flexible labor-market conditions, lionizing a class of workers that can not only cope with, but positively revel in, this environment of persistent insecurity and intense, atomized competition, just as they enforce modes of creative governmentality based on 'compulsory individualism, compulsory 'innovation', compulsory performativity and productiveness, compulsory valorization of the putatively new' (Osborne, 2003: 507). This is achieved, in part, by the suggestive mobilization of creativity as a distinctly positive, nebulous-yet-attractive, apple-pie-like phenomenon: like its step cousin flexibility, creativity preemptively disarms critics and opponents, whose resistance implicitly mobilizes creativity's antonymic others — rigidity, philistinism, narrow mindedness, intolerance, insensitivity, conservativism, not getting it.

<div align="right">(Peck, 2005: 764 - 765)</div>

Creativity has consequently been so reified by the rhetorics which attempt to promote it that it is now feasible that no further benefits can be gained in attempt to define it, measure it or even to conceptualise it. Despite attempts to *find it and promote it*

(Qualifications and Curriculum Authority (QCA), 2001), the generation of creativity discourses in recent years has, instead, led to the generation of a meta-discourse on the rhetorics of creativity. It may be feasible that future speculation about definitions on creativity might, like Carr's proposition on the destiny of educational theory *once and for all come to a dignified end* (Carr, 2004: p137): or alternatively, recognise that what is in actuality being discussed are the visions, purposes and practices of arts education.

Having now examined the effects that performativity discourses have had on the severing of arts practice from creativity, of teachers from knowledge and on the generation of creativity rhetorics which are 'super-saturated' with meaning, I shall now continue by examining whether there might be philosophical foundations upon which the development of artist and educator pedagogies could be constructed.

2.4.1. Reasons to be pedagogical: illustration 1

Bristol Nursery School, Hull. Maria has been offered two days work in the school and has persuaded the management of the school to 'go off timetable' and to let teachers 'follow the children's desires' during her residency there - although the regular 'tidy times' and lunch time remain in the timetable... One teacher's temper frays about being left on her own in her own area. There are usually six areas each with a designated member of staff and those boundaries are melted down today – apart from the timetable, structure, the space is a lot more fluid / chaotic. Adults are 'following what the children want to do' – the adults have been excused from their responsibility here, and have been denied an identity almost. The walls are as noisy as ever but less imposing – all the focus is being drawn to the kids activities. Some lad threw a bean bag at me in the playground which reminded me of a visit to Hindley Prison some years ago and temporarily I felt a bit unsafe, a bit dodgy. A bit iffy. The staff room is chockablock with loads of stuff packed on to chairs, tables, feels vaguely disturbing, a bit like a bad dream. Even Maria is spotting the limits with one of the children who is insisting on taking more clay from the bag with a spoon:

Femi 'More more more!'

Maria ' Use what you've got Femi! You'll have someone's eye out. Be careful.'

A couple of girls are wandering in and out of the bathroom, scissors in hand – this feels a tad dangerous and I'm thinking about my ethical responsibilities or the consequences of one of them coming out with scissors sticking out of their head. A few teachers wander around the classroom aimlessly with cameras in hand, tourists in their own land.

(Field Notes, March 2006)

Despite the political, linguistic and technical difficulties which have arisen in defining the meaning of creativity and the purpose of arts education, the reality in the classroom is that artists continue to work with educators and face regular and constant challenges to their practice from each other, from the children they work with and from the complexities which arise from the communities they are situated within. Luke endorses the need to understand this pedagogical quest in a macro, geographic context:

For teachers and researchers committed to reinventing schools and teaching in the new millennium - for those committed to redefining and shifting knowledge and educational capital in ways that address and redress the impacts of quantum changes in society and culture and in technology and knowledge—there is a real urgency to attend more closely to every day life in the classrooms... The actual sociocultural, cognitive, and intellectual work of teachers and students is and should be a focal area of research and development, description and illustration, expansion and innovation, and, thereby, debate and reform.

(Luke, 2006: 2)

And at an architectural, local level the value in developing a pedagogy for artist educator relationships is suggested by the National Evaluation of Creative Partnerships carried out by Wood in 2005: *Creative Partnerships is premised partly on the proposition that learning and teaching can improve as a result of a creative pedagogy*

(Wood, 2005: 11) and Griffiths and Woolf who acknowledge that the practice of artists working in schools is poorly defined in terms of an explicit learning model being evidenced in that practice:

> To be sure, there is a tradition of artists working in schools, sometimes in one-
> off workshops, sometimes as an artist in residence. However, the learning
> model underpinning this practice is undeveloped and implicit rather than explicit.
>
> (Griffiths and Woolf, in publication 2008)

One challenge for this thesis is whether it is possible to articulate a philosophical basis upon which such models might be founded upon and argue why such a philosophical or theoretical basis is important. In order to do this it is important initially to accept that the concept of foundationalism has its own problematics. Carr, in arguing that *educational theory has run its course and should now be brought to a dignified end* (Carr, 2006: 136) makes the argument that:

> the general belief that the only way that we can adequately justify our beliefs –
> the only way we can show that they are rational and true – is to show how they
> rest on some basic beliefs – or 'foundations' – that do not themselves stand in
> need of justification because they are, in some sense, 'indubitable', 'self-evident'
> or otherwise necessarily true.
>
> (Audi, 2003 in Carr, 2006: 143)

Carr discusses the difference between beliefs and theory and how the two terms can become interchangeable. He makes the underlying point that foundationalist theories can not be relied upon for abstract universal concepts which can be enumerated in rhetorically satisfying ways (through processes of reification for example) but that theory, belief and practice are vernacular, local and highly context specific. In citing Blake, Carr attempts to irreversibly dismantle the foundations of foundationalism:

> ...the time has now come to abandon the search for epistemological foundations
> that can guarantee the truth of theoretical knowledge. Hence the familiar

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postfoundationist slogans – there are 'no unmediated facts', 'no neutral observation language', 'no telling it as it is', 'no view from nowhere', 'no escaping politics' – are all intended to convey and reinforce postfoundationalism's central claim: 'that there are no foundations of knowledge, no grounds exterior to ourselves that guarantee the truth of our factual claims (Blake et al , 1998, p. 21).

(Carr, 2006: 145 - 146)

If it is accepted that *that there are no foundations of knowledge, no grounds exterior to ourselves that guarantee the truth of our factual claims* (Blake et al , 1998, p. 21 in Carr, 2006: 145 - 146) then what might be the implications for developing a pedagogy for artists and educators working together? In suggesting that there can be no basis upon which to build common *exterior* knowledge, the postfoundationlist position is, in itself, a foundation upon which a body of knowledge is built. Its argument falls into the same trap as its postmodern sister conceit with its claims of there being no longer any grand narrative: itself a very grand narrative. As Carr himself acknowledges, Siegel makes the same argument:

... criticisms of foundationalism ... face huge difficulties as they appear to presuppose what they want to reject. For example, ...[the] postmodernist wants to reject the possibility of objective knowledge but apparently regards it as an objective fact about the world that a subjects knowledge of that world is always pre-interpreted and that knowledge is therefore never objective ... Similarly, the postmodernist insistence that there is no privileged position that enables philosophers to transcend the particularities of their own cultures and traditions seems itself an attempt to speak from just such a position, since it seems to be making an assertion concerning all philosophers and cultures.

(Siegel, 1998, p. 30 in Carr, 2006: 151)

Despite this rebuttal, Carr makes the important point in his defense of postfoundationalism that:

> *we are all interpretively situated; that educational theory is always the product of the educational theorist's own interpretive assumptions; that educational theory is just one more discursive practice; that educational theory does not cause educational change but may be appropriated in the cause of educational change.*

> (Carr, 2006: 155)

Bearing in mind young Femi's close encounter with a spoon, some clay and the eye of an absent significant other in the classroom observation referred to above, the development of some kind of theoretical framework which emerges from the vernacular and local (from relationships characterised by *Gemeinschaft* perhaps) may at the very least prevent a situation arising where spoon, clay and absent eye come into uncomfortable contact; and at most, a provisional theoretical framework might at least help partially explain why teachers look like tourists in their own land and what steps might be taken to align the visiting artists, host teachers and other land users of the school's learning spaces in order to bring about more effective, creative relationships between all parties. Whilst it may be existentially accurate to deny the existence of firm, ontological theoretical foundations, it may also be more pragmatic, at least temporarily, to hypothesise provisional, partial theoretical foundations which allow the construction of conceptual frameworks which are of use in the here and now of the classroom.

2.4.2. Deleuze and Guattari: heterogenesis, becomings and the rhizome of the artisteducator

I will now continue by examining a particular philosophical approach to developing a pedagogy for artists and educators working together through a partial review of the work of Gilles Deleuze and Félix Guattari. In *Deleuze and Geophilosophy - A Guide and Glossary* Bonta explains his interest in Deleuzian philosophy whilst working as a

geographic researcher in the province of Olancho in the East Honduras which he explains as arising from the dilemma of *little or no agreement (existing) among inhabitants of Olancho (and those who study them) over the following spatial issues:*

* *Rights to land. Profound disagreement and conflict exist over who or what owns just about every rural place;*

* *Deforestation. Intense disagreement over who or what is responsible for the removal of trees that was commonly agreed upon to have contributed to the disastrous consequences of Hurricane Mitch in 1998;*

* *Aesthetics. Lack of agreement on whether an attractive landscape looks like a pasture, a forest, a bean-field, a coffee farm or a reservoir;*

Whether the individual and family or municipality or the province or the State or a corporation or God or the entire society as a whole can be exclusive owners of a property or in what combinations and by what mechanisms can ownership be established and respected;

* *Which of the mutually contradictory land related laws are applicable, in a society lacking a local court system capable of interpreting them to the satisfaction of the land users?*

* *What constitutes development (desarrollo?)*

(Bonta and Protevi, 2004: 170)

Bonta's deliberations on ownership, environmental responsibility, aesthetics and *what constitutes development?* have significant resonance with the themes of this thesis and research project as a whole. In researching the work of artists and educators in schools, the question of who owns schools, who decides what happens in them, at what times, with whom, for whom and by whom, whether education and learning that schools are ostensibly responsible for can be owned; and whether differential ownership of space in schools has an impact on the transformation agendas that schools are in

dialogue with are all questions which are brought forth in the process of examining the deceptively simple proposition of 'artists and educators working together'.

Whilst Bonta's work led him to posing questions about deforestation in the Honduras, not at first sight an immediate literal ecological threat to Fichte Nursery School, the imposition of the Foundation Stage curriculum in Early Years settings and the National Curriculum in general might on the other hand be viewed as the equivalent of a national educational deforestation which leads to a homogenised educational provision with a concomitant loss of local indigenous curricula: an argument echoed by Hudd (Hudd, 2006: 149) in her description of how the process of character education (a process which concerns itself with the *complexity of character and the importance of the moral grappling as an essential element of moral development* in American schools is in danger of becoming '*another educational outcome to be measured* as a result of those schools being increasingly infected by a process of McDonaldisation: *the process by which the principles of the fast food restaurant are coming to dominate more and more sectors of American society as well as of the rest of the world* (Ritzer, 2004: 1-23).

Whilst comparing a particular curriculum practice in the USA with experiences in a Hull Nursery School means there is a risk of attempting to compare the incomparable, there is a precise philosophical purpose to this which will become clearer as the benefits of a Deleuzian philosophical framework of creativity are elaborated. Hudd's concern is that *as character education shifts from the hidden curriculum to a federally funded agenda item, this acknowledged complexity will be disregarded because of our cultural tendency toward efficiency* sheds an unexpected and surprising light on the connections between deforestation of the Olancho province in the Honduras and the implementation of the Foundation Stage curriculum in Fichte Nursery School in Hull via the challenge to character education in the USA.

Bonta's third question about the aesthetics of the landscape and what constitutes an attractive landscape also has several resonances with the work of artists in partnership with educators in schools in that it opens up questions about aesthetics and what might pose as an attractive school, an attractive teacher or artist and the aesthetics of the processes and products those human subjects are engaged with whilst working

together; which in themselves depend on motivations of attraction and desire. A first glance at what constitutes an attractive school landscape offers up a number of complex and competing discourses. Is an attractive school one which attracts student numbers so making it a continuing, viable economic concern? Is an attractive school one which has met specific performativity-derived criteria and has consequently been praised by OfSTED? Is its attraction found in the pleasure of its place in the *DfES School and College Achievement and Attainment Tables (formerly Performance Tables) (DfES, 2006),* more colloquially known as 'the league tables'? Does the work of artists and educators working together cause a school to become more attractive?

Bonta's puzzlement over *mutually contradictory land related laws* strikes a chord with the agendas of the Creative Partnerships programme as a whole. If a subject's agenda can be viewed as the expression of desires of that subject, then these desires are made manifest publicly through some kind of legislation: whether this be the soft law of cultural practices within the organisation or the hard law of the service agreement. In the case of Creative Partnerships, this hard law is the Policy and Delivery Agreement (the PDA), the objectives of which for 2005 - 2008 are summarised in Appendix 4.

Whilst these objectives clearly demonstrate educational ambition, a potential legislative contradiction arises from their juxtaposition of the Creative Partnerships agenda against other agendas of school improvement, effectiveness and the so-called 'standards agenda' or other, hidden agendas of the *landusers*: teachers, artists, pupils, support staff, governors, parents and carers for example; who as well as being affected by policy, are also able to develop and implement policy within their own domain of inhabitation (or, according to a Deleuze-Guttarian approach, their own 'strata'). The legislative landscape, like the case of the Olancho province, contains many mutual contradictions and an absence of a *local court system capable of interpreting them to the satisfaction of the land users.* The final question which Bonta poses which lead him to pursue the work of Deleuze and Guttari was that of *What constitutes development?* This is, in essence the hub of this research quest: the question of what is at the heart of the artist educator relationship which contributes to the learning and development of

the young people they work with.

The trail that led Bonta to the work of Deleuze and Guttari converges with other writers in the field of the literature of creativity. According to Pope (2005), the book *'What is Philosophy?'* (Deleuze and Guattari [1991] 1994: vii) *was a kind of manifesto produced under the slogan 'Philosophers of the world, create'!* They identify the concept of heterogenesis which *reflects the 'multi-directional and multidimensional activity of creation* (Pope, 2005: 5) and in doing provide a framework within which creative processes, practices, products and outcomes can interpreted without having to succumb to the allure of the creative portal which many practitioners and authors have been seduced by and which leads to a focus on definable outcomes as exemplified in the NACCCE definition of creativity:

> *Imaginative activity fashioned so as to produce outcomes that are both original and of value.*
>
> (Robinson, 1999: 30)

The concept of heterogenesis is echoed by Roggoff in her work on cognitive development:

> *I regard development as multidirectional, rather than aimed at a specified end point in a unique and unidirectional course of growth. Development proceeds in a variety of directions with some important commonalities as well as essential differences in the routes taken toward the goals that are sought in a particular community.*
>
> (Roggoff, 1990: p12)

and as such, suggests that in as much creative processes are developmental, they are like to produce a star-burst of outcomes, or heterogenetic outcomes which may or may not be original or of value. An interpretation of creativity as a heterogenetic process allows for the possibility of the dis-articulating creativity discourses from performativity-driven educational agendas and alternatively re-establishing them within discourses of

human relations which are borne of *gemeinschaft*: a theme endorsed by Fielding when referring to the development of professional relationships in schools:

Sergiovanni argues for a professional ideal which is made up of four different dimensions which sit more comfortably in the move towards Gemeinschaft. These are:

> *1) a commitment to practice in an exemplary way;*
>
> *2) a commitment to practice toward valued social ends;*
>
> *3) a commitment to the ethic of caring; and*
>
> *4) a commitment, not only to one's own practice, but to the practice of teaching itself.*

(Sergiovanni, 1994 in Fielding, 1996: p152)

Peters further suggests that the work of Deleuze and Guattari offers a philosophical approach which resonates with the notions of *becomings* (using concepts of *human becomings* instead of *human beings* for example):

The future form of philosophy, both a resistance to the present and a diagnosis of our actual becomings—becoming-revolutionary, becoming-democratic—is the role of the philosopher as physician, as the physician of culture, 'an inventor of new immanent modes of existence' (Deleuze & Guattari, 1994: 113). In philosophy of education these categories, these becomings have an easy resonance.

Peters (2004: 224)

Jeanes reinforces this emphasis on becomings:

Deleuze believes that what (good) philosophers actually do is create, by generating new concepts: 'To think is to create – there is no other creation – but to create is first of all to engender "thinking" in thought' (Deleuze, 1994, p. 147). His concern is to open us up to new powers of thinking, and what he termed its 'power of becoming'. Essentially this is a 'creative' thinking – one that is free

from established ideas and ways of thinking, albeit constrained and transformed by the context in which we think.

(Jeanes, 2006: 128)

Additionally, in his study of Deleuze, Rajchman proposes the metaphor of the map: *made up of many connections, intended to suggest others – connections of a peculiar sort* (Rajchman, 2000:4). He argues that Deleuze's work on connections, *an art of multiple things held together by disjunctive syntheses,* suggests that this philosophy is one which *tries to work with zones that are precisely not completely determined or localising, where things may go off in unforeseen directions or work in unregulated ways – with a sense of logic rather different from the traditional philosophical one.* He continues to identify *several principles of connection'* (ibid:6) from Deleuze's work and in doing so uncovers some possible foundations for the pedagogy of artists and educators, albeit provisional and partial, given the difficulties previously identified in the concept of foundations. These principles are summarised as follows:

1.   The generation and regeneration of connections between identities and across borders;

2.   The susceptibility to surprise and *not to predict but to remain attentive to the unknown knocking at the door; (Deleuze, 1992: 165);*

3.   The combating of cliché through shock, and elimination of the *stupidity* of thought which resists connection making;

4.   The contest of the logic of absurdity and the gathering of 'new friends of thought';

5.   The development of a new *Kunstwollen,* a new 'becoming art' which will *deliver ourselves from communicational stupidities, our informational automatisms;*

6.   The Processes of *deterritorialisation* which might lead to new relations

and new connections;

> 7.   The principle of affirmation and selection which says *keep only what increase connections.*

Developing a philosophical basis of a pedagogy for artists and educators which emerges from the work of Deleuze, generates three conceptual frameworks to build upon: that of *heterogeneity* (the capability of producing a myriad of outcomes which may or may not be 'useful' or 'original'); that of *becoming* (the capability of developing new modes of existence) and that of *connection-making* (the capability of mapping new connections which deterritorialise, surprise and shock).

I will now allude to two further frameworks which are of significance in the field and which have emerged from the literature and stake a claim to being considered as suitable conceptual materials to build pedagogies for artists and educators working together; that of Insider-Outsider Theory and in particular its relationship to Complexity Theory.

2.4.3. Insiders - Outsiders: the becoming of a new hybrid professional?

The brief illumination at the beginning of this section provides one small example of the need of an articulated pedagogy for the imminent artisteducator: an artist comes to a school and is faced with a number of options as to how they engage with the cultural practices of the school and work with educators in the school: whether to adapt to and assimilate into the host culture, whether to resist it, challenge it, ignore it or imagine that there is no discrepancy between the two. There are a multiplicity of choices of engagement, disengagement, embedding and embodiment: or what Padilla refers to as *assimilation, acculturation or accommodation and pluralism* (Padilla, 1980 in Kearney, 2003: 37).   On the one hand, the artist can be viewed as 'infectious outsider', capable of providing new approaches to learning and a source of new technical skills; on the other hand, they can also be seen as 'outside interference', capable of disrupting school timetables and providing an irritating distraction to the core business of teaching the national curriculum.

According to Lindbeck and Snower (2002) Insider-Outsider theory is placed within the domain of economics and specifically within the field of labour economics and macroeconomics:

> The insider-outsider theory is concerned with the conflict of interest between insiders and outsiders in the labor market. 'Insiders' are incumbent employees whose positions are protected by labor turnover costs. 'Outsiders' enjoy no such protection; they could be unemployed or working in the informal, competitive sectors of the labor market. The theory examines how various types of labor turnover costs give insiders their market power, how they use this power to their own advantage (e.g., in pushing up their wages), how the insiders' activities affect the outsiders and vice versa, and what this insider-outsider interaction implies for employment, unemployment, and other macroeconomic activities.
>
> (Lindbeck and Snower, 2002: 1)

Elaborating this point, Dobbie (2004) notes:

> All insider-outsider models share in common the idea that insiders are highly insulated from competition by outsiders in wage setting. Insiders are usually employed workers; outsiders are usually the unemployed. The main implication of this is that wage outcomes, particularly in the aftermath of negative employment shocks, may prevent a rapid return to the pre-shock employment level.
>
> (Dobbie, 2004a: 181)

He later elaborates these models by referring to the concept of hysteresis: *the property of systems (usually physical systems) that do not instantly follow the forces applied to them, but react slowly, or do not return completely to their original state: that is, systems whose states depend on their immediate history* (Wikipedia, March 2007). According to Dobbie:

A hysteretic system is one in which the long-run equilibrium of the system is path dependent. The long-run equilibrium of such a system depends not only on the long-run equilibrium values of its exogenous variables, but also on the initial values of each endogenous variable.

(Dobbie, 2004b: 2)

which is of relevance to this particular research process as:

it is for these reasons that hysteretic systems have been variously described as 'historical systems', and as systems in which 'Where you get to is determined by how you get there' (Buiter, 1987, p24).

(Dobbie, ibid: 3)

In the research domain, Insider-Outsider theory has quite different connotations. According to Thompson:

the outsider perspective, privileges the analysis of data from within the framework of the researcher's existing knowledge and culture. The outsider perspective aims to understand a foreign culture according to the outsider's own, usually more dominant, cultural language and conventions. The second, the insider perspective, privileges the culture observed. The insider perspective aims to represent the lived experience of the indigenous people through establishing a dialogue rather than analyzing a code. The choice between outsider and insider perspectives' referred to by sociolinguists as the 'etic' and 'emic' distinction (Headland, Pike, and Harris, 1991) determines and represents to some extent the location of authority in a particular investigation.

(Thompson, 1999: 153)

Although Merriam et al suggest that there is more complexity to this state of affairs than initially meets the eye of either the insider looking out or the outsider looking in:

More recent discussions of insider / outsider status have unveiled the complexity inherent in either status and have acknowledged that the boundaries between the two positions are not all that clearly delineated. In the real world of data collection, there is a good bit of slippage and fluidity between these two statuses. Critical and feminist theory, postmodernism, multiculturalism, participatory, action and teacher research are now framing our understanding of insider/outsider issues. In particular, the reconstruing of insider/outsider status in terms of positionality, power, and knowledge construction allow us to explore the dynamics of researching within or across one's culture.

(Merriam et al: 2000: 607)

Another interpretation of the 'insider-outsider' framework is offered through other readings of performativity discourses, most notably by Butler in her work on identity and sexuality. In Gender Trouble, Butler argues: *There is no gender identity behind the expressions of gender; ... identity is performatively constituted by the very 'expressions' that are said to be its results.* (Butler, 1990: 25) which Gauntlett interprets as *gender is a performance; it's what you do at particular times, rather than a universal who you are.* (Gauntlett, 2007). Day et al (2006) also challenge the concept of identity as being intrinsically stable and argue instead for its intrinsic fragmentation, arguing that *teacher identities may be more, or less, stable and more or less fragmented at different times and in different ways according to a number of life, career and situational factors'* (Day et al, 2006: p.601).

In a similar approach, this concept of performativity would suggest that educators and artists roles are *what you do* as opposed to a *universal what you are:* identity is thus constructed and performed through what actions and roles one performs. Ball (2004) furthermore offers a bridge between the performativity of new managerialism and the performativity of gender performances in his argument that performativity and management transforms teachers' identities through an increasing emphasis by teachers from ethics to efficiency and the reconfiguration of their identities into technicians. Similarly, Bottery and Wright (2000) make the argument that the modernisation of the teaching profession entails teachers being both

deprofessionalised (through the erosion of their professional autonomy), and re-professionalised through new regulatory structures and cultures - an argument which has subsequently been advocated and promoted in CP policy and practices.

In the context of research situated in schools, the relationship between insiders and outsiders is discussed by McDonald, (1989) who, in referring to the complexity that schools inhabit, points out interpretation by 'outsiders' must demonstrate:

> *intimacy, empathy, and attention to the nuances of context that positivists strip away... and... 'have a sense of the immense complexities and staggering ambiguities of life on the inside and of how all outside interventions of policy, curriculum, and method are transformed by inside culture.... Outsiders who have the right attitude play a role that is interpretive and catalytic, and they play it with patience. ... Their efforts are powerful only insofar as they spur efforts by the true insiders.*

(McDonald, 1989: 207)

The question of the identity of the 'outsider' and 'insider' is thus a more complex issue than one interpreted solely through the framework of employment status. It is neither a fixed state which an individual possesses, but involves choices being made by its protagonists; and once those choices are made, the system they inhabit may demonstrate hysteresis: 'that is, it may react slowly, may not return completely to its original state, prior to the introduction of the 'outsider.'

The use of Insider-Outsider frameworks thus illuminate the nature of the complexity that school communities experience, impact upon and are impacted by. The range of policy initiatives which inform the development of Early Years settings and which shape the ecology in which schools cultures develop was presented in Chapter 1.3. Artists may also encounter an array of educational theories and practices whilst working in schools: child centred learning, accelerated learning, brain based learning, learning styles, emotional literacy for example. Given this complexity in the system, the relationship between artists and educators thus becomes more elaborate than at first appears.

Complex behaviour arises, notes Mitledon-Kelly:

from the intricate inter-twining or inter-connectivity of elements within a system and between a system and its environment. In a human system, connectivity and interdependence means that a decision or action by any individual (group, organisation, institution, or human system) may affect related individuals and systems. That affect will not have equal or uniform impact, and will vary with the 'state' of each related individual and system, at the time. The 'state' of an individual or a system will include its history and its constitution, which in turn will include its organisation and structure..

(Mitledon-Kelly, 2003: p26-27)

Colquhoun, in the context of the Health Promoting Schools programme, also suggests it may be important to acknowledge the significance of complexity in schools, by interpreting them as complex adaptive systems, with a view to enquiring whether it is possible to *bring about structural, policy, organisational and programmatic change or transformation?* (Colquhoun, 2005: 52). Colquhoun builds on the work of Plesk and Greenhalgh (2001) by identifying some of the key concepts of complex adaptive systems which form part of the broader framework that is complexity, in particular the concepts of *'fuzzy boundaries', actions based on internalised rules, 'nested systems',* the production of *new and novel behaviours;* and critically, their *unpredictability* (Colquhoun, 2005: 44-48); the latter two concepts in particular having resonating with Rajchman's *principles of connection,* discussed in section 2.11 above as one of the conceptual frameworks to build pedagogies for artists and educators.

The concept of complexity will thus nuance the application of the insider-outsider framework in significant ways when it comes to establishing the pedagogies of artists and educators working together. Far from remaining discreet entities, artists working with educators become interdependent entities in, what Deleuze and Guttari refer to, as a rhizome, symbolised here in the synthesis between wasp and orchid:

The orchid deterritorializes by forming an image, a tracing of a wasp; but the wasp reterritorializes on that image.   The wasp is nevertheless deterritorialized, becoming a piece in the orchid's reproductive apparatus. But it reterritorializes the orchid by transporting its pollen... at the same time, something else entirely different is going on: not imitation at all but a capture of code, surplus value of code, an increase in valence, a veritable becoming, a becoming-wasp of the orchid and becoming-orchid of the wasp.

(Deleuze and Guattari, 2004: p11)

A philosophy of becoming, and the pedagogy which stems from this philosophical approach, becomes apt for school communities undergoing processes of Creative Partnerships' catalysed transformation; for teachers who are subject to programmes of behaviour modification and challenge and whose identity is being pressurised by those processes;   for artists whose working practices are being modified, for 'creative practitioners' whose very existence is being brought about by the work of Creative Partnerships and for the young people who experience the work of the   Creative Partnerships agents. The research quest for this thesis, takes a significant turn: the mapping of the process of becoming: the becoming *artisteducator.*

2.5.1. From philosophy to pedagogy: a Deleuzian map of surprise, shock and new becoming

Having argued that a Deleuzian philosophy of creativity constitutes a suitable philosophical basis for this research, I will now examine the proposition that a pedagogy of *becoming* of a new hybrid professional, the proposed *artisteducator* will be more attuned to the consideration of pedagogies of artists and educators working together.   In doing so, I will assess and discuss different aspects of pedagogical practice.

The process of identifying pedagogies of artisteducators is problematic however, both theoretically and from the point of view of implementing that pedagogy within the classroom.

As we face the social and cultural, political and economic challenges of this new millennium—as James and Dewey did in the last—the making of knowledge and pedagogy is the key to educational change and to reawakening the transformative and generative capacity of educational systems, many of which have fallen into states of fiscal and civic neglect, pedagogic disrepair, and professional despair.

Luke (2006: 5 - 6)

In *Talks to Teachers on Psychology and to Students on Some of Life's Ideals (1899/2001)*, the1892 lectures that inaugurated the field of educational psychology at Harvard, William James referred to pedagogy as the *art and science* of teaching (Luke (2006: 1). This conception of pedagogy as both an art and a science has continually been contested by educationalists over the last 150 years as practitioners have sought to describe the concept in terms which are broadly based in 'scientific' discourses of objectivism, empiricism or behaviourism; or in more 'artistic' discourses which are more contingent and ambiguous, which more closely reflect a constructivist approach to teaching and learning and which open themselves up to space for interpretation, imagination and dialogue. For the purposes of this thesis, the discourses which conceive pedagogy as primarily a function of teachers and teaching will be referred to as a *Relational View* of Pedagogy. If they broaden the scope however and incorporate factors such as identity, culture, democracy and power, they will be referred to here as a *Situational View* of Pedagogy.

2.5.2.   A relational view of pedagogy: and some of its consequences

An explicit demonstration of the relational view of pedagogy is given by Watkins and Mortimore (1999: 3) where they express pedagogy as *any conscious activity by one person designed to enhance learning in another.* This is extended by Alexander (2004: 12) in what he suggests is *the irreducible proposition that teaching, in any setting, is the act of using method x to enable pupils to learn y.* Bernstein elaborates the relational view of pedagogy further:

When I talk about pedagogy, I am referring to pedagogic relations that shape

pedagogic communications and their relevant contexts. Three basic forms of pedagogic relation may be distinguished: explicit, implicit and tacit. Explicit and implicit refer to a progressive, in time, pedagogic relation where there is a purposeful intention to initiate, modify, develop or change knowledge, conduct or practice by someone or something which already possesses, or has access to, the necessary resources and the means of evaluating the acquisition. The acquirer may or may not define the relation as legitimate, or accept as otherwise, what is to be acquired. Explicit or implicit refers to the visibility of the transmitter's intention as to what is to be acquired from the point of view of the acquirer.

(Bernstein in Solomon 1999: 267)

The view that pedagogy is fundamentally a relational matter between two people is taken to a stark conclusion by Stoll Dalton from the Center for Research on Education, Diversity & Excellence (CREDE) in California:

The standards for pedagogy to be elucidated here are drawn from educational research and current practice that places teaching in the classroom itself; no longer must education depend on teaching to occur elsewhere. Thus, the promise of the new pedagogy is academic success for all students, <u>because the school now undertakes to teach all that its students need to know.</u>

Stoll Dalton (1998:7, my underscore)

At the time of writing this paper, Stoll Dalton worked at the Californian Center for Research on Education, Diversity & Excellence (CREDE) whose research program *is based on a sociocultural framework that is sensitive to diverse cultures and languages, but powerful enough to identify the great commonalities that unite people.* (ibid: 3). Putting aside the question of whether any framework .is able to identify the *great commonalities* which claim to be able to *unite people* and whether the scale of such an ambition might give cause for concern in its apparently overwhelming universalism, CREDE's mission will not be unfamiliar: the desire to harness pedagogy for the purpose of raising attainment within the context of the standards agenda. She continues:

The reports of the National Commission on Teaching and America's Future [NCTAF]
(1996) recognize teaching expertise as the single most important factor in
increasing U. S. students' academic success. Research and reports of effective
practice confirm the critical relationship between what teachers know and do and
what students learn (NCTAF, 1996; Darling- Hammond, 1997).

(Stoll Dalton, 1998: 5)

Stoll Dalton is referring to a particular political set of conditions in the USA with English language learners from minority groups who are perceived as not receiving the same level of support at home to learn as their middle class white counterparts are perceived as receiving. Her argument is that the responsibility of pedagogy is focused primarily on the function of teaching, on the duties of teachers and that schools *alone* are responsible for undertaking to *teach all its students needs to know* : an extraordinary claim in any circumstances, especially given the previously noted context of complexity that schools inhabit (p55 - 56). Her assertion that schools alone are responsible for educating children does at least reveal what the fundamental purpose of this pedagogical approach is all about: cultural transmission in order to fulfill the requirements of a standards agenda:

Standards that acknowledge pedagogy's central role, notably the National
Science Education Standards, provide unambiguous guidance for teachers about
how to teach, how to introduce a content topic, how to encourage students'
questions and comments, how to involve students in content activities, and how to
assess student progress continually (National Research Council, 1996).

Stoll Dalton (1998: 8)

2.5.3.   A Situational View of Pedagogy: and some of its consequences

Cultural traditions have us before we have them.

(Garrison, 1996: 434)

In using the term 'pedagogy' in Early Years settings   *to mean the instructional*

techniques and strategies that enable learning to take place. Whilst their definition refers mainly to the explicit and structured interactive process between the teacher/practitioner and the learner, it also includes the day-to-day learning environment and the actions of the family and community where they affect learning Siraj Blatchford et al, (2003: 2) express a view that pedagogy is not only relational but also situational.

This is further elaborated in Alexander (2004). In referring to Simon's article, *Why No pedagogy in England?* (Simon, 1981) in his article *Still no pedagogy? Principle, pragmatism and compliance in primary education* (Alexander, 2004), he argues that educational discourse in English primary schools has *tended to make pedagogy subsidiary to curriculum* and argues that *Curriculum is just one of its domains, albeit a central one* (ibid: 11). His view is partially expressed in response to comments by a previous head of the Teacher Training Agency at the time, Anthea Millet who he quotes:

> *I am always struck by how difficult teachers find it to talk about teaching ... They prefer to talk about learning. By contrast, they can talk with great clarity about ... curriculum, assessment ... [and] classroom organisation ... almost anything except teaching itself*, *an agenda which she said should cover 'competence, excellence and failure in teaching methods.*

> (Millett, 1999 in Alexander, 2004: 9)

He argues that this belief that pedagogy *should concern itself with competence, excellence and failure in teaching methods* means that teaching essentially becomes a process of judgement rather than:

> *the wider sphere of morally purposeful activity, of which teaching is a part, which we call education – teachers become technicians who implement the educational ideas and procedures of others rather than professionals who think about these matters for themselves.*

> (Alexander, 2004: 11)

The concept that teachers have become more like technicians in their practice in contrast to a view of them as professionals echoes the view that teachers have become reskilled in their practice since the onset of the National Curriculum in the later 1980s and the implementation of education reforms since 1997 (Stronach et al, 2002; Fielding, 2000: 53; Fielding 1996, Jeffrey and Woods, 1996: 325, House, 2000). This view is however contested by Hannon at the launch of FutureSight at the International Schooling for Tomorrow conference in September 2004, which, in presenting a case for educational reform thus:

> *Our goal is to improve the quality of teaching and learning throughout the system. We will do this by building capacity and providing flexibility at the front line, backed by an intelligent accountability framework and by targeted intervention to deal with underperformance.*

> (Hannon, 2004)

presented a context for this reform with the Barber model of contemporary education as demonstrated in Figure 1 below:

KNOWLEDGE POOR

| 1980s Uninformed prescription | 1970s Uninformed professional judgement |

NATIONAL PRESCRIPTION — PROFESSIONAL JUDGEMENT

| 1990s Informed prescription | 2000s Informed professional judgement |

KNOWLEDGE RICH

innovation

department for education and skills
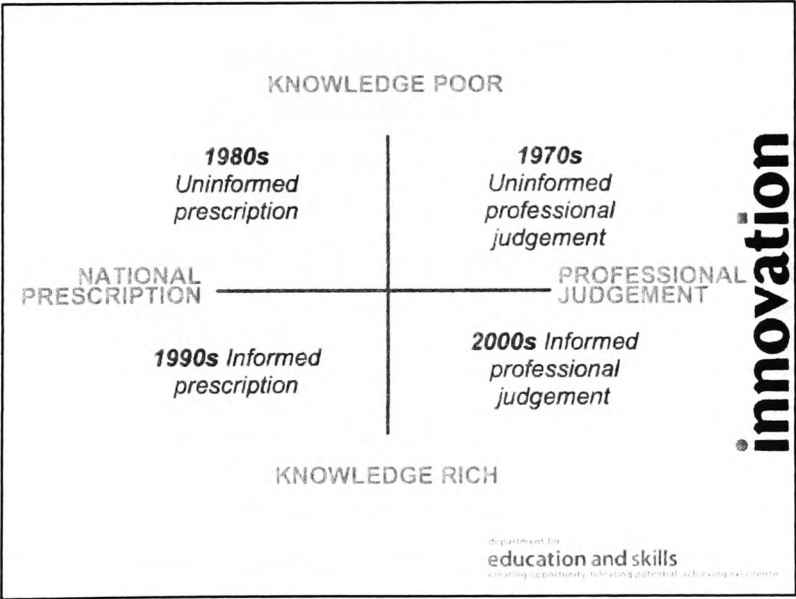
Figure 1: Barber's model of Contemporary Education

a model of educational reform which suggests that development has been characterised from a shift from uninformed professional judgement through uninformed prescription to informed prescription to informed professional judgement. Alexander's alternative is an extended pedagogy in which he argues that the teacher engages with a number of distinct but related domains and values concerned with:

Children   *their characteristics, development and upbringing;*

Learning   *how it can best be motivated, achieved , identified, assessed and built upon;*

Teaching   *its planning, execution and evaluation and;*

Curriculum *the various ways of knowing, understanding, doing, creating, investigating and making sense which it is desirable for children to encounter, and how these are most appropriately translated and structured for teaching.*

(Alexander: 2004: 11 -12)

That is, what is to be taught, to whom and how. He adds layers of context with their own characteristics, requirements and expectations:

School   *as a formal institution, a microculture and a conveyor of pedagogical messages over and above those of the classroom;*

Policy   *national and local, which prescribes or proscribes, enables or inhibits what is taught and how;*

Culture   *the web of values, ideas, institutions and processes which inform, shape and explain a society's views on education, teaching and learning, and which throw up a complex burden of choices and dilemma for those whose job it is to translate these into a practical pedagogy;*

Self(Identity) *what it is to be a person, an individual relating to others and to the wider society, and how through education and other early experiences self hood is acquired;*

History   *the indispensable tool for making sense of both educations*

present state and its future possibilities and potential.

In considering these additional elements in his extended pedagogy, Alexander argues that this model marks *the transition from teaching to education* (Ibid: 12) and refers to further conceptual elaborations such as in the field of teaching, recategorising this concept as <u>frame</u> (boundaries set by space, pupil, organisation, time, curriculum, routines, rules, rituals); <u>act</u> (defined by task, activity, interaction, assessment) and <u>form</u> (for example, the lesson).

Clearly, pedagogy is a somewhat more complex enterprise than may be recognised by those who reduce effective teaching to 'what works', or 'best practice' lessons downloaded from government websites.

However, in making his claims for a complex multilayered approach to pedagogy, he does this by almost casually dismissing calls to enhance teaching by concentrating on *what works*, suggesting as it does a response born of desperation, of teachers employing short term tactics to get through their day as much as strategies of coping with the effects of school transformation agendas. Coupling his disdain for considerations of *what works* with the concept of *best practice* may provide him with the solace of an intellectual space which is coherent in its own world and provides a particular type of academic rigor but may not be of much use to the struggling Newly Qualified Teacher on a wet Tuesday morning in a Hull school when faced with an emotionally distraught young child who has just seen their mother walk out of the nursery class for the first time and who perhaps has little conception of when they are likely to see her again. As Labercane sympathises:

Reflection-in-action is, as van Manen states, difficult to attain, even under the most ideal of teaching situations. What makes it difficult is that 'life in the classroom is contingent, dynamic, everchanging every moment, every second is situation-specific. Moments of teaching are ongoing incidents that require instant

actions.

Alexander's disdain for those who espouse effective teaching through adopting *what works* and following *best practice* is tangible but perhaps isolated from the practicalities and rigours of every day schooling. Carr warns against this danger of theoretical isolation:

what is now clear is how the educational theory debate has always been predicated on the assumption that, however conceived, educational theory is not itself a practice that has its source in history and culture and always stands apart from the practice it aspires to affect.

(Carr, 2006: 142)

although Alexander's scepticism is perhaps more clearly articulated for him by Saunders:

what works is a matter of discussion and debate, not simply of data; what works is a value statement not simply an empirical statement... what works for whom, with what resources, under what conditions, with what impact on other groups, with what unintended consequences, and what cost / benefit ratio is a rather less immediately amenable question than 'what works'.

Saunders (2004: 10 -11)

However, Luke provides a useful bridge between the theoretician and practitioner in a manner which reflects the Deleuzian philosophy of becoming:

Profound and sustainable educational change and innovation require that we move beyond a search for a 'correct' and accurate meaning and practice of pedagogy from a less causal and linear model of educational effects to an ecological model that explores the complex embeddings and mediations of teaching and learning within cultures and discourses, systems and everyday

practices.

What Luke's argument points to is that a pedagogy is not a fixed-in-stone immutable doctrine which is something to be guarded from attack, but is in itself a living, dynamic concept which changes according to culture and context. Today's pedagogy of artists working with educators in Fichte Nursery School may not be the one of use tomorrow. Given the rate of change and flux in these settings, it should also be anticipated that any prospective pedagogy for artisteducators should be robust enough to respond to the changing environments it is operating within. Young and colleagues' questions about the sociology of knowledge offer some clues as to what may contribute to Luke's ecology:

What will count as knowledge, as teaching and learning, and, indeed, as education? How are these made and remade in schools and classrooms? And further, how might these connect with the educational imperatives of societies and cultures in transition?

(Young (1971) in Luke (2006: 3)

In the context of this research, these questions could equally apply to questions of the pedagogy of becoming: *what will count as knowledge, as teaching and learning, as education?* And how might artisteducators *connect with the educational imperatives of societies and cultures in transition?* Deleuze offers a useful directions with his *principles of connection* (Rajchman, 2000: 6): to generate and regenerate connections between identities and across borders; to be susceptible to surprise; to combat cliché through shock and eliminate the 'stupidity' of thought; to embrace the contest of the logic of the absurd and to gather 'new friends of thought'; to develop a new *'Kunstwollen*, a new 'becoming art'; to embrace processes of 'deterritorialisation'; and to affirm and select that which says *keep only what increase connections.*

It becomes clear in conclusion that neither relational nor situational views alone can provide the depth of understanding required by a pedagogy of becoming, the pedagogy

for artisteducators. Other elements will need to be drawn upon, other connections will need to be made and other, perhaps surprising models will need to be considered if the search for creative partnerships between artists, educators and children is to be fulfilled: but always with an eye open as to where the connections are being established from, and to what end. For, as Bernstein remarks:

> We all have models - some are more explicit than others; we all use principles of descriptions - again some are more explicit than others; we all set up criteria to enable us to produce for ourselves, and to read the descriptions of others - again these criteria may vary in their explicitness. Some of our principles may be quantitative whilst others qualitative. But the problem is fundamentally the same. In the end whose voice is speaking?
>
> (Bernstein quoted in Singh 2001:159)

2.5.4.1.   *From Pedagogies Of Being To Pedagogies Of Becoming*

I will begin to establish how new connections might be established in the learning space, by reviewing in Figure 2, a model of the relationships between the three main protagonists in the learning space:
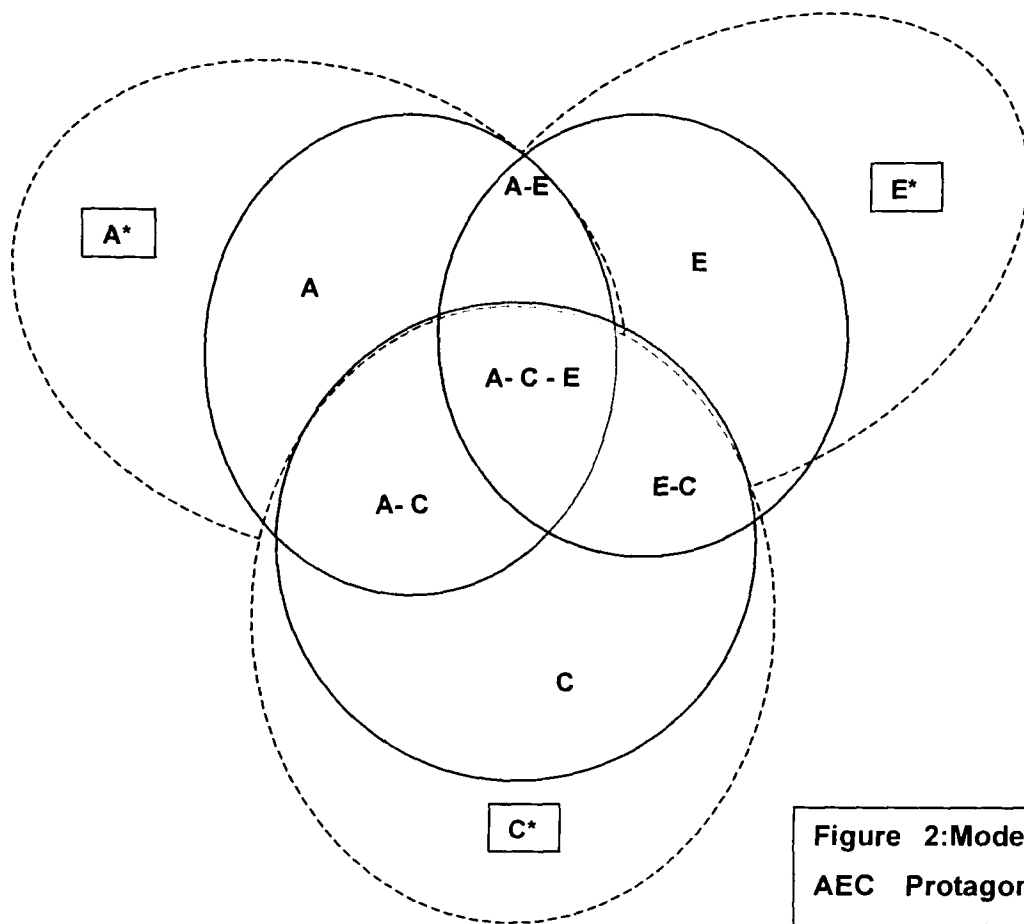
Figure 2:Model of AEC Protagonists in Learning Spaces

Key: A   Artist   A*   Artist's wider context
      E   Educator   E*   Educator's wider context
      C   Child   C*   Child's wider context

At first sight, there are four distinct relationships which occupy four learning spaces:

The educator – child relationship	. (E – C)
The artist – educator relationship	(A – E)
The artist – child relationship	(A – C)
The artist – educator – child relationship	(A – E - C)

Each of these relationships will draw on a range of pedagogical practices which will

have specific characteristics described here as being didactically-informed, constructivist-informed or critically-informed. A specific pedagogical relationship may thus arise which is a blend of these characteristics. The blend may change according to context and need: the critical issue here is that the relationships emerge from the interplay and the interaction between practices; they are not offered in this model as practices which are either/or possibilities. The general characteristics of these practices are presented below.

2.5.4.2.   Didactically-informed pedagogical practices

In the educator – child (E – C) relationship for example, didactically-informed practice will concern itself with the functions of preparatory training or instruction and will address itself to the act, process, or art of imparting knowledge and skill: the practice of this relationship relies upon the presence of a teacher who uses appropriate strategies for transmission. In this practice, development is based upon a content plan (Clark, 1999) and asks questions such as: what content needs to be covered? How can this content be organized into manageable units or modules? How can this content be transmitted in a logical sequence? What would be the most effective method for transmitting this content?

Didactically-informed practice may also become evident in Artist - Child (A – C) relationships. An individual artist in this relationship may also bring to the space an artist – apprenticeship pedagogy in which the artist is the 'master' and the child the 'apprentice'. Griffiths and Woolf researched an Apprenticeship model in arts, creative and cultural education and its impact on learning on all participants. They proposed an artist - child model based on an apprenticeship model where *everyone learns from everyone*. (Griffiths and Woolf, 2008, in publication). This is demonstrated in a three columnar matrix and supplemented with a cycle diagram which indicates how a learner (in this context, the child) develops towards independence (Figure 3, below):

Figure 3:   **Griffiths and Woolf's Apprenticeship Model**
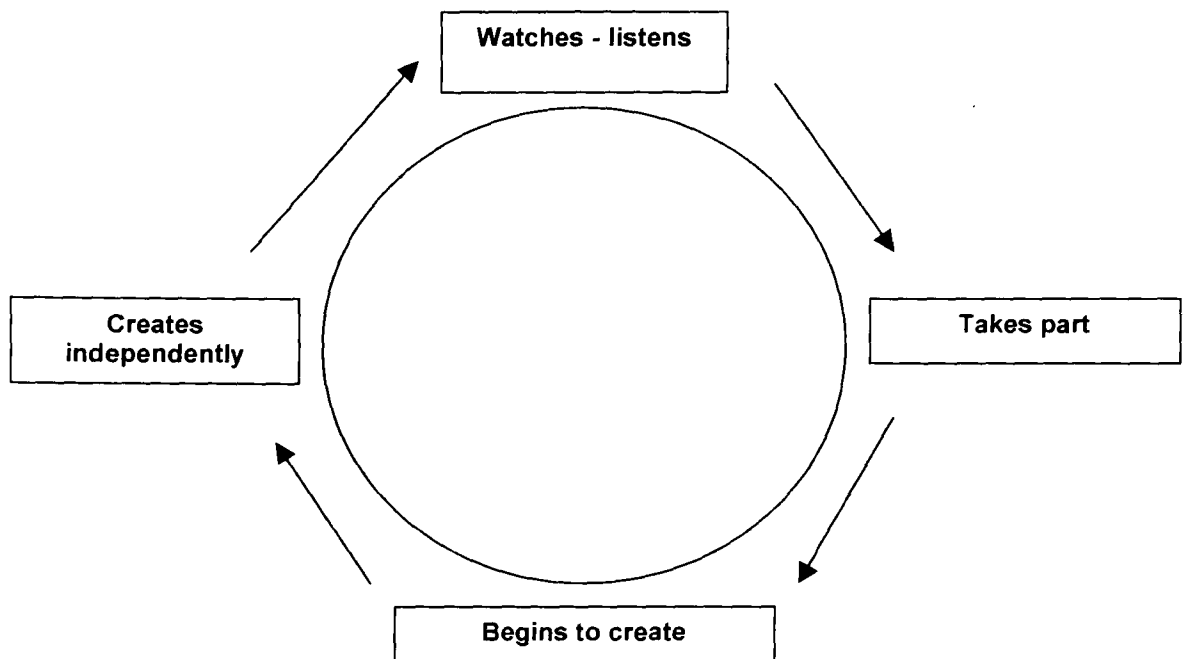
However, this model of Apprenticeship is not a model of apprenticeship that traditional 'master - apprentice' relationships would mirror particularly closely. Griffiths and Guile provide an analysis of pedagogy in Work Based contexts and in particular a review of the literature on apprenticeship. They point out that apprenticeship:

> *encompasses such disparate schemes as the Modern Apprenticeship.... but also company initiatives aimed at postgraduates... now being broadened to include the idea of a Graduate Apprenticeship.*

(Griffiths and Guile, 1999: 155)

Common across this range of initiatives is the notion that apprenticeship involves some aspect of work based activities such as work experience, work shadowing, work visits, work simulation, which in themselves constitute a larger spectrum of activities under the title of work related curriculum. They go onto suggest that these developments in apprenticeship models have *become invested with assumptions, traditionally*

associated with apprenticeship, about rites of passage, initiation and completion rituals and learning how to be come an independent adult (ibid; 156). Whilst Griffiths and Guiles' notion of the independent adult has an echo in Griffiths and Woolf's independent learner, this is where the similarity of the apprenticeship model ends. Their use of the term apprenticeship not only raises the question 'who is the apprentice?' but also suggests that the CP model being tested in Nottingham has less to do with developing creativity of children, and more to do with importing work based values and practices into the school's learning space. Griffiths and Guile continue by referring to the DfEE White paper of 1997, Success for All and its stated commitment to providing all students with access to high quality education and training and emphasised the 'contribution of partnership activities... in enhancing motivation, raising standards and preparing young people for the challenges of working in the 21st century (ibid: 157 my underscore): challenges which are echoed by the Rt. Hon David Blunkett MP, in the introduction to All Our Futures (Robinson, 1999):

> in the workforce of the future, I have always recognised that creativity, adaptability, and communication skills will also be vital. We must enable young people to develop their creative potential and to meet the fundamental challenges that face our country.

> (Blunkett in Robinson, 1999:18)

Griffiths and Guile paper refer to work undertaken by Resnick on the contrast of formal and informal learning contexts who summarises these differences as follows:

Learning in Institutions	Learning outside institutions
Decontextualised	Has 'real' content
Second hand	First hand
Needs motivating	Comes easily
Tends to be individualistic	Is co-operative / shared
Assessed by others	Self assessed
Formal Structure	Few structures

(Resnick, (1987) in Griffiths and Guile, 1999: 159)

So, on the one hand, whilst suggesting that formalised learning has a higher status traditionally than informal learning, the example of CP Nottingham practice demonstrates an import of the outside model to the inside of the formal learning space and is engaging external practitioners to undertake this work. The surprise here is not that this programme is about enhancing employability; the employment and economic agenda of Creative Partnerships has always been evident. The irony in this model is that the protagonist who is offering a model of employability are the artists whose working practices are more erratic and less stable than those of the teachers they work with. Although Griffiths develops her argument that an apprenticeship model most closely reflects, and is more educationally valid, learning through creative practice she also highlights several ambiguities which arise from the seemingly straightforward process of an artist working with children in a classroom:

> *The children are not learning to be artists; they are not studying a curriculum focused on producing professionals. Yet, like apprentices, they are expected to observe and take part in practical activities. It is not surprising if there is ambiguity about what kind of learning is going on.*
>
> (Griffiths, 2008, in publication)

So perhaps this is where the limits of the apprenticeship model are to be found: the concept of the master whose working practice is to be emulated is frail given the nature of the 'master's' working practices; the 'apprentice' is in a learning space which they have not intentionally chosen; the pedagogy of the artisteducator in this model is thus the becoming of compliant future employees or freelance individuals who work for no one organisation but who are engaged as and when required within a volatile and unpredictable market place: a trainee urban creative who, to repeat Peck: *can not only cope with, but positively revel in, this environment of persistent insecurity and intense, atomized competition* (Peck, 2005: 764) or trainee cultural entrepreneur who, according to McRobbie:

> *becomes his or her own enterprise, sometimes presiding over two separate*

companies at the same time... (and for whom...) social interaction is fast and fleeting,
friendships need to be put on hold, or suspended on trust and when such a non-
category of multiskilled persons is extended across a whole sector of young
working people, there is a sharp sense of transience, impermanence and even
solitude

(McRobbie, 2002: 519 - 529)

Lave and Wenger however offer the opportunity to *rescue the idea* of apprenticeship with their concept of Situated Learning or Legitimate Peripheral Participation, a concept which understands learning in a manner which

provides a way to speak about relations between new-comers and old-timers,
and about activities, identities, artefacts, and communities of knowledge and
practice.

(Lave and Wenger, 1991: 29)

Situated learning allows for pedagogical relations to develop which are decoupled from schooling or other aspects of operationalised educational practices. In developing debate about schooling and the relationships between teachers and learners, situated learning leads onto the next framework to view practice through, that of constructivism.

2.5.4.3. Constructivist-informed pedagogical practices

the creation of classroom environments, activities and methods that are
grounded in a constructivist theory of learning, with goals that focus on individual
students developing deep understandings in the subject matter of interest and
habits of mind that aid in future learning.

(Richardson, 2003: 627)

Constructivism is an educational discourse which emphasises the development of understanding through the co-construction of knowledge between all participants in a learning space:

Development (is) a process of children's appropriation of their culture. Children enter into a social system and, by interacting and negotiating with others, establish understandings that become fundamental social knowledge on which they continually build.

(Corsaro and Rizzo, 1988: 880)

Learning within a constructivist practice is likely to be characterised a pedagogy which is based upon a process design which facilitates the acquisition of content by the learners and in which the educator serves as a content resource and provides leads for other content resources (e.g. peers, supervisors, specialists) (Clark, 1999) instead of being a transmitter of knowledge. Constructivist approaches formed the basis of the work undertaken by FNS in their Eyes Wide Open Project which aimed to introduce the school to the educational philosophies and practices of the pre-schools of Reggio Emilia through the appointment of an artist in residence and the adoption of key principles which they saw as binding Reggio Emilia projects and which they wished to adhere to in the development of their own project. These principles involved active, holistic listening to children; the concept of Child Centred Learning; the importance of the documentation of children's projects during their learning processes as opposed to a form of summative evaluation carried out at the end of a project; and the principle which sees children as active, strong, competent agents of learning as opposed to passive recipients of knowledge and skills. (Abbott and Nutbrown, 2001; Ceppi and Zini, 1998, Thornton and Brunton, 2005, Drummond, 2007).

Learning borne out of these practices is characterised as having: *'real' content, borne of first hand experience, 'comes easily' to learners, is co-operatively formed and shared amongst a learning community, subject to processes of self assessment and operates within few organisational structures.* (Resnick in Griffiths and Guile: 1999: 159). At first sight, this mirrors the learning identified by OfSTED in its report on the impact of Creative Partnerships (OfSTED, 2006) although in doing so raises further problematical issues. One theme that emerges from that report is the proposition that despite providing young people with the opportunity to develop their creative attributes

(improvising, risk taking, collaboration) there is less evidence that CP projects have led to children being able, yet, to apply these qualities independently (ibid: 2).

This leads to the question of whether the constructivist pedagogical models upon which CP practice is based runs the risk of developing pedagogical models which focus on 'creativity for creativity's sake' and whether there might there be moral, aesthetic or vocational frameworks missing from these interventions.[8] It is clear from this OfSTED report that children who have been involved in CP programmes are not yet able to apply what they have learnt through their participation in these programmes in other contexts as there is a lack of identification as to what kind of knowledge it is that has been developed: whether this be propositional, procedural or other forms of knowledge, and to what end that knowledge is being directed.

2.5.4.4.   Critically-informed pedagogical practices

Critical pedagogy takes as its central concern the issue of power in teaching and learning (Freire, 1993, 1994; Trend, 1992). It focuses on how and in whose interests knowledge is produced and transmitted and views the ideal aims of education as emancipatory:

> [Critical] pedagogy . . . signals how questions of audience, voice, power, and evaluation actively work to construct particular relations between teachers and students, institutions and society, and classrooms and communities. . . . Pedagogy in the more critical sense illuminates the relationship among knowledge, authority, and power. It draws attention to questions concerning who has control over the conditions for the production of knowledge.

> (Giroux, 1994: p30)

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[8] These issues resonate with recent research by Claxton about learning dispositions and increasing the capacity of young people to learn (Claxton, 2006) through increasing their capacity for 'Positive Learning Dispositions' which are identified as being 'Resilience, Resourcefulness, Reflectiveness and Reciprocity'.

Additionally, and potentially awkward for a school intent on driving up standards and raising its attainment levels, *The primary preoccupation of critical pedagogy is with social injustice and how to transform inequitable, undemocratic, or oppressive institutions and social relations.* (Burbules and Berk, 1997: 2). Nested within the vision of critical pedagogy is the concept of the Contact Zone, a critical pedagogical equivalent of the learning space. This concept was proposed by Pratt at the 1990 MLA Responsibilities for Literacy Conference in Pittsburgh and has particularly blossomed in the domain of teaching writing and composition in North American academies. She defines Contact Zones as *social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power* (Pratt, 1991: 33) and writes from a perspective in which different social groups with life histories and lifeways different from the official ones in the US began insisting on those histories and lifeways as part of their citizenship. She defines the pedagogical arts of the contact zone as:

> *exercises in storytelling and in identifying with the ideas, interests, histories and attitudes of others; experiments in transculturation and collaborative work and in the arts of critique, parody, and comparison (including unseeming comparisons between elite and vernacular cultural forms); the redemption of the oral; ways for people to engage with suppressed aspects of history (including their own histories); ways to move into and out of rhetorics of authenticity; ground rules from communication across lines of difference and hierarchy that go beyond politeness but maintain mutual respect and a systematic approach to the all important concept of cultural mediation.*

(ibid, p40)

The *arts of the contact zone* seem to provide much substance for the development of a pedagogy of becoming if the Deleuze principles of connection are to be used as the compass points for such a map. There is clearly *generation and regeneration of connections between identities and across borders* given the explicit interest in 'the other' and the recognition and valorisation of other cultural expressions; the susceptibility to surprise may arise from *unseeming comparisons between elite and*

vernacular cultural forms; the combating of cliché through shock may stem from *ground rules from communication across lines of difference and hierarchy that go beyond politeness* the gathering of *new friends of thought* is likely to stem from *the maintenance of mutual respect.* Pratt's conception of the contact zone seems to strongly suggest the principles of affirmation and selection: one might almost imagine a footnote in her paper which echoes Deleuze: *keep only what increase connections.* Cochrane and Cockett in writing about the relational imperative in developing building creative schools as part of the CapeUK programme in England[9] also recognise the value of the Contact Zone in the pedagogy of partnerships:

> *Nick Owen (2005) raises some useful questions. The notion of the 'contact zone' between artist, child and educator as being the zone in which new pedagogies will develop is a useful one, and has much in common with CapeUK's principles...*
>
> (Cochrane and Cockett, 2007: 110)

However, there are weaknesses in this model which stem from the location of Contact Zone Theory within the field of Critical Pedagogy in the first place. Whilst the principles of connection also point to a *new 'becoming art' which will 'deliver ourselves from communicational stupidities, our informational automatisms'* and the *Processes of 'deterritorialisation' which might lead to new relations and new connections;* Critically-informed Pedagogies ironically require the certainty of the identities for their affective power and political effect. They depend on the maintenance of power relationships, not their dissolution and for individuals to be clearly demarcated and defined within a particular political context. The weakness for Critical Pedagogical approaches is that they gain their validity and authenticity from spaces of permanence not from spaces of change: they are essentially pedagogies of being.

