

**An Evaluation of the Teacher-Artist Partnership CPD Initiative for Supporting  
and Enhancing Arts Education in Primary Schools**

**Children's Experience of Teacher Artist Partnership**

**Submitted by:**

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## Children’s Experience of Teacher Artist Partnership

*‘I think that if someone doesn’t feel like they think creatively, it [Teacher Artist Partnership] will help you think more creatively, it’s really cool for literally anyone’.*

[R7: Child]



Figure 1: Residency 4, Residency 3 & Residency 5

### 1. Introduction

Since the beginning of Teacher Artist Partnership (TAP) in 2014 approximately 23,000 children have been impacted directly by their engagement in Residencies with their teacher and an artist, and over 42,000 children have benefited from their teacher's engagement with the programme (information provided by the Arts in Education Office, The Education Centre Tralee, 2023). The experience of children engaged in TAP was not gathered during the research for *An Evaluation of the Teacher-Artist Partnership* in the school year 2021/2022, due to restricted school access during COVID-19. This report addresses this lacuna by presenting the perspectives of children and young people from face-to-face TAP in-school residencies that were shared during November and December 2022.

Invitations to participate in research were issued via the Education Support Centre Ireland network to TAP residencies currently in operation, or recently completed. Teachers were enlisted to seek the necessary permissions from pupils and their guardians to gather, and report on, age-appropriate learner tasks designed to capture pupil’s perspectives. Research tasks were selected by teachers from a menu provided by the Arts in Education Administrative base Tralee and derived from previous research methodology utilised by Morrissey (2023) *Creative Clusters: Research & Evaluation Report* (Appendix 1).

The use of creative participatory methods that play to children's strengths to directly access their perspectives was advocated by Clarke (2005) through the 'mosaic' approach in early childhood provision. Mixed materials and techniques in eliciting feedback gives children time to think about what they would like to communicate, as well as choice and control over the modes of expression (Fargas Malet et al., 2010). The combination of visual and narrative research data aimed to provide insights into children's subjective experiences in TAP residencies but in doing so remained cognisant of the inherent power dynamics of in-school research (see Fargas Malet et al., 2010; Mannay et al. 2017). The tasks selected and facilitated by teachers and artists across the eight schools, included photographic imagery (75%), focus group interviews (50%), poetry (37.5%), video/audio recording (25%) and collaborative collage (12.5%). Thirteen partnerships submitted the required research and evaluation data, eight of whom met criteria for inclusion in the analysis below.

Table 1: Residency - School Sample Overview

School Type					
Urban Population > 1, 500	Rural Population < 1, 500	Vertical Primary	Senior Primary	Mixed Gender	All Boys
50%	50%	75%	25%	87.5%	12.5%
Catholic		Church of Ireland		Educate Together	
75%		12.5%		12.5%	

Table 2: Overview of TAP Evaluation Residency Responses

	TAP Residency Topic	Research Submission	Class	Age	Gender			Total
					Girls	Boys	Prefer not to say	
1	Story: Jack & the Beanstalk drama, play, construction, drawing & video diary	Wall of Meaning & Focus Group	Senior Infants	6 & 7 yrs.	6	6		12
2	Colour Poetry: individual & collection composition	Poetry	Speech & Language	6 – 10 yrs.			6	6
3	Wellbeing: workshops and creative reflection through visual art & poetry	Poetry & Select a Snapshot	3 <sup>rd</sup> to 6 <sup>th</sup>	9 – 12 yrs.	6	5		11
4	Fairy tales from different cultural backgrounds: story, drawing, clay, painting & construction	Select a Snapshot	4 <sup>th</sup>	9 & 10 yrs.	11	14		25
5	Bogs: sewing, dance and visual art	Focus Group	6 <sup>th</sup>	11 – 13 yrs.	3	6		9
6	Story: drama, dance, mapping & poetry	Focus Group & Poetry	6 <sup>th</sup>	11 & 12 yrs.		26		26

7	Song: music, composition, performance, recording & notebooks for ideas & mind mapping	Focus Group & Song	6 <sup>th</sup>	12 & 13 yrs.	14	10		24
8	Nature: explore, gather, analyse and represent flora & fauna through arts & digital media	Focus Group & Museum of Sculptures	4 <sup>th</sup> to 6 <sup>th</sup>	9 - 12 yrs.			10	10
				40		67	16	123

