

MUS-E IRELAND

RESEARCH REPORT 2004



MUS-E IRELAND was a Partnership between the Froebel College of Education and The Arts Council of Ireland.



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By Una McCabe 2004

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EXECUTIVE SUMMARY

This report presents the outcomes of a three-year joint action research project in Ireland between The Arts Council/An Chomhairle Ealaíon and the Froebel College of Education. The project involved the implementation of the international MUS-E project in Ireland. MUS-E is an artists in schools programme which was established by the International Yehudi Menuhin Foundation and is present in fourteen countries in Europe. The aims of the research were to:

- Explore the extent to which programme goals are achieved in relation to the teachers, children and artists.
- Identify factors of success in the implementation of the project.
- Make recommendations for the future implementation of MUS-E or similar projects in Ireland.

The project took place from September 2001 to June 2004 and was structured according to recommendations made in a previous pilot phase. Professional dancers, musicians and visual artists worked with all of the children in the project and two schools also had a dramatist. Three schools in disadvantaged areas participated and in the first year ten classes with children ranging from four to eight years old were involved. In year two and three eight classes across the three schools participated. Six classes had the project for three consecutive years.

The research was qualitative. The artists completed written reflections on each session they did in the schools and each month they participated in seminars that were audiotaped. They were occasionally asked to complete questionnaires relating to their perceptions of the project. Artists' perspectives constituted the main body of the data and there were two reasons for this: Firstly, support for artists was a key feature of the project so their experience was seen as important and secondly the structure of the project permitted the researcher direct contact primarily with artists and teachers. Teachers' views were gathered from minutes taken of meetings with the teachers and from an audiotape of a teachers' focus group meeting at the end of the project.. All of the data produced by the artist and teacher comments was subject to content analysis based on the research themes.

MUS-E project guidelines, included in the appendices, highlight the importance of the teacher taking part in the MUS-E sessions. The research identifies obstacles to achieving artist-teacher collaboration as being differences in methodology between the two professions and lack of time to talk about the work of the project. The research indicates that where partnership grew between artists and teachers it was a result of more meetings, communication by e-mail, teachers and artists getting to know one another over time and artists identifying specific ways to bring teachers in.

The study documents artist and teacher perceptions of the effect of the MUS-E programme on the children. The goals of MUS-E are to bring about social development through the practice of art and data produced in the research suggests that children find opportunities for success, positive effects on the group dynamic of the class, development of speech and pro-social behaviour. There is no conclusive evidence of sustained behavioural adjustment as a result of MUS-E.

The establishment of support structures for professional artists working in schools was a key feature of the project. The pedagogic partner in the project held mandatory monthly training seminars which artists were paid to attend. Seminar topics included Behaviour Management, Issues in Arts Education, Developmentally Appropriate Practice, Child Observation and Video Editing. The research suggests that artists welcomed the opportunity to be informed and to analyse issues related to their work in educational environments. Evidence in the study indicates that artists found the monthly meetings a key motivator to continue working in the project as it was a support network and enabled the project to grow based on a shared philosophy. The artists found the practical and discursive nature of the seminars respected their identities as artists. They also valued the interaction with other artists.

The research describes factors that emerged during the research period as features that affected the success of the project. The school principal was identified as key in supporting and managing the project locally. Although the capacity of the teachers to change within the project was noted, the support of principals was not sufficient to result in consistent support of teachers for the philosophy of the project. More clarification of expectations of schools and teachers was needed at the start of the project.

The artists and co-ordinators saw the international dimension of the project as important as it created links with professional artists and arts partnerships in other European countries. A weakness in the project was the lack of teacher and child involvement in the international dimension due to lack of funding and administrative back up: Lack of administrative support was consistently a problem and lack of time resulted in a link to a regional project not being properly co-ordinated which meant that the MUS-E framework was not implemented.

Recommendations are made regarding the implementation of MUS-E or similar projects in relation to the following:

- Involvement of a pedagogic institute in arts education programmes.
- Training programmes for professional artists working in school environments.
- Start up processes for artists and teachers participating in arts education programmes.
- Resources needed for arts education programmes.
- Structures for arts education programmes.
- Training possibilities for teachers engaged in arts education programmes.

PREFACE FROM THE ARTS COUNCIL

One of the objectives of the MUS-E Project pilot in Ireland was to establish institutional links between the worlds of arts policy and formal education, which would act as a model for future institutional partnerships. To this end, an alliance between Froebel College of Education and the Arts Council was set up.

The MUS-E Project pilot was inspired by the vision of the famous violinist, Yehudi Menuhin, and Werner Schmitt, head of the Music School of the Bern Conservatoire, who established the MUS-E Programme in 1995. Some of the central concepts that seemed compelling within an Irish context included an appreciation of children as artists, and a mutual understanding between the different professions of the artist and the teacher.

While MUS-E generally sets out to build the equal relationship between teachers, visiting artists, and children, the MUS-E Project pilot (2001-2004) actually prioritised the role of the artists and their contribution to the child's artistic, aesthetic and holistic development.

The goals of the MUS-E Project pilot centred on testing a method for professional development and peer training for participating artists. A small number of primary schools were involved in this action-based research.

This evaluation sets out the context and impact of the project. One of its most valuable achievements was the establishment and testing of professional development supports for artists working in the schools. The MUS-E artists' participation in seminars, which offered training in child development and classroom issues, as well as peer learning and artistic exchange, was particularly successful.

The MUS-E Project pilot highlighted the value to the child and the school community in collaborating with artists in the classroom. Furthermore, it demonstrated the need to structure future initiatives in a way that facilitates full and equal involvement of artists and teachers from the outset.

In conclusion, particular thanks must be paid to Úna McCabe who undertook this evaluation, and to the MUS-E schools, principals, teachers, and home-school liaisons, and to the MUS-E artists whose time, care and creativity were at the heart of the MUS-E pilot.

Froebel College of Education is a teacher education institution that promotes a child centred pedagogical practice that prioritises play and creativity in learning processes.

The Arts Council is an autonomous body established in 1951 to stimulate public interest in and promote the knowledge, appreciation and practice of the arts.

CHAPTER ONE

INTRODUCTION

CHAPTER ONE: INTRODUCTION

1.1 Introduction

In this chapter the origins and philosophy of the MUS-E project in the international context will be described. The background and development of the MUS-E project in Ireland will be presented. A rationale for its implementation as an action research project will be outlined. The roles of the managing partners in the project will be clarified, as will the structure they put in place to steer the project. Processes are explained in relation to selecting schools and artists to participate in the project. The research questions of the project will be defined.

1.2 The International Yehudi Menuhin Foundation MUS-E project: Values and Purpose

MUS-E was initiated in 1993 and is now present in fourteen countries in Europe. Each country or region has a local team, which includes a co-ordinator and a team of artists. There may be other partners, depending on the local social and institutional environment. The ideology of MUS-E was originated by Lord Yehudi Menuhin, an outstanding violinist and humanist. The project originated first in Switzerland with the collaboration of Werner Schmitt, head of the music school at the Bern Conservatory. Menuhin and Schmitt drew inspiration from the Hungarian composer Kodaly's belief that music should be a part of daily education and accessible to everyone. Menuhin agreed with Kodaly's view on the importance of singing but expanded the vision to emphasise the importance of movement, the senses, the body and the imaginary in the practise of all art forms. There are three precepts to the MUS-E project

- "The developmental stage of the child should be respected. Therefore rhythm, space, sensory perceptions, play and the imaginary are priorities in the work.
- Art should not be separated from life and consequently from education.
- Art is an ideal communication tool and thus can foster openness, the establishment of links and the learning of differences, which gives it an essential role in education and multi-culturality." (IYMF, 2004, p. iii).

The International Yehudi Menuhin Foundation (hereafter referred to as the IYMF) defines the aim of MUS-E as a multicultural programme taking place in underprivileged primary schools which proposes to introduce art at school as a tool for fostering fulfilment and openness (2004, p. i).

1.3 MUS-E Project Methodology

Each participant country should have a co-ordinator who is in charge of a team of artists. This coordinator, according to the IYMF, should accompany the project and evaluate it. The role also involves keeping in constant communication with the IYMF, managing the project as a whole including the budget, publicizing the project and arranging for its dissemination, and ensuring the project develops in accordance with guidelines.

There are prescribed guidelines for a suitable coordinator. They stipulate that this person should have a recognized interest in art, a good knowledge of the school

environment and knowledge of children's development. Communication skills are also necessary, with an ability to speak at least French or English. Knowledge of the social and cultural spheres in the region concerned is also required. The duties of the coordinator are to manage the budget, to select the schools and classes and to select the artists. (S)he should allocate the artists according to needs and requirements, establish a timetable for MUS-E activities and meetings. There is also international coordination, which endeavours to ensure consistency in the project and to establish European dynamics.

- The project specifically targets children living in environments where issues arise as a result of multiculturalism or societal difficulties.
- The project aims to introduce children at nursery and primary school levels to various forms of art.
- It is recommended by the Foundation that a minimum of 10% of the weekly schedule of lessons is devoted to MUS-E workshops.
- It is expected that artists establish an atmosphere in which children can discover their creative potential and express it within the group context. "This is done in depth, in an active fashion, over time, by professional artists belonging to various cultures in the presence of the children's teachers"(IYMF, 2000).
- A MUS-E school is required to commit for a minimum of three years as a lengthy period of time is seen as crucial to a positive effect.

1.4 MUS-E Ireland:

The Arts Council/ An Chomhairle Ealaíon and The Froebel College of Education, a pedagogic institute for training primary school teachers established MUS-E Ireland in September 2001 as a joint action research project to address issues relating to art, young children and artists working in the school environment. It was carried out in the context of the international MUS-E project. The project took place from September 2001 until June 2004.

Prior to September 2001 the Arts Council operated a pilot phase of MUS-E in Ireland. An evaluation was written of the pilot phase of MUS-E Ireland. The evaluator was the present author and the recommendations made were used as a means of designing the structure and research parameters of the action research project, as outlined in table 1.1 below.

The Arts Council undertook the research project because it was keen to highlight the role of the artist in the school environment, and to interrogate the relationship between quality arts experiences and early learning. A desire was expressed by the Council (Boothman: 2001, p. 1) to see a higher value put on the work of artists in schools: In researching the MUS-E project the Arts Council hoped to achieve a clear set of guidelines for good practice around the involvement of professional artists in the school environment. The Arts Council also wanted to provide a basis of monitoring and evaluation to communicate the experience of all involved in the project, in order to found a basis for wider implementation of the project in the future.

The Arts Council does not have specialist knowledge of pedagogy and it is for this reason that they sought to work in partnership with a College of Education, which could offer expertise for training, research and support. The Froebel College of Education has a strong tradition in early years provision, which was appropriate to the early learning target of the Irish MUS-E project. The Froebelian method of education focuses on play, creativity and group work, all important aspects of the MUS-E project. Froebel had a strong interest in the arts and valued their inclusion in education. In his work as an educator during the nineteenth century he collaborated with artists and in reference to this partnership he said: "I am not a poet..I am an educator, according to my nature..which is the most difficult art of all..but one which will not succeed unless it goes hand in hand with poetry, music and the art of drawing." (Liebschner, p. 27, 1993)

Before the project commenced, the Arts Council took the responsibility for establishing roles for the two partner institutions. This was to ensure that the project would be operated jointly, that the pilot recommendations would be implemented and the project would adhere to international MUS-E guidelines.

1.5 The role of the Arts Council

- Funding of the project towards artists' fees, research personnel and pedagogical support by lecturing staff.
- Administration of the project, including communication between all Irish and International partners, payment to the artists and organisation of any seminar or exchange events that arise.
- Dissemination of information about the project to the arts community and arts related bodies both nationally and internationally.

1.6 The role of the Froebel College of Education

- Provision of a core group of lecturers who can assist in the provision and supervision of various aspects of the programme as required.
- Provision of training opportunities to the artists that will enable them to gain practical understanding and knowledge of the following areas: Child Development; Classroom Management; Child Psychology; Developmentally Appropriate Methodology; Principles and Practices of Child-Centred Education.
- Provision of a forum in which principal teachers and classroom teachers can meet the artists to discuss the project, reflect on its progress, and to develop strategies for future practice.
- Operation of a research project that will investigate the impact of the project multi-dimensionally, that is, the impact on children, artists, teachers, parents and principals.
- Identification of additional schools to participate in the project as opportunity arises.
- Provision of Department of Education and Science approved in-career educational opportunities that support the aims and objectives of the project to teachers in the participating schools.

- Engagement of parents and other members of the school community in exploring their roles in relationship to the aims and objectives of the project.
- Provision of a staff member to coordinate and direct the activities of the college in its responsibilities to the project and provide regular feedback to the college Academic Council.
- Enlistment, when appropriate, of the research and support facilities of Trinity College Dublin in the college's activities in the project.
- Dissemination of information about the project through presentations at professional educational conference in Ireland and Europe.

1.7 The set up process of MUS-E Ireland: Artists and Schools

The IYMF guidelines suggest (IYMF, p. 3, 1999) that a preliminary period is used for selecting applicant schools and choosing artistic activities best suited to the children. In this preparatory phase it is advised that conditions are created for those involved in the project to take ownership of it. There was a limited time frame for the preparatory period in the case of phase two of the Irish MUS-E project and this meant that a full school applicant procedure did not take place. It was decided that the limited start up time available should be used to select and induct artists.

The Froebel College recommended that the artists be chosen through a formal selection process. Willingness to participate in the project was not seen as sufficient as it resulted in an inequity in experience and expertise. Furthermore the pedagogic co-ordinator believed that it engendered an attitude that this was 'just another job' in a school rather than an effective arts education programme. A contract was drawn up for each artist; this was seen as essential due to the following factors:

- The greater time commitment required in phase two of the project.
- The difficulties encountered previously of artists leaving the project due to other unforeseen work opportunities.
- The essential need for each artist to participate fully in the proposed training programme.
- The lack of provision of workshop plans by some artists in the pilot phase.

Initially it was suggested that candidates would give a workshop to a group and be observed by a selector but it was decided that this would be impractical and that it would be difficult to gain an accurate picture of a candidate in this situation. Ultimately the Arts Council decided that it would advertise for artists and interview candidates for six places in national newspapers.

Thirty-three applications were received. There was a strong range of experience and some of the applicants were already known as leaders in the field of arts education. None of the applicants had any qualifications related to Early Years Education. The breakdown of the artists' disciplines and qualifications is listed below in Table 1.1; short-listing of these candidates took place.

<i>Discipline</i>	<i>No. of app.s received</i>	<i>Number with B.A in discipline</i>	<i>Number with M.A/ further qualification in discipline</i>	<i>Number with Arts Related qualification</i>	<i>with Ed.</i>
<i>Visual Artists</i>	15	10	2	3	
<i>Musicians</i>	11	3	2	1	
<i>Dramatists</i>	1	1	0	1	
<i>Dancers</i>	4	2	3	1	
<i>Performance artist</i>	1	0	0	0	
<i>Textile artist</i>	1	0	0	0	

Table 1.1: Profile of Applicants for position as a MUS-E Artist.

The two Froebel College members of the three-person interview board decided the ten criteria for selection of artists. The third member of the board was originally to be a member of the Arts Council; that person was unable to be present on the day in question. The substitute member was an artist and lecturer in another College of Education in Ireland. The criteria were:

1. Previous experience in arts education with young children.

It was not specified that the experience should be with groups in the early childhood category. It was felt that this was necessary so that artists would have some awareness of the developmental stage and how this might affect their work.

2. Evidence of a child-centred approach to education

As Froebel College would be a co-partner in this arrangement it was deemed essential that the artist would view children and education in a way that exhibits a child-centred philosophy.

3. An interest in the effects of arts education on children at risk

The population that the MUS-E programme targets are children who are educationally and economically disadvantaged. It was felt that if artists held a belief that the arts could have a positive effect on those at risk it would be easier for them to believe in the project as a whole. If artists perceived that one session a week was insufficient to make any long-term impact, it would encourage negativity towards the system within which they are operating.

