

CARCLEW



Creative Learning Partnership Guide

A Practical Guide
for Teaching Artists,
Educators and School
Communities



Creative Learning Partnership Guide

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A PRACTICAL GUIDE A Practical Guide for Teaching Artists, Educators and School Communities

This guide is designed to be practical and flexible. You do not need to read it from start to finish or use every section at once. Dip in as needed — before a partnership begins, during planning, throughout delivery or when challenges arise. Use the core sections to build shared understanding and draw on the appendices as working tools for conversations, reflection and decision-making. The guide works best when it supports real dialogue between educators, young artists, teaching artists and organisations, and when it is used as a reference point that evolves alongside the partnership.

This guide begins with a set of short, easy-to-read sections for educators, teaching artists and young artists. These quick-reads provide a shared starting point for understanding what a Creative Learning Partnership is and how it works in practice.

This guide supports strong Creative Learning partnerships by offering practical, experience-based guidance for educators, teaching artists and school communities. It draws on the lived experience of children and young people, artists, educators and Carclew staff, and reflects Carclew's long-standing commitment to creative learning across South Australia.

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DISCLAIMER

This document has been prepared for the Creative Learning program at Carclew. The information contained in this report has been prepared with care by the authors and includes information from apparently reliable secondary data sources which the authors have relied on for completeness and accuracy. This report is only for the use of the party to whom it is addressed, and the authors disclaim any responsibility to any third party acting upon or using the whole or part of its contents.



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Carclew recognises and respects that we are living and creating on unceded Aboriginal Lands. Carclew pays respect to the Kurna people of the Adelaide Plains. To Elders past, present and leaders emerging today.

Carclew or '*Tutu Karralikanungku – Looking out from above*' extends this respect to all First Nations peoples we collaborate with.

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A quick-read for Educators

A creative learning partnership is a way of working with a teaching artist over time, rather than through a one-off activity. It brings creative practice into learning to support curiosity, wellbeing and engagement. You do not need to be an arts specialist — your role is to bring knowledge of your learners, help create a safe and inclusive environment, and work alongside the artist as a collaborator.

Strong partnerships are planned together, stay flexible as ideas develop, and value learning and wellbeing as much as outcomes. It's normal for plans to change — this often means learning is happening. If something feels tricky, speak early, revisit what was agreed, and ask for support. Creative learning works best when relationships come first.

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A quick-read for Teaching Artists

A creative learning partnership is a shared way of working with a school community over time. You lead with your artistic practice while collaborating closely with educators and responding to children and young people. You are not expected to be a teacher — your value lies in how you think, make, question and explore.

Partnerships allow you to work deeply, adapt your practice thoughtfully, and build trust and creative risk over time. Creative learning is relational, contextual and rarely predictable. If expectations feel unclear or support is needed, pause early, revisit shared goals and ask the organisation for assistance. Strong partnerships protect your practice through trust, clarity and shared responsibility.



A quick-read for Young Artists (Ages 5–7)

You are going to make art with an artist at your school. You will try ideas, play, explore and make things together. There is no right or wrong way to make art. You don't need to be "good" at it — just give it a go.

Your ideas matter. You can share what you think, choose how to make things, and talk about what you like. This project should feel safe, fun and kind. If something feels wrong, you can always talk to your educator or the artist and ask for help.

A quick-read for Young Artists (Ages 8–12)

You are part of a creative project where an artist works with your class over time. This is not about being perfect — it's about trying ideas, asking questions and learning together. Your ideas matter, and you can help shape what the project explores and how it develops.

You'll experiment, work together, and talk about what you're discovering. If something feels confusing or uncomfortable, you can talk to your educator or the artist and ask questions. Creative learning works best when everyone feels safe, listened to and involved — and it should be fun.

A quick-read for Young Artists (Ages 12–18)

A Creative Learning Partnership is a project where an artist works with your school over time. It's not about getting things right or producing perfect work — it's about exploring ideas, asking questions and learning through creativity. Your voice matters in shaping what the project becomes, and you have a right to feel safe, respected and listened to. You're encouraged to take creative risks, share opinions and try new approaches, but you can also speak up if something feels uncomfortable or unclear. This is a shared process, where learning happens through collaboration, curiosity and reflection.



Carclew Artists in Schools workshop, Hewett Primary School, 2026
Photo: Rosina Possingham

What Is a Creative Learning Partnership?

Creative learning partnerships between artists, school communities, children and young people are a well-established approach within youth and children's arts education internationally. Across many contexts, these partnerships create space for imagination, curiosity and discovery, supporting educators to work creatively, expanding the role of artistic practice in learning environments, and enabling artists to share their work in ways that are meaningful, responsive and transformative.

Throughout this guide, "partnership" is used in its fullest sense: a relationship built on shared purpose, mutual respect and an understanding that creativity grows best when everyone in the ecosystem contributes — children and young people, educators, teaching artists, organisations and communities. School communities include the students, educators, school leaders, support staff, families and broader surrounding community who collectively shape the learning, wellbeing and culture of a school.

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Why Partnerships Matter

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Carclew Creative Learning workshop, Newmarch Gallery, 2025
Photo: Ryan Cantwell

For **children and young people**, partnerships offer opportunities to explore ideas, take creative risks and communicate in new ways. Research shows that sustained engagement with teaching artists supports confidence, imaginative thinking and a stronger sense of belonging within the school community. When children and young people are invited to contribute ideas and reflect on their learning, the work becomes more relevant, meaningful and empowering.

For **educators**, partnerships provide support to work creatively within the realities of busy school environments. Not all educators or communities have ready access to the time, resources or experience of contemporary creative practice. Working in partnership allows creative approaches to be shared, tested and embedded over time – building confidence and capability without adding pressure or expectation.

For **teaching artists**, partnerships offer the opportunity to lead with artistic practice while working collaboratively within an education context. Sustained partnerships allow artists to deepen their work, adapt processes thoughtfully, and contribute meaningfully to learning environments where creative inquiry is valued.

For the **organisation**, a partnership approach supports learning that is long-term, relational and responsive to local needs. Rather than relying on isolated, one-off activities, partnerships create continuity and shared responsibility over time. This enables creativity to become part of the culture of learning, not an occasional add-on.

At its best, a creative learning partnership brings together the organisation, teaching artist and school communities as equal contributors – each offering distinct expertise to create the conditions for meaningful, sustained creative learning for young artists.

Working Within a Partnership Ecosystem



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Creative learning partnerships sit within a broader creative ecosystem that brings together education, artistic practice and community life. Effective partnerships recognise that learning does not happen in isolation, but through relationships that connect different forms of expertise and experience over time.

Within this ecosystem:

- ☺ Children and young people are young artists and active contributors whose ideas and perspectives shape the work. Educators bring insight into curriculum, wellbeing priorities and the everyday realities of school life.
- ☺ Teaching artists lead with creative process, artistic inquiry and new ways of thinking and making
- ☺ Communities and partners contribute local knowledge, cultural understanding and continuity beyond the classroom.

Power, Authority and Responsibility

Creative learning partnerships do not operate on equal power, even when they are collaborative. Different partners hold different forms of authority — over funding, timetabling, space, access to students, assessment, risk and decision-making. These imbalances are structural and unavoidable.

What matters is not pretending power does not exist but naming it honestly.

In most partnerships:

- ☺ Schools hold authority over students, curriculum, timetables and daily routines.
- ☺ Organisations hold authority over funding, contracts, reporting and governance.
- ☺ Teaching artists hold authority over creative process and artistic integrity.
- ☺ Children and young people hold the least formal power, despite being central to the work.

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Unacknowledged power can lead to frustration, silence or withdrawal. When power is recognised and discussed early, it can be managed with transparency, care and shared responsibility.

Strong partnerships ask:

- ☺ Who holds decision-making power in different situations?
- ☺ How do that power dynamics affect participation, confidence and voice?
- ☺ How will power be exercised with care, fairness and accountability?

Power awareness is a foundation of ethical creative learning.