## 2. Children’s experience of TAP residencies – creative responses

To participate in the TAP summer course programme teachers self-select, and then are invited to apply for residencies in their schools for the following year. Participating artists are invited by Open Call from the Local Authority Arts Office and the Education Support Centre to apply for TAP, applications are jointly shortlisted by the local Education Support Centre (ESC) and the Arts Officer. Therefore, the arts practice available to schools in TAP residencies is determined by the creative practice of TAP artists within the catchment area of their ESC (Roe and Egan, 2023). Where residencies shared their rationale in selecting a topic or area of focus for their partnership, decision making for the adults was driven by both the identified needs of the children (R2: inclusion; R3: wellbeing; R4: intercultural celebration), and by curriculum combined with the artist’s creative practice (R1 & R6: story; R5 & R8: natural environments & living things).

Residency 2 aimed to ‘reach every child in a meaningful way’ [R2: Teacher]. The children explored colour in many different ways with the artist in order to foster inclusivity and the topic became a recurrent theme throughout the residency. Through consultation, the children decided that the poem below was the work of which ‘they unanimously were most proud’ [R2: Teacher] and therefore was published to their school website.

### *Colours*

Red is a robin, rose, Puppy Slushy, a pepper, fire, clock, sofa  
 Cherries, jam, a Coca Cola tin, an apple, scarf with dots and a cap  
 Red is lipstick, surfboard, car, lights, balls, balloons, a ladybug  
 Strawberries, raspberries, ketchup, tomatoes, our school jumper  
 Red is a car, tractors, a football team, t-shirt, bow tie, necklace  
 Elves, Christmas decorations, baubles, Rudolph’s nose, Santa’s suit

Blue is a boat, car, sofa, wall clock, book, bicycle, a summer’s sky  
 A perfume bottle, eyeshadow, hats, a hoodie, jeans, handbag, shoes  
 Blue is Christmas crackers, balloons, party hats, the ocean and waves

Green is a chaffinch, holly, hazel, ash, the stems of flowers, grass  
The green head of a mallard duck, green fields, an oak leaf, trees  
Green is lettuce, brussels sprouts, cucumber, curtains, a green banana  
A Christmas tree, ornaments, wrapping paper, an elf's top.

Red, blue and green are colours on a rainbow  
~Speech & Language Class

Residency 3, a multigrade 3rd to 6th Class aimed to 'instil awareness of creative, holistic and mindful ways to maintain wellness', a topic that was 'sensitively selected through deep consultation with their teacher' [R3: Artist]. The teacher highlighted that many students found it 'difficult at present with connecting to their own sense of well-being'. Their ultimate purpose was to create a wellbeing trail marked by mandalas for all children in their school. In deciding what to share with this research, the children created two collective poems and a 3D sculptural representation of their work in partnership. The poems highlighted the importance of nature, creativity, movement, and enjoyment to the children.

One day I was looking at the sun.  
Then I went for a run.  
On the way I met a friendly nun.  
I went home and made some buns.  
Then I coloured a pic till I was done.  
Wow! That was so fun!