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[9] Cape UK is derived from the Chicago Arts Partnerships in Education programme established in the USA in the early 1990s. It was set up in 1997 to provide research and advocacy services for schools in Leeds and Manchester and is viewed in some quarters as the progenitor of the CP national programme. It sees the CP programme as being *modeled, in part, on CapeUK's experience* (Cochrane and Cockett, 2007: 5)

Burbules and Berk, in their critical examination of Critical Thinking and Critical Pedagogical practices suggest that questions need to be addressed of the practice about what:

> *its implicit standards of truth and evidence are; about the extent to which inquiry, whether individual or collective, should be unbounded by particular political presuppositions; about how far it is and is not willing to go in seeing learners question the authority of their teachers (when the teachers are advocating the correct "critical" positions); about how open-ended and decentered the process of dialogue actually is — or whether it is simply a more egalitarian and humane way of steering students toward certain foregone conclusions.*
>
> (Burbules and Berk, 1999: pp65- 66)

and continue in a Deleuzian vein to suggest that an 'alternate criticality' might address questions such as: *What are the conditions that give rise to critical thinking, that promote a sharp reflection on one's own presuppositions, that allow for a fresh rethinking of the conventional, that foster thinking in new ways?* (ibid, my emphasis). So, whilst critically-informed pedagogical approaches identify some useful principles in establishing an artisteducator pedagogy, they provide only partial requirements of a learning space shaped by pedagogies of becoming.

I have now examined the three main fields of pedagogical endeavour (didactic, constructivist and critical) which may inform the development of the architextural space from which pedagogies for artisteducators might be established. This chapter will now examine whether the concept of architextural spaces might be synthesised from a combination of pedagogical discourses as opposed to being rooted in one specific form of pedagogical practice. To do this, it will present FNS as an example of a complex, heterogenetic, Deleuzian city (or CHDC): a site for the exploration of the multiple architextures of artists and educators working together and site for the imminent becoming of the artisteducator.

2.6.1.   Fichte Nursery School as a Complex, Heterogenetic Deleuzian City (CHDC)

I remember you saying to me when you were first in our room, that you couldn't really tell who the artist was, which is great, and I think initially when they first came to do projects like the tree... they were kind of like... 'we're going to do this project, this is how it starts and this is how it'll be'.

(Janet, teacher at FNS)

Teachers' becomings, artists' becomings, artisteducators' becomings, schools' becomings and the emergence of school transformation agendas: an unfolding and flowering of development is currently taking place in UK schools. This section will map the manifestation of the creative city discourse and how this relates to the work of FNS. This will involve the positioning of the school as a complex, heterogenetic, Deleuzian city (or CHDC): a centre of creativity, growth, change and learning with a landscape which experiences constant transition and transformation in complex and unpredictable fashions.

2.6.2.   What is a Creative City?

From Singapore to London, Dublin to Auckland, Memphis to Amsterdam; indeed, all the way to Providence, RI and Green Bay, WI, cities have paid handsomely to hear about the new credo of creativity, to learn how to attract and nurture creative workers, and to evaluate the latest 'hipsterization strategies' of established creative capitals like Austin, TX or wannabes like Tampa Bay, FL.

Peck (2005: 740)

Hull, like many cities around the world which present themselves as undergoing a programme of regeneration *due to longer term, systemic deprivation* (Artservice, 2000:5), aims to engage the efforts of the local creative communities for the benefits of the city and its cultural benefits, expressions and livelihood and conceives itself as a site for creativity and hub of contemporary culture:

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the arts and creative industries have a critical role to play in addressing the challenges which the City faces and in helping the City to achieve its aspiration of becoming 'a unique, vibrant city, rich in culture and confidence... the arts and culture of a place define that place and are at the heart of its identity... the arts strategy must contribute to that process by supporting development and regeneration measures and raising the profile and status of the City so that it can develop the talents of its people and compete more effectively...

(Artservice 2000: 19)

Elsewhere, in his analysis of Florida's seminal text, *The Rise of the Creative Class: and how it's transforming work, leisure, community, and everyday life.* (Florida, 2002) Peck argues:

Cities loom significantly in Florida's account of the Creative Class, as settings for the most salient social processes, as the germinal sites of new cultural and economic imperatives, and as reconstituted places of culturally inflected political agency.

(Peck, 2005: p746)

The metamorphosis of the word 'creative' in Florida's work from adjective to collective noun, comes about, according to Peck, as a result of the increase in the size of the creative community to 30% of the US workforce (Peck, 2005: 743). This nominalisation has a number of consequences. Firstly, it suggests its opposite: non-creatives, which when introduced to teachers in schools in a CP Birmingham project for example was met with some considerable resistance by teachers (Chantry Wood et al, 2004). *I am a creative* is a very different proposition to *I am creative*. The act of adding an indefinite article has the effect of fixing a behavioural strategy or choice into a personality type or variant of the species, a point elaborated upon by Peck:

Homo creativus is an atomized subject, apparently, with a preference for intense but shallow and noncommittal relationships, mostly played out in the sphere of

consumption and on the street.

Nicoll and Edwards (2004) refer to this process of nominalisation as another aspect of rhetorical strategy: *where words are used as nouns instead of verbs.* Fairclough (2000, 27). Florida interprets the creative class as latter day, Platonic philosopher rulers, requiring less creative members of society, who struggle to cite a single classical composer or don't know their Michael Jackson from their Jackson Pollock, to provide services and facilities which they are either too busy, preoccupied or aloof to have to contend with themselves: in itself an alarming inversion of the philosophy which locates creativity in everyone (Craft, 2000, Loveless, 2002). The city's desire to democratise creativity, to become an attractive place for the creatives and to make creativity a gregarious and ubiquitous cultural process ironically tends to the generation of a hierarchical structure of localized, specific and city boundaried privileged locations of loft conversions and artistic architraves amongst the archetypes:

Creatives want edgy cities, not edge cities. They contemptuously reject suburbia, the 'generica' of chain stores and malls, and places that are oriented to children or churches...

The exploration of the concept of the creative city has also been examined by CP Black Country and CP Birmingham in their 2003 *What is a creative city?* project by posing the following hypothesis to pupils:

Imagine that you have been kidnapped, blindfolded, driven some distance and then released by your captors in a strange place. How would you know that you were in a city? not just any city but a creative city?

(CPBC and CPB, 2003: 4)

Working with Christophe Egret, of Alsop Architects, Egret encouraged pupils not to think of a city in terms of home, school, work or shopping, but *to be inventive in*

thinking about what really makes a creative city (ibid: 5). Christophe, in reflecting upon the students' work said *In a day, the children have learned to think about what does not exist, to see that the city can be more than shops and a fountain* (ibid: 6): implying too that schools can become more than classrooms and a playground. Peck's analysis of Florida suggests that:

> *Florida's street level analog of such attempts to 'harness' creativity comes in the form of a celebration of the buzzing, trendy neighborhood, a place where everyday innovation occurs through spontaneous interaction, a place literally 'seething with the interplay of cultures and ideas; a place <u>where outsiders can quickly become insiders'</u> (2002: 227). For Florida, such places are the very fonts of creativity, essentially because they attract creative people. Ensuring that creatives are 'welcomed', by extension, becomes the new task for cities.*

(Peck, 2005:741, my underscore)

Schools thus begin to resemble creative cities as outsiders are encouraged to visit them with the enticements of earning potential or employment, becoming in the process a veritable market place for creative practitioners:

> *Recent years have seen both an expansion of cultural and creative industry practitioners, and the development of new markets for their skills. As well as greater opportunities for commercial engagement, there has been a growth in demand for the services of cultural and creative industry practitioners in new public sector settings – education is obviously the primary market for those involved in CP, but there are also new markets in health and urban regeneration schemes.*

(Burns Owens Partnership, 2006: p8)

The school as market place, of increasing interest to creative practitioners, suggests an interpretation of a school as a city centre within a city region, reterritorialized through its extension beyond the physical avenues beyond its hub: a concept reinforced by Smith: *cities, local states and community formations are not bounded self-contained entities*

(Smith, 2001 in Gulson, 2005: 142). Schools, in their desires to become creative schools, thus become philosophical centres for creativity, for connection making and for becoming. They bring itinerant strangers (artists employed by Creative Partnerships for example) to their *agora*, or marketplaces, to encounter their resident philosophers: their children, staff, parents, governors and other pedagogical landusers. Interpreting both cities and schools as hallowed places for creatives, creative processes and the creative industries resonates with a Deleuzian-referenced geophilosophy:

> *Thus in his 'geophilosophy' Deleuze says that philosophy might well have started elsewhere other than in Athens and with Plato, for, instead of origins, philosophy has only a 'milieu' or 'atmosphere', favoured by certain conditions such as those provided by the 'colonising democracy' of Athens, which brought itinerant strangers into its agora to encounter Socrates.*

(Rajchman, 2000; 40)

Gulson, in proposing an explicitly spatial form of policy analysis, argues that:

> *the intersections of policy, schools, place and space provide new opportunities to explore the interconnection of educational policy change and urban change... relationships between physical locations and students are significant enabling and disabling factors in neo-liberal educational policy-making. These relationships form what I term the educational renovation of identity.*

(Gulson, 2005: 141)

Gulson's *educational renovation of identity* is exemplified in the creative school or the complex, heterogenetic, Deleuzian city; a space whose milieu or atmosphere favours connection making, the attraction of strangers into its *agora* and the becoming of artisteducators.

2.6.3. Transforming FNS into a CHDC

Peck identifies what is required of a city to make the transformation to a creative city

by referring to the development of a *Tool-kit for Cities* by Cortwright, for the management consultancy, Impresa and Coletta, summarised in Table 2 below:

Table 2: Impresa and Coletta's Tool-Kit for Cities

* Deliver an 'appealing reality', because 'young people are very savvy in assessing cities';

* Put values on display, demonstrating how the city 'welcomes newcomers and new ideas';

* Keep in touch with former residents, and find ways to have them 'return to your city';

* Create opportunities for civic involvement, deliberately seeking out the opinions of young people;

* Use internships to connect with young adults;

* Survey young adults regularly, including 'exit interviews';

* Celebrate young entrepreneurs and civic contributors;

* Communicate development plans to young adults;

* Promote your city: 'place marketing works best when it is based on authentic stories that people are willing to tell about their cities';

* Promote a young adult lifestyle, particularly 'active nightlife', and do not be fearful that this might 'scare off the soccer moms'

(Cortright, 2004:64-65)

I will now examine whether FNS might qualify as a CHDC through mapping out the criteria for creative cities as proposed by Impressa and Coletta, against the 2002 OfSTED report of FNS. According to OfSTED, FNS delivers an *appealing reality* as what pleases parents most about the school is that:

> *Children are expected to work hard as well as have fun in the nursery and this leads to good progress.. Children like school, and this is helping them to mature and work well together... The nursery is caring, well led, and staff are very approachable, all of which helps parents to keep abreast of their children's learning... The teaching is good and staff have high expectations as to behaviour and the children's response...*

(OfSTED, 2002: 11)

The school also can demonstrate that it puts its values on display, demonstrating how the city *welcomes newcomers and new ideas* as *The nursery classes and corridors are full of attractive displays and a wide range of artefacts that children can see and handle at any time* (ibid, p16).

The school also demonstrably *keeps in touch with former residents, and finds ways to have them return to the city* through parents evenings, governors meetings and also, through the field work of this research, through the development of the Fichte Parents Writers Group (FPWG): a group of parents who, through a creative writing project (to be discussed in Chapter 3) researched the experiences of previous attendees of the school and encouraged them to share those experiences and stories through that project.

Furthermore, the school created *opportunities for civic involvement, deliberately seeking out the opinions of young people* through its involvement in several local and government initiatives such as SureStart and the building of the new Children's Centre which aims to support parents and their children in close partnership with the school. It *uses internships to connect with young adults* by playing host regularly to trainee student teachers and research students. It can also be seen to *survey young adults regularly* (through regular parental consultative processes) and *celebrates its young entrepreneurs and civic contributor's* as:

> *The children's work is always celebrated by displaying it very effectively across the school.. The nursery development plan indicates very clearly those areas of school life which are on course to grow even stronger as new initiatives get under way. The school had already identified these issues as priorities within its own school development plan and has continued to make very good progress since that time.*
>
> (OfSTED, 2002: 7)

So, according to these criteria at least, FNS may well qualify as a complex, heterogenetic, Deleuzian City and as such is another example of an organisation which has crossed Robinson's 'creativity portal' discussed in chapter 2.3.5.

2.6.4.   A pedagogy of becoming: the development of multiple architextures

Interpreting FNS as a CHDC leads to an examination of the architecture of that city, or, given the focus on the pedagogies of becoming, how the architextures of those pedagogies for artisteducators might emerge.   In suggesting that   architecture is *the vocation that seeks to create sensitive space* Louis Frank, curator of the Essence of Architecture exhibition at the Louvre Gallery aligns the vocation of the architect with the vocation of the pedagogue whilst simultaneously suggesting a Deleuzian deterritorialisation of space and the things that occupy that space:

> *Sensitive space, in this sense, does not mean pure, empty, abstract space, but space that is made up of things, space that is things, more than merely containing them. If sensitive space merges in this manner with the existence of things, its properties must be those of each thing that exists...*

> (Frank, 1999)

Architecture as the study of the relationships between people and their physical environment which they influence, and are influenced by, provides a lens through which to reflect upon the qualities of artisteducator pedagogies and to focus on how their constituent elements might combine.   In the way that architecture determines a buildings' aesthetics, purpose, topology, affective qualities, and the relationships of form to function, pedagogies can also be viewed as the study of educational structures and processes, the space they inhabit, the relationship they have with other educational

structures and processes and how they combine to form learning spaces for the people who use those structures and inhabit those spaces.[10]

Unlike the pedagogues in Reggio Emilia who refer to the *pedagogy of the architecture* (Ceppi G., Zini M, 1998) this argument is thus concerned with the architecture, or architextures, of pedagogy.   The notion that space is more than a matter of the boundaried space of classrooms has been examined in one particular case study in Manchester run by CAPE UK. In this project, *Walking Through Walls*, a creative space residential held in 2003, teachers, creative practitioners, museum curators and scientists were involved in an occasion which involved *lively conversation, collaborative drawing and the physical expression of ideas through movement and model-making at Manchester Cathedral's Visitor Centre*, a site which CAPE UK claimed *makes dramatic use of space, offers spectacular internal views and incorporates part of a medieval bridge.* The purpose of the event was to *make people think about how they might do things differently in school – how they can set about dismantling the metaphorical walls (financial, mental and curriculum-based) that constrain thinking and action in the classroom.* (CAPE UK, 2003). This project interpreted the context of space on a number of levels: it saw its work as operating within *the challenge of making 'space' within a crowded curriculum and a system that gives priority to formal targets and assessment* and acknowledged that the term *creative space is as much about 'head-space' – an attitude of mind - as it is about a space in the purely physical* sense. The project suggested the need to reinterpret physical, curriculum and mental space if it was

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[10] Conceiving of pedagogies as a form of architecture in which the relationships between people, space and other occupants of that space introduces the possibility of comprehending this field through the lens' provided by Actor Network Theory (Latour, 1986; Callon, 1986 Bijker, W. and J. Law (eds.), 1994). Actor-network theory, often abbreviated as ANT, is a distinctive approach to social theory and research which originated in the field of science studies. Although it is best known for its controversial insistence on the agency of nonhumans, ANT is also associated with forceful critiques of conventional and critical sociology. ANT tries to explain how material-semiotic networks come together to act as a whole. Although it is called a "theory" ANT does not usually explain why a network takes the form that it does. It is much more interested in exploring how actor-networks get formed, hold themselves together, or fall apart. The approach is related to other versions of material-semiotics (for example, the work of philosophers Deleuze and Foucault and feminist technoscience scholar Donna Haraway). Broadly speaking, ANT is a constructivist approach in that it avoids essentialist explanations of events or innovations. (Wikipedia, accessed 9 August, 2007)

to *contribute to a groundswell of change* and thus contribute to a change in educational policy.

The issue of interest here was the desire to *dismantle the metaphorical walls*: an architectural metaphor which alludes to the underlying context of a political agenda of radical school transformation. The language of school walls, boundaries and structures is expressive of the current tendency to bring about transformation in all aspects of the education system: its buildings, its curriculum, its relationship with pupils and the identities of the staff who work in it.

2.7. Summary: the risks of becoming a complex, heterogenetic, Deleuzian, city

Spaces ... may be constructed in different ways by different people, through power struggles and conflicts of interest ... spaces are socially constructed, and ... many spaces may co-exist within the same physical space ... suggest[ing] the need to analyse how discourses and strategies of inclusion and exclusion are connected with particular places.

(Flyvbjerg & Richardson, 1998: 9–10).

Peck provides what might constitutes an alarming note as to the benefits or otherwise of stepping through the creativity portal. In developing the argument *that creativity and inequality may be mutually dependent* (Peck, 2005:758), he potentially undermines the intent behind the work of NACCCE and other agents who desire to raise the creativity standard for the purposes of social inclusion and educational attainment:

growth derives from creativity and therefore it is creatives that make growth; growth can only occur if the creatives come, and the creatives will only come if they get what they want; what the creatives want is tolerance and openness, and if they find it, they will come; and if they come, growth will follow.

(Peck, 2005: 757)

Peck continues to make a case that the development of the creative class contributes

to the maintenance of an underclass, a grouping of people of whose creativity there is no need to increase or promote; because it means one less person to empty the bins, mend the roads or provide basic facilities for the public services and possibly, teachers to teach in public schools. The challenge that arises for a pedagogy of artisteducators is not about the enhancement of creativity for all (as this ironically reinforces an economic disparity and status quo) but to redistribute knowledge as opposed to capacities for learning: an issue identified within the CP OfSTED report of 2006, referred to earlier in Chapter 2.5.4.3.

This literature review has suggested that whilst the current phenomenon of complex, heterogenetic Deleuzian cities has arisen from the previous visions and practices of arts education from across the world, that these visions and practices may be of limited value in the process of developing a pedagogy of becoming of the artisteducator, an inhabitant who may be justified in claiming significant landuser rights of those cities. That the becoming of these hybrid practitioners is emerging at a time when creativity discourses argue that creativity should serve the purposes of developing economic prosperity and relationships borne of *gesellschaft* gives an added impetus to the need to understand and articulate the pedagogies which give rise to that practitioner.

The challenge for the methodological aspects for this research is now whether empirical research can identify sources of new choices, options and connections which will form the pedagogies of artists and educators working together and herald immanent future artisteducators.

Chapter 3
Methodology 1: Preparing for the Field

3.1. Reasons to be Pedagogical, Illustration 2

Myself: *If you gave some advice to future artists coming into schools, what kind of advice would that be.... And where would that be written or read about?*

Patrick   *I've no idea, I've absolutely no idea, I don't read about this, I haven't done any research on it, I really don't know what I'm doing in my job all the time and I'm completely making it up as I go along and I'm not even sure that I learnt from my mistakes.*

(Patrick, musician)

In the interview above, Patrick, an erstwhile gigging musician suggests that his approach to his work is defined by an absence of conscious pedagogy, a lack of knowledge about why he does what he does and why he gets the effects he does. Allied to a self confessed lack of memory about what he did the time before, he suggests that he probably comes out of the experience none the wiser. Whether he would consider himself as any more of an effective practitioner if he was able to place his work in a broader methodological context was not something that was explored within this interview: but whilst 'out in the field' it became clear that many artists who work on Creative Partnerships projects do so in unprepared and unsystematic ways, and in methodological frameworks which they find difficult, or are resistant to, articulating.

The interesting question here is not solely whether this lack of professed methodology is genuine or underplayed, but whether the absence of a methodology might be critical in enhancing the work in hand. Three methodological dilemmas arise from this hypothesis which will be addressed in this chapter. Firstly, whether there is a correspondence between the methodology of the researcher and the methodologies of the artists and educators who work together; secondly, whether the methodology of the

researcher might be enhanced by the methodologies of those artists and educators; and thirdly whether the methodological base of this ethnographic study, seeded as it is in the qualitative tradition of a hermeneutic phenomenological methodology, can be construed simultaneously as a methodology of absence and a methodology of becoming: and in doing so, speak with researchers, artists and educators alike.

3.2. Introduction

What are, we ask, the competencies required of an auto/biographically or auto / ethnographically working social scientist? Such researchers cannot merely live, experience, and suffer their mundane, everyday, sociocultural and cultural-historical contexts but must have the competence and willingness to represent, depict, and reflect social life by appropriate (linguistic, pictorial, etc) means. They have to engage the utter concreteness of mundane every day life - get their hands dirty, so to speak - and have to fix their experiences on paper (or some other medium) after metaphorically cleaning their hands.

(Breuer and Roth, 2005: 427)

Whilst the proposal of a methodology of absence being developed in synchrony with a methodology of becoming might be considered an irrational or frivolous approach to considering a research methodology, it is worth considering the role of frivolity in developing new knowledge as suggested by MacLure in *Discourse, Resistance and Identity Formation*:

I understand frivolity to be whatever threatens the serious business of establishing foundations, frames, boundaries, generalities or principles. Frivolity is what interferes with the disciplining of the world.

(MacLure, 2006:6)

Interfering with *the disciplining of the world* suggests an interference with the boundaries, identities and typologies which describe that world and as such suggests that a Deleuzian approach to methodology, with its *principles of connection* as

previously described by Rajchman, (Rajchman, 2000: 6), can offer the researcher the opportunity to work within a research methodology which will illuminate commonly lived experiences in surprising, shocking and vivid new ways. A proposal that MacLure herself might have endorsed:

> The art and philosophy of the baroque currently provide one of the most fertile sources of reclaimed transgressive energy. From art history (Bal 1999) to actor network theory (Law, 2003) to continental philosophy (Deleuze, 1992), the baroque provides exemplars of an entangled, confounded vision that resists the god's eye perspective of Enlightenment thinking and the delusory clarity of scientism.
>
> (MacLure, 2006:17)

But to begin in the middle because *It's not beginnings and endings that count, but middles. Things and thoughts advance or grow out from the middle, and that's where you have to get to work, that's where everything unfolds.* (Deleuze 1995: 161 in Pope 2005: xv). This ethnographic study grows out of a matrix of phenomenologically derived methodologies and aims to identify artists' and educators' subjective lived experiences and reflections about their work and observed practice in the classroom. This matrix is composed of related strands of qualitative research (Wolcott, 2001: 90) including participant observation strategies (conversation analyses and auto/ethnographic study), interview strategies (auto/biography, investigative journalism and oral history) and archival strategies (content analysis and history). It is also composed of practices which stem from a general methodology of narrative enquiry and Eisner's methodology of arts based educational research in particular, referred to in chapter 2.2.6.1.

Wolcott proposes these qualitative strategies can be understood as a tree like structure of related research approaches (ibid). One problematic consequence of this metaphor is the implication that practices such as conversation analysis, community study and micro-ethnography for example are 'further up' the tree and thus more removed from the 'soil' of every day life which generates the data upon which those practices act. I

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propose to turn this 'tree' through ninety degrees, lay it horizontally in the soil in which it is embedded, place them in dialogue with the research strategies of narrative enquiry and consider this combination of research strategies as a rhizomorphous instead of an arborescent system. For, as Deleuze and Guattari suggest:

> We're tired of trees. We should stop believing in tress, roots and radicles. They've made us suffer too much. All of arborescent culture is founded on them, from biology to linguistics.... Thought is not arborescent, and the brain is not a rooted or ramified matter.... Many people have a tree growing in their heads, but the brain itself is much more a grass than a tree.
>
> (Deleuze and Guattari, 1987:17)

Consequently, the rhizomatic nature of this research will consider the application of the above strategies as of equal merit; informing each other through a network of complex, non-hierarchical links and connections and assess whether the knowledge which arises through qualitative practices of coding, analysis and generation of grounded theories has equal validity and authenticity to the knowledge which arises from the narrative enquiry practices of artefact generation, and in particular the processes involved in collective script writing.

3.3. The binding force of Interpretation

> Humans are storytelling organisms, who, individually and socially, lead storied lives. The study of narrative, therefore, is the study of the ways humans experience the world.
>
> (Connelly and Clandinin 1990: 2)

In attempting to combine these processes and connect different methodological bases, this researcher has taken a constructivist approach to developing a methodology common to other researchers in other contexts (Charmaz, 2000; Lomborg and Kirkevold, 2003) although Stake and Kerr sound a sceptical note in their assessment of what choosing a specific methodology entails:

Do researchers choose to be constructivists? Most of the time they think it is their choice to follow one theory or another, one methodology or another, one epistemology or another. But what they choose to believe in, as evidence, is more determined than volitional, more intuitive than rational.

(Stake and Kerr, 1995: 58)

However, I aim to demonstrate that a synthesis of methodologies is necessary in the construction of a pedagogy for the becoming of an artisteducator; for, as van Manen comments (in a manner reminiscent of Deleuze):

Human science research is itself a kind of bildung or paideia; it is the curriculum of being and becoming.

(van Manen, 1997: 7)

The practice of interpretation is methodologically critical to a constructivist approach in a number of aspects and is of significance both in the phenomenological tradition and within the field of narrative enquiry. Patton (1990) and Moran (2000) have written extensively about the phenomenological tradition and Husserl's work in developing it as *a rigorous science* (Patton, 1990: 69) its further development by Schutz (1977), Merleau-Ponty (1962), Whitehead (1958), Giorgi, (1971), Zaner (1970), Heidegger (1972) and Gadamer (1975) in the field of hermeneutic phenomenology:

The meaning of phenomenological description as a method lies in interpretation.... The phenomenology ... is a hermeneutic in the primordial signification of this word, where it designates this business of interpreting'

(Heidegger, 1962 in van Manen, 1997: 25)

Van Manen summarises the field as *a search for the fullness of living... to become more fully who we are (van Manen, 1997: 12).* This research project thus becomes a quest not only to understand what constitutes the pedagogy for artist educator relationships; but also entails an examination of what it is to become a fuller, richer,

more filled out artisteducator. As Krall describes it:

Re-searching is an intellectual necessity for people who have chosen to educate others. We should constantly be reconsidering and reconceptualizing what it is we think we know. Furthermore, our research should be 'good.' By 'good' I mean that it should bring deeper meaning into our daily lives without controlling the lives of others. It should not reduce the complexities of human interaction and learning to simple formulas but rather should elaborate and accentuate their richness.

(Krall, 1988: 474)

Thomson, in pointing to the work of de Saussure (1959), whose development of semiotics *suggested that meaning is socially determined and arbitrary* suggests that the search for *fullness* can be facilitated through the application of narrative enquiry methodologies:

What has come to be called 'the cultural turn' in the social and human sciences, especially in cultural studies and the sociology of culture, has tended to emphasise the importance of meaning to the definition of culture... primarily, culture is concerned with the production and exchange of meanings – the giving and taking of meaning – between members of society or group.

(Hall,1997 in Thomson, 1998: 7 - 10)

Giving and taking of meaning crucially relies upon constructivist, interpretational processes. A combination of the hermeneutic phenomenological and narrative enquiry methods thus lay the trail for the research journey as a whole: the trail to artist educator relationships, the trail to the becoming of a new creature, the artisteducator; a type of Deleuzian rhizome, a hybrid creature that ultimately may be detectable emerging from the trails to creative, heterogenetic, Deleuzian cities.

I will now continue to examine the requirements for both Hermeneutic Phenomenological research methodology and a Narrative Enquiry research methodology.

3.4. Six Requirements for Hermeneutic Phenomenological Research

Van Manen's suggestion that all description is ultimately interpretative is persuasive when considering the descriptive act. In descriptive acts, one can not help but leave out something of the complete picture: description involves a process of editing in the moment, a process of being temporarily captured by what summons our interest and temporarily sidelining that which is of secondary or peripheral interest:

> *Descriptive words can carry overt or covert moral judgements. This can be true not merely of sentences but also of entire books, as in exposés or in serious volumes that aim at reform.*
>
> (Strauss and Corbin, 1998: 18)

It is perhaps the condition of the *human scientist* (van Manen, 1997) to be taken aback by only certain aspects of their lives as they experience them; to be puzzled and curious by only specific manifestations of *the lifeworld* (Husserl, Heidegger, Merleau-Ponty). The *human scientist* can not address all aspects of life, or of any one particular research setting: these restrictions entail an uncomfortable but necessary distortion of the whole picture as attempts are made to describe and analyse it. Significantly, for this research this interest in the 'lifeworld' is not merely a cognitive act:

> *Hermeneutic phenomenology employs modes of discourse that try to merge cognitive and non-cognitive, gnostic and pathic ways of knowing. By these terms we mean that not only do we understand things intellectually or conceptually, we also experience things in corporeal, relational, enactive, and situational modalities.... We know things through our bodies, through our relations with others, and through interaction with the things of the world.*
>
> (van Manen, 1997: xiv)

which suggests that to know, to understand and to become are not solely cognitive enterprises but are of the affective and physical domains too: and as such can not be captured solely through the intellect. The potential tension between an objective,

'scientific' view of the research enterprise and the particular, subjective nature of the researcher is highlighted by Stroobants:

Consequently the story of the research must be argued for and be open to justified critique within the scientific community. Ironically, to fulfill this condition the researcher and his or her learning process and story have to be taken into account, for acknowledging the revelatory and transformative character of the life stories of the research subjects as well as the active role of the researcher as inductor, listener and sometimes co-composer of these stories renders the research particular. The researcher has to engage him- or herself in an open process, learning to make sense of the data, taking into account the self-interpretation of the research subjects and his or her own growing understanding of it.

(Stroobants, 2005: 57)

In doing so, she suggests that it is not enough to report the final outcomes of a research process, but that the research process also needs to be reported and discussed and that a *certain way of doing and reporting the research is necessary.* (ibid). Van Manen suggests that hermeneutic phenomenological research is a *certain way* of undertaking the research enterprise and offers the interplay among six research activities as constituting this process. These are discussed below.

3.4.1. Being Given Over to the Quest

Firstly, the *turning to a phenomenon which seriously interests us and commits us to the world:* phenomenological research is a *being-given-over to some quest, a true task, a deep questioning of something which restores an original sense of what it means to be a thinker, a researcher, a theorist* (Van Manen, 1997: 30-34). The notion of *being given over to some quest* recalls the work of Campbell on the Heroic Adventure (Campbell, 1949): an experience I can confirm in this process towards this research journey which began in 1981 with a call to research, but which could not be responded to until 23 years later. Phillips and Pugh suggest that one way of not achieving a PhD is to not

want it sufficiently: *this 'wanting' is very important in that it has to work very hard for you.* (Phillips and Pugh, 2005: 34). In my case, this wanting was more complicated than solely an expression of the strength of a desire or will. It also involved my capability and readiness to respond to the call of the PhD. As well as wanting a PhD, the individual must also need it and be able to respond to the external call to action when it comes: or in van Manen's terms, demonstrate a latency or susceptibility to *being given over to some quest.*

3.4.2. Relearning to Look at the World

Van Manen's second research activity within hermeneutic phenomenological methodology is concerned with *investigating experience as we live it... relearning to look at the world by reawakening the basic experience of the world* (Merleau-Ponty, 1962; viii) - *practical wisdom is sought in the understanding of the nature of lived experience itself...* which has meant in this project, the need to immerse oneself in the practicalities of what it is to inhabit a complex, heterogenetic, Deleuzian city; of what it is to develop an artist educator relationship and of what it is to become an artisteducator: or as Husserl referred to it: *a turning to the things themselves* (Husserl, 1911/80: 116 in Van Manen, 1997: 31). Woodrow and Pickard confirm the need, within the phenomenological tradition for the researcher to get their metaphorical hands dirty:

> *As Neil Bolton (1979) has argued in an early pleading of the phenomenological cause, 'phenomenological judgments aim to be both empirical and critical (and) ... phenomenological investigation is thoroughly reflexive: it is an analysis from which the investigator himself (sic) cannot remain immune.*
>
> (Woodrow and Pickard, 2000)

In this research project, this has been undertaken through an ethnographic study of Fichte Nursery School at a particular point in its relationship with Creative Partnerships Hull, the local artists who have been introduced to the school as a result of the CPH programme, local parents whose children attend the school and other artists who have been employed by Creative Partnerships to work in other Hull schools. It is important to

note however that an ethnographic research project necessarily contains an element of auto/ethnography within it: an argument made insistently by Roth and symbolised by his use of the terms auto/biography and auto/ethnography:

The specifically human form of existence is possible only because of society. Auto/biography therefore always also is biography, a pattern of life history not only of an other but also of a generalised other; auto/ethnography therefore always also is ethnography, the exploration of culture in general, whether it is someone else's or, because of transference and countertransferance in the research process, one's own.

(Roth, W-M, 2005: 3)

This suggests that my research is as much a reflexive, autobiographical quest as much as it is a biographical process focussing on a group of educators and artists in Hull: a quest which in itself which requires a whole hearted, whole bodied, and whole minded concentration on the task in hand as Krall warns:

To think is to confine yourself to a single thought still it stands still like a star in the world's sky.' Heidegger's way of thinking is a passionate endeavor that demands commitment, perseverance, and single-mindedness.

(Krall, 1988: 476 on Heidegger, 1972: 65)

A view endorsed by Woodrow and Pickard:

It is clear that practitioners do not enter a research project with open minds. Their experience almost always provides them with some beliefs and expectations. Fundamentally they care about the outcomes – not as an abstract truth but as proof (or as aids towards justification) of their effectiveness or efficacy – they are not independent researchers whose only quest is simply to reveal the facts whatever they are.

(Woodrow and Pickard, 2000)

corroborated by Stake and Kerr:

Increasingly, personally constructed knowledge is seen not only as credible evidence but as the product of good research.

(Stake and Kerr, 1995: 55)

and Neumann and Peterson:

...the experience of reading and writing autobiography may provide the reader/writer with the reflective space necessary to reimagine her life and her work as reflective of her life.

(Neumann and Peterson 1997:8)

3.4.3. Distinguishing between appearance and essence

Van Manen's third research activity is the process of *reflecting on essential themes - (making) a distinction between appearance and essence, reflectively bringing into nearness that which tends to be obscure:* a view which is expanded upon by Krall:

The proposition presented here is that thoughtful recovery of one's educational experiences can be an effective method for identifying and understanding broad curricular and pedagogical issues.

(Krall, 1988: 467)

In my own case, the *thoughtful recovery of one's educational experiences* has been significantly influenced and affected by my prior role in the statutory education sector as Project Director of a 'mini' Education Action Zone (EAZ)[11] in the North West. This had been a particularly painful process for many reasons and my views on contemporary education had become particularly jaundiced. One aspect I had been particularly struggling with was the phenomenon of evaluating what impact particular EAZ policy

---

[11] The first, 'statutory' Education Action Zones were introduced in 1998 and aimed at raising standards of achievement in schools in socially disadvantaged areas. Each usually comprised two secondary schools and their associated primary schools. In 2001, smaller, 'mini' EAZs were introduced as part of the Excellence in Cities programme, each containing one secondary school and its local primary schools. (Hatcher and Leblond, 2001).

initiatives had had on schools: and critically how this evaluation was then communicated to a wider audience. It had occurred to me frequently that this process was as much about communicating the message which was deemed politically expedient as it was about communicating data which were perceived as being an accurate testimony of what had been achieved as a result of a particular initiative: and this dissonance between 'the data' and the political manipulation of 'the data' necessarily provided me with an emotive legacy which had a significant affect on my ability to *thoughtfully recovering one's educational experiences.*

I thus embarked upon the PhD research process with a sense that the rigorous approach to data collection, analysis and synthesis which this research process would offer would provide a significant opportunity to find out what was 'really' going on in schools and to dig deeper into a field of study. My perception at the start of the process was that I was about to embark on a process of uncovering some significant findings, unearth some new, original research and contribute to a major paradigm shift in how we understand the relationships between creativity and learning: a process of *bringing into nearness that which tends to be obscure,* something that van Manen might have approved of within the spirit of this third feature of hermeneutic phenomenological research. However, in writing on the role of educational research within a more political milieu, Aspin et al provide a succinct analysis of the relationship between research, policy development and management which suggests that the process of *bringing into nearness that which tends to be obscure* is not as straightforward as the researcher may wish it to be:

> *Researchers often see themselves bounded by methodological and conceptual constraints which structure and define acceptable parameters for their enquiry; policy makers / administrators argue that they have to take into account a wider set of considerations that relate to areas of economic and administrative efficiency and political, moral and social desirability.*
>
> (Aspin et al 1994: 25 – 26)

Whilst they go onto argue that researchers and administrators can find common ground

or an area of engagement which they refer to as a process of *enmeshment*, this was certainly not the place I co-inhabited with the educational administrators of the Local Education Authority within which the EAZ was operating: a significant contributing factor to the manner in which I engaged in the processes of *thoughtful recovery of one's educational experiences.*

3.4.4. Bringing to speech through writing and rewriting

Van Manen's fourth proposed research activity is *the art of writing and rewriting.. to do research in a phenomenological sense is already and immediately and always a bringing to speech of something.. most commonly a writing activity:* a process elaborated upon by Maclure:

> *Writing opens a gap between thought and word, signified and signifier, real things and tokens. Or, it draws attention to the gap that necessarily exists.*
>
> (MacLure, 2006: 6)

Thompson (1998) discusses the significance of writing in the research process in what she terms *The Literary Turn.* She suggests that the theme of writing as research is strengthened by Clifford (1986) who *argued that all research is writing* and De Certeau (1988) *who thought of sociological writing as an academic strategy to be tactically disrupted through 'delinquent' stories* (Thomson, 1998: 7 -11):

> *most sociology has also been a disciplined approach to writing stories. Based on historical accounts, informants' anecdotes, life histories, religious myths, fieldwork diaries; drawing on powerful theoretical meta narratives about the evolution of humanity, the development of the state, the rise of capitalism, the changes in sexual relations, the spread of imperialism, the disenchantment of the world; using the formal conventions of biography, autobiography, gossip, myth, legend, thriller, fictional story, true story, horror story, romance, soap opera, traveller's tales; telling stories about nature, ourselves, the past and future, about neighbours, the cosmos, everyday chores – and stories:*

sociology's richness comes in part from the way it tells a variety of stories at a variety of levels. It comes also from the pleasurably disturbing way its stories open doors of possibility in the corridors of the everyday.

(Game and Metcalfe 1996: 64)

It is at this juncture that the overlap between a hermeneutic phenomenological methodology and a methodology of narrative enquiry becomes most apparent; this will be discussed in further detail in section 4 below.

3.4.5. *Maintaining a Strong and Oriented Relation*

Van Manen's fifth proposed research is concerned with:

maintaining a strong and oriented relation... unless the researcher remains strong in his or her orientation to the fundamental question or notion, there will be many temptations to get side tracked or to wander aimlessly and indulge in wishy-washy speculations.. or to fall back onto taxonomic concepts or abstracting theories...

(van Manen, 1997: 30-34)

My own approach to this research journey was from the starting point of film maker and theatre practitioner who has worked in devised theatre: a process of collecting and annotating views, opinions and experiences from project participants whose contributions are structured in such as a way as to generate meaning and knowledge in either theatrical or cinematic form. As Kinchloe points out:

in more constructivist and critical forms of enquiry researchers who do not understand themselves tend to misconstrue the pronouncements and feelings of others.

Kinchloe (2005: 156)

This methodology I brought to this research had been developed reflexively over many years and is summarised in Table 3 below:

Table 3	
A Personal Devising Methodology	
Phase	**Features**
Gather and collect..	Personnel, ideas, facts, figures, whims, daydreams, 'what ifs', impossible scenarios, dull ideas, bright ideas, snatches of speech, the flotsam and jetsam of everyday and not so every day life are deliberated upon, discussed, enacted and represented in a variety of forms.
Build components...	Identify where the connections between collections are and enquiring into the possibilities these links suggest.
Build infrastructure...	Define the world a proposed production inhabits, identifying who its main protagonists are, what the central ideas or themes are, identifying its main arguments and genre.
Shape...	Combine the components into the infrastructure. Jettisoning structures that don't fit or changing the infrastructure itself.
Focus...	Focus the form and content of the piece; aiming to ensure that everything in it has a purpose, a role and a function.
Rewrite...	Prepare the work into an appropriate form for presentation. Concentrate on production values to ensure a polished, confident and convincing piece of work.
Share...	Present the work to a wider audience.

With its emphasis on the quality of input into the development of a project, the need to do (in the sense of making and shaping) and presenting to a public, this method is similar to the Four Phase Stepped progression model for evaluating Creative Learning developed by Anna Cutler for Creative Partnerships Kent in 2005 which is itself derived from the work of Craft (2003), Cropley (2001), Robinson, (2001), Heath and Wolf (2004), Bentley and Seltzer (1999), MacKinnon (1962), Spendlove (2005) and Dewey (1962) and is summarised in Figure 4 below:

Figure 4:

A Four Phase Stepped Progression Model of Creative Learning (Cutler, 2005)

1. Input Idea Language Environment Resources Qualities & Values	**2. Doing** Identifying and / or making problems Divergent thinking Co-learning Fascination Risk-taking Skills and challenges Refinement
4. Reflection What has changed for the school, the practitioner and the young people? In terms of: Input (all features) Doing (all features) Showing (all features) Unexpected outcomes?	**3. Showing** Solving problems New ideas Capacity to learn Engagement Confidence New Skills

Whilst not claiming that my own work in the field had any influence at all on the work of Cutler et al, it is demonstrable of meeting van Manen's fifth research requirement, that of *Maintaining a Strong and Oriented Relation* in the field.

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3.4.6.　　　*Balancing the Research Context*

Van Manen's sixth proposed research activity is concerned with *balancing the research context by considering parts and wholes...* to ask not only, *what is this phenomenon in its whatness?* but to be cautious of getting *stuck in the underbrush* and thus failing:

> *to arrive at the clearings that give the text its revealing power':* ultimately however the *'critical moments of enquiry are ultimately elusive to systematic explication.　Such moments may depend more on the interpretive sensitivity, inventive thoughtfulness, scholarly tact, and writing talent of the human science researcher.*

> Van Manen, 1997: 34

In summary, interpretive sensitivity, inventive thoughtfulness, scholarly tact and writing talent: the four points on the research compass that van Manen suggests are the qualities needed for an effective hermeneutic phenomenological research process. I will now proceed to investigate what might constitute possible requirements for a methodology based upon narrative enquiry.

3.5.　*Some Possible Requirements for Narrative Enquiry Based Research*

> *In sum, the growing attention to narrative is contemporaneous with a growing awareness of the tensions, contradictions and connections between the meanings of analysis and interpretation in qualitative research. For many, the terms are used interchangeably (Silverman 1993). Schwandt, however, describes 'analysis' as the 'activity of making sense' of data, while interpretation is distinguished from 'explanation' and involves understanding the meaning of social action, or Verstehen (Schwandt 1997, 4, 73). While the differences are*

subtle, the key distinction following Schwandt (1997) is that analysis requires more agency on the part of the investigator, while interpretation involves a greater attentiveness to the meanings revealed by the data themselves.

(Wiles et al 2005: 94)

Whilst Franzosi argues for the significance of narrative analysis in sociology, (Franzosi, 1998), Paley and Eva provide an account of narrative analysis in health care in particular, and describe how narrative and stories relate to each other. They argue this important because of a tendency they see in the literature to fail to distinguish between the characteristics of narrative and story. In their account:

'story' is an interweaving of plot and character, whose organization is designed to elicit a certain emotional response from the reader, while 'narrative' refers to the sequence of events and the (claimed) causal connections between them....we suggest that it is important not to confuse the emotional persuasiveness of the 'story' with the objective accuracy of the 'narrative', and to this end we recommend what might be called 'narrative vigilance'.

(Paley and Eva, 2005: 83)

In borrowing from the literary criticism the concept of narrativity, they propose a model of Degrees of Narrativity (Paley and Eva, 2005: 87), in which a narrativity ladder is built up in a series of levels as shown in Table 4, where Level 1 is the lowest level of narrativity and level 8 is the highest level. In their account:

an account which incorporates features 1–3 on the narrativity ladder is a narrative, and an account which also incorporates features 4–8 is a story. It follows that all stories are narratives, but not all narratives are stories.

(ibid; 88)

	Table 4
	Paley and Eva's Narrativity Ladder: Degrees of Narrativity
8	... and presented in a way that is likely to elicit an emotional reaction from the audience
7	... the explanation being related to the problem they confront
6	... characters who are confronted by some kind of difficulty or problematic issue
5	... there being one or more characters centrally involved in the events described
4	... causally related in such a way that a certain event is explained
3	... two or more events, some of which must be causally related
2	The recounting of at least two events
1	The recounting of one or more events

However, the claim here is not merely that an ever increasingly complex series of actions transform a simple narrative into a complex story. They also make the point that:

> Narrative is intrinsically fictional. The idea goes back to Sartre (1965) for whom there are no true stories, and has been adopted by postmodernist historians (White, 1987; Hutcheon, 1988; Jenkins, 1995). But it can be found in the health care literature, too: 'all narratives are socially constructed and thus, forms of fictions' (Aranda & Street, 2001, p. 792). However, this 'does not invalidate them for research purposes', because stories 'can achieve a degree of critical significance . . . and promote emancipatory moments' (Barone, 1995, p. 64; Blumenreich, 2004).

(Paley and Eva, 2005: 84)

Whilst also identifying the affective significance of stories: *A story*, says Velleman (2003, p. 19), *enables its audience to assimilate events, not to familiar patterns of how things happen, but rather to familiar patterns of how things feel*. (ibid: 92) They suggest there are four key concepts to understanding narrative: *types of plot, narrative unity,*

point of view, and emotional cadence and describe plot as transforming:

> *a chronicle or listing of events into a schematic whole by high-lighting and recognizing the contribution that certain events make to the development and outcome of the story (Polkinghorne, 1988, pp. 18–19).... a unifying device, responsible for the 'schematic whole' which is a story. It ties narrative constituents together in such a way that each event, each particular facet of character, will make a necessary contribution to the outcome.*

(ibid, 89)

In recognising a potential failure to distinguish between the characteristics of narrative and story, Paley and Eva signal an important note of caution when it comes to the analysis of conversation that arises from interviews and the inclination to convert that talk into narrative. In referring to the work of Labov (1972) and the *six 'elements' common to any fully formed narrative* (ibid, p91) they allude to a process by which narrators develop narrative structure which follows the model as described in Table 5 below:

Table 5	
Labov's elements of fully formed narrative	
The Abstract (A)	Frames the story, what this is about
Orientation (O)	Sets the stage, explains when, who, what and where
Complicating Action (CA)	The turning point, crisis, problem or series of these
Evaluation (E)	Conveys how the narrator would like us to interpret the meaning and importance of the story, the point or 'soul' of the narrative
Resolution (R)	The result or outcome
Coda (C) (optional)	Returns the audience to the present moment

This has a correspondence to the Three Act Film Structure as described by Vogler (1998) and presented below in Figure 5:

FIGURE 5:
Vogler's Three Act Film
Structure

Tension

Climax

Second
Turning Point

First
Turning
Point

Resolution

Catalyst

Set Up, Act 1

Act 2

Act 3
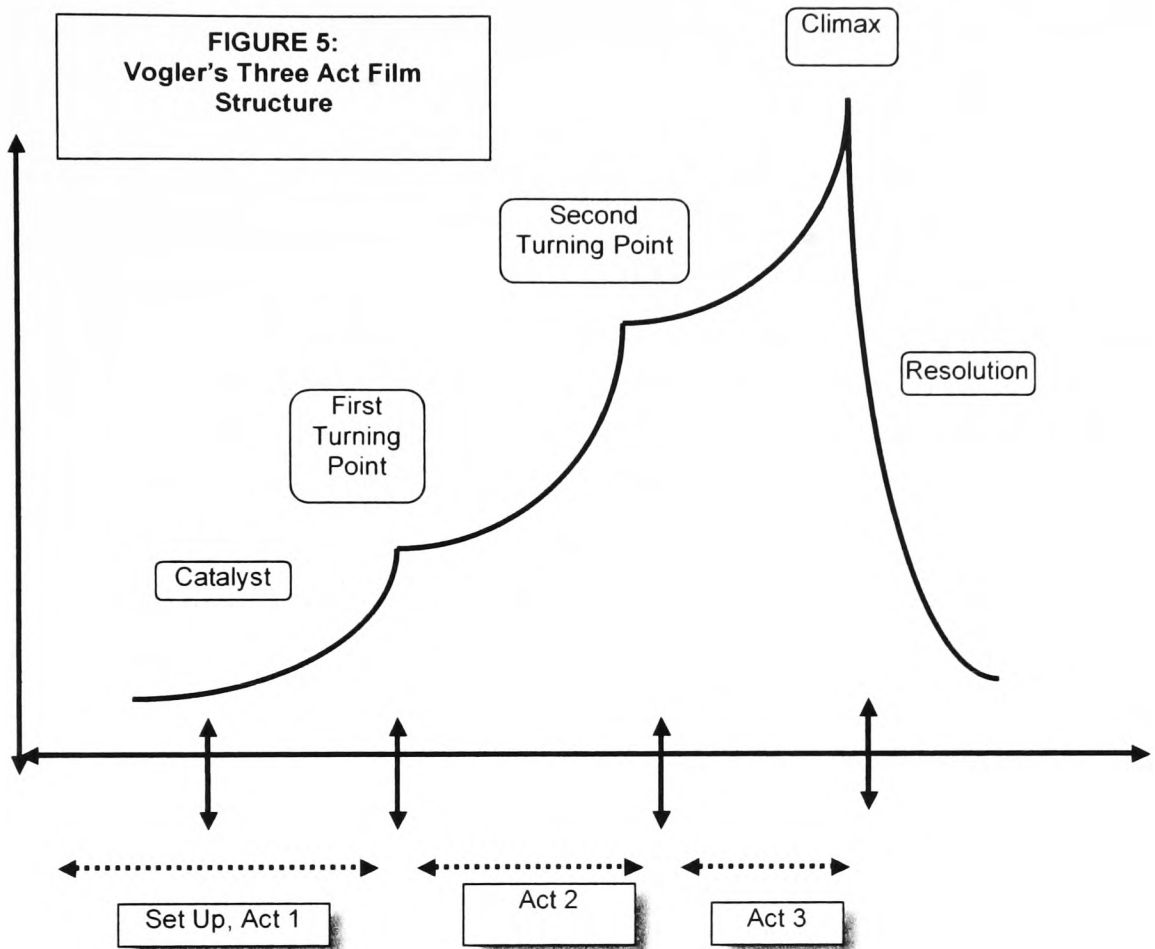
Vogler's *Act One* corresponds to Labov's *Abstract*: narrative processes which frame the story which is being told and what the narrative is about. It also includes Labov's *Orientation* in which the stage is set, explains which agents are involved, what contexts the action happen within and where it happens. Cinematically, according to Vogler, this set up gives vital information about the story which is about to unfold: it establishes the main characters, identifies the storylines, locates the genre and establishes the direction of the story.

Labov's *Complicating Action* (the turning point, crisis, problem or series of these) is mirrored in Voglers's *First Turning Point* and is interpreted in a cinematic context, as

'where the story turns around'. It may take place, cinematically, over a number of scenes, involves an increase in tension (where what is at stake for the agents in the story becomes more significant) and yet may not be necessarily the most apparent action.

Labov's *Evaluation*, the conveyance of how the narrator would like the reader to interpret the meaning and importance of the story, is not necessarily a structural feature of Vogler's description although Labov's *Resolution* and *Coda* are strongly resonant with Vogler's *climax*: the denouement in the telling of the film story which returns the audience to the present moment and is accompanied by a release of tension for the protagonists of the story. Vogler has elaborated the structure above into a more complex model, shown in Appendix 5, itself is based upon Campbell's Heroic Adventure (Campbell, 1949).

3.6. Talking about ourselves: a further caveat in narrative enquiry

With increasing frequency over the past several years, we as members of the community of investigative practitioners have been telling stories about teaching and teacher education, rather than simply reporting correlation coefficients. This trend has been upsetting to some who mourn the loss of quantitative groups, of quantitative precision, and, they would argue, scientific rigor. For many of us, however, these stories capture more than scores of mathematical formulas - the richness and indeterminacy of our experiences as teachers and the complexity of our understandings of what teaching is and how others can be prepared to engage in this profession. It is not altogether surprising, then, that this attraction to stories has evolved into an explicit attempt to use the literature on 'story' and 'narrative' to define both the method and the object of inquiry in teaching and teacher education. Story has become, in other words, more than simply a rhetorical device for expressing sentiments about teachers.... It is now, rather, a central focus for conducting research in the field.

Carter (1993:5)

In their attempts to analyse the narratives that are produced through interview processes, Wiles et al propose *a strategy for investigating the evaluative components of talk, followed by some discussion of the multilayered nature of talk, the contextual nature of talk, the ways groups use and interpret talk, and the aural features of talk.* They suggest that the evaluative components of talk are observable when:

> *narrators constantly evaluate their accounts and their impact on their audience, rather than just relaying descriptive information about events (Cortazzi 1993; Riessman 1993)'. Even description itself is a form of interpretation, telling the audience how to imagine or understand what they see and hear.*

> Wiles et al (2005: 91)

Wiles further makes the case that:

> *Talk is 'messy', in the sense that it can serve several purposes at the same time, not all of which are made explicit, and not all of which necessarily are intended on the part of the speaker.*

> (ibid, p92)

and, in what will become significant for this research, they also discuss the aural features of talk and advise researchers to *remember the oral context in which (the interview) was produced,* citing the work of Gee (1986) who:

> *works within a formalist oral tradition (although still focused on structure), investigating changes in features of speech (pitch, pause, and pace). These changes allow interpreters to hear lines together and make different sense of language by interpreting discourse structures.*

> (Gee 1986 in Wiles, 2005: p93)

Goodson and Hargreaves discuss a representational crisis which informs how teachers and teaching are talked about:

> *In education there has always been a problem of how we in our scholarly*

accounts present this thing we call practice, these things we call teachers. It's always
very difficult to actually re-present those in a text.

<div align="right">(Goodson and Hargreaves, 1995)</div>

They suggest this arises from a research process which, in trying to understand the lived experience of teachers, is undertaken by researchers who are detached from that lived experience and who present their findings as a captured, and implicitly separate, text. They argue that this process of textual generation and capture has generated a research practice which privileges the creation of narrative and story as a means to communicating data about the lives of teachers. They also warn that there are *perilous difficulties* in this process of capture *if the text becomes the agency that records and represents the voices of the Other, then the Other becomes a person who is spoken for. They do not talk; the text talks for them. It is the agency that interprets their words, their thoughts, their intentions, their meanings, their actions* (ibid).

They warn of the dangers of relying on stories as a methodological device and make a case that the process of narrative generation from teachers talk is a *classic basis of academic colonization, where you capture the other in a text presented for your own scholarly purposes. The authority of the original voice there is subsumed* (ibid). This process of subsumation of the original voice is a potential dilemma for researchers who wish to use the talk of their research participants as a means of generating narratives and stories of research participants. Cochran-Smith and Lytle also suggest that the process of colonisation becomes apparent in terminology which sees teachers engaged in *small talk:*

> *..teachers swap classroom stories, share specific ideas, seek one another's advice, and trade opinions about issues and problems in their own school and the larger educational arena. In most professional contexts these exchanges are typically considered 'small talk' which implies that they are pleasant but unimportant relative to the 'big talk' or the more serious purposes for which the (research) group has convened.*

<div align="right">(Cochran-Smith and Lytle, 1993: 94)</div>

That caveat aside, Krall suggests however that it is valid to generate new knowledge and understanding through the application of an arts based technique, specifically through the process of transforming narrative into poetry:

Poetic language removes the dreadful tedium from educational research. It does not put readers to sleep, nor does it mystify them; it is clear and lyrical, and it teaches, inspires, and questions the reader as well as the writer. Language used in this way with reverence becomes a sacred symbol that carries depth of meaning.

(Krall, 1988: 476)

The suggestion that not only does the act of writing lead to the generation of narrative for research purposes but that narrative can be rendered into art (in for example the shape of poetry) leads to the potential application of an arts based educational research methodology as previously discussed in chapter 2.2.6.2. and by others (Piirto, 2002; Egan, 2002; Eisner, 2005; Nutbrown, 2005; Sparkes, 2002; Gauntlett, 2007). Whilst Piirto is enthusiastic about the possibilities this brings about:

To learn the essence of the domain' s educational implications at the feet of artist / teachers who are seeking to synthesize the expression of their work in both domains - the domain of the art and the domain of education - is an exciting possibility..

(Piirto, 2002: 444)

she also sounds a necessary note of caution in recognising the need for qualification in this endeavour: *They will create new forms, new expressions, new ways of thinking that bridge domains. Let us welcome our artist-educators, as well as our self-exploring novices . But let us not confuse the quality of and their qualification for rendering, making marks, embodying, and distilling. Let us not confuse the seekers for the masters. (sic) Let us not confuse the poetasters for the poets* (ibid).

Methodological similarities between the processes of artists and researchers is a phenomenon which has been made explicit by other researchers:

> *The researcher, like the artist, attempts the impossible, attempts the complete understanding. Each perception is colored by tacit knowledge, both personally and culturally constructed. The effort to represent, to narrate, to explain, to understand is forever incomplete, yet forever generative of new possibility.*
>
> *(Stake and Kerr, 1995: 57)*

However, Goodson and Hargreaves caution against the narrative effort and the tendency to take stories at face value:

> *Like all new genres, stories and narratives are Janus-faced. They may move us toward new insights, or backward into constrained consciousness, and sometimes they may do the same thing simultaneously.*
>
> (Goodson and Hargreaves, 1995)

And refer to Carter's warning:

> *Anyone with an even passing familiarity with the literatures on story realizes, however, that these are quite turbulent intellectual waters and quickly abandons the expectation of safe passage towards the resolution, once and for all, of the many puzzles and dilemmas we face in advancing our knowledge of teaching.*
>
> (Carter, 1993: 5)

The *turbulent intellectual waters* that stories stir up stem from acts of interpretation. Given that stories can be read in a multitude of ways, that they do not succumb to one, authoritative reading, that they do not express one unequivocal point of view which lends itself to being interpreted as the definitive voice is a methodological weakness if the provision of reliable research testimonies is sought: but it is also perhaps a strength. Human lives themselves do not succumb to one reading, a single act of interpretation which can be neatly analysed and classified. Stories, because of their multiplicity are perhaps the most appropriate means to talk of the multiplicities of human

beings lives. A point that Goodson and Hargreaves acknowledge albeit with a consistent warning in the background:

The narration of a prefigurative script is, in fact, a celebration of existing power relations. Most often, and this is profoundly true for teachers, the question is how to rewrite the life script. Narration, then, can work in many ways, but be clear-- it can give voice to a celebration of scripts of domination.

(Goodson and Hargreaves,1995)

Carter reinforces the need to treat narrative and story with our analytical eyes wide open:

And for those of us telling stories in our work, we will not serve the community well if we sanctify story-telling work and build an epistemology on it to the point that we simply substitute one paradigmatic domination for another without challenging domination itself. We must, then, become much more self-conscious than we have been in the past about the issues involved in narrative and story, such as interpretation, authenticity, normative value, and what our purposes are for telling stories in the first place.

(Carter, 1993: 11)

3.7. Researching, narrating, fictionalising: the spectre of art at the 'human science' feast

In some quarters, this respect for narrative and story within research contexts has led some researchers to claim that as much knowledge and understanding might be gained from an act of fiction as it could be gleaned from a traditional qualitative research process:

Buytendijk (1962) remarks that one can gain greater psychological insights from a great novelist such as Dostoevsky than from the typical scholarly theories reported in psychological social science books and journals... but this does not mean that human science is to be confused with poetry, story or art; or that

poetry, story or art could be forms of human science... one difference is that phenomenology aims at making explicit and seeking universal meaning where poetry and literature remain implicit and particular.

(van Manen, 1997: 19)

How many poets would agree with the notion that poetry remains implicit and particular is unknown: although if it was so particular and idiosyncratic, there would be no common ground, no recognition, no moment of realisation and of shared, common understanding between poet and audience. Aristotle is the source which perhaps best deals with this claim:

Hence poetry is something more philosophic and of graver import than history, since its statements are of the nature rather of universals, whereas those of history are singulars.

(Aristotle, trans. Bywater, 1920: 43)

Whilst van Manen appears confident enough about the separation between fiction and qualitative research, referring as he does to Linschoten's view that *human science starts there where poetry has reached its end point* (Linschoten, 1953 in van Manen, 1997:19) he contradicts his own earlier work with his remarks about the poetising nature of Hermeneutic Phenomenology and the need to incant:

So, phenomenology, not unlike poetry, is a poetizing project; it tries an incantative evocative speaking, a primal telling, wherein we aim to involve the voice in an original singing of the world (Merleau Ponty, 1973).... *so that in the words, or perhaps better, in spite of the words, we find 'memories' that paradoxically we never thought or felt before.*

(van Manen, 1997: 13)

It may thus be the case that poetry and the Hermeneutic Phenomenological methods instead of being irreconcilable opposites within the domain of human science might be complementary techniques: providing approaches and instruments which support the

human science quest, offering a holistic approach to understanding the condition of the human phenomenon instead of an approach which resembles a more mechanistic, thin layer chromatography of the soul that a human science approach might suggest.

In accepting that standards of objectivity and subjectivity need to be redefined van Manen opens the door for fiction, and thus art, to step in and to make a claim to the human scientist's endeavours in the search for authenticity and for texts which might be considered as research texts. The relationship between the methodology of the researcher and the pedagogy for the artisteducator provides further support for why narrative enquiry and arts based educational research can be considered as significant research methodologies. Whilst Van Manen provides evidence for this case again: *human science research in education done by educators ought to be guided by pedagogical standards* (Van Manen, 1997: 4), Clough too, in referring to Denzin's argument about a *crisis of representation* (Denzin, 1997) suggests that his story making methodology in educational settings can also be a significant mechanism in the desire to *trouble the common-sense understanding of data (and) to produce different knowledge and to produce knowledge differently.* (Clough, 2002: 4). The overlaps between research methodologies and pedagogy are similarly suggested by Dolloff when she asserts that:

> *research may in fact become pedagogy... Earlier studies* (Mitchell and Weber, 1995) *suggest that there are pedagogical pay-offs when students are engaged in the study of role-identity. Self-study, individually or in a group forum, is a powerful way of learning about hidden assumptions, beliefs and knowledge about music education.*
>
> (Dolloff, 2003: 2)

So in addition to qualities of Interpretive sensitivity, inventive thoughtfulness, scholarly tact and writing talent, suggested by van Manen as part of the hermeneutic phenomenological armoury, an approach based on narrative enquiry also offers the alluring yet possibly risk-laden possibility of interpreting artistic products, or artefacts, as an authentic technique towards the search for authentic, valid and reliable research.

3.8   An absence or a becoming of method?

The emphasis of this chapter on methodology has been on the characteristics which are common to hermeneutic phenomenological and narrative enquiry methodologies. However, the quest to forge a synthesis between theory and practice is never a straightforward process and Van Manen, for all his commitment to the phenomenological cause occasionally also throws his metaphorical hands up when it comes to assessing the relationship between theory and practice:

> *Practice (or life) always comes first and theory comes later as a result of reflection.... If it is phenomonologically plausible that in practical situations theory always arrives late, too late too inform praxis in a technical or instrumental way, then in the daily practice of living we are forever at a loss for theory.*

> (van Manen, 1997: 15)

The notion of the absence of method may not be far away either: *the method of phenomenology and hermeneutics is that there is no method!* (Gadamer, 1975; Rorty, 1979 in van Manen 1997). The absence of a method to generate data upon which policy can be built might give cause for concern: enmeshment between researchers and policy makers seems an ever distant dream. Van Manen however rebuilds his defences by claiming that whilst there is no method... *there is a tradition, a body of knowledge and insights, a history of lives of thinkers and authors (which constitute) both a source and a methodological ground for present human science research practices* (van Manen, 1997; 30) and in doing so, raises the question of whether the proposed research methodologies will be more concerned with generating meaning, interpretation, insight and illumination: possibly simultaneously authentic and invalid, unreliable and eventually undecideable:

> *Undecidability is 'a constant ethical-political reminder' that moral and political responsibility can only occur in the not knowing, the not being sure, 'a space that*

exceeds the calculable program that would destroy all responsibility'.

