

**Module :**

TAP Programme ( Formerly LIFT Teacher Forum )

**Written by:**

Helen Marshall ©2006.<sup>1</sup>

**Title:**

An Enquiry into the Problems and Possibilities in an Arranged Encounter between a Teacher and an Artist in a Primary School.

There is a tendency to justify creativity in terms of its instrumental value as, on the one hand, a mode of learner empowerment, or, on the other, a means of producing knowledge workers for the new economy. Neither justification really tackles the underlying questions which creativity discourses raises .<sup>2</sup>

**SYNOPSIS:**  

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<sup>2</sup> Creativity discourses and the arts: young people and uncertain futures. Chapter 1 of The Creative College : building a successful learning culture in the arts, 1999 National Advisory Committee on Creativity, Culture and Education, All our Futures

This enquiry, written by an artist is the product of participatory action research in the context of the problems and possibilities in an arranged encounter between a teacher and an artist in a primary school. It became purposeful to look at the very nature of the tension in the encounter itself. The enquiry therefore is offered as two *alternate* forms, one as a website<sup>3</sup> with linked text, video and audio and here as a formal textual assignment with an appendices. The enquiry aims to investigate the uniqueness of the arrangement and unpicks the circumstances surrounding it. It concludes with a reference to a moving image piece and a set of principles. These become metaphorical of the problems and the possibilities, placing everybody's learning at the centre. It further suggests a series of implications and recommendations marking a need for ongoing evaluation, possibly an extended enquiry.

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<sup>3</sup> <http://www.helenmarshall.co.uk/tapwebfetch.html>

## 1. THE DIMENSIONS.

I joined the TAP programme<sup>4</sup> as an artist with a track record in public art projects within the wider community<sup>5</sup>, but in comparison my experience of working within schools had been less developed. I am a stakeholder in so much that I have a keen interest in arts education, not only as a parent but also as a qualified teacher. At the beginning of my career I taught in further and higher education before freelancing became the mainstay of my practice; To some extent I had become distanced from many of the educational principles that had grounded so much of my approach and philosophy at the beginning of my career; that had in so many ways made my practice indeed distinctive from other artists working in similar contexts.

At the same time I had also been asked to work on two commissions in primary schools and from this I became aware of profound differences and obstacles that were specific unto themselves; quite different from other commissions I had undertaken in other sectors. In particular much of my frustration I felt to be seated in the fact that I had experienced constant difficulty in finding a space to communicate with the teacher involved, further antagonised by having not been given enough time in which to do so. I became interested in the idea of scrutinising some of the possibilities and problems of this scenario and this has been a continuous focus throughout the course of the TAP programme and has also become one of the key purposes of this enquiry.

During the programme I was partnered with a teacher<sup>6</sup> and the way I have chosen to describe this is as an *encounter*, not only because of its ambiguity; in the context of TAP it was for the purpose of broad research, without an asserted outcome, to the contrary of a paid commission. But it was also the unexpected that came about from it that made it distinctive from being in a *partnership*; a term often sited within a more agenda specific to it's context E.g.: a business arrangement. In a sense I also engineered the purpose of my enquiry by asking TAP if I could be partnered with a teacher and a school that was quite different from my previous experience: In the past I have worked with schools and teachers who have had significant experience incorporating arts into their environment and it was my wish not to position myself or replicate any prior experience or familiar circumstance in order to get the most out of the enquiry.

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<sup>4</sup> TAP is an experimental part-time continuing professional development (CPD) programme. It is part of a three-year action research process designed to bring teachers and artists together within a reflective professional development framework. <http://www.leaparts.info/tap/>

<sup>5</sup> Appendices 1: Full CV. [www.helenmarshall.co.uk](http://www.helenmarshall.co.uk) Pages 20-21

<sup>6</sup> TAP facilitated a five day practice based research investigation between an artist and a teacher from the programme during October- December 2005.

The teacher I partnered worked with a year three group in an inner city primary school and here he sites his previous experiences working with artists as a perfunctory as opposed to integral experience:

My previous experiences have all been teacher led with the artist merely providing a bit of added expertise or even a minor diversion from the curriculum.<sup>7</sup>

It became my purpose to look at the very nature of the tension between my need as an artist to be integral to the process, not an 'add on' in the classroom, and the constraints that antagonised these problems in the first place. How could they be uniquely unpicked and analysed through the archaeology of the arranged encounter? It is imperative to point out here that the ability to explore this in the first place was facilitated by a shared commitment between artist and teacher to give the children a creative responsibility as much as possible from the start, so that we could go about the psychology of the encounter itself. It is also important to point out that this was a pre-requisite of mine and that the teacher was unfamiliar with and it was in many ways a leap of faith on his part to choose to go with it in the beginning; The trust had to earned along the way.

I was particularly drawn to the notion of action research and the use of new technology for the purpose of an empirical investigation. This was a process that I had been using implicitly in practice-based work for some time, but I had never used it explicitly for a scholastic purpose. It occurred to me that I could use this approach to build upon my understanding of why and how I use these tools and what happens when I combine the two for the purpose of making a research document that could also be experienced as an online exhibition. I think it is the audibility, visibility and accessibility of this format that makes it successful as a method of representation. It could also be argued that it is a more empathic analysis of the creative process in that it delivers evidence mainly through non-verbal language. The enquiry therefore is offered as two *alternate* forms, one as a website<sup>8</sup> with linked text, video and audio and here as a formal textual assignment with written transcripts.

