

THE ARTS EDUCATION IN PRACTICE PROFESSIONAL DEVELOPMENT AWARD
PILOT PROJECT 2008-2009

Summary Report

Introduction

This report summarises the delivery of the first Arts Education in Practice Professional Development Award - a new SQA (SCQF level 7) accredited qualification for arts practitioners in Scotland. The national pilot project was managed by Children in Scotland with support from the Scottish Arts Council.

Children in Scotland is the national agency for voluntary, statutory and professional organisations and individuals working with children and their families in Scotland.

The Scottish Arts Council is the lead body for the funding, development and advocacy of the arts in Scotland.

The qualification has been in development since 2003, initiated by Children in Scotland in partnership with Youth Link Scotland, the national agency in Scotland for youth work.

This second phase of development, also supported by the Scottish Arts Council, was from 2007-2009, with the national pilot project taking place between September 2008 and June 2009.

Background

The drive behind the development of the Arts Education in Practice Professional Development Award was stimulated by discussions with arts practitioners following a *Creating Safety – Child Protection and the Arts* training course delivered by Children in Scotland in 2003. The course raised many issues for those attending and resulted in discussions relating to future training needs and how they might be met.

In order to pursue the idea of training further, evidence of need and a mandate from the sector to develop an appropriate service was required.

A partnership was forged between Children in Scotland and Youth Link Scotland through the holders of the Arts Development posts, who moved forward the following aspects of development:

- A national consultation process through questionnaires, interviews and focus groups in order to determine what needs such training should address and whether an accredited programme would be worth developing.
- An approach was made to the Scottish Qualifications Authority (SQA) to gather information about accredited training and the type of award that would be appropriate.
- A Steering Group and Design Team were set up.

The title of the qualification was chosen as one that reflects the content and context of the award and its relevance to both the formal and informal sector.

It was decided that the qualification should be a bespoke Professional Development Award (PDA), levelled at the Scottish Credit and Qualifications Framework (SCQF) level 7.

The Award was first submitted for validation in April 2006 and was finally validated in February 2007.

The SQA Units

The Arts Education in Practice Professional Development Award consists of three units at SCQF level 7.

SCQF credits are used in the Scottish Credit and Qualifications Framework (SCQF) to indicate the level and amount of learning in an award. SCQF level 7 is the level of the first year of a Scottish undergraduate degree.

The three units are:

- Arts Education in Practice: Preparing to Deliver Art Form Development Sessions.
- Arts Education in Practice: Assist Individuals to Experience Art Form Practices.
- Arts Education in Practice: Monitor, Evaluate and Develop Practice.

The awarding body for the qualification is the Scottish Qualifications Authority (SQA).

Planning the Pilot Project

Children in Scotland applied to the Scottish Arts Council for further funding in order to pilot the qualification nationally and successfully secured a three-year Arts Officer post, plus some additional project funding to lead this process forward.

The initiative was then progressed further in consultation with the Scottish Arts Council, local authority arts team representatives, the original design team and the SQA.

It was decided to deliver the pilot project in two different locations and Tramway and Eden Court Theatre were confirmed as the host venues for the pilot courses in Glasgow and Inverness respectively.

Following a national recruitment campaign, a Consultant/Lead Tutor was appointed and their input further shaped the planning for delivery and helped develop a learning, teaching and assessment strategy according to SQA requirements.

It was decided, in consultation with the project advisory group, to conduct an open recruitment process in order to source appropriate candidates for the pilot courses.

Promotional materials were distributed extensively via networks and arts organisations across Scotland and as a result, over 180 individuals and organisations registered their interest in the qualification.

A total of 41 applications were finally submitted.

There were 24 places available across the two locations with 16 places allocated in Glasgow and 8 in Inverness.

The Glasgow course was fully subscribed and the Inverness course proceeded, despite 4 candidates eventually declining the offer of a place, due to personal or professional reasons.



Photo: Dave Suttton

"A new species of collaborative practitioner highly skilled not only in their art form but in project leadership and facilitation. Increase the presence and impact of artists in schools and communities. The start of a new era of collaboration between artist-community-school. Finally relevant training for people like me!"