<div align="right">(Derrida quoted in Bernstein, 1993: 226)</div>

A Deleuzian approach to a methodology if ever there was one. As Lomborg and Kirkevold suggest:

> *According to Charmaz (2000, p. 523), reality is a construction that is made by human beings: 'Thus a grounded theorist constructs an image of a reality, not the reality – that is, objective, true, and external.'.... In summary, scholars are inviting contributions to the discussion of the development of new versions of grounded theory. It appears that grounded theory is moving from realism towards relativism. The status of everyday life is considered a human construction, and from this consideration both Charmaz and MacDonald and Schreiber draw the conclusion that grounded theories are constructions without external references.*

<div align="right">(Lomborg and Kirkevold 2003; 194 - 195)</div>

The lack of the methodology claimed by the musician in chapter 3.1. seems to echo, ominously, in the notion that *grounded theories are constructions without external references.*

3.9. Summary

I have now described the methodological foundations upon which this research is situated, and in particular the relationships between hermeneutic phenomenological research and narrative based enquiry. The following chapter will describe the processes I undertook to implement the research in the field, and in particular within the site of a proposed city centre, environs and *agora* that is presented by Fichte Nursery School. If the construction of grounded theories is *without external references*, or subject to what Greckhamer and Koro-Ljungberg refer to as: *erosion... the process that reshapes the method and its uses, simultaneously influencing the field and the applications of a particular method (*Greckhamer and Koro-Ljungberg, (2005: 730)) it may be that not

only the actions and reflections of the humans who live and work in the complex, heterogenetic, Deleuzian city of FNS can offer illuminating solutions in the search for a pedagogy for the artisteducator: but that their imaginations can also provide a source for those pedagogical resolutions.

Chapter 4

Methodology 2: Into the Field

4.1. Introduction

This chapter will describe the processes I undertook to implement the research 'in the field'. I will provide a rationale of how the focus of the study broadened from a sole focus on FNS to a wider view of artists and educators who had been working together in other primary and secondary schools who were also participating in CP programmes in Hull. I will describe the first phases of the research processes, the techniques and instruments used to produce research data and will describe the research sources who contributed to the findings.

I will examine the qualitative procedures of this research: the use of interviews and observations to generate data, and my work as artist with a group of parents who collaborated with me to form the Fichte Parents Writers Group (FPWG) and from which various artefacts were produced: 'artefacts' in this context meaning *tertiary artefacts or imagined worlds* (as previously ascribed to Wartofsky, 1973 in chapter 1.6). I will then describe a quantitative approach, a web-based Q Sort, which I envisaged as providing quantitative data on the research question.

I will highlight what factors helped or hindered this process of data production and will also discuss how data are subject to further analytical processes and interpretative acts in the generation of narrative, theory and art. The chapter concludes with an assessment of the project's authenticity, validity and reliability.

4.2. Phase 1: the Approach Roads to Fichte Nursery School

Chapter 1.5 described the five factors which influenced how I came to base my research within FNS. Whilst the first four factors combined to make me feel aligned to the values of the school: or, in van Manen's terms, assisted me to *maintain a strong*

and oriented relation (Van Manen, 1997:30-34) and contributed to generating a supportive climate to host the research, they were not sufficient factors in themselves to undertake a research programme in the school. It required the fifth factor, the development of the Eyes Wide Open (EWO) project to provide the critical research itch which would propel the research forward. The EWO project had a number of aims, presented in Table 6 below, which were formulated by staff in the school up until July 2005 when the project was submitted to CPH for approval.

Table 6
FNS Eyes Wide Open: Project Aims

1. To understand more about learning and creativity;

2. To understand more about the relationship between learning and teaching;

3. To develop research skills and promote practitioner enquiry;

4. To be ably to apply these knowledge, skills and understandings to specific work in individual settings;

5. To build a network of local partners focussed on creative learning and reflective practice;

6. To work together to share ideas, experiences, understandings, documentation, and research findings;

7. To use documentation and research findings from the local network to raise the profile and status of innovative and creative EY practice in Hull;

8. To form links with other networks using 3D Network findings to raise national and international awareness of creative EY practice in Hull;

9. To involve parents and the wider community in their children's learning;

10. To develop learning and research communities;

11. To raise the profile and status of EY children in the city, nationally and internationally;

12. To widen parents opportunities to access creative learning and cultural opportunities.

(Source, Creative Partnerships Hull Project Plan & Agreement with FNS, July 2005)

Whilst many of these aims suffer from a lack of specificity, this absence benefited me

in that it offered scope to design some flexibility into my research. This, I felt, would enable me to respond to issues as they emerged, as opposed to addressing previously identified dilemmas in which I had little or no stake or claim on: better, I felt, to be given over to my own quest as opposed to becoming the vehicle by which some-one else's quest was achieved.

Basing myself in FNS as the EWO project developed enabled me to identify and refine the key research questions. Whilst much of CP's work was focused on enhancing creativity in the young people in schools, I also was interested in the effects that CP projects could have on the adults involved in the settings (i.e., teachers and other school staff): whether this be on their professional practice, on the development of their leadership and management styles or on their perceptions of their own creativity. The presence of several aims within the project brief which alluded to the development of the adults in the setting (Aims 3, 4, 5, 6, 9 and 12 in Table 6) corresponded with my own desire to focus my research quest on the adults who were part of the FNS community by assessing their own views and experiences of creativity, their own creative processes and how creativity of their children impacted on their own families or professional lives.

I originally proposed to carry out my research by observing school life in the classroom, in the offices and in the playground; by interviewing staff and adults who worked in the school on a regular basis, by distributing questionnaires to adult participants, by interviewing research focus groups of adults within the school environment (staff teams, governors, parents) and then placing this work in a local and national context. I aimed to carry out this research within the Ethical guidelines as described by the University of Hull, the key points of which are described in Appendix 6.

4.3   Phase 1: taking root in the field

The research programme took root at FNS in the autumn 2004 and eventually became an 18 month long research residency. The programme involved classroom based observation of the two lead artists working with educators and children in three nursery classes, interviews of three artists and 22   educators who worked in the

school on CPH programmes, participation in relevant project development and evaluation meetings with school staff and artists, participation in a study trip to the preschools of Reggio Emilio with the lead artists, one nursery teacher and one nursery nurse and the production of a short film of a trip to Bridlington on Sea by children, school staff and the two artists in residence at the end of the 2004 / 2005 academic year.

During this period it also became clear from both readings of the literature and observations of the field work that a more significant problem was emerging: that of the lack of a methodology, or pedagogy of artists and educators who were working together. Journal articles would point to the need for more research as to what happened during the processes of artist and educator working together in CP programmes (Wood, 2005, Griffiths 2008, Craft, 2003, Harland et al, 2005). Anecdotally, artists and educators (and in particular artists) would deny either the knowledge of the concept of pedagogy, or deny that they had any methodology that they could articulate which would provide opportunities for critique and understanding of those methodologies. As the field work progressed, this absence of a pedagogy for artists and educators became increasingly problematic as I observed many classroom based activities both in Hull and elsewhere which were deemed either successful or unsuccessful; but without the reference to a framework which could articulate why these activities had produced the results they had done.

4.4. Phase 2: identifying the essential research question

This process thus led to a refinement and stabilisation of the research question as previously described in Chapter 1.5. The second phase of the research process thus led to the identification of research aims, presented in Table 6 below, and which were intended as the means to answer the research questions:

Table 7	Research Aims

a. To interview artists and other educators who had been working in schools which had participated in CPH programmes;

b. To observe artists working with teachers (or other educators) in those settings;

c. To continue to be based at FNS in order to contribute to the development of the EWO project, by working with an educator (Shirley) from FNS to develop a writers group from local parents, the Fichte Parents Writers Group (FPWG);

d. To witness the roll out process of the EWO project to other Early Years settings in Hull.

In order to achieve these aims, I invited 163 creative practitioners, identified from a CPH database, to participate in the research. 39 respondents replied: 13 were not able to participate or ineligible; 20 agreed to participate; six did not respond to any follow up communications. 13 schools were identified where these artist interviewees worked and key staff from these schools were invited to participate in the interview process. The results which arose from both phases of the field work subsequently stem from the data sources indicated in Table 8 below:

Table 8		
Field Work Summary of Data Sources		
Phase of Research	**Data Source Description**	**Chapter reference in which data source is analysed**
1	Interviews with 16 classroom based staff and nine non-classroom based staff including one Head teacher and one Deputy Head teacher employed by FNS.	**5.2**
1	Interviews with four freelance creative practitioners[12] employed by CPH and engaged at FNS.	**5.3**
1	Observations of the above four creative practitioners working with educators and children at FNS and the production of field notes and photos which document those sessions.	**5.2**
2	Interviews with 13 freelance creative practitioners employed by CPH and engaged in other settings in Hull, and seven creative practitioners who were employed by four independent companies who had previously been contracted by CPH.	**5.3**
2	Interviews with 21 teachers (one of whom referred to himself as a practicing artist as well as a teacher) employed by other schools in Hull, all of whom had participated in CPH programmes.	**5.3**
2	Observation of seven creative practitioners working in two Early Years settings and three primary settings in schools on CPH programmes in Hull.	**5.2**
2	Artefacts produced with FPWG: monologues, haiku, mobile phone text poems and script for a Nativity Play entitled 'Our Fab Play'.	**5.4**

The data sources thus produced two types of data: interviews and observations. This data was produced through the media of voice recording, field notes or photographic images and thus formed the raw material upon which further analysis, theoretical

---

[12]the term 'creative practitioners' here refers to artists, architects, managers of arts companies and directors of arts companies.

conceptualisation and the production of artefacts was based. I will now discuss the issues which arise in the processes of data collection and subsequent analysis.

4.5   Generating data: talking, watching and producing (non)sense to art

Narrative analysis is designed to take up the challenge of interpreting and understanding layers of meaning in interview talk and the connections among them. It is a form of interpreting a conversation or story in which attention is paid to the embedded meanings and evaluations of the speaker and their context. Through narrative analysis researchers can understand 'the contingent, the local, and the particular' (see Schwandt 1997).

(Wiles et al, 2005:90)

I will now discuss the techniques I applied to generate data and will then discuss the specific instruments associated with each technique.   Given the preponderance of interview data, I shall first assess the processes which give rise to that data, and in particular the raw data of the interview process, talk.   I then examine the interview process and the analytical tools used by myself as interviewer to elicit talk from the interviewee; the strategies employed by both protagonists in the participation of the interview process; the relationships, roles and interdependencies of the interviewer and interviewee; and how the collaborative and dialogic talk of the interviewer and interviewee contribute to the ebb and flow of the construction of knowledge and how 'scrap' conversation is a prerequisite for the creation of knowledge resulting from an interviewer - interviewee pedagogical relationship.

I will then assess the processes which gave rise to observational data and the printed material which arose from the field work: field notes, transcripts and photographs and the artefacts which arose from my work as collaborator with the FPWG, referred to in Table 8 above.

4.6   The research interview process

Phenomenological questions are meaning questions.

(Van Manen, 1997: 23)

Interviews were carried out using a semi-structured interview technique in which the questions were used as 'spring boards' to deeper discussions between interviewer and interviewee as opposed to instructions which had to be followed irrespective of the interviewees' responses. The questions had an emphasis on finding out the educational and professional background of the participants, their practice at FNS, their perceptions of the work of the artists in residence and their thoughts and understandings about creativity.   With their emphasis on the interviewee's interpretations, points of view, perceptions and understandings, the questions mirror the work of Pringle in her research for the Arts Council England on *The Role Of Artists In Sites For Learning* (Pringle, 2002) and echo van Manen's insistence that questions in these contexts are ones which attempt to elucidate meaning: the 'whys and hows' of a context, not solely the 'whats and whens'. The questions used for both artists and educators are attached in Appendix 7.

The human science researcher is a scholar-author who must be able to maintain an almost unreasonable faith in the power of language to make intelligible and understandable what always seems to lie beyond language.

Van Manen, 1997: xviii

The research interview is a process by which information is extracted from one person by another who is interested in that information for some further purpose which may or may not be of benefit to the interviewee.   Webb and Webb describe the process as being *conversation with purpose* (Webb and Webb, 1932:130) although Ritchie and Lewis point out that *although a good in-depth interview will appear naturalistic, it will bear little relationship to an everyday conversation* (Ritchie and Lewis, 2003: 138). Whilst interview processes, like interviewees, are highly individual, with their own characteristics, behaviours, qualities and outcomes, what they share is that they are all

the manifestation of a pedagogical relationship. As indicated in Chapter 2, the nature of that pedagogical relationship will affect what will be transmitted or constructed as a result of that interaction. For example, an interviewer is likely to become more attuned to a research field, the longer s/he works in that field; meaning that as hypotheses emerge through the data collection process, the interviewees who are interviewed at the end of that process have the benefit of talking with a researcher who is more familiar with (and possibly more biased towards) particular themes and concepts which emerge through the process. Brenner elaborates on the pedagogical notion of the interview: *An interview, then is taken as any interaction in which two or more people are brought into direct contact in order for at least one party to learn something from the other* (Brenner, 1985:3) – but then goes on to recognise that the central value of the interview is *that it allows both parties to explore the meaning of the shared questions and answers involved* (Brenner, ibid).

The notion that the interview process allows for a transformation in both parties (interviewer and interviewee) and that both parties are complicit in constructing knowledge is reflective of the interviewer-as-traveller metaphor, proposed by Kvale (1996). In this model, *the traveller asks questions that lead the subjects to tell their own stories of their lived world, and converses with them in the original Latin meaning of conversation as 'wandering together with'*: and as such, suggests a deeper connection with a constructivist research methodology which is based upon a methodology of Deleuzian creativity; that is, a methodology of becomings. Its opposite, the miner metaphor, proposes that *knowledge is understood as buried metal and the interviewer is a miner who unearths the valuable metal... the interviewer digs nuggets of data or meanings out of a subject's pure experiences, unpolluted by any leading questions.* (Kvale, 1996:4)

4.7   The Research Interview as Performance

The research interview can also be viewed in dramaturgical terms and the concept of performing in interview contexts is explored albeit somewhat superficially by Pam Shakespeare in her work on the subject of the confused talk of people with dementia

(Shakespeare, 1993: 95). She uses the metaphor of theatrical imagery to understand the processes behind her interviews and uses the metaphors of *'overture and beginners', 'researcher as actor', 'scene stealing', 'improvising', 'researcher as director', 'dying on stage', 'out of the spotlight', 'asides' and 'the final curtain'.* Whilst she readily admits that this is not a *disciplined dramaturgical interpretation qua Goffman* (Shakespeare, 1993: 97), Goffman on the other hand proposes a number of concepts which have a significant resonance in the processes of the research interview: these include The Drama, Front, Credibility, Signs and Signifiers, Appearance and Manner, Risk Taking, Front Stage, Back Stage and Off Stage amongst others (Goffman, 1959). Cortazzi (1993) argues however against an interpretation of interview as performance:

> *narrative requires an audience, which is engaged and responsive to some degree, and shares values and norms with the narrator... interview narratives are not performances because of their artificial nature.*
>
> (Cortazzi 1993: 57).

Wiles et al argue that:

> *... especially when norms are not wholly shared, the performance aspect becomes even more necessary in order to convey meaning and to emphasize the significance of events... The self-conscious nature of interview conversations, in that both participants are aware of the (immediate present and imagined future) audience and to some degree share an understanding of the purpose of the interview, adds to the need for performance to communicate ideas, experiences and knowledge.*
>
> (Wiles et al 2005: 92)

In performance terms, the interview can also be conceived of as a combination of varying degrees of structure, flow, and rapport which the interviewer needs to control by the judicious use of structured moments, improvised moments and free form. As such, the interview resembles a jazz composition more than a pop song or symphony, both of which are highly structured events, albeit spread over significantly different periods of time.

The challenge for the semi-structured research interview is to find the balance between structure and improvisation, itself a common issue in the performing arts; too much structure can make a piece predictable and boring; too little can produce chaos, confusion and end up leaving the listener disconnected from the performance experience. A similar heuristic applies to the performance of the interview too; a balance of structure and improvisation is important for both participants' continued interest and engagement in the process although what cannot be forgotten in that balance is the question of who initiated the interview and for what purpose:

> *The struggle to conduct an empirically focused interview versus a relational interview often causes a dilemma for the interviewer. On one hand, clinical or professional posturing may subordinate the interviewee to gather data. On the other hand a personable and engaging posture may render an interview that lacks objective facts.*
>
> (Chirban, 1996: xii)

Paynter offers another interpretation from the practice of musical composition:

> *On the subject of children's poem David Holbrook (1967:8) says, 'the least piece of writing, if the teacher has established the context for proper 'giving', will be a 'meant gift''. We can apply that to school pupils' composing. The music they make is 'offered' to us and should be received in that same spirit. In my experience there is always something of genuine musical worth to be discussed as seriously as we would with recognised master-works.*
>
> (Paynter, 2000: 8)

Paynter's view of composition as a gift of improvisation, redolent of the structure of a piece of jazz music suggests that the interview process can be viewed in a similar light: a form of expression, a gift, which speaks of that artist's (or interviewee's) hopes, fears and emotions albeit in a response to questions by the viewer (or inter-viewer). In this interpretation, the interview process is potentially a constructive process as a synthesis

of new ideas and knowledge arises as a result of the interactions between interviewer and interviewee. What became apparent in the interview processes of this field work was that the interview process was capable of not only generating data which I would later analyse: but also provided a context in which interviewer and interviewee constructed knowledge together in the 'living moment' of the interview process. The next section of this chapter will assess what factors hinder the construction of that knowledge.

4.7.1   The ebbing from knowledge: the interviewer problematic

... in the social and behavioural sciences, the epistemic subject (researcher) is normally regarded as a source of error and noise, which has to be eliminated or least controlled as much as possible.   The inclusion of the embodied person - characterised by emotions, intentions, desires, believes (sic), and so on - in the epistemic act is a taboo in the scientific community.

(Breuer and Roth, 2005: 426)

There are many factors which have an impact on the ability of the interviewer to capture data which can be used for subsequent analysis and generation of theory. The myriad of distractions and interruptions that destablise the developing relationship between the interviewer and interviewee; the tendency for non-verbal communication methods such as body language, orientation, alignment, eye contact, other sensual distractions to affect how the two parties are interpreting what they are saying to each other and how they are saying it; the possibility that the interviewee may wish to be regarded by the interviewer in either a positive or negative light or wish to be seen to saying the 'right things'; all contribute to a potential 'ebbing away' from mutual co-construction of knowledge. There is also the matter of how far the interviewer is prepared to let go of the agenda that they have taken into the process, and how much they are prepared to let themselves be diverted by some insightful moments, possibly at the expense of not following their pre-determined questions. There were a number of occasions in this research interview process where the interviewee was providing some illuminating insights, only for me to interrupt and take the conversation back to the agenda which

was laid out in the questionnaire:

am constantly amazed at my inability to read the signs! She's giving some insight here into how children are learning and I've ignored it and gone straight onto the effect on Maria!!! must learn to listen!

<div align="right">(Field note, July 2005)</div>

The researcher's memory of the interview process is also liable to be flawed: in the above case, memory of an interviewee by myself immediately after the interview event cast the interviewee in a poor light: *a bit narrow, mean spirited about the creative encounter* (my field notes) – only to realise during the analytical phase that the interviewee was being far more forthcoming than I had originally given her credit for:

in fact it was me putting that on her. She's offered far more in this interview than I remember her coming across with. have to go back and look at interview notes.

<div align="right">(Field note, June 2005)</div>

Maintaining flow is an important aspect of creative processes (Csikszentmihalyi, 1992, Drazin, Glynn & Kazanjian, 1999; Mauzy & Harriman, 2003) and in an especially generative interview, both protagonists are likely to experience a sense of flow too. However, the disruption of flow may also be symptomatic of a more significant cognitive problem: the possibility that as knowledge is approached, that there appears a tendency which counteracts that flow to knowledge and which prevents knowledge being wholly captured, from understanding being wholly gained.

In research as in all communication, all representations are, at least to a degree, misrepresentations. Data can but imperfectly disclose their objects. The appearance of precision in our indicators of teaching, learning, and schooling may be the researcher's curse.

<div align="right">(Stake and Kerr, 1995: 58)</div>

There are a number of logistical and procedural issues which impact upon the development and unfolding of dialogue and the flow of conversation. For example, they happen within a specific, time limited context and may take place at a site which is not conducive for the comfortable development of a dialogue of enquiry between two consenting adults at a pace which is convenient to both parties. There may not be a great deal of time to develop a flowing, creative relationship between the two protagonists and a judgement has to be made by the interviewer as to whether the key issues s/he needs to explore are being addressed. If, in that interview moment, the judgement is that they are not, then s/he has to find other ways to refocus the conversation which might appear on the one level to cause a break in the flow of the dialogue and so appear unduly rude, or even aggressive. The emotional state of both participants will thus also effect the research process. As McLaughlin points out, research processes involve:

> *looking and thinking, viewing the familiar differently, making judgments, suspending judgments, being creative, drawing conclusions, taking action and working with others – then we see how inter- and intra-personal these processes are and how connected to the processes of perception. We know that the processes of perception are deeply rooted in emotions about the self, about the external world and in cultural ways of seeing the world.*
>
> (Mclaughlin, 2003: 67)

and in doing so, argues there is strong connection between perception, judgment and emotion, echoing the earlier work of Kelly (1955) and Abercrombie (1989) who suggests that *what is perceived depends not only on what is being looked at but on the state of the perceiver* (Abercrombie, 1989: 25).

This issue is particularly significant in this research, involving as it does both interviewer and interviewees who are likely to be engaged in explicit processes of creativity activity and thinking as part of their daily work and thus committed to a lesser or greater extent to having a stake in the intellectual and emotional territory. McLaughlin reinforces the need to consider the emotional aspects of research in education by alluding to the work

of Nias (1996), Hargreaves (1994) and Noddings (1996) who have *clearly described the emotional character of teaching, and argued that cognition and feelings cannot be separated from the cultural and social forces around them* (McLaughlin, 2003: 68). However, the case of arguing for the role of emotions in research is, itself emotionally charged. Boler (1997) identifies four primary discourses of emotions *rational, pathological, romantic and political* each of which she argues can be identified by their use of particular metaphors, models of self, driving metaphors of self, popular discourses and contemporary social theories and acknowledges:

> *Yet even the rare attempts to elevate the 'irrational' from its discounted status tend to replicate misleading binary oppositions... The dualism of reason / emotion is no exception: in the history of Western philosophy, emotion has more often than not been maligned, neglected, and assigned as a property of the 'other,' as a symptom of deviance.*

> (Boler, 1997: 203 - 204)

McLaughlin continues to argue the need for particular strategies which recognise the need to respond to and engage with the emotions in research by suggesting the need for various support mechanisms for researchers in the forms of personal, learning, research and contextual support and cites the work of Abercrombie:

> *Discussion in a group does for thinking what testing on real objects does for seeing.*

> (Abercrombie, 1989 in McLaughlin 2003: 74)

This suggests the value of researchers working within support structures in which their cognitive and affective responses to a research setting can be discussed, shared, challenged or endorsed, albeit within ethical boundaries of confidentiality of the research in question. In this research project this support was offered by a variety of sources: Paul, the Deputy Head of the school on a week-to-week basis; Maria, who had recently completed a smaller scale research process on an MA programme she had undertaken; and my two supervisors within the University of Hull.

4.7.2. The ebbing from knowledge: the interviewee problematic

Many interviewee-linked factors affect the pedagogical relationship between interviewer and interviewee. The voluntary nature of the process means that interviewees are under no orders which insist they *tell the truth, the whole truth and nothing but the truth* and even with the best will in the world from the interviewee, the personal narratives they relate are, as Craib suggests, *to some degree bad faith narratives* (Craib, 2000: 67). Previous contexts in which interviewees find themselves answering questions about their lives and attitudes may include job appraisal interviews, doctors' appointments, appearances in court, confessionals or other contexts in which the interviewee is being asked to justify and explain themselves. It is feasible, although not tested in this research, that this emotional memory of these settings informed how interviewees approached this interview process, and influenced them on how they should participate within them.

4.7.3. The faulty memory of the interviewee

In the following extract, Jon, the director of a small scale touring theatre company, SFTC, describes his difficulty in describing an approach, or a methodology, for the work of his company:

Jon   *...tending to put them into process works straight away within the disability work that we're doing.... I hate it when people say we have an approach, because I don't have an approach, Jane doesn't have an approach, none of us do Phil or Tim they have their own way of doing it and it's about just wanting to communicate with those kids that's at the heart of it...*

However, this extract has followed on from a previous part of the interview where he has been more explicit about his approach being informed by an appreciation of the role that the five senses can play in engaging children with creative activities and

communicative possibilities:

> Jon
>   *....we want to make all the work accessible to the kids at the*
> *extreme end so that's where the sensory thing came across...*
> *the five senses .... That's our approach the senses approach and*
> *I think putting the kid at the centre of it to the understanding of*
> *what a teacher, not necessarily what a teacher has to do but the*
> *audience is sensor to that so, so, so, so that, that, that's it really*

The point about these extracts is that whilst I came to the interview with a prepared set of questions and an agenda I intended to explore, this was not the case for the interviewee. The interviewee is unlikely to know what they are going to say in advance, and are unlikely to know what they know until they utter it. As Merleau Ponty confirms: *When I speak I discover what it is that I wished to say* (Merleau Ponty, 1973: 142).

Consequently, the interviewee is unlikely to talk in an ordered, systematic or particularly logical fashion. Their search for understanding through the interview is constructed as they stumble along, finding out what they mean by uttering it, perhaps disagreeing with themselves the moment after they have heard their own voice and then revising their opinions. And yet, sense is found: meaning is wrestled out of the energy and emotion of conversation: passion, interest, engagement and the *lebendigkeit* of the interviewee and interviewer's relationship all play a part in establishing knowledge and understanding of the subject matter under consideration. The emotional aspect of the conversation, and its ability to generate both divergent and convergent thinking and language is an essential aspect of the pedagogical relationship of the interview. Meaning is wrought from these emotional utterances, illuminating and enhancing the meaning which is subsequently gleaned from a transcription of that interview.

4.7.4. Aspects of the research interview process: the flow to knowledge

The previous section has identified the factors which hinder participants in the research process from contributing to the development of knowledge which arises from that

interview process.   The following section will now examine the factors within the research process which contribute to a flow to knowledge and will begin with an examination of how Interviewer and interviewee can work together as co-constructors of meaning.

The sample of interview below demonstrates how interviews can flow towards a greater degree of knowledge and understanding and how dialogue metamorphoses from a polite form of interrogation into moments of construction, of the creation of hypothesis and of an enhanced understanding which illuminates the subject in question.   In the case below, Ros, the Special Educational Needs Co-ordinator (SENCO) is discussing how children with special educational needs benefit from participating in creative activities:

Ros   *... we can actually help out children with English as an additional language and the children that aren't very good at understanding about order and changes in routine and things like that, to understand and make meaning of the day and what's happening next ... our children, they need it to be specific and in order, but these pictures actually help them to understand that.*

Myself   *Yeah, I can see that...*

Ros   *So I mean, I know that in other schools, they actually get the children to begin to draw their own symbols, so I mean this is where the creativity comes in to help them.*

Myself   *To understand the day*

Ros   *Exactly.*

Myself   *And negotiate the world.*

Ros   Exactly. So it is important.

Myself   Yeah, it's brilliant.

Another example of the co-construction of knowledge through the interview process is demonstrated in the interview with a musician, Abe, a sample of which is presented below. I was interviewing him about the signals inherent in musical rhythms and we found themselves straying off script to consider a drum and dance project which explores the process of metamorphosis. Together, we struggled towards an understanding of how learning music or dance is about learning signals within a complex world and how the process of learning about performing is about learning how to recognise, respond to (and perhaps amend) signals from a wider environment: in this case through the notation of signals into a template which could be followed by a third party, independent of the template originators.

Abe   *That would be brilliant to say actually to say you know if you can actually you if you can have like a, what's the word ... template some kind of diagram of the process information's on...*

Myself   *Yeah, protocol...*

Abe   *If you get out some information on the process of, say how ... into being and say right, at that moment this is what happens how do you think that would sound I think that's, that's .. and then you could say it sounds like ... it sounds like ... and go away and actually turn it into music and kind of dance it ... How do you think that would be to the actual curriculum, I think it would be because you learn, you learn I mean another from a memory is that movement even if it's from a memory.*

Whilst neither of us might be viewed as articulating our case particularly clearly in the transcript, it does show us struggling towards some kind of understanding about the

context we were considering. What is of interest in this example are the verbal glitches in the dialogue, the moments which suggest participants thought processes at work which are sounded out through repetitive phrases, recapitulations, unnecessary words and other verbal tics: suggestive of a thinking process which occurs in fits and starts and which is then brought forth in spoken language.

4.7.5. The need for 'scrap' conversation

This type of conversation is perhaps characterised by a lack of control of utterance, in contradiction to the control that the use of interview questions attempt to place upon the interview space. This interview space, equivalent to the Mepham's learning space referred to at the beginning of Chapter 2, is where conversation takes over from an intended, call-and-response approach. Instead, knowledge emerges in fits and starts, stops and pauses and the occasional illuminating word or phrase. Verbal 'tics' become the 'junk' of conversation, the 'scrap' materials from which participants are able to work upon, recast, restructure and create new thoughts which may be useful, original and have a wider purpose. From out of the scrap and mess of conversation, cognitive order is created. The research interview at its most effective is a collaborative heterogenetic act.

The flow to knowledge is also demonstrated in the interview with Patrick: the example below shows a time when the conversation between the two of us is sufficiently aligned so that an understanding of his work is co-constructed. The flow of the conversation is characterised by each of us building on what each other has offered in the conversation, rather than by my attempted adherence to a predetermined script which would impose my will on the dialogue:

Patrick   *...product is important but it is all process in one sense it, it you know this piece of paper is a product but it won't stay like this forever it will decay and stuff so this where it is now is a particular snapshot of a particular point in its process again it's a snapshot and as a snapshot it's a product but it won't stay like this and I*

think part of the judgement is when do you call, when do you make the snapshot and sometimes you make the snapshot too early which is why my product might look crap and sometimes you make the snapshot too late because you've had the product earlier on and it's judging those moments to go now it's the products

Myself   *Yeah, you're right, yeah. But it's all continuance of process in that sense it's all under constant going under the process of change and I don't think, I personally don't think you can have one without the other I, I don't go for things that goes we have, we had a great time but out product's crap because actually I think people probably won't be having a great time if you dig under it a bit and I think if you've got a really good product then the chances are yeah, I'm convinced you know what I mean whereas*

Patrick   *I'm totally, I'm totally with you on that, it wasn't, it wasn't like we didn't have a great time making the crap but we didn't really learn anything new about crap, we knew how disappointing it was to make crap, or we learnt about external factors which kind of limit our ability to make good stuff, you know or we learnt that we didn't allow enough time to do this...*

In summary, the interview is not a process in which the interviewer is required to demonstrate neutrality in the subject matter. The researcher is required to have a point of view, borne of their own experience which enables them to engage with the interviewee within a common field of understanding. An explicit point of view helps to realign the interview from one of parallel monologues to one of a dialogue. The challenge to understand the lived experiences through the use of interviews and their associated detractions caused by mis-hearing, mis-interpretation and struggling with the mutual presence of the other, reaffirms the perception that the lived experience of the interviewer and interviewee in pedagogical contact is a complicated dance of listening, responding, reflecting, contributing and re-listening to both ourselves and the other.

4.8.   Triangulating the data: observation as corroboration or contradiction

The challenge for the researcher in this process is to ensure that not only is the signal: noise ratio of the interview kept as high as is ethically and practically feasible, but also to back up and corroborate data, either through future interviews with the same interviewee or through the examination of particular issues with other respondents, either within or outside the interview process, or by the observation of interviewees in action 'in the field'. This section will continue by assessing the processes involved in the observation of the field work.

Given the complexities of the interview processes, I also considered it essential to observe as many practitioners as possible working together in the field in order to assess how much what was said in interview correlated with the actual practice in the classroom.   This proved a more difficult process to organise than arranging the interviews did, not least because the nature of artists work in CPH programmes is invariably sporadic. Secondly, the educators I interviewed in some schools, ostensibly the CPH co-ordinators, were not necessarily the educators who subsequently worked with the artist I had previously interviewed. The number of practical sessions I was able to observe of interviewed-artists working with interviewed-teachers was considerably smaller than the individual interviews I carried out.   Nevertheless, the observations I carried out did provide data which I was able to correlate with what the artist or educator had told me. I was also able, as a result of these interactions to develop the concept of the 'classroom gaze' as a methodological technique by which I could assess how relationships in classrooms were changing as a result of the interactions between artist, educator and children.

4.9   Classroom Gaze: a methodological emergence from the field work

Given those practical restraints on trying to establish productive observations, there are also a number of theoretical aspects to the act of observation which need addressing. As Patton points out, *scientific inquiry using observational methods requires disciplined*

training and rigorous preparation (Patton, 1990: 200). He continues to argue that unless sufficiently prepared and trained, observers in the field *cannot report with accuracy, validity, and reliability* (ibid: 201). The keys to successful observation, he argues, are about learning how to write descriptively, a theme endorsed by Strauss and Corbin (1998: 156-19), and about mentally preparing to observe, particularly by learning how to concentrate. He identifies a number of behaviours an observer can adopt: either as *onlooker observers* or as *participant observers* which, according to Denzin, *simultaneously combines document analysis, interviewing of respondents and informants, direct participation and observation, and introspection* (Denzin 1978a: 183).

In this type of observation, the <u>participant observer</u> *shares as intimately as possible in the life and activities of the setting under the study* (Patton, p207); and it was this type of observation that I engaged in whilst observing artists and educators working together in FNS. Participant observation is taken a stage further by van Manen (1997: 68-69) when he describes the practice of <u>close observation</u>: *an attitude of assuming a relation that is as close as possible while retaining a hermeneutic alertness to situations that allows us to constantly step back and reflect on the meaning of those situations.*

However, when carrying out observations of artists and educators in other settings, I adopted the role of an <u>onlooker observer</u> more frequently. This was due to the much more infrequent nature of the sessions I was observing. This meant that there was a subsequent lack of potential to develop a meaningful relationship with the participants in those other settings.

Patton also addresses the focus of observations and in referring to Denzin (1978b: 9) repeats his notion of sensitising concepts which make it clear that the observer comes to the field with a variety of biases and preconceived opinions. These sensitising concepts include: context, goals, inputs, recruitment, intake, implementation, processes, outcomes, products and impacts. The biases which I detected in my own observations tended to be of the premature conclusive kind: an observation in a setting may have been described in a field note but all too rapidly I would ascribe a meaning to that action without necessarily being aware of the full context in which that action was

happening. Wolcott defines this tendency as a distinction between observing behaviour and inferring behaviour:

> *what people say can be relayed just the ways they said it... by contrast, what we see tends to be interpreted even as we see it. Although we mean to describe observed behaviour, we slip all too easily into reporting inferred behaviour, with action and intent colored by the eye of the beholder.*
>
> (Wolcott, 2001: 32)

Through my participation in sessions, either as participant or onlooker observer, I also became aware of the concept of the gaze in the classroom, having previously encountered the concept with the domain of cinematic studies.[13] The concept of the *male gaze* was developed by Mulvey (1975):

> *In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female form which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness.*
>
> (Mulvey, 1989: 19)

and in broader terms, gaze depends on who is doing the looking and what is being looked at:

> *the spectator's gaze: the spectator who is viewing the text;*

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[13] *The concept of gaze (often also called the gaze or, in French, le regard), in analysing visual culture, is one that deals with how an audience views the people presented. The concept of the gaze became popular with the rise of postmodern philosophy and social theory and was first discussed by 1960s French intellectuals, namely Michel Foucault's description of the medical gaze and Lacan's analysis of the gaze's role in the mirror stage development of the human psyche. This concept is extended in the framework of feminist theory, where it can deal with how men look at women, how women look at themselves and other women, and the effects surrounding this.*

(Wikepedia, April 2007)

intra-diegetic gaze, where one person depicted in the text who is looking at another person or object in the text;

extra-diegetic gaze, where the person depicted in the text looks at the spectator, such as an aside, or an acknowledgement of the fourth wall;

the camera's gaze, which is the gaze of the camera, and is often equated to the director's gaze;

editorial gaze, whereby a certain aspect of the text is given emphasis, such as in photography, where a caption or a cropping of an image depicting one thing can emphasize a completely different idea.

(Wikepedia, April 2007)

In the observations of artists and educators working together, I conceived of gaze in two vertices: direction and depth of field. Direction of gaze could be classified as either vertical or horizontal. The Vertical Gaze (VG) was evident when the looking of children was directed either at their teacher or to other source of authority in the room such as a whiteboard or other instructional materials. The Horizontal Gaze (HG) was evident when children were either looking at each other or to others who were working together with them. Shifts from vertical to horizontal gaze could be detected as relationships developed in the session and reflected moments in which the authority in the classroom was diverted from its usual site, the teacher, towards other agents in the classroom. In my own case, I noted that this shift of my own gaze in the classroom corresponded with my paying attention to other 'voices' in my head which I found myself attention to, instead of to the other people in the classroom. On observing a teacher (T) and writer (W) working together, and hearing them stress the need for children to listen in the classroom I wrote in my field notes:

I found myself listening more to my inner voices that W's instructions - that's who my dialogue was with which was no less valuable than listening to W, possibly more so, but the insistence on listening to his voice alone means that W doesn't see the value in my listening laterally, or even internally to other lateral or vertical voices.

(Field notes, November 2006)

The second vertices I detected was that of depth of field (DOF) and this too could be classified into three types: short, medium and long. A short depth of field gaze was only possible when a child was unable to look much beyond their immediate environment; their desk or beyond the walls of their classroom for example. A typical classroom wall, with its myriad of learning instructions and exhortations for example is influential in maintaining a short depth of field gaze, irrespective of any aspirational advice it may offer in terms of how children might wish to envision their future horizons. On the other hand, a medium depth of field gaze allows views out of the immediate classroom to perhaps other classrooms, school fields or other school premises such as the kitchen or library. Finally, a long depth of field gaze is possible if the view from the classroom can reach to the wider physical community and in which longer vistas and further horizons are observable.

4.10. Texts from the field: limitations and liabilities

Having discussed the features of both interview and observational processes, I will now discuss the texts which arise from the interview process, transcripts and field notes and discuss how they lead to the production of codes and concepts and the emergence of grounded theory (Glaser and Strauss, 1967). I will assess what significance the faulty or incomplete nature of these texts has for the interpretative process and in doing so assess to what extent these documents can be called upon to be reliable witnesses in the enquiry process and how they are used in the generation of grounded theory.

4.10.1. Transcripts

Once an interview has been completed, the recording is transcribed into a document which is then subject to further analysis. This process also has its limitations: other, more subtle forms of communication are not easily picked up in the transcription process and thus do not offer themselves up for analysis and further consideration. For example, the interview with Abe contains a sequence with a lot of laughter in it about a perceived national cultural tendency to play down success in popular sports:

> *Abe*   *...our psyche means that somebody's mad on football they end up ...*
> *football stuff recently we'll never do it, we're never good we're rubbish,*
> *look how bad he is ooh look at him, he's terrible...*

On the recording tape, this is a moment where Abe and myself are aligned with each other, have found some ground which we share with humour. Yet this communication is absent in the transcript and this absence demonstrates another aspect of the limitation of the recorded interview process. Whilst on the one hand it might appear that transcripts provide too much information of the 'wrong sort', with a correspondingly low signal: noise ratio, they can also sometimes be impoverished in the information they are able to communicate, missing as they do the emotional moments, the gaps, the laughter, the stress, the emphasis and the lived life of the protagonists in the living moment of the research interview.

Transcripts do not readily indicate where the stress of a sentence is, where the rhythm is or where the accent should fall: in analysing data from transcripts, I eventually found it more worthwhile to listen to the tape whilst reading the transcript in order to get a richer, more nuanced sense of what interviewees were saying.[14] This process of listening to the interview tapes whilst reading the transcripts is a technique described by Mazzei in her work with white teachers exploring multicultural education (Mazzei, 2003, 2004, 2007a, 2007b). She has elaborated a substantial body of work which explores the absences and gaps in research data through her work on silence in qualitative research. She suggests that researchers:

> *not dismiss silence as an omission or absence of empirical materials but rather*
> *engage the silences as meaningful and purposeful.*

> (Mazzei, 2003: 355)

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[14] Jefferson however has developed a complex conversation analysis transcription system which was later adapted by Atkinson and Heritage (1984). This system uses a number of symbols to indicate the characteristics of the 'noise' of conversation that I have referred to and includes such signifiers as *the colon (:) to represent extended or stretched sound; underlining (_) to indicate vocalic emphasis; and square brackets ([) to mark the beginning point at which current talk is overlapped by other talk.* (Fasulo, Lloyd and Padiglione, 2007: 31).

or, as she revises in her later work, to engage the silences as *meaning full and purpose full* (Mazzei, 2007a: 2). Her work draws on the work of St. Pierre (1997) and her ideas of transgressive data, placing it in deconstructionist theoretical frameworks of Merleau Ponty, Heidegger, Derrida, Spivak and Irigaray. She develops a technique of physically distancing herself from the transcript in an attempt to:

> *cultivate a method of patient listening, a reflexive method of looking, hearing, and asking that [was] dialogic and respectful*
>
> (Denzin, 2002: 845 in Mazzei, 2003: 30)

and argues that the process of listening became more important that the product of listening: a matter I concurred with during my analysis of the interview with Maria, previously referred to in the field note on page 153: *must learn to listen!* constitutes a reflexive note to self to pay more attention to the process of listening as opposed to the products I was intent on listening for.

4.10.2.   Field Notes

> *Supposing the roles were reversed here – the kids are teaching us, not the other way around. What can they teach us about creativity? about finding our own innate creativity skills?....Story board session again... Elliot places his names in the story at the first opportunity.*
>
> (Field notes, January 2005)

Field notes are written and compiled at the research site, often also chronologically close to the event that they have borne witness too. They do not provide as detailed a document as a transcript does and at first inspection, can not yield up the same level of analysis as transcripts offer. Much material is filtered out in the writing of field notes and it becomes conceivable that what is most interesting about the field may well have been the material that has been left out in the composition of the field note than what has been included in it. However, their advantage is the fact that given they are

so close to the actual event being recorded, they are able to offer a different interpretative glimpse into the situation that a transcript which is being considered at some considerable temporal distance, and in some cases spatial distance too, to that event.

Additionally, as they tend to be written in a form of personal 'short hand', this has the function of summarising the key elements of the experience of that event: in effect, they provide a form of coding in that they can encapsulate certain concepts from snatches of monologue or event. They also offer the space for the researcher to undertake dialogue with him/herself as s/he wrestles with the events s/he is observing, whilst simultaneously developing knowledge and understanding of their significance. The field notes are the equivalent of a textual scrap yard which provide the reflective space for future analysis and further interpretation. Field notes, because of their variability, their inconsistency and their messiness are important elements in a further creative, interpretative process which generates further data and analysis.

I will now describe the next stages in the process from which texts from the field are subject to processes of analysis and the generation of hypotheses and grounded theory. The first part of this process is that of open coding, *the analytic process through which concepts are identified and their properties and dimensions are discovered in data* (Strauss and Corbin, 1998: 101).

4.11. Code as concept: all codes lead to Rome?

Coffey et al (1996) argue that in trying to capture the pluralism and polyvocality of lived experience, a convergence in methods of data analysis is currently taking place amongst qualitative researchers, notably through the proliferation of code and retrieve forms of analysis and computer-assisted qualitative data analysis systems (CAQDAS). An unforeseen outcome of the reliance on code and retrieve techniques is the loss of the many layers of meaning at which an

interview operates.

(Wiles et al, 2005: 90)

Following the process of transcription, each interview transcript was analysed through the computer-assisted qualitative data analysis system, Atlas Ti. This began with the identification of quotes of respondents; if appropriate, these quotes were then coded. The writing of memos and comments which arose from those quotations and codes and the linkage of codes to quotes, memos and comments leads to the continual refinement of codes and the development of axial codes: *the process of relating categories to their subcategories, termed axial because coding occurs around the axis of a category, linking categories at the level of properties and dimensions* (Strauss and Corbin, 1998: 123): and subsequently the emergence of grounded theory, as the analytical process continued. Whilst this process is predominantly a text based exercise, the development of emerging theory is also assisted by the use of software tools which present the data in graphical forms too.

What is a concept? Is this a logically primitive element?

(Hirst, 1974: 19).

The coding process however is an ambivalent one. Codes can not be described in categorical, uncontested terms and the criteria by which they are described can alter as the research process develops. The code is, on the contrary, an example of a Deleuzian concept which has fuzzy boundaries and which, because of its connections to other codes, is able to describe commonality or difference. The identification of a new code, *trust*, for example, lead to a process whereby previous texts which had initially been coded were revisited with the intention of looking for further evidence of the presence of that code, either *in vivo* (stated explicitly by the interviewee) or as a consequence of my analytical interpretation. The code becomes like a camera lens in which research data is viewed through. This lens produces a particular view of the world it is viewing and when placed against the views of other lenses, leads to a more complex, richer picture of that world.

Additionally, the coding process can not be established in advance of being in the field; it is sensitive to the field, the findings and the particular interests and biases of the researcher:

> *Learning to code, therefore, cannot be done in general, for example, by reading*
> *a textbook section on coding. Learning (memorizing) what the textbook says*
> *only gives you competence in memorizing instructions. They do not allow you to*
> *become competent in the doing of coding. This requires doing coding while*
> *situated in the domain-specific practices of the relevant community.*

<div align="right">(Roth, 2005: xiv)</div>

Concepts are thus not imposed on a text; they emerge through its analysis and may not emerge on the first analysis but may be identified when other texts have undergone a process of textual analysis. An example of this process is demonstrated on the following text, taken from the transcript of Paul's interview in which I ask him a question about what he has learnt from bringing creative practitioners into the school. He responds:

> *Paul:*   *I think there's a real difference between the way we had worked*
> *on the early projects and the way this project has worked. I think*
> *those early projects, it was much easier for staff to be really*
> *positive and enthusiastic about it because they didn't feel*
> *challenged by it, because it was something that an artist was*
> *coming in to do, their responsibility, it was basically to organise*
> *the children to be in the right place at the right time. So it wasn't*
> *challenging at all, because that's what they do all day long.*

The concept of *challenge* is thus one of the first themes which arise from the first reading of this text, referring as it does to the nature of CP projects and how school staff respond to them. The analytical process did not stop there however. Eight days later upon revisiting the text I added the concept of *role*; the day after this the concept of *response* (the logically primitive element of the term *responsibility*) was added, as well

as the concept of *art* (the logically primitive element of the term *artist*). It was some significant time later before the concepts of *difference* and *enthuse* were added as further codes which described this text.

The process of coding, of identifying concepts, is thus not an exercise undertaken in advance of the presentation of the text; it is a process of observing concepts unfold within the text rather than one of pre-determining and fixing: it is a dynamic, reiterative process which allows for multiple readings, re-readings, interpretations, re-interpretations and analy*ses*, and tends to steer away from a single authoritative reading, interpretation and analy*sis*.

The complexity of the analyses is demonstrated further when considering the process by which the codes allocated to one particular text are not only found elsewhere in the same text (so becoming increasingly grounded) but are also connected with other codes (so becoming denser). The first code in this textual extract for example, *challenge*, eventually is situated within a fabric of related codes: *change* and *motivation* (both created 7 May), *process and product* (created 15 May), *result* (created 5 June) *response* (created 16 May), and *difficult(exhard)* created 9 July. The point here is that codes arise from a creative process: that is, they are generated, some times deleted and at other times merged with other codes by the researcher throughout the analytical process. Furthermore, this process can continue almost indefinitely as further texts are added to the interpretative phenomenological task. Concepts multiply as the task develops: what appears a finished analysis on one day releases further concepts perhaps days, weeks or in some instances months later. The end of the analytical process in one sense is marked more by a sense of approximation than it is completion, due as much, if not more, to resource and logistical pressures than the attainment of a natural and final conclusion to the process.

The research process has thus identified the appearance of what can be described as meta-codes: codes about codes, narratives which start to become stories. The journey of the route from messy, confused and inchoate <u>talk</u> to formed, focused and choate <u>art</u> now comes into focus.

4.12. From code to narrative to story to art

Having discussed the field work processes in which I worked as participant and on looking observer, and from which I generated field work texts which become subjects for analysis and the medium for the generation of grounded theory, I shall now describe the processes by which I worked as a 'close observer': as artist who worked with an educator from the school, Shirley, and the group of parents who became known as the Fichte Parents Writers Group (FPWG).

Whilst the field work of participant and onlooking observer was to address the research objectives presented in Chapter 4.4., the work with Shirley and the FPWG aimed to meet Objective C although the work also gave me direct insight into Objective B in that I was to work as a writer in that setting with Shirley and the parents. It also allowed to examine the second methodological aspect of the project, that of a narrative-enquiry based methodology. The attraction of the use of narrative and story as a means of communicating research findings is compelling for researchers across many disciplines:

> *Narrative approaches thus hold great potential for geographers interested in the dynamics of everyday life... by examining these we can obtain a richer understanding of events and how they are described.*
>
> (Wiles et al, 2005: 90)

although Paley and Eva's concept of narrative vigilance was to provide a useful counterpoint to any tendency to romanticise the power of story making in the field work which arose within this aspect of the research:

> *As Craib (2000, p.65) observes, narratives are not sacred and our analysis of narratives should be correspondingly pragmatic - hence the need for narrative vigilance.*
>
> (Paley and Eva, 2005: 95)

4.13 Close observation of artist educators with FPWG

In parallel to interviewing school staff about the CPH programme that been taking place in FNS, I also aimed to establish parents and the wider community's views about that work by inviting parents to discuss their children's experiences. My desire to establish this project found an aligned desire in Shirley, the Home School Link worker, who wished to develop a local history project which would result in an anthology to be presented as a gift to the Head teacher to mark the occasion of her retirement at the end of the academic year. I proposed a model of how a project might be developed, entitled 'Tell Your Stories' (TYS). Permission to develop the project was sought from both the Deputy Head teacher and the Board of Governors. Staff were also informed about the project through staff meetings and leaflets. The project was subsequently communicated to parents via a leaflet (Appendix 8). Shirley also personally urged parents to attend, and made a display of photos and other artefacts in the school's central corridor which invited responses from parents.

The group that gathered for the first session of the TYS project consisted of seven people; myself, two members of staff and four parents. We started by reviewing some of the pictures Shirley had chosen from the school's archives. This session was intended to start building the group by focusing on what interpretations the pictures lent themselves to, which were then shared voluntarily through a short written piece. I suggested that when sharing a story, participants could give themselves pseudonyms which could be constructed by juxtaposing their first pet's name with a surname of their maternal grandmother.

> Memory work is a method and a practice of unearthing and making public untold
> stories, stories of 'lives lived out on the borderlands, lives for which the central
> interpretive devices of the culture don't quite work' These are the lives of those
> whose ways of knowing and ways of seeing the world are rarely acknowledged,
> let alone celebrated, in the expressions of hegemonic culture.
>
> (Kuhn 2002: 8)

In this setting, my work as researcher with a close observer stance was enacted out to the group as that of facilitator, drawing out participant's views and opinions and thoughts. We also discussed how the story of a photo might be developed and then in discussing those stories, identified some pointers as to what constituted effective stories such as character, conflict, background, setting, time and 'the world' of the story. The methodology I used throughout this process, *a Personal Devising methodology*, has been previously described in Table 3 in Chapter 3.4.5.

4.14. Memories last longer than dreams: techniques used with FPWG

Narrative, claims Polkinghore (1988, pp. 3–10), 'constitutes a basic schematic diagram connecting between human actions and specific events and turning them into an understandable whole'. On an individual level, people create a narrative for their lives that enables them to structure what and where they are. On the cultural level, narratives serve to create coherence and transmit values.

(Silberman Keller, 2004: 383)

This first attempt at writing material led to the production of a series of monologues, drawn from interview or the participant's imaginations. After these first sessions, we started to work with the haiku form in order to begin to explore the concept of editing to a predetermined structure. Whilst this was not a technique which deliberately aimed to emulate or copy haiku structures faithfully, we adopted two editorial decisions in order to address the task in hand. This include the use of five, seven and five syllables in three consecutive lines and the inclusion of a *kigo*, (or season word), which indicated the season the Haiku is set within.

For the purposes of developing the skills of the group, we interpreted these decisions as suggestions as opposed to strict rules to adhere to. Consequently, whilst the finished products may not have adhered to strict haiku production regimes, they were reflective of a process which took the parent's first artefacts and forced them to make various decisions about what materials should be cut, which should be refined, the structure of that material, and questions relating to 'feel', emotional content and

emotional effectiveness.

The process of using structure to force editing decisions was repeated later when we explored the practice of generating text stories for mobile phones: an accessible means of technology which all group participants were able to engage with. The rules which forced this process to produce a product were more stringent than the rules of haiku. There were only 160 characters to use on the mobile phones and this needed to include word spacing as well as letters and punctuation. In order to approach this challenge, we decided to adapt well known children's stories into phone text stories. This was done by writing the original children's story on to one page of A4 paper (a structure which in itself forced some editing decisions) and then editing that story further, to no more than 160 characters. Examples of the results of this process are provided in the FNS newsletter produced by the group and attached in Appendix 9.

4.15. The FNS Nativity or 'Our Fab Play'!

Robert Alter (1989) explains that fictional characters are the touchstones of the relationship between fiction and reality, for very few people would bother to read a novel or a story if they could not identify in some way with the characters.... If we were to compare fiction to the genre of educational-ideological texts, the closest fictional creations would be theatrical scripts and film screenplays.

(Silberman Keller, 2004: 383 - 384)

Having spent the time on generating, editing against structural rules and producing and sharing our work with other group members, the two next steps the group took were to produce a newsletter for the school which was released at Christmas in order to demonstrate to the school community about what we had done, and secondly to work with the group to produce its next product. We started this process by exploring the notion of dialogue. This was because the previous term's work had focussed predominantly on monologic forms: haiku, interviews with family members of friends, text poems, all forms which relied on one authorial voice to tell the story. The advantage of working with dialogue was that there were now (at least) two voices who

the writer had to contend with, and multiple points of view they had to contend with in writing for those characters. This process is inherently more complex and makes more demands more of the writer: writers are faced with the challenge of listening to, without judging, two potentially conflicting points of view and understanding those two points of view if the story of those two protagonists is to be developed.

4.16. The concept of the nativity: where life meets art meeting life

> One of the narrative schemes used to organize a vision of a given or desired reality is plot, for plot is capable of weaving together a collection of events into a single story. Plot takes into consideration the historical and social context of events and identifies the significance of special and new occurrences... Nonetheless, Barthes (1970), referring to Aristotle, has noted that it is difficult to discuss plot without considering character, and vice versa.
>
> (Silberman Keller, 2004: 383)

The development of the FPWG Nativity play, also known as 'Our Fab Play', developed as follows. Participants were invited to find a space in the school which was comfortable and which allowed participants to listen to the surroundings around them and write down, without editing, what they heard: this could be either inanimate objects such as the central heating, or people within the school. These listenings were then transcribed into a series of short monologues. This session was followed up by discussing the question of character's desires and needs and demonstrated through a simple acting exercise how a scene becomes more or less interesting if a characters' wants are blocked or met: interest in the scene is usually heightened if the character's desires meet ever increasing hurdles and blocks which are somehow overcome. If interest in a character can be heightened for an audience, then that audience is likely to develop a closer, intimate relationship with that character; which in turn can itself lead to some kind of transformation in the audience themselves (anagnorisis). Aristotle defined this process as 'a change from ignorance to knowledge, and thus to either love or hate in the personages marked for good or evil fortune. (Aristotle, trans. Bywater, 1920:47). Scenes were developed and elaborated around this principle, and in doing so,

eventually became the medium from which the play was developed.

This process produced a number of short dialogues which I suggested would provide the beginnings of a first scene of a short play with two or three characters, a title or basic idea of what the scene was about and a setting (or genre). I then set ourselves the task of writing a second scene (middle) and a third scene (end) which would become the basis of the play which we continued to develop and elaborate upon in the future weeks. My role in this process had now become one of dramaturg: setting writing tasks from week to week, writing material myself and then compiling material as it arrived from the rest of the group. This means that the 'final' script was only final in the sense that it signalled the last piece of group writing that been generated by the group but does not take into account any future editing or reshaping that was undertaken in the process by which the script was animated into a live production.

4.17. (Not) An End-Note

I have now discussed the field work processes in which I worked as participant observer, on looking observer and close observer; the latter in the guise of an artist who worked with an educator from the school, Shirley, and the group of parents who became known as the FNS Parents Writers Group (FPWG). All these approaches of the research stem from what was identified by Wolcott as a matrix of related strands of qualitative research (Wolcott, 2001: 90), discussed in Chapter 3.2.

Despite this research having built upon some clear qualitative foundations, one problematic of this type of research is brought about by the variability and disparateness of the subjects of the research itself: human beings. Despite van Manen's attempt to bring some objective gravitas to the deliberations which arise from this research with his concept of the human scientist, I have consistently found within my research process an unease with the variability and ambiguity that arises from researching with the social science milieu. This is largely because my undergraduate studies had been within the natural sciences in the field of Biochemistry; and this preconditioned me to continually question whether a more quantitative approach to the research could be developed. At the point where I had decided to broaden the focus on

artists and educators in other Hull settings (described in chapter 4.3.) I had also encountered the work of John-Steiner on creative collaboration (John-Steiner, 2000). This work encouraged me to revisit the possibilities of developing a quantitative approach to the research question and will now be discussed.

4.18. A Quantitative Solution? The John-Steiner Q Sort

In her work on collaboration between creative practitioners, John-Steiner demonstrates the use of the Q Sort instrument: a paper based questionnaire which provides the opportunity to identify a profile of collaboration between creative practitioners, based on their responses to 50 questions which aim to identify their approach to creative collaboration. This instrument was originally designed by the psychologist William Stephenson and has been used in personality research subsequently (Stephenson, 1953 [Block, 1961: 5]; Stephenson, 1936). The questions that she developed are provided in Appendix 10 and are of the kind which force a fixed response to them; for example, her first question is:

I rely on my collaborator to connect observation and data with my theoretical constructs.

(John-Steiner, 2000: 205)

Interviewees are invited to order the questions, out of which she claims, a bell shaped distribution arises during which *participants place items most characteristic of their collaboration at the high end of the distribution and items least characteristic at the low end* (ibid: 205). She makes the additional point that this is a process of multiple ordering with the implication that a bell shape distribution for an individual on one day may be configured differently at another time. I initially explored this approach with the two artists in residence at FNS, Maria and Liam and soon identified a number of difficulties in the implementation of this paper based approach.

Firstly, the process of developing a profile requires an interviewer to be present in carrying out the test with the interviewee which in itself is not only time consuming but

also requires significant interviewer input in terms of clarifying what the questions might mean and how the interviewee should respond in the production of their bell shaped distribution. Rather than a neat, bell shaped distribution, the respondents I worked with produce a profile which had a much more random structure which would have not lent itself to a straightforward statistical analysis. Additionally it made straight forward comparisons between interviewees much more difficult to interpret: rather than clarifying processes of creative collaboration, this paper based process seemed to be confusing them even further.

However, there was a means of streamlining this process if the choices which were offered to interviewees became more restricted: through offering them a limited number of choices to place their question cards for example. If the test could be placed on-line, this too would offer a number of research benefits. Responses from many more creative collaborators could be gathered, over a wider geographical distance and at a time convenient to those collaborators. I envisaged at the time that it could be developed into a psychometric test for collaborators who are working in a wide range of collaborative contexts including Creative Partnerships and hence may have had a possible long term application and even commercial benefit.

I received support from John-Steiner to develop the work in an online context and she also informed me that as far as she knew, no-one else was pursuing this line of enquiry. I identified a web designer within the Institute for Learning at the University of Hull who had carried out a similar exercise for his work in cough analysis[15] and who was able to develop the relevant statistical packages and programme coding for this package. He offered a website template, which was visually effective and gave a brand to the research; a simple content management system which would build and maintain the information, resources and links on that site; a system for the registration and login of users and associated user management functions; a system for processing the questionnaires; simple statistics from the site and a method of downloading the data for analysis in SPSS or Excel and a service provider for the website. Whilst this appeared a viable way to proceed with this aspect of the research, investment of over £2500

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[15] www.coughclinic.org.uk

would have been required to undertake this work unless I was to learn Q Sort On-Line design myself.

My assessment at the time was that this would not have been a beneficial approach to my research as it would have detracted from the more substantial qualitative methods which needed to be undertaken: in the final analysis, this research was to focus on one of meaning, not measuring. I reluctantly put aside the On-Line Q Sort process although am continuing to assess whether it may have a place in the Creative Partnerships archive of research methodologies outside the context of my PhD research. I will now conclude this chapter with an assessment of the authenticity, validity and reliability of qualitative research processes.

4.19. The authenticity, validity, reliability of meaning

> The illusion that ethnography is a matter of sorting strange and irregular facts into familiar and orderly categories- this is magic, that is technology –has long since been exploded. What it is instead, however, is less clear. That it might be a kind of writing, putting things to paper, has now and then occurred to those engaged in producing it, consuming it, or both.
>
> (Geertz 1988:1)

The key character in van Manen's work on hermeneutic phenomenology is that of the human scientist: a fine sounding phrase, with all the gravitas of objectivism, of detachment, of cool, rational deliberation. But it is also incomplete; human beings do not solely engage in processes of scientific enquiry.

The starting point for discourse on authenticity needs to acknowledge that we are emotional, irrational and perhaps always to be completely unknowing and unknowable creatures and that the use of narrative and story are perhaps better placed to communicate that unknowability:

> Educational research can best serve teachers if it provides them with the means to be themselves - their authentic selves. The authentic teacher

both confronts the world but also recognises that not everything is possible.