Where verbal-language has been signposted as evidence in this enquiry it is sometimes in the 'first person narrative', which is expressive as opposed to the formality of a 'second person narrative' as found in the written interpretation. I feel this most effectively deals with the enigma. It enables the particular tensions in our dialogue to be come through more succinctly.

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<sup>7</sup> W.Cooper. TAP Assignment/ Action Research Enquiry 2006.

<sup>8</sup> [www.helenmarshall.co.uk/tapwebfetch.html](http://www.helenmarshall.co.uk/tapwebfetch.html)

Alternately each analysis is represented throughout in the second person always referring as 'artist', 'teacher' or 'student' to mark the distinction between subjective and objective investigation; and to provide a real feel for the kind of tensions that exist between the shared contexts. Audio transcriptions are signposted in *italics*, in the appendices in their full form, and online as a real audio file.<sup>9</sup>

I conclude the enquiry with reference to a video piece authored by the students, teacher and artist, which combines audio, text and moving image. This becomes a metaphor for the possibilities, placing everybody's learning at the centre of the conclusion.

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<sup>9</sup> Appendices 2. Full transcriptions & Online audio file. [www.helenmarshall.co.uk/tapaudio](http://www.helenmarshall.co.uk/tapaudio).  
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## 2. IDENTIFYING THE RISK

From the start and throughout the enquiry the artist applied a variety of tools in order to document the process using audio recordings, digital stills, written notations and video documentation of the project. This also gave the teacher an opportunity to 'have a go' with the tools during the meetings from the beginning and before the artist came to work with the students in the school. The students also used the same tools to conduct their research and make an artwork.

The following excerpt is from the first meeting the artist had with the teacher as arranged by TAP at their headquarters.

*Artist: Data collection strategy. What does that mean?*

*Teacher: It's establishing some sort of success criteria. And how we go about collecting it so we are successful or in fact it going to be through this isn't it, recording of our dialogue; it's going to be a kind of continual Dialogue throughout our research.*

*Artist: yes, that's right.<sup>10</sup>*

To apply success criteria to a data collection strategy then one must be mindful of the question throughout. It is important to carefully interpret data, explicitly relating it to the tensions whilst bearing in mind potential biases. Many artists are keenly aware of how to manipulate editorial truths using digital tools; although the dialogue has been cut and joined in much of the dialogue it is fully referenced in its complete form in the appendices and online. In its audiovisual form online it becomes more than a text, more a kind of film, bringing together different worlds and shifting frames into contact with one another.<sup>9</sup>

The following excerpt comes from the artist's first visit to the school to meet with the teacher some weeks after their first meeting:

*Artist: I think I'm quite competent in making things happen but that comes about by taking risks, letting things happen; is that a question do accidents happen or are they created?*

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<sup>10</sup> Appendices 2. Full transcriptions & online audio file : [www.helenmarshall.co.uk/tapaudio](http://www.helenmarshall.co.uk/tapaudio)  
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*Teacher: from my point of view completely opposite direction...the children's learning, have to justify it's a learning process they are going through. It's unpicking that. The research is about changing the planning, the teaching and learning side. its quite alien to me. I'm still in this teacher mode...Its really hard to unpick that after 11 years of thinking. I'm happy to ...take a risk.<sup>11</sup>*

The unfamiliarity of the arrangement placed them in a state of disequilibrium. They could not stand behind their usual roles and endorsements. Previous experience became less relevant at this point. The decision to try out the unfamiliar was a reciprocal one. They were both willing to expose their incompetencies and enter a wholly reciprocal relationship, between teacher, artist and student.

B's competencies enrich A's competencies  
 If C's incompetencies enrich B's competencies  
 Then C's incompetencies change polarity and move to a different order<sup>12</sup>

The polarity of the state of play not only enabled them to celebrate their differences and maintain their autonomy; but in an ironic way also enabled them to forsake the both at the same time by a continual process of thinking on their feet and taking risks. The division unified them in a kind of 'Faustian pact'<sup>13</sup>, because they didn't know what it was they were making or what was going to be gained from it.

They couldn't decide upon what they were actually going to do as they were concerning themselves with the preconceptions they had brought to the problem in hand, their unique collaboration.

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<sup>11</sup> Appendices 2. Full transcriptions & online audio file : [www.helenmarshall.co.uk/tapaudio](http://www.helenmarshall.co.uk/tapaudio)  
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<sup>12</sup> Reciprocal Expertise . Francois Deck. Third Text ISSN 0952-8822 2004 Kala Press/Black  
 Umbrella

<sup>13</sup> Faustian pact: [adjective] pertaining to or resembling or befitting Faust or Faustus especially in insatiably striving for worldly knowledge and power even at the price of spiritual values; "a Faustian pact with the Devil" <http://www.elook.org/dictionary/faustian.html>

The act of risk-taking is never 'pure' and 'simple'; it is composed/conjured, considered/confused, and created/corrupted, just like the rest of our life. The resulting mutations sometimes gain a momentum and shape of their own that is completely unpredictable—they could never have been created by sheer thought or rational habitual action.<sup>14</sup>

So what are the overarching problems and possibilities here? They came to this with an urgent need to explore and negotiate the opposing or seemingly distant criteria. The teacher was ultimately responsible for the welfare of his students and their learning outcomes. He would have to 'prove' this in a way to his peers. Was he about to let an artist loose in his classroom and let accidents just happen without planning a learning outcome? Devising a kind of framework became paramount at this point in order to be able to feel safe to take these kinds of risks. Following the meeting the artist and teacher worked out a contingent strategy for dealing with the problem by timetabling, meetings, communications and resourcing the project using their know-how independently and complementarily.