New  
And  
Terrific  
Under the sun  
Right here and  
Everywhere

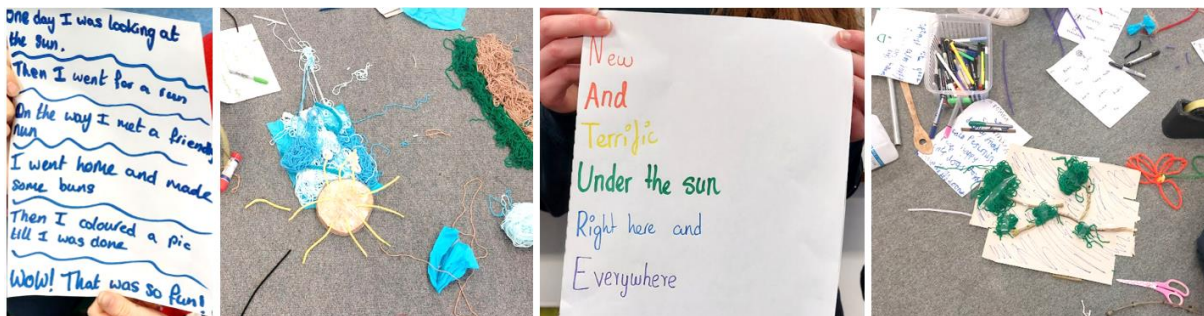


Figure 2: Residency 3 poetry, collaborative collage & construction

This approach was echoed in Residency 4 where the 4<sup>th</sup> Class children came from a range of different cultural backgrounds and spoke multiple languages. The partnership decided to explore fairy tales from the children's native countries, through their spoken languages including *Aladdin* (Arabic), *The Swan Queen* (Lithuanian), *Snow White* (European), *The Stone Castle* (Czech), *The Grinch* (Portuguese) and *The Lost Mitten* (Russian/ English). Sharing their cultural heritage made the children 'feel proud' [R4: Teacher] and in selecting their favourite

images (below) the children chose pictures of their creative process in drawing, pastel, clay, and setting construction.



Figure 3: Residency 4 fairy tales, intercultural learning, clay, painting & construction

In Senior Infants Residency 1, the children were facilitated to create a collaborative *Drama Contract*, where the group agreed on the attitudes and behaviours, they hoped to experience in their work together. They included to 'Be gentle and be kind, Help each other, Share ideas' but also to 'Have fun' and 'Be brave'. Children and adults signed the contract before their programme began. This approach, commonly found in primary school drama, was also taken in Residency 6 where one child stated 'I liked that there was a contract at the start so we all knew the rules and we all created

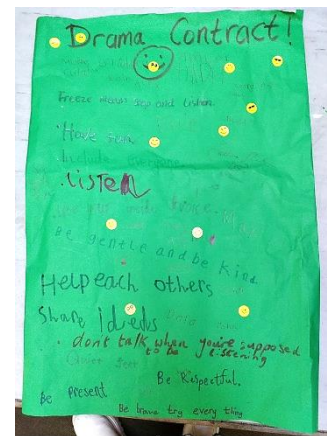


Figure 4: Residency 1 drama contract

them'. This response communicates the sense of shared ownership and expectation within the creative process that the contract aims to generate (Toivanen and Pyykkö, 2012).

The subject of Residency 1, *Jack & the Beanstalk* was chosen by the adults and emphasis was placed on process, creativity and play as modes of exploration. Within these structures children created cities and castles in group play before translating them to junk art constructions. The artist, who was documenting the residency, highlighted that the children asked for their castle presentations to be filmed so that they could share their work which included lava pools, 'pringle outposts' [R1: Child A], balconies, jails, presents, and castle defences including cannons and 'hyper beams, the hyper-est beams on them all' [R1: Child B].

The creative responses submitted above represent a sample of residency topics, artistic explorations and expressions through creativity, collaborative construction, play, story, and language skills development.

### 3. Children's experience of TAP residencies – focus group responses

#### 3.1 Pupil learning & participation in decision-making

In response to the questions 'What did you like/not like about the way decisions were made?' Residencies 6 and 8 referenced choices in activities where they 'felt free' [R6: Child] in their creative response to the work and in mediums of artistic expression. In Residency 7 it was noted that though the decision making 'system worked well' [R7: Child], it was 'sometimes it was hard to involve all the people's idea' [R7: Child] and another shared 'I just feel like there were a few people who were being listened to more than others - like some people had loads of ideas and other people had a few, but like kept picking people who had lots of ideas' [R7: Child]. The children's responses reflect the challenges of including all voices in their collective aim to create a Christmas song in their residency. This concern was echoed by second residency below.

Residency 5 explored bogs through sewing in 6<sup>th</sup> Class and were asked in focus group about the decision-making on the topic of their residency:

**Adult:** Okay...so each class chose their own...and did you vote for yours or...

**Child A:** No, we were told that we were going to do a dance on the bog and em that that's the way it was going to be.

**Adult:** Okay, and how did you feel when you were told you were going to do a dance on the bog?

**Child B and A:** Surprised, surprised...but...

**Child A:** But at the same time...not sort of like 'Oh God! What are we going to do?'...more... 'Okay, let's do this! We were, you know...we were looking forward to it.