(Woodrow and Pickard, 2000)

Authenticity, according to Woodrow and Pickard is not meant to signify truth *but a sense of fittingness, of representing a version of reality which is recognised by the community. It carries the sense coherence to context and to 'being'. It is the acceptance of the imagery of one's statements as portraying potential reality sufficient to allow for questions that are of professional interest and answers that define the complexity that real life entails* (ibid). Langan similarly defines authenticity as

> *the self's assumption of full responsibility for itself through its ability to respond to the deepest needs and possibilities of the situation.*

(Langan, 1984: 109)

which Krall interprets as:

> *The researcher takes full responsibility for the inquiry and for the findings. This does not mean that practical applications for the research need be found in classrooms or in our daily lives. But when authentic, it changes the investigator's perspective or view of the world and accordingly her pedagogy.*

(Krall, 1988: 476)

Coffield et al approach the question of research validity in a comprehensive manner and suggest a number of different interpretations of validity which can be brought to bear upon the quality of research findings. In general they suggest that validity is *the quality of being well grounded in reality* and develop a typology of validity as demonstrated in the Table 9 below:

Table 9: Types of Validity	
Type of Validity	**Description**
Catalytic Validity	The extent to which those involved in research become motivated to understand and transform the situations in which they operate.
Construct Validity	How far test scores can be interpreted as measuring only what they are intended to measure.
Ecological Validity	The quality of being well grounded in the reality of a particular context.
Factorial Validity	A form of construct validity in which the proposed constructs emerge as recognisable factors when data sets of item responses are factor analysed.
Concurrent Validity	Support for the meaning of a construct or the value of a test, based on correlational evidence from another set of measurements taken at the same time.
Face Validity	Support for an assessment tool based on a common-sense judgment that the test items appear to measure what they are claimed to measure.
Predictive Validity	The extent to which a set of scores predicts an expected outcome or criterion.

Coffield et al, (2004: 76)

Different authors present subtle variations on these themes too: ecological validity for example for Roth is *the extent to which the test measures what actually has been learned in the intervention studied* (Roth, WM 2005, xxi). Coffield also presents a range of alternative meanings to the concept of reliability: which they describe as *the coherence (internal consistency) of a set of test items, or the stability (test–retest) of a set of test scores over time* (Coffield et al, 2004, 76).

One of the significant problems with this study is the question of what can be deemed

as authentic, valid and reliable, especially when working within an artisteducator practice in which the levels of interpretation are so complex that there is no single, unequivocal answer or one overriding interpretation: human being's essential unknowability means that all that can be witnessed and interpreted are the fragments or scrap of a lived experience from which, like archaeologists, we attempt to piece together sense and meaning from the most rudimentary of artefacts and data:

> *Therefore, truth is not 'discovered', but 'constructed' and 'reconstructed', and truth and reality are to be judged by those who are in the situations, rather than any externally imposed authority. The criteria for judgment of a grounded theory are considered infinite and without firm foundation. MacDonald and Schrieber use the term 'congruent' for judging the relation between research results and the participants' experiences and understandings.*
>
> (Lomborg and Kirkevold, 2003: 195)

Congruence is thus the concept which has most significance in the terms of this research methodology. This was assessed through requesting feedback from research participants after various presentations and papers which had been distributed to those participants. The results of that feedback will be presented in the next chapter.

4.20. Summary

> *Perhaps we cannot produce a sociology that realistically captures the postmodern world out there. It is simply too complex, too diverse, and too heterogeneous. Our focus must become narrower. Like the filmmaker, we can tell tiny stories about the human condition, but showing how the histories we live, the freedoms we gain and lose, are constrained by larger cultural narratives that work their interpretive ways behind our backs.*
>
> (Denzin, 1991: 157)

This chapter has described the processes I undertook to implement the research in the field, and in particular within the site of the complex, heterogenetic, Deleuzian city which

is Fichte Nursery School. I have provided a rationale of how the focus of the study broadened from focusing on FNS to a wider view of artists and educators who had been working together in other educational contexts: and have described the first phases of the research processes, the techniques and instruments used to produce research data.

The data which has arisen from these processes will be described and analysed in the next chapter: and I will attempt to tell the *tiny stories* of the condition of the artisteducator. They will be drawn from interviews and observations of artists and educators working with children and my work as artist with a group of parents whose children attend the school, and who collaborated with me to form the Fichte Parents Writers Group (FPWG). The artefacts (or imagined worlds) which were produced as a result of this group's work will constitute a further source of data for inspection and analysis.

Chapter 5
From the Field: Analysis of Results

5.1. *Introduction*

Chapter 5 presents the findings of the research and in doing so it will begin to identify the components which will be used to construct pedagogies for artists and educators working together. The chapter will discuss data which arise from seven data sets.

Data Set 1 is composed of data which arose from interviews with FNS school staff which aimed to draw out interviewee's experiences and interpretations of the following themes: their Education and Training Background, their Employment and Professional Background, their current practice within FNS, their relationships with the artists who were resident in FNS, the outcomes of that work with the artists, and their understanding of what creativity meant to them.

Data Set 2 is composed of data which arose from interviews with artists who had worked within FNS as part of a CPH programme. The interviews examined the same themes as in data set 1 (albeit replacing the question on the *relationship with the artists* with a question on the *relationship with the school staff*) and with an additional question about their perceptions about the relationships between Creative Partnerships and FNS.   These four artists were, however, also employed on other CPH programmes in Hull schools which means their perspectives can not be attributed solely to working with FNS alone.

Data Set 3 arose as a result of observing those practitioners who had been interviewed in Data sets 1 and 2 working together within FNS; either in a classroom or within staff meetings or during other activities such as the study visit to the pre-schools of Reggio Emilia.

Data Set 4 arose as a result of myself working in the role of artist educator in FNS with

the Home School Link worker, Shirley and the parents who constituted the Fichte Parents Writers Group (FPWG).

Data Set 5 arose from interviews which examined the same themes as in data set 1 albeit with a refocusing of the questions to take into account their particular educational setting, e.g. an Early Years, Primary or Secondary contexts.

Data set 6 arose from Interviews which examined the same themes as in Data Set 2, albeit with a refocusing of the question which referred to an artist's relationship with FNS into a question which referred to that artist's relationship with the other school(s) where they had been employed by CPH.

Data Set 7 arose as a result of observing practitioners who had been interviewed in Data Sets 5 and 6.

The data from all sets is summarised in Table 10 below.[16]

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[16] Interviews which generated Data Sets 1 and 6 were carried out at the interviewee's places of work. Interviews which generated Data Sets 2 and 6 were carried out at the venue of the interviewees choice. Data which generated Data Sets 3 and 7 were generated whilst observing artists and educators working together on site.

Table 10: Data Sets	
Data Set Number	Description of Data Set
Data Set 1	Interviews with 16 classroom based staff and nine non-classroom based staff including one Head teacher and one Deputy Head teacher employed by FNS.
Data Set 2	Interviews with four freelance creative practitioners[17] employed by CPH and engaged at FNS
Data Set 3	Observations of the above four creative practitioners working with educators and children at FNS and the production of field notes and photos which document those sessions.
Data Set 4	Artefacts produced with FNS Writers Group: monologues, haiku, mobile phone text poems and script for a Nativity Play entitled 'Our Fab Play'
Data Set 5	Interviews with six teachers (one of whom referred to himself as a practicing artist as well as a teacher) employed by other schools in Hull, all of whom had participated in CPH programmes. This does not include the analysis of the 19 interviews carried out of teachers carried out prior to the establishment of the research programme at FNS. These interviews were carried out as a means to establish the broad terrain in which CPH was operating in Hull and so were not framed by the research question which eventually emerged during the sensitisation period at FNS.
Data Set 6	Interviews with 13 freelance creative practitioners employed by CPH and engaged in other settings in Hull, and six creative practitioners who were employed by three independent companies who had previously been contracted by CPH.
Data Set 7	Observation of seven creative practitioners working in two Early Years settings (other than FNS) and three primary settings in schools on CPH programmes in Hull.

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[17]the term 'creative practitioners' here refers to artists, architects, managers of arts companies and directors of arts companies.

5.1.1. Data Analysis Methods

All interviewees participated in confidential, semi-structured interviews. The interviews were recorded to a digital tape recorder and transcribed to separate documents. The original recordings have been backed up on an independent hard-drive from the computer upon which the data analysis process was carried out. The transcribed interviews were then classed as Primary Documents for the purposes of the computer-assisted qualitative data analysis system, Atlas Ti, (previously referred to in Chapter 4.11.) and then analysed in terms of quotations, codes and memos within one hermeneutic unit (HU) within the software package. Whilst it would have been feasible to generate a different HU for each data set, this would have been inappropriate as it would have raised a number of philosophical and practical problems. An example of how a primary document is analysed is attached in Appendix 11.

Firstly, separating artists from educators in the analysis process would have assumed a difference between the two roles and identities of the practitioners concerned. It became apparent in the field that identity issues are more complex than this separation would indicate. Secondly, generating new HUs for each data set would have made generation of the analytical tools (quotations, codes and memos) cumbersome and would have mitigated against sensitive and detailed comparison of data. Thirdly, working with separate HUs could have contributed to inconsistencies of definition of concepts; placing all the relevant documentation in one interpretative space made comparison between documents more efficient and contributed towards a consistency of approach between different primary documents. One HU also allowed for differential filtering of sets of documents so that different perspectives could be gained on different sets of data, allowing links and connections to be made that might not have been readily observable had they been in separate HUs. Consequently, all relevant documentation was placed within one HU within the Atlas Ti data analysis system.

5.1.2. Data Generated from within the HU

A summary of the codes which arose from this analytical process together within an indication of both their groundedness and density is attached in Appendix 12. Codes can also be comprehended in the light of code hierarchies; statements of relationship which indicate how some codes are part of larger code constructs. Assessment of code hierarchies thus gives a picture of the larger conceptual models that the analytical process has identified and thus enable further analysis and the generation of grounded theory.

A process of theoretical sampling was then undertaken, informed by an interpretation of the most prevalent, linked and hierarchically layered codes which arose from the data generated from the subjects of this study. Theoretical sampling has provided the means to generate theory and was developed by interpreting and developing content arising from the memos which were written during the coding process. Memos also served the purpose of raising a range of issues and questions which arise after the interview process had been completed. They also provided mechanisms to relate the interview to wider readings from the literature and identified further research questions which were to be pursued at a later date.

Having analysed all the documentation in terms of quotations, codes and memos, the Atlas Ti software also allows for the interpretation of the relationships between these analytical tools through a tool called the network manager. I consequently used the software to generate *network views* of each code, particularly those which were the most dense, in order to develop a deeper understanding about the relationships between each code and their associated quotes. For example, the complexity of the code 'change' is exemplified in the attached figure 6, below. .

In this network view, all codes are represented by rectangular boxes with yellow icons in them, followed by the name of the code and numbers in brackets which refer to their groundedness and density. Memos are indicated by small 'book' icons which are labelled according to the content of that memo.
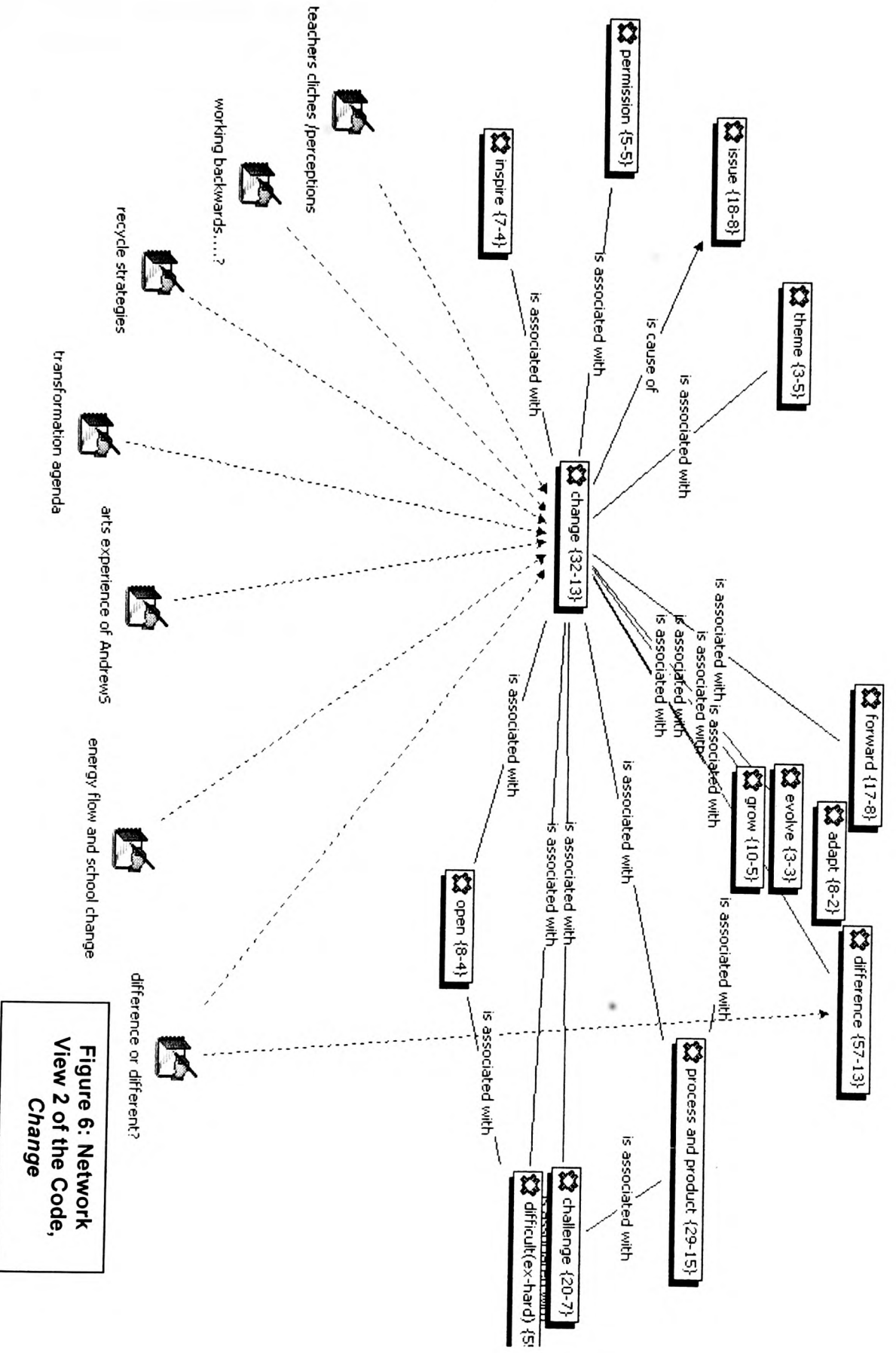
Figure 6: Network View 2 of the Code, Change

permission {5-5}

inspire {7-4}

issue {18-8}

theme {3-5}

teachers cliches /perceptions

working backwards....?

recycle strategies

transformation agenda

arts experience of Andrew5

energy flow and school change

difference or different?

is associated with

is cause of

is associated with

change {32-13}

is associated with
is associated with
is associated with
is associated with

is associated with

is associated with
is associated with

is associated with

is associated with

forward {17-8}

grow {10-5}

evolve {3-3}

adapt {8-2}

difference {57-13}

open {8-4}

process and product {29-15}

transformation

challenge {20-7}

difficult(ex-hard) {5}

In the view above, the central code, 'change' is manipulated to the centre of the diagram and the other codes to which it is related are arranged in a manner to provide further conceptualisation. The cluster of codes which include *forward; adapt; difference; evolve;* and *grow* at the top of the network view for example are grouped together as they were different interpretations of the concept of 'change' which emerged from the data as the analytical process developed and as such, developed the parameters by which concepts of change were interpreted by interviewees. On the right hand side of this view, a further dimension to the concept of change is provided: the codes of *challenge* and *difficult(ex-hard)* reflect interviewee's responses to change. The code of *difficult(ex-hard)* also reflects the dynamic nature of this analytical process in general; in the early stages of the analytical process, respondents referred to change being a *hard* process to encounter; and as the analytical process continued this code was absorbed into the code, *difficult*, as the concept of difficulty was encountered in other contexts in the analysis. Perceptions of 'difficulty' or 'hardness' could therefore be compared between different contexts. That this network view of the code, change, is the second network view of this code also reflects the phenomenon in which the relationship of codes to other codes and the association between codes and memos is constantly being refined; earlier and later versions of this network view of *change* show distinct differences from each other. This refinement contributes to the complexity of the analytical process and reiterates the point that whilst the use of a computer-assisted qualitative data analysis system such as Atlas Ti is a powerful tool and introduces the researcher to some powerful analytical instruments, the process of construction, concept formulation, theory generation and narrative writing ultimately remains in the hands and mind of the researcher.

The following sections of this chapter will now analyse the results of appropriately combined data sets in order to ensure valid and reliable cross referencing and data comparison. Chapter 5.2 will focus on the data analysis which arose from the interviews of staff at FNS (Data Set 1); chapter 5.3 will, in order to establish a balance of views by creative practitioners, combine data which arose from the interviews of creative practitioners who had worked in FNS *and* on other CPH programmes (Data Sets 2 and 6); section 4 will focus on the data which arose from my work as artist

educator with FNS Parents Writers Group (FPWG) (Data Set 4) in terms of the relationships that I developed with other artists and educators in that context and will also identify the concept of Classroom Gaze as a particular methodological development which arose during the collection of the field data. Chapter 5.5 will draw together the findings in order to identify the aspects and qualities of the relationships between artists and educators working together. Data which arose from the observations of all creative practitioners working with school staff (Data Sets 3 and 7) and interviews with school staff who worked in other schools (Data Set 5) will be incorporated in to Sections 2 and 3 as appropriate.

5.2.   FNS staff: what brings educators to artist educator relationships

This section will present the data which arose from interviewees' responses to questions on their Education and Training Background, their Employment and Professional Background, their current practice within FNS, their relationships with the artists who were resident in FNS, the outcomes of that work with the artists, and their understanding of what creativity meant to them.

5.2.1. How staff come to work at FNS

The personal life paths to FNS undertaken by its staff describe a variety of career trajectories which can be classified as two types, linear and multi-path. Linear trajectories are characterised by a staff member having made a journey through secondary and tertiary education, driven by a desire to work in Early Years in particular and are demonstrated most notably, although not solely, by the teachers who work in the school.

5.2.1.1.   Linear trajectories to FNS

Staff who have tended to follow linear trajectories describe their work at FNS in vocational terms or as long held desires to work in the type of setting that FNS provides. Paul, the Deputy Head teacher, for example, qualified as a general primary

teacher but specialised in nursery education and undertook his teaching practice in nursery settings, after which he claims to only ever applied to work in those settings: *because that's why I wanted to go into teaching in the first place.* Karen, an FNS teacher who also took on the role of Creative Co-ordinator in the school went straight from higher education into college to train to be a teacher and then worked in various schools around Hull with an emphasis on *reception, early years class and nurseries.* Janet, another teacher also came to FNS through a route which encompassed Higher Education and specialist training and which was driven by a long term belief that *I always knew I wanted to work with small children and I knew that right from being very young.*

These trajectories are also exemplified by nursery nurses in FNS. Roxie, having trained to be a nursery nurse started working at FNS on supply cover and has remained employed there for the past 23 years. Shirley[18] joined FNS as a nursery nursing student and *just never seemed to leave.* Alicia, a nursery nurse has worked in FNS for over 20 years and describer her work in the school explicitly as 'a vocation': *I did a childcare course at my school, which interested me and then I went to college to do the nursery nursing course… Originally, me plan was to work with babies in the maternity hospital. And then I did a placement in a nursery school…. and I loved it and realised it was my vocation you know, and followed this path, and this is where I am.* Her sense of vocation is echoed by Macey, a part time nursery assistant, who elaborates the sense of vocationality in her career choice by describing working with children as *my long life dream really.*

Other staff who have followed this linear trajectory out of a sense of vocation or dream do not however view FNS as being their final destination of this trajectory. Jackie, who started working as a nanny, then worked in the foundation stage at a primary school until prior to her work at FNS now sees FNS as providing her with an opportunity to develop herself into becoming an Early Years teacher. Ros, trained as a nursery nurse, obtained a degree in Early Years and has since undertaken a Masters degree in

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[18] Nursery nurse and the home/school liaison co-ordinator who became the educator I worked with on the development of the FPWG.

Special Educational Needs whilst employed at the school. For these staff, FNS is not an end point in their life paths but a significant stepping stone to future desires.

5.2.1.2.   Multi-path trajectories to FNS

There are however other trajectories which do not fit this model of flow from secondary to tertiary education, further training and then into the chosen work place. Other staff describe a journey which is marked by an absence of planning or intentionality to their career progression; the practice of offering oneself as a volunteer in various contexts is a theme which emerges from these staffs' experiences.

Nellie, an Extended Care Leader, for example suggests she had doubts as to her career path when she left school although a sequence of voluntary work led to her participating in some training opportunities which led to a change in career: *I started off, when I first left school, I wasn't sure what I wanted to do and I went into care and I did auxiliary nursing in a home to start with.... and then when the boys went to school I started working voluntary in the school, and it escalated from there. I went training and I did nursery nursing and changed career completely.* Polly, a Learning Support worker, had been involved with the school for about 4 years which included voluntary work. She noted that after she had had her own children, and taken on other child minding duties for friends and neighbours, that her options could be broadened: *after I'd had my children, I did childminding from home... And all my children went to school, and my children came to nursery here, so I just did voluntary and got into it that way.* Georgie, a Child Support Assistant at the Nursery, withdrew from post-16 formal education, took a year out and found herself working in FNS after running an after school club: *Got working, set up playgroups, did the training, City and Guilds, things like that and never went back to university... I did a kids club network, so that I could work in an after school club.*

Multi-path trajectories also include paths in which staff take various detours through various educational or career paths, some of which may have no direct correlation to the field of Early Years practice. Susie, a teacher had just finished training as a Newly

Qualified Teacher (NQT) and had been in FNS for about a year. Whilst her career path followed a common educational progression from school to university, it was not one which was a common route to early Years employment in FNS: *I did all the GCSE's A Levels and then went to university at Leeds. I did a Geography degree. And then I worked at the university, I actually started a PhD there which was all to do with social housing and demand... but realised it wasn't for me.* Maggie, the administration assistant in the school came to working in FNS through a career path from the private sector: *I left school at 16... with just the basic minimum CSE's and O levels, GCSE's, things like that...went on just to do a training course in finance. I knew I wanted to work in an office.* Similarly, Eddie the caretaker came to FNS from a private sector background with distinct pedagogical aspects to his work: *I left school at 15. I trained as a woodcutting machinist, served an apprenticeship for 5 years.... I ended up for the past 4 years teaching apprentices on, in factory situation.* For Margo, the school administrator, FNS is the first nursery she has worked in: *I used to work in the legal profession as a secretary* but also claims to have had some vocational leanings to the Early Years profession: *I always wanted to be a nursery nurse myself.* Kirstie, similarly, started work in the private sector: *before I actually became a student, I used to work in a bank:* although helping in her own son's schools led to her being encouraged to work with children: *I used to help out at my sons school in the nursery there, and the nursery nurse approached me one day and she said you're really good with the children, why don't you try and do something about it?*

The professional paths which have led staff to work at FNS have thus not come about simply by following a path of attendance at school leading to attendance at tertiary education leading to further specialised training in the field of Early Years Education, or even necessarily an earlier sensed recognition of a vocational call, although there are staff whose paths follow this route. Paths have followed complex, trajectories which are sometimes unrelated to an Early Years professional vocational calling. They are driven by differing needs, desires, expectations and purposes. The community of staff who work at FNS may all share the same physical work space but their personal routes to the field are specific to themselves albeit with areas of common, overlapping experience.

5.2.2 Foundations and starting points

This section analyses a range of concepts which staff at FNS have identified as being their basis for understanding what it is to work in an Early Years setting, over and beyond the school's statutory responsibility for teaching the Foundation Stages (F1 and F2) to children aged between three and five years old. Foundations are also understood as the beginnings of a learning process, the bedrock upon which all other learning is built upon, or as a basis to teach upon: although it becomes clear that one person's bedrock is another person's shifting sands.

a)   Space based

This perception of foundation suggests that learning can be achieved in a number of different places in schools such as on the ground, at desks, and in the corridor. Jackie for example interprets the foundations of a learning in a spatial way and suggests that different spaces in the classroom are of particular appeal to particular children: *Particularly a lot of the boys will be very carpet based or sand and water. They'll go and play, they'll build in the construction and go in the sand and water and things, but they just won't dream of going to the drawing table or the mat making.* Maggie, whilst not working directly with children in her capacity as administrator places the foundations of her work in the office with its focus on finance related work: *All of it up, until I had the children, was more what I'm doing now, the office / finance based (work).* Maria, one of the artists in residence at FNS stresses one of the foundations for learning in the school from her point of view as that of corridor space as *Paul and I meet in the corridor quite a lot'* during which she is able to exchanges ideas whilst she walks.

b)   Play based

This perception suggests that children's play is the means by which adults base their understanding and views of children, particularly for those for whom the concept of child centred learning is important. Nellie, having worked in all three classrooms sees this as being a feature of the work of FNS: *I work in all 3 classrooms, because I relieve the nursery nurses in the classroom... so I've been quite involved with all of the projects*

that have gone on over the year and I think it's more play based and coming from the children.

c)   Institutionally based

Some staff perceive settings basing their approach to educating children upon various school-based structures as opposed to emphasising processes which focus more on play.   Jackie for example values working in a setting whose Head teacher's prime concern is that of the foundation stage, which she compares with a school which she sees as providing more pressures for children due to more prescriptive learning in the form of work sheets: *Well, I think because our head is a head whose prime concern is the foundation stage, so she really points to what 3 and 4 year olds should be doing. Whereas in a school, you've got other pressures with having the SATs at year 2 and year 6, and so the pressure comes from the top so that teachers in the foundation stage are under pressure to get the children doing far more things, like doing worksheets and that kind of thing, that they really shouldn't be doing.* Alexei also echoes this point from her experience of private days nurseries and compares them (unfavourably) with FNS which she sees as the activities as being curriculum based: *I mean the private day nurseries are a lot different.   Um, you have to follow a lot more curriculum based activities here and really the other one's just for like generally looking after... But here you've obviously got to follow curriculums and six area learning and it's totally different and it's better.* Nellie however sees FNS as being more *school based* which she contrasts with being *play based* in the nursery where she was before: again, an experience which she values as important: *I think Fichte is quite... school based structure, to what is was, it was just more play based in the nursery where I was before. I found a lot of difference.   They do an awful lot more observing and a lot more child development here than they did at the other nursery.*

d)   People based

Some interviewees suggested that it is people themselves, and what they bring to learning settings which are the foundation for future learning.   Janet for example saw this as being of prime concern when she came to choosing her career: *I'd always done things like babysitting and voluntary camp things with children and you know. I wanted*

to do something more people based. Janet then anticipated the introduction of the CPH projects as being a means to leading new, people-based initiatives rather than developing her arts based work with children: *I think my creativity lies in trying to lead slightly new initiatives and enthuse people and be able to write about it and put it together that way, rather than enhancing my art based activity with the children.* This foundation has within it too, the sub concept of being *child based* or *child centred* often referred to as a form of pedagogical philosophy and practice.

e)   *Community based*

Some suggest that the culture which characterises that area provides the basis for how people affect and are affected by the school. Simone sees the school being based in an especially deprived area, but which she feels has a community of parents and chidlren who are appreciative of the work the school done.

Whilst these views of the foundations of FNS are not necessarily mutually exclusive, there have been instances in which a member of staff who felt that the teaching of subject matter provided a strong foundation for children's learning argues that a pedagogy with its foundations in play and child centred approaches would undermine a subject-based foundational approach. This tension is demonstrated by Karen who expressed a number of doubts about the nature of the work that was being undertaken within the EWO Project: *I worry. The thing is in Reggio they don't have all the standards we have to reach, they don't have that sort of system. And we have the foundation stage profile, which... has targets for each child to achieve and boxes to tick and it does worry me, you know, that... are we still going to get these children to that level, if they're following their own interests.*

The conceptual foundations for learning upon which the school operates are thus many, varied and can coexist in a context of collaboration or competition. A particular foundation may present itself more dominantly in some learning contexts than others; may be more influential; and may also have different adherents in certain contexts. Foundations can also be subject to shifting, downgrading, or being re-inforced: these processes will depend on cultural changes that occur within the school or are brought

about by factors external to the school. Government educational policy has, for example, been reconfiguring the foundations of educational practice since 1997 by implementing a radical agenda of school transformation upon schools' identities and purposes; the nature of teaching and learning; the identity of who works in them and school's relationships to their wider communities. Over this period of the research process for example, secondary schools across England have also been able to engage in a Building Schools for the Future programme, established by the DfES:

> *Building Schools for the Future (BSF)... is the biggest single government investment in improving school buildings for over 50 years. The aim is to rebuild or renew every secondary school in England over a 10-15 year period.*

> (DfES, 2007)

Whilst this initiative is concentrating on far more than the physical bricks and mortar of secondary school buildings, the CPH programmes in which FNS is engaged is attempting to contribute to parallel processes of transformation of teaching and learning and in its own way is affecting the foundations upon which teaching and learning is based, or founded, in the school.

5.2.3   The relationship within the school and with the outside world

A commonly held view about working in FNS is encapsulated by Roxie: *the best nursery, you know, in Hull.* Janet views the school as a strongly bonded community of practice: *everybody's working towards the same kind of, you know, philosophy and objectives*: a setting, reports Simone, with a *very good reputation.* This perception has been evident both by employees and people from the local neighbourhood and wider community, for at least 15 years according to Jackie: *even as a student, I thought it was a really lovely place.* Alexei, who worked in private settings previously and Nellie, who has worked in settings which are based within primary schools state clearly that for them, working in the setting that FNS provides *is totally different and it's better.* Sandra sees the school as *quite forward thinking* and *at the forefront of ideas, because people tend to come here to... and it's never boring really, because you've always got to be*

thinking of something else, you constantly re-evaluate what you do, so... and the atmosphere's nice as well. I mean all the staff get on very well together and the parents as well. The question of whether this common response is symptomatic of a staff team who wish to show a united front to an external researcher is of course open to conjecture; but in itself would not be an usual occurrence.

The concept of specialness is alluded to regularly. Paul acknowledges what he sees as the special qualities of the staff team: *I think there are kind of special things as well about the team here, not to say that that doesn't happen at other places as well, but there's certainly a very sort of positive feeling and very sort of an acceptance of sort of willingness to accept change and things, and to be challenged by things and to question what you're doing all the time.* He also refers to the need for specialisation required to work in Early Years settings in particular: *I'm qualified as sort of general primary teacher, but I specialised in nursery and I did my teaching practice in nursery, because that's what I was aiming to work in.*

Georgie, in thinking about how the children with Special Educational Needs would respond to the work of the artists in residence alludes to the special care that she sees those children as needing: *with me specifically coming from a special needs point of view, will* (the children) *be able to cope... they need a bit more special care than the other children.* At the beginning of the relationship with the artists she was *very scared* although she was eventually won over by the work that Maria had developed with the 'special' children: *With them being special needs, things like the story telling was absolutely fantastic, the improvised story telling is fantastic.* Eddie, whilst not specifically referring to children with special needs, also senses the special qualities required of working in the FNS: *...but to teach children of this age, I think you've got to have someone a bit special.*

Given that *special artists* might be required to work in the *special place* that is FNS, FNS staff's previous understandings of arts experience or arts work, their expectations of working with an artist in residence, how these expectations and experiences would

affect the relationship with the artists became important issues to understand and these will now be discussed.

5.2.4. FNS: A 'special place' for special artists? A place for creativity?

Paul, the Deputy Head teacher, had the most significant levels of prior understanding of what it was like to work in the arts before joining FNS and in various comments about himself and the setting (*that's the question I ask myself, how freakish am I to be able to and to want to work in this sort of setting*) places himself as a potential outsider, as one who had a former allegiance with the outsider community of artists. Whilst he expressed a scepticism about the many initiatives which come through his office door, (*well, we've got plenty of other things to do*) he sees Creative Partnership programmes as being able to challenge the cultural status quo of the school and the way its staff operate, particularly in situations which have involved the employment of artists in the past: *we wanted Liam and Maria to challenge us on that, you know, even just from people coming in and commenting on the what they look.*

The challenge of change is a significant motivating force for him. He suggests that traditional methods of bringing artists into schools have not challenged staff in the past and views the benefit of Creative Partnership projects as being to take on the role of challengers to the usual *modus operandi* of staff in the school. He sees the significance of arts work, particularly that derived from the relationships the school has with Creative Partnerships, as primarily about developing relationships: a model for arts education practice which is distinct from the models of arts education which involve the transmission of arts based skills, production of an artefact, or provision of a model for cultural democracy and empowerment, three of Eisner's visions of arts education which were described earlier in Chapter 2.2. Alicia, teacher, also aligns her understanding of the benefits of arts work with one of Eisner's visions: the experiencing of a creative process of self expression which leads to the production of beautiful objects and experiences: *freedom of expression through music, through artwork, through drawings, through... everything, you know.... we've recently had the OHP out and some of the forms that the children have made, just putting objects on the OHP for*

the displays and that is creative, because what they're producing on the sheet is absolutely beautiful.

Paul sees the establishment of new relationships as being a significant motivational force in the process of change but is concerned that the engagement of artists and the delivery of arts products can be, in themselves insufficient, as they have intangible qualities and quantities, the expenditure on which can be difficult to justify: *if you get a box of pens, you know the value of a box of pens, because you can actually use them to produce something, but a vague thing about someone who's going to sort of come in and do some art work.... people would have different ideas about how valuable that might be, in terms of value for money.... So the idea that we could do that and there would be some money there that would be specifically for that process of actually making relationship with artists, that seemed to me like a really, really good idea.*

He attributes the significance of the work by CP practitioners through an audience's sharing of responses to the work by discussing it with other audience members (in the cases below, as members of staff of the school): *a lot of it's about talking, it's about talking about what you're seeing... I'm able to look at those pictures and respond to them in certain ways, which hopefully will provoke a response and make people look at them in different ways. And they'll do the same to me... it needs to be that shared process... I think it's something we need to do more and more of.*

Karen, the Creative Co-ordinator, was able to articulate various issues and features of what working with artists entailed, particularly those that were engaged by the CPH programme. Paul alludes to Karen's perceived interest in the arts as a reason why she took on the role of creative co-ordinator: *I think Diane's quite motivated by art and creativity, that's probably why she was in that position in the first place.* Karen, when referring to her previous roles in other schools notes a difference between implementing arts techniques and creative processes: *we did a lot of sort of arty things.... I think yes we did value the children's representations and things, but I think now I understand much more about creativity and how it should be than I did then.* She finds a critical difference in the work of CP practitioners being exemplified elsewhere in her life when

she refers to her son who was experiencing some difficulties in the arts classes at his school. *(he says)* *'I don't like art at school'. Now he's always been quite an arty child, and I said 'why' and he said 'because they tell you what to do and they won't let you do what you want to do. They just tell you what you have to do.* She thus appreciates the processes that have emerged since working with Maria and Liam within the CPH programmes, particularly the cognitive development of teachers it has encouraged: *it's just encouraged everybody, you know, to think about how they did activities, how they presented things, you know, and question and being more reflective.*

This is a view that is echoed by the teacher, Janet: *it's enriching for the staff.. she's not just coming in and saying... 'I'm going to lead in this and for the two days I'm here I'm going to make clay faces', it's a shared process... you're just sharing more expertise* although she also accepts that her original perceptions of what having an artist in residence in the school would mean were influenced by previous models of artists in school work: *I think probably when we were first involved with Creative Partnerships, we probably were thinking, 'ooh that means big artists will come in and do really big arty things', you know. And it's really made me realise, confirmed to me that creativity is such a broad thing.*

Other staff were also able to articulate the complexities of a school community engaging in a CPH project. The discourses of art in FNS had many different facets to it which referred to understanding *the arts* as a function people performed (as artists in residence, arts worker or arty looking) or characteristic they possessed. Georgie, in describing her perception of what made Maria, the Artist in Residence, distinct thought: *She's artistic and she's good at looking at things from a different angle that you wouldn't maybe look at anyway.* Jackie aligns this distinctiveness of artists to a 'natural' capability: *I was like really excited. It's just... it took someone to come in who is naturally artistic coming in and giving you ideas and I think giving you the confidence* echoed, too, by Simone: *I just think some people have a very natural flair, and their ideas even.*

Other staff interpreted *the arts* as a process that was followed (as *art lessons, expressive art* or *performance art*).   Simone refers to previous settings which approached the production of arts work in a particularly prescribed and directed manner which caused her some consternation: *I did not look forward to my week on the art rota... it was basically teacher's work that the children sort of added to.* However, she also suggests that the CPH work in FNS differs markedly from this approach: *Now it's the other way, you know, with the children, you know there are artists, and they do things in a different way to what we'd expect anyway..., it's much nicer. Much better approach.*

The arts were also interpreted as producing products. Polly related her experience of her younger son, interpreting a question on creativity as one on technical arts skills: *Creative... Um... Well, he's very arty. He likes drawing and doing, but story telling as well. Not just the pen and paper, and... he decorates walls in his bedroom. He'll cut things out and make collages and sticks it everywhere.* She also affectionately suggests that her son's creative proclivities are not particularly welcomed: *Well, actually my child is very creative.. To an annoying extent (laughs).* Susie, in referring to her studies on her PGCE, on the other hand discusses creativity in the context of performing arts skills too: *I suppose you'd think more creative subjects like art, dance.*

Staff had variable experiences of being taught arts skills or creativity within their training. Macey, unlike many other teachers in the school, felt she had benefited from her training in her foundation course at University as it had a strong element which focused on creativity and which gave her a basic introduction in creative processes: *The foundation course was all about creativity.... We had to make our own, you know, rattles, or our own.... I remember making an octopus.* Brenda, in recollecting her own training did not recall any *arts based training on her course* but recalls it as being very subject based as it wasn't particularly focused on early years practice. She too perceives creativity as being based in arts work but suggests that this subsumation of creativity into arts practice is problematic: *I've always got this bit of a problem with this creativity, because I always think that... I always refer to it as an art based thing, but I*

think it's sort of a whole ethos .. I think that's sometimes missed, because everybody thinks... you know you can only be creative if you're arty really.

Kirstie, too, in relating her experience of the absence of the teaching in creativity in the curriculum, also aligns the concept of creativity with visual arts techniques: *No, it weren't even covered. Just basic art, you know paints and things like that.... creativity to me were usually just the art based.* She suggests however that the work with Creative Partnerships has changed those perceptions: *I went on this course and she were on about, even like shopping can be creative.. all the things that you're choosing, making up a meal and what you're going to prepare, that can be creative as well. I never really thought of it before.* Maggie, too, initially interprets a question about creativity work as arts work: *on a creative level, I've been having art lessons.* Eddie, similarly, when asked about whether what his work could be described as creative said: *Craft work, yes. Artistically, no,* with its implication that creative activity is art-based, but can not be craft-based. He further refines his point by suggesting what kind of arts he means: *I love the arts, don't get me wrong, I love the ballet, I love the opera, I love looking at paintings, but personally, I can appreciate it, but I'm not artistic myself.* Nellie, in another interpretation of creativity as being reflective of technical arts skills also, like Eddie, places her understanding of arts practice within a specific field of expertise, albeit one she doesn't fully appreciate: *I never had a go at sculpting and things... But I mean with the tree and things like that, I think stuff like that's brilliant. And I'm not into modern art... I just can't see it. Give me a landscape. (laughs). I just can't see it with modern art.*

However, whilst other staff are interpreting creativity as being manifest in activities outside a narrow 'arts' focus, (sometimes to the extent where creativity is an amorphous presence everywhere, at all times; *Creative's everything isn't it?* as Roxie suggested, Georgie has a sense that there are distinct processes involved in a creative process such as origination, elaboration, addition and extension. Although she doesn't articulate these processes she is clear about what sees as the most important part of *being creative:* origination. The next step she identifies is about carrying on, a process which she recognises is her own particular forte: *I'm not very good with initial ideas. Alex*

comes in and can give them initial ideas and then I can go PING that's good, and then maybe follow it on. I am creative in a way that I can carry it on, but I wish I could have them initial ideas. Although hesitant and unconfident in categorically defining creativity, she eventually succumbs to widening the concept so that it becomes all encompassing and all embracing, much like the view of Roxie: *How would I define creative? Oh... Well that's hard, because really, when you think about it, everybody's creative in their own way...* and indeed much like Robinson, in his views on the development of the creativity portal earlier in chapter 2.3.5.

Jackie, whilst not claiming to possess any specific technical arts skills does claim to have some creative expertise which she aligns to the state of being messy: *I really love being messy. I really like the idea of children being able to explore and I like exploring myself kind of, and the process of being messy, creating I suppose.* Polly too suggests that the need for mess is an important part of a creative process. She suggests that creative processes encourage and even drive one to mix brushes and palettes, against her more rationale judgment as the mixing of brushes causes mess, disorder and disruption of the classroom status quo: *Maria had put paints out and she seemed to just let them get on with it. If they mixed the colours, they mixed the colours. 'Don't say that brush is for that, that brush is for that'. I was thinking 'they're gonna make a right mess with that! Because they don't want to be mixing that colour with that'... and I was thinking along those lines. Just keep the blue with the blue brush.*[19]

The significance of mess is alluded to by other participants of the research process which I shall demonstrate through the results of the field work carried out through interviewing and observing the artists and creative practitioners working within FNS and other CPH programmes.

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[19] Juxtaposed against the 2006 Persil '*Get Creative*' campaign ('*created to communicate the Persil brand's philosophy that children should be given the freedom to be creative – which leads to their learning and development – without worrying about getting dirty*') which, with its strap line '*Dirt is Good*' promotes mess (and by association, creativity) and the use of Persil to clean away the mess has an interesting ambiguity about it: on the one hand it confirms the proposition that being messy is synonymous with being creative: and yet in being responsible for getting rid of that mess (by cleaning clothes) simultaneously disapproves of that mess (and creativity) and approves of it (because it means more potential sales of their product).

5.3. The creative practitioners of CPH: what brings artists to artist educator relationships

In order for the structure of this section to mirror the findings of section 5.2 of this chapter, the data which arises from these interviews will be presented under the following headings:

5.3.1. How artists come to work at FNS and on CP projects
5.3.2. Artists, creativity and creative practitioners
5.3.3. Relationships between the artist and educators
5.3.4. The roles of artists and educators
5.3.5. Artists and educators working across boundaries

5.3.1. How artists come to work in schools in CP projects

The concept of foundational education is also witnessed in other educational settings: foundation courses at Art College are commonly known to provide a vocational basis in arts training for prospective students who wish to study the visual arts in Higher Education for instance. However, in the case of many of the creative practitioners interviewed for this research, their practice was, like their counterparts in schools, founded upon a diversity of educational routes. Gaz, for example, a musician refers to the influence his family background had on his path to developing a career in the arts. As a jazz drummer his father was always tapping the armchairs in the family home. Gaz copied this habit and is now known by his friends for *always tapping*. He demonstrates that his entrance to the profession was via the informal route to music (Price, 2006) in which, despite a lack of formal training or education he eventually finds a route into the world of paid work. Christine, a puppeteer, refers to the practice of dabbling in the arts, claiming to have received no formal training: *I've been to odd courses with other puppeteers so I've probably done a few courses but nothing like a college degree of anything like that.* She points to a career path composed of many different choices: speech therapy, social worker, special needs teacher and mature student, and in doing so offered views on her work in schools from artist, teacher and

learner perspectives.

Multiple perspectives of practice were offered by artists who spoke of working across artistic disciplines rather than within one specific practice. Maria, one of the artists in residence at FNS, whilst recognising her family's influence on her arts practice, also describes herself as one who did not follow one specific calling in a particular artistic discipline or tradition. She claims to have relied on a mix of previous family interest in drama and music which she coupled with an ability to teach herself as a means of preparing herself for her work in the arts. She talks of *taking advantage of what was there*; the signs of an improvisatory capability, a skill of use in both performing and teaching contexts. Liam, Maria's partner at FNS, talks of a *hotchpotch career* which led from working as a marine engineer to making a full time living as an artist working in the domain of public arts, but whose starting point in the profession was as someone who said about himself as *I'm no good at art, I'm not artistic, I can't draw anything.* Maud, a textile artist, also indicates that her work as a practicing artist was a third career choice after having worked as a curator and museum administrator.

Abe demonstrates a career path into the performing arts from a very different cultural practice: *I studied architecture for donkeys years.. worked in an architects office, map designing... doing modeling making, photography, conceptualising, drawing graphs and stuff.* At the time of this research, Abe worked as a musician and story teller in CPH schools, exemplifying the practice of having received training in one field, now finds themselves being paid for working in another. Sarah, too, another musician also followed this route too: *I trained as a painter at art school ... and then I gradually got into community arts work but I started off as a musician... I've always done music, I've played the violin at school and I've always done singing.*

Whilst some artists discussed their routes to work in schools in somewhat passive terms (Peter, a sculptor, found himself gravitating to arts practice from shipping as an *accidental* journey), others refer to a heightening awareness of a vocational calling in the field as they continue to be employed within it. Whilst Patrick started his career as a *gigging musician*, he then developed his practice within community settings and then

veered off to find himself working in schools, which lead onto his working relationship with Creative Partnerships. For him, this area of work has *somehow taken over my life* suggestive of a call from a more demanding vocational place which has superceded his habits of working as a *gigging* musician. Coupled with the perceived benefits of earning a regular wage by working in schools, Patrick also suggests that he would like to see himself doing something *worthwhile* , a desire Gardner deems *Good Work* (Gardner et al, 2001). Freddie, a photographer, observes that the *process of being in work makes you think about careers rather than just any old job* and conjures up the monotony of the work place which can prompt some to set their sights on higher goals and develop higher aspirations. This is mirrored in the FNS teacher, Shirley's comments about not wanting to stay working in a temporary job she had been employed in but desired a sense of vocation: *I remember somebody coming to work in the fish and chip shop... and I remember, I can really remember this very distinctly, she was throwing these chips into the chip pan... . I said how old was you then, and she said 16... and I said what else have you done with your life? And she said nothing. For 16 years I've worked in fish and chip shops and I suddenly thought, I don't want to do this. I REALLY don't want to work in a fish and chip shop for the next I don't know how many years I just sort of went to Hull College and said what can I do....*

These are significant existential questions, what Denzin refers to as *epiphanic moments* (Denzin, 1991: 13) that both educators and artists address. In these cases, protagonists respond by heeding a call to teaching and education, or to the call of arts, expressiveness and story telling and meaning making. The commonality between artists and teachers is their call to a vocation of meaning making: either the process of learning and education about the world, in learning of stories, or to the arts, and about learning how to *make* stories. The common rhythm between educators and artists lie in their mutual interest and desire in hearing, constructing and sharing story.

5.3.2   Artists, creativity and creative practitioners

In common with the educator's wide ranging interpretations of creativity, artists also struggled to define creativity and describe how it might be witnessed. Maria suggests

that one of the reasons for this is due to the multitude and variety of the consequences of creative processes: *because all the children are potentially able to do different things, it means that you've got to have eyes in the back of your head, to really, really observe every little spark and nuance of learning and creativity. It's actually quite hard.*

Sarah locates her understanding of creativity clearly outside of an arts domain and into the domain of play and in particular, *playing really seriously.* Abe, echoes the FNS educator, Polly's, experiences of earlier experiences of the destructive, obsessional aspects of creativity: *I do remember being completely at one point round about the age of about eight, nine or ten in Ghana being obsessed with radios... we used to have these wooden radios they were the fashion at the time my mum must have gone through ten of them because I just took them apart and try and fix them again.*

Julie, a textile artist interprets creativity as being located in the discourse of self actualisation, multisensory practice and convergent thinking: *it's having the ability the ability to express yourself using your imagination and all your senses, feelings and emotions across a variety of disciplines and it's also about thinking outside the box it's about taking risks and making mistakes, it gives you permission, creativity gives you permission to be wrong* although the musician, Patrick, provides a startling assessment of what acceptance of that permission entails: *Sometimes creativity is like an urge.. like hunger or thirst or sexual need or something like that isn't it. You just have to do something don't you, you feel restless knowing you must do something need to write something, play something, need to fiddle with something, take something apart, break it if necessary, put it back together you know it's like a restless, murderous, anxious need to be doing something, need to make something... when it's like that anxious, restless thing I need to be doing something, need to be making something, you go and do something and you make it and it gets that, gets it out of your system but a lot of the time the results are really poor.*

The creative process here is not a warm, comforting or pleasurable experience but a *bloody urge*, a need to do, to make: a paradoxical urge which generates *really poor*

results; pathetic artefacts which need care and attention to survive. Our creative efforts produce poor quality materials initially: not fully formed pieces of arts work. In discussing his craft of song writing, Patrick alludes to the need to discard material as much as generate it in the creative process: *the better creative processes for me are uncovering of things... may be I've made something already and then I realise if I chuck half of it away... you get a better product than you if you do like, I stick a bit on here and stick a bit there.* When asked about what might be observed when looking at a workshop in which creative processes were being encouraged, he also suggests that an outsider looking into the workshop from outside would not necessarily detect much happening at all. There would be no vocal or visible shared group epiphany but something much quieter would occur. He suggests that something emerges, or *happens* and that this is shared between the participants of the moment: *to an outsider it might look like we're still doing the same things sitting around yapping about stuff that we were doing three hours ago but he concentration level has changed and there's also something else, there's something like a frisson... something's bubbling, something's about to emerge.*

The frisson of the process points beautifully to a process imbued with friction, tension, simultaneously delicious, yielding but not yielding - expressed perhaps less succinctly in my own field notes, written in the heat of a moment of understanding and like other creative processes, resulting in imperfectly formed materials: *...for myself, I know that moment too when there's something coming through and you can't type fast enough to capture it and let it emerge itself, bleating and bruised into the sunlight, spoilt slightly by your inept typing, your inept guitar playing, your inept acting, perhaps that creative moment is on the contrary a moment of fallible, inaccurate, imperfect happening, creation tainted as it is by the imperfect mechanism we have of bearing it forth.* The creative process brings forth paradoxically a moment of imperfect realisation.

The act of imperfect realisation, the act of creation, offers some artists the possibility of adopting deity-like identities. Christine, the puppeteer, describes how turning inanimate objects into puppets means that participants: *become little gods... you're creating and you're having a power over something that gives pleasure to other people... it's a little*

magic... just moving something around on the overhead projector that you are cutting out and creating suddenly gigantic shadows and scrappy bits of offerings that they're not very good... at but once they've put them on the screen and moved them around... they've made it magic for more people. The allusion to *scrappy bits of offering* which are turned into gigantic shadows with life, agency and identities and which provides them with a *magical quality,* places the protagonist for a brief moment on a god-like platform, able to effect acts of alchemy in which base metals are reformed into matters of substance: whilst the creative process of imperfect realisation brings about moments of imperfect realisation, it also beings forth creatures with identities, roles and desires.

5.3.3   Relationships between artists and teachers

This section will describe how artists and educators interpret how the relationships between themselves have developed and how their roles potentially affect each other. At first sight, artists and educators appear to come from different cultural backgrounds and demonstrate this through their appearances, manners and values. As the Deputy Head of FNS identifies, the cultural values of artists and educators can some times be perceived as significantly at odds with each other: *you know you're self-employed and you work in your way, you do your own thing, you wear what you like, you look what you like, you think what you like and you behave how you like and that's sort of not how schools work.* The organisations they spend their time working in also appear substantially different in purpose and organisational complexity. Schools such as FNS are statutory education providers, receive regular funding and part of a milieu which is driven by national policy and operates within a tightly defined and highly regulated framework which delivers a curriculum, common across the nation. Arts companies however develop voluntarily and set their own policy objectives. Whilst operating within a market place for their services, they have a degree of flexibility over their programme and are driven by a localised artistic vision rather than a nationalised educational policy.

However, Patrick thinks that children are likely to see teachers and artists as being closer in identity or *from the same gang as me... posh, middle class, arty farty,*

disseminator of bullshit... use big words therefore posh, does art not proper job therefore posh, art not for us anyway, arty farty middle class BBC2 claptrap. He argues that the similarity between artists and educators stems from their similar class background and further suggests an alignment between teachers and artists in the mutual interest in product: *they're driven by product... they like to see nice things at the end... they like results, don't they, they are results geared.* Children however can articulate the differences between a visiting artist and teacher. Children interviewed about a writer, Tom, visiting a school identify quickly the differences: *He's a boy* whose work with children is *all fun, no work.* Whilst they recognise that *some teachers are clever* they are also impressed that the writer is not only *really clever* but also offers *more smiles* (whereas) *miss doesn't.* They also know that the writer's teaching style is different from their normal class teacher: *he does story telling differently... Plays different games with stories.. he's the best story teller* who *entertains.. he does more voices than the teacher.*

The textile artist, Julie, goes so far to suggest that the two functions, artist and educator, *talk to each other in the same person* and that each function depends on each other, *it's like friendship, a two way thing,* suggesting that the individual practitioner has a choice to adopt different identities and enact two differing roles at different stages of an educational engagement. She suggests that her experience has been of being brought into a school in order to *make Mr. Bloggs more interesting,* implying that the teacher in the school has some kind of professional deficiency which the artist will be capable of transforming through their collaboration.

In this context, the artist is envisaged as the technical means to catalyse the creation of more effective teachers and is another facet of the restructuring workforce agenda which has been operating in schools in recent years. Brian, teacher at Queenstown High School in Hull, envisages an educational world in which teachers are accompanied in the classroom not only with teaching support assistants but with surveillance equipment which would enable that teacher to over look learning scenes in remote classrooms: *teaching will never go back to chalk and talk*[20]. The staff who

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[20] Brian's view that *'teaching will never go back to chalk and talk'* was also underlined at the opening of

scrutinise the supervising teacher now not only become aware of their performance in the classroom in front of their professional colleagues and pupils, but also become aware of their performance on the video camera: and their possible need to modulate their *mannerisms, body language, tone of voice, everything.*

He suggests that teachers being directed towards becoming an *über-teacher* in the classroom, with performative, supervisionary role on their colleagues and also, reflexively, on themselves. He suggests they also have to meet the high demanding standards of pupils who are expecting exciting lessons, which he attributes to the increasing *creative* use of interactive whiteboards, and the ability they afford to demonstrate video footage, audio clips and other forms of media. In doing so, this not only has the effect of *keeping the kids on the edge of their seats* but also has the effect of encouraging teachers to become more explicit performers or entertainers than they may have been accustomed to in the past: a view echoed both by the children earlier (the *more voices* of the visiting writer and by the photographer, Freddie: *You're almost like a performer... you're going to turn up, you're going to entertain them for the day, that's it* and the teacher-turned-puppeteer, Christine: *every lesson was a performance and I was at my highest and most satisfied when it was a good performance.*

The implication of this rhetoric is that the teacher may now be able to address many more different learning styles in the classroom due to the extra skills they have developed by working with artists. As artist-catalysed *über-teacher* they are expected to deal with every need, enquiry, learning style, attitude and behaviour whilst making

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the national Creative Partnerships conference in November 2006. A student film, *System Upgrade*, opened the conference in which three children are shown to visit various classrooms and encounter various clichés of *'old school'* such as a teacher wearing a mortar board and threatening a cane; and classrooms composed of desks in rows. The children retreat to a basement and switch on a computer which provides various questions relating to what their ideal school might look like. In this scenario, the role of the teacher in elucidating childrens' needs is replaced by a computer. The young people are offered various pieces of advice by the computer on how to design space for learning (e.g. *'the use of music is an aid to learning'*) and how to think about *'resources'* which could be used in many areas of the curriculum. The computer asks them *'who would you like to be taught by?'* and a comic sequence ensues which shows a prospective teacher being advertised for a job by playing out various roles (multitalented sportsman, comic, dancer, musician). They all agree, computer and humans, that it would be useful to other skills to come into schools to show different perspectives etc.

sure simultaneously that they present themselves as effective and creative teachers on camera. Whilst Brian's view of how teachers identities are being remoulded might be alarmist, it is not without cause. Meera, manager of the Hull based Arts Resource company, Re-mark, alludes to a scenario when her company works in schools in which teachers they work with also undergo subtle changes of identity as a result of working with the company: *They become another worker really, they become another Re-mark person* and in doing so become temporarily affiliated to the company, its ethos and working practices, in addition to (or possibly instead of) the ethos and working practices of the school.

But this reconfiguration of identity is not a one-way process of artists re-forming educators. In some instances, artists themselves can also rapidly metamorphose into the guise of a quasi-teacher. Signs of this metamorphosis include a change of language (e.g. from treating pupils as equals to treating them as subordinates; to adopting more 'teacherly' physical postures, to mimicking the teachers disciplinary strategies: and from treating children as fellow artists to treating them as 'empty vessels' which have to 'filled up' with subject knowledge. An example of this metamorphosis was witnessed during the observation of Julie (referred to below as J) working in a class at St Paul's Primary School with teacher (B), described in the field notes are provided below:

> *B introduces J who introduces me via Mr / Mrs names. J stands at front of class and asks class to elucidate the Hindu myth and stories. B sets off to one side and watches. J refers to pupils as 'Ladies and Gentlemen' – J talks about designs, says what she's going to do and introduces technique of batique.... Both adults go around the different tables and review what children are producing. J gets down to the kids level initially, B remains slightly higher looking down (this position is copied by B by the end of the session, and her language also mirrors that of B)....*

> *B has left the room, J has moved to table 2, adopted the teacher position, looking down at children and the table. J looks like a teacher – her glasses on the end of her nose, an older 'typical' teacher . J now talks to the 'boys and*

girls' – she's become teacher by proxy. Artists now look like teachers. She gravitates to a table after demo-ing an example, and drops to the child level again. 'You should be sat down with your hands up' she advises a lad. She – J – has learnt the classroom rules. J at end of session uses Boys and Girls language – shifts through the session – also claps her hands and becomes more like teacher.

Not only can artists become quasi-teachers, they may also expect teachers to become quasi-artists in their absence. Julie sees her work as a time consuming process and as she doesn't expect it to be completed during the time she is in class, she expects teachers to continue that work after the lesson has finished; and is offended when she sees a teacher lose interest in her work in the classroom as she expects her / him to carry on her work in her absence. Although teachers identities are thus being constantly challenged by CPH projects, teachers and artists identities are not fixed however and identity is a matter of choice and subsequent performance.

5.3.4. The roles of teachers and artists

Depending on whether artists see themselves as facilitator, workshop leader or community artist (or creative practitioner or *socially engaged artist* (Creative Partnerships, 2007c) has consequences for the roles those identities enact in the classroom and for how other protagonists in the classroom view them.

Hannah, a photographer sees herself as facilitator, operating at the hub of a network of children and adults in the classroom. She identifies differences between her role as journalist (listener) and facilitator (talker and listener) and suggests that the two roles can be enacted by the same person albeit in different contexts. As a result of her work with CPH, she has learnt that the act of facilitation engenders a greater degree of freedom and experimentation in children as the assessment process can have the effect of hindering children's preparedness to take risks and engage with the freedom and risk that the creative process calls for. The change of role she has experienced has also encouraged her to consider questions of why she takes the pictures she does. Her previous work life as journalist she portrays as *just going out and collecting photos* but

now more deeply considering the choices she is making when it comes to composing the photos. Her work on CPH projects as refocused her attention from *taking snap shots to composing photos* and in doing so has allowed her to express her aesthetic capabilities more than she felt she was able to in past employment contexts. The work has made her re-think about what inspires her to make a photograph, made her revisit the question of where a photograph comes from and this has now manifested itself in wanting to work with box cameras and low technology: now conscious that children should *feel the photograph* and not just press a button and see a picture on a screen: equivalent to her for knowing that: *it's important to know that milk comes from cows and not supermarkets.*

The photographer, Freddie, describes the facilitator as being *known to them* (the children) *through the teacher* suggesting that in the first instance, the facilitator is not known to the children as an individual in his / her own independent right but needs the mediation of the teacher; the facilitator is *always deferring to the teacher* in this context, according to Freddie. The teacher introduces the facilitator, plays the role of the host welcoming an outsider to the class and initially ensures that class management issues are controlled. It is only after having spent time, working together in the classroom that the children have direct experience and knowledge of the facilitator. As Maud refers to it in the context of her work with CPH projects, the visiting artist, as facilitator, gets to a point of *hanging out with the kids*, having initially become known through the teacher. Freddie sees the initial part of this process as *always deferring to the teacher.* This experience repeated by myself in the initial stages of the FPWG work until I realised that by deferring to the teachers in their assessment of the capabilities of the parents, that I was implicit in continuing the low expectations of the group.

Within FNS, educators perform a number of different roles. When based within the classroom for example, they are described as teachers, nursery nurses or teaching assistants. If their work takes places predominantly outside the classroom but on the school site, roles identified include caretaker, mid-day assistant, administrator etc. Appendix 13 demonstrates the variety of roles undertaken by FNS staff during this research project. The organisational difference between a school and arts company is

highlighted in the manner of which staff members within the SFTC Theatre company take on multi-functional roles. Whilst still operating within a hierarchical structure, headed by an artistic director, the number of other roles needed to run the company fall to all members of the company and the lack of a clear demarcation of role is distinct to that of staff roles in FNS: *I do well all sorts of lots of little things really sometimes work on the radio projects that I'm in at SFTC and then do go out and do some research for the last show...a sort of workshop leader... various things including... publicity stuff... I do graphic design work, photo shots, some contacting press and making sure those things are sent out and I also wear a musical hat .... also film and station work if you can find a documentary or as part of shows.*

Whilst teachers and artists enact different roles in their own organisational contexts, one particular role which emerges is that of the meta-role: in which the role of one protagonist is to alter other protagonist's roles in the same setting. Alicia, a nursery nurse at FNS, suggests that phenomenon is one which she has experienced before as a result of other policy initiatives in the context of pastoral care: *when I first came there were like shower rooms, you know actually like sluices that we used to have to wash the children down in for whatever reason. We were allowed to do that you see years ago. It wouldn't be tolerated now in the society we've got and we've had to adapt to the changes.... sometimes you feel like a counselor, as opposed to a nursery nurse looking after the children.* She suggests that staff roles have adapted in line with policy changes which have developed from a continual reassessment of what the purpose of schooling and education is and consequently what staff operational roles are.

The meta-role of an artist was also observed in the case of another writer, Colin, working in a secondary school, in which he became, after establishing the rules of writing for the class he was working with, meta-author:

> *Rule 1: it can't be wrong, whatever you write. Followed by a quick exercise: complete the following phrase: In case of... X then   Y. Rule 2: the last word starts the next line: but remember Rule 1: all answers are equally valuable "it doesn't matter what you say, it can't be wrong..." he urges. Rule 3: the first line and last line have to be the same, "like a jigsaw puzzle: ironically meaning*

that the final rule negates the principle of Rule 1. But we're not worried as we frantically scribble, trying our best to fill that empty page of lined paper.

(Field Notes, January 2007)[21]

In this context, Colin works as a meta-author, an *über-author* who, by establishing the rules of the apprentice, minor authors uses his role to affect their roles in the classroom.