But these actions are not opportunities to weasel their way into collaborative processes in order to reclaim them for their own artistic glory. The point is rather to put their artistic know-how at the disposal of a collective project, without forsaking their own autonomy; to find a way to compound complementary skills, one partner's inabilities complementing the abilities of another,"<sup>15</sup>

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<sup>14</sup> David Moss : Risk & Culture. A Manifesto. Reprinted from Die Zeit, January, 1994

<sup>15</sup> The Delicate Essence of Artistic Collaboration. Stephen Wright. Third Text ISSN 0952-8822 2004 <http://www.tandf.co.uk/journals>

### **3. CELEBRATING THE DIFFERENCE**

Artist and teacher both agreed to observe each other in their respective places of work, and a certain degree of self-analysis came about as a result of this. They are presented accordingly as brief case studies with analysis; these are important because they illustrate what was in place already; enabling artist and teacher to gain confidence by entering their opposing environments as engaging spectators, whilst being able to analyse and compare it to other existing models.

**Case Study 1:** At the School. Arts Educators Visit: Stop frame animation Workshop.<sup>16</sup>

Teacher: They told me that they wanted groups of a specific number. There was very little disruption to my time, the curriculum and the timetable. The only parallel between the two overlapping experiences were that the children produced a DVD in both cases. As a teacher I gained very little from the experience. The children were very engaged in what they were doing but did not have much ownership over the outcome.<sup>17</sup>

This was without a doubt a very different model to the one they had chosen for their method of enquiry. The artist responded to this observation by taking an involuntary idea and suggested that the students could also use stop frame animation in this project, but in a very different way. This was a defining moment because not only did it shift the enquiry into the shape and form of a moving image, it also pointed out that the very circumstances of the arranged encounter being possibly so different to other models.

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<sup>16</sup>: A well known organisation that delivers a film and education programme. This was a large scale project bringing film making to many different schools visiting each school one time in order to make an public exhibition.

<sup>17</sup>: W.Cooper. TAP Assignment/ Action Research Enquiry 2006.

### Case Study 2: At a Gallery. Artist's talk: Digging Up A Story<sup>18</sup>

In addition the teacher came to the artist's talk where he was able to 'try out' some of the tools and processes the artist used. The talk centred on the use of simple, readily available technology in a primary school setting, but this was a very different set up to their unique model: It was a commission with an expected outcome, and contributed to research on preferred learning styles.

Teacher: This fascinated me and empowered me. It gave me the space to contribute as an artist within the partnership.<sup>19</sup>

This talk became a defining moment for the teacher, as he was able to gain a better insight into the artist's practice and have hands on experience by using the digital media to make an artwork.

### Case Study 3: A Different Primary School: The Artist Commission<sup>20</sup>

The artist had started work on a commission in another primary school setting. The following excerpt continues from the recorded dialogue of the second meeting.

*Artist: I find it frustrating when I come into schools because I get no one to one with the teacher...had a terrible experience at another school recently. The school had been sent an information pack about the project. I arrived, the teacher walked out of the classroom and left me on my own with the classroom assistant and we didn't even see him when we left, an example of no communication iota.....*

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<sup>18</sup> The Photographers Gallery. A talk for teachers and artists. Digging up a Story was commissioned by Creative Partnerships: A collaboration between an artist, archaeologist, teacher and a storyteller in a primary school, Yr 6 group. The aim of the project was to build stories (either true or fictional) using their finds. It also presented new ways of working with simple, easily accessible new technologies and contributed to research on preferred learning styles. <http://www.helenmarshall.co.uk/photogallery.htm>

<sup>19</sup> W.Cooper. TAP Assignment/ Action Research Enquiry 2006.

<sup>20</sup> A primary school at the other side of the city. A commission by a well known theatre company. An intergenerational project between schools and elderly day centres. It culminated in a video piece: [www.helenmarshall.co.uk/doodlebug](http://www.helenmarshall.co.uk/doodlebug)

*Teacher: I'm not wholly surprised. I know it's not really appropriate but I'm not surprised.*

*Artist: how is it possible so we can work so we have a kind of special space<sup>21</sup>*

The ethos that is in place before an artist works in a school is paramount. Without the commitment from the teacher in recognising the value of working with an artist outside his daily tasks the project is doomed to fail, or at the very least become a short-changing experience for all. It becomes necessary to look at the pre-requisites in order to avoid such an experience: A code of practice perhaps, that ensures that teacher and artist do meet before the session and preferably outside the school if it is indeed difficult to find an undisturbed space. It seems to be a fair exchange.

#### **Case Study 4: Artists Studio outside the School. Private Reflective Space<sup>22</sup>**

The teacher and artist decided to meet at her studio space in agreement as both of them found it frustrating trying to talk and reflect in the school. They also agreed to use email and telephone conversations where other communication had failed. The teacher came to the artist's studio early on in the project and several times after. It became a place where they could gather their research and brainstorm, away from the interruption of the classroom. They used a large roll of paper to write down their ideas and were able to digest a range of theoretical material in a small amount of time. It gave the teacher a clearer perception on the artist's territory; a personification in so much as the classroom would be for the teacher. They got to know each other more quickly in this context and were able to ground the beginnings of their ideas in theory, as well as rip them, crumple them and recompose them in a larger space. Visual documentation of these sessions is attached to this report in the appendices<sup>23</sup> or online.<sup>24</sup>