The Artists

20 students registered on the pilot courses with 16 in Glasgow and 4 in Inverness. 1 student officially withdrew and the remaining 19 stayed with the pilot courses for the duration, all successfully graduating.

The following art forms were represented on the pilot project:

Visual Arts,
music;
jewellery
puppetry
dance
Drama/Theatre Arts
Creative Writing/Rap

The Artists were asked what had motivated them to apply for this particular course?

"I felt that this course was exactly the type of course I had been looking for for a long time and I did not want to miss out on the opportunity to apply and gain a place."

"I liked the fact that it was a PDA and therefore fitted in with my work and could run concurrently with what I was doing professionally."

"It seemed tailor made for someone in my position, was new, exciting and my employers were keen for me to apply."

"I was excited by the possibility of being involved in a pilot course, it sounded very positive and interesting. I felt like I needed the opportunity to have some time out from the team and reflect on the work I was currently doing both personally and professionally."

"A chance to gain an accredited qualification."

"I had decided some time ago that I wanted to formally develop my skills, briefly considering doing a community arts course or music therapy, however this course seemed a far better fit to my goals and experience."

"The subsidised fee."

"Looking through the course content and thinking I want to know more about these things."

"I had never before seen a course descriptor so suited to my professional needs. I was also attracted by the fact that it was a pilot course and that students could contribute to shaping the curriculum."

"I was intrigued about the course content and it spoke to my two interests: myself as an artist and myself as an educator."

The Aims

The Arts Education in Practice Professional Development Award was developed to fulfil the following aims:

- To create an opportunity for arts practitioners to increase their skills and knowledge in relation to working with children, young people and adults.
- To meet an identified need and provide a Professional Development Award, which is tailored to and specifically meets the needs of arts practitioners across all art forms that wish to engage in education and community based practice.
- To enhance current arts provision for children, young people and adults, through the development of this training.
- To provide professional development opportunities within the arts field.
- To offer a nationally recognised qualification which is both accessible and designed to meet the specific context of arts practitioners in Scotland.
- To design a course which can be delivered within a number of contexts.

The aims for the pilot project were to:

- Test the practical delivery of the specified course units.
- Test and investigate this particular way of structuring the course.
- Deliver the course in two different pilot locations to compare and contrast these contexts.
- Work with a range of arts practitioners from different backgrounds.
- Have a range of work-based learning contexts represented on the course, to test how the course supports a range of diverse contexts.
- Investigate the methods of learning, teaching and assessment as selected for this pilot run of the course.
- Examine the suitability and relevance of the course content for the specific needs of arts practitioners.
- Examine the practical and pedagogical issues surrounding training with a work-based learning element.
- Work towards the long-term sustainability of this qualification for arts practitioners in the future.
- Explore possible contexts for the delivery of this qualification in the future.

The learning, teaching and assessment strategy of the pilot project aimed to give the students:

- The principles of a pedagogical foundation from which to develop their work as an arts practitioner.
- Principles to help them develop as a reflective practitioner.
- Information about relevant policies and legislation that will develop their work and the skills to gain accurate knowledge and information for future development.
- Access to a range of resources relevant to the arts, education and community sectors.
- Provide them with practical approaches to engage within diverse work contexts.
- Give them the framework with which to make a detailed analysis of one specific work context.
- Provide an opportunity for networking and exchange with other arts practitioners from a range of art forms and backgrounds.
- Provide the opportunity to acquire successfully a nationally recognised qualification.
- Offer the opportunity to develop life-long learning skills to support their future professional development.
- Offer the opportunity to identify and develop their own transferable skills.

Challenges & Solutions

Some of the key challenges to be addressed through the pilot project delivery were:

- How to deliver a sector based qualification outside of a formal educational setting?
- How to develop a course that is relevant to arts practitioners across all arts forms?
- How to provide a course for arts practitioners who are engaging with a broad range of contexts e.g. formal and informal learning; education and community settings?
- How to include a work based learning element around the working patterns of freelance artists?
- How to create a necessary framework to assess arts practice?