4. Ability to commit long term to the project

It is crucial for schools that there is consistency in the personnel who work in the school community. Children and teachers need to build a relationship gradually with a visitor to their class. The Pedagogic Co-ordinator had identified in previous research that the relationship that developed between artist and children was key to the project.

5. Evidence that the applicant is currently practising their art

The reason for this criterion is that the project seeks to expose children to the arts and artistic ways of working. As there is a lack of training in Ireland in Arts Education, it is possible that full time teachers of arts disciplines are more rooted in pedagogical than artistic concerns. This kind of a teacher is more likely to support and uphold the system of the school, whereas an artist may challenge boundaries and thereby open up possibilities for the children and the teachers.

6. Strong communicative ability

The candidate would be required to have strong interpersonal communication skills. This was listed as a necessary trait because of the demands of engaging groups of children who may display behavioural problems and are from a disadvantaged background. Communicative ability is also important for the development of a good relationship with classroom teachers and to enable the artist to integrate well into the life of the school. This is important for the perception of the project in the school community.

7. Evidence of ability to plan and implement workshops

There is not sufficient time or funding available to train artists in educational methodology of implementing arts workshops. Therefore a chosen candidate would need to have experience of planning and carrying out workshops successfully. In the sample workshop which artists were required to submit the interviewers would look for a plan which showed evidence of structure yet allowed children to be creative.

8. Evidence of an ability to work as a member of an interdisciplinary team

Early years educators do not separate the arts into different subjects, they see overlap between all of the areas. It is therefore intended to encourage the artists to work in an integrated way. This would also help the cohesion of the 'MUS-E team' and improve the identity of the project in the school.

9. Leadership skills

While the team of artists is small, it was seen as important to seek evidence that artists would be able to encourage and mentor others independently of the pedagogic team. The co-ordinator was conscious that MUS-E meetings were held once a month and artists would need to support each other in the interim four weeks, particularly in the event of challenges.

10. Innovative thinking

The project centres on the creative impulse. Those who think in original, diverse ways and are open to experimentation engender creativity. Creativity is associated with innovation. Innovative thinking can help the project to be energised and to evolve rather than remain within its original confines.

The panel interviewed candidates for half an hour each. Their brief was to select six artists and to aim for a balance between art forms. They found the criteria above useful generally; the only section that sometimes proved difficult to allocate marks for

was leadership skills. There was little discrepancy between the marks allocated for each candidate. The difficulty that emerged was that a high percentage of the candidates were very experienced in and committed to the field of arts education. It was therefore difficult to exclude certain candidates. Artists who were successful or gained high marks generally did not have a degree related to their art form; the exception to this was visual artists. The successful candidates broke down as the following:

- Two musicians.
- Two visual artists.
- One dancer.
- One dramatist.

Two schools identified as A and B in this report were invited by the Arts Council to participate, given their status as the original Irish MUS-E schools. The Arts Council asked the Froebel College to select one other school. School C was chosen because as a school with designated disadvantaged status, it met the criteria of MUS-E. It also had a proven interest in arts education.

These three primary schools, all situated in the Dublin area were involved in the project. School A was a boys' school, School B was a girls' school and School C a co-educational school. Schools A and B are *Breaking the Cycle* schools which means they are participants in a five- year pilot project established by the Department of Education and Science which aims to improve participation and outcome in education for disadvantaged pupils. The Department of Education and Science designate school C as disadvantaged.

One dancer, one musician, one visual artist and the dramatist worked in Schools A and B. In school C there was a musician and a visual artist and a dancer. Funding did not permit drama work in school C.

1.7 MUS-E Ireland Project Design and Structure

An evaluation report was written on the pilot phase of MUS-E which took place between 1998 and 2001 and the evaluator was the present author. In co-operation with the Arts Council, the findings of that evaluation were used as a basis for the structure and research questions of the action research phase of the MUS-E Ireland project, outlined below.

Pilot Recommendation	Structure for research phase	Research Question
<i>“The participation of teachers has a positive effect”.</i>	Active participation of the teachers highlighted as a key aspect of the project.	1. To investigate the collaboration of artists and teachers.
<i>“It would be beneficial if the remainder of the children’s school week included some arts based activity or work related to that of the MUS-E artists so that the arts are not perceived purely as a treat and something practised by those outside the institution of the school. Training for teachers would facilitate this”.</i>	Development of a communication system between the artists emphasised as a goal. Training opportunities provided for the teachers.	2. To investigate the extent to which communication develops between the teachers and artists and the role training for teachers plays in the communication system.
<i>“The arts activities provide an opportunity for children to succeed in a non-academic sense.”</i>	Development of creativity held as a core value of the project.	3. To explore the reaction of the children in the context of child development as well as in the art form.
<i>“There is no significant positive effect on self-regulation of behaviour in the children. Occasionally the activities seemed to provoke an increase in negative behaviour. As one teacher comments: “the sessions can be a very small pocket of extreme excitement”.”</i>	Classroom Management and Behaviour Management included in the training programme for artists.	4. To interrogate the extent to which children in the project manifest behavioural adjustment.
<i>“The artists need training and planning and managing arts education”.</i>	Training programme implemented for the MUS-E artists	5. To investigate the reaction of the artists to the training programme.
<i>“The project needs an improved support system and structure.”</i>	Administrative and Pedagogic Institutions form partnership to manage the project.	6. To research the success or otherwise of the new structure of the project.

Table 1.2: Recommendations from Pilot Phase and resulting Structures and Questions

1.8 Summary

In this chapter the MUS-E project is described as an international network of professional artists working in schools, working to humanist guidelines originated by Yehudi Menuhin. The Arts Council's desire to interrogate issues surrounding the practice and conditions of artists working in schools has been presented as the origin for the establishment of MUS-E Ireland as an action research project. The need for pedagogical expertise to facilitate and research the project has been presented as the rationale for the Arts Council's partnership with the Froebel College. The Arts Council's role and the Froebel College's role have been described respectively as administrative and pedagogical. The pilot phase results, which informed the project structure, were outlined. The research questions, which were also informed by the pilot findings, were shown to focus on four key areas. For the purposes of the study the six research questions will be distilled into those four areas of inquiry. In the next chapter the methodology of research into the areas listed below will be described.

- The Artist-Teacher Collaboration
- The Children's Reaction
- The Artists' View of the structure
- Factors of Success in the project



CHAPTER TWO

**RESEARCH PROJECT
METHODOLOGY**

CHAPTER TWO: RESEARCH PROJECT METHODOLOGY

2.1 Introduction

The purpose of this chapter is to outline the nature of the research that was done concerning the MUS-E project in Ireland. The rationale for researching the efficacy of programme structures rather than learning outcomes is discussed. The role of the researcher in the project is outlined and the method of investigation is described. Information is given in relation to the children who participated in the project and events that the research period covered.

2.2 Evaluating the arts

McLaughlin (1996) comments on the way evaluation of arts education programmes has been carried out. He finds (1996:373) “for too long, most education projects have been evaluated solely on what students actually learn, ignoring the degree to which program goals and objectives have been achieved”. Research done by Project Zero’s *Reviewing Education and the Arts Project* (Winner and Hetland, 2000) collected information generated by 188 studies on the effects of the arts. While some reliable causal links were found they concluded that the arts were not directly responsible for improved test scores. They did find a link between schools with strong arts policies and improved test scores, saying that (2000, p. 7) “these schools may become more inquiry-oriented, more project-based, more demanding of higher standards, and more focussed on processes that lead to excellence”. A programme such as MUS-E may have the effect of strengthening the arts policy, if it is managed in a way that is beneficial to all that are involved.

This research study is qualitative and this methodology is often used in researching the arts. Stake (1996:401) says “our quantitative efforts are sometimes suggestive and sometimes helpful, but they are never valid indications of effective education. We are nowhere near the threshold of a valid quantitative assessment scheme for arts education.” Best (1996) believes that research into the arts have suffered from an over reliance on subjectivist assumptions which have not been critically examined. He asserts that without objective evidence it is not possible for the arts to be taken seriously. He does not call for quantitative study however in order to achieve more objectivity. What is needed, according to Best (1996, p. 5), is “a rigorously objective quest for the truth, even where that truth may be disturbing”.

2.3 Research Study

The research study examines the development of the project from its implementation in September 2001 to its close in June 2004. During the research period the following activities were undertaken:

- Four pre-intervention seminars for the artists (October 2001).
- Monthly training meetings with the artists throughout the academic terms from November 2001 to June 2004. All of the meetings/seminar sessions were run by the researcher, who could therefore observe through participation.
- Work by artists in schools from November 2001 to June 2004.
- Three meetings with the schools annually and a focus group for teachers in April 2004.

Primary source material is derived from the following sources:

- All the meeting/seminar sessions with the artists were audio taped.
- Artists completed evaluation forms after each class which were made available to the researcher.
- The meetings in schools were minuted and the Teachers' Focus Group was audio taped.

2.4 The role of the researcher

The Froebel College of Education was required under the terms of the project (see Appendix 1) to provide a staff member to coordinate and direct the activities of the college in its responsibilities to the project. This person became known as the pedagogic co-ordinator. The co-ordination involved liaison with the schools and artists and design and facilitation of the training seminars. The co-ordinator was the present researcher.

2.5 Participant as Observer

In participant as observer research the observer's status as researcher is clear from the outset. Robson (1993, p. 197) points out that this method can appear as if it would have an unsettling effect on the phenomena but he believes that in fact an effect can be that the members "are led to a more analytic reflection about processes and other aspects of the group's functioning". This methodology was applied to the discussions in the artists' seminars about their work in the project.

The researcher identified herself at the first meeting with the artists as the person who would have responsibility for all pedagogical matters relating to the project, including research. The artists were reminded that they had agreed at interview stage to be taped in conversation for the purposes of research. The researcher guided the discussion during the seminars with questions related to the research but was willing to allow the conversation to be directed by the artists. The seminars were a form of unstructured group interview. Robson (1993, p. 194) says that participant observer research "involves not only a physical presence and sharing of life experiences, but also entry into their social and 'symbolic' world". Entry into the artists' world was made easier through the fact that the researcher has a background in freelance arts education work as a drama and visual artist in educational settings, but it made objectivity more difficult. At times the conversation may have been restricted by the fact that the researcher had a managerial role in the project. Nonetheless comments made by artists suggest that they were not afraid to express negative opinions.

2.6 The artists as reflective practitioners

While the researcher as participant observer was the key research instrument, in order to increase objectivity the artists also contributed directly to the research. They were constantly asked to reflect on their practice in the monthly seminars and on the artists' forms. Taylor (2000, p. 39) believes that reflective practitioners are more credible than numerical studies because they provide multiple perspectives on an event. He sees the attraction of this model as the way in which it "honours the intuitive and emergent processes that inform artistic meaning-making" (Taylor, 2000, p. 29).

2.7 Artists' Weekly Forms

The Artists' Weekly forms (Appendix 2) were a means of them reflecting on their practice on an ongoing basis rather than restricting this to the monthly meetings. Each artist filled out a form for each session they completed with every group of children. As well as generating data on the progress of the project, the purpose of the artists' weekly forms were to help the artist focus on issues such as children's behaviour, the teacher's view of the work and the direction in which the work develops. A section was also introduced in the second year for making observational comments on three pre-selected children in each class group. The form was designed by the pedagogic co-ordinator.

2.8 Teachers Meetings and Focus Group

Three meetings were held annually with the schools to discuss the project. These were recorded on audiotape or documented in written form for the purposes of this research. In April of the final year of the project a focus group was held for all the teachers who had participated at any stage of the project. Issues that had recurred during previous meetings determined the questions and themes. The format of the meeting was a semi-structured interview and a transcript of a ninety-minute discussion resulted.

2.9 Content Analysis

The texts produced by the weekly forms, artist seminars and teacher meetings were analysed by searching the text for pre-defined categories of information. These categories were determined by the findings of the pilot phase and the Arts Council/An Chomhairle Ealaíon's interests. Sub-categories within the four main categories were defined in the same way.

It should be noted that the values of the researcher might have had an impact on the analysis of the data. As a lecturer of primary teachers in an Arts Education area she believed in the value of the arts. A bias towards the role of the artists may have existed as she has previously worked as an artist in schools. As pedagogic co-ordinator of the MUS-E project she also supported the philosophy of the project.

2.10 The Participating Classes

Most Irish primary school children begin school at four years of age and enter the junior infant class. The oldest class in primary school in Ireland is sixth class. The Irish MUS-E project was placed in the early childhood classrooms to adhere to the MUS-E guidelines, which recommend early intervention. The guidelines also stipulate that a class continues with MUS-E for a minimum of three years. This was not done in all cases during the Irish MUS-E action research phase. The reasons for this are the following:

- In School A and B the staff decided after year one, in consultation with the pedagogic co-ordinator, that the quality of the programme would be improved if the artists had more time per session. As there was no extra funding the artists reduced the amount of classes they worked with.
- In School C the principal felt that the programme would be more beneficial to the school if it was kept in the early childhood classrooms and the artist expressed a wish to continue with that age group.

School A (Boys)

<i>Year One</i>	<i>Year Two</i>	<i>Year Three</i>	<i>Art forms</i>
	Junior Infants	Senior Infants	Music, Dance, Drama, Visual Art.
<i>Junior Infants</i>	Senior Infants	First and Second Class combined.	As above.
<i>Senior Infants</i>	Left the project.	Children in second class rejoined the project.	As above
<i>First Class</i>			As above
<i>Second Class</i>			As above

School B (Girls)

<i>Year One</i>	<i>Year Two</i>	<i>Year Three</i>	<i>Art forms</i>
	Junior Infants	Senior Infants	Music, Dance, Drama, Visual Art.
<i>Junior Infants</i>	Senior Infants	First Class	As above.
<i>Senior Infants</i>		Children in second class rejoined the project.	As above.
<i>First Class</i>			As above.
<i>Second Class</i>			As above.

School C (Co-educational)

<i>Year One</i>	<i>Year Two</i>	<i>Year Three</i>	<i>Art forms</i>
<i>Junior Infants</i>	Senior Infants	First Class	Music, Dance and Visual Art
<i>Senior Infants</i>	First Class	Second Class	As Above
<i>First Class</i>	Second Class	Left the project	As above
<i>Second Class</i>	Left the Project		As above

Table 2.1: Participating Classes

For the purposes of this study the six original MUS-E Ireland artists will be referred to under assumed names:

Ann: Storyteller and Dramatist.

Brian: Musician.

Cormac: Musician.

June: Visual Artist.

Maria: Visual Artist.

Sara: Dancer.

In the third year of the project two artists joined the project. They will be referred to as:

Tom (Musician)

Michael (Dancer)

2.11 Conclusion

In this chapter the qualitative methods used in the research study are described. The artists acted as reflective practitioners and the researcher was a participant observer. The artists' reflections in weekly forms and the monthly seminars were subjected to content analysis based on pre-determined categories arising from the pilot phase. This method of analysis was also applied to minutes and audiotapes of the teachers' meetings. The data produced by this content analysis is presented in the next four chapters. Recommendations based on the data that emerged are given in the final chapter.

CHAPTER THREE

THE ARTIST AND THE TEACHER

CHAPTER THREE: THE ARTIST AND THE TEACHER

3.1 Introduction

In this chapter the artist teacher partnership aspect of MUS-E will be examined. MUS-E recommends that the artists work in the presence of the teachers. The pedagogic co-ordinator of the Irish MUS-E project felt that this should be extended to partnership within the classroom. The partnership model is increasingly the approach of arts education organisations both in Ireland (*Creativity in the Classroom, Irish Museum of Modern Art Outreach and Education, The Abbey Theatre Outreach Programme*) and internationally (*Chicago Arts Partnership in Education, Wolf Trap, The Creative Arts Team*). The partnership model can be defined as “a collaborative educational effort between a school or school district and professional artists or arts organizations to provide in-depth arts experiences for children (Seidel, Eppel and Martiniello, 2001, p. 1).” Ideally it is “a social contract between teachers and artists grounded in mutual respect for each other’s knowledge and time”. (Burnaford, April and Weiss: 2001, p. 177)

Factors that affect the development of the partnership between artists and teachers in MUS-E Ireland will be discussed in this chapter. The differing and common aspects of artists’ and teachers’ practice as perceived by the artists will be examined. The meetings, which were planned to provide opportunities for the creation and maintenance of communication and partnership at regular intervals, will be described. The extent to which communication developed between artists and teachers will be discussed. Other strategies that emerged as important for building partnership will be documented.