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<sup>21</sup> Appendices 2. Full transcriptions & online audio file : [www.helenmarshall.co.uk/tapaudio](http://www.helenmarshall.co.uk/tapaudio)  
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<sup>22</sup> Artist's studio space. Hackney, East London. ( A clear floor, a clear wall, a load of paper and pens, and some peace and quiet )

<sup>23</sup> Appendices 3: Digital Stills of the action research in the studio. Pages 28-29

<sup>24</sup>: [www.helenmarshall.co.uk/grislywriting.html](http://www.helenmarshall.co.uk/grislywriting.html)

#### **4. THE DEVILS ADVOCATES & THE GRISLY ALIEN**

The following excerpt<sup>25</sup> is captured on leaving the school at the end of the meeting. It signifies the moment of tension before artist and teacher embark on working with the students. They are about to stumble upon the unknown, with just the existing framework of the arranged encounter and with not much time left till the dawning. It is also a moment of celebration as it contains the first laughter in the real audio and highlights the tension between the artist and teacher's different notions of 'constraints'; and reflects the fact that there are indeed constraints in a risk-taking consensus. They require the participant to be fully reflexive and responsive, which is also a matter of having enough confidence to take the risk in the first place. In the context of the notion of reciprocation it becomes even more potent and problematic in that the risk-taking is a jointly liable set of responsibilities. What if one or the other should let one down?

*Artist: we should have some interesting things to play back in from of our conversations! That'll be useful in terms of how you are going to assess it.*

*Teacher: Laughs, yes under your constraints...*

*Artist: Laughs. I haven't given you any constraints!*

*Teacher: I'm just being a devils advocate teacher! (Laughter)*

*Artist: lets all be devils advocates! <sup>26</sup> (Laughter)*

This part of the enquiry strongly recommends a viewing of the evidence in its intended format, a moving image piece online<sup>27</sup>. This has been attached alternatively in the appendices<sup>28</sup> as a series of still sequential thumbnail images. Work started with the students in the classroom. To attempt to justify the use of metaphor at this point is to also be aware that it could be subject to interpretation; However setting the context briefly is as good a place as any to start with an account from the artist describing the scene:

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<sup>25</sup> Appendices 2 Full transcriptions & online audio file : [www.helenmarshall.co.uk/tapaudio](http://www.helenmarshall.co.uk/tapaudio)  
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<sup>26</sup> Devil's Advocate: A noun / a person who expresses a contentious opinion in order to provoke debate. Oxford University Press. 2006

<sup>27</sup> <http://www.helenmarshall.co.uk/grisely.html> Broadband or ADSL only.

<sup>28</sup> Appendices 4: Digital Stills of the grisly alien video..Pages 30-31

The students were shown a range of films that demonstrated the stop frame process and subtitling. These were selected by myself. At some point during the enquiry in the month of October the teacher had told me that Halloween was off limits due to curriculum policy. I was astounded to be 'hemmed in' by this and embracing the challenge I suggested horror as an alternative genre. I chose several scenes from old films that I deemed to be credible for the age group. One of these scenes was from the film *Nosferatu*<sup>29</sup>: a story about about two distant strangers brought together by mystical vampirical forces, with a grisly ending....The students experimented with making soundtracks and subtitles to film and made several stop frame animations as a whole group. The technology was easy and accessible and everyone used it. The interactive whiteboard took on a different meaning as the students watched themselves live being caught up in a film. It became a mirror for their learning. They were able to watch themselves as they played each click of the button on the shared laptop producing another frame then being played back to reveal the morphing.

By giving the students the opportunity to experience controlled play with new technology, they began to appropriate it to their learning needs and their creative drive. They were not constrained by a preciousness of approach and were as a result able to create something altogether more sophisticated.

The camera and audio recorder were passed around and the students took ownership of the tools. We had breakdowns in the technology that also became success through innovation on the part of quick thinking; the classroom became a different kind of cinema where because of the loss of sound the children were able to exclaim their responses to the film by crying out " urgh! or " that's wicked!" or "that's disgusting! ". In fact their behaviour at times positively deteriorated due to their excitement. Perhaps their deviation was fuelled by their observations of teacher and artist working together in this way; they had spotted our weaknesses!

Both teacher and artist experienced many moments of frustration and feelings of vulnerability. Is this not the actual feel or characteristic feature of a true learning experience? To see the weaknesses, not only in live animation but also through self-analysis illuminated the learning by all.

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<sup>29</sup> Appendices 5: *Nosferatu* textual synopsis and digital stills. The full length film online at <http://www.archive.org/details/nosferatu> . Pages 32-33

The final piece: 'The Grisly Alien'<sup>30</sup>, is a film made and entitled by the students that combines the audio they made on a simple, readily available mixing program with a stop frame animation process. Each student took a DVD copy home in turn reinforced this. In the centre a volunteer lies on the floor wearing a costume brought from home oddly very similar to the look of Nosferatu. In a previous test the students had used objects from the classroom, now they wanted to use their bodies. One by one each student approaches the centre to move a part of the still body, then stepping away another pupil clicks the button to capture the frame. The audio composition is played during the activity marking a rhythm and momentum amongst the group. The atmosphere is focused and the enthusiasm tangible. The piece was further manipulated on screen with by taking cues from the students: A mirror filter was applied that created an unlikely metamorphosis; two creatures becoming one. The children surround it and approach closer and closer, leaving the marked boundaries and entering the frame so that they too become part of the arrangement."<sup>31</sup>

The disequilibrium inherent in the psychology of the arranged encounter finds it's final metaphor in symmetry; a conjured apparition of a double-bodied monster under the direction of a group of children. Teacher and Artist consistently shifted and shared frames of identity in order to cope with the ambitious feat of working with the whole class instead of small groups. But the students behaviour deteriorated due to their excitement, but whether this was detrimental to their learning remains to be proven. As a result the students unintentionally appear in the film crossing the boundaries as the very actors, making a clear statement of their authority and as the co-producers of their learning.