Roles which are modified and enacted as the result of collaboration processes between protagonists offer possibilities for interpretation of, and ambiguity in relationships between the participants in the setting. The concept of role becomes more significant in terms of role play, role modeling and being in role as opposed to inhabiting a role which is fixed, independent of context. The use of role play in educational settings has the effect of allowing children to adopt other identities and make other choices in terms of behaviours and character traits and has been pioneers by practitioners such as Heathcote and Bolton (1995), and Brice Heath and Wolf (2005). Role play is a drama-based technique which can bring about temporary changes in behaviour so that a child can rehearse, experiment and enact out other behavioural, attitudinal, cognitive and affective possibilities. Hannah, for example, described a scenario in which she encouraged children in her class to behave like a stereotypical newspaper editor, by *shouting at the staff* for example. The introduction of small symbols such as hats and badges to the children catalysed those role playing moments, and it is in the learning space in which alternative roles can be tested and experimented with, that result in the challenge and modification of the functional roles of the adults.

However, some practitioners interpret the nature of the two roles of artist and educator as quite clearly demarcated and resist the fluidity of role that prospective working relationships can bring about. Abe sees the different identities as performing different functional roles: the teacher's work is about *ticking boxes, meeting aims and objectives in a certain time (i.e. having to deliver a curriculum)*, with the artist in the classroom being someone who does not need to conform to these requirements and is able to

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[21] This is an extract from a journal article, *They writted loads and loads: the role of the Meta-Author*, due for publication in Writing in Education in June 2007 (Owen, 2007b)

adopt a more imaginative role in the classroom. Similarly, Patrick, has a bleak view of how teachers perform in the classroom when he is present: they opt out, assume observer or disciplinarian roles, *become the shouter of 'shut up'* to children and tend to side line themselves from what is developing. He has experienced teachers who have demonstrated no emotional involvement in the process and who have been unprepared to open themselves up to the challenge of the session so that *they don't have to take the teacher armor off.... We are the teachers and you are that flaky bloke* is his view of teachers' views of artists.

Patrick's understanding of his role in CP projects is clear: he doesn't show participants *how* to make something (like a traditional master and apprentice model) but sees himself as making something *with* them: *it's a collaborative thing, isn't it?* echoing one of the themes in the Nottingham Apprenticeship Model developed by Griffiths and Woolf in which *everyone learns together.* (Griffiths and Woolf, 2008, unpublished). It is at this point where the notion that practice is collaborative and shared as opposed to directed and imposed, that the significance of role in the artist educator relationships comes to the fore. In the context where *everyone learns together*, the roles of the adults in the setting are multiplied by becoming learners as well as teachers and artists: and similarly, children's roles are elaborated into becoming teachers and experts, in addition to being learners.

The shedding of old functional roles and the testing out of new cultural as well as functional roles allows the participants to take on new identities and to explore new possibilities; the role of children themselves starts to change: and the moments of becoming for the artisteducator are thus established as the identities of artists, educators and children hybridise and metamorphose.

5.3.5.   *Artists and educators: outsiders and insiders working across boundaries*

Whilst there may be some pleasure derived from being *on the outside* there may also be a longing, lingering looking in too, a desire to want to belong to the inside, and not

wanting to be *that flaky bloke* on the outside looking in. Patrick is also clear about the attraction of working as an artist in schools: the security a regular wage provides which gets him to close to the same employment foundations that teachers are based on, that of perceived full time employment as opposed to sessional *gigging* within a freelance economy: but it is also clear that the status of outsider or insider is not a fixed condition but dependent on the characteristics of a particular configuration of setting and protagonist. Sarah points out that an artist might feel an outsider in one school but at home in another: *I felt very much an outsider at St Paul's Primary... it wasn't a bad project, it didn't go horribly wrong.. but there was no spark... they weren't my kind of people... (but) Redrooves Primary made you feel part of the family.. the school is fabulous, the staff are wonderful, I feel you know completely embraced.*

5.3.5.1.   The qualities of the outsider

SFTC is composed of a number of contributors who as part of a touring theatre company. They stress that they enter schools as artists primarily and not educators. Helen of SFTC's notion of education is about *you share skills, and you hope to kind of nurture* and also acknowledges that some aspect of artistic processes require a didactic educational approach to them: learning crafts and artistic techniques for example. Eric of SFTC had previously worked as *an insider* in a school but claimed to hate being *inside*, and wanted to go *outside* and *mess around* and *play*. He sees children in these contexts as collaborators and also accepts there a blur between working as an artist or educator in a school setting. He sees a stretching of personal and organisational boundaries in this space, particularly in the case of where artist and educator identities are under pressure.

Abe suggests that outsiders are people who are very different to what the school is used to. He describes them as people who can *enliven the kids and the teachers and the school*: the infection brought about by the outsider is enlivening or stimulating. He sees them as people who are enthusiastic, have enthusiasms and who enthuse, and who can pass on that enthusiasm to the insiders. In this case, enthusiasm acts as an irritant and an inflamer of passions, which may tend to destablise already volatile

systems to become discomforted and unbalanced. The characteristics of being an outsider also include *being fresh and lively* according to Hannah: not something, she claims, that insiders can maintain as they *have their own issues* to contend with in the school. She claims that when working as an outsider *if I came in lively and passionate, they (pupils) were instantly 'switched on'*, she was able to engage them in the learning process in a more committed manner. She described the conditions of being an insider which contributed to their difficulty in sustaining children's interest in learning: maintaining the passion, the desire for a subject matter or a love of their vocation were demands that were very difficult to sustain, she argued, the longer one stays inside the boundaries of the organisation one was working in.

The musician, Gaz, whilst seeing various benefits of being an outsider which he describes as a lack of discipline problems as all the participants are intent *on having fun together, being a mate*, he also recognised that in longer projects particularly, *my outsiderness ceases*. When he starts to find himself disciplining children, he feels he has reached a point he is perceived as a teacher: with a corresponding change in power relations in the class room. The attractions of insiderness to both outsiders and insiders are manifold but short-lived; a matter of some significance in issues of sustainability of CP programmes in general.

5.3.5.2.   Establishing a foothold: strategies for moving from outside to inside

> As Deleuze would put it, you're not a creator if you just sit on the line, identifying yourself as such. You have to flee the line, become a traitor. Even the traitor knows that she or he may be a trickster after all: 'For it is difficult to be a traitor; it is to create. One has to lose one's identity, one's face in it. One has to disappear, to become unknown' (Deleuze and Parnet 1987: 45).

(Osborne, 2003: 152)

Artists have identified a number of strategies to facilitate their movement from outside the school to working within it, described below.

The Chameleon   Freddie suggests that the first move the outsider needs to make in establishing his or her presence inside is to spend time initially establishing relationships with the children through conversing with them and getting to know them and showing interest in them instead of spending time on the task he or she is there to carry out.   He identifies the teacher as the bridge between the class and the outsider; and also refers to himself as *the honorary teacher for the day*: thus giving himself a temporary, borrowed identity of insider.

The (Reverse Trojan) Horse   Liam, partner and colleague of Maria, describes how the two of them work as a double act which plays with the inside / outside dynamic: *she can ask a question but has to be aware of peoples' feelings - and so I can ask the same question from a naïve position and perhaps ask it more challengingly.*   He describes how she goes in to the school, is sensitive to the dynamics of the setting, and in doing so *recces* the site. As outsider, she collects sensitive insider knowledge by assuming temporary insider status: but then assumes a 'reverse Trojan horse role' , taking that information back to an outsider who then enters the school as a self confessed *wicked uncle being slightly more provocative* to ask similar questions but without the need to be seen to be sensitive: and in doing so, disrupts the status quo on the basis of that information which has been smuggled out to him: *it's useful you being on the outside - people inside 'place the rocks to run over': people outside take the rocks away.* Whilst on the one hand this may appear to be an over-elaborate process, it may be that without this subterfuge, direct questions to staff about sensitive issues by Maria may be shunned and her access to data subsequently restricted. Maria in this context is acting as what might be termed a fifth columnist: a collaborator in the sense of the word which when used in war time settings, refers to a process of traitorous co-operation: a strategy noted above by Osborne as being aligned to a particular aspect of Deleuzian philosophy of creativity.

The Bull   In the case of the residency of Maria and Liam at FNS, Paul, the Deputy head teacher suggested that there was some element of force involved in the process of absorption of the outsider into the school: they had to *punch straight into this thing* as there was little in the way of any protocol which would have mapped out how the

crossing of the threshold could best be achieved.

5.3.5.3.   Breaching the Boundaries

When outsiders are invited in to a school and given carte blanche to develop a specific project, this breaching of the boundaries can cause confusion, anxiety and stress for the educators in the school.   In the project run by SFTC, the company brought about the closure of the school for two days so that the project could be implemented.   They hinted at a resistance in the school to this approach: *it was quite obvious to us.. and I think to Creative Partnerships ... that the young people wanted to drive their own agenda....* is how the director of SFTC justifies a process which was clearly contentious in its approach although it is not clear how the company assessed what those young peoples' agendas were.   He later refers in the same interview to the company being *embedded* in the school.[22]

He continues by referring to the *fear in the teachers eyes* when a child-led project is proposed to be developed in the school: *The fear in the teachers eyes I think was the fact that that we couldn't tell them from on Monday morning at 9 o'clock exactly what was going to happen at five past nine on Thursday and they were scared about letting go of the timetable really.* They also sensed however that as the week progressed this fear subsided and was replaced by other emotions including shock: *the energy installed was phenomenonal - the hyper excitement of the kids.. who then wanted to participate more... stay after school, coming up with ideas... I think this was something that was a bit of a shock to them* (the teachers).. *the kids just go with the flow but.... the teacher at the front of the class goes 'what's happening, what's happening?'.* This echoes the experience of the project held at Bristol Nursery School ran by Maria in which several teachers were distressed at the change of regime that the artist's work had brought about as a result of her residency at the school (referred to in Chapter 2.4.1.)

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[22] Whilst this has been a phrase used in the context of war journalists being 'embedded' in the military during a time of military conflict, it is also a phrase adopted by another school in the North West which has been working closely with its regional Creative Partnerships programme. *An Army of Embeddables* has been used by Haywards High School in describing how it has engaged its freelance creative practitioners in its processes of curriculum redesign at Key Stage 3.

The situation that he describes has several layers of complexity to it. The artists (outsiders) are able to release the desires of the participating children and validate them as authentic and valuable to the educational process they are involved in. In a small moment the expression of the *wesenwille* of the children is witnessed: with a temporary, shocking effect on the teachers and their *Kurwille* of the school. In that moment, children's desires become apparent and given room for expression: and this expression of powerful, alternative will can be both shocking and frightening to educators who may not be used to freeing up the *wesenwille* of the children they teach. Once this *wesenwille* is released, he describes a process in which children *just go with the flow*. (Csikszentmihalyi, 1992): their desires are let loose, their wills are given free rein and the energy of that flow is both invigorating if experiencing it but disturbing if observing it and its effects.

5.3.5.4.   Outsiders winning over the insiders

Jon, the director of SFTC, refers to an *SFTC way of working*: a methodology they imported into a school in Birmingham which they did by *leaving trails around the space*, similar to the provocations established at the onset of the learning journeys developed by FNS as part of their EWO project. In this case, the director refers to a more favourable response from educators: *they wanted to know how we thought.* This process was started by the artists in the company sitting in the school, watching the teachers at work, symbolic of an interest by the company in the cultural practices of the school.

After this process the company *raided their cupboard which has got lots and lots of crap in it... and the next day we made an installation.* He then refers to the surprise of the teachers at this outcome, questioning for example, where they got the materials from. The director felt that this surprise was a sign of how the artists were capable of *switching how they see things*: another facet of the role of the outsider working with insiders. In this case how artists can change teachers perceptions of every day, junk items. The significance of using scrap materials to generate surprising and pleasurable outcomes has been alluded to frequently in this thesis and will be returned to later.

5.3.5.5.   *Rules of engagement of outsiders and insiders*

Rules define the formation of relationships and expectations as to what is acceptable behaviour in those relationships: a highly regulated environment is symptomatic of a more disciplined, more formal learning environment and changing the rules opens up possibilities of other types of engagement and relationship which the puppeteer, Christine experienced as *quite a lot of excitement* when she came to suggesting that pupils could refer to her as *Christine or Mrs. P* Altering the rule base of a setting provides both interest and challenge and outsiders are regarded as providing the precedent by which those rules can be broken. This may be an exhilarating experience or a fearful one. Jackie at FNS saw the presence of the artists in residence as a model to break the rules she had been accustomed to: *Maria and Liam... have made you think more creatively and question... they've been taking the boxes on the slide and trying to sit in the boxes and go down the slide and I know we'd probably have said no that's dangerous, but then you're thinking well how dangerous is it really, the slide's only that high, they're experimenting and just having the confidence to let the children explore* although Polly welcomed the predictability that having clear and unwavering rules provide: *I do like rules and I do like strict thingy, I'm a bit funny like that, I like to know exactly what I'm doing and when I'm doing it.* Some artists, such as Liam, positively relish the opportunity to break the rules: *I've been told off for fraternising with students - I'm different, I don't play pecking order games, I like to have a say in the rules, as a teacher you have to obey rules.*

The rules which inform the outsider - insider engagement subsequently determine the quality of the boundary which separates artists and educators. However, given the permeability of this boundary, it may be more appropriate to allude to it as a membrane with the connotations of a living, dynamic fabric this suggests. The concept of working across organisational membranes does not necessarily apply solely to the relationship between people who are from outside the organisation. It can also apply to people operating in different contexts within the same school. This membrane can be established by a simple matter of whether one works in the school during the morning

or the afternoon. Paul sensed this at FNS too: *the developmental playroom team have been taking all these things on, because they actually work in the mornings in their own team, and in the afternoons they all suddenly go out into all the other classrooms. So they go out, they watch all this stuff happening, get involved in it all, they see it and then the next morning they're all back in their own little team and they're all talking about it, saying oh, let's do... let's have a go at this, or let's do that.*

5.3.5.6. Arts techniques as means to rupture the outside / inside membrane

Whilst arts practitioners may be reluctant to describe methodological approaches to their practice, many do describe the different techniques they use which they attribute to the effectiveness of their work and which contribute to the rupturing of the membrane between insiders and outsiders. These techniques relate to the transformative power of scrap materials, pedagogical values of respect and access, the place for multisensory engagement and the judicious balance between the production of unique events or artefacts with the replication and distribution of those artefacts.

Abe, musician, for example, explains his drumming technique as having a number of components: either he establishes a set of rhythms to a group of children within a class and then juxtaposes that against another set of rhythms played by another group in the class; or he establishes an aural 'chaos' in the class, listens for hints from the chaos and then points to members of the group to be aware of certain aspects of the chaos which he repeats; he advises members to *play what you want but not too much... to play simple patterns... to copy others if you like something you hear...* which he claims *guarantees something magical will happen. So I let that go on for a few minutes and then if I, if I want, if I think, if I catch some eye contact I will probably play something that I know somebody will copy then when I can feel something happening I will kind of light up my face and say 'can you hear it, can you hear it' and they all go 'yeah, yeah'...* Another form of transformation is described by Christine, puppeteer, who claims that the power of puppetry is in its ability to transform, through personalisation, inanimate low status objects (which might be in a story), to becoming high status subjects (which may shape the story).

Julie, textile artist, articulates the pedagogical values she employs in the classroom: *respecting the children and assuming that they can do it, treating them as adults... I'm doing a fun thing and if you listen to me and mostly to what I say then you'll have a fun time too... I expect them to stay the course, I expect them to keep doing as I ask.* Photographer Freddie also, claims to base his work on the pedagogical values of *making it as approachable as possible.. avoid all the jargon and making it fun:* and as such is operating within a democratic tradition of cultural empowerment as opposed to cultural transmission. In another interpretation of accessibility, Nigel, director of SFTC describes a technique based on the importance of employing all five senses in the artist educator engagement. This approach stems from the company's work with children with special educational needs and aims to ensure that every participant, irrespective of any sensory limitation they may have can engage with the company's work in some manner. This approach relies on participants not just using their eyes or ears to learn, to develop knowledge, to have an emotion and develop understanding: but about employing the other senses of taste, touch, smell to find routes to experience the work, to develop both affectively and cognitively and hence learn and develop a higher state of understanding. This is endorsed too by the sculptor, Peter: *learning comes by curiosity, interest and motivation... they come and look and they start to touch and then you talk to them...* signifying in this case, the importance of three senses in the relationship between the sculptor and the audience member, and in the more general case, the significance in engaging all the senses if one is to provide accessible practice.

The relationship between analogue and digital techniques was a matter of particular relevance to the photographers interviewed. Freddie suggests that digital technology offers quicker and more accessible tools to processes of composing photographs. *I've got a whole workshop in my pocket... rather than boxes in the back of a van.* He also emphasised the impact digital technology has on enabling people to learn technical film making skills much more quickly than use of analogue technology would have permitted: meaning that the films can be produced, published and distributed quickly than would have been the case beforehand.

However, there are consequences of using analogue over digitally derived technologies. In photographic practice for example, analogue photography uses a dark room and complex developing processes for their effect. In the digital process, this development is unwitnessable: the value of the speed of the digital process is thus a trade off against the knowledge of having witnessed the developmental process emerge. The need to understand the process by which an artefact is created is echoed in Hannah's critique of digital photography: *it's like not knowing where the milk comes from*. The consequence of digitisation, she suggests, is that it divorces its agents from the development process, from seeing that image appear in front of our eyes, and from being able to manipulate and control that development process.

Freddie also argues that just because digitisation has become a popular means of production, there is still a value in analogue technology for projects in schools. Instead of being used for the rapid capture and manipulation of data, he suggests that analogue techniques can be used for more abstract, as well as for more authentic purposes: the analogue development process, with its longer development times, requirement for greater technical skill suggests that as well as resembling older forms of representation (such as painting), the images that are produced are unique and do not lend themselves to a process of duplication and reiteration in the same way that digitally derived product does. Analogue technology in this sense is perhaps a more appropriate technology for the expression of individual creators than its digital relation; although the latter offers scope for sharing, broadcast and distribution in a manner which analogue processes can not readily emulate.

In summary, the techniques that artists have articulated which break the rules of engagement and thus rupture the membrane between 'outside and 'inside' involve the use of low status, incomplete and fragmented resources: 'chaos', or scrap; the engagement of all participants' senses with appropriate, accessible languages; the need to balance the application of both slow (analogue) and fast (digital) technologies in the production of both individual, unique and authentic artefacts as well as the replication and dissemination of mass produced artefacts.

5.3.5.7.   *Traversing the membrane: educators responses to artists*

Once the membrane between outside and inside has been ruptured, artists and educators are in a position to be able to develop a creative working relationship: but the success of how this relationship will develop will depend on how receptive the 'insiders' are to the presence of the outsider. Staff at FNS for example showed differing levels of receptivity when it came to engaging with the EWO project. These differences in receptivity are now summarised.

Enthusiasts would engage in activity with other staff with the intention of ensuring the best possible reception for the project. They enthuse in order to stimulate interest and provoke engagement. Paul, for example, approached the EWO Project with an initial response of *it's great, lets do it.* He wanted the artists to challenge the status quo of the school and its usual way of doing things. He felt that staff hadn't been challenged in the past and saw this project as providing the right sort of challenge. In this instance the role of CPH was to take on the role of challengers by providing questions such as *what do you want?* to the school. The challenge to the staff is a challenge for them to respond differently to their changing environment. For this challenge to take root in the school, it required an enthusiast to align him or herself to the challenge and introduce it to colleagues in a manner which would lead them to respond responsibly. Abe, the musician also recognised the need for an enthusiast for a project to be established: *you need to have a really enthusiastic teacher when you've got someone who's doing something that's completely different.* Whilst Paul also felt that *everybody's been so enthusiastic and enjoyed working with Maria and Liam,* and Brian in his High School was *surprised at how enthusiastic staff were... I could only count five resisters..* the reality of educators responses to new projects are more complex and are described in the following receptivity types.

Welcomers welcome the introduction of the project and view it as bringing (unquestioned) benefits to the school; this may involve an apparent welcoming into the site of the 'outsiders'. The 2002 OfSTED report particularly comments approvingly on

how *welcoming* the members of the school community are: *Children are polite and welcoming.... A particular strength has been the determination of all those with management roles to welcome new initiatives... it is important that the school maintains its current stance of welcoming change.* Gwyn also acknowledges this perspective and links it to what she sees is the ethos of the school: *it's an inviting place for them to come into... we welcome people... it's a happy place for the children to learn.* Janet too sees herself as an explicit welcomer: *I've always welcomed the idea of working alongside other people.*

Doubters however were unsure about how a project would work; and this emotion is also coupled to self perception. Sarah, the musician, describes self doubt as arising from a process in which the one views oneself through the eyes of the other; or in this context, the insider viewing him/herself through the eyes of the outsider: *Self doubt creeps in self consciousness and conscious of what is right and wrong and sort of looking at yourself from the outside and how other people may see you.* This self doubt is also evident, according to Sarah's experience when it comes to how teachers view their own creative capacities: *One school I worked at, the teachers had an astonishingly low self esteem regarding their own creativity.... They were forever apologetic to me.. I'm sorry, I'm so uncreative but please come into my classroom anyway... the children had a great time but the teachers I think still came away feeling inhibited and still feeling that what I did was suddenly untouchable for them.* Maud too, in her work at FNS detected fear by staff to her work, *based on a lack of knowledge of what I do.* Polly was also honest about the fear she felt when the project was introduced. She was: *Scared. Very scared. Thinking 'Oh, what will they want me to do? Will it mean more work, you know? What's expected of ME personally'?*

Doubt contributes to feelings of being overwhelmed by either new workloads, for example with Susie: *I thought, ooh, I don't know how I'll be able to do that myself... so I can't say it wasn't intimidating... I was thinking, 'Oh God, if this is another thing, how am I going to cope with this, on top of everything else?'* Or with existing workloads that may have become re-prioritised in light of the arrival of the new project, a concern expressed by Karen's due to the nature of the work that was being undertaken within

the EWO Project: *I'm not quite convinced in my heart, that doing a learning journey is really worth all the effort.*

Sceptics were critical about a project, and were particularly sceptical of the outsiders to the project. Gwyn, for example: *I was quite sceptical at the beginning, because we didn't know what it was... it was like this unknown identity sort of coming into the work place... we didn't really know what to expect.* Gwyn's scepticism may have been ameliorated however to a stage of doubt after she had experienced a study trip to the pre-schools of Reggio Emilio: *it's very difficult in the settings that we're in at the moment, because a lot of the people don't understand Reggio and I think we've got a few people with their backs up at the moment, that are not quite sure.* Scepticism also stems from a perception that what is being introduced as a new initiative is not in fact new at all, and that the change that is being promoted by the initiative has been experienced before. Roxie was particularly sceptical about how change in general is introduced to FNS over the years: *in the 26 years that I've been doing it, I've seen strategies come in and go, and in ten years they come back again. And they go and they come back and go. And to me it's just like a big circle. There's some things now that we've stopped doing, and I can almost guarantee in ten years they'll be coming back. It's like the in-thing at the time.*

Aggressors were openly hostile to a project and dismissive of its artist protagonists. Patrick for example identifies factors which undermine an act of collaboration across the outside / inside membrane: walking in to the *posh booby trap* which he suspects may have been set up by the teacher and is communicated to the children: *there's an artist coming or there's a song writer coming or now children, this is a very special man...* He claims to contend with this set up by *ploughing on, to try and show what you do... do it, avoid language and avoid the discourteous end of it, just physically do it...* meaning that the power struggles that oral language presents are bypassed. The need for the artist to have a defense mechanism towards the potentially undermining teacher is reiterated by Maud who identifies the need for artists to work independently before they collaborate with teachers- otherwise they *lose their voice.*

It is possible to surmise the presence of a fifth type of responder: a hypothetical antagonist who would take active measures to prevent the project from being established in the school. This type of responder was either not evident in the interview process or had managed to camouflage their response sufficiently well in the interview process. Additionally, no-one else reported this type of responder's presence in their interview either: meaning that either they not to been spotted by other staff members, or they were absent from within the staff team or they had also managed to hide their deeper desires by adopting the behaviour of another type of responder.[23]

It is important to stress however that these types are not indicative of immutable identities: protagonists first responses were not necessarily the same as their later views. Polly particularly demonstrated this phenomenon: from referring to the visiting artists as *hippy sixties* her response became more complex as the project developed: *(my take on the work)... has changed completely.*

5.3.5.8.   Moving towards Creative Relationships

Five phases of the development of a creative relationship emerge from the data and are described below.

Phase 1:   Non-alignment

In some examples of practice, a member of staff's responsibilities may concern themselves specifically with class management issues with little concern, or time, for the work or role of the artist who is in the classroom. In this context, both adults, although they may be in the same physical space, do not share the same conceptual or learning space and are thus unaligned. According to Janet, working in the sector is difficult if the Head teacher isn't orientated to the Early Years sector: *I've worked in nursery classes attached to primary schools .... If your head of the primary school isn't very Early Years orientated, you've got an uphill struggle.* For Jackie, *being messy* is a

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[23] The helper / hinderer archetype is present in many mythical structures (Campbell, 1949): and sometimes it is difficult to identify the *'hinderers'* if they are skilled at playing *'helpers'*.

potential issue which could *put people off* from undertaking creative processes: *I really think that... children should be able to be fully into clay... I think that's a worry.. getting messy is a big issue... we do tell parents to bring them in old clothes, then if we get too messy, we've got the caretakers and cleaners saying oh my, look at the state of the place.. makes you think sometimes I won't do that because they'll be absolutely covered.* So, if a model for creativity relies on the transformation of scrap to form, this implies mess, problems and discomfort for it to be effective. If being messy is a problem which is solved by tidy time in the classroom for example, then that will tend to hinder the development of creative relationships through the initial process of alignment being thwarted by the desire to be tidy. The musician, Abe, also identified an example of non-alignment with teachers: *The collaboration was not that extensive to be honest; it was mainly about me delivering what I had rather than them wanting something in particular.*

The availability of sufficient time to establish a relationship will also maintain a position of non-alignment although as the artist Julie, points out, CPH have attempted to address this by hosting 'speed dating' sessions in which artists meet educators in an attempt to establish an initial alignment which could then take a more productive turn: *they've held various like dating games between artists and schools and I've usually attended all of those and celebrations of other projects that are going on... it looks as though there will be two jobs for me in two schools this term and into next as well and that will have been directly the result of one of those dating things.* Jenny also suggests however that whilst an initial speed date might align an artist and educator, it is not enough in its own right: something else is needed to drive the relationship forward: *the last one I went to I hadn't appreciated fully what it was so I took no stuff with me, no photograph or anything.*

Different organisational demands will also have an impact on whether an alignment can take place: there are questions, dilemmas and choices which need to be made on a daily basis in the school and which may be in conflict with the needs of the artist educator relationship. Kirstie for example, interpreted the imminent CPH project as being told what to do: *at first it was a bit of an issue... We spoke to Paul about it and in the end he realised, yeh, we need team meetings... everyone needs to be involved.*

Her perception that her behaviour was being directed presented a problem to her which meant that she was initially disinclined to enter the relationship and so remained non-aligned: until meetings were held which changed her point of view.

Phase 2:   Alignment

However as Shirley emphasised, the very existence of another person in the classroom means that it is very difficult not to get involved with them: *if they've got a statue there you could walk past it, you aren't just going to walk past a person, you're going to interact and become involved.* Alignment is frequently discussed in terms of involvement, expressed here by Ros when she first considered working at the school: *the only involvement I had with the school was when I was at college, the lady who was head at the time, before Steph, she come to give a talk about FNS and I thought it sounded fabulous then.* Simone, in discussing how difficult it is to draw parents into the school refers to the difficulty in establishing an involvement: *I do think that that's one of the hardest parts of the Creative Partnerships is getting the parents involved.* a theme also repeated by Brenda. Shirley attempts to address this by running events which she sees will attract parents: *I'm trying to do coffee mornings and just get them in generally as parent helpers, set up the PTA and just trying to get them in as volunteers as well.. then also I've arranged adult education classes and they'll come in and do a few classes and so that involves their own education as well. Of course, having the children's centre helps... you can get them involved there as well.* Shirley can also articulate how she would demonstrate a lack of involvement when the introduction of CPH projects into the school arose: *because I'm not creative, I used to think, you know, I aren't getting involved in that line you know.* Margo, on the other hand, offers to become aligned, or involved in children's activities at particular times of the school year: *when we get to the end of term things, I try to involve myself* and also points out the significance of aligning parents through their involvement: anticipated positive responses to their children's education: *to have open days for the parents, where the parents can see what the children are doing and what the Creative Partnerships involves....I just think if you involve parents with it, then they, you know, respond.*

Another human being in our presence forces our attention, requests our interest and involvement in them. It is not easy to remain unaligned for long. Involvement with the new entrant to the classroom shakes us out our self interest and self-focus. Their presence brings us to life and vica versa. Whilst we might not like the quality of that life or what we see when look at ourselves, without the presence of the other in the room, I can not see myself. Your presence causes our mutual recognition and mutual alignment.

Phase 3   Curiosity

The data suggests that if the first person's interest in the second person is aroused then this will engender feelings of greater worth in the second person, which in turn may arouse interest in the first person, meaning that the two protagonists are part of a amplifying feedback loop of mutual interest in each other. Nigel of SFTC acknowledges the importance of curiosity in the creative process and particularly a tension that arises when a curious attitude encounters a structured environment: *a very important (part) within the creative process which is fostering curiosity... but at the same time there's this feeling.... about templates.. there needs to be some structure in which this is come about and sometimes there was this sense that those, those two are in conflict.*

Another artist, Peter identifies the need to have *interesting ideas which will stimulate their curiosity:* a case of where something of interest pulls the protagonist into a creative relationship by engaging their curiosity: *I came up with some interesting ideas and I think that... has quite a bit of value actually because the children came interested out of pure curiosity.* Peter elaborates upon the importance of curiosity: *It seems to me that the only way people generally learn anything is, is by being curious and wanting.* For him, learning comes by curiosity, interest and motivation, signified by the use of many of the senses in the relationship with the sculptor: *I'm working there they come up and ask questions, and they come and look and they start to touch and then you talk to them then... I think it's a better way from my point of view.*

Jenny also suggests that the development of curiosity into friendship is a consequence of joint planning: planning processes allow protagonists to look at each other *in the eye* and assess what they are being aligned by, whether they are mutually curious and whether that curiosity is likely to intensify: *(Planning) gives you a head start... pre-planning is essential, you've got to build up some sort of a relationship before you start which is why (it) is such a good way into it because if you meet all the staff first.* The act of planning in this context is as much about assessing opportunities for intimacy (Dissanayake, 2000) as it is for hypothecating product outcomes and results.

Phase 4   Interest

Initiation of interest does not automatically lead to mutual reciprocated interest: but being interested and interesting can pull a relationship forward from the phase of curiosity. This next section examines that process.

Following the children's interest has been one of the main conceptual frameworks which underpinned the EWO project at FNS, which in the context of the developing a creative relationship has both benefits and its disadvantages, which have already been referred to in the experiences of Maria at Bristol Nursery School and the SFTC Theatre Company experience in Birmingham. Susie also experienced the difficulties that this concept can generate: *(it) can be really hard sometimes, when you think 'Oh, I've got to do this and I've got to do that, and I've got these intentions and these goals and I've got to cover them all and I'm...' you know, you panic a little bit, thinking you're not covering as you should be. At the same time you're trying to follow the children and their interests and not sort of stamp your views of 'let's do this and let's do that'. That is hard.*

Eddie suggests that a state of interest needs a click, or spur before it can be observed: *I'm one of these people who think it's harder to teach nursery children... When the professor stands there in the lecture hall he's got a captive audience, because they're all interested in what he's going to tell them about. But here, 'so what?' you know.... they haven't clicked on yet, so you've got to, first of all before anything, you've got to*

click them on so... you've got to motivate them. Whilst Eddie's suggestion that *students will be interested in the professor* might be overly optimistic, the underlying point is that that learners may need a spur, *a click* to become interested and start a reinforcing loop of mutual interest developing. Ros, in her experience with the children with special needs in FNS has found that the click has to come from sources other than verbal language: *things like the story telling sessions.. children found it very difficult because they haven't got language, so they process things in a different way, so she (Maria) might bring in an object, or might start with something on the paper.* She also cites the need to employ a range of different learning styles with children if the click or motivation to a state of interest is to maintained: *sometimes you need a mixture of different learning styles as well with a lot of children to actually keep them motivated and keep them interested.*

Paul sees his role in the school as placing himself as a source of interest: *I'm in an interesting position right, because Steph is basically very focused on the children's development and because I've moved into this kind of position where I'm not responsible for a class, and I'm in between Steph and the classroom teachers and also because a lot of my responsibilities, my curriculum responsibilities ... the project is affecting all those areas, really directly, so I'm really, really aware of that..* Paul also uses the terms interested and interesting in a manner which suggests interest becomes a further magnetic pull in developing the relationship: *Because I was quite interested in the idea of the research community... I think in a way the development of the sort of the learning journeys documentation which has sort of started happening last term was a really interesting example of that.*

Eddie's employment at FNS was brought about because of his interest in the type of role the school offered him. According to Eddie, his wife alluded to this interest when she encouraged him to apply for the job: *she said 'You've always been interested in portering or caretaking' (then) I went for an interview and got the job and I've really never looked back since.* He now refers to the job as being a *very hard job, but very interesting, very rewarding* and in doing so indicates that *interest* in the job that provides him with a relationship with the wider school community is also *rewarding* - that there is

some pay off to be had from his *interest*: another resonance with Campbell's Heroic Adventure in which the subject of that journey eventually receives a reward for having completed their quest, which in this context may be the establishment of a creative relationship in general and a team in particular, a further aspect of the interest phase of the creative relationship process.

According to Eddie, it was the nature of the response by other staff members to his presence which told him that he had become part of the team at FNS: *I do get the feeling here at FNS that it's a team, whether you are a teacher leading teachers, or whether you are a person sweeping the floor. We all have our part to play.* That team may then be concerned with protecting their interests, that is, keeping the resources or attributes which stimulated its members mutual curiosity so that members are able to are maintain the phenomenon of being interesting.

His observations of the jigsaw wall indicate a heightened level of interest: fascination. *The next morning at twenty past six, found me with a mug of tea, touching all this lovely jigsaw wall. It was fascinating. So I thought, well if a 60 year old can be fascinated by it, surely the children are....and then, at the other end of the day, when the older children come, they're feeling and touching and looking as well, so that jigsaw wall has created a lot of interest.*

Kirstie illuminates how interest may turn into a amplifying feedback loop in which if A's interest in B is stimulated then B will feel more valued. This may in turn arouse B's curiosity in A and further interest in B by A: perhaps the prerequisite for another phase of the creative relationship which might be described as either love of intimacy: *I think they feel more valued... Alex, she listens to the children. Once in nursery 1 she was talking about Power Rangers, next minute Alex produced these fantastic masks... Well it went on for weeks, they absolutely loved it. So I think they feel more valued; 'Oh so they are taking notice of me' 'Oh they are interested in what I want'... So I think the children feel more valued.* Maria also hints at the importance of maintaining interest levels - *they're still interested so I continue to be interested* - through which participants are helping maintain the flow, driving the relationship towards its next phase.

Likewise, both Ros's and Alicia's previous vocational interest in childcare led to them being attracted to study at college and eventually settings which allowed them to follow that vocation and, in Alicia's case, *love* for her work: *I did a childcare course at me school, which interested me and then I went to college to do the nursery nursing course …. And then I did a placement in a nursery school at Beverley Road and I loved it and realised it was my vocation you know, and followed this path, and this is where I am.*

The consequences of interest being stoked in the children at FNS is noted by Susie: *I think it's fired their imaginations a bit more. It's a slow process, but (we've) definitely seen twinkles of real imagination… Um, it's been really good for those children who wouldn't normally pick up a pen or pencil, or you know, they're just interested in construction or they're not interested in coming and doing any writing or drawing. So that's given them an opportunity to, you know, access something new.* Similar to the *reward* that Eddie alluded to, children's interest in a process, such as story telling in this instance, provides them with a reward of *access to something new.*

Simone suggests that *something new* may be a combination of confidence, knowledge, skills and enthusiasm: *I think they're certainly more confident. And they're more confident to have a go at things… they're acquiring different skills…. the Christmas tree that they made, the wooden one with the leaves, and they actually had to bend wires and Alex and Pete brought little tools and things, and the children were really, really quick to pick that up. You know, it was quite a different, a sort of twisting motion and… I mean they picked that up… I'm really surprised they could… But that was something that when they came back to class and they were transferring that knowledge and using it in the classroom, so… they're very enthusiastic to carry that on.* Simone's acknowledgement that this level of interest *surprised* her is another facet of the creative relationship and will be examined in the next chapter. She also describes a process by which parents' interest in children's achievement is developed and in doing so, alludes to each phase of the creative relationship described to date. In the transcript of her interview below, these phases are referred to in parentheses:

*One of the hardest parts of the Creative Partnership is getting the parents involved.
(non-alignment) And, you know, as much as you can publicise the fact of what
we're doing, it's very difficult. You can draw their attention to things, but I don't
think it's obviously appreciated, you know, what's going on.* (attempt to align) *I
mean, we do, we started the story stories that we've been making. We've been
making them actually into books. As soon as they've done them, we get them
hot off the press and we bind them into books. We've started leaving them
outside in the corridor and we actually put the children's first name next to
comments they've made or ideas* (alignment leading to curiosity) *so the parents
have been quite interested then, because their child's name's in this book and
so I think it is sort of beginning to develop. And the other thing we did which
was nice, when Sheila came back from the Reggio visit, we put the overhead
projector out and we displayed some of the pictures, and the children and the
parents were really, really fascinated.* (interest and fascination) *And we've used
that, you know, in instances of creativity, we've used pictures of that, you know,
and the parents have been able to see their own children, which, you know, they
do enjoy seeing things like that and they were really keen to be part of it then.*

Phase 5   Intimacy

Intimacy becomes apparent in the Creative Relationship when the development and
growth of ideas has taken place and has become manifest to the members of the
community in which the earlier stages of the relationship has taken place. Many
interviewees used the language of love in their description of the actions of children
they worked with. The language of love in FNS was linked to concepts of enjoyment
and the use of terms such as *fantastic, pleasurable, loved it, loveable, significant, a big
thing* indicated when the phase of love or intimacy had been attained. It is referred to by
Laevers as being *totally implicated,* (Laevers, 1993b) a state in which a person is
operating at their limits.

Polly for example: *I get up every morning and want to come to work... because I love it*
and the story telling work that Maria has carried out is : *the best I think. There's a little*

boy in there now, he's got the white board out and he's doing the Three Little Pigs, that's his favourite story. And he's telling the story through the pictures, because it's like emerging through the pictures, telling a story and doing all the actions. And it's just lovely a sentiment echoed by Georgie in her assessment of the other staff of FNS: *the staff are lovely... and that's what makes it; the other staff really* and by Karen in her memories of her previous work places: *because there were lots of new nursery units opened in Hull around that time and I got the job there to be in charge of that unit with just one teacher, one nursery nurse. It was just a small unit, but it was lovely because it was brand new and we could choose all the equipment and start it off right at the beginning.* Jackie has had a similar perception of FNS, also before she had started working there: *So even as a student, I thought it was a really lovely place.* Macey, the NQT has also been enamoured with working at FNS, and, like Georgie, identifies the reason for her 'love' as possibly stemming from other staff and children: *I'm loving it. I love it. Um... I usually, my sayings usually is If I don't like it where I'm working, I get out and find somewhere else... But I love it.... it could be the children and the relationship with the staff.*

Meera, describes the affective power of creative work both for children: *It's opportunities, creative opportunities for children that they wouldn't otherwise get that they thrive, they thrive, they love it you know we don't have difficult children when we do workshops they just don't exist;* for herself: *Yeah, yeah so that would be leaping, leaping on it with their bodies, throwing themselves at it, it was great, we all do it.... That was very physical... I loved doing that* and for teachers, albeit in a potential, rather than actual manner: *(teachers are) always quite excited, they're always quite happy and I think they realise that that is what they would love to do if they had more time, if they had less admin, if they had less paperwork....*

Jackie detects a similar response by children to creative work, in particular with Maria's story telling work: *I'd never have had the confidence to go, full class 30 odd children, and know that I can maintain their attention without a book, just going along with what they're saying, and their ideas and their pictures. And the children just really totally love that, because you're using their ideas.* Jackie also notes this expression of love in the

processes involved in children's creative processes; particularly those ones which involve the production of mess: *I do sometimes think, oh if we do this, then maybe we'll have paste on the table and the children have their own powder paint if they're leaning over it all goes up their arms and their aprons rise and it all goes up their legs... Makes you think sometimes I won't do that because they'll be absolutely covered, but the children really love that experience and I just think that should be why we come in, the experiences the children have, however much mess it's going to create.* Alexei too, perceives creative work as invoking feelings of love: *I love doing displays and... just with the children, I love like, sort of like getting things that they can explore* as does Nellie, as a result of her working with Maria on the storytelling projects: *the story telling's brilliant and that's worked great. And I've loved it, loved doing it with the children... just to give us fresh ideas and the approach, the way we do things with the children has been really good.*

Eddie, in his description of the jigsaw wall also interprets love as an aspect of its presence and aligns that quality to the state of heightened interest it has caused, that of fascination. He finds the same qualities in another installation that Maria and Liam made, the Tree of Life, and in doing so also refers to one of the techniques previously described used by artists to rupture the membranes between inside and outside cultures, that of engaging all participants' senses with appropriate, accessible languages: *You know, I have to touch. The amazing amount of textures there is on there, you know, it's... bumpy, it's prickly, it's smooth. It, it really is, personally, I think it really is fantastic. And the way in which it was done and mounted, without any fuss from Peter or Alex. Can I just say, the children made the panels, that was lovely.*

For Maria, one of the artists in residence at FNS, collaboration in the creative relationship involves both people giving details with no one person more involved than the other. She hints at a need to construct a working climate where time and privacy are protected. The need for privacy would suggest a space in which intimacy is maintained, where distractions are low and where focus is at its most heightened level. Jackie interprets the heart of the creative relationship in the concept of mutual and parallel belief by both partners in each other and thus in the relationship: *believing that*

it can be achieved, believing that the child can do it, believing that we can work to produce the best possible process and outcomes.

5.4. The heterogenetic outcomes of creative relationships

Interviewees reported many different types of results of the creative projects which had been developed in FNS during the artist in residence projects. They demonstrate a stellar-burst of outcomes covering a multitude of skills, attitudes, behaviours and their diversity suggests that attempting to assess the impact of the work through narrow, target based outcomes is likely to provide an incomplete picture of what has been achieved. The scale of the outcomes ranges from the small and intimate - expressed in language such as *a flicker in the eyes* (Gwyn)*.. he was smiling, and it's just little things like that really* (Sandra) *and having to think a little bit more* (Janet) - to the more social and organisational: *planning is totally different... all staff are a bit more laid back now* (Georgie) to expressions of challenge and attitudinal change: *We've all said, ooh we wouldn't have let them do that six months ago, a year ago. We're all moving forward.* (Jackie). Nellie points out, paradoxically perhaps, that *a result is the acknowledgement that its not useful just to focus on the end product or result.* A selection of other flares in the stellar-burst of outcomes are presented in Table 11.

Table 11: Outcomes of Creative Partnerships Projects	
Type of Outcome	**Examples**
Cognitive development:	inspiration and ideas which impact on our PE work (Ros); more confidence... new skills... transferring knowledge to the classroom, (Nellie); thinking a little bit first... (Polly); extended, elaborated view of creativity (Kirstie)
Motivational development	Being more inspired (Alexei)
Social development	Becoming part of the team (Shirley) development of group focus and identity (Patrick); sense of importance (Julie)
Personal Development	its a whole persona thing. (Sandra); change in confidence (Jackie); increased levels of focus and commitment in sessions (Patrick)
Skills Development	all your skills are marshalled for the bringing about of creativity - plus your imagination.. plus your other communication methods (Shirley); Writing skills plus investigation skills (Nellie); cutting skills (Simone); language skills (Karen); artist skills (Meera); threading, manipulative skills; (Julie) / computer ICT skills (Polly)

This section now concludes the data which arose from the interviews and observations with educators and artists. I shall now continue by presenting an analysis of the data which arose my own work as an artist working with an educator from within FNS, particularly in the terms of the phases required for the development of a creative relationship described in sections above.

5.5.1 A personal artist educator relationship: establishing a foothold

In parallel to interviewing school staff about the CPH work that been taking place in the school, I also aimed to establish parent's and the wider community's views through a similar approach which invited parents to discuss their experiences of their children's work. I collaborated with Shirley, the Home School Link worker, with a view to identifying a group of parents with whom it would be possible to establish some interviews. A leaflet was sent out to parents inviting them to talk about *the work children have done at the school, what effect this had on their creativity and learning and how this compares with your own experiences of school and creativity. By taking part in the interview staff, parents, carers and families will all be helping to improve the creativity and learning for children in the Nursery and other schools in Hull.* An interview schedule was established with Shirley but it became clear from correspondence from her that this schedule could not be met and the proposal to interview parents was going to be problematic:

> *hi Nick,*
>
> *.... I just remember I was suppose (sic) to email you earlier this week! I reminded the parents about these interviews and all but one came up with excuses why they couldn't attend, the usually ones such as doctors appointments, council coming round etc. And I have to be honest and say I forget to ask the NTA's. So if you was coming in only to carry out the interviews I'm afraid you will be wasting your time. We can arrange another time, a Thursday morning is when these parents meet and I could ask the NTA's to come in a little earlier if this is convenient with you. The only trouble is the next available time I'm actually around to support you on a Thursday is the 21st July!!! This is the worst time of the year to get parents involved as there is so much more going on If you leave it until September will this be too late?....*
>
> *Shirley - FNS*

There are a number of pointers in this email which would suggest a member of staff who, in acting as a gate keeper had not particularly been convinced about the need to interview parents in the first place and who had a much higher number of other things on her agenda which were more important to her than just collaborating with me to develop a particular research process: her forgetfulness with the NTAs; the question that *if you was only coming in only to carry out the interviews I'm afraid you'll be wasting your time*; the pointer that she was only available to support me three weeks hence, after the end of term. Establishing a foothold was proving a difficult act to undertake.

5.5.2. Breaching the Boundaries

Whilst the intended meeting with parents did not happen on this occasion, a second opportunity arose early the next term when a focus of Shirley's interest, a local history project, became apparent. She had made it clear to Andrew that this was an area of significant interest to her and during one visit, we spent some time poring over old photos of the school, old school log books and records and this galvanised her interest in a way that she had not shown earlier that year. *Inviting parents to talk* therefore proved an ineffective way to gather parental opinions about the work that was being carried out in FNS and consequently we developed another strategy which would have the intended benefit of satisfying a number of other objectives which were of interest to both myself and Shirley.

5.5.3. Outsiders winning over the insiders

As a way of working directly as artist with an educator in the school I offered to establish a writing project with interested parents together with Shirley. My desire to establish this project was aligned to Shirley's desire to develop a local history project and writing project which we envisaged would result in an anthology which could become a possible gift to the Head teacher to mark the occasion of her leaving the school at the end of the academic year. I responded to this desire by proposing a model of how a project might be developed, a model entitled 'Tell Your Stories' (TYS).

The project was subsequently communicated to parents via a leaflet (in Appendix 8), coupled with Shirley's personal attempts to urge parents to attend, and the presentation of a display in one of the school's central corridors which involved placing a few photos in the main corridor of the school with various prompts asking parents if they recognised anyone in the pictures, or if they could shed on any light on the incidents that had led up to that particular photo.

5.5.4. Rules of engagement between outsider and insider

One feature of the second leaflet that was distributed is that the activity proposed is a course, with its implications of formal studying (I noted later, to my surprise, that the group that eventually formed referred to the project as 'a course' and regarded me as a teacher.) In this case, the leaflet suggests that specific skills will be learnt, and that as a result, those stories would be able to be told. The third paragraph makes the school's intentions more apparent: *we* (as opposed to *you*, the parents) are *particularly keen to find out the local stories and histories of FNS*, suggesting that whilst we were professing interest in parents telling their stories, in fact there were only certain types of narrative we were interested in hearing about. The process we were offering was a *chance to work with professional artists and teachers* in a non-specific kind of way, but with a suggestion that by working with these types of professionals, that parents would be able to *unlock the big stories which make your community what it is*: the presumption being that our role was like a kind of cultural plumbing which will be able to unblock *your* narrative drains.

This kind of presumption was problematic in a number of respects. Firstly, it ignored the possibility that potential project participants may be *telling stories* to each other all the time, in and out of school and may not have needed a pair of artists and teachers to facilitate that process. It also assumes that the story telling process was not enough it its own right as the project would enable participants *to produce perhaps a book or audience tape which highlights your experience and stories which will be distributed across Hull*. Later, we refer to the presence of *like minded individuals* as well as an *experienced mentor and tutor who'll provide you with advice and guidance on how to*

get the best stories from your community. The leaflet finishes with another rhetorical flourish: a repeat of the assumption that there has never been any moment before for you to tell 'the world' about the *big stories of your community* which also assumes that potential participants identify themselves as part of a community in the first place.

Whilst with hindsight, the document could be interpreted as promising much and specifying little, the deputy head had signed the document off and approved its content and the approach. Whilst it was distributed to parents as one of many school leaflets, it was Shirley who took on the task of informing prospective participants about the course and generating interest.

This process took some time, not least because of the relative possibly inappropriate nature of the advertising leaflet. The project was initially proposed in May 2005 but it was not until the next academic year that a group formed. The lead in time for this project suggests that however user-friendly the advertising might have been, it would have been unwise to assume that the intended audience for that activity would readily respond to it. It will be one more piece of information in the market place of data that parents are exposed to, and thus may fall on receptive or barren ground. This led to a re-write of the original TYS leaflet which involved the replacement of the word *course* for the word *project*, changed due to the allusions of coursework and assessment; the omission of the words *teachers and artists* due to them being deemed to be too threatening; the removal of a suggestion that skills would be learnt and instead, the suggestion that the process as a whole was merely one of sharing stories; the suggestion that instead of *you* being able to do produce something, *we* will produce something together, the removal of potentially threatening performance opportunities; and the removal of a specification of the time demands the project would make. This process had the effect of increasing interest by parents and was noted by Paul:

> ... *Shirley and I have sent out leaflets to all parents about tomorrow... I keep meeting people from all backgrounds (Council workers, cleaners, caretakers etc, including some of our staff) who are interested and tell me they worked here or trained here or came here as a child, have old photos etc. I think we need to*

think about electronic or other ways of offering them opportunities to take part, since

none of them will be able to come to your sessions during the working day...!?

So, whilst starting from an original document which was relatively inaccessible and potentially threatening, our evaluation of the process led to it becoming more effective in that a group of four parents and two staff arrived at the first session.

5.5.5.   Arts techniques as means to rupture the outside / inside membrane

The group that gathered for the first session of the TYS project consisted of seven people; myself, two members of staff and four parents. It subsequently became referred to as the Fichte Parents Writers Group (FPWG). The methodology I used throughout this process, a *Personal Devising methodology*, has been previously described in Chapter 3.4.5. I shall now assess how the techniques used to rupture the outside / inside membrane, described in Chapter 5.3.5.6., were applied in the sessions I taught in the TYS project and what effect this had on the adults present.

5.5.5.1.   The transformative power of scrap materials

'Scrap materials' in this context were generated through the automatic writing exercises used in the early sessions of the project. In these exercises, participants were shown how to 'write rubbish' which withstood authorial control and inappropriate analysis. The low status of this material was demonstrated by its rapid disposal and alteration once it had been created in the session. Participants were discouraged from being over-protective towards their work and encouraged to pass their work around the group for subsequent alteration and elaboration.

5.5.5.2.   Pedagogical values of respect and access

Values of equity were established by ensuring all participants were on first name terms; seating arrangements in the session were informal; I would adopt the role of tea maker as frequently as I would of tutor and critique of the work generated lay in the hands of

all group members, not solely myself. Access was eased by Shirley encouraging people to join on an ongoing basis and prospective participants were encouraged to bring their children if they so wished. The re-writing of the initial publicity leaflet also reflected a need to appear more accessible to parents.

5.5.5.3.   A place for multisensory engagement

The writing process I encouraged began with participants finding physical spaces in the school which they were comfortable within. They were encouraged to use all their senses to explore that space, within the restraints of exploring within a working nursery school. As drafts of the play were developed, work in progress would be enacted to the group by volunteer readers, ensuring that the play was not considered as literature to be read, but as a play to be enacted, produced and transformed into a live theatrical event complete with stage and lighting design, music and dance.

5.5.5.4.   A balance between uniqueness and replicatability

The use of digital technology in this context was brought about by use of a word processor which enabled me to collate participant contributions, save them and distribute them regularly and rapidly. Whilst individual contributions were often laboriously hand written in the session, or at home in some people's cases, the ability to digitise that material meant that the processing of that material was rapid and the results of participant's work could be assessed almost immediately. Digitised product also allowed for multiple versions of material to be written, re-written and saved on computer and printed off whenever required.

5.5.5.5.   Traversing the membrane: the educator's response to the artist

However, it became apparent in week three of this process that Shirley was finding the automatic writing process difficult whilst the rest of the group were generating and editing with enthusiasm. She went so far as to make an en passent comment to one of the parents, Kaye, about being teacher's pet when her apparent ease with the

generative process of writing was identified. Soon after these first few sessions Shirley withdrew from the process completely, leaving me to continue to develop the group and its work. Despite various attempts to gather feedback from her about her withdrawal and her response to the process, she has not responded with any feedback at all. Paul eventually informed me that their intention all along had been for Shirley to set the group up and then withdraw from participating with it once I had established a relationship with the other group members.

Not only are artists adept at manipulating the development of the outsider-insider relationship for their own ulterior purposes, insiders too can manipulate the relationship to their own ends as well. Whilst Shirley's withdrawal was disappointing, I continued to work with the group and was able to introduce other artists to work with them and this culminated in the group mounting their own production of their nativity, *Our Fab Play!* at Hull College in July 2006.

This completes an analysis of the field work. I shall now discuss those findings and in light of that discussion, propose the components for what constitutes the architextures, or pedagogies of artists and educators working together.

Chapter 6

Discussion

6.1. Introduction

This Chapter will now discuss a number of features which constitute the architextures, or pedagogies of artists and educators working together which have been derived from the empirical work discussed in the previous chapter. These features are described zonally: as Zones for Scrap, Disguise, Infectivity, Intimacy, Surprise and Grace. This section will follow with a discussion of one of the artefacts produced by the FPWG, the playscript, 'Our Fab Play!' which arose from my work with the parents as previously discussed. The chapter will conclude with a discussion of one of the significant features of the EWO project at FNS, the emergence of the concept of the Learning Journey.

6.2. The architextural features of artists and educators relationships

The metaphor of the Zone is a recurring element of educational discourses in which space and time is boundaried in such a way as to generate a learning space whose properties are thought to magnify, extend, or transform a particular aspect of learning activities. Architectural forms being discussed in zonal terms for example is demonstrated by Albuquerque and DeJarnett (2004) in their design of the Golden State in Sacramento in which the site is composed of 3 zones: a Zone of Public Gathering, a Zone of Discovery and a Zone of Transformation (Fernie, 2006: p37). The city of Hull has had its own encounters with zones which are intended to highlight its building heritage and educational aspirations: Winifred Holtby and East Hull Learner Zone, and the KC Stadium Learning Zone are just two of many zoned educational areas in the City.

Vygotsky's Zone of Proximal Development (Vygotsky, 1978: 86) is acknowledged by many as being a means of understanding the process by which children learn with the

support of significant others. Siraj-Blatchford et al (2003) suggest that this kind of Zone has a transformational effect on children's skills by the practitioner:

> drawing the child from their position of present understanding into the area or zone just beyond what the child could achieve alone. This zone is called the 'zone of proximal development' and is where the child, when supported by others, can make the most rapid progress.
>
> (Siraj-Blatchford et al, 2003: 2)

The transformational capacities of Zones in contexts of teachers and pupils learning together are elaborated by McGregor:

> The sense of exploration and co-construction, rather than learning pre-existing and pre-given knowledge, was very strong. Teacher and pupils were then operating at the 'edge of their comfort zone', where learning is arguably most likely to take place.
>
> (McGregor, 2004: 17)

The notion that zones generate additional, magnifying effects and produce outputs which are more than the sum of their individual parts correlates with predictions of complexity theory (discussed in section 2.4.3.). Protevi uses zonal terminology when describing system instability:

> The patterns found in the phase space of self-organizing systems have various features, such as "attractor," "bifurcator," and "zone of sensitivity," which are the respective names for: 1) a region of phase space toward which systems tend once their states approach a certain condition or "basin of attraction" (attractors thus represent patterns of behavior of the system); 2) points at which systems flip between one region of phase space and another (bifurcators thus represent trigger points when a system changes patterns); 3) a region where bifurcators cluster and amplify each other's effects, so that small differences in the system's

parameters can provoke drastic changes in behavior (zones of sensitivity thus represent crises in the "life span" of a system).

(Protevi: 2001: 4)

The notion that the crisis of the life span of a system is represented by a zone of sensitivity dovetails with Pratt's work on the Arts of the Contact Zone in which the instability which arises from *social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power* (Pratt, 1991: 33) leads to the creation of arts practice which focuses and magnifies the ideas, interests, histories and attitudes of others, practices of transculturation and collaboration; the generation of critique, parody, and unseeming comparisons; the privileging of the oral over the textual; the removal of suppressive aspects of student's own life histories; refocusing on rhetorics of authenticity and creating new ground rules of communication across lines of difference and hierarchy. In this context, Pratt's Contact Zone is not only evidence of the instability in complex system, it also points to how the adoption of zonal discourses provides the means to develop discourses of creativity which are an alternative to the performatively infused discourses referred to earlier.

However, zonal discourses which are evident of performative desires to regulate and control are never far away: the concept of global time zones perhaps being a particularly striking example:

the late nineteenth and early twentieth centuries appeared to mark the moment when time itself, traditionally grounded in the natural rhythms of the sun and seasons, was radically uprooted. Its source of authority transplanted from the natural to the mechanical, time henceforth consisted of standardized and abstract units that could be synchronized, measured, allocated, and exchanged. With the introduction of "railroad zones" in 1883, this emergent notion of time could theoretically be imposed across the continent, and with the completion of the Pacific telegraph in 1903, it could be imposed across the globe.

(Yablon, 2004: 331)

Education Action Zones (referred to in section 3.4.3 earlier) whilst in once sense were constructed to magnify the attainment and attendance of pupils in schools who were constituent members of those Zones, were more fundamentally about controlling and regulating school's attainment and attendance performances in line with centrally determined national targets

So the concept of the zone can be used in both complex and performative contexts. In introducing zones here, I suggest that in the desire to develop alternative discourses of creativity, that the concept of the zone is used in its transformational, complex context rather than a performative, magnifying context. The zones below are intended as means to discuss emergent properties of a setting or a relationship, not as a means of generating a methodological instrument of scrutiny and evaluation which could be reduced to a performative tick box crib sheet. I will now elaborate the qualities of the Zones proposed and discuss how these arise from the field work previously described.

6.3.1.   A scrap zone: the pre-requisites for a creative relationship

Polly's experience of her son's creative process, corroborated by many creative practitioners, highlights the dependency of creative processes on scrap, junk or the detritus of everyday life for its efficacy: *He faffs with everything, everything has to be something. He has to make something. He's now eight and he's got a chest of drawers with all sorts of junk in it. But he has to make... bits of papers, bits of this, bits of that... and its all come from the nursery.*

In discussing mess-theory in Western fiction and painting, Wright relates the significance of mess to both:

> *Baudelaire, who described the metamorphosis of raw reality into crafted artefact, as the transformation of mud into gold....(and) Samuel Beckett's use of the term, in his 1961 interview with Tom Driver, when he spoke of seeking in art "a form that accommodates the mess."*
>
> Wright (2001 - 2002: 179)

Similarly, in Sternberg's Propulsion Model of Creative Leadership (Sternberg, 2004) scrap materials are like initiatives, powerless and yet powerful in their potential for catalysing change in a system. Scrap's lack of determinedness and specificity provides the agents who work with it protagonists the conceptual space to make decisions about it, to determine its character and identity, rather than being confronted with a predetermined identity. This is corroborated by the Arts Councils policy document on early years, Reflect and Review which proposes a number of specific recommendations about the aesthetic values which should be applied to building a *creative curriculum*. These are presented in the form of a check list, which are summarised thus:

* Arts skills and knowledge encourage an understanding of cultural diversity

* The use of all four arts forms offers a 'broad and balanced' range of experiences

* *Materials and artefacts should stimulate open ended play and offer opportunities to develop children's imaginations as opposed to limiting them;*

* *Materials and artefacts can be recycled and don't necessarily need to be bought.*

Woolf and Belloli (2005: pp16 -18)

Meera, manager of the Re-Mark Arts Company which bases its practice upon recycling scrap materials suggests that scrap tends to *force* participants to be creative: an interesting concept in that other associations of being creative suggest a benign process which, if given the right conditions will easily present itself and not require any enforcement to encourage it to be expressed. This view of how creativity is expressed is presented by Woolf and Belloli (2005: 3) when they refer to *the importance of nurturing creativity* and the role the arts has in *offering opportunities for young children to be creative.* They suggest *creativity brings into existence new ideas, original ways of doing things and new creations of all kinds* and in doing so underline the heterogenetic nature of the creative process. They aim to persuade the reader that creativity is *available to everyone,* that it does not require any special talent or innate ability but that it can be *taught and encouraged.* In this context, creativity is associated with *nurturing,* comes about by being offered *opportunities; brings into existence new ideas,* is

available to all, and can be *taught or encouraged.* This benign view of creativity contradicts those which interpret it as being forced out by the use of materials and approaches which rely on scrap resources and approaches.

Another aspect of the work of the artists in residence at FNS was not only the work of the story telling, in which disparate narrative elements are juxtaposed in a story telling process, but the work of the jigsaw wall which involved artists and pupils working together to produce a tree wall made of jigsaw components, described in detail in the previous chapter. Eddie's description of the wall highlights many features of a successful artist educator collaboration; the simultaneous reliance upon (and concern about) *the mess* the process would cause; the encouragement of an audience to experience the work through many senses (*...touching all this lovely jigsaw wall*); the phenomenon by which audiences of all ages are able to engage in an appreciation of the work (*if a 60 year old can be fascinated by it, surely the chidlren are...not only the children.... But their younger brothers and sisters... when the older children come, they're feeling and touching*) and the generation of interest which the wall has caused.

Whilst Eddie expressed surprise at the interest the wall caused, the concept that the work of Artists and Educators requires *A Zone of Scrap* for their efficacy might have predicted that surprise. The parameters of this Zone would suggest that it is not surprising that the wall would generate interest: it is made out of scrap pieces, pieces of jigsaw which whilst they may individually have no sense, when put together make sense and generate meaning. The jig-bits are scrap like, undifferentiated and incomplete and their transformation to a completed puzzle satisfies the desire to make narrative: curiosity is awakened, interest stoked and intimacy is experienced with the piece when the individual pieces of junk are brought together and a whole narrative formed. The Jigsaw wall is an example of the Sternberg's propulsion theory in practice: out of a low buy (junk / jig bits) comes a high sell (narrative, or a piece of sculpture in this case, and subsequently meaning).