3.2 Artists and Teachers: Similarities and Differences

The MUS-E project seeks to create links between the world of education and the world of art (IYMF: 2004, p. 1). In order to research the extent to which this was possible it was decided to examine artists’ perceptions of commonalities or otherwise between the teaching and artistic professions.

A difference between artists’ and teachers’ methodology that emerged in the data was the way in which artists plan. At the start of the project all except one of the artists was clear only in general terms about the content. The reasons for this were discussed and the artists came to a consensus that they do plan but in a different way to the way of teachers. They said that feel a need to respond to what happens when working with a group, within a moment. One artist mentioned a collection of cards he carries to workshops with ideas written on them. Teachers have suggested that he publish these cards but he argued that the spontaneity involved in knowing when and how to employ this bank of ideas would not easily lend itself to a book format. Both the artists and the teachers strove to be child-centred in their practice but their approach to planning took different strategies and forms. One artist commented further that “teachers have a curriculum and we don’t” and that this is an essential difference. He felt a key question in planning is to ask ‘what is the children’s plan?’ He said that as artists, they are striving to be original, and that children will help them to be different, and thus realise themselves.

Teachers backed up the notion that their responsibility for covering a curriculum pressurises them to cover specific areas within all subjects each year, which necessitates detailed, long term planning. They commented that in many MUS-E sessions they could see arts curriculum strands being covered and they would have appreciated being aware of this in advance as in their yearly planning they would need to cater for those strands not covered. One teacher commented on her enjoyment of not specifically following the curriculum and how as a result she made links to her work outside the MUS-E sessions. Similar comments were made by other teachers which suggests that in many cases teachers also work spontaneously but that their approach may be curtailed by the pressures of a crowded curriculum, the need for assessment and the difficulty of being skilled in all arts areas.

(Teacher) "I like the idea that they're not following the curriculum as such. I love that it's open. For example I find you can connect it for maths, creative writing, PE."

They also felt that while many had skill and interest in one arts area, in comparison to the artists they lacked the ideas and resources to work entirely spontaneously in all art forms.

In relation to the topic of planning another artist added:

(Artist) "I don't think you write things down and plan them and expect them to come out that way-not only because maybe there was a different group you did it with and different individuals, but because there's no right answer generally, there's no two plus five is seven and therefore that was the right way to do the workshop. It's [planning and implementation] different in art".

The artist quoted above did not believe that teachers should necessarily operate in the same way as artists. She recognised the different natures of the methodologies of artists and teachers and appreciated the diversity of factors informing the different roles of teacher and artist in the classroom.

She said:

(Artist) "We can't expect everybody to operate in the same way. We can't expect everybody to work on our level, that's why we are artists, artists in schools, and that's why they are teachers".

Ann disagreed; she saw some level of understanding on behalf of the teachers as necessary and argued that the valuable partnership between artist and teacher relied on a certain degree of flexibility and mutual respect for different processes and approaches.

(Artist) "But she doesn't really need to think that way, I do. You're not asking her to work under your logic, you're just asking if possible that they engage with it for that time".

As the project progressed the artists' account of their work showed that they began to take more responsibility for discipline in the sessions, and to recognise the value of and the need for a certain degree of discipline and a management framework for their sessions with the children. Sometimes they viewed this as a compromise to their work however:

(Artist) "I'm finding strategies where I can fit into the class routine and I've devised strategies where children stay at their tables. I've come right away from my normal way of working to being institutionalised."

The comment above was typical and may point less to excessive discipline in the class routine than to the fact that traditional classroom design and lack of designated arts spaces in Irish Primary Schools inhibit arts practice. Good practice in the arts would be facilitated by the presence of art studios, drama rooms and music rooms as they would enable children to engage in the art process in the environment a professional artist would do so. In the absence of such designated areas teachers are inevitably under pressure to be aware of management and discipline issues. Such areas exist in many secondary schools in Ireland. The introduction of Arts Education Curricula in the 1999 Primary School Curriculum suggests they would be appropriate also for primary aged children. This would facilitate teachers and artists in engaging children in good arts practice.

The artists often commented on the welcome potential for the compatibility of approaches between the teacher and the artist, and acknowledged the reciprocal benefits of this collaborative partnership. The artists made many comments about teachers whom they perceived as working with children in a way that was similar to theirs: On his first day Brian was struck by the techniques of the teacher whom he watched working with the class and saw possibilities for further co-operation. He noted in the second week of the project that he felt he was learning more from her than she was from him. He said:

(Artist) "[The teacher] seems limitlessly flexible and always reacts with enthusiasm to suggestion from me and sensitively mops up."

It is important that the artist has noted that this teacher may be bringing more to the partnership than he is. For an equal partnership to occur he needs to endeavour to be as flexible as she is being and take suggestions from her.

Ann commented that with one teacher they decided together that the time available is too short to deepen the children's creative responses (which indicates the value the teacher places on the activity). She spoke positively about the teacher's enthusiasm for the arts and ability to actively participate:

(Artist) "I find this teacher so supportive, and the children really enjoy seeing their teacher role-playing."

The artists frequently noted the ability of the teacher to play and join in as a common factor in the approaches of the two professions.

The dramatist found that a substitute teacher who had no introduction to the project had the ability to enter the play context of MUS-E:

(Artist) *"[She] is brilliant, and in the classes where the teacher takes part in the fiction, the children clearly love it".*

One of the visual artists wrote about how the teacher's ability to play helped the children in her class to learn more about clay:

(Artist) *"The children in the class in this teacher's class have a tendency to make birthday cakes with clay I wanted them to begin to explore other structures. [The teacher] and I encouraged them to think of place by using our fingers as imaginary people to explore their clay structures. This changed the concept for them."*

The other visual artist also described a situation where she and the teacher worked together in a play context:

(Artist) *"The senior infant boys painted the food on plates in order to prepare for the dinner party in the story they were developing with the dramatist. The boys took their plates to the oven [which was the chair under the table] in order to cook their food. We all then set the table with all our lovely food and lit a candle".*

It appears that artists are uncomfortable with plans that are pre-determined in detail. They favour a play-based approach in which rules are relaxed. Some teachers can operate within a similar methodology without difficulty, others cannot. Regardless of differing methodologies however, artists should communicate their session aims and objectives to the teachers. If this is not done there is no open door to facilitate the growth of collaboration and skill transference between the two professions.

3.3 Challenges to the Partnership

The greatest challenge to the project was in relation to a minority of cases where, in spite of meetings between co-ordinators and teachers at the start of the project, teachers found the partnership element of the project difficult or incompatible with their needs:

[Artist] *"I don't know how to engage the teacher. The teacher marked during the session and hoped I didn't mind. She said that having someone in the classroom was a great opportunity to get things done. I didn't know what to say..."*

This type of scenario creates a challenge for the project as a whole. Teachers self-selecting for the project may prevent the problem but this was not an aspect of the research phase structure. It emerged that where this problem occurred it was either because teachers were unconfident about practising in one or more arts area or because teachers found that engagement with the process was difficult due to artists' inattention to discipline:

(Teacher) *"I felt that I was a constant behaviour modification person and even though I did take part in the group I had to constantly step in, with certain children who misbehave."*

In most cases time was a key factor in enabling change and the development of partnership. After the first four months an artist commented on the way in which the project was changing. She found the teacher was willing to accept a greater noise level for the sake of collaborative artwork and she began to find ways to encourage the teacher's participation and understanding:

(Artist) "For example [teacher] is really learning, with the silence, she asks is that ok, for you this is probably ok, she is critical of her own art when she talks to the boys. To make it easier for her, I point out what is going well, so she can see that must be something I was after, for example 'the brown mess', I point out how many different browns there are".

In the comment above the artist is showing the teacher how product in visual art can be individual and process based. The teacher is also learning to adapt to more flexible classroom style for the art session. Ideally however, to create real partnership, the teacher would articulate not just her self-perceived shortcomings but also her needs and opinions. Although team meetings occurred, in the first year this teacher expression seldom occurred. One principal put forward a reason for this:

(Principal) "Maybe in that first year teachers were a bit afraid, feeling who am I to decide about dance or music, far be it from me to say I'm not so sure that works. As I get to know them I feel I can say maybe you might try this. We had all these artists coming in on top of us and they had the ideas and there were difficulties around that."

It is important if partnership is to develop that teachers are valued as experts as well as artists. Training needs to be provided for teachers prior to and during the project to enhance their skills. Forums for discussion such as those that the artists availed of in the training aspect project should be available to teachers also as they focussed on the role of the arts in education and valued both artistic and pedagogic values. This would enable teachers to build knowledge in the arts and have their professional expertise valued and shared with the artists.

3.4 Artist and Teacher meetings

MUS-E guidelines (Appendix 1) stipulate that there should be three annual meetings of the entire team. At the start of the second year of the Irish project it was felt by the pedagogic co-ordinator that this was not sufficient and that the artists should seek to achieve weekly or at least bi-weekly meetings to achieve more dialogue about planning and partnership. June, a visual artist, had previously worked in a project where these kinds of meetings were important and she was enthusiastic about increasing them in MUS-E Ireland.

(Artist) "I think these meetings need to be constant. For us to say-what happened there, do you have a reason for that? - And for them to say the same to us."

Although many of the teachers and artists emphasised the importance of communication and regular meetings between the partners, the pressure of the schools' timetable made the instigation of these meetings difficult. This artist's comment was typical:

(Artist) *"Hoped for meeting, didn't happen – with children around avid with supplementary questions and observations, how could it?"*

Teachers of junior and senior infant classes were the exception as their teaching day finishes earlier but the meeting is then dependent on the availability of the artist late in the school day. In the cases where artists worked in teams it was easier to facilitate this process, as the artists would alternate responsibility for being with the children and meeting with the teacher. This necessitated ensuring the session was long enough to accommodate the meeting time without curtailing the arts work.

In one case a positive partnership was established via e-mail. Utilising the potential of digital technology. The teacher noted:

(Teacher) *"We had our meetings but what I found most helpful were emails and (the artist) would say: This is the next development in the lesson. You know the way sometimes you come away from a lesson and she wouldn't have it in her head exactly where it was going and she'd come back on emails, and she'd say no, this didn't work, we'll try this".*

In some classrooms the meetings took longer to evolve than in others and when they did they often involved the teacher talking during her lunch hour. The artists' comments showed a genuine appreciation of the teachers' involvement when it happened and excitement about the creative potential of the partnership.

(Artist) *"Met [teacher] on 19.12.03 at lunchtime. I suggested that we need a subject to explore. She has suggested the sea, and also that there is the possibility to work on the shore-Brilliant! Next session read story on the sea to begin the work."*

This artist describes the procedure of the meetings as a two way process.

(Artist) *"We share ideas-she came in with things she was going to do and I came in with things – it's like overlapping."*

This artist comments at the end of the three years on the effect she felt this communication between artist and teacher had:

(Artist) *"The project was continued through other subjects (by the teacher). This meant it had a much better impact on the children and there was a good working relationship."*

3.5 The development of communication with the Teacher

"These meetings [recommended in MUS-E Guidelines, see Appendix 1) can help set up the team, consolidate it and foster mutual knowledge; MUS-E must first and foremost be a collective project." (IYMF: 2000, p. 3)

Artists felt the need to learn from the teacher as much as the need for the teacher to learn from them: The artists' comments suggested a desire to talk with the teachers about the direction of the work. Their reflections revealed that the reactions of individual children were also an important topic in communication with the teachers.

The artists acknowledged in their comments that the class teacher has an ability to read the children and gauge their reaction that is very valuable and determines their future planning. .

(Artist) *"The teacher is supportive and encouraging, saying that she can see the benefits".*

The importance of the teacher's knowledge of the child is clear from this situation encountered by Cormac: He was helped out by a teacher with a difficulty concerning hand holding in the class which he was not able to overcome alone.

(Artist) *"The teacher told me not to push holding hands as this is causing a block, this strategy worked well. It seems simple but I hadn't realised this is what I needed to do. The teacher just knows the children better than me and I really need this kind of information."*

It appears that both professions have a lot of information that each other would find valuable. The challenge was to find avenues of communication of this information as the absence of communication results in frustration on both sides: For example, adults who have not been part of any communication process about MUS-E can unintentionally curtail creativity and it is difficult for an artist to explain during a session why this is so. Maria said:

(Artist) *"An assistant came in and helped us with the clay, she meant well by offering the children some shapes with which they could cut out clay. I was not too happy about that. The children ignored the stencils anyway and prepared to create their own shape."*

Frustrations that were felt occurred principally in the first year and this was the same for artists and teachers. As the project developed over the three years the communication between artists and teachers became more constructive, particularly in classrooms where teachers had been involved for two or three years. Teachers gradually took more ownership of the project as they got to know the artists and became more aware of how the project could benefit the children in their classroom. As artists got to know the children they became clearer about the direction they wanted the work to take and also clearer about how to create partnerships with teachers. For example the dramatist began to specify stories that the teacher could prepare in advance and to see the value of this:

(Artist) *"It was essential that teacher had prepared the story previously. The children really knew the characters as a result and so we had a solid springboard for a creative adventure."*

Teachers became more willing to communicate and to voice concerns. They frequently had valuable suggestions for structuring the MUS-E sessions.

(Teacher) "I would talk to the artist myself even in the middle of the session. I've done that and we worked together. We changed ideas and it worked, like the introduction got a bit boring. They didn't know it but I know the kids and we changed it and it worked and they were delighted that I told them and we put in an end because the children need to talk about what we've done that day."

Despite verbal and written communication during the three years, in the final year, misunderstandings still occurred between some teachers and artists. This was with regard to ways of working: In some cases artists felt that teachers imposed adult centred themes on the visual artists' work and in certain situations teachers did not feel that the sessions were productive or organised.

"I find this way of working such a compromise, starting with the product and cliché of Christmas imagery."

There was also lack of understanding even in the final year with regard to the teachers' involvement in the sessions. The long-term nature of the project made it more likely that communication channels would be kept open however. In one school, when difficulties arose in the final year, the staff called a meeting with the artists to discuss their concerns. In the first year of the project they hadn't voiced any concerns, although it later emerged that they had existed. Commenting in relation to the fact that provision was made for communication in the project one principal said:

(Teacher) "Perhaps we need a little more of it. We're always rushing to get on with our work and get working with the children-we need to take our time in communicating with each other. It's not the artists' fault. Each school works very differently and I think perhaps it's unfair to the artists if we haven't given them that time, and if we haven't given them a sense of our expectations maybe, of the children in each classroom. Each individual teacher would need plenty of time with them and then the artists would be more au fait with the style of each classroom because I think it is very different from class to class."

This underscores the importance of time for artists and teachers to talk prior to the project beginning and during the project. It also points to the importance of communication being a two way process that takes place with each teacher involved rather than just between a co-ordinator and the person in the school with responsibility for the project.

3.6 Creating an equal partnership

"The partnership between the teacher and the visiting artist enables the teacher not to consider himself and be considered as the sole holder of knowledge, but as someone that accompanies children on their quest for knowledge." (TYMF: 2004, p. 4)

Some teachers appeared to find it less easy than others to involve themselves in the MUS-E sessions. It is important that artists recognise that they have a role to play in drawing teachers in. Brian noted that it is necessary to implement strategies that include the teacher from the beginning of the session to prevent them adopting a passive role.

(Artist) *"I should incorporate [teacher] more –She sat out and I co-opted her but should do it earlier".*

It took some teachers longer to learn to trust the work and feel comfortable which points to the benefit of long term work. For example the dancer notes that the teachers are "very supportive and most participated in the whole workshop" and found that by December of the first year progress is made with some of the teachers who have not been joining in.