To see the world as a matter in motion, the way a physicist might, provides a unique and telling view. ...Education as a process can be thought of as enabling individuals to learn how to secure wide varieties of meaning and to deepen them over time. The outcomes of education can thus be said to diversify and deepen the kinds of meanings people know how to construct and to provide them with the appetite and ability to shift frames.<sup>32</sup>

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<sup>30</sup> <http://www.helenmarshall.co.uk/grisely.html> Broadband or ADSL only.

<sup>31</sup> H. Marshall. Improvised account from research notebook.

<sup>32</sup> Visions and Versions of Arts Education From Eisner. E 2002. The Arts & The Creation of Mind. Yale University Press.

What was created here, what was it born out of and what drove it to become what it did? It became a successful work of art with an autonomous audience outside the classroom, yet at the same time it became an instrument of learning. The camera became a permanent tool in the classroom. That it is not to say of course that the original intention was distanced to the idea of using the creative process as an instrument for a learning objective. It was more that it was already implicit in the embodiment of TAP, teacher, artist and student scenario; but by choosing to put it to one side and focus more time on the psychology of the arranged encounter an intuitive re-composition took place through a visual and transformative means.

Imagery is the language of creativity, not words or formulae. Intuition is the skill of allowing things to come to you; of knowing how and when to put a problem on the back burner and let things bubble slowly up from what cognitive scientists now call the 'intelligent unconscious'.<sup>33</sup>

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<sup>33</sup> The Delicate Essence of Artistic Collaboration. Stephen Wright. Third Text ISSN 0952-8822 2004 <http://www.tandf.co.uk/journals>

## 6. THE RECKONING

When I look I am seen, so I exist.

I can now afford to look and see.

I now look creatively and what I apperceive I also perceive.

In fact I take care not to see what is not there to be seen (unless I am tired)<sup>34</sup>

So in order to look and see creatively effectively we need to have time to rest, reflect and recharge. It is a contemplative action. The final excerpt<sup>35</sup> is taken from a walk between artist and teacher on a journey to an evening TAP session after the meeting at the school. It highlights the tensions in the arranged encounter as it sits in the context of TAP and how that a 'bone of contention' is indeed about the constraint of time given to the time for enquiry whilst managing coursework in tandem.

*Teacher: I'm so tired, I could get really riled.*

*Artist: I'm exhausted! Me too....*

*Teacher: I need to just relax.*

*Artist: I think its good we are going to be late today...we would have felt shortchanged...got there on time but hadn't had time to talk. Biggest bone of contention allowing enough time to talk reflect, respond, and don't need to tie into planning. Allowing people time to develop things at their own pace.*

There are implications here and they mark a need for ongoing evaluation in this area, possibly an extended enquiry beyond this one. If possibilities for improved models exist by making an enquiry into the arranged encounter between a teacher and an artist then what are the problems and possibilities that lie within that unique arrangement in the context of

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<sup>34</sup> D.W. Winnicott. *Playing & Reality* 1971. Tavistock Publications.

<sup>35</sup> Appendices 2 Full transcriptions & online audio file : [www.helenmarshall.co.uk/tapaudio](http://www.helenmarshall.co.uk/tapaudio)

the institution and the instigators: The Institute of Education and TAP ? If they are also embark upon an arranged encounter or partnership, how does this implicate the artist, teacher and student and how does it make the encounter fruitful and necessary for them? The following extract comes from an evaluation of the antecedent TAP model, Animarts: The Art of The Animateur:

There were times when the team felt the constraints of fitting into the systems of the institutions with which they were working. ...The constraint of time was especially felt in the short reflective practice enquiries. Even though the teachers were used to built-in professional development, freelance animateurs had no such provision and use and value time differently<sup>36</sup>

So if a concluding 'code of practice' or 'set of principles' as a result of this enquiry into the problems and possibilities of an arranged encounter between an artist and teacher in a primary school were to be disseminated further and take precedent, could they be set out as follows as a series of findings ?

- Seeing the arrangement as a unique one without an extrinsic agenda enables true risk-taking and furnishes a learning outcome that is ultimately devised and led by the students.
- A shared commitment on the part of teacher and artist to give the students creative responsibility from the start enables a swifter progression of the reciprocal expertise.
- A special place where the teacher and artist can meet uninterrupted without the pressure of having to be anywhere else should be timetabled in from the start.
- Trust has to be earned in order to take the risks. Observing each other in their respective places of work, as well as observation and analysis of other different case models enables a building of confidence and conviction in the autonomous model that is being developed. Each space is indeed a personification of its practice.

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<sup>36</sup> The Art of The Animateur. An investigation into the skills and insights required of artists to work effectively in schools and communities. [www.animarts.org.uk](http://www.animarts.org.uk)

- Using the same tools in the action research and planning as well as in the student centred practice project sustains their uses and learning outcomes beyond the arranged encounter and the project itself.
- In the context of 'taking a risk' previous experience is less relevant.
- There are constraints to be had within a risk-taking consensus. Devising a contingent framework within which to take risks enables progress; timetabling, resourcing and using know-how independently and collectively.
- Dealing with the preconceptions first in hand, celebrating the differences whilst maintaining autonomy enables a catharsis of the both and realises a new conception.
- Excitement and behavioural difficulties do not necessarily mean learning isn't taking place. It is often a necessary response to the creative process.
- Time should be allowed for the arranged encounter to develop at it's own pace. People's welfares come first. Coursework, administration or bureaucracy that is required in tandem with the practice-based enquiry should be light and optional.