Partnerships are strongest when each part of this ecosystem is valued and engaged. This guide supports educators and teaching artists to recognise their distinct roles, understand how those roles intersect, and work together in ways that create depth, trust and shared purpose.



Carclew Artists in Schools workshop, Hewett Primary School, 2026
Photo: Rosina Possingham

Roles and Responsibilities in Practice

Creative learning partnerships work best when roles are clear, complementary and flexible. Each partner brings distinct expertise, and no single role works in isolation. Clarity helps everyone feel confident, reduces pressure and allows creativity to flourish.

Shared work, clear responsibility

Creative learning partnerships are collaborative by design. Decisions, ideas and learning are shared across the partnership. At the same time, formal responsibility for project governance — including funding accountability, duty of care, child safety, reporting and compliance — sits with the organisation and the school. This clarity allows teaching artists and educators to work creatively and confidently, knowing where responsibility and support rest.

Operational Responsibilities and Continuity

Alongside creative collaboration, clear operational responsibility is essential for a partnership to function well. The organisation manages project coordination, contracts, payments, reporting requirements and acts as the primary point of contact if issues arise. The school manages timetabling, room access, student attendance and on-site supervision. Teaching artists manage session delivery and communicate early if availability changes. These responsibilities need to be clear to everyone.

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Before the project begins, partners should agree on practical processes for illness, absence or disruption — including who to notify, how decisions are made about rescheduling, and what support is available. Clarity around these practical matters reduces stress, protects relationships and allows creativity to remain the focus.

Early agreement on a shared communication system (who to contact, how and when) is essential to prevent misunderstandings and keep the partnership running smoothly. Partners should establish a small core decision-making group that meets regularly to check progress, address issues and confirm decisions, that might be supported by simple shared updates such as a short meeting note, bulletin or newsletter.

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Practical prompts to support these conversations are included in Appendix B: The 10-Minute Partnership Conversation and Appendix C: Partnership Planning Questions.



Gatekeeping, Access and Informal Power

Not all power in partnerships is held by those with formal authority. In school and organisational contexts, access to time, resources, rooms, information or approval is often mediated by gatekeepers — staff whose roles may seem administrative or peripheral, but who strongly influence what is possible.

Gatekeeping can shape:

- whether sessions are prioritised or disrupted,
- how easily resources are accessed,
- whose voices are heard or delayed,
- how welcoming or restrictive a learning environment feels.

Gatekeeping is not inherently negative. It becomes problematic when it is invisible, unexamined or misaligned with the partnership's intent.

Strong partnerships:

- identify key gatekeepers early,
- involve them respectfully and clearly,
- communicate purpose, value and expectations,
- reduce reliance on informal permissions wherever possible.

Ignoring gatekeeping dynamics can undermine even the most well-intentioned creative work.

The Triadic Model

This guide uses a partnership model that brings together the organisation, teaching artist and school, with children and young people as active partners whose ideas, experiences and agency shape the work. Strong creative learning partnerships depend on all parts of this ecosystem working together with shared purpose, trust and care.

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The Organisation

The organisation holds the partnership framework and provides stability.

In practice, the organisation:

- Sets up the partnership and supports shared planning
- Provides clear timelines, agreements and points of contact
- Helps translate between education and arts contexts when needed
- Supports wellbeing, access, inclusion and cultural safety
- Documents learning, supports evaluation and shares outcomes

The organisation's role is not to control creative work, but to create the conditions in which partnerships can succeed.

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The Teaching Artist

Teaching artists lead with their creative practice.

In practice, teaching artists:

- ☺ Bring artistic process, experimentation and inquiry into learning spaces
- ☺ Adapt their practice for school contexts without diluting its integrity
- ☺ Work responsively with children's ideas and emerging interests
- ☺ Collaborate closely with educators, rather than working "in parallel"
- ☺ Reflect on learning alongside children and educators

Teaching artists are not expected to take on the role of classroom teachers or replace educational staff. Their value lies in offering different ways of thinking, making and seeing.

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Songwriters Picnic, Carclew, 2025
Photo: Shannon Dowling



Teacher Professional Learning Workshop with
Thomas Readett, Carclew, 2024
Photo: Charlotte Smith

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The School Community and Educators

Educators bring deep contextual knowledge and care.

In practice, educators:

- ☺ Share insight into children's strengths, needs and learning contexts
- ☺ Support safe, inclusive and productive learning environments
- ☺ Help connect creative work to broader learning and wellbeing priorities
- ☺ Act as co-learners and collaborators, not just facilitators
- ☺ Advocate for the partnership within the school community

Educators do not need specialist arts expertise. Their role is to support learning, curiosity and connection, alongside the artist. Creative learning partnerships depend on educators being present and engaged during sessions. When educators step back entirely or leave the work solely to the artist, learning, wellbeing and collaboration are weakened. Active participation signals shared responsibility, supports students and reinforces mutual respect between professional practices.



And... the Young Artists

Children and young people are active contributors to the partnership.

In practice, they:

- ☺ Share ideas, perspectives and creative decisions
- ☺ Shape the direction and focus of the work
- ☺ Reflect on what they are learning and how it feels
- ☺ Help define what success looks like from their point of view

Their participation is essential — not an add-on. They are the young artists of the partnership, whose voices, ideas and creative decisions give the work meaning.



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Songwriters Picnic, Carclew, 2025
Photo: Shannon Dowling

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The Organisation

organisation

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The Teaching Artist

teaching

artist

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The School Community and Educators

SCHOOL

COMMUNITY

AND EDUCATORS

the

The Young Artists

YOUNG

ARTISTS



Songwriters Picnic, Carclew, 2025
Photo: Shannon Dowling

Co-Design in Action

Co-design is the practice of developing ideas together — across the organisation, teaching artists, educators and children and young people. It supports shared ownership, builds trust and leads to stronger creative and learning outcomes. Co-design works within existing frameworks such as curriculum requirements, school priorities and agreed boundaries, using creativity to respond to these conditions rather than ignoring them.

Co-design conversations do not need to be complex or time-consuming. They often begin with a small number of purposeful questions:

- ☺ What do we want the young artists to experience, explore or feel?
- ☺ What is the teaching artist interested in developing or testing within their practice?
- ☺ What matters most to this school community right now?
- ☺ How can children and young people help shape the direction of the work?
- ☺ What constraints exist – and how can creativity respond to them?

These conversations help establish a shared purpose from the outset. They also reduce common challenges such as unclear roles, mismatched expectations or pressure to deliver quick outcomes, by making space to value the creative process as well as any final outcome.

Co-design works best when it is built on clear, trusting relationships. Before creative ideas take shape, partners need time to agree not only on what might be made, but how learning, experimentation and decision-making will happen along the way. This helps shift focus from producing a finished product to supporting a meaningful creative journey. Practical tools to support co-design with educators, teaching artists and students are included in Appendix D: Co-Design Tools, including goal mapping, constraints mapping and rapid idea generation.

Foundations of a Strong Partnership: Are We the Right Fit?

Not every partnership should proceed. Strong creative learning partnerships rely on shared values, realistic expectations and genuine commitment from all involved. If alignment is not present at the outset, it is better to pause or reconsider than to proceed with misunderstanding or reluctance.

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Before committing, partners should ask:

- ☺ Do we share values around learning, wellbeing and creative practice?
- ☺ Are we all genuinely willing to commit time, presence and attention?
- ☺ Are expectations clear and achievable within the available conditions?
- ☺ Is there openness to dialogue, adaptation and shared problem-solving?

A partnership only works when all participants actively choose it. Be sure you are a good partnership to start with. Use Appendix A: Partnership Readiness Check before you proceed.





Strong creative learning partnerships are built on shared purpose, trust and clarity — and these foundations must be established early. This initial stage is not an administrative step or a formality; it is essential. Experience consistently shows that partnerships falter not because of a lack of goodwill or commitment, but because early conversations about purpose, roles and expectations are rushed, assumed or not fully shared.