(Artist) *"My most difficult group seems to be making progress at last and the teacher seems a lot more interested in what I'm doing with them".*

Artists' comment indicates that where teachers were initially reluctant, it was likely to be due to a lack of comfort within the arts and lack of understanding of the way of working. Some tried to counteract this by explaining to the teacher as they worked. Other artists found that another successful way of bringing the teacher was giving them a clear role to take in the session, prepared with the teacher in advance: The dramatist did this by preparing a role for the class teacher as a Queen in the class's evolving story.

(Artist) *"A simple scarf and change of voice turned C into the Queen of India. The children and artists were completely mesmerized by her presence. Children were happy to make presents for the friendly Queen."*

Teachers made comments that pointed to their appreciation of situations where artists created clear strategies for them to be actively involved. They appeared however to feel the greatest catalyst for building partnership with artists was developing a good relationship with the artists. They felt that this required time, communication channels and a sense that the work would benefit the children in their class.

(Teacher) *"Yes, it developed in the second year. There was a development in our relationship with the artists which really benefited the children."*

There was evidence that at the end of the three years partnerships had been achieved, which reflected a balance between the two professions with skill transference occurring between artist and teacher.

(Teacher) *"They gave me their creativity and I gave them my expertise as well-it was very much a partnership."*

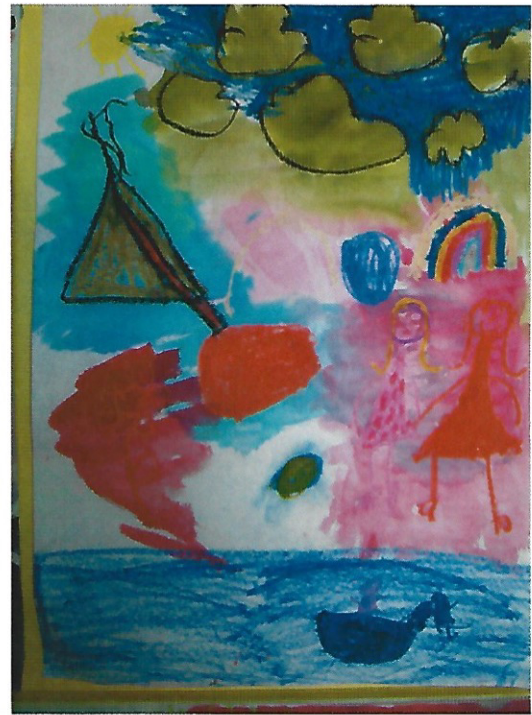
In order to facilitate the collaborative and equal partnership between teachers and artists, training workshops are seen as important for enabling teachers to understand the methodology of MUS-E artists (IYMF: 2000, p. 1)

Training workshops were also recommended after the pilot phase (McCabe: 2001, p.3) and this was endorsed at the start of the project. Time restrictions and difficulties in arranging cover for absent teachers meant that they occurred fewer times than was originally planned. The difficulty of teacher release for similar projects in Ireland has been commented on elsewhere. (Campbell and Gallagher: 2004, p. 109) When they did happen teachers agreed that they picked up ideas from those workshops. They felt however that ideas and skills came from working with the artist in the classroom.

3.7 Conclusion

In this chapter research data concerning the partnership between the artist and the teacher has been presented. The data points to the following conclusions:

- MUS-E artists felt that their method of planning is emergent rather than preconceived and they believe this contrasts with teachers' practice. Curriculum pressure and traditional classroom design are factors, which restrict teachers' approaches to planning for the arts.
- Teachers and artists had differing views on acceptable methods and levels of discipline and this was a challenge to the development of partnership. In cases where this was a difficulty, positive changes were made by teachers clarifying expectations or teacher and artist developing a combined approach to the management of the sessions.
- In spite of differences positive artist-teacher collaborations did develop. The factors that facilitated teacher artist collaborations were the artist teacher meetings and the time that permitted artists and teachers to get to know one another and communicate more openly.
- Artists finding ways to actively include the teacher in the session also aided collaboration as it gave the teacher a clear role in the MUS-E session.
- In all situations where artists felt that collaboration existed or developed with the teacher, they noted the teachers' ability to engage in play.



CHAPTER FOUR

**THE MUS-E ARTIST AND THE
CHILD**

CHAPTER FOUR: THE MUS-E ARTIST AND THE CHILD

4.1 Introduction

The effect of the MUS-E programme in Ireland on the participating children will be outlined in this chapter. The sub-categories, which were applied to primary data relating to children in the project, were determined by the aims of the MUS-E programme. (See Appendix 3.) MUS-E seeks to enhance the whole life of the child and therefore the research generated is mostly related to social development. Information is outlined in relation to children's development in the art form because it is through practising art that the social goals of MUS-E are achieved.

4.2 The opportunity to succeed:

"Art is a tool for the development of self-respect and respect for others." (TYMF: 2000, p. 3)

Artists' and teachers' comments imply that children in the project found opportunities to participate in more positive ways than they had previously engaged in schoolwork. In the senior infant class Cormac noted a new enthusiasm of one girl evident in the music activities: He said:

(Artist) "A call and response activity is successful with a Romanian girl who is normally shy and unwilling to try things. She put up her hand three or four times to be included".

With junior infant boys Maria had success with a child who had been crying for weeks: For the first time, three months into the project, he ceased to cry when he is asked to lie down and have his silhouette drawn and the rest of the class paint his clothes and features and this is displayed on the wall. With the same child she looked for opportunities to praise him and she perceived a positive effect.

(Artist) "Also (child) is very good at drawing but he hits people in his class. I went over to him-he thought I was going to give out and he looked at me and I said-you know what-you are very good at the drawing. He was amazed".

When children found particular success in the programme, this usually occurred in each of the art forms. One dancer, in the second year of the programme, said of a senior infant child deemed at risk of social exclusion:

(Artist) "Today was the first time he stopped moving in a restricted way and moved freely. The teacher got everybody to stop and watch him. I was scared that they would laugh but she knows them and they said-cool! It gave everybody permission to do the same and they started to move away from one-dimensional stuff."

The musician said of the same child:

(Artist) "Now, when that boy plays the harp, he closes his eyes and takes off and the whole class stops and listens to him."

The teachers also commented on the opportunity for children to be successful:

(Teacher) "I think the children noticed that they weren't being judged in what they did-there was no right or wrong and that made it easier to participate."

In the case of one child her teacher felt that her success in Visual Art enabled her to succeed more in the other arts areas:

(Teacher) "I have noticed that she is completely absorbed while working on the project and gains respect from her peers as she is particularly talented in Art. Though reluctant at first her confidence has grown in the other areas."

At the end of the three years artists and teachers commented on the development of children's willingness to participate and try out MUS-E activities:

(Teacher) "I would have noticed that the kids in my class, whenever there's a MUS-E artist, never say 'I can't'."

(Artist) "The children are able no matter what I ask to them to do they will always try it, they are children who used to wrestle the whole way through the class. Three years ago their level of concentration, enjoyment of creative play, imagination, spontaneity, ability to work together and general discipline has improved beyond measure. Both me and they (sic) have grown and have learnt how to work together."

4.3 The development of the group and group work:

"Art can contribute to the development of social dynamics based on interdependency." (IYMF: 2000, p. 3)

Many of the artists' comments supported this proposition and referred to the development of the social health of the group. Brian noted that music a positive effect on one child who is:

(Artist) "Normally very shy, today became greatly animated and socially assertive around the drum".

This musician also noted how a shared curiosity about instruments promoted a positive atmosphere:

(Artist) "Rapt investigation of passed instruments and seeming readiness to listen to individuals experiment."

Some individual children stood out: Sara found that *"one boy who was very disruptive...had greatly improved and joined in throughout the whole workshop."*

An observation of Maria's shows a positive influence on social development through artwork in a group. She danced with them to music, then they froze as a 'Wax Museum', they drew each other and all the girls were excited to show each other their drawings.

(Artist) "Usually the girls would show their drawing to either me or to their teacher. Today the painters only and always showed the model. The girls would turn up to the girl in the middle and say: "Look, that is you!"

More than one teacher refers to the increased integration of a child who had previously been isolated:

(Teacher) "Through MUS-E she has become more integrated in the class. Her confidence levels have grown and she is more able to give her opinion. She can work through a medium where she is not being judged."

Maria noted early in the project that encouraging group work had good results:

"The group that is working with clay doesn't need any supervision. They don't get bored with the material. They help and reassure each other. I found that every child was using clay in a unique way, some form little balls, others work flat, others make strings of clay which they reassemble to something that reminds me of a drawing. Some children work more sculptural and build more 3 dimensional objects."

Teachers found that MUS-E strengthened their role as a member of the class group:

(Teacher) "I have to say that in participating along with the children you're very much on a level with the children. Although I was still the teacher I very much put myself in their shoes."

(Teacher) "I think when there's another adult in the room it gives you a chance to step back to see...You notice relationships with the class more, how they relate to each other, how certain personalities within the class might be conflicting."

One teacher found that the programme had a positive effect on the integration of a child who had recently moved to Ireland.

(Teacher) "The child entered the class with no English language capacity and from the beginning had completely distanced himself from the rest of the class. The MUS-E project firstly ensured that he had to participate in a group situation and it allowed for non-verbal participation. It has also allowed me as a teacher to participate in a class alongside him and to build a trusting relationship. He has since learned English at a rapid rate and now can participate in a verbal capacity".

4.4 Development of communicative and verbal skills

"Art experienced in practice is a source of access to knowledge; rooted in experience, it stimulates the pleasure of discovery, curiosity, interest and access to other fields of knowledge." (IYMF: 2000, p.3)

The content of some of the sessions seemed to provoke curiosity in some children that in turn motivated increased communication. There was evidence that through the work with the artists some children found increased motivation to speak. The creative and imaginative context of Drama seemed to be a particular motivator for two foreign national children. Anne found that they were unusually verbal when the class was asked to describe a dramatic tableau. A similar situation occurred with one of these children when the children were working on fairy tales:

(Artist) "As the class planned a party for Humpty Dumpty, one child asked me [Ann] to speak more quietly as he would hear (there is a humpty in the corner of the room)."

Sometimes, although verbalisation was not evident, drama gave children the opportunity to engage in a communicative situation:

(Artist) "(Child) is quiet but decorated his magic carpet intently. When we flew on the magic carpet his eyes were shut and his arms outstretched. When I pointed to the school his eyes were wide and his mouth open, as if he were seeing it with me."

Another artist observing a drama session saw a child who

(Artist) "repeated Ann's mime about 'magic teapot' by himself. Even though we've already moved on, he had to try it for himself."

The other artists also notice children who are shy verbally but became much more verbal in the course of the session. Teachers support these observations and in some cases note sustained development:

(Teacher) "[Child] was extremely shy and spoke in a whisper. She rarely volunteered information and was uncomfortable speaking in front of a group. During the course of the year I noticed a dramatic improvement in Cs interaction with other children during MUS-E. She became more confident. She volunteered information and even sang on her own. I feel that MUS-E played a vital role in developing her confidence and self-esteem."

In some cases this development is slow to occur, for example a musician made this comment about an at risk child a year and a half into the programme:

(Artist) "Unusually lively – requested songs (first time) and interacted in threesome with two other girls. Much grimacing and facial gymnastics (usually impassive) and her voice in evidence almost for the first time."

4.5 Behavioural adjustment:

"Artistic expression creates new relations with ourselves and the outside world."
(IYMF: 2000, p. 3)

In the final year of the project there continued to be instances of children displaying aggressive behaviour, particularly if the teacher was not in the room. Comments from the teachers in particular however, reflect a perception that the programme has resulted in positive social, emotional and physical changes for some children:

(Teacher) "[Child] was not easily able to let herself go when she was given freedom to be herself preferring instead to sit, wait to be told what to do. When in free movement (dance, PE) she tended to be rather stiff and self-conscious. The same kind of self-consciousness affected her art work-visually 'perfect' pictures, patterns etc. Over the course of the MUS-E project I noticed a change in her movement, she lost, gradually, the stiffness that would normally describe her and with [the artist's] encouragement she became much freer and more confident in her dance and in her art work-that there was another possibility to enjoy the experience of the task/performance rather than the finished product. She learnt how to enjoy art, drama, and movement without being concerned by doing it right. That continues today."

Teachers felt that freedom of expression had developed and impacted on children:

(Teacher) "[Child] was initially awkward in movement, co-ordination, had difficulty expressing herself. Now I can see another side of her through working on the project-confident, very outgoing, willingness to contribute, no longer self-conscious. The child has blossomed."

Many teachers commented on Visual Art as a particularly calming influence:

(Teacher) "(Child) is restless and disruptive who finds it difficult to sit still or quietly. I have noticed him change during MUS-E, particularly during Visual Art. He becomes very calm and can sit still for longer periods without distracting others."

Other teachers noted the same effect during certain parts of the music sessions:

(Teacher) "When he [the musician] plays the dulcimer there is a hypnotic effect on all kids but especially on [child] who is usually a verbal diarrhoeaist."

Children appeared to gain from the opportunity for self-led, empowering activities:

The musician noticed a child (considered at risk) who *"Adored conducting and was very involved-relished the power and authority."*

There was evidence of a growth in the ability to play and to trust:

[Artist] "(Child)l was suspicious of the imaginary journey but quietly went along. Lovely to see how he let Anne take the heavy imaginary backpack off to give him a lighter one."

Children learnt to problem-solve in an imaginary context:

[Artist] "When (child) did not find a spot on the magic carpet for himself, he said to us: "Don't worry, I'll use my parachute."

Observations of one child suggest that the programme is not sufficient to counteract marked social difficulties. All of the artists in School C commented on a child who, after Christmas of the first year, had lost his concentration and was not involved to the

same extent". The class teacher told them that his behaviour has changed in every part of the school day and that he was being bullied.

With regard to the other children that were being observed by the artists the results were inconclusive. In some cases by the third year the comments made about them were positive but then interrupted by a return to the kind of behaviour typical of year one of the programme. At the end of the three years however teachers and school principals noted positive changes.

(Teacher) "In some cases it [MUS-E] modified situations where children are behaviourally challenging, it gave them an outlet to be more active and creative than they could normally be, at the same time keeping it in rein."

For some children it took time for them to take small steps towards meaningful participation but the long-term nature of the programme permitted this slow development:

(Teacher) "[Child] was not able to work with the group at the beginning of the year. He fulfilled individual tasks but sat himself apart, sometimes worked with the video camera, documenting the session. This changed totally by the end of the year. He learned to play freely and enjoyed it. He also made art that he was proud of. On the last session he held hands with all the others in the circle."

4.6 The MUS-E artist and the children's development in the Art Form

The MUS-E programme does not specify standards or goals in relation to children's development in the art forms. The programme's philosophy is that the child develops holistically through the practice of art. For the purposes of the research however this area was examined to see if there was a relationship between development in the art form and the achievement of the social goals of the programme.

The artists were uncomfortable with the idea of being 'good' at the art form. Maria said;

(Artist) "The need to be good is a response to the world. I look for excellence but in terms of honesty, I look to see how much the person comes through".

Ann and June said respectively:

(Artist) "You must avoid children needing you to say it's good" ... "There are words to use other than good."

Sara believed the artists as well as the children needed:

(Artist) "To get to the point where they don't care [about excellence]."

