Artists’ Insights:

A study of the practices, and the learning outcomes and impact, of visual artists working with young people and educators/facilitators in art gallery contexts

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1. Executive summary

This interim document reports on the findings of phase one of the Artists’ Insights research programme, which is a study of the practices, and the learning outcomes and impact, of visual artists working with young people and educators/facilitators in art gallery contexts. The report comprises: a review of literature of relevance to this topic; analyses of extensive data from a questionnaire distributed on a nationwide basis to museums, galleries, libraries and archives which concerned the employment of visual artists and writers in education activities and initiatives; and six case studies of education activities involving visual artists which were brokered by contemporary art galleries. It should be noted that the original aims of this project also encompassed the work of creative writers in gallery contexts and its impact upon young people. However, because of the paucity of activity in this area over the data collection period it has not been possible to include relevant case studies.

The review of literature shows that there is relatively little published work on many aspects of relevance to the Artists’ Insights research programme, although there are critical frameworks derived from pedagogy, learning theory and the study of forms of capital which can be readily applied to analyses of artists’ and writers’ educational practice in cultural organisations.

The questionnaire results show that collaboration for educational purposes between artists/writers and cultural organisations is burgeoning and is seen by the latter to be an extremely positive part of their cultural offering. The case studies represent focused analyses of specific educational activities involving young people from primary school age to those in Further Education. These show that the young people who participate often make specific gains in capital (human, social, cultural and identity) which can have an important impact on aspects such as self-confidence and career choice. The case studies also offer a window onto artists’ pedagogies and the reflective learning with which artists engage in relation to their own pedagogical and artistic practice. Last but not least, the case studies represent institutional activity on the part of the organisations responsible for brokering educational initiatives, and in this context they reflect institutional philosophies and give insights as to the impact of working with artists/writers and young people upon the institutional culture. This theme of institutional development is highlighted as an important direction for future research within the Artists’ Insights programme.

The main recommendation which this report makes in relation to practice is the establishment of an infrastructure to support the development of regional or subject-specific clusters of artists, teachers and education officers who engage in work with one another, building on the success of the similar cluster model adopted during the Enquire project which was administered by Engage, the National Organisation for Gallery Education. such clusters would form communities of enquiry acting as a forum for the exchange of ideas, for the sharing of experiences, for accessing CPD
opportunities relating to pedagogy and learning and for the development of strong links between the different stakeholders within the growing sector. Additionally, the development of clusters and of the practices of their members could form the focus of further research within the Artists’ Insights programme.

A number of important recommendations are made in relation to future research, including: the realisation a further phase of this research project involving extensive case study research in museums, libraries and archives; and the development of more longitudinal studies which would aim to provide an understanding of the longer-term impacts on all parties (participants, artists, education staff, teachers etc.) of education and learning activities which take place within the institutional contexts of cultural organisations.

2. **Introduction**

Arts Council England in association with the Museums, Libraries and Archives Council is developing a framework for the study of the practices, and the learning outcomes and impact, of writers and visual artists working with young people and educators/facilitators in cultural sites and schools. The study’s objectives are to:

**2.1 Audit the educational/learning activities of writers and visual artists in cultural sites, including:**
- museums (including Literature Houses)
- galleries
- libraries (school and public)
- archives

**2.2 Explore the impact of the projects upon the participants/participant groups i.e. writers and visual artists, young people, and facilitators (librarian, museum/gallery/arts educators teacher, etc), whilst also examining the learning outcomes.**

**2.3 Determine the relationship between the environment and institutional culture of the sites, and the learning outcomes.**

This document is the interim report on phase one of this project, which has comprised: the design and distribution to museums, galleries, archives and libraries in England of a questionnaire: the analysis and discussion of subsequent findings; the secondary analysis of existing literary studies; and the primary analysis of six gallery-based case studies. Additional purposes of this report are to use conclusions drawn from this analysis and from other data to develop considerations and recommendations for future practice and to provide suggestions for further phases of the Artists’ Insights research programme.