**Child C:** Yes

**Child A:** And the dancing was a bit of craic, you know.

The children energetically rejected the idea of their involvement in decision making on the topic of the residency, but later expressed pride in the history and sense of collective identity through the knowledge and experience gained in the residency. They noted how in sharing the work through video, their residency might be used as a means to bring them together after graduating to post primary school. Their enjoyment of the project was palpable in their responses; 'I LOVED it. It was actually a really good thing to do, and it'll be something I

remember in the school' [R5: Child L]. They also highlighted skills and knowledge development through their residency commenting, 'Yeah! I actually didn't expect to enjoy it too much. I thought at the start that this is going to be so boring but it's funny because at the start of the year, I didn't know how to stitch, or I didn't know anything about the bog and now I could write a whole paragraph about it' [R5: Child E]. The children in Residency 5 noted that their learning had encompassed many areas of the curriculum including geography, science, English and history, commenting favourably that 'you're doing the maths without thinking you're doing the maths!' [R5: Child R]. The children's learning through their project was developed, recorded, collated, and shared through their development of 'Bog Books' demonstrating some of the productive elements of their cross-curricular learning.



#### Climate Change

The Earth's climate is sometimes warm and sometimes cold. However, humans are messing with this natural system by releasing greenhouse gases and burning fossil fuels. Because of this we now have droughts, melting ice caps, flooding, heavy rainfall and rising sea levels. The Earth's air water and land are all linked to the climate. Methane and nitrous oxide are very dangerous as they trap heat. Bogs are great for fighting climate change as they can store up to 57, 000 tonnes of CO<sup>2</sup> each year, if a bog is damaged it releases CO<sup>2</sup> into the air. We must stop cutting turf and burning it.

Figure 5: Residency 5 Bog Books

The concept of notebook or creative diary compilation during residency was also shared by music Residency 7 where notebooks were used to 'keep ideas', brainstorm and mind map their process. When the class were asked 'What did you learn that you might not have learned?' one pupil replied, 'I learned how to write songs, I learned that I could sing it out loud and I wasn't afraid' [R7: Child]. This young person's identification of changing perspectives and abilities was shared in two other responses, and their linking of experience to a development in confidence and expression, is notable. Other responses from this residency identified a new interest in music, their broader understanding of the subject and



that for one child the experience made them 'think a bit more creatively... it's made me more creative' [R7: Child].

A new awareness of nature in their school was identified as a point of learning by Residency 8 as well as the acquisition of new artistic techniques such as painting 'wet on wet' watercolour and that for them, taking photographs supported creative inspiration. In identifying what didn't work, the class suggested that leaf identification and printing was 'boring'. However, their collective response noted how they learned that they 'like artists like [artist's name] coming to our school' but that they would have liked more time with them.

In sharing their rationale for theme selection in residences artists and teachers shared motivations that were driven by the identified needs of children, the practice of the artists and the curriculum. As outlined in Residency 5, children's participation in the initial stages of residency planning were not evidenced in the data presented and Residency 7 referenced the challenges of decision-making in their collective creative process. It is therefore recommended that strengthened support for decision-making with children be integrated within TAP through the *National Framework for Children and Young People's Participation in Decision-making* (Department of Children, Equality, Disability, Integration and Youth [DCEDIY], 2021). As in the creative responses submitted, children in focus groups also demonstrated learning in their creative skills, expression, knowledge and in cross-curricular learning.

### 3.2 Children's views on partnership

When speaking about partnership or collaborative working children's responses reflected a mixture of opinion. Two focus groups commented on an enjoyable atmosphere in their classrooms during their residencies and commented positively on the adults working with them. A Residency 6 participant commented on how they 'enjoyed the positive atmosphere in the room' and within the same residency the view was expressed that 'teachers had a lot of knowledge'. In Residency 5 children commented that with two adults in the room working with children, the atmosphere was 'more relaxed' because the teacher wasn't 'trying to get around to everyone but when there's two teachers, like the whole room, even the two

teachers are more relaxed, and they get to spend more time with each child...' [R5: Child 2]. The children in this residency also noted that the collaboration for them, brought about an exchange of skills not just from adult to child, but between learners, leading to more efficient ways of working:

'It's better if you cooperate because if I was with another person (doing a task) it's not about 'Oh that's wrong', that's not how I do it. It's about learning to work with someone because you realise that Oh...this is easier than the way I did it' [R5: Child].