The artists noted development of skill in the art form in their observations but there are fewer comments related to this area than to personal development, particularly in the initial stages of the project. In those first stages the artists commented mainly on the growth of confidence in the art forms:

(Artist) *"I was impressed how quickly the girls made use of the quality of those crayons, by working in layers and mixing the paint with their fingers. The older girls were more hesitant with this medium but once they had a feel for this medium they loved it".*

(Artist) *"There were far more ideas coming out, and it seems as though the children are becoming more confident to try out ideas".*

(Artist) *"Junior infants are beginning to move more individually, not just a group".*

In the second year the artists' comments suggested that the nature of the children's engagement in the process had deepened::

(Artist) *"They really enjoy clay and don't mind that there is nothing to show for it at the end of the session. In fact this isn't a problem with any group. Perhaps because they are participating in Dance and Music which is also about the activity rather than a product?"*

In the third year more specific reference to what is being achieved in the art form was made:

(Artist) *"Some science creeping into shaker technique. Musical discipline much more possible."*

(Artist) *"They drew while I played harp. Astounding silence and concentration! Teacher amazed. Towards end I invited each up to play treble while I played aggreggios in bass-concentration in rest of group remained intact."*

(Artist) *"All the boys drew scenes related to story using oil pastels and watercolour. BREAKTHROUGH: first time colour was used deliberately, purposefully."*

(Artist) *"I see now children open to ideas, to take chances, to suggest things to each other for help rather than seeing me as the 'expert', particularly with children who have had MUS-E for three years. Children were able to work in different media beside each other and not chop and change for the sake of it, even in Senior Infants."*

Both teachers and artists referred to a performance done by two of the schools at the end of year three. It was a demonstration of a process including each art form that each class had engaged in rather than a rehearsed performance. The teachers involved saw it as

(Teacher) *"A revelation of what the artists can get the children to do".*

(Teacher) *"I could see co-operation, respect, sensitivity within the group. They were eying each other for the next move, they was great respect and listening and watching what the other groups were doing. They worked together, moved together...One of the boys didn't join in, he hadn't been in the project in the last two years which meant he hadn't experienced it at a young age, he wasn't confident about it, he was self conscious."*

The teachers' comments above suggest that development in the art form and social development are interlinked. The teachers were impressed at the children's ability to perform and they noted that the skills that resulted in the high standard of performance were rooted in social aptitudes that had been developed in the MUS-E project.

4.7 Conclusion

This chapter has described the effect of the Irish MUS-E programme on the children who are the focus of the project. It has been shown that the fundamental principles of the MUS-E project were successfully implemented; this is reflected in the summary of the data:

- Children found opportunities to be successful in the arts sessions and this resulted in increased respect from peers and a lack of fear of experimentation.
- Improvements were noted in the social health of the group.
- Curiosity and interest on the part of the children in the sessions resulted in instances of children engaging verbally more than they would normally in class.
- There was no conclusive evidence of sustained behavioural adjustment but there was information that suggested the arts sessions had positive effects on behaviour.
- Over the three years children's confidence in engagement with the arts improved and this resulted in an improved social dynamic when they worked in the arts.



CHAPTER FIVE

THE ARTIST AND THE PROJECT

CHAPTER FIVE: THE ARTIST AND THE PROJECT

5.1 Introduction

The artists' experiences of the MUS-E project in Ireland will be outlined in this chapter. A key focus of the project was the support network that was provided for the artists as this had not existed in the pilot phase. The following were the key aspects of that structure:

- Three-day induction period.
- Monthly training seminars.
- Inclusion in all meetings in the school.

The extent to which this structure was successful is discussed and weaknesses identified by the artists will also be presented. General issues that arose in relation to the work of artists in schools are also documented.

5.2 Successful Structures

"The seminar is a time for drawing conclusions, setting things within the right framework and carrying out assessments. New disciplines are discovered and fundamental questions raised." (IYMF: 2004, p. 1)

This quote relates to the international seminars held by the International Yehudi Menuhin Foundation. It was felt at the Froebel College, similar seminars with the same goals should be held, albeit on a smaller scale. From the induction phase onwards artists did see the seminars as a way of communicating with other artists and examining their own practice.

(Artist) "Most of the time has been spent in discussion and I have found it extremely interesting to hear the background and ideas of the other MUS-E participants".

(Artist) "As a way of preparing for the coming work in schools, I think that coming together and exploring such issues [within arts education] has helped to crystallize the key aspects, not only of the MUS-E philosophy, but of my own mind. I have found myself carrying these questions around with me, examining and questioning my own practise both as drama facilitator and writer – what is the process, the creativity?"

"I feel ready to begin the work, having visited the school and begun what feels like it (sic) will be a good relationship with the teachers and children there." "These all [the induction sessions] have been stimulating and thought provoking. All this keeps me questioning my practice, which is important-probably the reason why I keep going on".

From the outset it was required by the pedagogic co-ordinator that forms (see Appendix 2) be completed in relation to each session that the artists completed for the purpose of research. (This is not done in other MUS-E projects.)

It was hoped that they would also become a communication tool between artist and teacher but this was not successful. The reason for this was the artists' opposition to detailed pre-planning. (See 3.2 for further discussion of this.) Each artist was diligent

about completing the forms throughout the three years of the project. After a year all of them requested photocopies for their own records even though a file was kept of the forms for individual artists. In year two Sara commented reflected that this was strength of the project:

(Artist) *"The form-painful and all as they can be really make the project more concrete as you can see where you've been and where you want to go to."*

Artists appreciated the fact that the project was being researched. They perceived that it meant their work as arts educators was valued:

(Artist) *"There is a mutual curiosity between Froebel's academic/professional outlook and artists' personal experiences with children-we interest each other."*

They felt the action research meant the structures were not fixed and therefore they could experiment with their practice and make changes.

(Artist) *"The project is not product orientated but a journey. We are allowed to have bad days. Feels like this is an important part even (sic). In that way I enjoy this project. It is human. In that atmosphere the children we work with grow. For them too, it is a journey."*

The artists were consistently positive for the duration of the project about the monthly training sessions. As the project progressed the format of these became increasingly discussion oriented and were viewed by the artists as a valuable support network.

(Artist) *"A strength of the project is the communication network provided by MUS-E (meetings, trainings, seminars), it creates a sense of integratedness, where the artist feels part of a team and is able to develop theories and practice in conjunction with other artists."*

The artists valued the time permitted by the long-term project; they each felt it enabled them to develop a relationship with each other, the schools and the children. In the second year one artist noted:

(Artist) *"I think there is a huge leap in 'effect' on children or child development between this year and last-maybe too, due, in part, to them being familiar and comfortable with the art form."*

The artists felt that the monthly sessions and the long-term nature of the project solidified them as a team:

(Artist) *"I welcome the opportunity to meet, to process and to progress as a MUS-E team."*

The perceived support of the monthly sessions was reflected in the fact that five out of six artists had a ninety five per cent attendance rate each of the three years. In year one and two of the project the team of six artists remained the same. Two artists left in the third year, for work and personal reasons rather than dissatisfaction with the project.

5.3 The training

The Arts Council/An Chomhairle Ealaíon sought through the Irish MUS-E programme to:

“Ensure training support for professional support for professional artists providing workshops and actions in the class room.” (Boothman: 2001, p3)

The training took place at the Froebel College of Education and was designed and delivered by the pedagogic co-ordinator, assisted by occasional guest lecturers. (See Appendix for list of training seminars.) All of the artists welcomed the opportunity of training and believed that its design respected their identity as artists rather than teachers:

(Artist) “I am very stimulated by the opportunities for discussion and analysis of issues of childhood, art, Art, education-to be in a college of education and partake of the debate without being destined to be any kind of product myself: i.e. a Teacher-very liberating, exciting, a privilege.”

It appeared that the artists did want to learn about education, but traditional methods of training did not interest them. Lectures that were scheduled as part of the training programme were met with little enthusiasm. Seminars, accompanied by relevant reading, were deemed most useful.

(Artist) “The meetings have often been inspiring, necessary and invaluable as a way of linking the project.”

As the project progressed the monthly training sessions functioned increasingly as a support mechanism for the artists and a means of sharing experiences. This strengthened the sense of ownership the artists had of the whole project. The monthly sessions also enabled the pedagogic co-ordinator to maintain a sense of the direction of the project and therefore to assess the ongoing needs of all partners as fully as time permitted.

The artists were asked what sort of education would be useful to them. Sara said:

(Artist) “I want to go to other people’s workshops more than sit here and be told things because often I don’t understand what they’re talking about until I see them in practice”.

As a result peer led workshops and video footage became an important part of the seminars. Maria thought she had most to learn from the other artists. Brian only agreed partially:

(Artist) “I feel similar about all of us but I’m excited about being here and coming up against the orthodoxy, the only way I could have done that is to subscribe to a course which I wouldn’t do”

He felt that the monthly meeting requirement was very little and could even be extended.

Maria was enthusiastic about the readings that were distributed each month and other artists agreed. June said:

(Artist) "I find that my pathway through learning is picking up articles and backing up what I do in what I read. A lot of my learning is on the ground. What I do seems so simple but I'm always questioning it. I was looking at stained glass windows the other day to do in the school, not to make a stained glass window but because I thought wouldn't it be great if when you looked through the window every time you moved everything was a different colour. The kids got it immediately-they were standing at it saying look, so and so out in the yard is purple. Then they began to put their skin against the coloured paper and look at it The last thing I was thinking of was a stained glass window and I think that's the difference, I want them to meet something that'll make them look at the world differently and make them discuss it and make them relook and I think it's the difference to learning how to teach art"...

All the artists agreed that ideas that work are your own ideas and the inherent excitement translates to the children:

(Artist) "If you learn how to teach art, and the same could probably be said of teacher training, you're not thinking. You're not coming up with ideas. That's the gap".

As part of the monthly training sessions the artists analysed video material of their work in the schools and they were all enthusiastic about this method of learning about their work:

(Artist) "I would watch videos of myself and the children in the classroom more often to help me see the good and the bad points of my work. Having done that over the last year has improved the quality of my work with children and has helped me to phrase commands to the children."

All of the artists agreed that another source of education had been the teachers with whom they worked during the project.

5.3 What did artists enjoy about work in educational settings?

"Art and school can mutually enrich one another." (IYMF: 2000, p. 3)

In reflections that referred to the artists' enjoyment of their work in the schools there was often an air of excitement at the creativity of the children.

(Artist) "This class was wonderful, the atmosphere was one of pleasure and the excitement was audible".

Maria said about one of her sessions using clay:

(Artist) "This stuff fosters creativity at its best!!! I dare not interfere but let them explore as long as they like..."

She described another session thus:

(Artist) "This is the third session where we draw the music. It was magnificent. The girls drew with different colours often using both hands while moving their hips..."

Ann said about one of her drama sessions:

(Artist) "The stories afterwards were lovely. One girl was riding on an elephant and fell off!"

The artists appeared to find opportunities to explore ideas or ways of working they are interested in. Ann commented:

(Artist) "The theme of transformation, though broad, seems recurrent in the work so far, and is something I am interested in honing down and playing with, according to the specialities of each group."

Brian's sessions attracted a lot of visitors and he said:

(Artist) "I like intergenerational work, it's more like play."

The artists gained satisfaction from developing relationships with teachers, particularly when the teacher took an active part in the session.

(Artist) "When [teacher] took on the role of the Indian Queen we were all mesmerized. We all left the classroom that day in our imagination. We were all literally flying."

The artists valued the collaborative relationships they developed with other artists through MUS-E Ireland. Some of the artists began partnering each other in the classroom and gained creative energy from this:

(Artist) "The combination of drama and visual arts worked very well. Myself and Anne were critical evaluators as well as inspiring partners to each other. Drama opened up a well of creativity and resourcefulness, we never just illustrated a scene but developed it further through drawing."

The artists valued the opportunity to collaborate with artists towards a shared goal:

(Artist) "I have never worked so closely with other artists and without competition. Never want to give this up."

The artists welcomed the opportunity to work in a sustained manner within the area of education but still viewed themselves as artists. In the second year one artist was feeling positive about the project explained thus: "This is no longer entertainment. It is education." Another artist agreed and said "I tell people about this and they say: "But what about your own work? And I say: "This is my work.""

5.4 What did the artists view as the weaknesses of MUS-E?

In the first year of the project there were structural weaknesses in the project in two of the schools. These were due to overly crowded timetable arrangements for artists. There were also communication difficulties, some of which could be attributed to a transition phase from the original pilot of MUS-E to the second pilot phase. This resulted in negative experiences for some of the artists and one described her feelings half way through the first year in this way:

(Artist) "Disillusioned. Exhausted. Cynical."

This artist ultimately grew much more positive about the project as positive structural adjustments were made and relationships with teachers and children developed. She did comment even at the end of the project however that, with one exception, she had not achieved an ideal working partnership with teachers. All of the artists commented, at the close of the project, on their desire to deepen the partnership element of the project.

(Artist) "Still haven't achieved (for my own part) the ideal collaborative relationship-teacher/artist, which I think is necessary for the ultimate success of the project. This relationship is a complex one, but when it works, I think MUS-E takes on another dimension, and become something more than arts integration into school-arts in school. It becomes a living organism that provides the creative space where 'self' and 'other', the world and I, can be encountered and explored, and, if necessary, allows for transformation to occur. At present, I think we are not there, and I am searching for new ways to meet with and engage in an active working collaboration with teachers, which allows for the triangle to be complete. (Teacher Artist Child)."

The overall dissatisfaction with the partnership element of the project at the end of its duration may be a result of developing standards self-imposed by the artists. In the second year of the project a regular observer of the artists' discussion of their work made this comment:

(Observer) "It's easier for me to see the progress because I come and go. It sounds to me like a year and a half ago you were all visitors in schools doing bits and pieces of work. But today it seems much more interrelated. You've got teachers on board with you as genuine partners, to a greater or lesser extent, depending on their own personality and life development."

All of the artists expressed the wish that the teachers could avail of the same amount of training and analysis of the project that they have had.

(Artist) June: "Not enough time with teachers to develop the work. Teachers are not having the same length of time reflecting on the work and being asked the same questions that we spend time on each month."

There was a consensus that ideally the teachers should be expected to attend at least some of the monthly training. It was felt that teachers needed to choose and commit to involvement in the project; otherwise in some cases they took it for granted, particularly in the third year.

5.5 Working on a long-term project

"It is particularly important to work over a long enough period of time."(IYMF: 2000, p. 1).

In the second year of the project the artists all commented on the positive impact on their work that resulted from the longevity of the project. They felt the result was a development in relationships with children and teacher that had changed the nature of their work:

(Artist) "I felt like a commando before [in other, similar work]...but this is different. It's not entertainment, it's education."

The visual artist felt that she was enabled to relax about doing fully process-oriented work:

(Artist) "With [one of the teachers] we hardly have to talk now. I'm not apologising, trying to explain, why there's nothing at the end. There's no worry about it."

All of the artists felt they had benefited from having worked with artists from other art forms over a long period:

(Artist) June: "I'm more adventurous in how I work-having the influence of musicians, dramatists and dancers etc. has how changed how I work."

The structure of MUS-E enabled artists to test the possibilities of arts education work:

(Artist) "It's been great working with the same children over a three year period and seeing the potential of that."

All of the artists solidified their conviction that partnership with teachers is essential for the success of their work:

(Artist) "I am much more convinced that there must be a good working relationship between the artist and the teacher-I see how much more the children got out of this."

One artist commented that MUS-E enhanced her work as an artist on community projects. Two other artists have been prompted to investigate careers in dance and music therapy respectively. They explained that as a result of their participation in MUS-E Ireland their knowledge and interest in developmental issues had been deepened. They also viewed the positive change they perceived in the children they had worked long term in the programme as a reason for becoming more involved in sustained healing arts work.

5.6 Conclusion

This chapter has outlined the experience of the project from the artists' point of view. Overall the structures put in place for the artists were viewed as successful although weaknesses were identified. The artists' experience can be distilled into the following points:

- The artists viewed the interdisciplinary nature of the project and the training seminars very positively. They welcomed the opportunity to share practice with artists involved in other art forms.
- The training seminars have also been shown to be successful because, in the view of the artists, it enabled them to question and develop their practice in arts education.
- The involvement of a College of Teacher Education, although initially viewed with suspicion by some artists, was ultimately seen as positive.
- It was important to artists that the seminars respected their professional identity as artists rather than focusing on traditional methods of teacher education. They viewed themselves as artists and educators rather than teachers of the arts.
- The flexibility of the management of the project was also important to them as it enabled organic developments such as teamwork to evolve.
- The longevity of the project was viewed as the reason for positive changes in artists and teachers' approaches.
- The main weakness identified was that teachers were not supported through training opportunities in the way artists were.