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Partnerships are particularly vulnerable when key personnel change. If the educator, teaching artist or organisational lead who shaped the original intent is no longer involved, time must be taken to revisit purpose, roles and expectations before continuing. Proceeding without this reset risks loss of clarity, disengagement and misalignment.

A brief reset conversation can help ensure the partnership remains ethical, purposeful and supported (see Appendix B: The 10-Minute Partnership Conversation).



Relationship-Building as Creative Work

Taking time at the beginning creates space for everyone involved to develop a shared understanding of what the project is, who it is for and how the work will unfold over time. Just as importantly, it allows partners to understand one another — how they work, what they bring and what constraints or pressures they are navigating.

Strong partnerships recognise that relationship-building is part of the creative process itself. These early conversations shape the conditions in which creativity can emerge.

At the beginning of any partnership, it is essential to agree on:

- ☺ Why you are working together
- ☺ What change you hope to support for children and young people
- ☺ What each partner brings
- ☺ What constraints you need to work with
- ☺ What success looks like
- ☺ How decisions will be made and communication maintained

To support this early stage of partnership-building, see Appendix B: The 10-Minute Partnership Conversation, a practical one-page tool for establishing shared purpose, roles and expectations before creative planning begins. For more detailed planning conversations, see Appendix C: Partnership Planning Questions.

Where possible, children and young people should be invited into this early thinking, reinforcing that creativity, agency and shared ownership are central from the outset.





Time, Scale and the Partnership as the Work

In creative learning partnerships, it is important to hold realistic expectations about time, pace and scale. While ambition is valuable, meaningful partnerships rarely unfold quickly or neatly. Time spent building relationships, negotiating ways of working, and learning how to collaborate across different contexts is not time away from the project – it is a critical part of the project.

Shared scheduling is a practical expression of respect. Visiting artists should be made aware of school calendars, events and timetable disruptions well in advance, and agreed session times should be protected wherever possible. Turning up to cancelled or replaced sessions undermines trust and signals misalignment in priorities.

Early meetings, check-ins, moments of uncertainty, and adjustments along the way are all part of the creative process. For educators, teaching artists and organisations alike, this work of relationship-building creates the conditions that make creative learning possible. When expectations are set clearly from the outset, partners can focus less on “getting through” activities and more on developing trust, understanding and shared purpose.

Seen this way, the partnership itself becomes a core outcome: a space where learning happens through listening, adaptation and collaboration. What is made or produced matters, but it is shaped – and strengthened – by the quality of the relationships that support it.





Songwriters Picnic, Carclew, 2025
Photo: Shannon Dowling



How Partnerships Evolve Over Time

Creative learning partnerships are relational. They grow, shift and deepen over time. Understanding this helps partners set realistic expectations and recognise progress beyond a single activity or outcome.

Partnerships often move through three broad phases. Not every project reaches every stage – and that's okay.

Short-Term: Establishing the Partnership

Focus

- ☺ Building trust and shared understanding
- ☺ Clarifying roles, expectations and constraints
- ☺ Introducing children and young people to the creative process

What this looks like

- ☺ Initial planning conversations that prioritise listening
- ☺ Clear but flexible project plans
- ☺ Artists and educators learning how each other work
- ☺ Young artists beginning to explore and contribute ideas

This phase is about laying foundations, not achieving polished outcomes.

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Medium-Term: Deepening the Work

Focus

- ☺ Creative exploration and shared ownership
- ☺ Responding to children's interests and ideas
- ☺ Strengthening confidence and capability across the partnership

What this looks like

- ☺ Artists returning regularly to the same learning community
- ☺ Educators becoming more confident using creative approaches
- ☺ Children taking greater creative agency
- ☺ Plans evolving as learning emerges

This is often where the most meaningful learning happens.

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Long-Term: Sustaining and Embedding

Focus

- ☺ Embedding creative learning into school culture
- ☺ Strengthening relationships and shared language
- ☺ Creating pathways for future collaboration

What this looks like

- ☺ Ongoing partnerships rather than one-off bookings
- ☺ Artists and educators planning future work together
- ☺ Creative approaches influencing broader learning practices
- ☺ Children seeing creativity as part of everyday learning

Long-term partnerships create legacy, not just outcomes.



Songwriters Picnic, Carclew, 2025
Photo: Shannon Dowling



A Note on Sustainability and Impact

Not every partnership needs to continue indefinitely. What matters is clarity about:

- ☺ how long the partnership is intended to run
- ☺ what success looks like at different stages
- ☺ how learning, relationships and capability can be carried forward

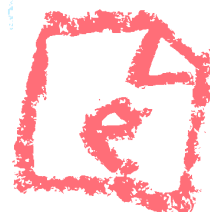
Sustainable partnerships are those that leave people – children and young people, educators and teaching artists – more confident, capable and connected than when they began.

Sustainability is not determined by funding cycles alone. It grows from trust, relevance and shared learning, and from partnerships that support continuity rather than one-off activity

Partnerships are more likely to be sustainable when:

- ☺ educators build confidence and creative capability,
- ☺ teaching artists develop ongoing relationships and insights,
- ☺ organisations support continuity, reflection and learning,
- ☺ creative approaches align with school priorities,
- ☺ young artists show visible wellbeing, engagement and learning gains.

Legacy may take many forms, including strengthened creative cultures in schools, educator capability, student confidence, ongoing collaborations, or pathways into further creative opportunities. Prompts to support shared reflection at the end of a partnership – for young artists, educators, teaching artists and organisations – are included in E: Partnership Checklists.



Shared Celebration and Closure

A strong creative learning partnership includes a moment of shared celebration. Celebration is not only about marking an ending — it is about recognising contribution, making learning visible and strengthening relationships across the partnership ecosystem.

Shared celebration:

- ☺ affirms children and young people as creative contributors,
- ☺ acknowledges the time, care and collaboration of educators and teaching artists,
- ☺ helps the school community see the value of the work,
- ☺ creates a sense of completion and pride that supports wellbeing and belonging.

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Celebration can take many forms. It does not need to be large, public or performative. What matters is that it is intentional, inclusive and shared.

What Celebration Can Look Like

Depending on context, a shared celebration might include:

- ☺ a launch of a publication or artwork or performance
- ☺ a small sharing with families, peers or the school community,
- ☺ an informal exhibition or showing of process and ideas,
- ☺ a reflective circle where children talk about what they explored and learned,
- ☺ documentation displayed in the school environment,
- ☺ a thank-you moment that names each partner's contribution.

Importantly, celebration should honour process as much as outcomes. The aim is not perfection, but recognition.

affirms children + young people as creative contributors



Carclew Creative Learning workshop, Newmarch Gallery, 2025
Photo: Ryan Cantwell

Planning for Celebration Early

Celebration works best when it is planned from the beginning of a project:

- ☺ discussed during early partnership conversations,
- ☺ shaped with input from children and young people,
- ☺ aligned with school routines, community context and wellbeing considerations.

When partners leave celebration to the last minute, it can feel rushed or become an added pressure. When it is planned into the partnership, it becomes a natural and meaningful part of the creative journey. Decisions about invitations should be agreed together early, with educators and the organisation advising on what is appropriate for the school community. Teaching artists and children and young people can contribute ideas, but clear agreement helps ensure celebrations are inclusive, respectful and well-supported.

Celebration as Transition, Not an Ending

Shared celebration also supports transition:

- ☺ it helps children and young people reflect on what they have gained,
- ☺ it supports educators and artists to close the work well,
- ☺ it creates a bridge to future creative opportunities.

In this way, celebration contributes to sustainability and legacy. It reinforces that creative learning is valued, relational and ongoing – not just something that happens once and ends.

A shared celebration tells everyone involved: this work matters.





Pom Pom mural painting with Hari Koutlakis, Davoren Park, 2025
Photo: Harriet Richter

Creative Learning as a Relational Process



Creative learning partnerships are most effective when the creative process sits at the centre of the work. Teaching artists lead with their practice, using experimentation, inquiry and imagination as ways of learning. Educators contribute deep knowledge of children and young people – their strengths, needs, interests and learning contexts. Children and young people bring curiosity, energy and perspectives that actively shape the direction of the work.