Where challenges were commented on by the children in residencies, they also focused on collaboration and the difficulties of group work. In Residency 7, when asked what they didn't like about how decisions were made children responded that 'sometimes it was hard to involve all the people's ideas. Different people have different points of view so it's hard to get everyone's ideas into one song' [R7: Child A]. Another participant felt that there was an inequality in the choices made that 'there were a few people who were being listened to more than others - like some people had loads of ideas and other people had a few, but like kept picking people who had lots of ideas' [R7: Child B]. These challenges within group dynamics were echoed by a young person in another residency when they noted an improvement in their collaborative skills noting that 'I could work with people but sometimes they got on my nerves but now you have to listen to people's ideas, and it makes it like a lot more useful' [R5: Child T].

Developing citizenship, relating to others, and making decisions have been curricular *Strand Units* since 1999 (Government of Ireland). The data presented above suggests that collaborative practice and working with others is not only a source of learning and enjoyment for children in TAP, but also a challenge. It is therefore recommended that in addition to the integration of the *National Framework for Children and Young People's Participation in Decision-making* (DCEDIY, 2021), explicit links be made through the framework to relevant key competencies of the *Draft Primary Curriculum Framework* (NCCA, 2020) relating to communication and collaboration, such as 'being an active citizen', 'being creative' and 'learning to be a learner'. This integration of curricular approaches to collaborative working and decision-making in policy frameworks will strengthen approaches in TAP, enabling children to experience and develop agency in learning 'through democratic practices' (NAAC, 2020, p. 10).

### 3.3 Children's experience of TAP residencies – favourite moments & enjoyment

Children's responses to questions about their experience of, or opinion on, TAP residencies were positive. Residency 7 explicitly asked 'would you recommend this to other children?' and the group responded with a 'resounding yes from the whole class' [R7: Teacher], '100% yes' [R7: Child] and 'Definitely' [R7: Child]. In the five residencies where children explicitly named what they most enjoyed in their TAP experience statements included:

My favourite was [acting] out Jack and The Beanstalk [R1: Drawing]  
I liked making the village because we used our imagination [R1: Drawing]  
I enjoyed the fun games like the funny dance about John [R6: Child]  
I really enjoyed making the notebooks, they were really fun to make [R7: Child]  
I loved writing songs and singing them [R7: Child]  
Working with the clay [R8: Collective Response]

Like the fun bit, you're able to be more relaxed and you're able to talk to your friends [R5: Child 1]  
Working together as a team [R5: Child 2]  
We felt free to make our own mythical characters [R6: Child]  
It was a memory [R7: Child]  
I enjoyed the whole experience [R7: Child]

In sharing their experiences of the partnership, children in Residency 1 drew pictures and shared their favourite experiences in vox pops. Most opinions were reflected by a castle drawing where the child wrote 'my [favourite] memory was [making] the castle' and another who noted how they liked 'doing our [imagination]'. One child chose to express their favourite moment through action, drawing his arm back in a slingshot and propelling it forward, when asked by the artist to clarify his meaning he said 'I [threw] away the beans from Jack & the Beanstalk' [R1: Child C].



Figure 6 Residency 1: Focus group 'favourite memory' drawings, castle construction in play & junk art

In Residency 4, where the children had selected a Snapshot for their sharing, the teacher commented that her class not only 'loved' having the artist visit on a Friday, but also the range of creative media they engaged with. Similar levels of pride in their work were demonstrated in Residency 1 where children shared their castles and Residency 2 where the children collectively chose the collaborative poem that would be shared on the school website. These creative demonstrations of children's pride in their creativity align with statements of enjoyment from children across the focus group residencies (1, 5, 6, 7, & 8). In these statements 62.9% related directly to enjoying creative activities, 22.9% to enjoying the TAP residency itself, 8.5% to fun, and 5.7% to having an artist coming to visit.

It is notable that the first listed attribute of 'being creative' in the *Draft Primary Curriculum Framework* was also listed most frequently in children's responses to TAP, their participation in and enjoyment of, the 'creative and cultural experiences' the residencies provided (NCCA, 2020, p. 10). Social relationship building, as well as pride, freedom and fun were also noted as well as the children's enjoyment of having artists work with them and their teachers.

#### 4 Summary of findings from children's responses

The creative engagements shared by schools to capture the experience of children in TAP residencies were a sample rather than representative of residencies generally. Creative and focus group responses given by children to share their experiences of TAP residencies demonstrated primarily their enjoyment of creative practice, and secondly of the residency itself. Challenges identified by children related to collaborative working with their peers and to decision making within the process. The integration of the *National Framework for Children and Young People's Participation in Decision-making* (DCEDIY, 2021) into the TAP programme will support teachers and artists to explicitly develop democratic processes and approaches decision-making with children in TAP.