CHAPTER SIX

FACTORS OF SUCCESS

CHAPTER SIX: FACTORS OF SUCCESS

6.1 Introduction

In this chapter data in relation to some key structures of the project will be examined. The way in which the structures are supported by guidelines stipulated by the International Yehudi Menuhin Foundation will be explained. The importance of those guidelines will be highlighted and the extent to which they were adhered to in this project will be outlined. Successful and failed implementations of suggested structures for the MUS-E programme in Ireland will be discussed. Recommendations for resources that are needed to implement the MUS-E structure arise from the information presented in this chapter and are outlined.

6.2 The Regional Experience

“Right from the start it must be checked at regular intervals whether all those concerned have understood everything properly. Several meetings must be organised. The co-ordinator must ensure that discussions include all those concerned. The functions and roles of each will be negotiated, specified and clearly explained in a written agreement.” (IYMF: 2000, p. 3)

For the duration of the three-year project a musician worked under the auspices of the Irish MUS-E programme to work in two schools in Co. Clare in the West of Ireland. He had been working in the schools during the pilot phase of the project and his position was automatically renewed at the start of the research phase and for each subsequent year. The decision to permit this situation was made by the Arts Council/An Chomhairle Ealaíon as it was keen to have a regional arm to the project.

It emerged in the course of the three years that there was insufficient time for either the administrative or pedagogic co-ordinator to make visits to the schools in Co. Clare. Any intended visits were also rendered significantly less useful by the fact that the artist in Co. Clare did not attend any of the monthly training sessions. This meant that the artist's only means of developing and analysing his practice was through his work in the schools. As he was isolated from the remainder of the MUS-E team he had no engagement in the ongoing dialogue about the project. One visit was made to the Co. Clare schools at the end of the three years and evidence of what had occurred was gathered from classroom observations, discussions with teachers who were involved and written comments from the artist. The evidence (limited compared to the remainder of the study) suggested that the quality of the experience of all those involved in the Clare schools was lesser than that of the remainder of the project, as a direct result of lack of intervention by MUS-E co-ordinators.

The teachers who were interviewed were mostly very positive about the project and wanted it to continue. They were however unaware of the principles of the MUS-E project.

None of the teachers in any of the classes had ever participated in the MUS-E activity despite each principal having signed a contract each September that stated participation as a requirement. It is possible that the principal and the teachers interpreted “participation” as presence in the classroom rather than active participation. Some teachers were unaware that the artist was part of a project and

saw the artist simply as a visiting musician. This implies that it is difficult for a single artist to create a project identity in a school and that regular contact with an external project co-ordinator is important.

The work observed included many exercises that focussed on 'getting it right' which is not compatible with the aims of the MUS-E programme. Some teachers appeared to have low expectations of what could be achieved, saying in relation to children who were not participating:

"Some children will never take part".

In the few situations observed the physical environment was not adapted in any way to accommodate the group-oriented nature of the activity. In one school it was felt by the staff that in the third year the project had grown tired. A co-ordinator could have helped redirect and reenergize the project and a fellow team of artists might have provided some inspiration. Despite this the principal felt that as teachers they had learnt from the musician.

In the Dublin schools communication between artists and teachers developed as a result of requests by the pedagogic co-ordinator and evolving relationships between artists and school staff. In the Clare schools no meetings were instigated (as the teachers were not supported by a co-ordinator who planned meetings).

The written response of the artist at the close of the three-year project focussed primarily on the benefits of the project to him in financial terms. There was very limited discussion in relation to the benefits for the children, and no reference to changes in his thinking and practice or to any developments that might have occurred.

"The good thing about the MUS-E project is that it lets you work on your music without having to be booking halls to make money to support yourself. Working on MUS-E let me finish my album."

The financial support that artists get from watching on a project such as MUS-E is positive and assists them in continuing to practice their art form. It is important however that artists are aware of the reciprocal nature of work in schools. Children, teachers and schools must benefit also and artists should be assisted in developing practice that shows awareness of these other partners' needs.

6.2 The role of the Principal

“Support of the school management is essential for the acceptance of MUS-E by the teachers; the management should naturally agree with MUS-E principles and by convinced of the importance of the project for the school.” (TYMF: 2000. p. 4)

The principal signed a contract (Appendix 5) at the start of each year, which specifies the guidelines and principles of MUS-E, in particular the partnership element. He or she should communicate these principles to teachers who will become involved in MUS-E.

The artists noted the importance of the school principal in supporting the project and its philosophy.

“[The principals] have been utterly supportive and their level of enthusiasm has rubbed off on their teachers.”

The artists felt that the level of involvement of the principal impacted the success of the project.

“The principal has a key role in terms of ownership of the project in each school. [The principal] attended several sessions as principal in the classroom and I felt the interest in the project made it more important in the school.”

When workshops were held at the schools for teachers, in each school the Principal attended. The artists viewed this as important as it endorsed the school’s belief in the project.

In each of the schools the Principals were key in negotiating timetables for the MUS-E programme as they had the fullest overview of classrooms, teacher needs and artist needs. Each school principal involved in the research project was flexible with regard to timetabling the artists and willing to experiment. This became increasingly important as needs changed with regard to the timetable as the project evolved. The pedagogic co-ordinator relied on communication with and support of the school principals in suggesting and implementing structural improvements to the project.

<i>Timetable Problem</i>	<i>Difficulty Perceived</i>	<i>Action agreed by Principals and Pedagogic-Co-ordinator</i>	<i>Result perceived by teachers.</i>
<i>Artists in Schools A and B taking 6 sessions per day in year one.</i>	Artists rushing from classroom to classroom. Teachers having to clear up alone and having no time to talk with artists.	One class dropped from each school. Sessions reduced to every two weeks.	Successful apart from some teachers feeling that a half-year block is superior to bi-weekly sessions.
<i>Teachers in Schools A and B having four</i>	Disruptive to other schoolwork and	Artists work in teams of two.	Successful

<i>visiting artists each week.</i>	overwhelming for young children.		
<i>Some artists start to work in teams in Schools A, B and C.</i>	Session needs to be longer for quality work in both art forms to be achieved.	Sessions lengthened, varying from one and a half hours to two hours.	Successful
<i>More time needed for meetings.</i>	Teachers have no release time in school day to meet with artists.	When artists work in teams one reflects on the session with the children while the other artist talks with the teacher.	Successful.
<i>MUS-E sessions need to start later in the day.</i>	Children need to be settled by class teacher at the start of the day.	Sessions begin later in the day.	Successful
<i>Dance needs to be a longer session.</i>	Teachers felt they had underestimated young children's capacity for sustained involvement in dance sessions.	Dancers work with children for minimum forty-five minutes, an hour and a half when accompanied by musician.	Successful

Table 6.1 Timetabling Issues in the Project.

6.3 Teacher Support

"The openness and interest of the school management and teachers in new educational experiments provide favourable conditions for the school's support of the project." (IYMF: 2000, p. 3)

The teachers involved in the Irish programme were automatically allocated the project each year. Nothing was required of them other than the completion of three behaviour-rating scales. This meant that their level of commitment to the project was not determined prior to the project and therefore was varied. This was reflected in the fact that where teachers expressed dissatisfaction, it related mainly the child-led philosophy of the work. The varied level of commitment of teachers was also reflected in the participation in workshops provided: In the first year teacher workshops were scheduled within school hours and all teachers, including non MUS-E teachers, attended. The feedback was positive. In the second year a workshop for artists scheduled on a Saturday was offered to teachers and two out of nine teachers attended.

At the start of the third year a week long Department of Education and Science sanctioned course to MUS-E teachers was offered free of charge. No MUS-E teachers attended but five non MUS-E teachers from a MUS-E school took places on the course.

The interest from non MUS-E teachers in the school echoes a sentiment expressed by the artists, teachers and supported by the pedagogic co-ordinator:

(Artist) *"Teachers need to choose-there were lots of interested teachers that would discuss what I was doing during lunch break who didn't get a chance."*

Despite the lack of choice on the part of teachers, at the end of the project most teachers were extremely positive about MUS-E and what they had learnt from it. One teacher felt that it had changed her practice:

(Teacher) *"What I learnt from it was that there was no wrong, I as a teacher can be quite structured and I wanted a right picture at the end-it freed me of that, to let the children work with what was in their minds and really use the paints even if it didn't look right. On a personal level I benefited a lot as a teacher."*

Another teacher felt that it increased her confidence in relation to the teaching of the arts:

(Teacher) *"I learnt by participating with the artist and watching them when they were doing things. For music you could never hope to be as skilled or talented as the artist but you can pick up ideas along the way. You realise that you don't have to be very talented to be able to teach it well or to be able to put across enthusiasm for it, you pick up that you don't have to have these particular skills to be able to achieve things in lessons in the arts, that you can do it just by your own enthusiasm."*

When artists devised ways of creating opportunities for the teacher to continue the work done, it was appreciated. For example a dancer provided, early in the year, a compact disc with all the music he uses in his sessions and teachers commented that this was very helpful.

The evidence of varied commitment suggests that teachers should be given the opportunity to apply for MUS-E and that a training commitment should be outlined before the project commences. One principal put forward a suggestion that an in-service week be used as a required planning session for teachers and artists to work together prior to commencement of the school year. Most teachers supported this. Teachers were non-committal when asked if they would participate in a parallel training module but all except one agreed that they would welcome time outside the classroom with the artists.

6.4 Partnership with Parents

"Parental support is not an essential component but it is a positive factor for the success of the project." (IYMF: 2000, p. 6)

At the start of the research period teachers in each school referred to a need to build links with parents. Teachers had a number of ideas as to how to do this. The focus of their ideas was always parental contact with artists as they felt that the children valued the artists' presence in their lives and parents should therefore know them as they know their teachers.

Another focus of the teachers was that parents should see video work of their children in MUS-E activity as it might show parents a side of their children they might not know. The teachers were accepting of the fact that in order to follow the philosophy of MUS-E any public show of children's work would not be performance oriented. The table below shows events that were inclusive of parents and the response generated.

Table 6. 2 Parent Initiatives.

<i>Parent Initiative</i>	<i>Date and School</i>	<i>Attendance of Parents</i>	<i>Indicators of success</i>
<i>Parents Invited to Teachers' Workshop</i>	Spring 2002 in School C	Two mothers attended	Parents who attended asked for more workshops..
<i>Parents invited to meet MUS-E team and see video footage involving their children.</i>	September 2002 in Schools A and B.	Twelve parents attended.	Parents asked for copies of video footage. Some had been unaware of the project previously.
<i>Parents invited to participate in MUS-E trip to the countryside.</i>	Summer 2003 in School C.	Five parents attended.	Parents met artists in informal setting and participated in creative activities alongside children.
<i>Parents invited to 'Book Launch' of 3D interactive structure based on stories created by children.</i>	Summer 2003 in Schools A and B.	Approximately 50 % of parents attended.	Parents see a celebration of children's work without an emphasis on performance.
<i>Parents invited to view children's work on interdisciplinary project: The Elements</i>	Summer 2004 in Schools A and B.	Approximately 75 % of parents attended.	Parents see a performance that is process oriented.

These parent initiatives gave MUS-E a stronger identity in the school. The response was initially poor but as the MUS-E team of artists, teachers and pedagogic co-ordinator experimented with ways of bringing teachers in, attendance improved.

6.5 The International Dimension

“There are 219 Primary Schools taking part in the programme in 2004, to be found in 14 countries in Europe. It reaches more than 25,000 children and involves more than 490 artists.” (IYMF: 2004, p. 1)

Strong administrative support is essential to maintain communication with the other participant countries in MUS-E. The International Yehudi Menuhin Foundation provides an intranet and email addresses of all participating artists are made available. It was found in the course of the research however that artists were unlikely to maintain contact with their international partners unless face-to-face meetings occurred. The artists all felt that they gained a genuine sense of international partnership from the MUS-E seminar hosted in Dublin in 2002. Since then three artists have been invited to international MUS-E workshops to share practice and have all found these to be valuable experiences. One of the visual artists and the dramatist initiated a collaborative project with a Belgian visual artist involving children designing their ideal school.

As a result of the 2002 seminar communication was also strengthened between the Irish co-ordinators and co-ordinators of MUS-E projects in other countries. This was further supported by the bi-annual co-ordinators meetings funded by the International Yehudi Menuhin Foundation. These meetings resulted in invitations to present MUS-E Ireland in partner countries and to work collaboratively with other co-ordinators.

International Presentations made by the Froebel College:

- *Challenges in Coordination and Collaboration of Arts Education Projects*, University of Madrid, March 2003.
- One day training workshop in *Classroom Practice* for MUS-E Netherlands Artists, April 2003.
- *Triadic Partnership in the Irish MUS-E Project*, Spanish MUS-E Conference, November 2003.
- *Three-day Training and Selection Workshop* for MUS-E Netherlands Artists, August 2003.
- *Opportunities for Arts Education Projects in Ireland; The Irish MUS-E Programme*, Drama Education Conference, Athens, Greece, March 2004.
- *Arts Education Partnership Initiatives: The Irish MUS-E structure*, Music Education Conference, Tallin, Estonia, April 2004.
- *The Teacher, the Artist and the Child in MUS-E*: MUS-E Portugal National Seminar May 2004

These events were important in creating links and reinforcing the international network aspect of MUS-E. The sharing of practice enhanced the experience of co-ordinators and artists. The partners who need to be more involved in the international dimension however are the schools. When MUS-E was initially founded the International Foundation funded teachers as well as artists to attend an annual training workshop. Lack of finance has not permitted this in recent years. This has meant that, as in other aspects of the MUS-E structure, teachers were not involved to the same degree that artists were. Teacher exchanges with participating countries were suggested in the Irish project and interest was expressed by some teachers but these

did not occur. In the first year one principal enquired about the possibility of a partner project with another country but this did not occur either. Both of these initiatives required levels of funding and administration, which were not available in this project.

6.6 The Administrative and Pedagogical Partnership

“Three fields are interconnected by this programme [MUS-E]: the artistic, pedagogical and social fields.” (IYMF: 2004, p. 1)

The Froebel College of Education is an institute of pedagogical expertise and the Arts Council/An Chomhairle Ealaíon is a state body established to promote knowledge, appreciation and practice of the arts. It was the expertise of the two institutions that was the rationale for their partnership for the operation of a project in the social field of schools. The principle of the collaboration was that “bridges are thus built between the world of education and the world of art.” (IYMF: 2000, p. 1) As expressed elsewhere however, none of the project participants perceived the administrative and pedagogical experts as equal partners. The artists viewed the triadic structure of the partnership (Arts Council, Froebel College, Schools) as potentially extremely positive, especially when further strengthened by the IYMF. The role of the pedagogic co-ordinator, based at the Froebel College, became increasingly central as the project evolved. This was particularly the perception of the artists:

(Artist) “I perceive the role of the college as an intermediary organization between the school and the artist and ‘the training body’ for the artists and a neutral ground for the artists to discuss their work in the schools. I see the college as [the pedagogic co-ordinator] because she has been the constant person involved with the project, so to speak about her role is a little different. I believe she has been the vital axis of the project and without her the project could not have been successful, in my opinion.”

(Artist) “Having that external person is crucial, for both the artist and the school in order to have a meaningful relationship as both parties feel free to speak openly to that person. The pedagogic co-ordinator has also been a sounding board for all the artists in relation to their work with the children and the teachers.”

The reason for the ultimate centrality of the pedagogic co-ordinator may be attributed to a number of factors: Firstly as the researcher and director of the training she had a constant overview of the project. It was impossible for the administrative co-ordinator to be an equally effective communicator of the project. As she had an expertise in education she was the more appropriate communicator with the schools. She also had worked as an artist in schools and had a practical understanding of the issues faced by the artists. The efficacy of the administrative partner, Arts Council/An Chomhairle Ealaíon, was also reduced as in the three years of the project there were four different administrative co-ordinators. This lack of continuity in administrative personnel meant that relationship between the Arts Council, the schools and the artists was fragmented. One of the administrative co-ordinators held her post in MUS-E for two years but also had many other responsibilities, which limited her involvement with the project. The only person who was consistently involved and aware of what was going on in all of the schools was the pedagogic co-ordinator and this meant that she was effectively the sole co-ordinator of the project.