The pilot project addressed these issues in the following ways:

- The pilot courses took place in two contrasting locations representing an urban and a rural demographic. Both hosts were arts organisations with in-house arts education programmes and strong links to local authority arts teams, thus widening the potential for sector based input and collaboration.
- The Consultant advised that the learning on the course should be sited in an investigation of the artist's own individual practice, with an exploration of shared principles such as reflective practice, contextual analysis and development of pedagogy.
- Additional input was provided on the *Curriculum for Excellence*, community arts practice and working with participants with challenging behaviour or additional support needs, in order to prepare students for the wide range of contexts in which they may be delivering work.
- The delivery dates for the pilot courses needed to be planned in advance, in order for students to pre-arrange their working life around the course and candidates were required to have a proposal for an arts project in place between January-April 2009.
- The Consultant introduced a framework for the learning, teaching and assessment on the pilot courses based on the pedagogical principles of critically engaged education, which informed the design of the assessment strategy and materials required by SQA.

Residential Weekend Newbattle Abbey College



"A great learning environment and good to meet with the other students. At times a bit overwhelming as there was a lot of information, but I learned a lot. I loved this weekend!"

Pilot Project Delivery September 08-June 09

The overall course content covered the following core themes:

- Reflective Practice.
- Contextual Analysis.
- Project Design.
- Evaluation.
- Development of Pedagogy.
- Information Gathering.
- Portfolio Development.
- Equal Opportunities.
- Child Protection.
- Communication Skills.
- Health & Safety.
- Policy & Workshop Management.

The pilot courses were delivered via the following structure:

- An introductory evening.
- A 3-day residential weekend.
- 9 full-day teaching sessions.
- 3 one-to-one tutorials with the course tutor.
- 3 joint sessions with visiting tutors and speakers, including a chance to visit both pilot host venues.
- 7 assignments.
- A work based learning project, initiated by each student, which took place between January-April 2009.

The delivery spanned a 10-month time frame, over 3 terms and was broken down as follows:

Term 1 (September-December 2008)

The majority of the course content was covered in the first term. Most of the course content was delivered through practical investigative workshops, which stimulated group dialogues and debates amongst peers, encouraging them to take responsibility for their own learning.

Term 2 (January-April 2009)

Each student was required to negotiate a work based learning project relevant to their own practice, to take place between January-April 2009, with the aim of practically applying their learning from the first term within a working environment.

Term 3 (May/June 2009)

The final term culminated in each student submitting a portfolio of work, documenting their learning throughout the whole course.

The Assignments

There were seven assignments at key points throughout the course:

1) Written Assignment on Reflective Practice

Each student submitted a 2000 word essay on reflective practice.

2) Student-Led "Lab" Workshop Session with Peers

The students led a 20-minute "lab" workshop with their peers.

3) Student Presentation 1: Introduction to Work Based Learning Project

The students gave a presentation outlining their proposed work based learning project.

4) Work Based Learning Assessment

The students were assessed on their work based learning project by the tutor, with additional input from the project host and via the students' own personal reflections.

5) Critical Analysis of Other Practitioner's Work

The students made a critical analysis of three other practitioner's workshops.

6) Student Presentation 2: Summary of Work Based Learning Project

The students gave a second presentation summarising their work based learning project.

7) Portfolio Submission

The students submitted a final portfolio which was the culmination of all of their work on the course.

Resources

The following resources were developed to enhance the students' learning on the pilot project:

Web Pages

A centralised web resource for staff and students which included course information, useful websites, contacts and resources from across the arts sector in Scotland and beyond.

Student Handbook

The student handbook gave guidelines concerning the learning, teaching and assessment and other important background information about the course.

Handouts

The course tutors provided a range of handouts to support their teaching input into the course.

Sector Resources

A range of sector resources were provided for students, including reports from the Scottish Arts Council and other national agencies.

Students' E-Network

In addition, the students created their own email network which enhanced the emerging "community of practice" that was developing as a result of participating on the pilot project.

"I have never experienced such a genuinely collaborative learning process as I did with peers. Collectively we developed a formidable pool of skilled practice."