**APPENDICES:**

- 1:** Full CV. [www.helenmarshall.co.uk](http://www.helenmarshall.co.uk). Pages 20-21
- 2:** Full transcriptions & Online audio file. [www.helenmarshall.co.uk/tapaudio](http://www.helenmarshall.co.uk/tapaudio). Pages 22-27
- 3:** Digital Stills of the action research in the studio. Pages 28-29
- 4:** Digital Stills of the grisly alien video. Pages 30-31
- 5:** Nosferatu textual synopsis and digital stills. The full length film online at <http://www.archive.org/details/nosferatu>. Pages 32-33
- 6.** BIBLIOGRAPHY. Page 34

## 2. Full transcriptions & Online audio file. [www.helenmarshall.co.uk/tapaudio](http://www.helenmarshall.co.uk/tapaudio)

*Transcription from fist meeting at the school before observing the class: At Hillmead Primary Classroom Year 3. 19/10/. 05*

*Teacher: As a teacher I could identify the group, the key children you could work with that through their learning styles are perhaps not succeeding onto the next steps of development in writing.... So in terms of a research question what is the effect of technology on the composition skills of underachieving children of a particular learning style... in terms of the dimensions of enquiry it's at hillmead school in Brixton, about 450 children, an inner city school. You wouldn't necessarily have to work with the whole cohort, 60 children because if we identify a group of children then it might only be 5 or 6 children. Today they are actually going through a film making process for the first time, so it will be interesting for you to observe that. It will be you and myself working with the children. In terms of evidence, how we will analyse it is to use the film as an analysis, almost use a kind of transcription of the language they are using and we can link that to compositional skills or compositional objectives for example they are writing in paragraphs, how many different scenes they are including, if we want them to start to use full stops its to do with the pauses. We can actually make links there. We can also investigate a way of assessing moving image, the planning of a film as opposed to a written piece of work and giving that the same merit for those children who might find it difficult.*

*Artist: So you are saying that you might assess it in the same terms as you might assess a written piece of work?"*

*Teacher: Yes, hmmmh, possibly not ...its something we could explore*

*Artist: So do you see our roles as separate because what I don't want is to come in as an artist and build a project around a series of educational objectives as I feel that will happen anyway? I think we can design something together but we had that aim and objective that its kind of an experiment because its something we haven't done it before and the aim is to see if you can move a certain group of pupils on in a way that maybe they haven't been able to do before using not necessarily technology but using an artist.*

*Teacher: oh yes,*

*Artist: Because we seem to keep getting bogged down with all this, don't we, and its very much about the way I work and the way I see things and I was just looking at this quote, been reading a bit: " there is a tendency to justify creativity in terms of its instrumental value, as on the one hand a mode of learner empowerment or on the other a means of producing knowledge workers for the new economy. So neither justification really tackles the underlying questions which creativity discourse raises. "I'm thinking of the way I work and the projects I'm doing at the moment and I do find it quite difficult although I'm very much a planner and thorough but like to keep things very open and I like things to happen so I thought some of the dialogue we've been having is quite interesting, some things were coming out that I thought shouldn't be left. We had that this question of Halloween come up and I thought that was really interesting, and I think that why we are both in it in to challenge our preconceptions. Can you challenge decisions made in the curriculum whether in its in school or wider? And I go about things where things happen, e.g. when we came across Hans Christian Anderson what if it was actually horror? What's the difference between Halloween and horror? And I find it; I find it quite alarming as an artist to be hemmed in by certain curriculum decisions. At the same time its quite interesting for me because that's where's the nature of conflict, possibly between you and me as well, where we find an area we disagree on that's an area where we could as a partnership get the most out*

of it. If we start to hem ourselves in too much with all this assessment criteria before we even think about what we are going to enjoy doing and the sort of risk taking then I feel im not going to get much out of it if the aim and objective is completely driven around how we might assess a piece of work, but its also partly that I totally believe that whatever we make we are going to be able to assess it. That's where there is potential as the partnership. risk taking, I wont get anything out of how we are going to assess it. It is implicit in the process and we are already doing it, we are already assessing, writing, recording, that's the process of assessment. I like that I was thinking how little time we have, and we need to do something quite compartmentalised.  
 Link to audio observation session2.aiff

Artist: I guess it's about having a few prerequisites about ways I have to work. Trouble is I get really booked up. Its ok we'll work it out. I'm doing about 4 or five other projects. If we have 2-3 days planning...how are we going to sit down and talk...if you are 5 days a week teaching, your situation really difficult and mine is to so we are both under the same kind of circumstances. Can't we meet at all next week? Half term opportunity. How are we going to do this? Impossible under normal circumstances. You would join us in a planning meeting, can't be done now. Door going interruptions! Next week I have ...sat or Sunday? Not ideal. Tuesday I have? Ummm, ummm I have 29th/30th thing, which is the weekend, but the thing is I have a daughter. You working around me at my studio. Just have to rearrange a few things, a social thing, otherwise we won't get to do it...would email work? Planning by email use our official time in the school. One way around. Umm meet on that Tuesday, thrash it out. Where? Lets just...decide mon night. Meeting where? absence of space. I find it frustrating when I come into schools because I get no one to one with teacher...had a terrible experience at another school. It was a project runs by an organization that I know really well and I respect and I'm making an intergenerational film, it's really complex, the school had been sent an information pack about the project. I arrived, the teacher walked out of the classroom and left me on my own with the classroom assistant and we didn't even see him when we left, an example of no communication iota...even called the school a week before and emailed....