Lack of time allocated for co-ordination of MUS-E was a difficulty in both institutions: At the pedagogic institute sufficient time was available for regular artist training and support. There was insufficient time however for the pedagogic co-ordinator to visit the MUS-E classrooms on a regular basis and this meant that communication with teachers was limited. All the teachers agreed that it would have been beneficial if a co-ordinator were able to work full time and thus be more present in the schools.

The artists expressed regret that the Arts Council ultimately was not in a position to have a more active role than funding the project. They felt it had a role to play in the public promotion of the project and a visible support in the school. They believed that the strong identity of a national institution such as the Arts Council was an important support structure in the project. The reaction to one occasion where the Arts Council became involved on a more active level was extremely positive: This was an international seminar held in Dublin in the second year of the project, hosted by the Arts Council to strengthen links with other MUS-E countries. It was a three-day training event held in the Ark Cultural Centre for Children and each MUS-E country was permitted to send one artist. It was held in conjunction with a meeting for all the co-ordinators of MUS-E projects.

6.7 The impact on the life of the school:

Data was not gathered specifically on the effect of MUS-E on the school but there were comments made by the artists and teachers that revealed changes. In the first year one teacher remarked that:

(Teacher) "Singing has become a feature of the life of the school."

Most comments suggest however that it is the long-term structure that brings attitudinal changes (which should yield greater effect). Two teachers commented on the effect long term participation has had on the children:

(Teacher) "The progression from last year to this year is very obvious, I can see the boys who didn't have it, from the attitudes in movement, attitudes towards expressing themselves, the lads who had it would have no problem with dancing, no problem with singing, that's obvious in my class."

(Teacher) "I've been doing MUS-E for three years where I am and when a new child who comes in who hasn't been involved the difference is amazing. The imagination and expression is so different.....Even when I'm telling a story, their imagination is different."

A visual artist noticed in the second year that there is a development in the acceptance of her methods of working when an adult external to the project expressed consternation at the activities in progress:

(Artist) "I realised that none of the teachers I work with feel like that. I'm sure last year they might have felt like that. And this year they probably feel comfortable enough to say it. There's a trust and I trust them."

Most of the teachers felt they had learned about teaching the arts. They felt they would continue using ideas they had picked up from working with the artists. They all felt however that this would not be the same as having the artists in the classroom. This suggests that MUS-E artists would be effective if employed in a mentoring role after a period in a school.

One principal commented on the fact that the variety of art forms offered by the project allowed staff and schools to make informed decisions on what aspect of the arts they wished to focus on. It seems that for the school in question a logical development for the staff was to select dance as a the art form and artist which would best serve their children. (This decision was also related to an effort to compliment rather than duplicate the existing staff skill base.) They were prepared to fund the dancer themselves if necessary and thereby take the option of making dance available to the age groups not served by the pilot phase of MUS-E which was seen as a priority:

[Principal] "We would have gotten to know the artists and funded activity into the senior classes but not in MUS-E time and into the Early Start and we're looking at expanding the dance up to fifth and sixth class. The fact that it was geared towards the younger classes was great but those who are now in the senior classes are now looking back willing and wishing they were still involved so we feel it would be worthwhile to get some of the artists back and see how they react now that they're in fifth class. We're going to try the dance aspect because at fifth they're conscious about how they move and I suppose it's given us that insight. You go to look for an artist but when you see somebody working with children and you know from first hand experience that you want it to continue it makes more of an impact, so from that point of view it's been like an auditorium where you can sample and watch and decide we'll have some of this, some of that and we'll fund it."

A number of teachers commented on their exposition to the potential of learning through as well as about the arts. They welcomed themes and stories as it allowed them to contribute to and develop the work in the remainder of the week:

I think with my music and dance there was a theme - we worked on the elements and how interested in it they were was amazing and the language they learned from it was great. I built on it myself after they left and that's what wanted me to do and every week I'd have something for them in relation to it.

The small-scale nature of this study did not generate extensive research on the impact of the project on the study. Informal observations suggested however that after three years changes had occurred in the schools. There was more extensive display of visual artwork, which was diverse and reflected a range of media and ideas. Children were comfortable in a range of musical skills. Dance was an accepted and appreciated part of girls and boys lives. Process oriented performances and displays were valued. The artists became a feature of school life.

6.8 Conclusion:

In this chapter the structural successes and challenges that emerged in the research are discussed. These successes and challenges point to the need for certain resources to be in place for the successful implementation of MUS-E or a similar project in Ireland and they are outlined here:

- Adequate time and administrative support is important, particularly if the opportunities of the international dimension are to be fully explored.
- Committed school principals are a vital axis for the administration of the project as well as its promotion.
- School and individual teacher support needs to be pre-determined by an application procedure.
- A level of commitment to training and support for teachers should be clarified at the outset.
- Teachers felt they learnt a lot about teaching the arts from being in the classroom with the artists and this on-site learning could become more structured.
- The long –term nature of the project, seen as valuable by the artists, would permit the development of a mentoring role for the artists with teachers being leaders in the third year.
- Teachers should engage in at least some of the seminars about arts education that the artists participated in, alongside the artists.
- Teachers should also be offered the opportunity to engage in the International Dimension of MUS-E.

CHAPTER SEVEN

SUMMARY CONCLUSIONS AND RECOMMENDATIONS

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7.1 Introduction

The results of the research are synthesised in this chapter and recommendations are made for the future implementation of MUS-E or other similar projects in Ireland. The recommendations relate to the goals of the MUS-E project and the extent to which they were achieved in the three-year period. Recommendations arising from the strengths and weakness of MUS-E Ireland identified during the action research project are made.

7.2 Overview of the project

The MUS-E project was described as a joint action research project between the Froebel College of Education, an institute of teacher education and the Arts Council/An Chomhairle Ealaíon, the National Arts Agency. The purpose of the research was to determine the efficacy of the MUS-E programme and to investigate conditions for good practice around the involvement of professional artists in schools. The project took place in the early years of primary schools because it is a principle of the MUS-E project that children should begin engagement with the arts at an early age to maximise the effect.

The artist-teacher collaboration is a key aspect of MUS-E. The research showed that an obstacle to the achievement of collaboration is the artists' reluctance to plan in detail in advance; instead they prefer to work emergently. Despite this partnerships did evolve during the project. The factors that promoted partnership development were the introduction of more meetings with teachers; teachers and artists getting to know each other better; teachers' ability to play and artists devising specific methods to involve the teacher as a co-leader of the session.

The MUS-E project seeks to reduce violent or aggressive behaviour. In this research children who were described by teachers as having profound behavioural difficulties did not show reversal of aggressive or anti-social interaction with others. Benefits to children were clearly evident however, as the research showed examples of children who have difficulty engaging in school responding positively to learning experiences within the MUS-E project. These positive reactions were the result mainly of opportunities for achievement through open-ended arts practice and development of the class group as a result of long-term arts practice. Children, who were shy and withdrawn initially, showed more willingness to communicate as the project progressed. Teachers generally noticed more incidences of pro-social behaviour. This suggests that projects such as MUS-E can have a positive effect on children's behaviour and that those with social or emotional difficulties in particular would benefit from more intensive arts interventions.

Artist support was an important feature of the Irish MUS-E project and was viewed positively by the artists. They felt they gained from the monthly seminars and training at a College of Education.

They valued the interaction with artists from other disciplines and support of a pedagogic co-ordinator that the seminars gave them. The seminars meant that the artists grew into one cohesive MUS-E team and developed shared values and a belief in the project. An artist who was linked to the MUS-E project but did not attend the training had different values and did not feel a sense of belonging or belief in the project. The motivation for the artists to be involved in the Irish MUS-E project was the creativity of the children, which fed the artists' work; the support network that was built into the project; and the opportunity for international workshops and communication with artists in other countries that arose from the international network structure of MUS-E.

There was evidence in the research that some structural aspects of the project presented challenges: Lack of time emerged as a factor that affected the work of the pedagogic and administrative co-ordinators' running of the project. Time and availability of personnel were important factors, particularly in the running of the regional section of the project. Other challenges emerged during the project that might have been addressed by a more rigorous application process for schools. Meetings with teachers and workshops for teachers were provided and seen as a key structure in the project. Time to facilitate increased provision of these kinds of supports for teachers was viewed as vital for the success of the project.

7.3 Conclusions and recommendations

The conclusions are made on the basis of the research and are used to make recommendations that inform the future implementation of MUS-E or similar projects. The research indicates that if the implementation of an arts partnership project such as MUS-E is to be successful and sustainable, several structures need to be in place prior to, during and after the work in schools takes place. The recommended structures refer to supports for artists and teachers whom, if properly supported, are thus enabled to support the child within the project. Structures are also referred to that should be put in place to draw in and support potential partners in education and arts communities such as principals, parents, similar local and international projects and Colleges of Education.

STRUCTURES TO ENABLE PARTNERSHIP BETWEEN STAKEHOLDERS IN ARTS EDUCATION PROJECTS

- *There were differences perceived by teachers and artists with regard to each other's approaches to classroom work, particularly in the area of planning and discipline.*

⇒ It is essential that time be allocated for teachers and artists to meet and plan prior to and during the work with the children. This allows each teacher and artist to express his or her needs and intentions in relation to the project so that the work begins and continues in a prepared, informed, collaborative manner. This makes it more likely that the teacher will become a decision-maker in the process of the project.

- *Regular meetings between artists, teachers and a co-ordinator are essential even when problems do not seem apparent, as participants are often slow to communicate difficulties.*

⇒ Meetings between artists, teachers and a co-ordinator are essential to ensure that channels of communication remain open. A steering committee should be put in place at the start of the project that includes representatives of all the partners in the project to further ensure dialogue and growth in the project.

- *A long-term project is superior to a short project as it allows teachers and children to become used to the way of working.*

⇒ Long-term arts partnership projects are more likely to enable genuine collaboration than short-term projects as they enable relationships and understandings between teachers, artists and children to develop.

- *Adequate time provision and administrative back up are key factors in the successful co-ordination of MUS-E.*

Without adequate provision for time and administration, exploration of national and international links and publicity of the project becomes difficult, which impedes the survival of the project. Lack of time can also result in the co-ordinator focussing on problem solving rather than building on the positive aspects of the project. The time a co-ordinator dedicates to the project should expand in line with growth in the number of classrooms, schools and artists involved in the project. If necessary, extra co-ordinators and/or regional co-ordinators should be added to the MUS-E team.

- *The school principal should be seen as a key partner in the project.*

The principal should be the leader of a whole school plan to integrate the project into the school and integrate parents as partners. The principal is key in drawing up a timetable that is compatible with the needs of the school, the artists, and the children and modelling a flexible approach to structures and approaches in the project. Where possible there should be a steering committee with the principals of all schools involved seen as strategic members.

STRUCTURES TO SUPPORT TEACHERS

- *Teachers would have benefited from more training and support opportunities.*

⇒ Adequate training and support should be in place for teachers involved in the MUS-E project. Teachers should commit to participating in at least some of the training sessions along with the artists. This would provide in-service training in the arts and a forum for planning with the artists. Colleges of Education could be involved in such initiatives. Teachers should be offered the same international links as artists working in MUS-E to reflect their status as equal partners in the project. Links should be created via exchange programmes and international training and meetings.

- *Where strong teacher and artist collaborations developed both educators appeared to be flexible and have the ability to engage in play.*

⇒ Training for arts education should include play theory and play based learning. Play encourages resourceful, self-reliant and inventive classroom activity, which helps to prepare children and adults for engagement in the arts.

- *E-mail can act as an effective method of communication for artists and teachers when time for meetings is not available. It also enables the co-ordinator to monitor and assist planning and development.*

⇒ To overcome the demands on teachers' time, online communication and mentoring by the co-ordinator should be established as a key aspect. This form of communication could be a core structure of the project with the co-ordinator advising and assisting teacher and artist as they plan and develop their work. On line communication would provide automatic documentation of the evolving processes of the participants in the project, which aids project evaluation and creates information for all participants. The online element should become a part of an accredited training programme for artists and teachers.

- *Teachers learnt ideas from artists being in the classroom but after three years they did not feel they could work to the same standards as artists.*

⇒ In a long-term project such as MUS-E, the artist should take a mentoring role to increase teachers' skills and confidence to enable the teacher to continue arts practice in the absence of the artists. This on-site learning should become part of training programme in which the hours spent with the artist in the classroom are counted as part of an accredited programme.

STRUCTURES TO SUPPORT ARTISTS

- *Artists welcomed the opportunity to train when it was active, focussed on enquiry and interdisciplinary.*

⇒ Interdisciplinary, active, enquiry-focussed artist training programmes should be an aspect of arts education programmes. Artists welcome this kind of training as it supports and educates their practice and strengthens the identity of the project as a team with shared goals. Opportunities for teachers to participate in similar programmes should also be available.

- *The structure of MUS-E appeals to artists as they do not want to be teachers and be employed full time in a school but they value a support network that includes other artists and teachers and which respects their identity as professional artists working in educational environments.*

⇒ Multi-disciplinary training and support networks are beneficial to artists. The local and international structure of MUS-E is therefore positive and should be replicated in similar projects.

- *Artists viewed the involvement of a teacher training college as an effective partner in the MUS-E programme.*

⇒ Artists working in the field of education believe their professional identity remains that of an artist rather than a teacher. Institutes of teacher education can play a role in the education of artists for work in schools but it is important that the training initiative respects the professional identity of artists.

STRUCTURES TO SUPPORT THE ARTIST-TEACHER-CHILD RELATIONSHIP

- *An induction phase prior to work in schools was seen as valuable by artists.*

⇒ In the project there were meetings with teachers previous to working in the classroom. The artists also had four training days during the induction phase and it is recommended that teachers should be offered similar pre-project induction time. In the Irish context DES summer in-service courses could provide time for this phase of a project.

During the induction a planning and familiarisation process should occur. The aims and values of the project should be clearly outlined and the roles of the teacher and of the artist should be fully clarified. The clarification of roles should include examples of meaningful ways in which the teacher can participate and expectations regarding commitment to meetings and training opportunities. There should also be an opportunity for the artists to familiarise themselves with the culture of the school and of individual classrooms. There needs to be a discussion on how responsibility for discipline is to be shared by teacher and artist. Teachers need to clarify expectations of artists in relation to discipline in their classrooms and vice-versa. Artists and teachers should plan the work of the project together based on the needs and interests of children.

- *A selection process for Irish MUS-E artists was devised to ensure commitment to the programme and was successful. A similar selection process is necessary for classes that participate in arts programmes, as some teachers are not committed, in spite of the school's interest.*

⇒ An application and selection process should be established for teachers and artists who wish to participate in the programme. This enables teachers to be sure that the ethos of the project is compatible with their needs and the needs of the children in the prospective classrooms. The selection process also helps to ensure that artists are clear about the programmes goals and objectives and that co-ordinators can employ artists who are in a position to commit to the project and ensure consistency for the children in the project.

- *Children who were in the project for two to three years showed evidence of increased ability to engage in Dance, Music, Drama and Visual Art. This was seen in their willingness to work independently, to experiment with ideas and to co-operate with others in the arts.*

⇒ Arts Education projects should be long term where possible as this enables children to develop confidence and skills in the creative arts. Through sustained engagement with the arts children can develop pro-social behaviour as the arts offer opportunities for success and an emphasis on positive interaction with self and others.