The Work Based Learning Projects

Each student was required to negotiate and organise an arts project, in order to apply their learning on the course to a specific context relevant to their own arts practice. The following work based learning projects took place between January-April 2009:

Clowning, Character Creation & Performance

Art Form: *Clowning and Performance*
Location: *The Yard, Edinburgh*
Number of Participants: *Up to 15*
Age Range/Background of Participants: *5-15 year olds*
Summary of Content: *To introduce character creation & games playing, within the context of clowning, performance and improvisation.*

Demon Drummers

Art Form: *Japanese Taiko Drumming*
Location: *Kilsyth*
Project Partners: *Kilsyth International Carnival Society; Scottish Arts Council*
Number of Participants: *10*
Age Range/Background of Participants: *7-18 year olds*
Summary of Content: *Building a community band in Kelvin Valley. Over 9 weeks, the group developed a performance to show at local events, including both traditional pieces and music created by the group.*

Drama Project Based on Healthy Living (Health Promoting Schools Scheme)

Art Form: *Drama*
Location: *Langlands Primary School, Pollock, Glasgow*
Number of Participants: *7*
Age Range/Background of Participants: *5-7 year olds with a range of severe and complex additional support needs*
Summary of Content: *The project focussed on a different healthy living theme each week, taken from the school's health diaries. A range of materials and drama techniques were used to engage the participants in the theme and allow them to explore and make discoveries.*

Heart of Midlothian Onside Group Work Project

Art Form: *Music*
Location: *Heart of Midlothian Football Club, Tynecastle Stadium, Edinburgh*
Project Funders: *East Lothian Council Community Learning & Development*
Other Partners: *The Bridge Centre Music Project, Haddington; East Lothian Youth Justice Service; East Lothian Integration Team; Ross High School Tranent; North Berwick High School; Dunbar Grammar School; Lothian and Borders Police*
Number of Participants: *12*
Age Range/Background of Participants: *15-16 year olds*
Summary of Content: *This was the seventh occasion an "Onside" programme had been run by Hearts and a tried and tested programme already existed with an emphasis on football. Both Hearts and East Lothian Council were keen to explore the possibility of adding a music element. The programme incorporated 5 music sessions, designed for a group with no previous musical experience.*

The Work Based Learning Projects

Heritage – Notable People

Art Form: *Digital/Visual Arts*
Location: *Carrick Academy*
Project Partners: *Maybole Community Learning & Development; May-Tag Ltd; Maybole Community Council*
Number of Participants: *4*
Age Range/Background of Participants: *15-16; ASDAN Group*
Summary of Content: *The aim was to create a CD-Rom with information about the notable people that attended the school. The elements of the project were: research; visual arts/graphic design; experiment and discovery with art materials; storyboards, non linear layouts and planning; animation; CD-Rom authoring software.*

Imagined Futures

Art Form: *Jewellery*
Location: *WHALE ARTS, Westerhailes, Edinburgh*
Number of Participants: *4-8*
Age Range/Background of Participants: *25-65. Most participants had previous experience of creativity and self-expression in some form*
Summary of Content: *Participants were encouraged to experiment with reusable materials and found objects to create a series of pieces that reflected a personal story, creating a new imagined future for the materials used.*

Investigating Shakespeare

Art Form: *Drama & Theatre Arts*
Location: *Cumbernauld Youth Theatre*
Number of Participants: *18 in one group; 12 in the other; 30 in total*
Age Range/Background of Participants: *14-21, the majority of whom have been attending the youth theatre for several months/years and have strong bonds of trust and friendship.*
Summary of Content: *An exploration of Shakespeare's plays from the perspective of the young people involved.*

Journeys

Art Form: *Music*
Location: *Touch Base Venue, Kinning Park, Glasgow. A new state of the art venue run by Sense Scotland*
Number of Participants: *7 in total; 5 residents & 2 support staff*
Age Range/Background of Participants: *25-50*
Summary of Content: *The sessions explored a range of creative dialogue and expression through drumming, drama, new sound technology, recording and film, all of which developed into a final performance and video diary film. The project was all about individual and collective learning, discovery and experimentation.*