3. **Critical themes**
This section gives an analysis of selected literature and previous studies on the work of artists with educational groups in cultural sites and on other bodies of thinking which can be brought to bear on this topic. The section is articulated in six overviews that deal respectively with the history and development of artists’ pedagogy in cultural spaces, artists’ pedagogy, learning impacts and outcomes relating to artists’ pedagogy, cultures and contexts for learning, an analysis of two conceptual frameworks (formal, informal and non-learning learning and forms of capital) and the issues arising from attempts to measure learning.

3.1 The history and development of artists’ pedagogy in cultural sites.

Historically education in cultural spaces has its roots in the nineteenth century belief in the power of art and culture to ‘civilise’ society (McClellan 2003). Major institutions such as the Victoria and Albert Museum and the National Gallery had broad educational agendas when they were opened, whilst other organisations, including the Whitechapel Gallery in London (established in 1901), were specifically tasked with bringing culture to the uneducated masses (Graham-Dixon 1989). In this formulation, museums and galleries were, in themselves, understood to be educational establishments whose function was to enable individuals to educate, and thereby improve themselves. Specialist professionals were employed for the purposes of education during this period, with the first guide lecturer engaged at Tate Gallery in 1914 (Charman and Ross 2005).

Although in the first half of the twentieth century museums and galleries moved to prioritise collecting and shifted focus away from direct engagement with their audiences, the last thirty years have witnessed a growth of educational activities within cultural institutions. Notably the present Labour administration has prioritised access and inclusion in relation to its cultural policies and appears to recognise the transformative potential of participation in arts activity and engagement with artists.

As a consequence, a series of initiatives supported by the Department for Culture, Media and Sport (DCMS) and the Department for Education and Skills (DFES) (as it was until the 2007 restructuring which saw the development of the Department for Children, Schools and Families and the Department for Innovation, Universities and Skills) to build education capacity in the cultural sector have taken place over the last ten years (Taylor 2006). These include wide-reaching strategies aimed at encouraging the creative and cultural sector to be more actively involved in formal and informal education. One such is Creative Partnerships, the government’s nationwide programme to develop creative learning for schools and young people. More targeted schemes have specifically supported gallery and museum education work. The government’s ‘Strategic Commissioning for Museum and Gallery

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1 www.creative-partnerships.org
Education', for example, ran from 2004-2006. The overarching aim of this initiative was to strengthen capacity in museums and galleries, and its four strands included ‘enquire’, a national research programme for gallery education that aimed to build capacity within the sector (Ibid, 2006).

Gallery and museum education has expanded rapidly in the last fifteen years and models of effective pedagogy have emerged that operate within, and negotiate between, the overlapping spheres of curatorial programming and collecting, formal and informal education and, in the case of galleries specifically, art practice. It is a dynamic and expanding sector, but one that also has to accommodate various, and at times conflicting, agendas.

The use of artists as educators is a well-established practice in certain (typically contemporary) galleries within the UK, dating back to the 1970s. Coincidentally artists also began working in formal education settings during this period (Burgess 1995). Connections have been made between the drive by artists and curators to democratise galleries and the development of the so-called ‘community arts’ movement at the same time (Allen and Clive 1995). Community arts was stimulated by artists’ unease with the political social and cultural situation at that time and in the UK embraced a range of artist-led activities. It took as its starting point the notion of empowerment through participation in the creative process, a dislike of cultural hierarchies (specifically the distinctions between high art practice and other forms of creativity located outside of the discourses and physical locations of fine art) and a belief in the creative potential of all sections of society (Morgan 1995). Community arts and the emerging form of gallery education promoted participation in art practice, wherein meaning making emerges through a process of facilitated dialogue and making activities, at times wedded to political activism.

Central to this meaning making and learning process is the artist and art practice – a scenario that continues in particular galleries to this day. In 1989 Nicholas Serota, then Director of the Whitechapel Gallery, could acknowledge:

> We’ve found that the best person to talk about art in the gallery is an artist who is interested in the art on show and has some sympathy for it (Serota quoted in Graham-Dixon, 1989).