Teacher: I'm not wholly surprised. I know it's not really appropriate but im not surprised.

Artsist: how is it possible so we can work so we have a kind of special space.

Teacher: I'm going to have to get myself so organised so everything is done so far in advance so that when I have my non-contact time.

Artist: do you think its possible that we get by this by using our 5 days all based in the school developing the project as part of the planning process.

Teacher: I find it frustrating too at the school, that's something I could do, yes.

Artist: need a quiet space too? I find it frustrating too because I think one of the prerequisites if we are going to meet we are on our own too. Is it possible in a school? It seems really important, when I work with other artists; you are always trying to find a space.

Artist: my feeling is that...you'd like to spend quite a lot of time out of the school to plan and develop whereas my feeling is after observing today if we are going to try and transform things.is there going to be a transformation?

Teacher: yeah, we'll have to talk about the scale of that.

Artist: don't get too worried, cant do it in 5 days! I mean that a lot of the research and development can happen in tandem with the making.

Teacher: yes I agree with it.

*Artist: I thought the kids are great and I've been watching you with them, there's a situation, and having seen the kind of stuff they did today and the nature of the relationship they have with you, I would say that we could do something quite ambitious with them.*

*Teacher: That's good from your perspective.*

*Artist: Its something important ive learnt today. After the school experience yesterday, very different indeed.*

*Artist: lets not lower the expectations by doings something bite sized its quite possible with the kind of knowledge they have and the really good relationship with you, we could do something really good that I can get a lot out of we can be ambitious and experimental, where I don't feel like I'm being just instrumental. I could do something quite experimental with them because of the ethos you obviously have.*

*Teacher: This is really key actually, you coming in and observing that.*

*Artist: so different to yesterday because I walked into the other school knowing nothing and all the planning id done the day before went down the sink because the ethos of the classroom was bad. Complete add on, time for him to go off and do his marking. I was expecting collaboration; he had no interest at all in what we are doing. I walked away feeling really disappointed because as an artist I thought I'm not sure I want to do this project now. Because ethos and the quality of the artwork relies on the quality of what's happening and the nature of the relationships in the classroom, maybe its not possible for the artists to work ambitiously unless the teacher has already kind of raised those expectations with the pupils. They are really nice kids and can see something right happening there and they were really comfortable with that stop frame process today and obviously not strangers to making artwork.*

*Teacher: No they are not. I loved it when you put that film on and I thought they walked around, I really wanted to record what they were saying at that time,*

*Artist: It was a test, a silent film that linked into what they were doing. It's funny how that happens, how if you don't hem yourself in and you don't think too hard about trying to link things all the time that these things just happen. Share the wealth, why not. Coincidence that you've got two kinds of films going on here separate entities. I've got lots of ideas now.*

*Teacher: It's hard for artists to work unless the teacher has raised expectations. There is something right there, they are comfortable with the process, not strangers to this, loved the bit when you pit the film on...they walked around.... REFER to moment...linked to what they were doing with the stop frame animation...if you don't try, things just happen.... strange coincidences...film makers were coming to do this anyway....*

*Teacher: The start point could be seeing film; lets sit back and see what happens. Lets see what the children want to do with that.*

*Artist: its responsive, the only way I know how to work...starting to understand how I work. What usually happens is I need to get responses first before I can design a project...then according to their voice and responses. I may do something else that I didn't plan to...planning is inherently there...its responsive...about finding bits of conflict that can make a quality artwork...because where you find conflict it can be a really rich area...I think I'm quite competent in making things happen but that comes about by taking risks letting things happen...is that a question do accidents happen or are they created?*

*Teacher: from my point of view completely opposite direction...the children's learning, have to*

*justify it's a learning process they are going through. It's unpicking that. The research is about changing the planning, the teaching and learning side.*

*Artist: Its kind of a reverse. You always start with the outcomes, really hard for an artist, I don't want to pin myself down to making a film. If its not what the children want to do I can guarantee it wont make a good artwork. This is planning to me; recording is a method of planning. Something I always do.... characteristically.*

*Teacher: Its quite alien to me. I'm still in this teacher mode...Its really hard to unpick that after 11 years of thinking. I'm happy to ...take a risk. Its about risk taking, because I feel it will be valuable learning I could justify I feel slightly insecure in not sticking into a framework.*

*Teacher: I haven't had a chance to see what they are doing...(the filmmakers workshop)*

*Artist: we can use a small space like this. They can work with drawing and movement*

*Teacher: the artists said t was going to take a long time till they see it.*

*Artist: it may go in a different direction...*

*Teacher: which is fine isn't it!*

*Helen: maybe when we meet we can get this in writing. Is the fact that it's an assessable piece of work whether its something we need or want?*

*Teacher: I'd like tit to be assessable because it something that takes children away from pencil paper way of assessing. Why can't you produce a film to assess?*

*Artist: Could we make up the assessment criteria, not the national curriculum? Could a parent assess it by putting it on DVD to take home? Perhaps when you make your own criteria you can do a project differently and children can learn different...if I hear something not allowed like Halloween I want to do it! It is interesting put us into arena...religious/occult...popular culture.... why isn't it allowed in schools? Maybe we need to take the things we feel the most uncomfortable with. It's certainly quite unfamiliar for me to try and achieve all that.*