Looking Glass

Art Form: *Visual Arts*
Location: *Leith*
Number of Participants: *3-4 year olds & their mums*
Age Range/Background of Participants: *Up to 11*
Project Partners: *N.E. Edinburgh Home-Start; Collective Gallery*
Summary of Content: *Explored a multi-layered approach, in which families from the local community engage in the process of making art.*

The Work Based Learning Projects

Room 18 Project – “Oor Torry”

Art Form: Visual Art
Location: Tullos Community Centre, Aberdeen
Project Partners: Aberdeen City Council Arts Development, Community Learning & Development; Scottish Sculpture Workshop; Fairer Scotland Funding
Number of Participants: 13
Age Range/Background of Participants: 5 older adults; 9 primary 6/7 pupils from Tullos Primary School.
Summary of Content: This inter-generational project brought together the younger and older residents of the community to share ideas, skills and creations, focusing on bronze casting.

Royal Victoria Hospital Project

Art Form: Visual Art
Location: Royal Victoria Hospital, Edinburgh
Project Partners: Art Link Central
Number of Participants: 9
Age Range/Background of Participants: Elderly patients on a short stay in the hospital for assessment or rehabilitation
Summary of Content: The focus was engaging with an archive of images that had been collected during the project, documenting the history of the hospital. Discussion about the images was encouraged as well as the introduction of a variety of different ways of engaging with the material including drawing, painting, writing and printing. The resulting artwork has been put on permanent display in the hospital with an information panel about how it was created.



Photo: Mandy Clarke

The Work Based Learning Projects

Scenes From World War Two

Art Form: Puppetry
Location: Obsdale Primary School, Alness, Highland
Number of Participants: 21 pupils; 2 teachers
Age Range/Background of Participants: P5-P7
Summary of Content: Making puppets and working through a series of exercises to create a story, with a view to performing a mini puppet show. The project was on the curriculum topic of WW2.

The Deer’s Antlers

Art Form: Visual Arts
Location: Badenoch Community Centre, Kingussie
Project Partner: Caberfeidh House
Number of Participants: 11
Age Range/Background: 18-60 years. Local people from a wide range of backgrounds, some of whom attend Caberfeidh Day Centre
Summary of Content: Arts Adventures in the Community – Adults With & Without Learning Disabilities Together. Providing a meeting place for often-segregated groups in the community to explore art making together in a wide variety of media and to investigate whether that creative journey leads to growth.



Photo: Haleh Jamali

The Work Based Learning Projects

Throughcare & Aftercare Service at Moray Art Centre

Art Form: Visual Art
Location: Moray Art Centre
Number of Participants: 11
Age Range/Background of Participants:

Young people aged between 15 and 19, engaged with the Throughcare & Aftercare Service - the preparation and support service for young people who have been looked after and may soon be making the transition to live more independently

Summary of Content:

Participants were encouraged to work on individual pieces of work to be brought together to make a giant collaborative sculpture using found and recycled objects. By using found objects and 'junk' washed up on the seashore, the participants were encouraged to think about the history of objects and respond to them in a thought provoking way. The 'journey' of the objects were used a metaphor for other types of journeys in our own lives. Participants were enabled to learn basic construction techniques and produce something amazing and giant.

Volition

Art Form: Creative Writing/Rap
Location: Stow College
Number of Participants: 8-15
Age Range/Background of Participants:

Aimed at 16-25 year olds, but all welcome
To critically engage anyone with an interest in expressing themselves through speech or the written word. A series of sessions mixing practical exercises with discussions and debates.

What Do You Like To Dance?