The recent report on the enquire programme also highlights the contribution of artists, noting that ‘important factors that facilitate…learning’ include ‘collaborative partnerships between gallery educators, artists and teachers who bring different skills and experiences to projects’ (Taylor 2006: 9).

Recent research has differentiated between museums and galleries in their use of artists as educators (Stanley et al. 2004). In a study examining the Museums and Galleries Education Programme (MGEP2) researchers identified that whereas museum education activities typically involved more standard programmes facilitated by a museum educator, gallery education tended to involve one-off, tailor-made projects for smaller groups of
participants, facilitated by artists (*Ibid*, 2004). Yet there is a well established practice of museums in the UK and overseas collaborating with artists; enabling them to intervene in the curation and display of collections (Hooper-Greenhill 1994; Gablik 1995), develop inclusive education programmes (Abdu'Allah 2005; Schwartz 2005) and tackle specific discrimination or social exclusion issues (Karanja Mirara 2002). What is generally acknowledged, however, is the relative paucity of research examining how and why artists work in cultural and education spaces (Harland et al. 2005; Rosito 2001; Xanthoudaki 2003) and the importance of differentiating the learning experience in formal and informal education contexts (Sekules 2003).

### 3.2 Artists’ pedagogy

The forms of learning and teaching associated with artists, what Harland *et al* (2005) refer to as ‘artists’ pedagogy’, is seen to contribute to the effectiveness of arts-education interventions. Although not giving a precise definition of what artists’ pedagogy is, Harland *et al* indicate that it embraces a number of different elements:

The quality of explanation and the nature of feedback; the use of resources; the provision of opportunities for creativity; the extent to which pupils were allowed ownership of activities and the artist’s flexibility to pupil needs were all seen as important aspects of the individual artist’s approach to teaching. (*Ibid*, 2005: 130)

Pedagogic approaches which embrace collaboration, risk taking, flexibility and imagination have been credited as contributing to creative teaching and learning (Craft 2005). The influential National Advisory Committee on Creative and Cultural Education report (NACCCE 1999) identifies that creative teachers ‘identify’ young people’s creative abilities, ‘encourage’ young people to believe in their creative potential and ‘foster’ young people’s creative tendencies. Evidence that artists employ such ‘creative’ approaches emerges from Harland *et al’s* (2005) research, whilst the findings from the ‘enquire’ research programme (Taylor 2006) indicate that artists working collaboratively with teachers and gallery educators can themselves learn creatively.

The ‘Visual Paths to Literacy’ project report (Carnell and Meecham 2002), which examines the impact on young people’s learning in spoken and written literacy through engagement with contemporary art, provides insights into writers’ pedagogy. Similarities appear with the approaches taken by artists; a broadly constructivist approach which values the experience and knowledge of the learner and offers ‘choice, engagement in discussion and decision making and encouraged independent learning strategies’ (*Ibid*, 2002: 15). More specifically, however, the report found that writers also acted as role models, embodying the practice and enabling learners to see writing as valuable in its own right.

### 3.2.1 The role of the artist
Existing research has identified that artists inhabit different roles (Pringle 2002) and employ varied pedagogic approaches (Harland et al. 2005; Sekules 2003; Sharp and Durst 1997) when working in education and cultural contexts. Within specific projects in schools, creative practitioners are seen to operate as makers who concentrate on creating their own work, presenters who demonstrate a finished piece and/or instructors/facilitators who assist teachers and pupils develop their work (Sharp and Durst 1997). Whilst each of these constructions can be seen as collaborative, the degree to which learners’ needs are prioritised varies. For instance artists have been more critically portrayed as ‘celebrity performers’ (Sekules 2003) whose exemplary artistic practice is intended to inspire, provoke and involve participants, yet can slip into signature and singular artistic output.