A Zone for Scrap is reflected in many aspects of the creativity initiative at FNS. It can be interpreted in how the staff team has been developed: turning its individual,

unconnected staff members who arrive at the Nursery with diverse experiences, expectations and ambitions, into a team which exhibits characteristics of a meaning making whole and who, as a result of that process, construct narratives about themselves and others and are engaged in the construction and communication of meaning of the children who attend the nursery. The Zone is evident in the story telling processes that Maria, an artist in residence at FNS was engaged in. She used a combination of low value textual and visual elements which, however crude or disjointed this process was, was a move towards generating *something from nothing*; or something more visible and present than the original unprepossessing materials offered. Story telling becomes a linguistic equivalent of jig saw puzzle making albeit with words and text written language as opposed to images and visual language.

The process is also exhibited in the use of day to day, apparently low status materials within the school such as paper. Paper is conceived of in various ways: as *paperwork* with the concomitant sense of having to do work which is tedious, boring, un-necessary: the ultimate killjoy of any task with its emphasis on work as opposed to play; as *wallpaper* which when placed on the wall is decorative, suggestive, influencing space, atmosphere, tone, moment and spirit: or as a low status, undemanding material which can be put on the ground, drawn on, walked or scribbled over and treated with disrespect; but then turned into something that can be put on the wall and admired, or put into a book and respected. *Crepe paper* in particular is a source of interest for Meera whose epiphanic, significant memory about the material serves as a reminder of a moment of where a low status artefacts became higher in status. She also suggests that in using scrap materials to generate creative responses (common practice in the pre-schools of Reggio Emilia), that creativity in education agendas could accommodate an ecological purpose as well as economic ones; ecological in the sense of recycling and sustaining materials and conserving natural resources. From a rhetoric of creative education which is derived from agendas and desires of economic development and the relationships of Gesellschaft for its almost canonical definition: *imaginative activity fashioned so as to produce outcomes that are both original and of value.* (Robinson, 1999: 30) the proposition that humble scrap materials such as junk, detritus, the unworthy, the broken and the discarded, can offer a starting point for an alternative

rhetoric of creativity based on preservation, of conservation and of human development and the relationships of Gemeinschaft is an exciting one and is elaborated upon in the final chapter of this thesis.

6.3.2   *A zone of disguise*

The concept of *A Zone of Disguise* has arisen from the phenomena of artists in particular and outsiders in general performing different identities as they begin to develop a relationship with participants who are inside a particular setting. As a consequence both outsiders and insiders adopt different functional and cultural roles within the setting; sometimes to such an extent that it may become difficult to identify the outsider from the insider through simple observational procedures.

Disguise can take a number of forms. Artists may choose to play the identity of the wild one but other choices are available to them; meta-author, sorcerer, chef, commissioner, parent or teacher. Abe, a musician, suggested that the presence of a *persona*, a dramatic reconstruction of a person, assists participants in dealing with collisions by *helping wipe the slate clean* and dismantle any preconceptions that participants have about other participants in the common learning space. The presence of an invented persona as another form of disguise provides a liminal space in the relationship in which expectations can be lifted, assumptions suspended, disbelief switched off and possibilities considered and developed. It may theoretically be possible to consider a variety of liminal spaces which have different characteristics and behaviours depending on whether they are inhabited by participants playing the role of musician, dancer, actor and so on.

Inhabiting a Zone of Disguise also allows protagonists to become 'invisible': a process in which attention to the artist is refocused on the products of the artists' work for example.   The musician, Patrick, asked children participants in his sessions to *just use your ears*, suggesting children listen to the music he is playing, rather than the words he is speaking. This can be extended by asking participants to watch, regard, or listen to other artistic artefacts such as the poem, the music, the painting or other products for

example: anything other than pay attention to the artist who has introduced these artefacts to the group. The artist, in disguising his identity through becoming 'invisible' places the artefacts as significant tools or artefacts which mediate learning: a concept familiar in the work of Vygotsky (Daniels, 2001) and the work of Trevarthen on intersubjectivity (Stern, 1985, Trevarthen, 1993). By becoming invisible and heightening the status of the artefact in the learning space, the protagonist introduces possibilities to modify power relationships in the learning space as participants are presented with possibilities of relating to each other in relationships which can confound the everyday manifestation of the common power relationship in a school classroom.

The act of disguise is not without its difficulties however, especially in settings which experience a wide variety of identities trying to enter the school for a multiplicity of purposes. A school such as FNS, if conceived of as a complex, heterogenetic Deleuzian city, suggests a complex market place in terms of buying, selling and acting upon information and data: a contemporary *agora* about which school staff bear testimony to the regular stream of initiatives that enter that market place on almost daily basis. With the increase of political interest in what goes on in schools, that stream provides a pressure on schools which they have to respond to. CPH has been one significant source of this pressure in FNS along with other external initiatives which target specific cohorts of children, teachers, parents or have other specific niche markets in mind. The *agora* of the school hosts both purchases and sales, offers promotional and PR opportunities, provides databases of customers and provides traders with audiences with significant needs and desires with which those marketers are able to converse with. Much more than buildings dedicated to the education of the children who attend them, spending power in the *agora* of the school attracts buyers and sellers who are interested in the trading and exchange of information, story, competing desire and enactment of will (Bridges and Husbands, 1996).

One of the principles of effective marketing is that of responding to market place needs as opposed to simply selling goods: this has translated into market research practices which Maria exemplified in an FNS school staff meeting whilst discussing how children might be involved in the design of the Children's Centre: *Kids could tell us*

what they don't like about the school... Give them a camera and let them go and take a photo of what they would like.... we don't know what's important to them – what times would you like to do things? Need a list of questions and pick some of them out and work them through. Explore whole school – what would you like in school playground?[24]

This example was a case of where the educational process of the storytelling exercise which Maria had been developing within the classroom was being redirected for the purposes of gathering children's views about how the school should be developed in its new reincarnation as the Children's Centre: a case where the skills developed by children were being applied directly to the future organisational development of the school and where the skills they had learnt to develop meaning and understanding were now being recast for a specific instrumental purpose of the school. The artist's ability to disguise herself as trader can corrupt the artist's initial intention to become storyteller and story maker with children. The *agora* of FNS can enforce its own disguise upon the traveller, risking corruption of the message that the traveller wishes to communicate.

6.3.3. A zone of infectivity

Infectivity is proposed as a concept which describes how efficacious an outsider is in affecting the values, techniques, ideas and knowledge of the insider. Infectivity is brought about by the outsider's capability to rupture cultural membranes thus leading to the flow across the membrane in both directions of knowledge, information, culture and skills. Rupturing the cultural membrane stems from the application of arts techniques

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[24] This proposal of asking the children their opinions is mirrored elsewhere in initiatives concerned with 'pupil voice' as a voice of the market place including the personalised learning agenda which is being developed within Keystages 2 -4 in schools across England. The Pupil Attitudes to Self & School (P.A.S.S.) scheme aims to elucidate pupils attitudes to school and self with the view of improving the 'services' those 'customers' are provided with. PASS *'provides a profile of the student's self-regard, perceived capabilities, perseverance, motivation, general work ethic, attitudes to teachers, their school & attendance, preparedness for learning, and response to the curriculum. Each individual student's scores can be compared against rigorous national benchmarks.*
(http://www.pass-survey.com/PASS%20INFORMATION%20PACK%20KS2-4.pdf, accessed June 2007)

by the outsider upon the host culture. The manner in which specific art forms operate to rupture those membranes is a field which could be open to further research; as could the manner in which different art forms combine to bring about more significant ruptures in the cultural membrane. It may subsequently possible to envisage a map of relationships between separate art forms, which demonstrates the constellation of art forms and which identifies their links, correspondences, differences and similarities; from which, theoretically at least it may be conceivable to identify an *ursprung* of arts practice, a common stock from which all arts practice is derived: an *ur-kunst.*

In this model, demonstrated in Table 12, the relationship between outsiders and insiders is conceived of as follows:

Table 12: A Model of Infectivity		
Characteristic	Outsider	Insider
Distance from Host Culture	Far	Near
Specialism Potency	High	Low
Trust by Host culture	Low	High

Thus, outsiders are able to provide highly potent experiences as a consequence of their specialist skills but are subject to low levels of trust from the inside culture. However, the more an outsider is absorbed by the host culture, the less potent becomes the specialism which facilitated that absorption in the first place: it as if the cultural membrane of the host culture which was ruptured by an outsider's practice heals itself and thus prevents further influx of influence by outsiders. Infectivity, in this context, is not a permanent condition but is subject to rebalancing and repair factors which the host culture produces in response to that breach of the membrane.

6.3.4.   A Zone for Intimacy

This Zone is proposed to host the development of a pedagogical relationship, termed here as *The Creative Relationship,* between two protagonists A and B. Whilst the case is intended to describe a relationship between two people, it is not inconceivable that

one of the protagonists might be something more abstract, whether this be either a project, procedure or even initiative. The model – in which A is symbolised with the red block and B with the green block - is summarised thus in Figure 7:

Figure 7: A Simple Model of the Creative Relationship

PHASE 1
NON-ALIGNMENT

PHASE 2
ALIGNMENT

PHASE 3
CURIOSITY

PHASE 4
INTEREST
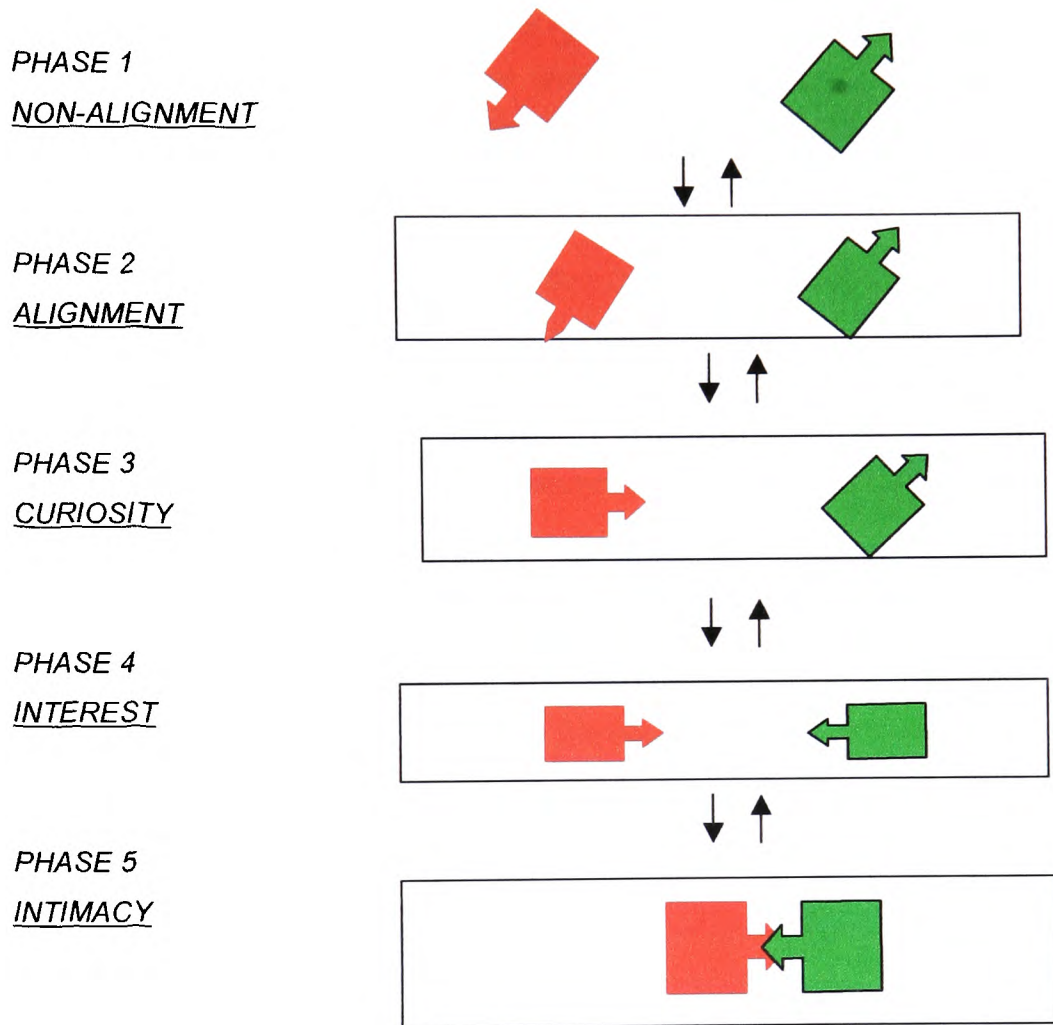
PHASE 5
INTIMACY

The phases of the Creative Relationship model are characterised as follows:

Phase 1:   Non-alignment. The phase in which A and B are in no relationship with each other; are unaware of each others presence, needs, interests or desires.

Phase 2:   *Alignment.* The phase in which A and B have been brought together by the presence of a third party – a catalyst (which may be a project, initiative or challenge) which acts to bind the responder and stimulus.

Phase 3   *Curiosity.* The phase in which either one of the two agents exhibit curiosity in the other; if both parties become mutually curious then the relationship response demonstrates a mutually reinforcing amplifying feedback loop, the response becomes more intense and the relationship shifts to the next phase.

Phase 4   *Interest.* The phase in which curiosity has been superseded by a more intense attraction in each others presence, needs, interests or desires. The two agents come closer together, whether this be either physically or emotionally. As with the phase before, if this interest is reciprocated then another mutually amplifying positive feedback loop is established and the relationship shifts to the next phase:

Phase 5   *Intimacy*   Where the relationship is marked by strong emotional, intellectual or physical connections and feelings relating to love (*storge, philia, agape* or *eros*) is demonstrated. This may be the point at which the impact, or the results, of the relationship can be witnessed not only by the agents in the relationship but by the wider world in which those two agents are situated.
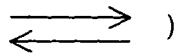
The Creative Relationship is characterised by a number of features. Firstly, the two agents start in a state of 'no-relationship' and 'no-bond' and progress through five phases to a state of 'strong-relationship' and 'strong-bond'. Mutually reinforcing amplifying feedback loops, represented by the 'equilibrium arrows' ($\rightleftharpoons$) drive the relationship from non–alignment to intimacy.   This model also suggests how relationships might break down to a final phase of repulsion, through phases which might include dismissiveness and disinterest.   It is therefore possible to further abstract the above model to take into account these features into a bifurcated model of a creative relationship. This is shown in Figure 8 below:

Figure 8: a Bifurcated Model of a Creative Relationship
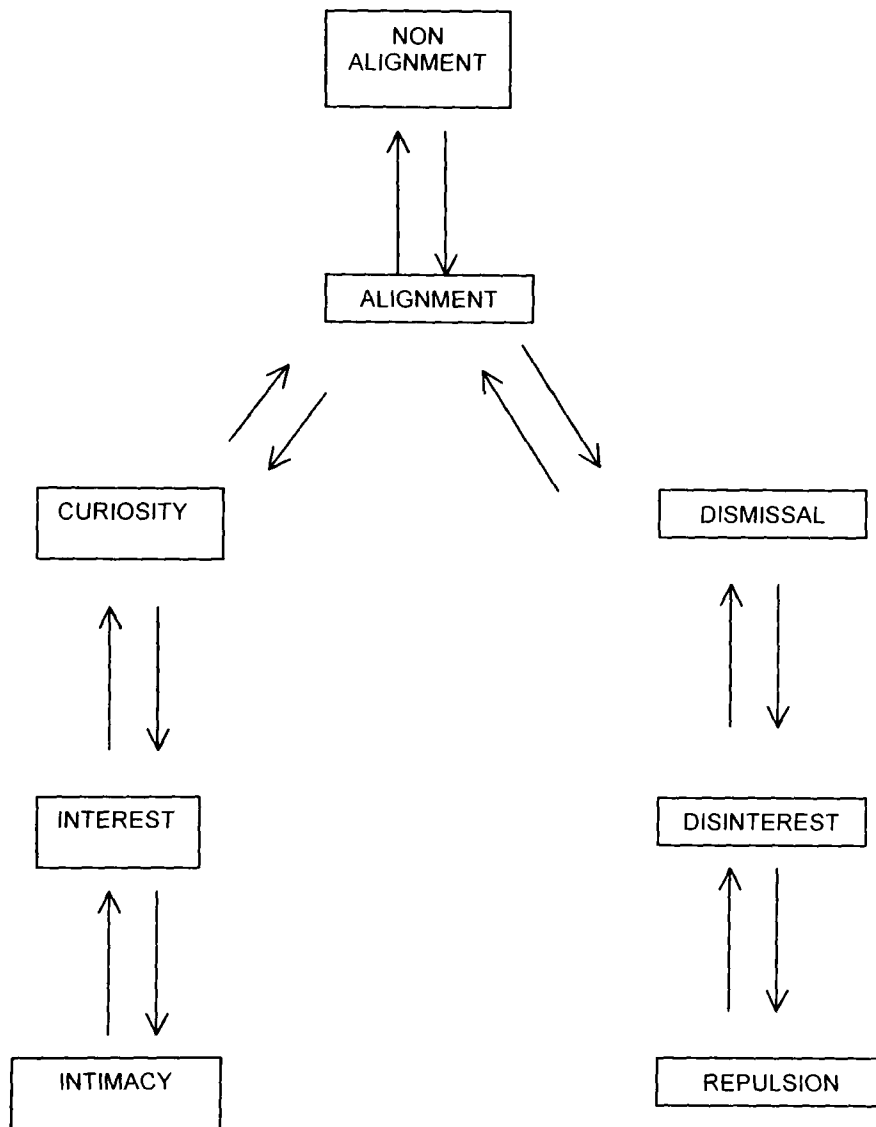
Whilst the shift from phase to phase is reversible it is also feasible that shifts between non-neighbouring phases can bypass intermediate phases. This is shown in a further abstracted model in Figure 9, a complex model of a Creative Relationship:

Figure 9: a Complex Model of a Creative Relationship

(Other equilibrium arrows, which would allude to stages between A and I2 or A and R2 have been omitted for the sake of clarity.)
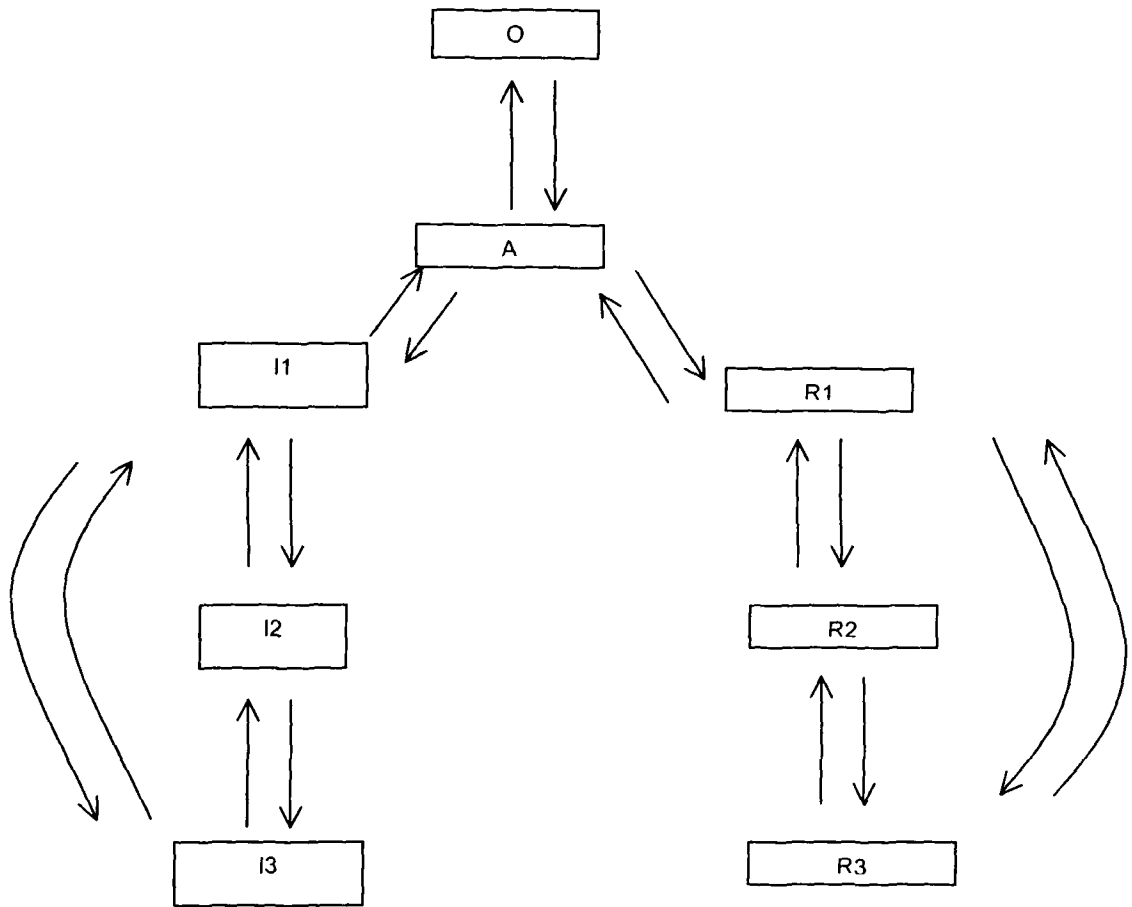
Key to a Complex Creative Relationship

O = non-alignment

A   = alignment

I1   = curiosity, (or stage 1 to intimacy)

I2   = interest, (or stage 2 to intimacy)

I3   = intimacy

R1   = dismissiveness (or stage 1 to repulsion)

R2   = disgust (or stage 2 to repulsion)

R3   = repulsion

The movement through the 5 phases of a relationship response is marked by a increasing level of involvement between the two protagonists, A and B. This model proposes that once the fifth phase of the relationship is reached, this leads to a process of catalysis after which the close juxtaposition of the two agents A and B leads to the production of new states of A and B (A' and B') and the production of third significant others (3SOs): significant in this context referring to the members of the relationship or the wider field in which the two respondents are placed.

Creativity thus becomes the phenomenon in which two individual protagonists (A and B) participate in a relationship, characterised by a shift from non-alignment to intimacy, which catalyses processes of transformations and the subsequent production of new states of A and B, a new relationship of AB and the production of third significant other(s) (C). This is summarised in figure 10 below.

Figure 10:   Summary of the Creative Relationship

A
+ ─────────────▶ AB ─────────▶ A' + B' + (AB)' + C
B

Non Alignment ──────▶ Intimacy ──────▶ Transformation
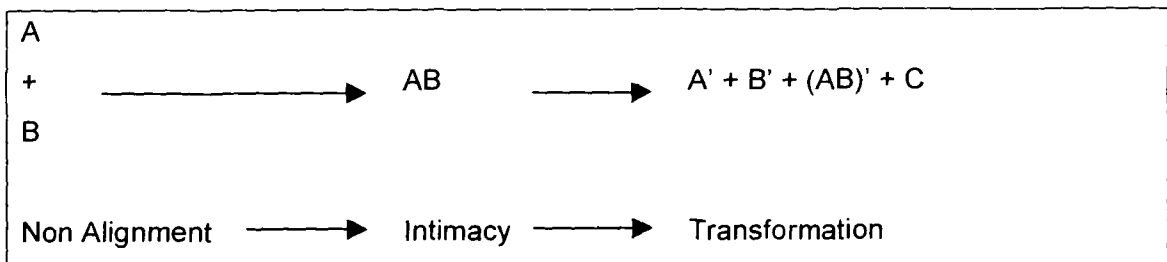
Creative products in these terms can therefore be understood as a change of the individual states of A and B (mental, physical, emotional, spiritual, identity); a change of relationship between A and B (understanding, configuration, alignment, purpose, function, direction, partnership); and the generation of third significant others (methods, attributes, attitudes or artefacts). Transformation in this model does not imply any moral position: change is not necessarily 'for the best'. This is a model of value free creativity, values are placed on it by its protagonists and fields in which the protagonists operate.

One feature of the model of creative relationships presented is the stress it places on the relational nature of creativity. In doing this, the model corresponds with the work of Csikszentmihalyi (1997) and suggests that a model of seeing creativity as residing in the minds and abilities of 'gifted' individuals is inadequate although it is frequently alluded to by other authors too: *creativity cannot exist without magic and mystery. These qualities are central to the inner life of being an artist and they must be allowed and encouraged to grow.* (Maalouf, 2003:11)

Relationships do not need to be solely with living people either: a person may be in relationship with a particular cultural tradition or even non-living, physical resources if the theoretical framework provided by Actor Network Theory is brought into consideration. Through the development of a creative relationship both that tradition and the individual protagonists are subtly changed as a result of their interaction (Abbs, 1989).

6.3.5.1.   Discussion of the FNS nativity play (Our Fab Play) for signs of creative relationships

Given all the interpretational privilege, good interpretation is cautious, minding the blackness of wishful thinking just beyond the researcher's window. John Berger said, (Berger, 1980: 157) 'If a painting by Magritte confirms one's lived experience to date, it has, by his standards, failed; if it temporarily destroys that experience, it has succeeded.' Confirmation is not the aim of constructivist research. Instead, like the work of Magritte, it seeks unrealized problems among familiar settings. From interpretation, awareness of the multiplicity of realities is sharpened. Perhaps, in the process, there is a glimpse of the ineffable void and a regaining of a sense of awe about existence.

(Dienske, 1983:3 - 19 in Stake and Kerr: 1995: 61)

The FPWG was the group of parents I worked with to develop their skills and interests in a range of writing styles. One substantial outcome of that work was, as described in

Chapter 5.4.5., the Fichte Nativity, also entitled *Our Fab Play!* Although set in the Nursery at Christmas time, the Fichte Nativity emerged as a comic and moving look at a group of young children's relationships, hopes and fears against a background of pushy or absent parents and anxious and stressed teachers. It plots out their life during one crucial day of their school life during the production of the annual Nativity Play.

This section will examine how the relationships of fictional characters in that play map against the creative relationship model. It does this by plotting the relationship phases through the course of the play to see where the creative catalytic moments happens. Whilst on the one hand, the play script is an artificial device it has ecological validity as it occupied the mental space of a group of writers, a director and an audience for some considerable time and it had its own communicative power; it demonstrated convergence (see Wiles et al, 2005: 90, in Chapter 4.11.) with the writers of the group and also subsequently with the audience who watched its transformation into a live stage production. The script is attached in Appendix 14.

From first to 'final' version, whilst the number of named characters in the play has not increased markedly (from seven named and one un-named characters to ten named characters) what is more noticeable is that the 'final' script contains two pages of extensive notes about the back stories of six of the characters in the play which is absent in the first edition of the script. The 'final' edition also differs from the first in that it has eight sections of prologue presented as part of the intended production, five of which are monologues are intended to provide an audience with a brief history or snapshot of the main protagonists in the play. The interactions between characters start between two characters from the scene P6 onwards.

6.3.5.2. The plot of Our Fab Play! as seen through the lens of the creative relationship

This next section will review whether characters in the play demonstrated any aspects of the creative relationship model, through a review of the phase transitions discussed previously. Phase transitions are represented thus: (X -> Y) where X represents the

first phase, -> represents the transition and Y represents the next phase. This section will focus on the consequences of particular transitions of interest.

At the beginning of the school day on the first day of term, Jessie aligns herself with Sophie through the expression of an emotion in common, a stomach ache, and alignment is reciprocated through Sophie's stated acknowledgement of friendship. Transition (O -> A) is demonstrated. Later, Sophie and Simon physically align themselves whilst walking away from school: Simon shows curiosity about Sophie's planned shopping trip. This represents the transition (A -> I1), reciprocated by Sophie when she demonstrates mutual curiosity in Simon. Sophie's curiosity becomes more intense and shows a greater degree of interest in Simon's background (I1 -> I2) but later Simon attempts to disengage himself from Sophie's interest and bring about a (I1 -> A) transition.

Simon's scornful attitude to Sophie's knowledge of football practice severs his link with Sophie (A ->O) who is left as the partner in the relationship whose interest is unreciprocated. This momentary stranding in a state of unrequited interest leaves her embarrassed: a psychological state of affairs which arises when the transition from I1 (or higher) reverses in an unreciprocated manner to a lower phase. Simon's curiosity in Jessie and Sophie is stoked; prompted by Mark to respond to that curiosity itch, he initially sets off to go and speak to the 2 girls (I1 -> I2) but loses his nerve and resists that impulse by returning to Mark (I2 -> O).

Elsewhere in the school office, Babs is concerned over the Head teachers response to the imminent production which she hopes will be one of enjoyment, resulting presumably from a high level of interest and possible intimacy (an imagined A -> I3 transition). Babs is more aligned to the head teacher's perceived response than she is to the need of her colleague, Sue, for her to *open the gate*. Sue requires an (A -> I1) response to herself rather than the (A -> I3) response that Babs is envisioning. Babs distraction and lack of alignment to Sue's needs (A -> O) produces some moments of slap stick comedy. This suggests that when alignment is needed for a relationship to develop, if the dependence of one partner on another is not satisfied through a mutual

alignment, then one consequence can be humour, in coalition with embarrassment as previously described.

Later on, Simon's previous unfocussed desire for intimacy with Sophie and or Jessie has been ameliorated somewhat and is now expressed overtly as a curiosity over Jessie's whereabouts. (A -> I3 -> I1). By informing Simon of Jessie's role in the play, Babs aligns Simon and Jessie by their performance in the nativity (O -> A) although he does not recognise the alignment this could present, its possibilities for future interest and intimacy and so continues to be curious about her whereabouts. Simon sees (O -> A) when he could be envisioning (O -> I3). This is an example of being aligned to an inappropriate stimulus. He is focused on the possibility of a short term relationship rather than the longer term prospect.

Mark's action in then suggesting that Simon will not be acting in the play also opens up the possibility of Simon withdrawing himself from that longer term alignment too, much to Simon's surprise. It suggests that Marks' role in that relationship development is one of undermining any future relationship development. He provides an impetus to pull relationships apart perhaps rather than bring together: (I3 -> O) or even as far as (I3 -> R3) or its intermediate stages).

As the morning progresses, the two girl characters discuss why they are involved in the production and emphasises Jessie's unwillingness to be aligned in the process (A -> O). Sophie's response suggests that there are two motivational forces at work: the sense of pleasure they'll receive as a result of their involvement (the **pull** towards intimacy and creative transformation; and the demands that Jessie's mum has made of the two girls (the **push** towards creative transformation): the point here being that the process of (A -> I3) needs 'pushing' and 'pulling'. All the signs so far are that the characters, whilst demonstrating their desires for intimacy (and the creative potential this offers) are remarkably resistant to following the call of those desires. In some cases too, certain forces, such as Mark, provide the means to push against intimacy and if this force is superior to an individual character's push (plus his or her external pull or push forces) then the relationship is at risk of collapsing (I3 or lower phase -> R1 or

higher). The movement towards intimacy and creative expression and satisfaction is fraught with blockages and resistances.

As the morning in the school continues, Simon's ongoing longing for Jessie becomes more evident. Mark asks Simon directly about his desire (*you fancy her, don't you?*) which Simon denies and resists Marks suggestion that he could persuade Jessie to reciprocate that interest, or cause a (A - I2) transition. Simon suggests that Mark's interpretation of Simon's interest in Jessie is rooted in jealousy: a force which is likely to be able to disrupt creative relationships as opposed to establish them and is likely to lead to a transition from I3 or lower to at least R1 or higher phase. Mark's internal monologue, expressed in song, highlights his tendency to play safe in his relationships with the world: his vow not to try (and hence risking no failure); and to *sit back and watch the dramas play out* (and hence not commit himself to a relationship or course of action) means that his desire is to maintain himself in a permanent state of non-alignment by encouraging a transition from any state to O. His desire to remain risk-averse means that he is unlikely, in the course of this play at least, to find himself part of a creative relationship although his non-alignment does not last for long. Jessie informs Mark of her need to find the toilet; he reluctantly shows her the way (O -> A) but warns her that he won't be around to find her way back. His physical withdrawal from the scene (A -> O) echoes his earlier claim of not wanting to get involved in relationships or commitment. Simon's curiosity in Jessie (A - I1) is still driving him to establish her whereabouts. Mark, with his disinterested *Nah* continues to disengage in his relationship with Simon (A-> O) and it is only after some 'push' from Simon that he agrees to accede to some of his own curiosity and go and find her (O -> A). Mark is subsequently aligned with Simon around their quest to look for Jessie. Mark's desire to remain uninvolved has been superseded by his perhaps deeper desire to remain friends with Simon (O -> I3).

As the pressure of the imminent performance builds, Jessie feels the pressure of her alignment with the play; in the process of rushing to follow her co-protagonist, Simon, she loses him but physically bumps into another pupil, Jack. The cause of her alignment (Simon) has inadvertently and suddenly been replaced by another presence

(Jack). This alignment has moved quickly to a transitory state of physical intimacy, bypassing the intermediate stages of curiosity and interest, and led to a situation which is both potentially comic (for Jack) or threatening (for Jessie). This demonstrates that it is possible, at the risk of confusing participants in the relationship to bypass stages in the creative relationship process and participate in a (O -> I3) transition.

By the time the play has started, Simon has found the source of his curiosity (Jessie) and is now in close proximity to her offstage. They are both aligned within the need to start performing in the play and demonstrate mutual interest in each other *(I've got the butterflies Simon. Have you?; Simon says: Yeh. Have you?)* His repetition of the phrase *'have you'* is un-necessary in the sense that she has already informed him of that fact; but the act of repeating that phrase signals deepening interest in her. (I1 -> I2) His closing remark *We're on* is the first time in the play he has been able to refer to themselves in the plural - the *we* form. They are now in a potential state of intimacy (I2 -> I3).

The climax of the play for Simon is his performance just after he thought he had come on stage with Jessie. However, the object of his affection and the partner in his quasi-intimate relationship has disappeared from his sight again, leaving him with no object to attach his desire for intimacy (I3 -> O). This manifests itself in deep confusion in which he tries to sing one Christmas carol but ends up sampling from four different ones. The sudden loss of the intimate partner has produced confusion, complexity and a lyrical mess: a 'carol scrap yard' which provides potentially the catalytic transformation towards the next step for a creative surprise; corresponding at it does, serendipitously with the birth of the baby in the crib within the nativity story he is participating in.

The final scenes of the play contains a puzzling set of exchanges about who said what to whom, and the main source of the argument: who said the most. An argument signals a close alignment of its protagonists although the alignment is not of the type that leads to a creative relationships as such but is symptomatic of one individual trying to score points or defend their position in face of an attack they perceive coming from the other protagonist(s). It is marked by transitions of A - R1 type. The relationships are

disintegrating into a series of squabbles about the quantity and quality of what was said: marking the change in relationship state referred to in the model. As such it suggests that change of state (AB)' is not necessarily marked by a particularly positive or friendly state of affairs. The legacy of a creative process can also be a series of disintegrated relationships as much as it can be a series of strengthened relationships.

In summary, it is possible to demonstrate the complexity of phase transitions towards a creative relationship within the model of human relationships as presented by a fictional play script. What this analytical method demonstrates is that the transition from non-alignment to intimacy is a fraught process in which transitions can be reversed, bypassed or be held for only brief moments of time; that protagonists can be simultaneously in different phases with other protagonists; and the ultimate creative moment of intimacy is one of instability and unpredictability.

I shall now return to analyse the two final architextural zones of the artist educator, the Zone of Surprise and the Zone of Grace.

6.3.6.   A Zone of Surprise

The Zone of Surprise is so named due to the frequency in which teachers and other 'insiders' express surprise at the capabilities of the children they teach which come to the fore whilst working with artists. Surprise arises from the interplay of previous zones of disguise, infectivity and intimacy and involve a number of interrelated architextural components which are concerned with altering the rules of engagement between protagonists. For example, this may involve changing the rules in which artists and teachers address children or changing the rules which determined the dress code in the setting.   It can involve the redefining of the spaces in which learning occurs: encounters can be presented as 'workshops' instead of classes and presented as separate from the prescribed, everyday curriculum.

A Zone of Surprise is also engendered when a lack of prescription about a session's outcomes is acceptable and when there are fewer preconceived plans by adults of what

they want from an encounter. Involving children in setting their own goals, and making explicit their own desires and wants(exemplified in some schools by the reintroduction of the space of 'choosing time') can encourage the potential for surprise too This process requires resistance to the development of schemata which can be used to analyse and judge encounters in advance.

Encounters which arise from Zones of Surprise also rely on the appropriate framing to ensure that what an audience experiences of the encounters is understood. Framing is a process which qualifies, justifies and contextualises the journey and will steer interpretations of results away from discourses of 'end products' towards an understanding that intermediate results of encounters are emergent, transitional artefacts which still have further potential for development, growth or even deterioration. A Zone of Surprise also requires time to be set aside to ensure the full effect of the creative relationship can be experienced. This requires a view of time as festal instead of pragmatic:

> *As feast art replaces the 'normal' pragmatic experience of time—the experience*
> *of time as 'time for something'. This is the time of which one disposes, which*
> *one fills with some kind of activity. Instead of this, the arts feature a different*
> *type of time: fulfilled time. When the feast starts, the present is being fulfilled by*
> *the celebration. It is not that someone has had to fill in empty time but rather,*
> *conversely, time has become festal when the time of the feast has arrived. The*
> *calculating way in which one disposes of one's time is brought to a standstill in*
> *the act of feasting.*

> (Gadamer, 1970: 55–56)

6.3.7.   A Zone of Grace

> *When one is most absorbed in the act of creation one almost feels that one is*
> *wandering in the great corridors of all minds. Creativity makes us part of it all.*
> *There is no genuine creative or human problem that cannot be solved if you are*
> *serene enough, humble enough, hardworking enough, and if you have learnt the*

gentle arts of concentration, visualisation, and meditation. For me, tranquility is the
sign of the invisible presence of grace.

<div align="right">(Okri, 1997: 28)</div>

The journey to grace is the process in which the creative relationship is marked by a sense of communion between its protagonists: a state of higher understanding which might simply be a moment of expressed, articulated, demonstrated shared belief, or knowledge learnt and borne witness to. The journey to grace produces understanding which is composed of, but more than the sum of its individual parts of skill, technique, learning and intellectual and affective knowledges. The visiting writer in a classroom for example in the journey to Grace achieves a state of *meta-authorship,* a super-author of authors, who listens to the multiple voices of their participants in their learning spaces and simultaneously models this capability to their apprentice authors. They demonstrate the ability to listen to a multiplicity of conflicting and competing voices and points of view and synthesise from those voices, a common, shared state of understanding and authenticity:

> *the self's assumption of full responsibility for itself through its ability to respond*
> *to the deepest needs and possibilities of the situation. The researcher takes full*
> *responsibility for the inquiry and for the findings. This does not mean that*
> *practical applications for the research need be found in classrooms or in our*
> *daily lives. But when authentic, it changes the investigator's perspective or view*
> *of the world and accordingly her pedagogy.*

<div align="right">(Langan, 1984: 109)</div>

It is through the concept of authenticity that the methodology of the researcher and the becoming of the artisteducator is bridged: both roles needing to take responsibility for their actions in the context in which they work; both roles responding to the deepest needs of the situation; both roles involving the change of perspective of the world, both roles transforming the world and being transformed by it. This is the not the place to avoid Phillips' delusions, referred to in Chapter 2.2, but to summon them up, challenge

them and look beyond them and to see in their inauthenticity, authentic lives and understanding.

6.4.1. From incomprehension to understanding: the role of learning journeys

If the search for truth is discarded from the purposes of human learning, then something irreplaceable is undermined from the beginning. To elaborate a little, this position undermines the integrity of learning itself as a worthy and enduring human practice — the heart of the matter is lost.

(Hogan, 2005:187)

The concept of Learning Journeys has been one significant development which arose from the EWO project in FNS. As a pedagogical tool, they are presented as a critical component of the practice of the pre-schools of Reggio Emilio and were the stimulus for interest from educators at FNS. The background to the work on Learning Journeys and the understanding of well being and involvement levels stems from the work on Experiential Learning (Laevers, 1993a) in which Laevers identifies a number of key Signs of Involvement which are used to assess involvement against a five point scale. These signs are: Concentration; Energy; Complexity and creativity; Facial expression and composure; Persistence; Precision; Reaction Time; Verbal expression; Satisfaction:

involvement means that there is intense mental activity, that a person is functioning at the very limits of his or her capabilities, with an energy flow that comes from intrinsic sources. One couldn't think of any condition more favourable to real development. If we want deep level learning, we cannot do without involvement.

(Laevers, 1993c)

Learning Journeys are presented in FNS as a different way of recording children's growth and achievement, and also have the additional implication that children might be able to reach the same development goal, albeit by different routes, paces, timescales, critical moments, significant moments or landmarks or 'sights worth

seeing'. Paul saw Learning Journeys as a means of stimulating a response in all learner's skills to talk about, discuss and respond to the work that had resulted from a Learning Journey and *provoke a response and make people look at them in different ways.* For him, it was important that the response elicited from the work needed to be a shared process because it led to a place in which: *you've had interesting things like two learning journeys about words from different classes. To be able to look at those and compare, when one came out and the other came out after it... that was a really interesting thing.*

The significance here is that the learning that derived from a learning journey was neither pre-planned or anticipated: different children had different responses to the same initial stimulus and went about interpreting that stimulus and developing their response to it in very different ways.

6.4.2.   Learning journeys - a view from a train

> *As if out on the end of an event*
> *Waving goodbye*
> *To something that survived it. Struck, I leant*
> *More promptly out next time, more curiously,*
> *And saw it all again in different terms:*
> *The fathers with broad belts under their suits*
> *And seamy foreheads; mothers loud and fat;*
> *An uncle shouting smut; and then the perms,*
> *The nylon gloves and jewelry-substitutes,*
> *The lemons, mauves, and olive-ochers that*

(Larkin, 1964: 18)

Learning journeys, like other journeys, allow the development of understanding because of the constant change of perspective that journey entails. Having traveled to Hull by train many times during the course of this research, my view of the Humber bridge differs as I approach it, ride past it and pull away from it. The sights on the river are constantly changing as my relationship to it changes: where that boat was once

there, in that window, in that frame, now it's *there*, in that window in a different frame. My understanding of that boat has been made more complex because of the different views I have gathered from where I'm sat and because of the journey's progress.

A Learning Journey of the type developed in FNS will therefore involve similar processes of viewing, of re-viewing, of viewing again and of developing different views because of my different perspectives: which will also mean that things look different in relation to each other too: or as Stern reports of Benjamin:

> *[O]nly he who walks the road on foot learns of the power it commands, and of how, from the very scenery that for the flier is only the unfurled plain, it calls forth distances, belvederes, clearings, prospects at each of its turns like a commander deploying soldiers at a front.*

<div align="right">(Benjamin, 1997, p50 in Stern, 2007, p123)</div>

The learning journey implicit in the creative relationship thus brings about deep learning due to the multiplicity of perspectives that the learning activities afford or bring about. However, it is also clear that learning *per se* is not enough. The OfSTED report for Creative Partnerships in 2006 acknowledges that:

> *Most Creative Partnerships programmes were effective in developing in pupils some attributes of creative people: an ability to improvise, take risks, show resilience, and collaborate with others. However, pupils were often unclear about how they could apply these attributes independently to develop original ideas and outcomes.*

<div align="right">(OfSTED, 2006)</div>

This suggests that projects which focus solely on learning are at risk of encouraging a 'creativity for creativity's sake?' approach which suggests there may be moral, aesthetic or vocational frameworks missing from CP interventions. The points that OfSTED refer to echo recent research by Claxton on learning dispositions and increasing the capacity of young people to learn. Whilst the roots of CP's work is focussed on personal development and economic transformation, it is about civilisation too: about how to live

a better life, not just be equipped to live life better. It is also clear that CP is not about training a future generation of artists or creative practitioners: what kind of knowledge, as well as which suite of learning skills and competences children and teachers are being installed with is critical for its future impact. The jigsaw tree of knowledge, made out of scrap by the Artists in Residence at FNS, provides a challenge to engage all our senses to determine what is understood by a education provided by creative partnerships. To learn is not enough, to know is not enough: it is understanding and comprehension that we must be our greatest pedagogical ambition. As Johann Fichte, the philosopher whose name I took as the pseudonym for the nursery school within which this study was based, wrote in his lecture series, The Vocation of the Scholar, at the University of Jena in 1794:

The Scholar is destined in a peculiar manner for society: his (sic) class, more than any other, exists only through society and for society:- it is thus his peculiar duty to cultivate the social talents, - an openness to receive, and a readiness to communicate Knowledge,- in the first place and in the highest degree.... Readiness of communication is always needed by the Scholar, for he (sic) possesses his knowledge not for himself (sic) but for society.... Thus, so far as we have yet unfolded the idea of his vocation, the Scholar is, by virtue of it, the Teacher of the human race.... Thus in the last respect, the Scholar should morally the best man (sic) of his age;- he (sic) should exhibit in himself the highest grade of moral culture then possible.

(Fichte, 1847: 56-59)

The next and final chapter will conclude this investigation into a pedagogy for artists and educators working together and discuss whether the task of developing learning, skills, knowledge and understanding is a learning journey too far for the protagonists in the artist educator relationship.

Chapter 7

Conclusion

7.1 Introduction

From an initial observation at FNS as part of the field sensitisation process of this research, this thesis began with a review of a Christmas show at FNS and described practice which at first sight appeared an aesthetically, educationally and spiritually 'messy', incoherent series of events but which nevertheless suggested that a vein of creativity ran through the school, according to the definition provided by the NACCCE report in Chapter 2.4.2. The preponderance of creative processes and products which became apparent during that observation led to an initial research question as to why that setting needed to be introduced to a creativity initiatives by an organisation such as Creative Partnerships when it seemed to be demonstrating a thriving, creative culture without the need for further interventions.

In Chapter One I discussed what brought about this observation and in doing so identified two artists who had been working at the school before the production of the Christmas show, Maria and Liam. This in turn lead to the description of FNS and an introduction to the agency of CP, the policy frameworks they both sit in and identified what role CP had in developing a creativity imitative, Eyes Wide Open, in the school and how the two artists were involved in this. Quite how the events above at FNS might have differed from an event with no prior intervention by either of the two artists concerned or other CP interventions in general can only be speculated upon. It is notoriously difficult to prove that a particular initiative in education causes a specific effect or response; the complexity in the relationship between what is taught by teachers and what is learnt by learners being a common experience of many teachers for example. Consequently, it is not possible to say with any degree of certainty what relationship the events witnessed above had to do with the presence of Creative Partnerships in the school. However, it may be possible to suggest a degree of confidence in the relationship between an outside initiative and an inside effect and to

rely upon the judgment of key personnel within a setting for their evaluation of that effect. This has been the wider case in the 2006 OfSTED report on schools within six areas who engaged in Phase 1 Creative Partnerships programmes and who relied a range of evidence from teachers, parents and pupils:

> Although _schools were unable to show a direct correlation_ between the baseline attainment of the pupils involved, their development of specific skills through Creative Partnerships programmes and their progress in achieving generally higher standards, all _believed_ that the involvement had played a significant part (OfSTED, 2006: p10).... In all the schools, headteachers supported the aims of Creative Partnerships; _all were positive_ about the potential of the initiative as a stimulus for thinking creatively about future curriculum developments.... (ibid, p12)... _Anecdotal evidence_ about improvements in attitudes and behaviour was wide-ranging and convincing (ibid, p19).
>
> (OfSTED, 2006, my emphasis)

It is thus not only teachers and the agency responsible for monitoring educational standards who are unable to articulate with complete certainty the consequences of the work of Creative Partnerships: the absence over certainty of cause and effect and the _constant ethical-political reminder of undecideability_ referred to in Chapter 3.8 also continued to whisper to this researcher as I continued my research journey.

I consequently proposed that the focus of this thesis would be to examine what would constitute a 'creative' 'partnership' and whether methodologies could be articulated which produced theoretical frameworks, models and techniques which describe 'creative partnerships' of the type which were being developed by CPH. This generated a cluster of associated research questions relating to the day-to-day manifestation of creativity in FNS; the manifestation of creativity by artists in schools; the role of 'outsiders' in enhancing creativity in educational settings; the architecture of learning spaces and how these can be developed to enhance creative relationships between the outsiders and insiders.

Chapter 2, the Literature Review of the thesis, began with an historical perspective of creativity and cultural education in schools, examining it through the development of the work done by the Gulbenkian committee in 1982 and the work of NACCCE in 1999: the committee whose work was critical in the development of the CP programme from 2002. I also noted however that whilst the engagement of artists by schools is nothing new, the contemporary policies and interventions of CP start from the premise that their work is different, more than, the arts education practices of old due to the concept of the *creative partnership*. The differences of a CP approach compared with older arts education models was described and found to based upon the fundamental premise of introducing creative practitioners, which included artists, to work in partnership with educators in schools. I suggested in this chapter that as a result of performativity discourses within the public services in general and education in particular, that contemporary discourses of creativity have become heavily prescribed by political agendas whose desires are for economic growth; themselves borne of social relationships based in *Gesellschaft* as opposed to *Gemeinschaft*.

I argued that creativity discourses have become super-saturated with meaning, intentionality and desire and that as a consequence a Deleuzian philosophy of creativity would be a suitable philosophical basis for this research to be based upon, promoting as it does the concept of heterogenesis. The chapter continued by analysing what pedagogy is and why a pedagogy for artists and educators is needed; and identified aspects of pedagogical approaches (didactic, constructivist and critical) and relevant theoretical frameworks upon which pedagogies for artist educators might be established.

I suggested that rather than develop a pedagogy of *being* (artist or teacher for example), that a pedagogy of *becoming* would be a more appropriate framework to develop for the *becomings* of artisteducators for example. I argued that pedagogies are not fixed, cast in stone recipes for action but are ambiguous and contingent *architextures* which define the learning spaces in which artists and educators work together. The *architexture* of learning spaces is more than the physical fabric of the building and its relationship to and with people the wider world, but entails the interplay

of texts (discourses), activities (people) and contexts and perhaps even Deleuzian nonhuman life. Conceiving of pedagogy as architexture allows for the avoidance of the restricting, polarising dualism of the pragmatics of best practice or the theoretically isolated discourses of complex pedagogical frameworks. The ecological argument of Luke (2006: 3) points to pedagogy being a living, dynamic concept which changes according to culture and context, and is not an immutable doctrine which is something to be guarded from attack. Architextural spaces can thus be synthesised from a combination of pedagogical discourses. Viewing pedagogy as an architectural metaphor for learning leads to the proposition that such architectures might be configured to reconsider what constitutes creative learning, a creative school and a creative city. This chapter examined the plausibility of interpreting FNS as an example of a complex, heterogenetic, Deleuzian city. I argued that such an interpretation would allow for architectural metaphors to be used to identify the conditions by which it brings itinerant strangers (artists employed by Creative Partnerships for example) to its *agora*, or marketplace, to encounter its resident philosophers: its children, staff, parents, governors and other pedagogical landusers.

I elaborated the methodology underpinning the research in Chapter Three which began with a discussion over the methodological connections of artists, educators and researchers. I proposed a methodological approach based upon both hermeneutic phenomenological research and arts based narrative enquiry, stressing in the process the role of interpretation in the research process. I examined a set of requirements for Hermeneutic Phenomenological research as proposed by van Manen et al (being given over, relearning to look, distinguishing between appearance and essence, bringing to speech through writing, being strong and orientated and balance and context) and the requirements of an narrative enquiry based research by Paley and Eva et al (narrative vigilance).

The requirement to distinguish between appearance and essence has been perhaps one of the most difficult requirements to meet during this research process. It has been called into question on frequent occasions; when artists appear to be artists but are seen to be performing like teachers; when teachers lay claim to the identity of teacher

and yet claim to think like artists; when an individual interviewee admits to seeing herself as both teacher, artist and learner; when what an interviewee claims in an interview is either contradicted later on in that interview or else undermined once they are witnessed at work in a particular setting. The research journey, in its desire to understand how artists and educators work together has found a complex, multilayered and contradictory state of affairs when it comes to trying to assess what the appearance of an artist is or what the essence of an educator is; and indeed whether there is any significant difference between the two identities at all.

Building upon from the work of Butler suggests the professional identities of artist and educator are chosen and performed: the ambiguity which arises from these choices means that the requirement to distinguish between appearance and essence is perhaps a futile requirement. A more useful requirement might be to accept the phenomenon of multiple, contradictory appearances and the interplay of masks, as opposed to an elusive and perhaps inconclusive search for essence: perhaps our essence is the interplay of our appearances. The need to present a range of appearances to a range of different audiences is discussed below as one of the defining architextural features of a pedagogy of artisteducators.

The chapter further suggested that the combination of Hermeneutic Phenomenological research and Arts Based Narrative Enquiry methodologies might be able to combine practices of description, analysis, narrative and theory generation and the production of art as being a valid and authentic research methodology: art in this context being defined by its original and broadest definition (from the Latin *ars*, meaning skill or craft), frequently understood to be skill used to produce an aesthetic result (Hatcher, 1999). The examples presented as artefacts which might be considered as 'artistic' were some monologues, haiku, stories written for mobile phones and a play, *Our Fab Play!*, which was an interpretation of the traditional Nativity Play, written by members of the FPWG.

Chapter 4 described the phases of the research processes; sensitisation in the field, the research plan and the identification of the research instruments and their refinement. It discussed the processes behind research interviews (process, performances,

problematics) and highlighted how the process can either flow to or from knowledge. It identified the need for scrap conversation to assist this process; and also discussed other research artefacts such as the transcripts, field notes and photos. It presented a new methodological tool; that of the Classroom Gaze which was categorised into two vertices; the first of Direction and the second, Depth of Field.

Gaze in the classroom has been problematised by various post-structuralist theoreticians; and in the context of the deconstructionalist leanings of this thesis, Foucault ironically provides an post foundational foundation to its consideration:

> *The obedient subject is situated as a point of reference upon which a rigorous "interrogation without end" is chartered. The examination, for example, is a discipline "without limit," imbued with a "ruthless curiosity"... The subject is gazed upon: "He is seen, but he does not see; he is the object of information, never a subject in communication.... The individual is a disciplined object formed by "a policy of coercions that act upon the body."*
>
> Foucault, (1979: 191 - 227)

And within the context of school leadership, educational reform and the role of the teacher, Pignatelli places gaze into a clear performative context:

> *Trained and expected to gaze upon the deviant, professionals amass information on every form of service delivered to restore the deviant to normal status. It is not surprising that accountability increases with distance from the norm. This is apparent, for example, in the carefully regulated, vigilant responses of school systems to students deemed "at risk" of dropping out of the typical 180 day, 9 to 3, school year schedule; students who have fallen significantly behind their peers academically on the basis of standardized assessment instruments; or students who display a pattern of unacceptable social behavior. Increasingly, it is also apparent in the increasing public scrutiny and regulation of those schools that fail consistently to demonstrate progress in their responses to these kinds of concerns.*
>
> Pignatelli (1993: 412)

Which is echoed, albeit perhaps unintentionally by Jones:

Teacher need to be self-reflective and to set targets and to accept the premise that sometimes they need the 'gaze of others' to help them to focus, to reflect and to evaluate their own practice critically.

(Jones, 2001)

Unacceptable social behaviour is contentiously medicalised in the condition referred to as Attention Deficit Hyperactive Disorder (ADHD) as Pellegrini and Horvat suggest:

Attention is often defined as task engagement and can be measured by the degree to which children maintain their gaze on the immediate task....Although exhibition of either high physical activity or low attention is problematic in terms of adaptation to school, it is particularly problematic when children exhibit a combination of the two...

(Pellegrini and Horvat (1995: 13)

The medicalisation of the gaze - in terms of autism below - becomes closer to determining behaviour regimes in classrooms:

As Goodwin (2006) has demonstrated, 'Facing formations, eye gaze, and active pursuit of compliance are all entailed in socializing a child to be accountable to others' actions'. Such gaze shifting is common in acts of pointing (Goodwin, 2003a) and provides some demonstration of how, in order to build action within face-to-face interaction, participants frequently attend to multiple visual fields simultaneously, including both objects being worked with, and each other's bodies..... More recently, innovative work on the treatment of autism has emphasized the power of building arrangements for participation that permit shared visual focus on a common referent, without, however, requiring mutual gaze between participants (Ochs et al., 2005)

Fasulo, Loyd and Padiglione (2007; 26)

Although as O'Donoghue suggests, the differential organising of gaze might allow for spaces to emerge for resistance to performative strategies by the generation of potentially new identities and subjectivities:

In thinking about and conceptualising the relation between space and the formation of male subjectivities in schools, Sanders (1996) work is particularly useful. He claims that the dressing of wall surfaces, the demarcating of boundaries, the distributing of objects and the organizing of gazes contribute to the formation of masculine identities and subjectivities.

O' Donoghue, (2005)

Ball too suggests the possibilities of reconfiguring gaze might have on educational reform:

The gendered nature of educational reform and of performative technologies and its encounters with a gendered teacher professionalism and discourses of commitment and care needs further attention. 'New educational structures and modes of regulation must therefore be assessed in order to expose their gendered manifestations' (Dillabough 1999: 390). It is also important to begin to situate Inspectorial gazes within broader feminist analyses of 'the gaze'.

(Ball, 2003: 227)

So in the context of artists working with educators on CP-encouraged programmes, the question of how the artist educator relationship might shift the gaze of children - and how their own gazes are modified by children - becomes a further area of enquiry of some significance.

Chapter 4 then further analysed the value of the creation of codes in the interpretation and generation of narrative, theory and subsequently art. This was followed by a description, analysis and rationale of the Artist Educator method I used at FNS, comparing it with another CP model, the Four Phase Stepped Progression Model of

Creative Learning. I also presented a quantitative model for assessing creative collaboration based upon a Q-Sort model as developed by John Steiner (2000). The research focus of this thesis mitigated against developing this model on on-line but, like, the methodological tool of the classroom gaze, could provide a site for future, fertile research.

Chapter 5 presented the results of the research. It identified the research sources who contributed to the findings and described the foundations that staff see at FNS and discussed the rhythms of the lived experience at the setting: relationships, staff routes to working there, the pleasures of working in the school and implications for practices which aim to develop creativity. It also reviewed the rhythms of the lived experiences of the artists who have both worked at FNS and elsewhere, reviewed their understanding of creativity and as a result, questioned whether the two types of practitioners being researched, educators and artists, were as different as they might be perceived. The chapter continued by discussing the different identities that practitioners perform and proposed that by playing with identities, and disguising themselves, artists are able to affect the roles of educators in schools. In doing this, it argued that artists are able to cross spatial and conceptual membranes between the outside world and the school using a number of techniques: changing the rules of engagement and by using arts techniques to rupture the membrane between inside and outside. Once inside, they are able to participate in a creative relationship, the prerequisites for which are suggested as being scrap materials: the substratum upon the which creative relationships can be developed.

Chapter 6 described the structural and procedural features which make up the architextures of the pedagogy of artisteducators and which have arisen as a result of this research process. It described these features as six interconnected Zones of Scrap, Disguise, Infectivity, Intimacy, Surprise and Grace. The Zone for Intimacy described a model of a creative relationship as having a number of phases which are reversible and which demonstrate the needs for both a *push and a pull* towards a creative outcome. This process which was described as developing from a state of non-alignment to a state of intimacy, passing through a number of phases described as

alignment, curiosity and interest. It suggested that once established, a creative relationship can have transformative effects which lead to a series of processes and products including a change of state of the original participants, a change of relationship of those participants and the development of third significant others which may be other processes or products which are significant to the field in which the protagonists operate. An example of the creative relationship phases are discussed in the play script of *Our Fab Play!*, an unedited play script which was produced as a result of the FPWG.

7.2. Leaving the field: implications for policy, practice and practitioners

In the time just before this thesis was completed, my father died. He was about to become 73, had been suffering from the effects of a minor stroke for just under two years and hence was living in sheltered accommodation in Stafford. *Early one morning, just as the sun was rising* is something he used to sing to us as very young children but on the early morning of 20 July 2007, his sun set: he had a severe stroke and he was dead 24 hours later. His sons, on the other hand, began the process of grieving. It seems fitting that the closure of his life corresponded with the near closure of this stage of my life, echoing as it did the beginnings and closings I had experienced at the onset of the Ph.D. process in 2003. That time too was marked by uncertainty and anxiety; the end of a period of paid employment I had enjoyed in various capacities was ending in parallel to becoming a full time student, an identity I had not chosen for over 20 years. Whilst Deleuze and Guattari may very well have expressed their irritation with beginnings and endings and placed their faith in middles (Deleuze 1995: 161 in Pope, 2005: xv), my research process has been marked by highly significant, Denzian epiphanic stops and starts. How significant those stops and starts are is the subject of this last section of this final chapter.

7.2.1. Leaving the Field: Shakespeare in Love

London theatres have been shut down by royal decree. Philip Henslowe, a theatre producer, is being pursued by Mr. Fenniman for not having paid his debts. Fenniman and two henchmen catch Henslowe in the street, walking away from a meeting with William Shakespeare who has promised to write for him, but not yet delivered to him, a playscript. They threaten him further.

Henslowe (*squirming*)	Allow me to explain about the theatre business. The natural condition is one of unsurmountable obstacles on the road to imminent disaster.
Fenniman	So what do we do?
Henslowe	Nothing. Strangely enough it all turns out well.
Fenniman	How?
Henslowe	I don't know. Its a mystery.
Henchman	Shall I kill him Mr Fenniman?

A messenger ringing a bell is running though the street.

Messenger	The theatres are reopened. By order of the Master of the Revels, the theatres are reopened.

Fenniman and his henchmen stare at Henslowe.

Shakespeare in Love (1998)

Leaving FNS at the end of my residency was a moment unmarked by any particular event or moment of note. I had completed my work with the FPWG by reviewing the work we had achieved together and assessing what the group had learnt. They reported that the process had involved them exploring their own experiences, memories and feelings. They had enjoyed working together as they had enjoyed being part of group and working towards an end product. The project gave them the time and space to be creative and allowed them to *get out of the house!* After the production of the play was over, they expressed a desire to develop their poetry skills and produce a children's story book in time for Christmas 2006. They identified a need for further support in developing their drawing skills, to work with some more writers and also want their own children to be involved through interviewing them, finding out about their

own stories and then using that research to inform the content of that story book, a reflection of the instrumentalism of story making that Maria, the writer in residence, had referred to earlier in the year (see chapter 6.3.2.).

Two months later I went to Hull College to see how they had fared with the process of turning the playscript, *Our Fab Play,* into a live piece of theatre. They had been awarded some funding by CP Hull and the North Hull Children's Centre and had employed a freelance director, Morag, to find a cast and mount the production. The performance I witnessed had its many elements of messiness but signs of beauty too. The small amount of funding the group meant that they had been unable to pay for any experienced actors to be involved in the production process; and thus the parents and a few of their friends had lent their hands to putting the show on. The event gave many signs of having been under-rehearsed. Technical and acting cues were missed, lines forgotten, climactic narrative highlights reduced to inconsequential moments of meaninglessness. However, the facts that the group had continued to work together and that this had been the first time any of them had ever performed in this type of context could not be ignored. Wayne's performance, for example, provided many surprising and delightful moments: mid speech, he would cuff the floor with his feet, note in the moment to his delight that audience laughed and repeated the gesture to further laughter. A budding mimic was emerging. Della, one of the more reflective members of the group found herself, against all her previous protestations, acting, her usual less forthcoming persona distinctly ruffled by the peroxide blonde wig she wore for the purposes of playing the part of Sue, the school administrator. Whilst these moments, and the group's endeavours as a whole were a pleasure to observe, one of the disappointments of the evening was the sparse attendance of the event by the school staff, contributed in no small part by the simultaneous hosting of a retirement party for the school caretaker, Eddie, the staff member who had provided many insightful observations on the work that Maria and Liam had produced, but who had now come to the end of his employment there.