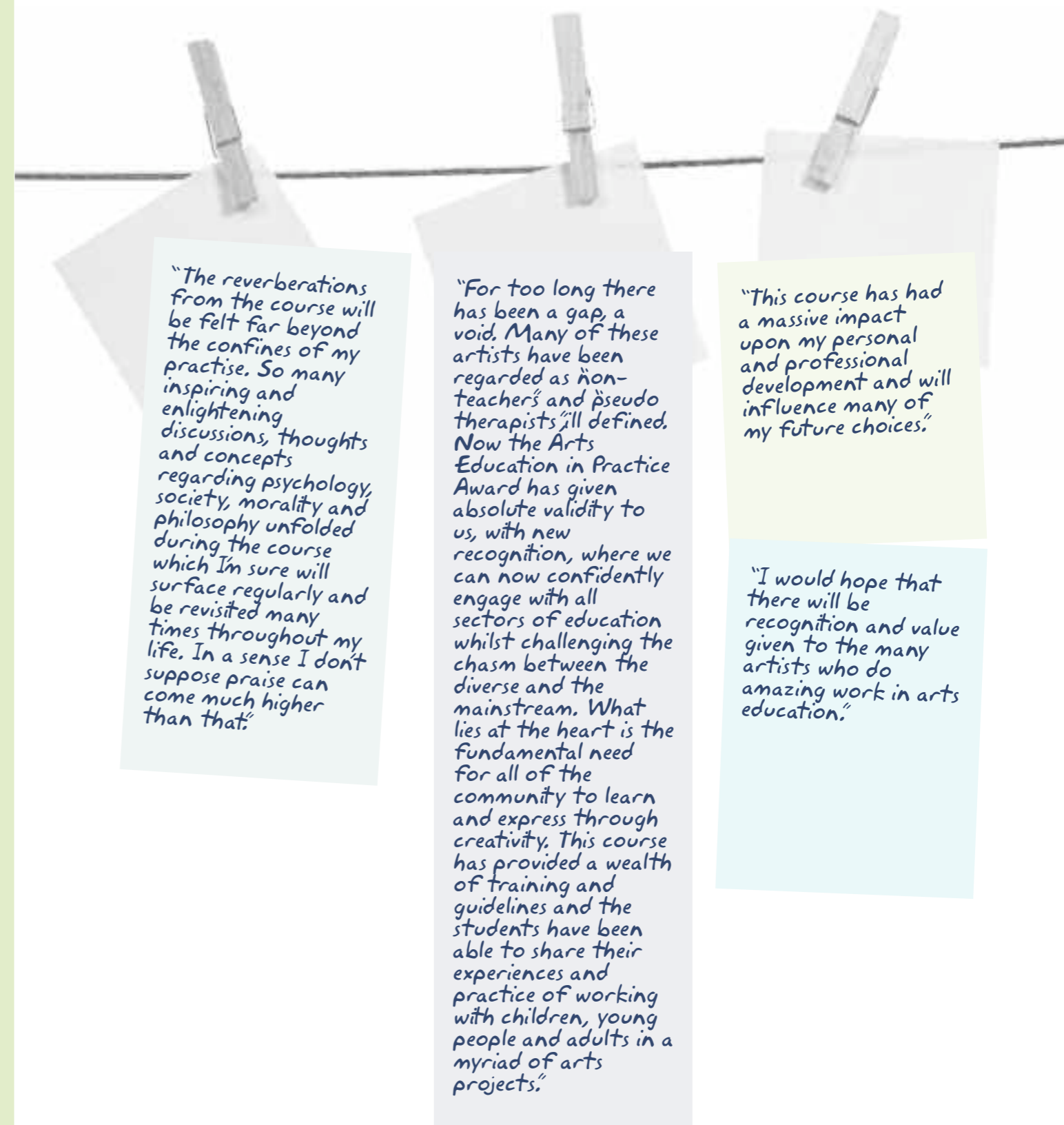
Art Form: Dance
Location: Craigmillar Community Arts, ARTSPACE
Number of Participants: 10-15
Age Range/Background of Participants: 8-18 year olds.

Where The Wild Things Are

Art Form: Visual Arts
Location: Lasswade Primary School (Nursery Department)
Project Partner: Creative Links Team, Midlothian Council
Number of Participants: 30
Age Range/Background of Participants: 3-5 year olds
Summary of Content: A chance for young children to play, freely explore and experiment with a range of art materials. Children created wild animals using felt, clay & mosaics.