The data submitted through focus group and creative responses suggested high levels of creative and arts-based learning in all residencies as well as strong cross-curricular learning across five (R1, R3, R4, R5 & R8). The potential for overtly promoting cross-curricular learning through the key competencies of the new primary curriculum in TAP are significant. Currently

in draft format, these seven competencies reflect the knowledge, skills, attitudes and values that enable children to learn deeply and grow holistically (NCCA, 2020). Their integration across the TAP programme will provide an overarching lens through which teachers, artists and children can plan, act, and reflect throughout TAP residencies.

Participation and enjoyment are key components of being creative (NCCA, 2020). The data presented by children demonstrated their enjoyment of TAP residencies that were creatively engaged, socially interactive and playful.

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## Appendix 1: Documentation Provided to Residencies



### Teacher Artist Partnership 2022 – Voices of Children & Young People

Dear Teacher & Artist,

Thank you for joining the Teacher Artist Partnership (TAP) community. We hope that you enjoyed the TAP summer course and opportunity to develop your partnership with your artist/teacher and children in your TAP Residency which is underway.

TAP was launched as a pilot programme in 2014. Since 2017, it has been implemented as a Creative Youth initiative under Pillar 1 of the Creative Ireland Programme 2017 – 2022. As part of Creative Youth development 2023-2027, the TAP programme is under review.

We ask for your assistance and that of the children and young people in your class to capture their experience and data while engaging in a TAP Residency. Their opinions will support the further development of the TAP programme to better meet their needs and yours through creativity.

#### Practitioners Cover Sheet

*Please fill in this cover sheet and return as per the instructions below.*

Age breakdown of young people:
Genders of young people (can write prefer not to say):
County living in:
<i>Please circle below to confirm consent and assent:</i>  Have you received informed consent and assent for each young person under the age of 18: YES / NO  Have you received informed assent from each young person over the age of 18: YES/NO
<b>Brief Summary of Context:</b>  Please give a very <u>brief summary</u> of the context of the young people's experience.  <i>Please ensure that the young person gives verbal consent for you to provide this short summary. Please mark non-applicable in this section if there is required consent to participate but not consent to provide a summary.</i>

**Please return this cover sheet to:**

[artsineducation@edcentreralee.ie](mailto:artsineducation@edcentreralee.ie)

*Please do not send consent forms to this email. Please keep consent in accordance with your own GDPR guidelines.*

*The Education Centre, Tralee's Data Protection Policy applies to personal data returned, which is protected by the Data Protection Acts 1988 to 2018 and the EU General Data Protection Regulation.*



**In exploring your children’s opinions about the TAP Residency, we ask you to...**

1. Think about the ages, abilities and interests of your children
  - a. You might choose a representative sample of your class rather than the whole class
2. Complete consent & assent forms for the children involved
  - a. Consent forms from parents/guardians
  - b. Assent forms from children who participate
  - c. Keep these forms in accordance with the GDPR guidance of your school
3. Choose the activity/activities most suitable to your project and people from the Menu below
4. Engage the children and record their responses (written, imagery, vox-pop, text etc.)
5. Forward the following to the Arts in Education Office: [artsineducation@edcentreralee.ie](mailto:artsineducation@edcentreralee.ie)
  - a. Practitioners Cover Sheet
  - b. The children’s responses
  - c. Do not return consent and assent forms
  
6. This work cannot happen without your support. It is greatly appreciated. Thank you!

**Children’s & Young People’s Voices: Activity Menu**

*Source: Creative Clusters: A Collaborative approach to Cultivating Creativity in Schools, School Excellence Fund – Creative Clusters Initiative Research and Evaluation Report. Dr Dorothy Morrissey (Mary Immaculate College, University of Limerick) 2022*

**1. Focus group interview with a small group of children**

Sample questions:

- What worked well?
- What did not work as well as you would like?
- How did your learning change as a result of your participation in the project?
- What did you like about the way decisions were made?
- What did you not like about the way decisions were made?
- What could have been done differently?
- What did you learn that you might not otherwise have learnt (about yourself, about learning, about others etc.) Remember, these are sample questions. The focus group interview should take no more than 30 minutes.