Creative learning in this context is relational and responsive. Planning is shared and remains flexible, allowing ideas to emerge, shift and develop over time. Activities may change as teaching artists learn more about the school community, or as children and young people explore new possibilities. This is not a sign that planning has failed; it is a sign that learning is active and meaningful.

In strong partnerships, success is not defined by a final artwork or presentation alone. What matters most is the quality of the creative process, the learning and reflection that happens along the way, and the relationships built through working together. When creativity is understood as a shared journey rather than a fixed destination, partnerships become more inclusive, impactful and sustainable.



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It is a
sign that
the learning
is active &
meaningful!

Documentation and Reflective Practice: Learning as It Happens

Creative learning partnerships are most powerful when reflection happens alongside making. Documentation — through notes, images, short reflections or conversations — helps partners stay connected to the purpose of the work while it is unfolding.

This kind of documentation is not about reporting or “proving” value. It is a shared practice of noticing, learning and responding together.

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When educators, teaching artists, children and young people pause to reflect on what is happening, the partnership becomes more responsive, intentional and meaningful.

Documenting creative learning:

- ☺ makes learning visible for young artists, educators and teaching artists,
- ☺ supports reflection while the work is in progress — not just at the end,
- ☺ helps partners notice emerging ideas, challenges and strengths,
- ☺ provides a shared memory of the partnership journey,
- ☺ strengthens wellbeing by acknowledging effort, growth and connection,
- ☺ creates material that can be used for evaluation, advocacy and celebration.

For young artists documentation affirms that their ideas and experiences matter. For educators and artists, it supports reflective practice — allowing adjustments to be made thoughtfully rather than reactively.

What Documentation Can Look Like

Creative learning partnerships benefit when partners hold two things at once:

- ☺ being fully immersed in the creative process, and
- ☺ stepping back regularly to reflect on what is unfolding.

This does not interrupt creativity; it deepens it. Reflection helps partners:

- ☺ recognise learning as it happens,
- ☺ address challenges early,
- ☺ respond to generative friction constructively,
- ☺ make informed decisions as the work evolves.

When reflection is built into the partnership, learning remains active, adaptive and shared.

Shared Responsibility for Documentation

Documentation works best when it is shared across the partnership:

- ☺ teaching artists document creative process and artistic inquiry,
- ☺ educators document learning, engagement and wellbeing,
- ☺ young artists document ideas, feelings and discoveries,
- ☺ the organisation supports ethical practice, storage, consent and use.

Clear agreements early on about what will be documented, how it will be used, and where it will be shared help everyone feel confident and respected.

Documentation as Celebration and Legacy

Documentation is also a way of honouring the work. It supports shared celebration — exhibitions, books, conversations or community moments that recognise what has been learned together.

Over time, these records contribute to legacy: building confidence, shared language and pathways for future creative learning.

Creative learning is not only about what is made, but what is noticed, remembered and learned along the way.

A simple, low-burden approach to documenting learning as it unfolds is outlined in Appendix F: Simple Documentation Checklist. Guidance on creative ownership, attribution, consent and use of work is set out in Appendix G: Guidance for Creative Ownership, Use and Responsibility. Specific guidance on photographing and recording children and young people in creative learning contexts is provided in Appendix H: Photographing Children and Young People. Practical guidance on shared folders, digital resources and the use of online platforms is included in Appendix I: Shared Resources, Files and Digital Platforms.





Troubleshooting: When Things Don't Go to Plan

Creative learning partnerships are relational, human and dynamic – which means challenges can arise. Differences in expectations, communication styles, wellbeing pressures or unexpected incidents are not signs of failure. They are a normal part of working collaboratively across school, creative and organisational contexts. What matters is how issues are recognised, named and addressed.

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This section offers guidance for educators, teaching artists and organisations when something doesn't feel right, when a project begins to drift off course, or when a more serious concern needs to be raised. Addressed early and thoughtfully, challenges can strengthen partnerships and protect the learning environment for children and young people.



If Something Doesn't Feel Right

If you are feeling uncomfortable, unsure or concerned at any point in a partnership, take that feeling seriously. Early signals are important and should not be ignored.

Common early signs might include:

- ☺ Confusion about roles or responsibilities
- ☺ Feeling unsupported or isolated
- ☺ Changes to agreed plans without discussion
- ☺ Pressure to compromise wellbeing, safety or artistic integrity
- ☺ Misalignment between what was agreed and what is happening in practice

In most cases, these issues can be addressed through calm, timely conversation.

What to do first:

- ☺ Pause and reflect: What exactly feels challenging?
- ☺ Revisit the shared purpose: What did we agree we were trying to achieve for children and young people?
- ☺ Speak early: Raise concerns with your primary contact (educator, teaching artist or organisational partner).
- ☺ Use shared language: Focus on the work, the learning environment and the partnership — not personal blame.

Many partnerships strengthen through these conversations when they are handled respectfully and early.

When Communication Breaks Down

Sometimes concerns are raised but not resolved, or conversations feel difficult or stuck.

If communication begins to break down:

- ☺ Ask for support from the organisation facilitating the partnership.
- ☺ Request a short check-in meeting to revisit roles, boundaries and expectations.
- ☺ Bring the focus back to the agreed goals for children and young people.
- ☺ Acknowledge constraints honestly and look for creative adjustments rather than quick fixes.

Strong partnerships do not rely on individuals managing challenges alone. Support structures exist to help keep the work healthy, safe and purposeful.

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Carclew Artists in Schools workshop, O'Sullivan Beach Primary School, 2025
Photo: Emmaline Zanelli

If There Is an Incident or Serious Concern

Some situations require a formal response rather than informal problem-solving.

This may include:

- ☺ Concerns about child safety, wellbeing or behaviour
- ☺ Breaches of school or organisational policies
- ☺ Professional conduct issues
- ☺ Situations where a person feels unsafe, distressed or unable to continue

While partnerships are collaborative, responsibility for duty of care, child safety and risk management ultimately sits with the school and the organisation.

What to do:

- ☺ Follow your school or organisational reporting procedures immediately.
- ☺ Contact the designated organisational representative for the project.
- ☺ Document what happened factually and promptly.

Raising concerns is not a failure of partnership — it is part of ethical, professional practice and helps protect everyone involved.

Aligning School-Based Work with Artistic Practice

Strong creative learning partnerships support teaching artists to work with their practice, not around it. School-based projects are most effective when they connect meaningfully to the artist's ongoing interests, questions and ways of working.

When artists feel pressure to be risk-averse, overly cautious or purely outcome-driven, creative learning can lose its vitality. Meaningful creative practice involves experimentation, uncertainty and, at times, things not going to plan. In strong partnerships, this is understood not as a problem but as a natural—and valuable—part of learning.

Generative Friction as a Learning Opportunity

52

Creative learning partnerships sometimes surface tensions between institutional systems and artistic ways of working. Generative friction refers to the productive tension that arises when different ways of thinking, working or valuing things meet. Rather than being a problem to avoid, this friction can become a catalyst for creativity, deeper learning and new understanding when it is recognised, discussed openly and supported with care. These moments may be creative, social or political, and can challenge assumptions on all sides, offering valuable opportunities for shared learning.

When named early and discussed respectfully, generative friction can deepen understanding, model critical thinking for children and young people, and strengthen the partnership. Open communication and organisational support allow creative risk to be held safely rather than suppressed.

Managing Risks

The aim is not to avoid risk altogether, but to manage risk thoughtfully and transparently. Mistakes, false starts and moments of friction can become powerful learning opportunities when they are named, reflected on and discussed openly. Clear communication, shared expectations and organisational support allow creative risk to be taken safely, ethically and with care for children and young people.