Whilst functioning as ‘instructor/facilitator’ (ostensibly the most collaborative scenario) artists typically enact complex and sophisticated forms of engagement with learners. Moving beyond a ‘conventional’ teacher-pupil relationship (wherein the artist occupies a position of authoritarian and detached expert), artists have been identified as collaborators, role models, social activists, researchers and creative educators (Pringle 2002). Inhabiting these different roles, artists enable learners to develop their individual ideas and art work.

Artists are typically portrayed as collaborators and co-learners (who question and re-negotiate their knowledge alongside learners) in studies where co-constructive modes of learning are cited (Addison and Burgess 2006; Aldred and O’Brien 2006; Carnell and Meecham 2002; Pringle 2002; Pringle 2006). Co-construction recognises that knowledge is socially constructed and learning is identified as an active, collaborative and social process. Here learning develops from an individual’s existing experience and knowledge (as in the construction model of learning), is driven by the learner’s intentions and choices, but is accomplished through a process of building and sharing knowledge and experiences with others (Carnell and Lodge 2002). Carnell & Meecham (2002), for instance, place importance on collaborative learning in relation to young people’s development of visual literacy in the contemporary art gallery. Likewise Fuirer (2005) recognises that ‘interaction with others’ voices and the making of multiple interpretations is an inherent characteristic of gallery-based learning (Ibid, 2005: 10). However, Addison and Burgess, (2006) question the extent to which co-constructive learning can be expected to take place, given the short-term nature of much gallery education. As Hein (2001) acknowledges, can a shared repertoire of ideas and common identities develop in the course of a three-hour visit to a gallery? (cited in Addison and Burgess, 2006).

In studies on artists in education the creative practitioner is also identified as a role model (Manser 1995; Sharp and Durst 1997; Oddie and Allen 1998; Harland et al. 2005). Pringle (2002) notes that artists engage with participants as mentors or role models in three interrelated ways; s/he makes reference to his/her own background in their practice; s/he demonstrates a profound level of engagement with his/her own practice; and s/he embodies the concept of the ‘successful’ artist. These issues are particularly important when
marginalised or less powerful groups, including women, disabled people and non-white people can count successful artists among their numbers. Yet Harland et al’s (2005) study of a range of arts-based interventions identifies that for school children generally the effectiveness of an artist’s activity is linked to the practitioner’s “authenticity”, as a professional earning a living by practicing the artform’ (Ibid, 2005: 128).

While locating the artist as a mentor, writers have drawn on models of apprenticeship, although in recent decades the traditional apprentice-based approach of copying techniques has become more unusual in art and craft practice itself (Dormer 1994). Sekules’ research over the last decade explores a range of pedagogical models used in various artist residencies. She notes how in one case the ‘copying’ of pottery techniques enabled participants to work through ideas. The session which most focused on technique:

Showed most clearly how the participants could build on their own familiar experience in the course of assimilating a new one (Sekules 2003: 141).

Likewise Pringle (2002) describes a pedagogical model of apprenticeship, where skills and knowledge are developed through incremental learning and collaboration between learner and artist. As per the model of ‘Situated Learning’ (Lave and Wenger 1999), the artist becomes the ‘master practitioner’, who ‘does not teach, [rather] they embody practice at its fullest’ (Ibid, 1999: 85).

However, dangers have been identified if artists adopt this approach, not least because the model which artists may be seen to embody - encouraging young people to take risks, to question norms, to develop different skills and adapt their practice – may equate in reality to a survival strategy. Are artists encouraging young people to ‘accept short-term contracts, low wages and economic insecurity’ (Harding 2005: 6), since this is the economic reality most artists face? In a similar way Sekules (2003) notes the varying levels of control that artists have over what they teach/communicate and how this shapes their interaction with pupils in schools:

Artists are often required to adapt to school culture rather than the other way round. While they might act as role models, showing the children what an artist does, it is normally in terms of productive labour rather than philosophising or challenging authority (Sekules 2003: 138).