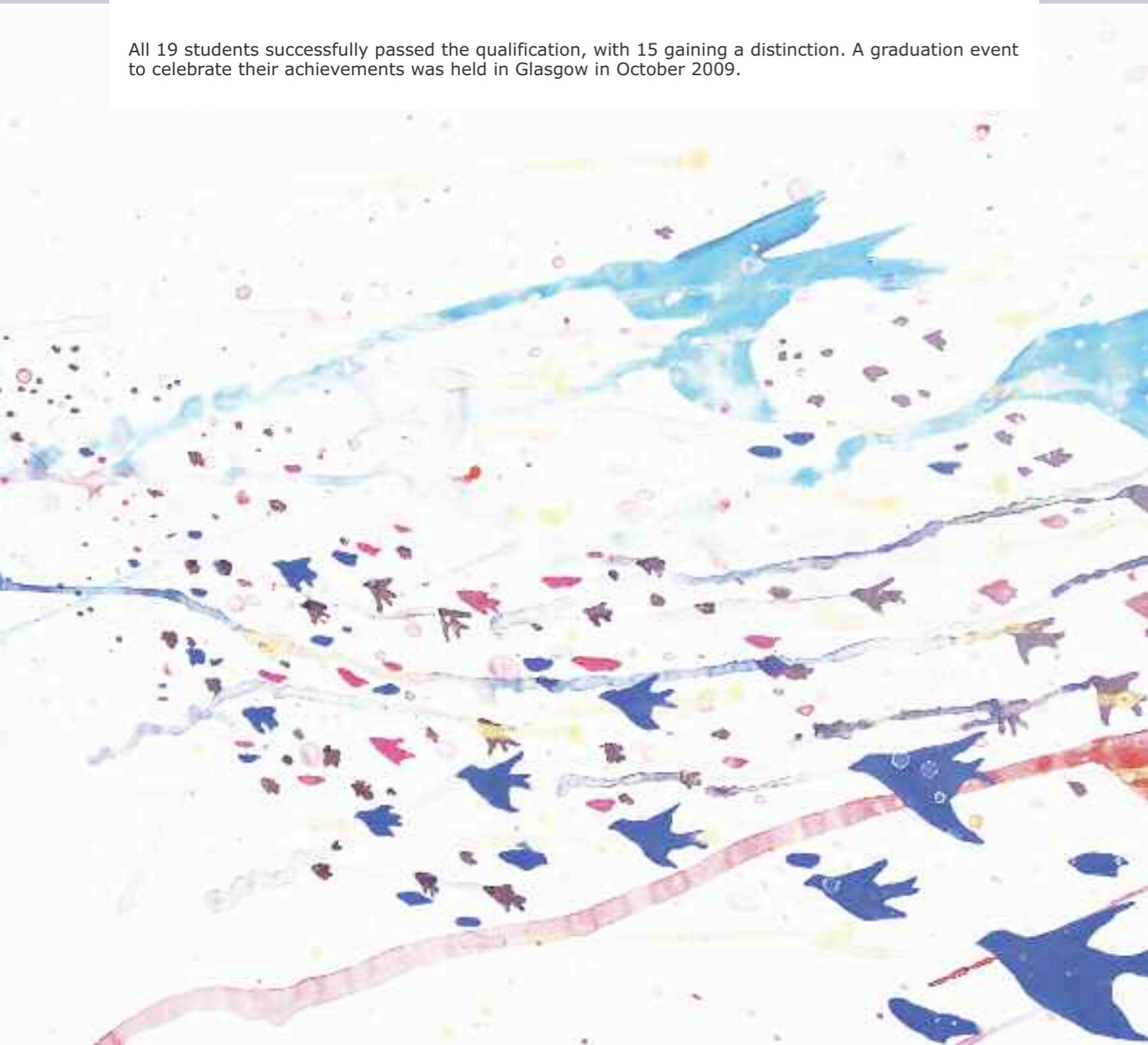
WOW! – An Art Project for West Overton

Art Form: Sculpture
Location: West Overton Primary School, Strathaven, South Lanarkshire
Project Partners: Parent Council secured funding from Awards for All
Number of Participants: 50
Age Range/Background of Participants: P6/7 pupils and a few parents
Project Summary: The aim was to create an eye-catching artwork for the school entrance. Pupils were taken through a design process including brainstorming, sketch design in 2D and 3D, pattern development, carving on MDF and printmaking onto carved and actual totems.