53



Carclew Artists in Schools workshop with Shane Cook, Mylor Primary School, 2025
Photo: Emmaline Zanelli

Artistic alignment

Alignment does not mean replicating studio work in a classroom. It means:

- ☺ identifying the core ideas, methods or concerns that sit at the heart of the artist's practice,
- ☺ translating these into age-appropriate, accessible and supportive learning experiences,
- ☺ remaining responsive to the school context and to the ideas of children and young people, while maintaining artistic integrity,
- ☺ allowing space for experimentation, adjustment and learning along the way.

This approach benefits everyone involved. Artists are able to extend their practice through new contexts and reflection. Educators and children encounter authentic creative processes rather than fixed activities with predetermined outcomes. Partnerships gain depth because learning is treated as a shared inquiry, not a performance of certainty.

Early partnership conversations should therefore make space to discuss:

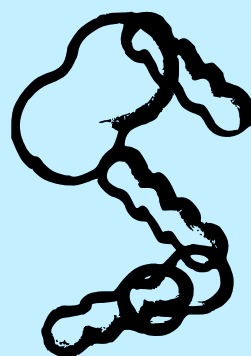
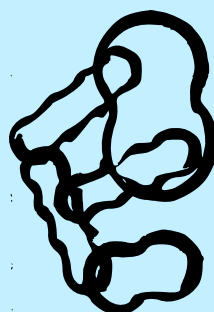
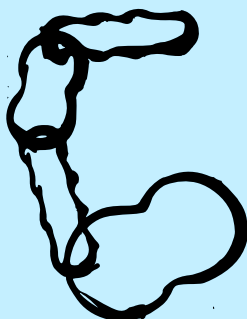
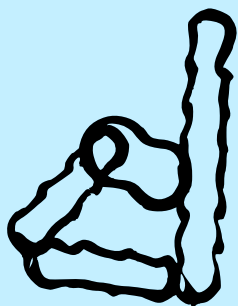
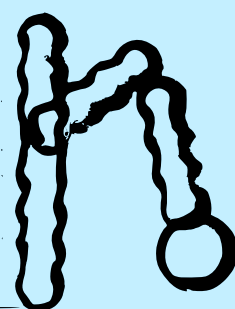
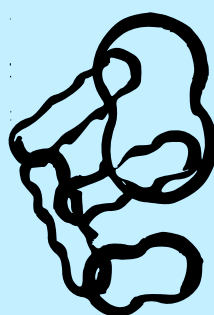
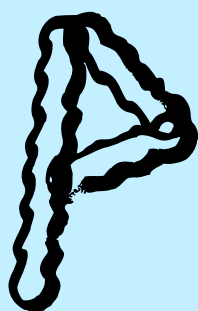
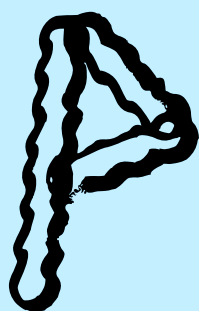
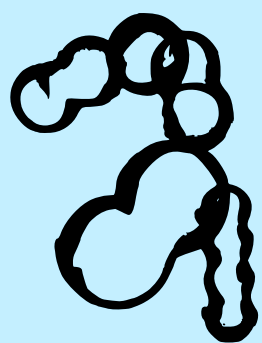
- ☺ What risks might be involved creatively or practically,
- ☺ How challenges or mistakes will be talked about if they arise,
- ☺ How everyone involved will be supported to learn from the process.

When school-based work is aligned with artistic practice—and when risk is approached as something to be managed, not avoided—creative learning partnerships become spaces of genuine growth, resilience and shared discovery.

Role-specific checklists to support educators, teaching artists and students before, during and after a project are available in Appendix E: Partnership Checklists. A one-page conversation tool for naming and managing risk at the start of a project is included in Appendix J: Risk & Responsibility Snapshot. This tool supports open discussion of responsibility without limiting creative risk.



Carclew Artists in Schools workshop with Shane Cook, Mylor Primary School, 2025
Photo: Emmaline Zanelli



Appendices

-  Appendix A: Partnership Readiness Check
-  Appendix B: The 10-Minute Partnership Conversation
-  Appendix C: Partnership Planning Questions
-  Appendix D: Co-Design Tools
-  Appendix E: Partnership Checklists
-  Appendix F: Simple Documentation Checklist
-  Appendix G: Guidance for Creative Ownership, Use and Responsibility
-  Appendix H: Photographing Children and Young People
-  Appendix I: Shared Resources, Files and Digital Platforms
-  Appendix J: Risk & Responsibility Snapshot
-  Appendix K: Conditions for Partnership

Appendix A

Appendix A: Partnership Readiness Check

Use this one-page check together before confirming a Creative Learning Partnership. It is designed to support honest conversation. About the single most important question: are we a good partnership?

Shared Intent

- ☺ We have a shared understanding of why we are working together
- ☺ We agree on what matters most for the creative learning partners
- ☺ We are clear about what success looks like beyond final outcomes

Commitment & Presence

- A**
- ☺ Educators are able and willing to be actively present during sessions
 - ☺ Teaching artists are supported to work with (not around) their practice
 - ☺ The organisation is resourced to support coordination and continuity

Values & Ways of Working

- ☺ We share values around wellbeing, care and inclusion
- ☺ We aim to create space for exploration, reflection and learning together.
- ☺ We are comfortable naming challenges early and respectfully