*Teacher: Its definitely unfamiliar for me.*

*Artist: And if we did something Ambitious.... built planning days into development days...*

*Artist: we should have some interesting things to play back in from of our conversations! That'll be useful in terms of how you are going to assess it.*

*Teacher: laughs, yes under your constraints*

*Artist: Laughs. I haven't given you any constraints!*

*Teacher: I'm just being a devils advocate teacher!*

*Artist: lets all be devils advocates!*

*Link to observationsession9.aiff*

*Teacher: I'm so tired, I could get really riled.*

*Artist: Im exhausted! Me too....*

Teacher: *I need to just relax.*

Artist: *I think its good we are going to be late today...we would have felt shortchanged...got there on time but hadn't had time to talk. Biggest bone of contention allowing enough time to talk reflects, respond, and don't need to tie into planning. Allowing people time to develop things at their own pace.*

Teacher: *yes, perhaps relax a lot of the tap sessions. Set up tutorials or something like that.*

Artist: *yes it's interestingOne of the problems of the program...they are going to change it next year's don't know how they are going to do it! I don't even know if this is recorded but I'll stop it now.*

Artist: *Data collection strategy. What does that mean?*

Teacher: *Its establishing some sort of success criteria. And how we go about collecting it so we are successful or in fact it going to be through this isn't it, recording of our dialogue, its going to be a kind of continual dialogue throughout our research.*

Artist: *yes, that's right so what shall we come to for ten minutes, our broad aim because we didn't really explore that.*

Teacher: *We didn't have enough time to explore that.*

Artist: *No we didn't.*

Artist: *We did talk about what we did; investigating galleries, Wayne coming to my photo gallery talk, photo fusion etc...*

Teacher: *It's going to be feeding off things, when we fine-tune what we are doing. These are going to be offshoots aren't there.*

Artist: *and I think there's something here to be said about sustainability we had talked about how we could make the project last and you have ownership and I'm coming in....*

Teacher: *To get things going. To get the ball rolling....*

Artist: *yes, to some extent, the I can leave you to it. You could very much work as the artist.*

Teacher: *also it could be sustained through web or emailing.*

Artist: *increasing visibility. Changing .....*

sessionObservationB.aiff

Artist: *in a way I'm a bit reserved about mentioning ideas at this stage, ways of doing things, because I don't want us to go down the path of us doing a thematic project, for instance we could get the pupils to take it into their own hands, say interview techniques using cameras, video, we probably need to focus on one.*

tutorial with TAP Oct 06

*Artist: We are going from one direction to another*

*TAP: well what you are doing is that the conversation is bringing you into a position where the you together are trying to evolve a project.*

*Artist: My ideal would be to view the art in a different space but actually we could arrive at a point where we do it in your space. (The classroom)*

*TAP: yeah, but presumably also what is a bit unique about this is that generally speaking artists and teachers don't get together the chance for this kind of dialogue which means often artist comes in with a great project.... goes out, so whilst the photo gallery project is important and could indeed use some of the methodologies. That's not the same. It needs to meet waynes need. Could be an ordinary invitation, its good. No problem*

*Teacher: my question, problem, puzzle is about confidence in the technology.*

*TAP; your confidence or the student's confidence.*

*Teacher: I would say it's my confidence. I speak representative of many off the staff like that. Its been tossed into the school and we've been flooded with interactive white boards which are great and cameras, but within that the input that goes that is still very much teacher based and I don't see the children having much input. I see them receiving the information from it. Its something I really want to explore. Because you can watch films on it the children could produce their own film then shared using that technology because I haven't seen that done*

*Artist: we just arrived at this when we were talking last and actually I had turned off the recorded*

*TAP: yes laughs*

*TAP: I think you need, broadly it's about the notion of the involvement of new technologies in stimulating creativity also it's about a different kind of partnership between an artist and a teacher. 2 things you need to look into. The context of this overall research is what happens when artists and teachers are given time to reflect and plan and reflect and plan and succeed and fail, that's important in terms of identifying the benefits and disadvantages of that. Don't worry about specifics. What are the problems and possibilities of?*

*TAP: Of Making a film there will be load of stuff you can do at another moment, to do with literacy, all sorts of stuff, you'll be thinking about that, how you can make the most of this, or integrated within it. You'll be able to think about that and looking at it all the time as you go along, about how you can make the most of it, but it doesn't need to be driven by that the point of this is that's its being driven by the creative process and all the other bits will just be interesting outcomes. Is it that what you are logging in terms of you and your question?*

**4:** Digital Stills of the grisly alien. <http://www.helenmarshall.co.uk/grisely.htm>

**5: Nosferatu** textual synopsis and digital stills. The full length film is in the public domain online at : <http://www.archive.org/details/nosferatu>

Originally released in 1922 as *Nosferatu, Eine Symphonie Des Grauens*, director F.W. Murnau's chilling and eerie adaption of Stoker's *Dracula* is a silent masterpiece of terror which to this day is the most striking and frightening portrayal of the legend. \_\_

Director: F.W. Murnau\_

Audio/Visual: silent film, b&w

The story of "Nosferatu" is one of gothic horror, sensuality and ultimately, death. Unlike Bram Stoker's "Dracula", the events in the movie take place, not in London, but in Bremen, Germany during the 1830's. Many people call this film an example of German post-Impressionism, and to some extent it is.

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