Paul, initially the Deputy Head had by this time become the formal Head teacher, and attended the production but he was the sole representative of the school staff; a

disappointing end to a process which had achieved so much for its participants and which many school staff professed to be supportive of. This disappointment however was not a unique feature to the ending of my time at the school I had endeavoured on a number of occasions to get some feedback from staff as to the effects, positive or otherwise, they felt they had experienced as a result of hosting my research. I attempted this through two questionnaires. The first, attached in Appendix 15, asked staff to respond to a series of closed questions and to give brief responses. This was sent to staff after I had presented my original findings to them at a staff meeting in March 2006. The second questionnaire (Appendix 16) was a more light hearted questionnaire which I sent to them at Christmas 2006. I suggested they might regard it as a Christmas quiz which asked them to assess whether FNS could interpreted as a creative city, using the Impresa tool kit described in Table 2 in chapter 2.6.3.

Both questionnaires met with a nil return and whilst the head teacher, Paul, was sympathetic to my request for some feedback, was unable to provide any. This has continued to perplex me to the end of the process as I felt certain that the experience we had had together had been productive and that at least one member of staff might offer some views as to the merits or otherwise of my residency. I was led to believe for example that the parents writers group was appreciated by number of staff and the parents themselves - and it would have been useful to have had some communication to this effect.

But this was not to be and so, uncomfortably, I am still left with the question as to whether my reading of the school and its creative city characteristics converged with staff's own perceptions of it or not. However, had I completely misrepresented the school in my feedback to them, it is also reasonable to assume that either my Ph.D. supervisors or CP Hull staff would have been amongst the first to have been informed about it. So whilst it may also be reasonable to assume that my presence there at least did not cause any untoward, disruptive effects, it may also be that the unknowability of the effects of my presence there were a consequence of the undecideability of research. For, as been referred to in Chapter 3.8, undecideability is *a constant ethical-political reminder that moral and political responsibility can only occur in the not*

knowing, the not being sure, 'a space that exceeds the calculable program that would destroy all responsibility'. (Derrida quoted in Bernstein, 1993: 226). However, whilst my relationship with FNS seemed to come to an unknowable and undecided end, it is also marked the beginning of another phase of my research in the field which will be described in the next section.

7.2.2.   Leaving the Field: Implications for personal practice

On reading Jeffrey's work on performativity and primary teacher relations (Woods and Jeffrey: 2002) I was struck by a moment of recognition:

> *One thing I've learnt in all this is the respect for true voices of authority - those who obviously have ploughed these fields for a long time and are able to describe, analyse and conclude with some significant weight to their opinions: you know they earned this stuff.   This is a new one for me - who albeit not intentionally I think has struggled to a certain extent with the notion of authority - particularly when it's misplacing and misused,   I don't feel I've intended to be rebellious but that reaction is often invoked by those who place themselves at the head of stuff and then behave like cretins - DS / MP please stand up! - much though deep down you want to be respectful.*

> (Field Notes, August 2006)

Being able to look up with some regard to practitioners who I could respect and admire was something of an epiphanic moment for me. Whilst I had heroes and heroines in the field of popular culture, to read truly inspiring work in the field of contemporary education was startling particularly in the light of my earlier experience within an EAZ and mainstream education, and marked, together with my experiences as a student in Hull particularly, a new creative relationship in my life with voices of authority: an ironic development when viewed through the event of the death of my father at the end of the studentship.   Whilst this has been one private development in my own practice, a number of more public developments occurred   in the final months of the research

process which I was able to benefit from directly as a result of the studentship and which will continue to inform my practice into the foreseeable future.

I gained two research contracts in those final months: the first as Lead Researcher with the National Association of Writers in Education, researching their 'Writing Together' project in which 9 schools across England engage a writer in residence for 9 terms between 2006 and 2009. (NAWE: 2007) This research methodology is based on a qualitative methodology and is focused around a process in which writers visits schools as 'outsiders' to work with the 'insiders' of teachers and children. It is, in one sense, a revisitation and re-investigation of the Ph.D. process albeit writ larger onto a national canvas, with the emphasis more specifically located on the work of writers rather than artists in general.

The purpose of the research is to witness and bear testimony to the work produced by writers working with children and teachers. It aims to collect data which when analysed, written up and concluded upon will, it is hoped, provide a rich, complex picture of writers engagements by school communities. The project is informed by the work carried out by Wade and Moore (2001), Pringle (2002), Griffiths and Woolf (2005) and Harland et al (2005). This process is intended as a journey of research inquiry and not solely a judgemental process of evaluation although the project will apply the CP national evaluation framework (the Four phase stepped progression model of creative learning referred to in Figure 4 in Chapter 3.4.5.) to contribute to the work being discussed in terms which are common to much creative education practice around the country. This project is also enabling me to further refine the pedagogy of artisteducators through interpreting the work of writers and teachers through the architexture of the six Zones: Scrap, Disguise, Infectivity, Intimacy, Surprise and Grace.

The second research contract I was awarded came about as a result of attending various conferences during the PhD process. I made the acquaintance of Profs. Christine Hall and Pat Thomson at the University of Nottingham. This has led to employment as a Research Associate with the Universities of Nottingham and Keele on a research project which is being funded by CP in order to research the effects of CP

on whole school change (University of Nottingham, 2007) This is a 2 year project which involved 40 schools across England and aims to inform national policy on the future of CP. Whilst this project is more focused onto the field work as opposed to project design and management, it is giving me an insight into team based research processes in a way I was unable to develop in Hull and is also enabling me to maintain relations with CP both regionally and nationally. 12 schools have been identified as particularly interesting case studies of how schools have mobilised CP in processes of whole school change. Fichte Nursery School has been identified as one of those case study schools meaning that my research relationship will continue with them albeit under different circumstances.

7.2.3. Leaving the Field: implications for wider practice

Whilst my work with FNS has finished, my own practice in Early Years has continued to flourish. Since completing the studentship at Hull, I have been employed as Director of the Aspire Trust, an Arts and Creative Industries Development Agency which has been working since 2002 in the field of creative and innovative support for schools and communities in Wallasey, Merseyside. There are three key strands to the business's strategic development and operations: Learning and CPD; Production and Event Management and Research and Evaluation. The Learning and CPD strand has developed a number of Early Years projects in recent years which have resulted in significant expertise and experience being built up in the company and which I am now able to contribute to in light of my experiences in Hull. These projects are described below.

7.2.3.1. Early Years artist in residence project

This has been a year long project which has taken its inspiration from the Early Years work practice of the pre-schools of Reggio Emilia, Italy, and other inspirational early years practice. Maria, artist in residence at FNS was also involved in developing the project which has involved an Artist in Residence, Esther, working at Sussex Family Centre and Waterfield Primary School in Wallasey in a similar fashion to the manner in

which Maria worked at FNS. Esther worked with parent and toddler groups, and private day care nursery provision which caters for children from birth to five years, key early years educators and families using an arts based methodology, based upon the following principles which mirror closely the work developed in FNS:

* *Documentation:* to 'make learning visible'; reflect on work done; evaluate; share experiences; disseminate; advocate.

*Continuing Professional Development (CPD) to share experiences and learning, learn from others, develop new ideas and relationships, to develop understandings of creativity with children and the application of creative arts to support children's learning;

* *Sustainability:* to ensure that work done and experience gained is recognised and valued; to make sure that learning is shared, developed and continues to evolve.

This project will be continued between 2007 and 2009 through a CPD programme entitled MPPACT, (University of Winchester, 2007) financed by the European funding programme Comenius 2-1 and will be developed in Early Years and primary settings in Merseyside.

7.2.3.2.   *Listening to the life bank arts based research project*

This project is designed to develop an arts and creativity strategy for Kensington Life Bank, a Children's Centre based in North Liverpool. This project is a research project undertaken by a team of artists researchers in collaboration with the staff, parents, children and other stakeholders who participate in the services offered by Kensington Life Bank. The purpose of the research is to address the question of what might constitute an arts and creativity strategy for the Life Bank; and to identify possible mechanisms of how this strategy might be developed in the short term and sustained into the medium and long term.

Our approach will entail interviews, observation and desk-based research undertaken through a series of 3 day visits undertaken by a research team of 5 artist researchers spread over one 'typical' Life Bank week. The artist researcher team will comprise lead researcher (myself) who will be aided by drama, dance, fine arts and music specialists. The aim of the team will be to 'listen' to Kensington Life Bank and collect data - opinions, actions, photographs, sounds, movements - which will be interpreted into the raw material which will be used to develop a future arts and creativity strategy.

The purpose of engaging a team of researchers who comprehensively span arts practice means that knowledge of the Life Bank will be developed from different perspectives which privilege not only linguistic forms of communication but spatial, musical, and visual: a method important to the centre given its diverse mix of users and participants. Each member of the team will visit the Life Bank for three days each to meet with a range of staff, parents and children, observe sessions and conduct formal in-depth interviews key stakeholders. Extensive photographic and audio records will be made of the environment, and maps collated which describe how the space is used, what kind of social interactions take place, and what kind of arts and creative activity currently takes place.

The purpose of this research is not evaluative: rather, it aims to develop narratives which might inspire and spark thinking in the Life Bank, its users and other interested parties. It will also lead to the generation of principles which can assist the Life Bank itself to sustain and extend its work. The research is informed by the ethnographic case study work of Gomm, Foster, & Hammersley, (2000) and Yin (1994). Each researcher will 'listen to the Life Bank' within the general guidelines used by other educational researchers such as Gunter & Thomson (2004); and Thomson, Harris, Vincent, & Toalster (2005).

7.3.1. Leaving the Field: Implications for policy

To become an Artisteducator involves presenting different perspectives on the world to both children and other participants in the learning space: different perspectives lead to

different roles being played out, different identities being tested, albeit perhaps for no more minutes at a time. Relationships between 'Artists' and 'Educators' are energised by the complexity inherent in perceived 'outsiders' working with perceived 'insiders'. The relationship between outsider and insider thrives on initial perceived difference and yet, in the fullness of time and as the relationship between outsider and insider blossoms, these differences become less pronounced and commonalities emerge. The artisteducator emerges but in a context which, as the conditions which allowed for its generation have faded away, means that it cannot sustain its own independent existence. The continual existence and effect of the artisteducator paradoxically relies on its own dissolution: a phenomenon of crisis which is reflected in other aspects of the imminent becoming of the artisteducator.

The Artisteducator also faces a crisis in which their skills, approaches, knowledges and humanities are being corralled for rhetorical discourses of economic transformation. Their lives are though part of a wider crisis: the pressure to live a technical life, a compliant life and a life qualified simplistically in terms of skills and competences. The crisis for the artisteducator is that the engine of their practice, creativity, has been aligned to the discourses of enterprise and economic development. The crisis for the Artisteducator is no longer about cultural empowerment or cultural transmission or the attainment of the other eight visions of Arts Education that Eisner describes in Chapter 2 but is about a crisis of resistance and authenticity. In Deleuzian terms, the Artisteducator tends to the molecular:

> *Molecular material is material, free to express creativity... because of the ability*
> *for the rare and non-normal, the deviant, to influence system behaviour, it is only*
> *in molecular populations that becomings are possible.*
>
> (Bonta and Protevi, 2004: 116)

So whilst Artisteducators are thus implicated in agendas of cultural transmission, attainment and the raising of standards, their molecular nature means that they resemble agents of complexity capable of influencing a systems behaviour and thus

capable of enacting and formulating an alternative discourse which may counteract the effects the dominant discourse of performativity.

I propose to term that alternative discourse one of *processence*. If performativity can be seen as a function of performance and productivity and is characterised by outputs, targets , accountability and managerialism, then processence might be a synthesis of *process* and *essence*, characterised by concepts of development: of individuals and of relationships; of the dialogue between individuals and communities and the journey of growth of our essential authentic selves. A discourse of processence will move beyond the valorisation of story (given the power of stories to reinforce orthodox rhetorics) and will also further argue that learning moments in space paradoxically have maximum long term effect and affect because of the very nature of their short livedness. The most effective artisteducator pedagogical text is one which approaches, savours and revels in the creative moment; a singularity in space and time which resists measurement, definition and quantification of any kind: in Deleuzian terms, a plateau which is reached when:

> *circumstances combine to bring an activity to a pitch of intensity that is not automatically displaced in a climax. The heightening of energies is sustained long enough to leave a kind of afterimage of its dynamism that can be reactivated or injected into other activities, creating a fabric of intensive states between which any number of connecting routes could exist.*
>
> (Deleuze and Guttari, 2004: xiv).

The sustainability of creativity from Creative Partnerships thus may not reside in the long term sustainability of a large organisation but in the multifaceted, multifarious and heterogenetic approaches of artists working with educators in small, momentary, unobserved and unmeasured events which resist classification, objectification and measurement. A shadow creativity discourse might then be developed which is able to resist and challenge performativity-fuelled discourses of creativity and will challenge concepts of what it is to be an effective school with effective teachers and effective learners (Mortimore, 1993; Creemers et al 1994).

Developing the discourses for the creativity of processence may thus constitute a fruitful site for future research. Stoll Dolton, in providing a surprising twist to the Standards agenda provides a basis upon which the performative effective school can be challenged:

> *Linder-Scholer (1996) notes that 'standards' need not mean templates to copy or hurdles to jump, but that they can be understood in the original sense of the word—as banners guiding the way at the front of a procession. This notion of standards emphasizes their broad base and consensual nature, a consensus about ideals and principles that must be enacted in local contexts through local participation.*
>
> Stoll Dalton (1998, 8)

Instead of a definition of standards which stem from dominant performative discourses, Gallimore & Goldenberg suggest it may be possible to interpret them in alternative lights: *As banners, the pedagogy standards convey ideals, not templates. (*Gallimore & Goldenberg, 1996)

Standards do not have to imply standardisation: the pedagogy of the artisteducator can therefore reframe the question of 'standards or creativity?' as one of standards and creativity, thus negating the challenge that it is impossible to have both and that by spending time in school on creative matters, that the 'standards agenda' will be undermined, and that pupils attainment will be threatened - with the concomitant political fall out that will bring about.

In order to assess how a discourse of processence might be developed within the classroom, I also propose that methodologies are needed which can assess and bear witness to its manifestation. Further work needs developing which can identify methodologies which support dialogic learning and the development of multiple depths of field of gaze in the classroom. Further understanding is required to understand what constitutes gaze in creativity pedagogies which adhere to a performative agenda.

Participant's awareness of gaze as a project develops in a learning space needs to be assessed; as well as further elaboration as to classroom gaze symbolises and how these symbolisations might change.

The pressure to develop a pedagogy of processence is timely. Some schools across the country, commended for their success in integrating a CP ethos into their schools are increasingly promoting creativity with enterprise ethics: and if Peck's argument *that creativity and inequality may be mutually dependent* (2005: p758) is plausible, this may seriously undermine the intent behind the work of NACCCE and other agents who have wished to raise the creativity standard for the purposes of social inclusion and educational attainment. To be more effective democrats, creativity initiatives borne of performative demands need halting and a redistribution of the means of knowledge production and distribution established: a redistributional pedagogy for creativity is required instead of a conservative or stabilising one.

Secondly, although CP presents itself as a new form of arts education, in practice, many, CP projects are based upon arts practice for their effect and affective power. Further work needs to be undertaken to assess what kinds of power different kinds of arts practice engenders and an examination of whether new models of arts education have the effect of draining the power of art from its practice, and what needs to be done to stem this seepage of influence away from the people who stand to gain the most from its effects.

The role of humble scrap materials such as junk, detritus, the unworthy, the broken and the discarded offer a starting point for an alternative rhetoric of creativity: one premised on the relationships of *Gemeinschaft* instead of the partnerships of *Gesellschaft*. In the moment when a four year smiles hesitantly into a camera, his visage the result of some inept face painting, in that unfinished, incomplete and partial moment of a creative process which celebrates a lack of technical skill and accomplishment: perhaps it is in these moments when alternative rhetorics and realities of creativity might be found.

Nick Owen, May 2008, Liverpool.

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Appendices

WRITE UP OF STUDY TRIP TO REGGIO EMILIA, MAY 2005

1.   Background

Following on from the work of Fichte Nursery School's **Eyes Wide Open** Project and other research findings and networking events, a group of 5 early years and arts practitioners based at Fichte were supported by Creative Partnerships Hull to attend a week long study visit to the infant centres and preschools of Reggio Emilia, Italy.

The visit took place between 2 and 6 May 2005, was facilitated by the Sightlines Initiative in Newcastle and funded by Creative Partnerships Hull. The aims of the visit were to:

> * introduce Hull settings and partners to other networks and practitioners which are working in response to Reggio principles and practices through a programme of Development Seminars by the end of July;

> * Develop relationships with other participants on the trip to generate a network in the UK.

This report provides preliminary feedback from the visit. It will inform a number of dissemination events in particular:

> * feedback findings from the Study Visit through an Introductory Seminar to Hull Early Years settings and interested parties e.g. Early Years and Child Development Partnership partners;

> * participation in the Catalyst Conference in the Autumn 2005 (via Isaacs UK) and Development Seminars in Hull and access to the Creative Partnership website;

> * presentation of a research paper by Nick Owen at the Arts Education conference at Queens University, Belfast in June.

The report has been compiled by Maria and Liam (from MALDES) Brenda and Gwyn (from Fichte Nursery School) and Nick Owen (PhD student with Creative Partnerships Hull / University of Hull).

2.   The Timetable

The visit was hosted at the Hotel Astoria, a large hotel in the centre of Reggio which was also 'home' for the majority of delegates throughout the week. The original intention of the study organisers was to host the conference in the new Loris Malaguzzi Research Centre but unfortunately the building had not been completed in time for our visit. Trips were organised out around the city from the Astoria.

A thorough timetable of events and activities had been planned by Sightlines in conjunction with Reggio Children, the local agency who are the main point of contact for visits and research. This consisted primarily of:

* visits to infant centres and preschools;

* presentations by educationalists associated with centres;

* visits to other centres and organisations linked with RE schools.

The timetable allowed for substantial networking opportunities although these tended to be of an informal nature – ie standing on a bus, sitting in the hotel lobby or sharing a meal etc.

Similarly, whilst visits and presentations allowed for many questions to be posed to the presenters and school staff, there were no formal small discussion groups which might have allowed for some more in-depth discussion and effective networking between participants. Additionally, the depth of our own networking was hampered somewhat by our own hotel being located a 30' taxi ride away from the hub of the conference activity.

A summary of the formal timetable is presented in Addendum 1.

3.   Our response to the timetable / What we did

We participated as a group in all the formal events of the week and made sure that we spread ourselves as widely as we could: for example, when offered the choice to visit one of 8 schools, we aimed to make sure that we visited different schools and compared notes afterwards, as opposed to travelling 'en masse' to one school. Consequently, we covered a lot of ground through the week:

* we listened and contributed to a range of discussions involving a range of funders (UK and Italian), academics, pedagogues, artists, LEA advisers, lecturers, teachers and parents;

* we visited 10 preschool and infant centres, the Remida Recycling Centre, the new International Loris Malaguzzi Centre and ensured we experienced the ambience of the city both by day and night ("listen to the city" was a piece of strong advice from the organisers on the first day);

* we discussed issues concerning philosophies of education, group vs individual learning approaches, artists relationships to schools, the nature of the class in the school, teacher – children relationships, the nature of school working relationships, the practice of observation – interpretation – documentation, assessment (group vs individual), the relationship of the 'outside' to the 'inside' of the school; the mismatch of – and difficulties in linking - theory to practice;

* we were welcomed with an astonishing generosity of spirit from all Italian participants who gave us gifts, new research directions, their time and their materials which reflected their schools experiences. We were also given the opportunity to purchase significant amounts of books and materials both in the hotel and in schools themselves. For privacy reasons however, we were not permitted to take photos of children working or of the insides of schools themselves;

* we participated in the Sightlines network and established our own connections in Sunderland, North Lincs, Bristol and Bath, Birmingham, Barnsley, London, Liverpool, the Channel Islands and Norfolk;

* we participated in the final farewell event on the Friday afternoon by performing a rap (the Reggio No – Addendum 2) which was enthusiastically received by many members of the audience, particularly key members of the Reggio Children association;

* we participated in both a guided tour of the City, attended a civic reception for delegates held by the City in the Town Hall and were fully informed of the political and social contexts which informed the development of the schools after the 2nd World War and more recent developments.

4.   Our response to the timetable / What we learnt

Our learning was fast and furious during the week – and has not yet finished. Our impressions and interpretations were necessarily mixed and in some matters disputed – but the breadth of our learning reflects the breadth of input and provocation that Reggio schools provide – and reflects the theme of 'dialogue' which was a core theme for the week.

Rather than try to synthesise one set of 'learning outcomes' which we would feedback in this report, we agreed to collect all our responses (even if they were contradictory) and present them back for future discussion amongst practitioners in Fichte Nursery School and Creative Partnerships. Our responses are collated here and gathered under a few headings as follows:

i.   The Classroom Environment
ii.   The Philosophy and Politics
iii.   Shifting expectations
iv.   Pedagogy
v.   Practical Visit Issues

4.1.   The Classroom Environment

* everything is done by discussion; advice in the classroom is provided by the pedagogista;

* we take photographs for evidence rather than for research;

* staffing ratios were different than we have; if a child had Special Needs, they had a specific teacher to work with the child rather than the 1:3 ratio new have (and that one teacher is a fully trained member of staff);

* evaluation takes place in the class time and children are involved in that process – which validates them and recognises their contribution;

* some interactions only take place if the environment participates – appreciate the real importance of the environment and we must make sure that the environment is for ourselves and the children – and not according to 'the book';

* the school day:

     7.30am start   photos with names in the entrance; preschool time is very important;

     7.30am – 8am   teacher present, children not assigned to one teacher; will go into the room together, children, parents and teachers will talk together;

     8am   other teachers arrive and children move to other classes – discuss events of previous day – morning discussion essential part of school work;

     9am   class meeting / assembly – everyone brings in little stories into school which can feed into projects;

     End of day   Discussion at the end of the day is important and regular. Everybody recaps on what they've done – projects are reformed – every time we recap we see it in a new way, reflection is an ongoing thing and is actively encouraged by leaving things around and not tidying things away – stuff is left out;

* the daily diary includes discussion and photos and is left in the corridor / hand written by staff as note form – not typed up but kept as a record. All notes are put out at the end of the week;

* displays are left and added to and not taken down every 6 weeks (they don't do installations in the same way we do) - - they can be added to later on e.g. a winter project which developed over 4 months. Everything used is from the scrap store or from nature;

* there is much less activity, objects and things and less clutter with less formalised and structured activities – lot of use of natural materials, different layers, staging and steps;

* welcoming children is part of the project process;

* we use opaque colours – they use transparent or translucent colour;

* teachers brought in provocations which children responded to; the recording process is posted at the children's level on a poster which provokes children into further things – these are added to children's quotes.

* Watching a group of children painting: they were looking, feeling, using delicate touch and listening to each other and doing this by themselves – the quality with which they were doing this and making their work was noticeable – there was a real sense of concentration and independent listening to each other;

* Staff ratio of 2: 26 is an issue for us;

* no concept of children being bored – their natural curiosity is being encouraged;

* one example of whilst one child was drawing, a teacher rubbed their work out whilst the child was present – I wondered how much of the art work is actually teacher directed? (This act was justified in the school as '"self evaluation to improve something") The teacher then rubbed something else out and then showed the child in a very directive manner what she should do. Also saw this with reference to making trees in clay – all looked the same shape / height which was noticeable. When discussed in the group, one UK visitor denied it happened "that would never happen here". Does the cult of RE put blinkers on visitors?

* kids modifying a photo with Photoshop with no adult present;

* identifying the difference between the computer and multimedia – saw projects trying to join materials together e.g. a scanner and clay;

* adults also learning from documentation through interpretation;

* rigid classroom times don't work – have to fit in around children's times – they can be allowed to finish their work. Rules emerge in the life of the community – negotiation is paramount;

* asked about language, literacy and numeracy – children leave at 6 at least able to write their own name (cf different levels of UK and Italian expectations) – don't have a way of teaching writing but try to instil a love of words;

* They try to create a poly-sensual environment eg reflections / magnification / shadow which are not 'activity tables' as such;

* every teacher has a camera; photos are more important than the written word as it shows more detail – also useful for ongoing staff development – teachers are not trained specifically with artists skills; artists are not trained as teachers – but the two groups can learn together in a dynamic CPD programme;

* impressed with the size of things on walls which are not produced in our schools e.g. posters more than size A3; teachers in RE take images from artists, process them on PCs and take them to external commercial printers where necessary;

* single age class rather than mixed ages.

4.2   The Philosophy and Politics

* RE is a way of life, not a system; it is not about teaching information but at activating an interest in children to find out information;

* There is an overt political context to the work; *'the city hall does not dictate - a place of education is never neutral'* – RE is not transferable but fits into its context – services are there for children who have rights and who are citizens from birth;
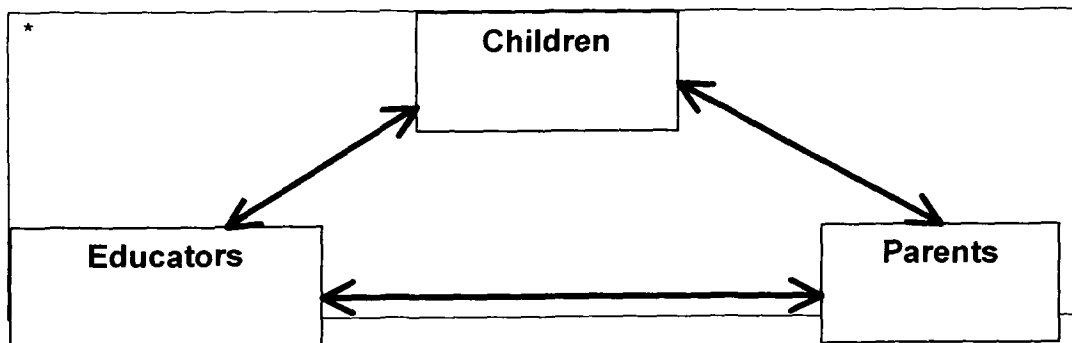
* The importance of consensus – the rights of the child – made it possible for the child to be a protagonist in how spaces are organised and activities run which they're involved in from the beginning. The competent child learns from the competent adult and visa versa;

* *"there is too much rhetoric about preparing people for the future – our responsibility is to today"* – we should look at what children do today rather than be concerned about their future academic achievement;

* there is a legitimisation of children's questions so they carry out their own research *"we don't learn about the world through observation but by questioning it"*.

* teaching is too often about delivering facts in the UK – concepts can't be taught, the child has to find that out for themselves;

* the solitary child is secure in itself and not isolated from social activity – girls form smaller groups than boys, adults try to understand group dynamics as part of the daily record;

* we impoverish children with our Health and Safety agendas; amazed at what children are allowed to do – we should push our boundaries a lot more e.g. by using glass and wire.

* we call people 'gurus' because we can't spell 'charlatans';

* we had to buy everything – strong branding / merchandising practices in evidence – often beautifully packaged;

* *"schools don't transmit culture but build and develop cultural ethics"* - if you treat them like idiots, you'll get idiots;

* *"nothing without joy";*

* the ping pong metaphor – the delicate balance between listening and interpretation;

* collaboration with parents is done by aiming to work with them within the context of a whole school philosophy, rather than by an adversarial approach which is reflected in parents and the school fighting each other;

4.3   Shifting expectations

* impressions shifted from the beginning to the end of the week; initially thought that the children had done everything but by the end of the week realised that teachers had an input too and acted as facilitators. The importance of the environment also became clear;

* had an initial expectation of how wonderful the art work was – but actually became disillusioned as a lot of it wasn't by the children themselves which was very surprising

* the purpose of documentation became clearer and more achievable;

*Alex's role has become clearer – has also cemented the fact that what we did last term was right – and that it was similar to what a lot of artists are doing in RE, although perhaps not so much in the UK.

4.4.   Pedagogy

* The language of research is an academic language and all staff were from an academic / university background – this research is also useful for further Higher Education / teacher training institutions;

* the importance of dialogue – not to talk but to listen to others and negotiate – and to listen with all the senses including body language;

* a lot of multimedia work is done in the UK – there is a problem in IT – you can tell which children have spent too much time on a computer. Here, they try to make sure that the computer is worked into and is part of the project. "Is multimedia a language or an environment?" is what they are asking themselves at the moment;

* interested in how they were interested in the group and how relationships are constructed. This affects how they evaluate what they're doing (staff tried to engage children as much as possible and know that other children understand children sometimes better than teachers);

* pedagogues work for 36 hrs / week over 4 – 5 schools which helps schools to interact;

* what's the pedagogy of colour?

4.5.   Practical Visit Issues

* Our hotel was good but too far away – we had to plan the day like a military operation – this prevented more in-depth links to be established – and contributed towards our tiredness as the week developed;

* the venue meant that study visit participants were communicated with by presenters in a manner which was in direct contradiction to how they professed to communicate with children in schools;

* we did a lot of historical contextualisation – found some of the content repetitive – would have benefited from more practical moments – could have had more formal discussion groups perhaps (although views from previous visits had indicated that more visits to schools was important);

5.   Suggestions for future discussion

These suggestions came about through substantial debate within the group and offered in a spirit of sharing – they are not intended as a prescriptive or didactic list – which, after all, would be counter to the ethos or negotiation and dialogue we experienced in Reggio!

We welcome the opportunity to discuss these findings with colleagues and discuss how these finding can inform emergent practice in Fichte and other early years settings in Hull.

1. Photographs could be used to in a different way – for children's development and research, rather than just for assessment;

2. We could change the light in the nursery to create a different environment;

3. A wider range of materials could be sued in the nursery – e.g. wire, glass etc;

4. We could omit 'tidy time';

5. We could contact different external people to do things for the nursery e.g. through establishing an industry database;

6. We could establish a children's message system throughout the school;

7. We could learn how to listen;

8. We could do more activities in lunchtimes using the outside areas more;

9. We could talk with children and involve them in the plan for what happens throughout the day;

10. We could have more mirrors throughout the school;

11. Structures could be built outside that could withstand – and even challenge – potential vandalism;

12. We could have less busy walls;

13. We could find different ways to involve parents;

14. We could make less activities available in the classroom and make more floor space available;

15. We could give every visitor to the school a present;

16. We would like to be able to get on with our jobs (especially bearing in mind potential visitor over load!)

17. We could review the timetable and for example omit the Monday night staff meetings or establish a different purpose for them;

18.   We could record our planning and observation through a children's profile review which would be driven by children's needs. This process could involve the LEA.

19.   We could develop further CPD programmes which would empower and raise the confidence of staff to try new art forms who may be anxious about trying something new e.g. dance, music.

20.   We could see more natural materials in schools and less plastic.

6.   Summary

We had an inspirational, challenging and exhausting set of experiences in Reggio Emilia. We have all been left with questions, dialogues and potential visions which will inform our own practice as educators, artists and human beings and are thankful to the Sightlines Initiative, Reggio Children and the educators and families in Reggio who made our time there so eventful.

We would also like to thank staff from Fichte who paved our way to these experiences and who taken the first significant steps in effecting some substantial change for Early Years provision in Hull in the years to come.

And last but certainly not least, we would like to thank Helen Cagney Watts for her belief in our initial proposal and for the support that Creative Partnerships have offered us all in this once in a life time journey –which we aim to revisit in our own professional lives in our own ways in the years to come.

Maria and Liam (MALDES)
Brenda / Gwyn (Fichte Nursery School)
Nick Owen (PhD student with Creative Partnerships Hull / University of Hull).
May 2005.

ADDENDUM 1
TIMETABLE FOR THE WEEK

Sunday 1 May	06.30 hrs	Fly from Humberside to Bologna
	14.00 hrs	Arrive Reggio Emilia
	15.30 hrs	Welcome by Friends of Reggio Children Association (FRCA)
	17.30 hrs	Guided tour of town by FRCA
	19.00 hrs	End of day

Monday 2 May	08.30 hrs	Welcome to FRCA / presentations
	13.00 hrs	Group photograph
	16.00 hrs	Visit to 10 municipal and co-operative infant toddler centres
	20.00 hrs	End of day

Tuesday 3 May	08.30 hrs	Presentations by pedagogues and Teachers
	13.00 hrs	Lunch
	15.00 hrs	Presentations continued
	17.00 hrs	End of Day

Wednesday 4 May	08.45 hrs	Visit to 10 municipal and co-operative Preschools
	15.00 hrs	Presentation at Creative Recycling Centre
	20.30 hrs	Visit to Creative Recycling Centre
	21.30 hrs	Collection of materials for Friday presentation
	22.30 hrs	End of Day

Thursday 5 May	09.00 hrs	Presentation of Loris Malaguzzi International Centre
	11.00 hrs	Visit to Loris Malaguzzi International Centre
	14.00 hrs	Civic reception
	15.30 hrs	Visits to 4 municipal and co-operative Preschools
	19.00 hrs	End of day

Friday 6 May	10.00 hrs	Making Learning Visible presentation
	17.00 hrs	Conclusion and farewells
	20.00 hrs	Farewell dinner
	22.00 hrs	End of day

| Saturday 7 May | 08.00 hrs | Leave Hotel Ramada |
| | 20.00 hrs | Arrive Humberside Airport |

HEAD TEACHER	*"Head Teacher looms large!* *What? Ask the kids?* *But I'm in charge!"*
WITNESS	No school office, no school bench No more squirming on top of the fence No air of grief, no sense of loss, No more staring down at the kids we've lost No age creeping, no falling asleeping No slow death watching every move they're making
CHORUS	So prego, ciao, bella e grazie La Cita Reggio mi piace!
WITNESS	No a b c, no me, me, me No infantilising patronising health and safety No god almighty fuss, no lack of trust No cramming it all in till their fit to bust No going it alone, no give a dog a bone No fearing for the time when they're dragged back home
CHORUS	So prego, ciao, bella e grazie La Cita Reggio mi piace!
HEAD TEACHER	*Head teacher quizzes rhetorical* *The name of that plant?* *Ask the kids, I'm not biological!*
WITNESS	So say yes to faith and say yes to grace Say yes to the schools who lift up their face From the noise and the groans and the plastic clutter From the foundation stage and its bottled up rage with the boxes that need ticking And the arses that need licking And the plans that need writing And the staff that need biting From the anaesthetic disconnected Analytic tautologic lack of reciprocity with its smack of weak authority And howl of wolves who want to scratch down our doors.
HEAD TEACHER	*Head Teacher looms large!* *What? Ask the kids?* *But I'm in charge!*
CHORUS	So prego, ciao, bella e grazie (x3) La Cita Reggio mi piace!
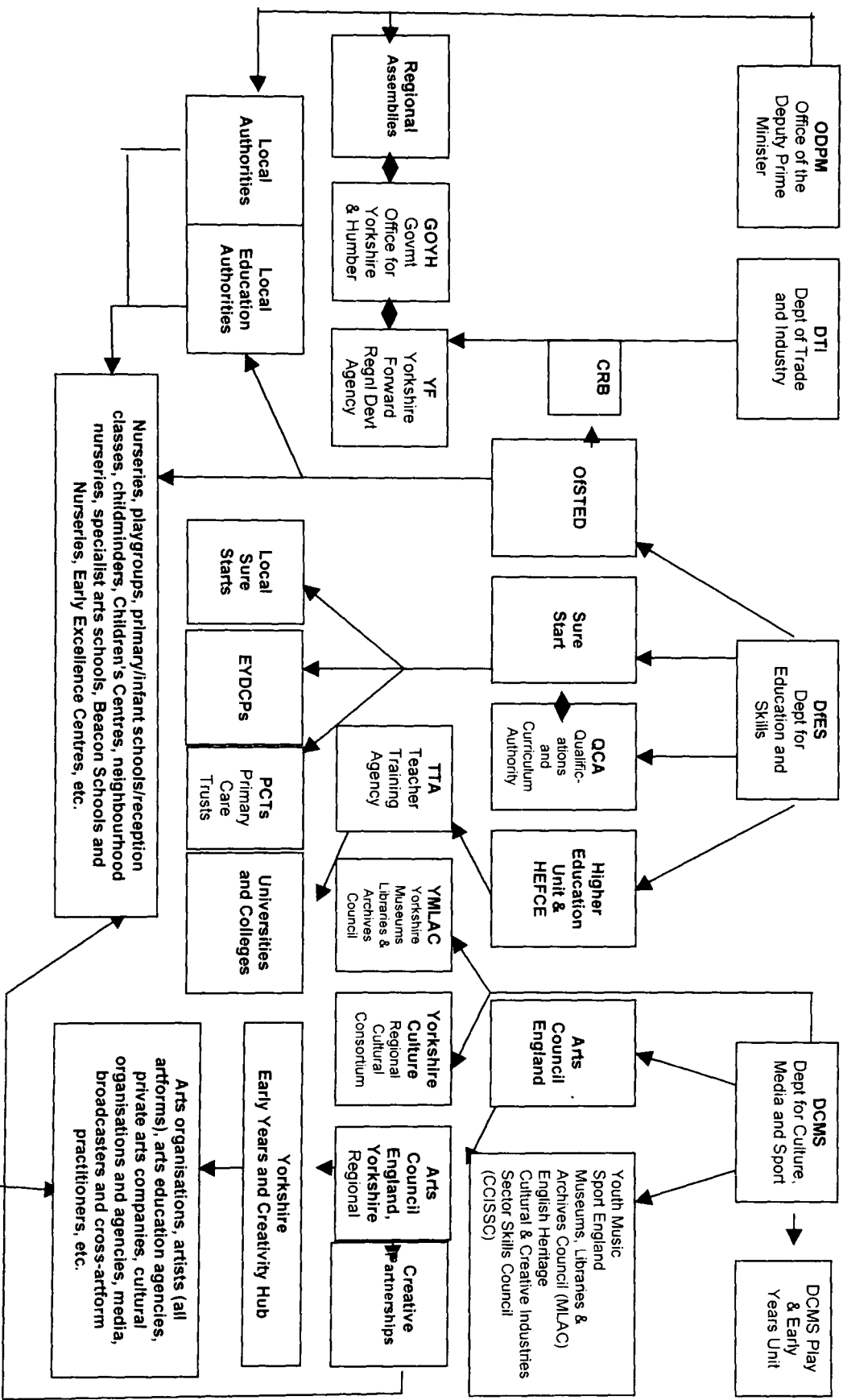
Policy Maker	Relevant Policies and Initiatives	Main Policy Emphases
Department for Education and Skills (DfES)	The Children Bill – legislation framework for the Ten Year National Childcare Strategy. *Every Child Matters* to happen, in partnership with Department of Trade and Industry (DTI) and OfSTED	Aims to make more coherent the initiatives developed over the last 7 years, to re-align and increase the funding streams allocated to childcare and to meet both parents' needs for flexible, affordable childcare and children's needs for high quality provision.
Department for Education and Skills (DfES)	Five Year Strategy for Children and Learners	Covers the next five years for children's services, with regards to education and lifelong learning: five key principles are identified: Greater personalisation and choice: Opening up services: Freedom and independence for head teachers, governors and managers; a major commitment to staff development and training; Partnerships with parents, employers, volunteers and voluntary organisations.
Department for Education and Skills (DfES)	Birth To Three Matters Framework was developed to support practitioners working with children from birth to three.	Identifies four 'aspects' which celebrate the skills and competencies of babies and very young children and highlights the interrelationship between growth, learning, development and the environment in which they are cared for and educated.
Qualifications and Curriculum Authority (QCA)	QCA has produced a pack of printed materials to accompany their **Creativity: find it, promote it!** web site.	The pack includes a booklet with information and guidance based on the web site, and a selection of fourteen examples to show how a range of schools, including special schools, set about promoting pupils' own creative practice, and the role of the teacher in recognizing and harnessing creativity.
	The **foundation stage** is the first part of the **National Curriculum**, focusing on the distinct needs of children aged three to the end of the reception year (age five).	The foundation stage is delivered in a range of settings including pre-school groups, early years centres, nursery and reception classes.
Office for Standards in	**Expecting the Unexpected -**	The quality of creative teaching and learning often depends on: teachers

Education (OfSTED)	**Developing creativity in primary and secondary schools**	having an understanding of creativity; providing the opportunity; good subject knowledge; good relationships with children; assessment processes in order to learn from developments; curriculum organisation; accommodation and resources; links with external dedicated programmes such as Creative Partnerships; influential teachers and visionary leadership for advocacy in creativity; and a willingness to use and learn from external expertise and perspectives.
Department for Culture, Media and Sport (DCMS)	**National Play Review**	DCMS confirmed its commitment to revitalising children's play areas up and down the country with an investment from across lottery distributors. Culture Secretary Tessa Jowell, responding to a review of children's play conducted by Frank Dobson, acknowledged how important play was to young people's development and stated that she expected £200 million of lottery money to be spent on new and improved play opportunities.
Arts Council England	Artists	creating new opportunities so that they can thrive, take risks and get on with making art; backing artists at all stages of their careers, at the cutting edge and in the mainstream; seeking out talent, giving it time to develop and space to take risks.
Arts Council England	Arts organisations	Development of a highly skilled and motivated workforce and development of the talented arts managers of the future.
Arts Council England	Cultural diversity	taking positive steps to change the employment profile, governance and activities of both the Arts Council and the arts organisations they fund, to embody diversity.
Arts Council England	Young people	Creative Partnerships aims to introduce young people to professional arts activities at school and to reinforce and celebrate the value of creativity in learning. Arts Awards for Young People and Artsmark for Schools are two other initiatives to encourage creativity with children, young people and the people who work with them.
Sector Skills Councils	Sector Skills Council for Active leisure and Learning	Sector Skills Council for Recreation, Health and Fitness, Playwork, Outdoor Education and Training and the Caravan Industries.
Children, Young People		improving outcomes for children and young people by enhancing the

and Families Workforce Development Council for England	
	role of the workforce, including early years, social care, foster care and Connexions workers.

Other National Bodies influencing or implementing arts and early years policy include: 4Children, National Children's Bureau (NCB), Action for Children's Arts (A4CA), Engage, Coram Family, Ragdoll Foundation, Early Education, Pre-School Learning Alliance (PSLA), National Day Nurseries Association (NDNA), National Foundation for Educational Research (NFER), Access Art, Arts4Schools, National College for School Leadership (NCSL), CAPE UK, National Grid for Learning (NGfL), Curiosity and Imagination, Artsmark Scheme, Basic Skills Agency, 4 Nations Child Policy Network, BECTA, Adult Learning Inspectorate (ALI)

Source, Churchill- Dwyer, 2005

Appendix 3   Eyes Wide Open Project brief
(Extract)

CREATIVE PARTNERSHIPS PROJECT PLAN & AGREEMENT

PROJECT: Eyes Wide Open / 3D

Project Plans must be submitted at least 3 weeks prior to project start date

Submission Date: 5th August 2005   **Start Date: 1st September 2005**

End Date: 31st August 2006

School(s): Fichte Nursery School

   Butler Nursery School

   Bristol Nursery School

   Other partner primary schools

Creative Partner(s): MALDES: Maria /Liam / others

School Contact Details

Contact Person(s)	Address	Telephone Number
Paul (Deputy Headteacher)	Fichte Nursery School	

Creative Partner Contact Details

Contact Person (s)	Address	Telephone Number

Maria	MALDES	

Outline Plan for Development of EWO project over the next 1 to 3 years

After discussion between Paul, Maria and CP and taking into account Evaluations by CP and by Fichte, we propose this outline for immediate and longer term development.

Eyes Wide Open / **3D Network**

Key Issues : There are some issues which will be key to all aspects of the development of the different project strands:

- ❖ *Documentation*: to 'make learning visible'; reflect on work done; evaluate; share experiences; disseminate; advocate.

- ❖ *CPD*: to share experiences and learning, learn from others, develop new ideas and relationships, and deepen understandings.

- ❖ *Technology*: to facilitate documentation; to solve problems and explore new possibilities; to aid communication and understanding; to maximise effective use of time.

- ❖ *Sustainability*: to ensure that work done and experience gained is recognised and valued; to make sure that learning is shared, developed and continues to evolve; to secure funding for ongoing and longer term developments.

EW0/3D Network – Project Strands

1. Artist :

Participants: CP, Maria, Fichte, Network Partner Schools, Artists with EY/Reggio interest; Art Students from possible partner training organisations.

Aims:
- o   To build on and deepen work already done
- o   To disseminate methods and experiences
- o   To help build capacity to extend the approach into a network

Objectives	Timescale	Costing	Estimated Amounts
o Maria to continue to spend some time working with Fichte Staff for mutual deepening of ideas and models already explored	o Sept 05 - April 06: reorganisation, CPD,; research; etc. explore funding issues for longer term partnership; Children's Centre and 42nd St. Primary Partnerships	o Artist time : 2 days per week in total o CPD costs/expenses o Supply cover (Co-ordinator time)	Artist (Maria) p.a.£11.000 'Interested Artist'p.a. £11,000 CPD £ 2,500
o Using material from EWO to produce quality publicity and training resources	o Sept 05 - April 06 : produce training and publicity resources; work with designers and printers; work on Children's Centre publicity materials; explore production of materials for advocacy/for sale etc.	o Design and print costs o Supply cover (Documentation) o Some documentation budget remaining from 04-05	Documentation £2,500 Supply Cover £1,500 Materials £1,500
o Joint CPD opportunitie s alongside Network partners	o Sept 06 – April 06 and ongoing o Joint Reggio visits 06 and 07	o CPD costs/expenses o Supply Cover (CPD)	TOTAL:£30,000
o Offer CPD opportunitie s to Network partners	o Sept 06 – April 06 and ongoing, Fichte offering CPD to Network o 06-07 Network mutual	o Supply Cover (CPD) o Materials costs o Possible venue hire, technical	

	o CPD opportunities o 07-08 Widening involvement and wider CPD (national/international)	expenses etc o Travel expenses	
o Work alongside other artists, using experience gained to support their developme nt in the EWO Resident role.	o Sept 05 - April 06: start work with a previously identified 'interested artist' (2nd Phase)(eg Liam or someone interviewed for the original post?); identify other possible artist partners and training partners; work with network to identify needs; plan programme details; explore funding for sustainability o 06-07: new 3rd Phase of 'interested artists' introduced; 2nd Phase artists work in network schools; o 07-08: Ongoing artist training & widening	o Sept 05 – April 06 2nd Phase Artist time: 2 days per week? o 06 – 07: 2nd & 3rd Phase artist time 2+2 days per week o Advertising costs, interview costs etc. o Supply Cover for school staff involved o Resource and supply implications in network partner schools (see Network plan.)	

EWO/3D Network – Project Strands

2. Deepening Understanding :

Participants: CP; Artists, Practitioners at Network Partner Schools, Nick Owen; Local Authority, Research Support (eg Colleges and Universities)

Aims:
   o To understand more about learning and creativity
   o To understand more about the relationship between learning and teaching.
   o To develop research skills and promote practitioner enquiry
   o To be ably to apply these knowledge, skills and understandings to specific work in individual settings

Objectives	Timescale	Costing	Estimated Amount
o Extend and develop pedagogical methods from the past year, and work with Network Partners to learn from their approaches.	o Sept 05 - April 06: reorganisation at Fichte, CPD; Children's Centre and 42nd St. Partnerships; support FNS staff on extending and deepening recently devised methods. o 06-07: work with network partners on mutual CPD; develop FNS research partnerships and offer CPD on those areas; widen funding base o 07-08: 3D Network partners feedback and widening understanding on individual and shared research projects; widen funding base.	o CPD costs o Supply cover (CPD, Research,Co-ordinator time and Network supply time) o Artist time (see Strand 1 costings) o Materials costs for all partners.	CPD £ 2,500 Documentation £2,500 Supply Cover £1,500 Materials £1,500 TOTAL:£8,000
o Interested partners will work with experienced researchers and research institutions to develop their research skills.	o Sept 05 - April 06 : Develop Drawing research and Experiential Learning research projects (with identified partners). investigate Hull LA Regional Primary Centre/ Learning Networks for support and funding possibilities; explore other funding sources o 06-07: Support 3DNetwork research developments; CPD	o Supply cover (Research, CPD, Documentation) o Ongoing support for practitioners and artists on research methods etc.	

		o findings o 07-08:; widen CPD on findings		
o Collect data and research material for documentatio n, dissemination and advocacy, using appropriate technology.	o Sept 06 – April 06: Drawing and Experiential Learning Research projects; o 06-07: Produce and publish findings from FNS research; extend research cycles to new areas Network research development o 07-08: Produce and publish on 3DNetwork research individual and joint findings.	o Technology for documentation at FNS and partner schools. o Publishing costs o CPD costs o Some documentation budget remaining from 04-05	
o Apply research method to analysis and understanding of ongoing methods and strategies.	o Sept 06 – April 06: Fichte research feedback o 06-07: Fichte feedback & CPD to network o 07-08: Network mutual and national CPD	o Supply time (research) o CPD costs	
o Develop more awareness and understanding of innovative and creative learning approaches through shared CPD, reading, visits etc.	o Sept 06 – April 06: 3D Network joint CPD; plan methods of communication etc (see Network Plan) o 06-07: Network Reggio Visit, widen CPD o 07-08: Network Reggio Visit, widen CPD	o Supply time o CPD costs o Books etc	
o Develop and extend work on learning journeys as documentatio n, using	o Sept 06 – April 06: FNS Experiential Learning research linked to Learning Journeys; 3D Network partners	o Technology o Printing/production costs o Supply time o	

appropriate technology.	developing approaches to LJs; Parental Involvement; start to share responses o 06-07: Shared developments supported by artists; Mutual feedback; Parental responses o 07-08: Collection of LJs ; shared CPD to summarise and widen participation.	.	
o Develop more innovative methods and strategies in response to children's learning directions.	o Sept 06 – April 06: Maria and 'interested artist' working together; FNS staff continue to develop and deepen understanding. LA involvement. o 06-07: 3D Networks and new artists start to develop new approaches; review of planning methods; Collection of responses through LJs o 07-08: CPD from Network widens awareness and then participation further.	o Artist time (see Strand 1) o Supply time o Materials o Printing/production costs	

3. 3D Network

Participants: CP; Fichte, Lambert, Bristol Nursery Schools, other interested EY practitioners from other settings; Maria; other artists; LA EY Team, LA EY adviser and others; Sightlines/Refocus; other CP areas; local, national and international EY and Cultural Centres.

Aims:
- o   To build a network of local partners focussed on creative learning and reflective practice.
- o   To work together to share ideas, experiences, understandings, documentation, and research findings.
- o   To use documentation and research findings from the local network to raise the profile and status of innovative and creative EY practice in Hull.
- o   To form links with other networks using 3D Network findings to raise national and international awareness of creative EY practice in Hull.

Objectives	Timescale	Costing	Estimated Amount
o Identify and form relationships with a widening range of interested practitioners from across the city.	o Sept 06 – April 06: Follow up with already identified partners, plan networking strategies; identify individual and shared interests; CPD; train first 'interested artist' at FNS; Maria outreach to partners. o 06-07: Support artists & network schools making new relationships; Develop individual & joint research projects; start to make links with Cultural Centres. o 07-08: Involve more partners	o Supply cover for network partners o CPD costs o Artist time (see Strand 1.) o Admin support	CPD £ 2,500 Reggio Study Tour £15,000 Documentation £2,500 Supply Cover £3,000 Materials £2,000 TOTAL:£25,000

	through Network CPD		
o Disseminate findings and experiences from Fichte EWO project.	o Sept 06 – April 06: follow up at Lambert; plan CPD at Bristol & 5th Ave; plan CPD for other potential partners o 06-07: Plan CPD on Research projects o 07-08: Plan CPD on Network research projects	o Supply cover for network partners o CPD costs o Artist time (see Strand 1.) o Admin support	
o Organise CPD opportunities for network partners, including links to national and international networks.	o Sept 06 – April 06: CPD on Drawing at Early Excellence to support Drawing research plan; Sightlines Bristol conference; plan for next Reggio Visit; identify & organise other CPD opportunities. o 06-07: More Network CPD opportunities o 07-08: More Network CPD opportunities	o Supply cover for network partners o CPD costs o Artist time (see Strand 1.) o Admin support	
o Support other practitioners in initiating, managing, researching and documenting their own projects.	o Sept 06 – April 06: Maria & FNS staff outreach to support initial documentation set-up as required o 06-07: 3D Artists and Network partners working on projects; explore funding sources	o Supply cover for network partners o CPD costs o Artist time (see Strand 1.) o Admin support	

	o 07-08: Ongoing support of partners and interested artists, secure funding for future development.		
o Create local opportunities (meetings, conferences etc.) for sharing of findings and experiences between network partners.	o Sept 06 – April 06: initial network development; LA EY conference participation o 06-07: Regular mutual networking opportunities; o 07-08: Continue regular opportunities, prepare for local conference on 3D Network.	o Supply cover for network partners o CPD costs o Artist time (see Strand 1.) o Admin support	
o Manage the production of a range of network documentary materials (e.g. postcards, posters, pamphlets, booklets etc.) which can be used to promote and publicise.	o Sept 06 – April 06: initial planning & production run of FNS work and publicity materials. o 06-07: 3D Network materials development; evaluation of first run; 2nd run production; o 07-08: Ongoing monitoring of production & consumption of materials. Planning responsive to need.	o Production costs o Technology o Supply cover for network partners o CPD costs o Artist time (see Strand 1.) o Admin support	
o Support partners in dissemination	o Sept 06 – April 06: Leo Burke /Nick Owen	o Supply cover for network partners	

to national and international audiences.	continue to disseminate on EWO/ FNS ; Maria & FNS staff involved as appropriate. Continue to link with Arts Co.E.Y.Hub o 06-07: Network Reggio visit; others as appropriate. o 07-08: Network Reggio visit; others as appropriate	o CPD costs o Artist time (see Strand 1.) o Admin support o	
o Identify funding sources, and develop funding skills for longer term capacity building and sustainability development.	o Sept 06 – April 06: Investigate local and national possibilities; investigate other networks' funding (5X5X5; Moonbeams etc.) Plan CPD on funding with CP o 06-07: CPD for network partners on funding; production of materials to support funding applications; applications made; advocacy o 07-08: Potential funders identified, applications made; funding secured, future planning.	o Supply cover for network partners o CPD costs o Artist time (see Strand 1.) o Admin support	

4. Community Involvement

Participants: CP; 3D Network Partners; Artists; Parents and Carers; School Governors; Children's Centres/Sure Start; Hull City Council; Museums & Galleries; Local businesses etc.

Aims:
- o To involve parents and the wider community in their children's learning.
- o To develop learning and research communities.
- o To raise the profile and status of EY children in the city, nationally and internationally.
- o To widen parents opportunities to access creative learning and cultural opportunities.

Objectives	Timescale	Costing	Estimated Amount
o Develop awareness of and approaches to Learning Journeys as ways of communicating all partners (children, practitioners, parents/carers et al) about learning.	o Sept 06 – April 06: Explore new approaches to LJs; use LJ for production run of publicity materials; use technology to show LJs to wider audience; use LJs with children and observe & document feedback learning; explore LJs with Children's Centres, 0-3 year olds etc. o 06-07: 3D Network partners share experiences & develop. Produce LJs at all settings & investigate range of uses. Support parental participation in LJ production o 07-08: Use LJs from Networks as part of wider dissemination	o Technology o Supply cover for network partners o CPD costs o Artist time (see Strand 1.) o Admin support o Materials o Production/Publication costs	CPD £ 2,500 Documentation £2,500 Supply Cover £1,500 Materials £1,500 Admin Support£ 500
o Explore the use of digital technology to document and communicate about learning.	o Sept 06 – April 06: install technology (screens, projectors etc) and organise sessions to communicate with parents/community o 06-07: Evaluate successful methods and disseminate through Network. Find funding sources. o 07-08: Support Network partners using successful methods. Secure funding for development.	o Technology o Supply cover for network partners o CPD costs o Artist time (see Strand 1.) o Admin support o Materials o Production/Publication costs	Production/Publication £1,500 TOTAL:£10,000
o Offer parents	o Sept 06 – April 06: Work with Extended schools co-	o Supply cover for network partners	

and carers opportuniti es to develop IT and other skills through creative and research projects.	ordinator/Parental involvement co-ordinator/Children's centre staff et al. to plan programmes & projects (history; video; LJs etc.) o 06-07: Establish parent-led projects; Evaluate successes and disseminate esp to other Ch.C. developments citywide (through Network+) o 07-08: Network & wider community involvement developments	o CPD costs o Artist time (see Strand 1.) o Admin support o Materials o Production/Publicatio n costs	
o Organise events and groups which bring children, families, artists, EY practitione rs and the wider community together in creative and cultural activity.	o Sept 06 – April 06: Work with Extended schools co-ordinator/Parental involvement co-ordinator/Children's centre staff et al. to plan programmes of creative activity with artist involvement; o 06-07: Publication and Production materials based on ongoing work; Evaluate, continue, widen to network, other ChCs, Sure Starts etc. through CPD o 07-08: Feedback from Network partners; dissemination of projects	o Additional sessional artist time o Supply cover for network partners o CPD costs o Artist time (see Strand 1.) o Admin support o Materials o Production/Publicatio n costs	
o Develop sustainabil ity through supporting parent/car ers in developing and leading their own groups and projects.	o Sept 06 – April 06: Develop parental /community involvement projects and monitor to assess needs to support independence and sustainability; o 06-07: Extend & develop parent projects; link with training providers, artists, technicians etc. to support identified needs; Disseminate to Network partners o 07-08: Extend and develop projects; involve key community members/parents in CPD Network outreach; feedback from Network.	o Supply cover for network partners o CPD costs o Artist time (see Strand 1.) o Admin support o Materials o Production/Publicatio n costs	

o Develop sustainabil ity through raising awareness of sources of funding.	o Sept 06 – April 06: Explore possible funding sources; CPD on Funding for FNS / /Maria / Shirley /parents et al. o 06-07: identify and secure funding for specific projects. o 07-08: Identify funding for development and longer term as part of wider project.	o Supply cover for network partners o CPD costs o Artist time (see Strand 1.) o Admin support	

This is an (extremely) rough estimate, which attempts to take into account the increased number of schools and artists involved, and is subject to decisions being made on the extent of the rolling programme of artist capacity building, the extent of networking, scale of possible Reggio Visits etc.

Estimated costings total :

1. Artist   £30,000
2. Deepening Understanding £8,000
3.3D Network   £25,000
4.Community Involvement   £10,000

                                       TOTAL £73,000

o

Appendix 4
Creative Partnerships Policy and Delivery Agreement Objectives
(Extract)

INTRODUCTION

1.1 DCMS Strategic Framework

The DCMS Five Year Strategic Plan for 2005-2010 sets out the department's strategic priorities. Creative Partnerships contributes to the delivery of the first DCMS priority:

- *Further enhance access to culture and sport life for children and give them the opportunity to develop their talents to the full and enjoy the benefits of participation.*

The high level target for Creative Partnerships is:

- To maintain a creative partnership programme in at least 36 designated areas until March 2008 and at least 20 to March 2010.

1.2 Purpose and scope of the Policy and Delivery Agreement

The purpose of the Policy and Delivery Agreement is to expand on this high level target The Agreement establishes a framework for the ongoing delivery, monitoring and evaluation of Creative Partnerships for the period 1 April 2006 to 31 March 2008.

This Agreement replaces the Policy and Delivery Agreement (2004-06).

This Agreement sets out for Creative Partnerships:

- the aim and objectives of the programme;
- funding, accountability and monitoring arrangements;
- the programme framework and stakeholders;
- requirements in respect of planning and delivery;
- outputs and outcomes;
- requirements for research and evaluation;
- the areas where the programme will be established.

The DfES also has a separate financial memorandum in place with ACE, covering the additional £2.5 million it has earmarked for Creative Partnerships for each year until 2008.

This Policy and Delivery agreement should also be understood in the context of separate documents which govern the relationship between DCMS and ACE. These are:

- The Royal Charter

- The Management Statement

- The Working Agreement

- The Funding Agreement

1.3   Review date

This Agreement will be subject to review in March 2008.

1.4   Signatories to the policy framework

This policy framework has been agreed by:

- the Secretary of State for Culture, Media and Sport;
- the Secretary of State for Education and Skills;
- the Chair of Arts Council England.

Rt Hon Tessa Jowell MP – Secretary of State for Culture, Media and Sport

Rt Hon Alan Johnson MP – Secretary of State for Education and Skills

Sir Christopher Frayling - Chair of Arts Council England

AIM AND OBJECTIVES

2.1 Aim

The aim of Creative Partnerships is:

- To give young people in 36 disadvantaged areas across England the opportunity to develop their creativity and their ambition by building partnerships between schools and creative organisations, businesses and individuals. In doing this it will demonstrate the pivotal role creativity and creative people can play in transforming teaching and learning and will share this practice widely both across and beyond the formal education system.

2.2 Objectives

Creative Partnerships will continue to support the delivery of programmes in the 36 Creative Partnership areas specified in Annex A. Creative Partnerships will:

- deliver projects and approaches which develop the creativity of young people of all ages and abilities

- build the capacity of schools, and teachers of every curriculum subject, to work effectively with the cultural and creative sectors,

- provide opportunities for teachers to enhance their creative teaching skills, cultural knowledge and critical appreciation through working with cultural and creative professionals;

- help individuals, Small and Medium Sized Enterprises and Cultural Organisations with a significant capacity to improve their cultural provision to work effectively with schools, and provide opportunities for cultural and creative professionals to enhance the skills they need to work effectively in educational settings;

- promote increased parental and community involvement in the cultural life of schools;

- seek to build on and consolidate connections between Creative Partnerships and other relevant government and other programmes to ensure coherence and added value;

- provide rigorous evidence, through an agreed programme of research and evaluation, of the effects of engagement with the programme on young people, teachers, cultural and creative practitioners and on whole school improvement, which can be used to support further policy development;

- use research evidence from the programme to inform a communications strategy that rapidly disseminates the lessons learned to schools, cultural and creative

practitioners and other interested partners both across and beyond the programme, particularly practice that supports whole school improvement and personalised learning;

- work towards embedding CP practice in the regions in which they operate so that the impact on schools is maintained after the investment through Creative Partnerships has ceased.