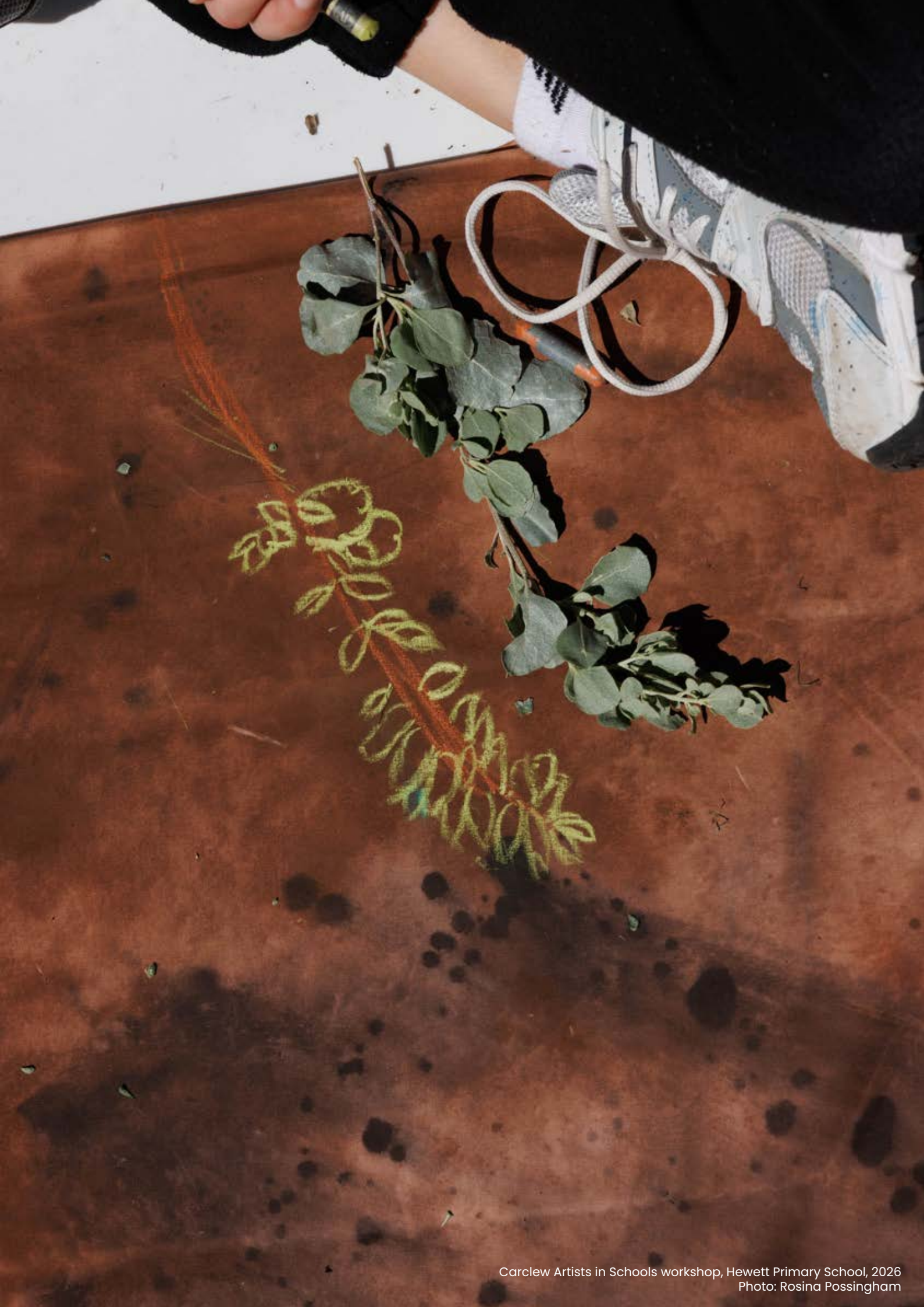
People & Continuity

- ☺ Key personnel are confirmed and available
- ☺ We have a plan to review and reset conversations if people change or have changed
- ☺ Responsibility and decision-making pathways are clear and open

Practical Conditions – resources, materials and spaces

- ☺ Scheduling and calendars have been shared and discussed
- ☺ Timeframes and scale seem to be realistic
- ☺ Processes are agreed for illness, absence or disruption

A strong partnership begins with honesty, not optimism alone. Taking time here protects relationships, learning and creative integrity.



Appendix B

Appendix B: The 10-Minute Partnership Conversation

This quick conversation helps educators, teaching artists and organisations establish shared purpose before creative planning begins, and is designed to be practical, relational and achievable — even in busy school environments. When this step is rushed or skipped, partnerships often struggle later; taking time now saves time and relationships down the track.

Use this guide together before a project starts. One person can facilitate. You do not need to answer everything perfectly — the aim is clarity, not completion.

Why are we working together?

B

- ☺ What matters most for children and young people right now?
- ☺ What change or experience are we hoping for?
- ☺ How does creativity support learning and wellbeing here?

What does each partner bring?

- ☺ Educators: knowledge of learners, curriculum, school context
- ☺ Teaching artists: creative practice, process, inquiry
- ☺ Organisation: coordination, support, resources

What constraints do we need to work within?

- ☺ Time and timetable
- ☺ Space and facilities
- ☺ Resources and budget
- ☺ Community or cultural considerations

How will we work together?

- ☺ How will we communicate?
- ☺ How will decisions be made?
- ☺ What flexibility do we need to allow creativity to evolve?

What problems might arise?

- ☺ For children and young people
- ☺ For educators
- ☺ For the teaching artist
- ☺ For the wider school community

What will success look like?

- ☺ For children and young people
- ☺ For educators
- ☺ For the teaching artist
- ☺ For the wider school community

Accountability and Support

- ☺ Who holds power over time, money, space and decision-making?
- ☺ Who might act as a gatekeeper in this partnership?
- ☺ How will concerns be raised safely if access becomes restricted?
- ☺ How do we ensure children and young people's voices are not overridden?

Appendix C

Appendix C: Partnership Planning Questions

For the first meeting between the partners – This tool builds on the 10-Minute Partnership Conversation and can be used when more time is available. This conversation is typically facilitated by the organisation or lead educator, with active participation from the teaching artist. The facilitator's role is to guide the discussion, ensure clarity, and support shared decision-making – not to control creative direction.

Shared Purpose

- ☺ What change do we hope this partnership will create for students?
- ☺ Why is this the right project for this school community, this community and this time?

C

Young artists

- ☺ What do the students care about, struggle with, or respond to most strongly?
- ☺ What access, wellbeing or cultural considerations do we need to hold?

Creative Practice

- ☺ What artistic processes might the artist bring?
- ☺ How might students influence or shape the creative approach

Practicalities

- ☺ What time, space and resources are available?
- ☺ Are there non-negotiables we need to plan around (tests, assemblies, excursions)?
- ☺ How are we all staying in touch with one another on a regular basis?

Measures of Success & Learning for

- ☺ Young artists
- ☺ Teachers
- ☺ Teaching artists
- ☺ The school community
- ☺ How will we capture learning as we go?



Songwriters Picnic, Carclew, 2025
Photo: Shannon Dowling

Appendix D

Appendix D: Co-Design Tools

Simple tools to shape creative learning projects together.

These tools are designed to support shared planning and idea-making between educators, teaching artists and students. They are not templates to be completed in full, but prompts to help partnerships align purpose, understand constraints and generate ideas together.

Use one tool, or a combination, depending on time and context.

1. Goal Mapping Grid

Clarifying shared purpose before detailed planning. Use this at the start of a project to bring different perspectives into the same conversation.

D

Discuss and note:

- ☺ Intent – Why are we doing this? What matters most right now?
- ☺ Creative Impulses – What practices, ideas or approaches does the artist want to explore?
- ☺ School Community Priorities – What learning, wellbeing, inclusion or curriculum priorities should this connect to?
- ☺ Student Voice – What interests, questions or ideas are students bringing?

The aim is not agreement on everything, but shared understanding.

2. Constraints and Possibilities Map

Turning limits into creative starting points. Use this when time, space or resources feel tight. List constraints honestly, then respond to each with a creative possibility. These are some examples that you might start with.

Time

- ☺ Constraint: short sessions, timetable changes
- ☺ Possibility: modular activities, flexible pacing

Space

- ☺ Constraint: shared classroom
- ☺ Possibility: working in corners, outdoors, or through movement

Resources

- ☺ Constraint: limited materials or budget
- ☺ Possibility: found materials, simple processes, repetition

People

- ☺ Constraint: mixed confidence or diverse needs
- ☺ Possibility: multiple entry points, collaborative roles

D

3. Rapid Idea Round

Open up thinking with everyone in the room. Use this as a quick whole-group activity with young artists, teaching artists, and educators. A whiteboard or large paper can be helpful. The intention is that there are no right or wrong answers. The aim is to generate energy and ideas, not to make final decisions. Invite short, fast responses to one or two questions:

- ☺ What could we explore together?
- ☺ What does creativity feel like?
- ☺ What would make this project interesting or meaningful?

Co-design is about shaping the work together — not handing over control or fixing outcomes in advance. These tools support dialogue, flexibility and shared ownership.

Appendix E

Appendix E: Partnership checklists

These checklists can be used independently or together, depending on role.

Educator checklist

Before the Project

- ☺ Have we discussed the needs, strengths and interests of students?
- ☺ Have we shared relevant wellbeing or access considerations with the artist/organisation?
- ☺ Do we understand the artist's practice and what they hope to explore with students?
- ☺ Have we agreed on shared goals for the project?
- ☺ Have we introduced the artist to key school community contacts (leadership, SSO staff, wellbeing team)?

During the Project

- ☺ Am I actively contributing to sessions (not just observing)?
- ☺ Are we communicating regularly and adjusting as needed?
- ☺ Are students engaging, experimenting and contributing ideas?
- ☺ Is the creative process safe, inclusive and supportive?
- ☺ Are we documenting learning (photos, quotes, quick notes)?

After the Project

- ☺ Have we reflected together on what worked and what surprised us?
- ☺ Have we identified any new skills or confidence I've gained as a teacher?
- ☺ Do we know what the next steps could be if the partnership continues?
- ☺ Have we celebrated the students' contribution and achievements?

Teaching artist checklist

For teaching artists developing and delivering creative learning partnerships

Before the Project

- ☺ Do I understand the school community context, the students and their needs?
- ☺ Have I shared my artistic practice clearly with the teacher(s)?
- ☺ Have we identified shared goals and constraints?
- ☺ Have I prepared flexible session plans that allow for student input?
- ☺ Do I know who to contact at the school community for logistics and support?