Graduation

All 19 students successfully passed the qualification, with 15 gaining a distinction. A graduation event to celebrate their achievements was held in Glasgow in October 2009.



"Life changing. I came with an open mind and left with a plan."

Outcomes and Recommendations

The Arts Education in Practice Professional Development Award pilot project has achieved the following key outcomes:

- Raised an awareness of the qualification throughout the arts sector in Scotland.
- Provided a first interpretation of the SQA units.
- Created an assessment-led qualification, with a range of assessment materials tested out.
- Developed a model for the inclusion of a work based learning element within an accredited qualification, for the arts sector.
- Tested a range of teaching methods and produced course materials.
- Produced a range of administrative materials to support the delivery of the qualification.
- Provided principles of practice for further discussion and debate.
- Developed a framework for learning, with artists investigating their own practice.
- Attempted to deliver a broad remit: a national project; relevant to all art forms; relevant to all learning contexts; formal and informal; education and community.
- Proved to be a catalyst for further consideration of the training and educational needs of professional artists.
- Delivered an artist-centred course, which focuses on the real needs of arts practitioners.
- Produced a first cohort of 19 exceptional arts practitioners, who can be considered experts for further consultation and development.

Some of the key recommendations for further development of the qualification that have emerged as a result of the pilot project process are:

- Review the levelling of the qualification to account for the complexity of skills that artists bring to their practice and the inclusion of pedagogical input.
- Review the assessment materials selected for the pilot course.
- Extend the timeframe for the delivery of the qualification to at least 12 months.
- Keep the qualification artist-centred and ensure that it continues to be delivered by practising artists.
- Increase opportunities for peer learning, with more practical input from students and other practitioners.
- Explore further avenues for developing distance learning.
- Ensure that the course is delivered in a context that can adequately support learning and assessment needs.
- Ensure that the course is based in an arts-related environment with continued support and input from the sector.
- Consult with the first student cohort who have investigated their practice within the rigours of an assessment framework.

The Artists' Comments

Some concluding comments from the artists who participated on the Arts Education in Practice Professional Development Award pilot project 2008-09:

"Participating in this course has been a very valuable experience for me. My confidence has grown and I feel that I am now able to give more value to my practice by understanding more about the different ways in which people learn."

"I feel that I have really improved as a practitioner after doing the course."

"There was a massive amount of learning. I became more knowledgeable and confident about my teaching practice."

"I felt that the Arts Education in Practice course has had a major impact on my whole outlook and practice. I think the whole experience has been a richly creative and academic fusion and I feel much of my learning is now absorbed into my current thinking and action."

"I have appreciated the opportunity to share experiences and ideas with peers about what we do, how and why we do it. I feel there is still a lot of discussion to be had about how we describe what we do and the critical framework that we operate in."

"I hope that the students will continue to provide a support network for one another and that we can begin collaborating together on projects and sharing our art forms with one another. I am very excited about the potential for collaboration and skills sharing."

"I would hope that the course will develop and evolve and provide other artists with the same experiences of the pilot."

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Steering Group:

Rachael Arnold	Impact Arts
Carolyn Lappin	Y Dance
Rebecca Marr	Engage
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Design Team:

David Grant	Scottish Qualifications Authority
Heather Lynch	University of Stirling
Fiona Pilgrim	Cultural Enterprise Office
Mark Sheridan	University of Strathclyde
Jacqueline Whymark	Scottish Adult Learning Partnership

Images:

Susheila Jamieson
Liz Hall

Graphic Designer:

Tracy Macmillan Children in Scotland

Further information

If you would like further information about the Arts Education in Practice Professional Development Award pilot project please contact:

Susan Milligan
Practice Development Manager
Children in Scotland
Princes House
5 Shandwick Place
Edinburgh
EH2 4RG

Email: smilligan@childreninScotland.org.uk



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THE AIR

TAKE IS A
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SLEEP
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