- To encourage a debate on the development of a national and regional infrastructure

Appendix 5
The Three Act Film Structure, Vogler (1998)
(after Campbell, 1949)

ACT 1: SEPARATION

Call

Refusal

Meeting Mentor

Crossing the Threshold

Testing

Approval

Ordinary World

Special World

Supreme Ordeal

ACT 2a: THE DESCENT

ACT 2b: INITIATION

Reward

The Road Back

Resurrection

Return with Elixir

ACT 3: RETURN
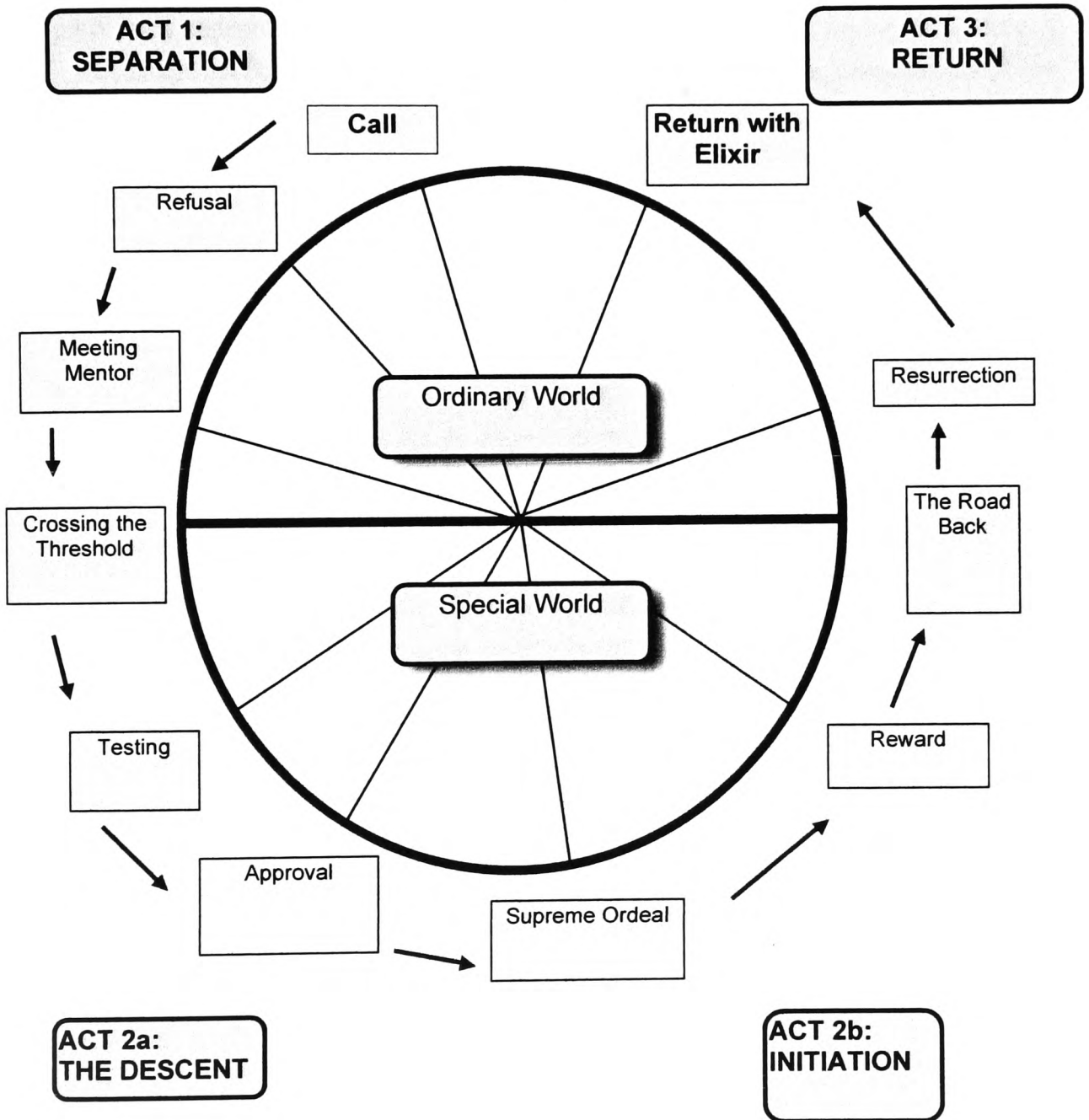
Appendix 6

Research Ethical Guidelines

Informed consent was obtained from all participants and a full explanation of the procedures involved was given from both class and head teachers. Consent was also obtained from other involved adults or from those in *loco parentis*. Care was taken to ensure that all participants were aware that they may withdraw from the research at any time: this included letters to the Headteacher and to parents. If parents had wanted to opt their children in or out of the research, they would be asked to opt in by returning a slip at the bottom of the letter. All parties had the opportunity to ask questions prior to participation. Participants were made aware that data may be used at conferences, etc, and if photographs or similar are likely to be used then prior consent would be sought.

I took reasonable steps to preserve the confidentiality of participants, their families, and other associated individuals by anonymising the data and locking it up in a secure base in my office in Liverpool to which no other adult had access. I used my best endeavours to ensure that participants were adequately aware of the purpose of the research and have been mindful of cultural, religious, linguistic, gender, and other differences within participants in the reporting of their research process.

I provided a debriefing to all research participants as appropriate; this included a seminar presentation and written report at FNS in 2006 and a questionnaire which sought staff's views about the rehearsal process. I wrote letters of thanks and written feedback as appropriate. All participants and other involved parties were provided with information on how to contact me, or my supervisors if they had any matters of dispute about the research process.

Appendix 7
Interview questions for educators

Personal Profile

Name   Address   Thumbnail Sketch

Education and Training Background (inc. qualifications)

Tertiary   Secondary   Primary   Nursery

Employment / Professional Background

Your Practice

What have you done / are you doing in FNS?

The relationships with artists and Fichte Nursery School

What values and principles inform these relationships?

What are the cultural differences between the major collaborators and what impact do these differences have on the working relationship?

What is the extent and nature of the collaboration and how does this compare with other contexts you have worked in?

The Outcomes of the Project

What have you learnt from these relationships?

What was planned? What actually happened?

What have you learnt about developing creativity in Early Years settings – and how might that be applied to other contexts?

You and Creativity

When were you last creative?

Can you remember your most significant creative moment(s):
      In the last week?
      In the last three months?
      In the last year?
      Ever?

Appendix 7   Interview questions for artists

Personal Profile

Education and Training Background

Tertiary   Secondary   Primary   Nursery

Employment / Professional Background

Your Practice

What have you done / are you doing in FNS?

What is the wider context of that practice (e.g. Community Arts, Arts In Education, CAPE, Artists in Residence practices?)

What aspects of Community Arts practice are brought into your work?

What aspects of that practice are left out?

The relationships with Creative Partnerships and Fichte Nursery School

What values and principles inform these relationships?

What are the cultural differences between the major collaborators and what impact do these differences have on the working relationship?

What is the extent and nature of the collaboration and how does this compare with other contexts you have worked in?

The Outcomes of the Project

What have you learnt from these relationships?

What was planned? What actually happened?

What have you learnt about developing creativity in Early Years settings – and how might that be applied to other contexts?

You and Creativity

When were you last creative?

Can you remember your most significant creative moment(s):
In the last week? In the last three months?   In the last year? Ever?

Appendix 8
Tell Your Stories leaflet

*TELL **YOUR** STORIES!*

Ever wanted to tell the world about your neighbourhood? What makes it tick? How it's become what it has?

Well, this short course – TELL THE STORIES... with artists and teachers from Fichte Nursery School will give you exactly that opportunity.

You'll develop story making, story telling, researching, interviewing, and writing skills – and as a result, you'll be able to share the stories from your streets, your neighbourhood and show the world everything you're proud about your community (or even what you're hacked off about!).

We're particularly keen to find out the local stories and histories of Fichte Nursery school – so you've been a pupil there, have kids who attend, have worked there – or know some-one else who has – then we'd love to hear from you!

You'll get a chance to work with professional artists and teachers who will help you unlock the big stories which make your community what it is.

You'll be able to produce perhaps a book or audio tape which highlights your experiences and stories which will distributed across Hull: You'll also be able to present back your stories at a live presentation event at the Fichte Children's Centre later this year.

You'll work with a small group of like minded individuals and will be given mentoring support by an experienced mentor and tutor who'll provide you with advice and guidance on how to get the best stories from your community.

The course is completely free. Sessions will be run at Fichte Nursery School and lasts for 2 hours a week for 6 weeks.

This is the moment for you to tell the world about the big stories, characters, histories and surprises of your community!

Course Structure

Week 1 _____ FINDING OUT ABOUT YOU

In session   Course Intro / project intro / getting to know you / ice breakers
Oral story telling skills

After session (in community) Find out some of your family stories
Starting at home –what are your stories?

Week 2 _____ YOU AND YOUR STORIES

In session   Review outcomes of collecting stories from home
Reviewing interview processes
Reviewing documentation processes
What makes a good story?
Character, plot, dilemma, conflict
Basic story structure
What's a story – and what isn't

After session (in community) Rewrite or retell your initial stories
Interview some more family members

Week 3 _____ OTHER PEOPLES STORIES

In session   Interview techniques
Communication skills – verbal, nonverbal communications
Taking notes / recording your material
Equipment skills – digital cameras, recorders.
Using local archives

After session (in community) Interviews, collect information.
Visit the libraries

Week 4 _____ MAKING YOUR STORIES STRONG

In session   Shaping your work / editing
Reviewing your interviews
Use of pictures, music,

After session (in community) Editing and re-shaping
Further research
Starting the book / anthology / collection

Week 5   COMMUNICATING YOUR STORIES

In session   Publishing
                 Telling the Press
                 Other outlets

After session (in community) Continuing the book / anthology / collection

Week 6   AUDIENCE FEEDBACK AND PROGRESSION

In session   How do you know whether your stories are interesting?
                 What impact they've had?
                 What do you do with their feedback? Questionnaire design
                 Review of course
                 Where do you go next?
                 Sign posting other courses / activities
                 Future involvement with Aspire projects

After session (in community)   Presentations

Fort further information please contact

Nick Owen
FNS
Mob
Email

APPENDIX 9
The Fichte Writers Group Newsletter

Special Interest Articles:

- **TELLING TXT STORIES**

- **LOCAL INTERVIEWS**

- **OUR NEXT PLAY**

Tell Your Stories!

Tell Your Stories is an opportunity for local people to tell the stories, old and new of Fichte Nursery School through the years.

We've been meeting since October 2005 and this is out first publication.

If you'd like to get involved then please contact PAUL at the Nursery School.

WE LOOK

FORWARD TO MEETING YOU IN THE NEW YEAR!

INTERVIEWS, POEMS *AND* TEXT MESSAGES!?!

We've played with all sorts of writing styles in the Fichte Writers Group – and next year will be going to write plays, songs and an anthology of stories from all aspects of the school and community life.

YOU'LL READ EXAMPLES OF OUR WORK WHICH WE HOPE YOU ENJOY!

Please feel free to contact us and let us know what you think through the school office.

INSIDE THIS FIRST NEWSLETTER

TXT STORIES – 160 little CHARACTERS FOR SOME BIG STORIES!

Snw wht hot royl rch dad evl Mrs hd fab mirr tld Mrs hot n nt nw Snw hot Mrs rid o Snw pln bd aliv wiv 7 tny men Mrs kill hr gvs hr bd apl ded glss cffn Royl X aliv :-)

By Goldie Willis

3 pigs 1 bad wolf all pigs made houses 2 live in 1 sticks 1 straw 1 bricks The wolf blew 2 in Went 2 the 1 ov bricks din't blow that in Went down the chimley, got burnt!

By Coco Newsom

Rubys 5 bday tday, Ruby excited, gets Barbie cake. Party outside.

Family coming round, so are school friends preparing food 4 guests. Puts food outside, flies keep off. Mam puts cling film on.

By Rexina Smee

"WHAT A GREAT THING TO DO – WRITING IN SCHOOLS FOR PARENTS!"

Boy called Jack, he lived with his mother an pet cow. They were very poor. But 1 day it all changed – a man down't road who Jack was scared of had magic beans.

By Jodie F.

Red rh in forest, meets cunning wolf, pete. he wants her, promises loads. she scarpers, flies into cottage, he's waiting, she picks up axe – the wolf gets it!

By Whisky Petri

How to write a text story…

We wrote some text stories by simply thinking of some well known childrens stories – can you spot the ones we've worked on above? – writing them in our own words and then cutting them heavily so that we could tell the whole story in 160 characters – using text language of course! – just long enough for a mobile phone message!

What do you think of them? Perhaps you could send us your own text story to 077 422 71570 and we'll make sure your story joins the others on the school corridor!
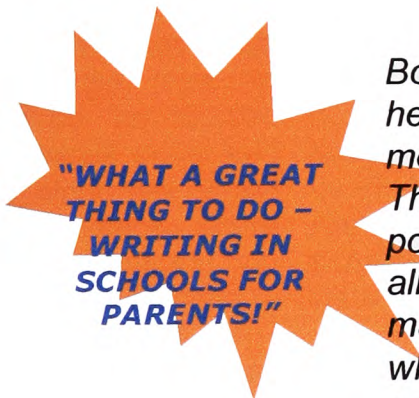
FULL CIRCLE BY GOLDIE WILLIS – an interview

It was in 1954 when I started at Fichte nursery, we lived down Elm Street off Queens Road. My parents had separated and mother had to work, so Maureen my sister - she's six years older than me - used to take me to nursery on bus then go to school on Stepney Lane.

I think I was in nursery 1. My best friend then was Linda Rudd, we used to play on the tricycle: one would pedal and the other one stood on the back. There was a dressing up rack - I always tried to get there first so I could wear my favourite, it was a long black silky skirt though thinking about it now I was only three so it probably wasn't that long!

Because Maureen had to pick me up after she had finished school at 4 o'clock I was always the last one to be collected: there was a rocking horse in the corridor and I remember sat there rocking on it thinking Id been forgotten and nobody was coming to get me.

We had our names on our coat pegs back then (as they do now) and in an afternoon we used to have an afternoon nap - I remember we all had to face the same way when we laid down. (I can't imagine how they got us all to sleep at the same time but I suppose we did as we were told then!)

We slept on camp beds so they must have had somewhere to store them as they were only out at naptime.

After Fichte I went to Stepney Lane infants, junior and senior school I left at fifteen to go to work. I married Jim in August 1970 and we lived for a year at Honington Suffolk because Jim was in the RAF - then we spent three years in Cyprus before coming back to England in 1974. We rented a house down Elm Street - we lived there for two years.

The bathroom was like a shed - it had wood slatted walls with plastic over the inside. The hot water was from a copper so we only got a couple of inches of water in the bath - in bad weather the wind used to blow through your hair!

A housing officer came round and inspected the house they then got condemned - they were being pulled down and we had priority for rehousing because I was pregnant.

We got the keys to look at a house down Greenwood Avenue Jim and me went round to see it but Jim said, no, he didn't like it. And it was too small.

I was heartbroken I desperately wanted a proper indoor bathroom although in reality I would never have got the big Silvercross pram my mother had bought me through the door!

It always amazes me when I look back everything seems to have come full circle - the girls went to the same nursery as me even though I didn't live in the area.

TO BE CONTINUED IN VOLUME 2!

The Fichte Writers Group – who are we?

The Group is made up of parents, teachers and students and includes:

Goldie Willis

Brandy Foster

Bubbles Hetherington

Rexina Smee

Martha May

Whisky Petri

Coco Newsom

Kydd Carter and Jodie F

FICHTE HAIKU

Children bang on drums
Blue sky cold loud corridor
Sounds of footsteps near
Frosty this corner

No sun hits on it there
Brown leaves lay still now
Bucket left on wall
Forgotten in morning freeze
Bright berries cover

Blackbirds picking ground
Running under bushes near
Yellow story floor

Goldie Willis
November 2005

What's a Haiku?

Haiku-poems can describe almost anything, but you seldom find themes which are too complicated.

Haiku-poems consist of respectively 5, 7 and 5 syllables in three units. In Japanese, this convention is a must, but in English this can sometimes be difficult.

But we did our best!

Shivering still, mums
Huddle over buggies
Crisp apple morning.
Fog of a day-breath
Son calls to dad to water
Pool on lino floor.
Morning wends her way
Slow glance back at sunset -
Quick days of summer
We catch our steam-breath
Forever young, forever -
And then we are gone.

BY WHISKY PETRI

Coming soon…

The Writes Group first play!

More stories of the Fichte Community!!

Plus SONG WRITING SESSIONS!!!

Appendix 10
John Steiner Q Sort Questions

1. I rely on my collaborator to connect observation and data with my theoretical constructs

2. I don't think a project is as valuable when someone else helps

3. I meet new potential collaborators at conferences and professional meetings

4. Clarity and Sequential logic are essential to my collaborative work

5. I like to write down my ideas before I share them with others

6. My collaborator is more involved in the details than I am.

7. I do my best work alone.

8. My collaborator and I have matched our work rhythms in order to do our work.

9. I don't have the patience to define problems by thinking with another person.

10. My collaborator needs my total attention when we are discussing an issue, while I can attend to several things at once.

11. When I'm working with my collaborator on a project, my personal life becomes far less important.

12. The female collaborators with whom I work are more nurturing and relationship orientated than male collaborators.

13. My collaborator and I need to schedule ample time for integrating our diverse approaches.

14. Collaboration helps me to overcome the loneliness of individual work.

15. Sometimes it is important to get away from our normal environment to discuss our project and ideas.

16. I try to construct a working climate where our time and privacy are protected.

17. I sometimes need time away from my collaborator and a chance to focus on my individual work

18. My collaborator is brilliant and also domineering.

19. I prefer to have written specifications of what is to be accomplished.

20. I seem to overwhelm my collaborator with my pace and expectations.

21. Because of our collaboration I frequently fail to receive credit for my accomplishments.

22. There must be an aesthetic quality to the project in order for me to work on it.

23. I wish my collaborator would ask me before discussing our work with other colleagues.

24. My preferred working style does not blend easily with my collaborator(s).

25. My collaborator and I are both capable of working long hours.

26. I don't have to explain myself to my collaborator, I can just use key words.

27. The process of thinking together with my collaborator was informal in the beginning.

28. Sometimes my collaborator's visibility affects our relationship negatively.

29. Excessive criticism causes a collaboration to fail.

30. Sometimes my collaborator and I exchange ideas while we walk.

31. In a good collaborative environment, one's ideas can be made explicit through questioning and dialogue.

32. With my collaborator, I am more careful about the way I challenge his / her ideas.

33. Sometime my collaborator and I do different parts of the same project.

34. My collaborator is able to function amongst clutter, while I need to have everything neat and orderly.

35. I expect my collaborator to be a critic of my work.

36. Sometimes I draw pictures when I start working on a new collaborative project.

37. My collaborator and I rarely argue over methods.

38. I find male collaborator's more efficient and product orientated than female collaborators.

39. My collaborator creates theoretical models to help our thinking processes.

40. My collaborator and I write together at the typewriter or word processor.

41. My collaborator and I are committed to state of the art technology.

42. With my collaborator, I can talk at the speed of thinking.

43. I need an orderly environment to carry out my work.

44. My collaborator is able to make observations which make a situation immediately clear.

45. I become totally immersed in one project while my collaborator is able to manage several.

46. By the time we have finished a project, we do not know from whom the ideas came.

47. I rarely work with any one individual over long periods of time.

48. My collaborator spurs me on to complete the project.

49. With my collaborator, there is a sense of mission to establish a community in which we can participate.

50. My collaborator cannot discuss ideas without visually representing them while I rely on language.

Appendix 11

Sample Atlas Ti Analysis of Primary Document

```
big new one - ATLAS.ti                                                    _ B X
File  Edit  Documents  Quotations  Codes  Memos  Networks  Views  Tools  Extras  Windows  Help
```

01	Interview with A███████
02	
03	So if you can first of all give us an introduction to yourself. The name and role in school.
04	
05	███████ I'm the deputy headteacher
06	
07	How long have you been here?
08	
09	About 8-9 years, something like that. I've been a deputy ford for 5-6 years.
10	
11	And is this your first Early Years or nursery school?
12	
13	No, I've been teaching for about 10 years. My first job was down in Kent, in Ramsgate, which was in a... I mean I sort of trained... I trained as a, I'm qualified as sort of general primary teacher, but I specialised in nursery and I did my teaching practice in nursery, because that's what I was aiming to work in and I've only ever applied for nursery jobs really, because that's why I wanted to go into teaching in the first place, because I'd worked in some nurseries and I'd worked with lots of different age groups, so... and uh realised that this was the sort of thing that I wanted to do. There are all kinds of reasons.
14	
15	Like for example? Can you give us one? What led you here?
16	
17	Um... oh God, it's quite complicated and quite sort of personal I suppose, but, my secondary school experience... my parents are both teachers, my secondary school experience... so when I was young, primary school, I had a really good experience of school and I was really positive about it and everything. I went to secondary school, to a public school and my experience of that was that I felt that they, their, their approach to motivating people was to use fear and to dominate. Um, so when I came out of that I never wanted to be a teacher and I sort of got back into it in a very roundabout way, because I'd worked in theatre and stuff and then got into sort of workshops and ended up back in schools, but as a... someone working in a theatre company doing workshops and performances with children of all sorts of different ages. So I started to see schools from a different point of view, although I still had a lot of those issues that I had... that I had myself. But then I got to know people who were involved in sort of Early Years education and found that their approach directly addressed those issues that I had, because of the age of the children they were actually addressing issues about how do you motivate people and sort of motivating people is one of the things I've always been interested in and they seemed to be doing, it was much more about developing relationships with the children and kind of having a natural relationship with them, and them wanting to do what you were asking them to do and to me that was they way it should be

Codes (right panel):
- role / teach
- teach / personal path
- personal path / teach
- special
- teach
- teach
- personal path / school
- fear
- teach / parent / sc
- school / school
- motivation / school / sc
- personal path / arts experience of AndrewS
- teach
- school / reversed process
- perform
- school
- early years / involve / issue
- motivation
- relationship / issue
- motivation / issue
- interest
- nature (al) / develop

Appendix 12

Code table: groundedness and density

Code table to indicate groundedness of codes

Codes Edit Miscellaneous Output View

Name	Gr... ▼	Density	Author	Created	Modified
school	214	29	Super	01/06/06 17:18:35	31/12/...
time	180	8	Super	16/05/06 09:44:38	30/12/...
personal path	114	16	Super	02/05/06 11:42:55	30/12/...
creat(x)	100	33	Super	16/05/06 10:05:24	29/01/...
teach	97	3	Super	13/09/06 10:15:05	17/04/...
develop	85	20	Super	08/06/06 08:50:18	09/07/...
art	77	9	Super	25/05/06 09:26:43	30/12/...
parent	72	10	Super	31/05/06 16:37:32	30/12/...
talk	58	6	Super	15/06/06 22:27:07	30/12/...
difference	58	13	Super	07/05/06 23:45:35	03/02/...
interest	58	17	Super	09/06/06 12:45:29	25/10/...
difficult(ex-hard)	55	14	Super	09/07/06 18:37:47	09/07/...
happen	54	3	Super	15/06/06 23:10:29	31/12/...
involve	52	5	Super	05/06/06 11:27:34	19/10/...
role	50	9	Super	15/06/06 22:48:47	30/12/...
learn	48	22	Super	24/05/06 17:09:25	29/01/...
drawing	44	12	Super	15/05/06 23:14:18	31/12/...
help	42	7	Super	14/06/06 08:11:00	31/12/...
enjoy	37	13	Super	31/05/06 16:50:15	21/06/...
wants	37	18	Super	16/05/06 11:43:06	30/12/...
support	36	3	Super	14/06/06 07:59:26	23/06/...
story	33	30	Super	31/05/06 17:36:09	30/12/...
play	33	4	Super	16/05/06 11:09:52	18/10/...
change	32	13	Super	07/05/06 23:21:59	31/12/...
home	32	3	Super	12/06/06 23:04:46	12/09/...
creative partnerships	32	5	Super	17/05/06 08:58:53	19/09/...
train	32	7	Super	30/05/06 14:14:37	27/10/...
reggio	30	12	Super	15/05/06 23:17:18	06/11/...
response	29	11	Super	16/05/06 09:28:29	30/12/...
process and product	29	15	Super	15/05/06 16:17:53	01/01/...
love	27	13	Super	17/05/06 09:47:59	21/06/...
nature (al)	27	5	Super	07/11/06 09:49:51	03/02/...
Team	26	5	Super	30/05/06 15:48:07	28/09/...
research process	26	1	Super	15/05/06 23:42:43	01/01/...

217 Codes   No item selected   All   Grounded - Number of reference

Page 385

Code table to indicate density of codes

Codes Edit Miscellaneous Output View

Name	Display focused network for selected item		Author	Created	Modified	
creat(x)	100	33	Super	16/05/06 10:05:24	29/01/...	
story	33	30	Super	31/05/06 17:36:09	30/12/...	
school	214	29	Super	01/06/06 17:18:35	31/12/...	
result	22	26	Super	05/06/06 12:11:40	28/06/...	
learn	48	22	Super	24/05/06 17:09:25	29/01/...	
develop	85	20	Super	08/06/06 08:50:18	09/07/...	
wants	37	18	Super	16/05/06 11:43:06	30/12/...	
interest	58	17	Super	09/06/06 12:45:29	25/10/...	
judge	5	17	Super	27/07/06 14:24:27	29/01/...	
early years	24	16	Super	07/05/06 23:13:40	30/12/...	
personal path	114	16	Super	02/05/06 11:42:55	30/12/...	
process and product	29	15	Super	15/05/06 16:17:53	01/01/...	
difficult(ex-hard)	55	14	Super	09/07/06 18:37:47	09/07/...	
enjoy	37	13	Super	31/05/06 16:50:15	21/06/...	
love	27	13	Super	17/05/06 09:47:59	21/06/...	
change	32	13	Super	07/05/06 23:21:59	31/12/...	
difference	58	13	Super	07/05/06 23:45:35	03/02/...	
drawing	44	12	Super	15/05/06 23:14:18	31/12/...	
reggio	30	12	Super	15/05/06 23:17:18	06/11/...	
response	29	11	Super	16/05/06 09:28:29	30/12/...	
pedagogy	5	11	Super	21/09/06 11:21:03	29/01/...	
fear	10	11	Super	01/06/06 10:34:54	25/10/...	
methodology	9	11	Super	16/05/06 11:18:19	29/01/...	
parent	72	10	Super	31/05/06 16:37:32	30/12/...	
structure	14	10	Super	30/05/06 13:50:07	19/10/...	
foundation	26	10	Super	30/05/06 09:21:28	19/09/...	
scrap	19	10	Super	02/05/06 11:51:42	29/01/...	
evaluate	7	9	Super	16/05/06 11:17:05	29/01/...	
management	18	9	Super	07/05/06 22:32:21	30/12/...	
relationship	22	9	Super	16/05/06 11:02:51	19/09/...	
art	77	9	Super	25/05/06 09:26:43	30/12/...	
role	50	9	Super	15/06/06 22:48:47	30/12/...	
employment patterns	19	8	Super	15/05/06 23:11:03	29/01/...	
skill	16	8	Super	19/06/06 11:50:28	03/11/...	

217 Codes | No item selected | All | Density - Connections with other

Appendix 13
FNS Staff List

Name	Role	Base	Other
Steph	Headteacher	Management	
Paul	Deputy Head	Management	Staff Governor
Janet	Teacher (3 days)	N1 (MTW)	Ex parent
Karen	Teacher (2 days)	N1 (Th F)	
Lucy	Teacher	N2	
Brenda	Teacher	N3	
Alicia	NNEB Classroom	N1	
Gwyn	NNEB Classroom	N1	Ex parent
Roxie	NNEB Classroom	N2	Ex parent
Jackie	NNEB Classroom	N2	Ex parent & student
Simone	NNEB Classroom	N3 (MTWTh)	Parent
Kirstie	NNEB Classroom +	N3 (not Fri pm)	Ex student
Ros	SEN Teamleader	DPR	
Alexi	NNEB SEN team +	DPR + 3 classes	Ex parent
Georgie	SEN Team	DPR / N1	Ex parent
Polly	SEN Team	DPR / N3	Ex parent
Shirley	NNEB Parents Plus	Library & Roving!	Staff Governor
Nellie	Ext. Care teamleader	Community Room	
Macey	Ext. Care assistant	Community Room	
Margo	Secretary	Office	
Maggie	Admin assistant	Workroom (M-Th)	
Eddie	Caretaker	Caretakers Room	

Appendix 14
Our Fab Play!
Script

OUR FAB PLAY!
The Fichte Nursery Nativity

by

Dallas Edmond
Jodie Gascoyne
Kirstie Lythe
Nick Owen
Jeff Roberts

October 2005– March 2006

MAIN CHARACTERS: ADULTS

SUE   School administrator. Folkie. Well intentioned but rarely follows up.

                 Favourite track: Enya

BABS   Nursery teacher, mother of JESSIE. Tends to favour her own daughter

                 at school. Constantly worried about looking good in the head teachers

                 eyes. Favourite track: Sandy Posy (Sunglasses)

MAIN CHARACTERS: CHILDREN (aged between 9 and 11)

SIMON   **(10 years old)**

                 Energetic. Nervous. Due to play Joseph in the Nativity. Involved in

                 complicated love triangle with JESSE and SOPHIE. His mum dies when

                 he was 5 and he now lives with his AUNTIE SHARON, his mum's sister

                 in Cottingham. His dad (OSCAR) is a gypsy and has several pet dogs;

                 SIMON resents the attention they get from his dad. Favourite track:

                 Eminen's new rap.

JESSICA   **(9 years old)**

                 Typical blue eyed girl of class.

                 Used to getting all the attention by doing the smallest things.

                 Daughter of BABS, due to play Mary in nativity but uncomfortable with

                 the pressure. Reluctant star. Mates with SARAH and JAMIE. Does

dance classes with MISS SIMMS and piano practice takes a lot of her time up –
reluctantly. Not much time to play!   She's a home girl, with her mum
ruling her life whenever she can. Her dad – FREDERICK is a lorry driver
and away a lot. Her mum, BABS, is trying to do her best for her. They
live in a large house in Melton. Favourite tracks: Cyndi Lauper (Girls just
wanna have fun) / Barbie Girl.

SOPHIE　　**(9 years old)**

Due to play a sheep in the nativity. Goodie two shoes but has a dark

side to her character. Mates with MARK. Enjoys basket ball and

horseriding, and is fixated on SIMON. Has a brother, ANDREW (15).

They're well off and like to impress. Her mum (LYNETTE) and dad

(JAKE) live together. LYNETTE is a secretary at a solicitors; JAKE

makes computers. They own and live in a large house in Swanland.

Favourite track: Usher (Caught Up).

MARK (10 years old)

Scene shifter, backstage laid back operator – not bothered by all the

fuss. Very active child – plays 5 a side, bikes around, enjoys the athletics

on the TV. He's always losing at games himself though – and ends up

not seeing the point in trying to play. Has a best friend – Paul, a brother,

Richard, and lives with his mum, Tina (a house wife), and his dad, Jeff (a

works builder). They live in a suburban area in Hull around Cottingham

Road. Favourite track: Bob Marley (No woman no cry).

OTHER CHARACTERS

MISS BOND   Teacher

ANGEL GABRIEL   Invisible presence.

AUNTIE SHARON   Simon's aunt

HEAD TEACHER   Mrs Bird

P1   6 MONTHS EARLIER: THE FIRST DAY OF THE SUMMER HOLIDAYS

Simon alone In a caravan, some where on the North East coast. Writing his diary.

SIMON	Going out to sand dunes today. Flying some kites, like last time. Dad's taking the dogs down to the beach too. Again. Should be a quiet old day with any luck. Mum would have liked this. She always liked the seaside. Couldn't stand Blackpool though. Too much noise for her she said, all that candy floss and sticky pavements she said. Will have to sort out some sandwiches or something. Dad's useless at that stuff. Can't feed himself, never mind me. All he thinks about are the dogs, I hate those dogs. Only a few days here and then its back home. Got to see Mark. He owes me. Bet he's forgotten. 33 and a half days until we go back to school. Hate school too. Don't know if I hate the dogs more than I hate school. At least there's no dogs in school. That girl down the caravan site. What's her name? Can't remember. She looked at me yesterday when I went to the shop, like, she looked at me a bit strange. Don't know what I'd done. Thought I'd stepped in something the way she stared at me. Don't want to see her again. But she's got nice hair. Thick, brown, long wavy hair with one of those slides. Wonder if I'll see her again. Dogs have just come into the caravan. Wish dad wouldn't let them in like that, leaving their hairs all over the place, making the place filthy, gets me really wheezy, can't breathe properly. Mum would have hated that too. Got to get out of this poky caravan.

P2   AUGUST SCHOOL HOLIDAY

(JESSICA is writing her diary)

JESSICA   Monday. Had a lie in this morning mum didn't have anything planned for once but wasn't allowed to sit in my pyjamas mum said we're not slobs what if someone came round and I'm sat in my pyjamas I'm sure they wouldn't care. Went out on my bike to Sophies but she'd gone out, rode round a bit to see who was around talked to Sarah and Jamie they were just slagging everyone off so I came home and read my J Wilson book (fab) in my favourite spot in the tree in the garden mum came out and said I should read the books she picked for me to read over the hols I said at least I'm reading she just tutted she was hardly gonna climb up and swap it! Dance class this afternoon BORING!! Can't dance for toffee Miss Simms just smiles a funny smile when I do my bit she knows I'm rubbish as well. Had tea then piano practise for an hour read my book went to bed.

P3   AUGUST SCHOOL HOLIDAY

(SOPHIE is writing her diary)

SOPHIE   Monday! Had a great day today, went to the beach with my mam, seen this really nice guy I like at school called Simon, everyone likes him including Jessie. I think he likes her the blond witch, always chatting to him, she walks around like she owns the place, still like her though.

She's my best friend. I'm going to basket ball any minute to practice, Jessie will be there, I wonder if Simon will come and watch us again.

Tuesday! Simon came to watch us play basket ball yesterday. Was really glad I scored twice and he would have seen it. Everyone cheered for me! Its normally Jessie who scores all the goals, she never scored any yesterday! I'm off to the shopping centre soon with Jessie to buy some new clothes.

Wednesday! Went to shopping centre with Jessie, got some really nice clothes, she's got good taste in clothes has Jessie, always makes me look good!

Thursday! Going to school in a minute, I wonder if Simon will be at school today – he was sick yesterday, seemed strange not seeing him sat in his chair. His friend mark said he had a sick bug, I hope he's OK.

Friday! Simon was back at school today. I'm going to try out horse riding for the first time tomorrow. I hope I'm OK. Love horses but still a bit scared. What if it kicks me or something?

Saturday! Been horse riding, it was great, I love it, can't wait to do it again.

P4   AUGUST SCHOOL HOLIDAY

(JESSICA still writing her diary)

JESSICA   Tuesday. Horse riding this morning I really love that I wish I could just

ride away sometimes I don't know where maybe I could go and get Mark

and we could ride to McDonalds that would be funny we'd ride through

the drive- in "2 happy meals please and some carrot sticks for the horse"

I not supposed to eat junk food though "and a donut and a McFlurry as

well please!" ha! Mum packed us a picnic for lunch we went to the park

to eat it but couldn't stay long cos mum had something to do. Got

changed and went to Sophie s her brother was there he was picking on

us and laughing at us as usual so we went to shops on our bikes, Sophie

bought a big bag of m&m s to share. Back for tea and piano practice

drama group tomorrow GOD!!!

P5   MARKS FIRST DAY OF TERM AFTER SUMMER HOLIDAYS

MARK   It was seven o clock and Mark was woke up by his dad who was just

going to leave for work. Mark was keen to get up this morning after the

long summer break. Mam was downstairs. Richard, Marks brother was

not as keen as Mark. Mark had his breakfast in front of the TV. By 8

o'clock Simon came for Mark, Richard had just got down stairs by this

time. Simon and Mark set off about ten past eight to school was just a

quarter of an hour walk. They both called in at the shop on the way to

school and in the playground there were talking to Sophie and Jesse as

they talked about their holidays in the sun. Mark did not get away for a

holiday because his father was too busy to get away with work commitments. Mark went in his class he had moved to in his last year at Junior school. He was not in the same class as Simon this year. He was in the same class as Sophie which pleased him. The new teacher was called Mr. Wray. At break time in the playground he was playing football with his new classmates. Simon was not seen at break time. After the first day back Mark did not know if he will fit in with his new class mates. When walking across the yard Simon shouted Mark over. "Do you want to come to my house for a while? My aunt will call your mam with her mobile. Simons aunt rang Marks mam asking her if he can stop for some tea. Marks mam said its OK. Mark got in Simons aunts car. Back at Simons house, Mark was interested in basket ball, he was tall for his age. So was Simon. Simon got out some basket ball games to play on the playstation. Mark asked Simon if he was interested in going to basket ball sessions at their local sports centre. Simon was not so keen but Mark said he will learn him the moves, also there will be an instructor there. Mark and Simon had their tea, Simons aunt took Mark back home. Mam and Richard were watching television when Mark walked in Mark said to mam have you had a good day? Mark talked about his day to his mam. Mam told him not to worry. Mark watched TV with Richard and his dad. Had a bit of supper and went to bed.

P6   THE FIRST DAY OF TERM

SOPHIE AND JESSIE have met in the playground for the first time since the end of the holidays.

SOPHIE   **I've got stomach ache**

JESSIE   So have I ! Mum says every one does first day back

SOPHIE   What even her?

JESSIE   Ehh don't know not sure if she meant teachers as well. She might have never really thought about it

SOPHIE   Thought you'd be glad to be back anyway.

JESSIE   Mm don't mind anyway I get to see your ugly mug everyday now we're back!

SOPHIE   Cheek! It's a good job you're my best mate.

JESSIE   Look there's Mark and Simon over there bet they re not glad to be back!

BOTH   MARK! SIMON!

P7   THE FIRST DAY OF TERM

(SOPHIE and SIMON meet up walking away from school)

SOPHIE   Hi Simon, where are you going?

SIMON   Football practice, how about you?

SOPHIE   I'm meeting Jessie, we're going shopping.

SIMON   What for?

SOPHIE   Some new shoes. These ones hurt my feet, a bit tight on my big toes.

SIMON   Oh well, hope you have fun.

SOPHIE   Yeh, will do, Jessie makes me laugh. Does she make you laugh?

SIMON   Yeh, she's funny, always boasting about something.

SOPHIE   Mmm, yeh, guess she is.

SIMON   Well, I'm off to find Mark in a minute, he's lending me his soccer kit, I left

          mine at my dad's caravan last night.

SOPHIE   So your dad's still travelling then?

SIMON   Yeh, still always wandering from here to there, trying to forget the past

          and that.

SOPHIE   You mean your mam dieing and that then?

SIMON   Yeh, sometimes he thinks he can run away from it and that. Hardly see

          him these days.

SOPHIE   Must be hard living at your aunties house.

SIMON   Na better than wandering all over.

SOPHIE   Yeh, I guess.

SIMON   Anyways, I'm late, now I'll have to go. Speak to you again.

SOPHIE   Yeh, see you then. There's Jessie, anyways hope you win.

SIMON   It's only practice, not a match.

SOPHIE   (GOES RED)   OK, good practice then.

SIMON   Ha! Bye!

P8 _____ THE FIRST DAY OF TERM

MARK and SIMON have met up for the first time since the holidays.

MARK   Here comes Jessie and Sophie.

SIMON   Where have they been?

MARK   Why don't you go and ask?

SIMON gathers up the courage to go and meet the girls but changes his mind and goes back to MARK.

MARK   What time is it?

SIMON   I haven't got a watch on.

MARK   I'll ask the dinner lady.

MARK wanders off and comes back a moment later. SIMON keeps his eyes open for SOPHIE and JESSICA.

SIMON   What time did she say it is?

MARK   25 to 2.

SIMON   We've got to get back to class. They said something about a play. We're

            gonna rehearse it or something.

MARK   I'm not rehearsing. I'll set the stage up or something else but I'm not

            gonna be in it.

SIMON   I am. Let's go.

ACT 1   BEFORE THE SCHOOL'S CHRISTMAS NATIVITY SHOW

A1,   SCENE 1   SCHOOL OFFICE, VERY BUSY MORNING

(Babs is making playdough for a playsession. The phone's going, people are wandering in and out, registers collected, it's chaos)

BABS   Right, so that's two tickets and one on the waiting list.

SUE   That's right.

BABS   I hope she enjoys it.

SUE   You hope who enjoys it?

BABS	The head.
SUE	She will…
BABS	She'll want it to be perfect.
SUE	You worry too much. Can you open the gate –
BABS	*(day dreaming)* Open the gate…
SUE	Babs, open the gate, I've put too much water in it and it's all runny now.
BABS	Oh! Sorry.

(She walks to the gate and falls over the bin in front of her)

SUE	It's not supposed to look like that! Sue, where have you gone?
BABS	I'm down here!
SUE	Can you open the gate!
BABS	I can't. I should have been in class five minutes ago with these handouts..
SUE	But it's all swishing about!
BABS	Well, we both can't go!
SUE	Tell you what you get the phone and the fax and sort out the tickets and I'll sort this out ..
BABS	What about my hand…!

<u>A1,</u>   <u>SCENE 2</u>   <u>SCHOOL PLAYGROUND: SIMONS SONG</u>

BOYS CHORUS	Nervy and unsure
	Lots of energy
	Jessie or Sophie?
	I can't decide!

JESSIE'S RAP

JESSIE   **Jessie's her name and she's a real cool chick.**

BOYS CHORUS   **Jessie, yeh, Jessie!**

JESSIE   She has a friend called Sophie who's a real cool chick.

BOYS CHORUS   Sophie, I say Sophie!

JESSIE   Sophie, my heads in a spin, they're both well fit

BOYS CHORUS   Jessie, Jessie, you're my blue eyed girl

                     I'd love to give you a kiss.

JESSIE   Sophie's rather sweet

                     A quiet little chick.

BOYS CHORUS   Sophie, I say Sophie!

BOYS CHORUS   Who's the best?

                     I say who's the best?

                     My head's in a spin

                     It's going round and round

                     What's going on?

                     I say Jessie, Sophie

                     Who's best, who's best?

                     Who knows!

A1,   SCENE 3   SCHOOL PLAYGROUND, OUTSIDE

(SIMON is hanging around the playground, fretting. He sidles up to BABS and looks at her hopefully).

BABS   She'll be here soon.

SIMON   What if she isn't?

BABS   What do you mean? Dinners don't take that long.

SIMON   But what if she changes her mind?

BABS   She can't change her mind about dinners.

(pause. Simon looks around again)

SIMON   Well, where is she?

BABS   Are you feeling alright? I've just told you where she is!

(BABS wanders off to sort out some dispute elsewhere in the playground leaving

SIMON on his own, dejected. He brightens up when Mark joins him).

SIMON   Have you seen Jessie?

MARK   She'll be playing with Sophie.

SIMON   Yeh... but where?

MARK   I dunno. Let's do some Mcing while we wait.

MARK   When I'm on the mic

               Don't disrespect

               Don't take the mick

               Don't take the mick

               We're chillin'

               Yeah, chillin'

               We're bringing it live to you

               And its gonna be large with the great top groove MC Mark

               And DJ Simon on the decks...

SIMON   I can't think about it. I'm worried about the play.

               I don't want to do it if she don't turn up.

MARK   Look, there's her mum. Go ask her where she is.

SIMON   No, I feel daft.

MARK   Go on, I'll go with you.

(Mark pushes him towards the teacher)

SIMON   Miss, where's Jessie?

BABS   *(exasperated)* What?

SIMON   Where's Jessie?

BABS   She's around. Go on, go play, I'm busy.

SIMON   But Miss, is she definitely coming?

BABS   Of course she's coming! She's Mary! *(BABS' phone rings)* Wait a

                 minute *(she answers it).*

SIMON   She ain't coming, I can tell.

(MARK walks back to BABS, she's finished on the phone.)

MARK   Miss, Simon's saying he won't do the play. *(BABS walks over to*

                 SIMON)

BABS   What's this? You won't do the play?

SIMON   Er....

BABS   Jessie's gone to do the dinner list, that's all! She'll be here soon.

A1,   SCENE 4   SCHOOL CORRIDOR

SOPHIE AND JESSICA are walking down the corridor.

SOPHIE   Are you all ready for tonight then?

JESSIE   Sure am.

SOPHIE   Know all your lines?

JESSIE	Yep.
SOPHIE	And you're not feeling a tiny bit nervous?
JESSIE	No, not at all.
SOPHIE	Jess...
JESSIE	Don't talk about it. I feel sick when I think about it.
SOPHIE	You'll be OK.
JESSIE	It's alright for you.
SOPHIE	Yeah, right – covered in wool with a fluffy tail and all the school staring at me. Sophie the Sheep.
JESSIE	Oh God, why are we doing this?
SOPHIE	Cos its fun? And your mum told us to!

They look at each and both laugh.

A1,   SCENE 5   SCHOOL OFFICE

(SUE and BABS are still working frantically in the office)

SUE	How much are the tickets?
BABS	A pound.
SUE	I haven't got one.
BABS	You don't need one.
SUE	I want to pay.
BABS	What for?
SUE	Put some money in the school fund.
BABS	That's a good idea.
SUE	Er... but I don't seem to have any money on me.

BABS	You don't need a ticket so it doesn't matter.
SUE	I want one!
BABS	So you can put money in the school fund?
SUE	Lend us a pound please Babs.
BABS	OK. *(BABS rummages around in her bag, impatiently and gives SUE a coin).*
SUE	Thanks Babs.

ACT 2   IT'S SHOWTIME!

A2   SCENE 1   JESSICAS SONG

CHORUS	Spoilt, Spoilt
	Spoilt and under pressure.
	Spoilt, Spoilt
	Spoilt and under pressure.
	Blue Eyed Girl
	She's a Blue Eyed Girl
	Blue Eyed Girl
	She's a Blue Eyed Girl
	No time to play
	Yack yack yack yack yack yack yack
	No time to play
	Yack yack yack yack yack yack yack
	She's a home girl,

She's a home girl.

A2   SCENE 2   OUTSIDE, SCHOOL PLAYGROUND

(SIMON shuffles around a bit, looking uncomfortable. He can't contain himself)

SIMON	She ain't here yet.
MARK	What are you so keen for Jessie for?
SIMON	I just want to see her for something.
MARK	She's your blue eyed girl.
SIMON	You're just jealous.
MARK	Come with me to see the teacher.
SIMON	Jessie's on dinner duty.
MARK	She won't be long then.
SIMON	I can't wait to see her.
MARK	You fancy her don't you?
SIMON	That would be saying.
MARK	I'll get her to go out with you.
SIMON	No thanks!

A2,   SCENE 3   SCHOOL HALL, SETTING UP STAGE

SUE	All the tickets on the waiting list have gone so it looks like there's going to be a full house.
BABS	Brilliant! I hope it all goes OK on the day and there's no disasters.
SUE	Don't worry woman – that just adds to the fun!
BABS	You hope. If it doesn't it won't be your head on the chopping block.

SUE   Don't be such a drama queen its primary school not RADA. Why would

               it be on your head?

BABS   You know what I mean.

SUE   Stop fussing - it'll be alright on the night!

BABS   You hope.

SUE   Chill out, Babs.

BABS   I've had a busy morning.

SUE   And I haven't?

BABS   All you're doing is talking about the play when there's work to be done.

SUE   Come on Babs, get in the spirit of things.

BABS   All the pressure's on us two to get everything running smoothly.

SUE   Cheer up. I'll take you for dinner after the show.

BABS   You're on.

SUE   Sorry.

BABS   I'm just rushed off my feet.

A2,   SCENE 4   SCHOOL CORRIDOR / MARKS SONG

CHORUS   Don't worry no hassle

               It'll turn out alright

               Losing is a way of life

               So I've decided

               Don't try don't fail

               Don't try don't fail

There's no point anyway

Sit back and watch

The dramas play out

Don't get me involved

So I've decided

Don't try, don't fail.

JESSIE	I'll have to go to toilet.
MARK	Yeh, hurry up then.
JESSIE	I will. I'm on stage in a minute. They'll be starting without me.
MARK	They can't start without you – you're the main one!
JESSIE	Will you show me the way to the toilet? I don't know my way round.
MARK	Come on then. I can't wait for you though!
JESSIE	Why?
MARK	Cos I've got to get ready. Don't forget your way back!
JESSIE	I'll try not to.

A2,   SCENE 5   JESSIE ALONE IN TOILET

There's the sound of dripping water, a bit echoey.

JESSIE   Well, I didn't really want to be Mary, I wanted to be a sheep. Sheep don't

say anything see. They just sit there,.move around, do as they're told.

Stand up, sit down, go over there. That's me. Not Mary.

A2,   SCENE 6   BACKSTAGE, DURING SHOW

SIMON	Where's Jessie gone?
MARK	I shown her to the toilet. I think she's putting her costume on in there or she might be on her way back down the corridor.
SIMON	I hope she gets here soon – the curtain will be going up shortly. Do you think you should go and look for her?
MARK	Nah.
SIMON	Please.
MARK	Give her a few minutes
SIMON	We haven't got one minute Mark!
MARK	Eh.. no... can't see her
SIMON	Mark, please! She might be ill or something
MARK	OK - I'll see if I can find her.

A2,   SCENE 7   JESSIE'S CLASS

(Mark and Simon rush into the class, looking for Jessie)

MARK	Is Jessie here?
JACK	She's just gone to the stage.
SIMON	Come on Mark, we'll have to hurry up.
MARK	There she is!
SIMON	We're just in time!

A2,   SCENE 8   SCHOOL CORRIDOR

(JESSIE is rushing down the corridor after SIMON, loses him and bumps into JACK)

JESSIE	Do you know which way it is?
JACK	There's Miss Bond. She'll tell you.

JESSIE   Miss Bond, could you tell me the way to the stage please?

MISS BOND   Please follow me and be quick.

JACK   Come on Jessie.

JESSIE   I'm coming as fast as I can.

JACK   I'm nervous. Are you Jessie?

JESSIE   I'll tell you when its over.

A2,   SCENE 9   OFF STAGE

SIMON   Come on Jessie, where've you been?

JESSIE   I went to toilet and got lost. I don't know my way around that well

SIMON   I've been looking for you.

JESSIE   Well you've found me now, come on we're on!

SIMON   Good. Let's get to the stage door.

JESSIE   I've got the butterflies Simon. Have you?

SIMON   Yeh. Have you?

JESSIE   Yeh, a bit.

SIMON   I'll just be glad when its over.

JESSIE   I daren't go on.

SIMON   Come on you wimp! We're on.

A2,   SCENE 10   BACK STAGE, IN THE WINGS

JESSIE   We'll have to hurry – the play's starting in a minute.

SOPHIE   I know – I'm one of the sheep. I can't wait!

JESSIE I'm Mary but I wanted to be a sheep cos you don't have to do much. I

just hope I remember my lines.

SOPHIE Is your mum come to watch the show?

JESSIE Yes. She's helped to put it together. She's going to video us.

SOPHIE I'm scared.

JESSIE It'll go, just like that.

SOPHIE Come on, we're on.

A2,   SCENE 11   ON STAGE, SPOTLIGHT ON SIMON

SIMON (SHAKING, TRIES SINGING)

Once in Royal Davids City... stood a lowly cattle shed..

(THINKS... Where is she?)

Where a mother laid her baby

(THINKS... Me dad. I can't see me dad.)

All around was falling snow...

(THINKS... Is that right? Can't remember...)

And in the little manger. Silent night. Oh Mary. Mary, where are you? In

the little manger, a little child was born of the mother Mary and her

husband Joseph, that's me and we came all the way to Bethlehem but

couldn't find any room at the inn, could we Mary?

SOPHIE Baah!

SIMON Anyway, Mary went looking for a bed for the night and she never came

back. Just left me standing here.

(JESSIE walks on stage, picks up the baby Jesus and everyone claps)

(ANGEL GABRIEL, looks on in shock at everything and steps backwards onto Sophie's tail).

SOPHIE   Baaah!

A2,   SCENE 12   ON STAGE, MID SCENE

The Angel Gabriel scene is being played elsewhere on stage.

SIMON   I'm glad you're OK. I thought you weren't coming. I was beginning to

              worry.

JESSIE   Of course I'd be coming. I'm Mary. Got the best part.

SOPHIE   I'm happy being a sheep. I don't have to say anything. I just have to say

              baaah.

JESSIE   That'll be hard for you, won't it.

SOPHIE   What do you mean by that?

JESSIE   You can't keep quiet for more than a second.

SOPHIE   Come on, Jess!

JESSIE   Teachers are always having a go at you for talking when told to be quiet.

SOPHIE   So you think I'm some kind of motor mouth?

JESSIE   You said it.

ACT 3   POST SHOW CELEBRATIONS

Its mayhem - after the show's finished.

A3,   SCENE 1   CORRIDOR, AFTER THE SHOW

SOPHIE   Well, I keep't my mouth well shut when that Angel Gabriel stood my tail

           didn't I?

JESSIE   Oh yeah..

SIMON   What happened there anyways?

SOPHIE   Well, do you know when I said 'baaa' she must have been expecting it.

           She laughed, lost her balance and landed on my tail. It took my mam

           ages to put my tail on right.

MARK   I saw that. Thought it was part of the play.

SOPHIE   Oh yeah, it wasn't a horror play you know.

MARK   I dunno, I wasn't in rehearsal.

SOPHIE   I can just see what my brother is going to say now.

JESSIE   What do you think he'll say? He does like to take the mick a bit.

SOPHIE   It'll be something like 'off with your tail' or 'here comes the sheep with no

           tail'.

MARK and SIMON both laugh.

SOPHIE   It's OK you laughing!

JESSIE   Well, it is funny.

SOPHIE   Whatever.

A3,   SCENE 2   SCHOOL HALL, AFTER THE SHOW

BABS   Well, that went well didn't it?

SUE   Everybody seemed to have had a good time.

BABS   Hmm. Except Simon bless him. I think he got stage fright. He looks

                alright now though. I think he was worried his aunt wasn't going to be

                there.

SUE   Yeh, he's definitely recovered now he's on his third mince pie.

BABS   The kids were amazing. I really enjoyed it.

SUE   Absolutely brilliant! It's a shame we can't do it all over again.

BABS   The parents enjoyed it.

SUE   We made a bit of money selling raffle tickets and coffee and mince pies

                too.

BABS   The head praised us all!

SUE   The bains did the school proud, didn't they?

BABS   I'm glad its all over – it takes the work load off us two.

SUE   As if we haven't got anything else to do.

BABS   Are we going for a well deserved dinner then?

SUE   Yes, I'll get my keys.

A3,   __SCENE 3   OFF STAGE, GOING BACK TO CLASSROOM__

SOPHIE   I did say somethink.

SIMON   Yes, you did.

JESSIE   What? Baaa?!

SOPHIE   Yes baaa, I'm a sheep

JESSIE   It's not saying something really though is it?

SIMON   Yes it is !

JESSIE   You told teacher you wouldn't say anything...

SOPHIE	Yeah but..
SIMON	YOU didn't actually say much did you 'Mary' eh Jessie?
SOPHIE	Yeh, at least I didn't have a lot of lines to remember.
SIMON	I had a load to remember.
SOPHIE	I said more.
SIMON	You didn't say as much as me.
JESSIE	Sophie said more.
SOPHIE	Baaaa!
SIMON	That's all Sophie said.
JESSIE	Sophie looks daft!
SIMON	Why?
JESSIE	With that sheep outfit on.
SOPHIE	I looked the best.
JESSIE	It was a change to hear you quiet.
SOPHIE	Oh come on Jessie, you're only jealous.
JESSIE	No darling, it was the other way round.
SOPHIE	No come on love, you looked out of place being Mary.
JESSIE	Next time.
SOPHIE	You now darling.
JESSIE	Next year.

A3.   SCENE 4   SIMON RUNNING THROUGH SCHOOL

SIMON	I did it! I was fantastic! I'm an actor! I could be on the tele! X Factor, Simon Spriggs, the actor. I'm gonna be famous. Gonna be a millionaire!

Buy a playstation. Marry Sophie! (TO BABS) Miss, can we do the play again please?

A3,   SCENE 5   BACKSTAGE, AFTER THE SHOW.

(Children are still in their costumes)

SIMON	That wasn't too bad – better than I thought Miss.
BABS	You did really well. Well done all of you!
JESSIE	Thanks Miss.
SIMON	Did you think it went well Sophie?
SOPHIE	Yeh, I'm so glad I didn't have to speak.
JESSIE	Why didn't you want to speak?
SOPHIE	My brother was there outside – he's already picked on me for being a sheep. Imagine what he'd say if I was a speaking sheep!
JESSICA	*(laughs)* I wouldn't have let him bother you – it would have been great to see a talking sheep – his face would have been a real picture.
SIMON	So would everyone elses – it was mad enough me talking to myself for five minutes. Where did you go? You came on OK with Sophie then went again.
JESSIE	At last minute I was bursting for the toilet. I just ran and then I forgot the way back through panic.
SIMON	I think I'll ask to be a sheep next year.
JESSIE	I hope I'm Mary again – it was great!
SOPHIE	I think I'll do the sheep again and speak this time.
MARK	I'm glad I wasn't in it - listening to you lot sounds too much fuss. I enjoyed just watching and helping set the play up.

SIMON	Why didn't you get a part?
MARK	I was sick for a week – didn't get time to do no lines.
JESSIE	My dad's here now – see you all tomorrow.
MARK	Yeh – I can see my dad – I'm off too Sophie. Bye, Simon, I'm going as well.
SIMON	Wait, I'll walk with you. There's my aunt.

(SIMON and MARK run off, leaving JESSIE on her own.)

JESSIE	My mum was out there. I couldn't look at her.
SOPHIE	I felt embarrassed.
JESSIE	Why?
SOPHIE	With all them people looking at us.
JESSIE	Oh come on Soph, they enjoyed it and you could tell.
SOPHIE	I'm glad they enjoyed it cos I didn't.
JESSIE	My mum said it was a great show.
SOPHIE	I haven't seen my family yet.
JESSIE	Don't worry. Just because you didn't say anything.
SOPHIE	Nevermind. I'll never be a superstar.

A3,   SCENE 6   PLAYGROUND

(SIMON meets up with his AUNT)

AUNT	Hi Simon.
SIMON	Hi Auntie. Did you enjoy the show?
AUNT	It was great, son.
SIMON	I played Joseph.

AUNT	I know you did, son.
SIMON	Did you think I did well?
AUNT	You did, you were a star son.
SIMON	Was dad there?
AUNT	No, sorry Simon.

A3,   SCENE 7   SOPHIE ALONE, WAITING IN HER MUMS CAR

SOPHIE   She's a right cow that Angel Gabriel. Messed up my costume. Tore off

my tail. Look at my wool, it's all filthy. I'm gonna get her next term when

she comes back. I'll show her who's boss.

A3,   SCENE 8   LATE AT NIGHT, SINGLE CAR IN CAR PARK

(SUE and BABS are slumped in the car, much the worse for wear.)

BABS	The kids were amazing. I really....
SUE	Absolutely bloody brilliant!
BABS	And those parents! Did you see them?
SUE	We made loads of money selling those tickets, coffee, mince pies, crackers, absolute bloody fortune.
BABS	And did you hear the head? Couldn't stop saying how fantastic we were!
SUE	Those bains did the school proud, didn't they? Let's do it all again tomorrow..
BABS	I think we can wait until next year.
SUE	Ohh...alright then.

(They both pass out, smiles on their faces).

Appendix 15

Questionnaire sent to FNS Staff upon conclusion of residency

(Sent post-presentation of original findings)

1.   PURPOSE OF THE PRESENTATION

The purpose of the presentation was to take a sounding from staff to determine the validity of my findings to date and to identify any gaps or factual errors which need to be addressed in the final stages of the research.

Please circle the relevant answers:

To what extent do you think the presentation GENERALLY provided accurate facts and information about Fichte Nursery School?

Very likely   Quite likely   Neither   Quite unlikely   Very unlikely

2.   THE CONTENT
The presentation had a number of headings to it, listed below in the table.   Please indicate in the grid - with a score of 1 - 5 (where 5 = very much and 1 = not at all) about two aspects of these headings:

        a) how clear the points were that were being made
        b) whether you agreed with the points being made

So for example, if you understood section 1 very well, but completely disagreed with it you would score the grid as follows:

EXAMPLE Heading	How clear was this section?	How much did you agree with the points made in this section?	Any comments?
FNS: why a city?	5	1	Completely wrong end of the stick

YOUR ANSWERS....

Heading	How clear was this section?	How much did you agree with the points made in this section?	Any comments?
FNS: why a city?			
View from a classroom			
The Cities Foundations			
The power of Story and Narrative			
The Stories its citizens tell themselves			
The Scrap Yard			
What makes for a creative relationship?			
The methodology of surprise			

3.   THE RESEARCH PROCESS

To what extent do you think the presence of a researcher GENERALLY added to the development of a research culture in FNS?

Please circle the relevant answers:

Very likely   Quite likely   Neither   Quite unlikely   Very unlikely

<u>I was based at the school for over a year and was involved in</u>

* classroom observation of the two lead artists in three nursery classes;
* participation in project development meetings;
* interviews with the lead artists and 22 school staff;
* a study trip to the preschools of Reggio Emilio with the lead artists and one nursery teacher and one nursery nurse;
* the production of a short film of a school trip to Bridlington;

* the establishment of a group of parents who were interested in developing their writing skills and which led to their development as 'the FPWG.

Please indicate in the grid - with a score of 1 - 5 (where 5 = very much and 1 = not at all) about two aspects of these headings:
  a) how disruptive the process was for you;
and b) what you gained from my involvement in that process;

So, if you found my classroom observations very disruptive and you gained nothing from them, then you would score the grid as follows:

Heading	How disruptive was this process for you?	How much did you gain from my involvement in that process?	Any comments?
classroom observation	5	1	You got under everybody's feet!

YOUR ANSWERS....

Heading	How disruptive was this process for you?	How much did you gain from my involvement in that process?	Any comments?
classroom observation			
Project management meeting attendance			
Interview process			
study trip to the preschools of Reggio Emilio			
establishment of a group of parents			
production of a short film of a school trip to Bridlington			

4 FUTURE RESEARCH AT FICHTE NURSERY SCHOOL

If the school were to be involved in a similar research project next year, what do you think needs changing in order to improve the experience for the school?

5. Any further comment?

Appendix 16

FNS Christmas Questionnaire: FNS as a Creative City

Impresa and Coletta & Co: Toolkit for Creative Cities	FNS Practice, 2006
Deliver an 'appealing reality', because 'young people are very savvy in assessing cities'	
Put values on display, demonstrating how the city 'welcomes newcomers and new ideas'	
Keep in touch with former residents, and find ways to have them 'return to your city'	
Create opportunities for civic involvement, deliberately seeking out the opinions of young people	
Use internships to connect with young adults	
Survey young adults regularly, including 'exit interviews'	
Celebrate young entrepreneurs and civic contributors	
Communicate development plans to young adults	
Promote your city: 'place marketing works best when it is based on authentic stories that people are willing to tell about their cities'	
Promote a young adult lifestyle, particularly 'active nightlife', and do not be fearful that this might 'scare off the soccer moms'	