During the Project

- ☺ Am I inviting experimentation and student-led ideas?
- ☺ Am I adapting my practice in response to the group?
- ☺ Are communication lines between educators and the Organisation?
- ☺ Am I using inclusive, accessible approaches?
- ☺ Have I found ways to connect my practice with school community priorities without compromising artistic integrity?

After the Project

- ☺ Have I reflected with the teacher on what the students learned?
- ☺ What did I learn about my own practice in this context?
- ☺ What might I change next time?
- ☺ Is there potential for this relationship to continue?

cont.

Young Artist Reflection Checklist

For young artists participating in Creative Learning partnerships (These prompts can be used orally, through drawing, writing, voice notes or quick check-ins and can be developed by the educators/teaching artists depending on the partnership.)

What I Noticed

- 😊 Something I learned today was...
- 😊 Something I discovered about myself was...
- 😊 I felt most confident when...

What I Wonder

- 😊 I'd like to explore more...
- 😊 A question I still have is...

What I Contributed

- 😊 One idea I shared was...
- 😊 Something I helped someone else with was...

What I Enjoyed

- 😊 The part that felt most fun/creative/challenging was...
- 😊 I would like to try this again because...

What Happens Next

- 😊 Something I can continue in the school community or at home is...
- 😊 If the project continued, I'd want to...

E



Artists in Schools workshop with Sam Gold, Kilkenny Primary School, 2024
Photo: Charlotte Smith

Appendix F

Appendix F: Simple Documentation Checklist

Documentation helps partnerships notice learning as it happens. It does not need to be detailed or time-consuming. The aim is to support reflection, adjustment and shared understanding.

Before the project

- ☺ Agree who will document (educator, teaching artist, organisation).
- ☺ Confirm consent and school/organisational policies for images, audio and quotes.
- ☺ Be clear about why documentation is being collected (reflection, learning, celebration).
- ☺ Agree where documentation will be stored.

During the project

- ☺ Choose 1–2 simple methods (e.g. brief notes, photos of process, student comments).
- ☺ Capture short moments, not everything.
- ☺ After each session, note one observation, question or shift.
- ☺ Include children and young people's voices where possible.

Reflect and adjust

- ☺ Revisit documentation mid-project to notice patterns or emerging needs.
- ☺ Use it to adjust plans, pacing or focus if needed.

After the project

- ☺ Use documentation for reflection and shared celebration.
- ☺ Store, share or close documentation in line with agreements and consent.

Documentation supports learning and reflection — not evaluation of individuals.



including
direction, shape, active space,
negative space, planes, pathways,
personal space and performance

In Dance
including
duration,
beat.

Appendix G

Appendix G: Guidance for Creative Ownership, Use and Responsibility

Creative learning partnerships often generate shared ideas, processes and creative outcomes. Clear understanding about ownership, permission and use of creative work helps partnerships remain ethical, transparent and sustainable – and prevents misunderstandings later.

This appendix provides practical guidance to support educators, teaching artists and organisations to talk clearly about creative ownership and use. It does not replace contracts or legal agreements, but supports informed, respectful decision-making alongside them.

G

This matters because creative projects in school communities frequently involve:

- ☺ artist-led creative processes,
- ☺ contributions from children and young people,
- ☺ collaborative idea development,
- ☺ documentation for learning, reporting and celebration.

Without early clarity, questions about ownership, attribution or future use of work can arise after a project has finished, creating confusion or tension. Clear agreements help:

- ☺ protect artistic integrity,
- ☺ respect children and young people's contributions,
- ☺ support ethical and safe practice,
- ☺ reduce risk for schools and organisations,
- ☺ build trust across the partnership.

Ownership, Use and Responsibility – A Shared Understanding

Creative learning partnerships are collaborative – but collaboration does not mean shared ownership by default. As a guiding framework:

Teaching artists

- ☺ Retain ownership of their artistic practice, concepts, methods and original creative work.
- ☺ Lead the creative process and maintain artistic integrity.
- ☺ Grant permission for use of their work only through agreement (e.g. contracts, written permissions or agreed terms).
- ☺ Are credited appropriately when work is shared or documented.

Children and young people (young artists)

- ☺ Are recognised as contributors and co-creators in age-appropriate ways.
- ☺ Have their ideas, voices and creative input respected.
- ☺ Should never be publicly identified or represented without appropriate consent.

Educators and schools

- ☺ Support creative learning and may display or celebrate outcomes within the school community.
- ☺ Do not assume ownership of an artist's practice or methods.
- ☺ Work with the organisation to ensure permissions and consent are in place.

The organisation

- ☺ Holds overall project governance, duty of care and reporting responsibility.
- ☺ Manages contractual arrangements and permissions where required.
- ☺ Supports partners to navigate ownership, attribution and appropriate use of work.

cont.

Using and Sharing Creative Work

Creative work may be shared to support learning and reflection, celebrate the work within school or community contexts, meet reporting requirements for funders, and advocate for the value of creative learning.

Before any sharing occurs, partners should be clear about:

- ☺ what can be shared,
- ☺ how it will be used,
- G** ☺ who will be credited,
- ☺ where it will appear (school spaces, reports, online platforms),
- ☺ whether consent is required, especially for children and young people.

Permission to use creative work is not assumed – it is granted through agreement, whether informal (for internal school use) or formal (through contracts or written permissions).

cont.

Documentation, Images and Consent

When documenting creative learning, priority should always be given to:

- 😊 children's safety and wellbeing,
- 😊 cultural respect,
- 😊 accurate representation of the work,
- 😊 clear and appropriate credit to teaching artists.

Consent is not a one-off transaction. It is part of ongoing ethical practice and should be revisited if how work is used changes over time.

(See Appendix H: Photographing Children and Young People for practical guidance.)

While creative ownership may sit with artists or be shared by agreement:

duty of care, child safety and risk management sit with the school and the organisation,

reporting and professional conduct follow existing organisational and school policies.

Clear ownership conversations support - rather than replace - governance, safety and compliance processes.

Discussions about ownership and use should happen:

- 😊 at the start of a partnership,
- 😊 alongside conversations about goals, roles and constraints,
- 😊 before documentation or public sharing begins.

These conversations do not require legal language, but they do require clarity, honesty and mutual respect. Where formal permissions are needed, they should be confirmed through organisational agreements.

If anything is unclear, partners should seek guidance from the organisation supporting the partnership.

Appendix H

Appendix H: Photographing Children and Young People

Photographing or filming children and young people is common in creative learning projects, but it requires particular care and clarity. In most cases, schools already have established policies and consent processes for photographing children. These policies exist to protect children, families, educators and visiting practitioners – including teaching artists.

What to Know

- H**
- ☺ Teaching artists should not assume permission to photograph or film children, even for documentation or reflection.
 - ☺ Consent processes are typically managed by the school and/or the organisation, not individual artists.
 - ☺ Different schools may have different rules about:
 - ☺ where images can be used (e.g. classroom only, school newsletter, website),
 - ☺ whether faces can be shown,
 - ☺ whether images can be shared externally or on social media.

What to Do in Practice

Before taking any photographs or recordings:

- ☺ Ask first. Confirm the school's policy and agreed approach.
- ☺ Check consent. Ensure written consent has been provided for the specific type of use.
- ☺ Be clear about purpose. Explain why images are being taken (e.g. learning reflection, reporting, celebration).
- ☺ Follow instructions exactly. If consent is limited, those limits must be respected.

If you are unsure at any point:

- ☺ Do not take photographs.
- ☺ Speak with the educator or organisational contact before proceeding.

Who Holds Responsibility?

While teaching artists may take photographs as part of their work:

- ☺ Responsibility for consent, storage and use of images sits with the school and the organisation.
- ☺ Teaching artists are expected to follow agreed protocols, not manage permissions independently.

Respect and Agency

Where appropriate, children and young people should also be:

- ☺ told when photos are being taken,
- ☺ given simple explanations about how images may be used,
- ☺ allowed to opt out when possible.