It was the opportunity to expose children to positive learning experiences, through the creative arts, that motivated all those involved in the Irish MUS-E project. Teachers, Artists, Parents and Principals unfailingly gave their time, energy, enthusiasm and creativity. Huge gratitude is due to all those professionals involved in MUS-E Ireland from 2001 to 2004 and also to the children for whom they worked, whose joy in the arts made every step worthwhile. As Teachers, Artists and Children explored how best to work together, the lesson we seemed to keep learning was the importance of being flexible both in our ideas and in our attitudes to each other:

"The only rigidity lies in our will, our conviction that we are on the right road and that our initiatives are most pressing." (Menuhin, Yehudi. MUS-E: A NETWORK OF PARTNERS MUS-E Intranet 20th July 2005. http://mus-e/pub_html.)

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Appendix One: Schools Contract

MUS-E Ireland – Action Research Project

Terms of agreement between NAME OF SCHOOL and the MUS-E Ireland – Action Research Project operated by Froebel College of Education and the Arts Council/An Chomhairle Ealaíon

Introduction

.....

Role of the MUS-E SCHOOL

- Participation in the *MUS-E* project for three academic years from September 2001 to June 2004
- Commitment of two hours core time per week for each participating *MUS-E* class group for *MUS-E* arts activities
- Identification of classroom groups for participation in the project starting with the youngest children and those who will be in a position to participate in the project for three consecutive years
- Participation of teachers and principal in a number of monitoring and evaluation meetings
- Presence of class room teachers in artists' workshops
- Cooperation with the aims and methodology of the artists' workshops
- Option for participating teachers to take a DES approved in-service course designed specifically for *MUS-E* teachers.

Signed by ----- Date: -----
NAME OF PRINCIPAL AND SCHOOL

Signed by ----- Date: -----
for Froebel College of Education

Signed by ----- Date: -----
for the Arts Council/An Chomhairle Ealaíon

Appendix Two:
MUS-E ARTISTS WEEKLY FORM

Artist:

Date:

Class group:

Time of class: From

To

Session Number:

Workshop Content

Evaluation of impact on children

--	--

Future planning

Next sessio

Implications for long term planning

Plans suggested by teacher (if any)

Observational comments

Appendix Three: Arts Council/Froebel Contract

MUS-E Ireland – Action Research Project

Terms of agreement for joint MUS-E Ireland – Action Research Project between Froebel College of Education and the Arts Council/An Chomhairle Ealaíon

Introduction

Froebel College of Education and The Arts Council/An Chomhairle Ealaíon are undertaking a joint action research project to address issues relating to art and early learning and artists working in the school environment. This is being carried out in the context of the international *MUS-E PROJECT*, which is present in 12 European countries. *MUS-E* is an artistic pedagogical and social project that aims to foster the fulfilment of children and their harmonious interaction through the practice of music, visual art, dance and other artforms at school.

The International Yehudi Menuhin Foundation originally established the *MUS-E PROJECT* with the idea to introduce all children at nursery and primary school levels to various forms of art. According to *MUS-E* guidelines, this should be done in depth, in an active fashion over a minimum period of three years for a minimum of two hours per week with the same children. The key to *MUS-E* is the involvement of professional artists of various cultures of origin, and the cooperation of the children's teachers.

The objective is to resource children through their own creativity to develop confidence in artistic expression, capacities for tolerance, recognition of cultural diversity in their respective environments, and for collective work.

The participating artists take care to establish an area in which artistic experiences are possible. In this way, children can discover their creative potential and express it within a collective dynamic.

In order to implement this action research project Froebel College of Education and Arts Council/An Chomhairle Ealaíon agree the following:

Jointly

- Joint involvement for a three year period for the academic years 2001/2002, 2002/2003, and 2003/2004.
- Participation on a steering committee to monitor, review and plan continued implementation of the project
- Analysis of findings with a view to recommendations in the areas of artists' support and training; early learning and arts provision; teachers and schools and arts learning opportunities.
- Supervision of any documentation (including web based information), publications, and audiovisual recordings that may arise.
- Design of any seminar or exchange events that may arise.
- Supervision of Irish participation in any international opportunity that may arise in the context of the international network of MUS-E Projects.
- Consideration of additional agencies or ministries or individual experts to approach with a view to promoting findings and proposals, or with a view to requesting assistance or advice.

Role of the Arts Council/An Chomhairle Ealaíon

- Provision of costs to Froebel College of Education towards research personnel, research activities and pedagogical support by the lecturing staff in Froebel for the academic year 2002-2003 as itemised in the budget.
- Administration of the project.
- Dissemination of information about the project to the arts community and arts related bodies both nationally and internationally.

Role of Froebel College of Education

- Provision of a core group of lecturers who can assist as appropriate in the provision and supervision of various aspects of the programme as required
- Provision of training opportunities to the artists that will enable them to gain practical understanding and knowledge of the following areas: Child Development; Classroom Management; Child Psychology; Developmentally Appropriate Methodology; Principles and Practices of Child-Centred Education.
- Provision of a forum in which principal teachers and classroom teachers can meet the artists to discuss the project, reflect on its progress, and to develop strategies for future practice.
- Operation of a research project that will investigate the impact of the project multidimensionally. That is, the impact on children, artists, teachers, parents and principals.
- Identification of additional schools to participate in the project as opportunity arises.
- Provision of DES approved in-career educational opportunities that support the aims and objectives of the project to teachers in the participating schools.
- Engagement of parents and other members of the school community in exploring their roles in relationship to the aims and objectives of the project.
- Provision of a staff member to coordinate and direct the activities of the college in its responsibilities to the project and provide regular feedback to the college Academic Council.
- Enlistment, when appropriate, of the research and support facilities of Trinity College Dublin in the college's activities in the project.
- Dissemination of information about the project through presentations at professional educational conferences in Ireland and Europe.

Signed by ----- Date: -----

..... for Froebel College of Education

Signed by ----- Date: -----

..... for the Arts Council/An Chomhairle Ealaíon

Further information

Catherine Boothman or Kira Ravinskaya
International Desk and European Cultural Contact Point
The Arts Council/An Chomhairle Ealaíon
Tel: +353-1-6180234 or +353-1-6180202
E-mail: umccabe@froebel.ie or kira@artscouncil.ie

Appendix Four:

LIST OF TOPICS COVERED IN TRAINING SEMINARS FOR MUS-E ARTISTS IN IRELAND

2001-2002

- **Introduction to the MUS-E project: Lord Menuhin's Vision, Good Practices.**
- **Froebel and Child Centred Education.**
- **Arts Education: What the research says.**
- **Creativity in education.**
- **Early Childhood Education: Developmentally Appropriate Practice.**
- **Arts Education and the Young Brain.**
- **The Reggio Emilia Approach.**
- **Educational Disadvantage.**
- **Artists in Schools: A Teacher's Perspective.**
- **Classroom Management.**
- **Peer training in arts activities.**
- **Reflection and Planning.**

2002-2003

- **Building the MUS-E team: Structures and Ownership.**
- **Creating international links in MUS-E.**
- **The Child-Teacher-Artist Partnership.**
- **Child Observation.**
- **Understanding Child Psychology.**
- **Play and play problems.**
- **The role of the arts in helping children under stress.**
- **Peer training in arts activities.**
- **Building the Profile of MUS-E in the school.**

2003-2004

- **Interdisciplinary planning for arts education.**
- **Video editing.**
- **Communicating with teachers.**
- **Bringing the teacher in.**
- **Designing questions for reflective practice.**
- **Peer training in arts activities.**

Appendix Five: MUS-E Website

NEW! CONNECT ON WWW.MUS-E.NET FOR THE LATEST INFORMATION ON MUS-E®

PURPOSE OF THE MUS-E® PROGRAMME

•MUS-E® is primarily an artistic programme which aims to contribute to the prevention of violence, racism and intolerance and the cultural integration of children via the introduction of artistic activities at school. All arts are represented through the network.

BACKGROUND

The MUS-E® programme was thought out in 1993 by Yehudi Menuhin (1916-1999), an outstanding violinist and humanist, and materialized in collaboration with Werner Schmitt, head of the music school of the Bern Conservatory. They drew their inspiration from a concept on music education developed by Zoltán Kodály (1882-1967), a Hungarian composer, ethnomusicologist and teacher. According to his concept, music should be part of the daily education and should be accessible to everybody. Studies have since proven that children who sing every morning achieve better results than those who do not. Zoltán Kodály also argued that each country should know about its own traditional culture. Yehudi Menuhin broadened Kodály's concept, adapting it to today's realities in the area of multiculturalism. While agreeing with Kodály about the importance of singing, he also laid emphasis on movement, all the senses, the body and the imaginary in the practice of art in various cultures.

The MUS-E® programme was launched in Switzerland in 1994.

There are 219 Primary schools taking part in the programme in 2004, to be found in 14 European countries. It reaches more than 25.000 children and involves more than 490 artists.

FUNDAMENTAL PRINCIPLES

• Art helps the individual develop his capacity to overcome ordeals and transcend them, developing additional skills out of them.

• Art experienced in practice is a source of access to knowledge; rooted in experience, it stimulates the pleasure of discovery, curiosity, interest and access to other fields of knowledge.

• Art, especially singing and dance, restores the body to the soul and the soul to the body, the emotions to the mind and the mind to the emotions.

• Artistic expression creates new relations with ourselves and the outside world.



Child's painting (70X50 cm)

- Discovering the traditions of his region of origin enables the child to rediscover a cultural heritage that has sometimes been forgotten among migrants.

- Through art, links can be forged between the individual and various cultures. Artistic creation contributes to the establishment of a common culture and reinforces the feeling of belonging.

- Art is a tool for the development of self-respect and respect for others.

- Art can contribute to the development of social dynamics based on interdependency.

- Art and school can mutually enrich one another.

WORK ETHICS

The MUS-E® programme is based on three precepts:

1. The child is not a miniature adult: he is a human being going through a development process, whose specificities it is essential to respect. We give priority to an investment in the area of rhythm, space, sensory perceptions, play and the imaginary. We are in favour of learning through practical experience.

2. Art should not be separated from life and consequently from education. Art is essential to the development of the child. It is thanks to this tool that he can discover his own creative resources



Child's painting (70X50 cm)



Child's painting (70X50 cm)

which will help him work out new solutions to old problems.

3. Art is an ideal communication tool, as it does not force any specific meaning upon anyone. It is a means of access to various cultures with a view to fostering opening, the establishment of links and the learning of differences, which gives it an essential role in education about multiculturalis

FIELDS OF ACTION

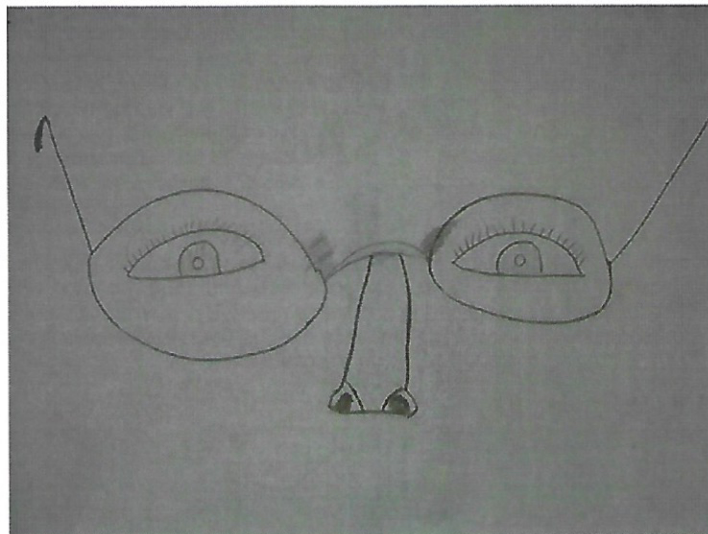
The MUS-E® programme is intended for all children; up to now, it has focused on children living in districts where there are important risks of social exclusion and where schools have to cope with multiculturalism and acute societal problems. It takes places at school in order to reach as many children as possible.

The objective is to introduce all children – at nursery and primary school levels – to various forms of art (music, singing, dance, plastic arts, dramatic art) in an active fashion, and this should be done in depth, over time, by professional artists belonging to different cultures and in the presence of the children's teachers.

This initiation aims at combating violence, racism and social exclusion by developing capacities for tolerance, recognition of the cultures represented and collective work during MUS-E® activities. It *strengthens links* between children, between children and teachers, between children and their



Child's painting (70X50 cm)



Child's painting (70X50 cm)

neighbourhood. Moreover, MUS-E® is established at a European level, which makes it possible to create contacts between children, artists and teachers from all the countries or regions taking part in the programme.

Three fields are interconnected by this programme: the **artistic, pedagogical and social fields**.



Child's painting (70X50 cm)

- **the social field:** in its current phase, MUS-E® targets children for whom there are risks of social exclusion; the schools concerned are located in areas where various cultures are represented, with specific problems linked to cultural changes. The schools should be located in neighbourhoods where children have no access to artistic education. We believe there is a wealth of resources and potentialities in these so-called difficult schools, which can be enhanced by developing suitable projects. Studies show that parents living in underprivileged districts have a negative view of school; what the children produce outside modifies this view and leads to an investment in the school environment.

- **the pedagogical field:** an artistic approach within the framework of these schools brings an added value which helps children invest more in school as a place for having access to knowledge and socialization, and also helps teachers discover a different pedagogy. Indeed, in this approach, priority is given to taking into account what is important for children, their capacities, their level of development and their cultural diversity. The pedagogy of the MUS-E® programme is based on the assumption that children have their own form of knowledge and culture and if this can be enhanced at school, it truly makes the school into a place for socialization. The partnership between the teacher and the visiting artist enables the teacher not to consider himself and be considered as the sole holder of knowledge, but as someone that accompanies children on their quest for knowledge. The teacher can also underpin some of the subjects on the curriculum with what the children have experienced during a MUS-E® activity.

- **the artistic field:** art, which often gets reduced to the minimum in the school curriculum or in practice, is a powerful tool for awakening the curiosity for learning, stimulating the knowledge of others and their culture and promoting collective work. By awakening children's creativity, their capacities for resilience are developed, that is their capacities for overcoming the problems linked to difficult living conditions.

ACTION OF THE MUS-E® PROJECT

In MUS-E® schools and classes, a minimum of 10% of the weekly schedule of lessons is devoted to MUS-E® activities, which are conducted by visiting artists in the presence of teachers. These artists open up a field in which artistic experiences are possible. Children can thus discover their own creative potential and express it within group dynamics. The MUS-E® programme is set within the pedagogical project of the schools concerned for a period of at least three years. It is particularly important to work over a long enough period of time.

The programme has developed since 1994 and now involves 14 European countries, 213 schools, 490 artists and over 25.000 children; it continues to grow through its establishment in new countries, new schools and the development of innovative pilot projects.



Child's painting (37X27 cm)

INTERNATIONAL DIMENSION

International Co-ordinators Committee (ICC)

The purpose of this Committee, co-ordinated from the International Foundation, is to research the content and ethics of the MUS-E® project and develop an evolutionary, efficient programme, well-adapted to individual environments, regions and types of school.

The ICC currently brings together one co-ordinator per country in which MUS-E® is established. The ICC meets twice a year, usually in a different country each time. In 2003, it met in Cremona (May) and Valencia (November).

Its main lines of action are the following:

- Creating effective models for establishing the project;
- Evaluating the pilot project;
- Training co-ordinators for their administrative tasks;
- Operating the intranet network so that it can be a tool for creation/training for all those involved;
- Promoting research on the basis of the MUS-E® project;
- Promoting the artistic training of those involved in the MUS-E® project.



Child's painting (37X27 cm)

ACTION PLAN FOR 2004

The following priorities have been highlighted for this year's action plan:

- Consolidation of the international network on different topics of common interest through intranet
- Opening up to new countries such as Finland, Denmark, Austria, Greece and Poland
- Development of partnerships between schools participating to the MUS-E programme
- International meetings (ICC) to facilitate the exchange of the existing good practices in each country and reinforce the work of the network.
- Thematic international artistic encounters in order to identify new themes of actions in the field of inter-culturality through art (series of artistic workshops involving the participation of several artists of the MUS-E network specialised in music, singing, movement, visual arts and poetic writing)



Child's painting (37X24 cm)



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