#### **4. A Wall of Meaning**

Children or young people are invited to contribute to a group collage or 'wall of meaning' by compiling a response to the question: what did the (title of the project) mean to me? When the wall of meaning has been completed, children respond (in one sentence) to the question: what does the wall of meaning mean to you? These responses could be oral (and audio-recorded by the teacher) or written.

#### **5. Select a snapshot**

Teacher presents a collated catalogue of artefacts associated with the Creative Clusters project. Each child picks, draws and labels 3-4 artefacts important to the story of the project (i.e. if they were to tell the story of the project using artefacts only, which ones would best represent the project). Artefacts could take the form of, but are not limited to, photographs of plans; designs; props; created pieces; film; sculpture; recorded dance or drama; painting.

#### **6. Rounding up**

Children or young people sit in a circle. They are given a few moments to think about what was most meaningful to them about the project. When they have made up their minds they raise their hands. After all hands have been raised, a speaking object is passed around the circle and children/young people tell (in one or two sentences) what was meaningful for them. The round is audio-recorded by the teacher.

#### **7. Make and tell**

Children or young people make a collage about the aspects of the project that were meaningful to them. They then sit in a circle. Each child or young person picks three words that would best describe her/his collage. When they have made up their minds they raise their hands. After all hands have been raised, they take turns to hold up their collages and speak the three words they have chosen.

#### **8. Museum of sculptures**

In groups of four, each child or young person, in turn, works in silence to mould the other bodies in the group into a sculpture that represents the project for her/him. S/he is invited to provide a caption for her/his sculpture. The sculptures, and accompanying captions, are recorded by the teacher (video recording or photographs). They could also be brought to life for a few seconds! Additionally, the sculptor could give each piece of 'clay' something to say.

#### **9. Acrostics**

Children or young people write an acrostic reflecting their experiences of the project.

#### **10. A group poem**

Each child or young person could write a line (of poetry) reflecting her/his experiences of the project. Lines could be arranged (which many involve editing) to form either a class poem or a number of small-group poems.



## Teacher Artist Partnership (TAP)

### PARENT/GUARDIAN CONSENT FORM FOR YOUNG PEOPLE UNDER 18

Date: \_\_\_\_\_

Place: \_\_\_\_\_

Time: \_\_\_\_\_

#### **Consultation Information:**

Dear Parent/Guardian, your child's school is currently engaged in a Teacher Artist Partnership (TAP) Residency, where your child's class and their teacher work in creative partnership with an artist.

TAP was launched as a pilot programme in 2014. Since 2017, it has been implemented as a Creative Youth initiative under Pillar 1 of the Creative Ireland Programme 2017 – 2022. As part of Creative Youth development 2023-2027, the TAP programme is under review.

We ask for your assistance and that of the children your child's class to capture their experience and data while engaging in a TAP Residency. Their opinions will support the further development of the TAP programme to better meet their needs and yours through creativity. The children will not be identifiable from the data e.g. discussion, art work, images, written materials etc.

#### **Detail of Young Person:**

Name of Young Person	
Age of Young Person	

#### **Contact Details of Parent/Guardian/Care Worker**

Name of Parent/Guardian/Care Worker	
Relationship to Young Person	

#### **Please Read and Give Permission for the Points Below:**

- I give permission for the young person named above to take part in the consultation with young people as part of their Teacher Artist Partnership Residency.
- I understand that my child is taking part voluntarily.
- I understand that the resulting research report will be anonymous and no young person's name will be used.
- I agree that photographs of the young person named above can be used for publicity and promotional purposes and in printed and online reports with the permission of the young person.

Signed..... (Parent/Guardian/Care Worker) Date: .....

*The Education Centre, Tralee's Data Protection Policy applies to data returned, which is protected by the Data Protection Acts 1988 to 2018 and the EU General Data Protection Regulation.*



**Teacher Artist Partnership**  
ASSENT FORM FOR YOUNG PEOPLE AGED 7-11 years







**Consultation Information:**

Teacher Artist Partnership want to see what you think about your project with your teacher and artist. We want to know what you enjoy, what you would like to do more of and anything you would like to change. This will help us to make our learning for everyone better, for children, teachers, and artists. Thank you!

If you would like to take part, please fill in the boxes below.

**Your Details:**

Your Name	
Your Age	

	YES	NO
I am happy to fill in the sheet about our Teacher Artist Partnership project		
I know that I can stop at any time		
You can tell what I said in your report, but do not give my name.		
You can use my pictures in your report.	