Key Reminder

If consent is unclear, the answer is no.

Creativity thrives best when safety, trust and clarity are in place.

H

Appendix I

Appendix I: Shared Resources, Files and Digital Platforms

Creative learning partnerships often involve sharing resources — images, videos, lesson materials, documentation files or online content. Clear agreements about how these are created, stored and shared help partnerships run smoothly and protect everyone involved.

This includes:

- ☺ shared folders (e.g. Google Drive, OneDrive),
- ☺ digital documents and templates,
- ☺ photographs and video files,
- ☺ project materials shared via email or messaging apps,
- ☺ social media or online platforms (including Instagram or school websites).

Shared Files and Working Documents

At the start of a project, partners should agree on:

- ☺ where files will be stored (e.g. a shared folder managed by the organisation or school),
- ☺ who has access (educators, teaching artists, organisational staff),
- ☺ what files are shared (planning documents, images, reflections, reports),
- ☺ how long files will be kept and who is responsible for archiving or deleting them.

In most cases:

- ☺ The organisation or school manages shared folders.
- ☺ Teaching artists contribute content but do not need to set up independent systems unless agreed.
- ☺ Sensitive material (including student information) should only be stored in approved locations.
- ☺ If you are unsure where files should live, ask before sharing.

Using Social Media and Online Platforms

Social media can be a valuable way to celebrate creative learning – but it must be used carefully.

Before posting anything:

- ☺ Confirm whether social media sharing is part of the project.
- ☺ Check who is authorised to post (school, organisation, not individual artists unless agreed).
- ☺ Ensure appropriate consent has been obtained for images of children and young people.
- ☺ Agree on which platforms will be used and for what purpose.

Teaching artists should not:

- ☺ post images of children or school-based work on personal social media accounts,
- ☺ create project-specific social media accounts,
- ☺ tag schools, children or young people,
- ☺ unless this has been explicitly agreed and approved.

cont.

Credit and Acknowledgement

Where content is shared publicly:

- ☺ Teaching artists should be credited for their creative contribution.
- ☺ Schools and organisational partners should be acknowledged appropriately.
- ☺ Language should focus on learning, collaboration and process, rather than promotion alone.

Clear attribution builds respect and transparency across the partnership.

Who Holds Responsibility?

While files and content may be shared collaboratively:

- ☺ The organisation and the school hold responsibility for digital governance, permissions and public communication.
- ☺ Teaching artists are expected to follow agreed systems and guidelines, not manage risk independently.

This clarity allows artists and educators to focus on the creative work itself.

If Something Is Unclear

If you are unsure about:

- ☺ where files should be stored,
- ☺ whether something can be shared,
- ☺ who can post or distribute material,

pause and check with your organisational or school contact.

Key Reminder

- ☺ When it comes to digital sharing, clarity protects creativity.
- ☺ Clear agreements build trust and allow partnerships to flourish without risk or misunderstanding.



Appendix J

Appendix J: Risk & Responsibility Snapshot

Creative learning partnerships involve people, relationships and change — which means some level of risk is inevitable. Naming risks early does not limit creativity; it strengthens trust and confidence.

A short, shared conversation about risk helps everyone understand:

- ☺ what might go wrong,
- ☺ who holds responsibility in different situations,
- ☺ how issues can be addressed early and safely.

This matrix is designed as a conversation tool, not a checklist. It supports open discussion and shared awareness at the start of a partnership.

J

At the start of a project:

- ☺ spend 10–15 minutes reviewing this matrix together,
- ☺ ask: Which areas feel most relevant for this partnership?
- ☺ name one or two risks to watch for,
- ☺ agree on who to contact if something shifts.

This does not require formal documentation — a shared understanding is the goal.

A Shared Principle

Risk in creative learning is not a problem to eliminate; it is something to hold carefully and collectively. When responsibilities are clear and communication is open:

- 😊 creativity has room to breathe,
- 😊 tensions can become generative rather than damaging,
- 😊 children and young people are better protected and supported,
- 😊 educators and artists feel safer to take thoughtful creative risks.

Creative learning partnerships thrive when everyone feels respected, protected and valued.

Clarity around creative ownership:

- 😊 builds trust,
- 😊 supports ethical practice,
- 😊 protects artists' work,
- 😊 honours children's contributions,
- 😊 allows creativity to flourish with confidence.

cont.

Creative Learning Partnership – Risk and Responsibility Matrix

Area	What Might Go Wrong	Early Signs to Notice	Who Holds Responsibility	What Helps Reduce Risk
Roles & Expectations	Confusion about who does what	Mixed messages, assumptions, frustration	Organisation + School	Clear early conversations, written agreements, regular check-ins
Project people	Change or personnel	Whose ideas and buy-in has been lost from the partnership	Organisation + School	Clear early conversations, written agreements, regular check-ins
Time & Capacity	Project feels rushed or overwhelming	Missed sessions, stress, disengagement, gatekeeping	Organisation + School	Realistic timelines, flexibility, pacing agreed early
Scheduling	Sessions are cancelled, moved or disrupted due to timetable clashes or poor communication.	Last-minute changes, artists arriving to empty rooms, or reliance on informal messages.	School and organisation (with shared responsibility to communicate changes clearly).	Agreed shared calendar, advance confirmation of sessions, early notice of clashes
Wellbeing (Adults)	Burnout, discomfort, feeling unsupported	Withdrawal, tension, fatigue	Organisation	Open communication, workload adjustments, support pathways
Wellbeing (Children & Young People)	Emotional overload or disengagement	Distress, withdrawal, behaviour changes	School + Organisation	Trauma-aware practice, check-ins, child-centred pacing
Creative Process	Tension between systems and artistic practice	Pressure to simplify or censor work	Teaching Artist + Organisation	Open dialogue, shared language, respect for process
Communication	Misalignment or unresolved conflict	Avoidance, repeated misunderstandings	All partners	Regular check-ins, shared language, early escalation
Safety & Child Protection	Incident or safeguarding concern	Anything that feels unsafe	School + Organisation	Follow policies immediately, document and report
Documentation & Media	Unclear use of photos or material	Uncertainty, hesitation to document	School + Organisation	Consent processes, agreed boundaries, clear storage
Final Outcomes	Disagreement about ownership or use of work	Confusion or tension at project end	Organisation	Early clarity on IP, celebration plans, shared expectations



Appendix K

Appendix K: Conditions for Partnership

1. Shared Purpose and Values

Creativity and respect guide the partnership, with children and young people at the centre. If values or purpose are not aligned, the partnership should pause or not proceed.

2. Active Participation and Commitment

Educators, teaching artists and the organisation commit to active participation. Educators work alongside students, teaching artists lead creatively while collaborating, and the organisation provides coordination and support.

3. Roles, Responsibility and Project Management

The organisation and school hold responsibility for governance, funding accountability, duty of care and reporting. Teaching artists focus on creative facilitation. Clear arrangements are agreed for communication, scheduling, payments and contingencies.

4. Time, Scheduling and Respect for Practice

Partners commit to realistic timelines, shared calendars and early communication of changes. Respect for each other's time and practice is essential.

5. Creative Risk, Friction and Learning

Creative risk and friction are expected and can be generative. Mistakes are treated as learning opportunities, not failures.

6. Power, Access and Gatekeeping

Partners acknowledge power imbalances and commit to naming barriers, sharing decision-making where possible, and enabling equitable access to resources, time and information.

7. Documentation, Consent and Use of Work

All documentation follows agreed policies on consent, ownership and use. Safety, dignity and agency are prioritised.

8. Readiness to Proceed

Before commencing, partners confirm shared understanding, capacity and commitment.

9. Acknowledgement

By proceeding with this partnership, all parties confirm that these Conditions for Partnership have been discussed and agreed in principle.

Partners may choose to sign this statement as a shared commitment, though signing is not required.

thANKS

Thanks

If you are interested in working with Carclew or would like to learn more about our Creative Learning programs, please contact:

carclew@carclew.org.au