Such analyses run contrary to the educationalist Paolo Freire’s famous dictum that ‘art enables the oppressed to break out from a culture of silence’ (Freire 1993). It also contradicts community arts practice wherein artists are not concerned to make the ‘right’ art, but rather to generate conditions within which communities could have their own creative voices recognised and enabled (Harding 2005).
For artists working outside of formal education the potential to operate as a social activist appears more feasible. Stemming from the practice of 1930s Marxist practitioners, artists have sought to engage with non-artists, addressing social and cultural issues. Recent studies identify the continued existence of this socially engaged or ‘negotiated practice’ (Butler and Reiss 2007), where art practice acts as a ‘catalyst’, enabling communities to participate in a critical process of production and communication, which can potentially enable and empower the disenfranchised (McGonagle 2006).

On one level it would appear that the present government administration embraces this critical and creative practice. For example under the New Deal for Communities the Department for Culture Media and Sport (DCMS) recognises the role of arts in bringing about neighbourhood renewal and engaging communities through public art:

Increasingly the arts have a role in regeneration by engaging people from within the community in debate, imagination and creativity. (The Office of the Deputy Prime Minister 2005: 2)

Within this context the transformative power of art is a key issue; for example, DCMS refers to projects that have given communities ‘a new way to define themselves’ (The Office of the Deputy Prime Minister 2005: 4). As such, artists working on community/educational projects are required to share more than knowledge and understanding and the technical skills of their profession; they are engaged in empowerment and the stimulation of critical thought. Here we see also how the language used also highlights the importance in developing social capital in deprived areas (see below for an analysis of the different forms of capital).

Yet Harding (2005) critiques how and why this new role for the artist has emerged, seeing it as stemming from a merging of business and education agendas:

…management gurus have persuaded governments of beneficial links between artists’ creativity and the world of work, seeing artists as uniquely gifted to nurture such things as creativity, motivation and increased self-esteem (Harding 2005: 5).

She goes on to question whether such skills are necessary in the workplace, particularly in some of the low-skill routine work that is available to these communities (Ibid, 2005: 6). Similar concerns are voiced by other commentators (Buckingham 2000; Carnell and Meecham 2002), who have drawn unfavourable parallels between the nineteenth-century civilising discourse surrounding the development of gallery practice and the government’s contemporary cultural agendas in relation to social exclusion. Buckingham, for instance, points to tensions between the rhetoric of increased creative opportunities and empowerment for potentially excluded people with a stifling of criticality, or the exclusion of dissenting voices. He highlights the risk that the arts are being used as a tool for social control. Carnell and Meecham, on the other hand, question whether the arts can, in
reality, bring about improvements where social and educational initiatives have failed.

3.2.2 The relationship between artistic practice and pedagogy

For artists working in formal and informal education contexts the relationship between artistic practice and pedagogy is central in determining their relationship with participants and the pedagogic strategies they employ. Indeed Godfrey (1996) argues that it is essential that the specific skills and knowledge deriving from practice that artists bring to any teaching and learning scenario are acknowledged. Pringle (2005) makes connections between the mode of learning and teaching employed in contemporary art galleries that prioritizes questioning, analysis and critical reflection and a form of conceptual art practice. Her earlier research into a group of artists working on education projects (Pringle, 2002) found that typically they focused on developing the students’ creativity and critical thinking skills, rather than teaching craft skills.

Other studies analysing artists working in galleries find that the enhancement of learners’ conceptual thinking skills takes precedence over the transference of subject specific knowledge (Fuirer 2005; Charman and Ross 2005). Equally, the approach advocated within Creative Partnerships appears to place relatively little emphasis on skills-based work in the conventional terms of art production, focusing instead on the creativity of young people by raising both their aspirations and achievements and encouraging creativity holistically, through developing schools’ approaches to culture, creativity and partnership working.

This approach taken by artists working with contemporary galleries can be contrasted with the activities described in the University of Leicester evaluation of the ‘Renaissance in the Regions’ museum education programme (RCMG 2006). For instance, the aim of the case study project at Wolverhampton Art Gallery was to develop schools’ knowledge and skills in relation to the art curriculum. Hence the project involved pupils visiting the gallery and follow-up sessions in school where the gallery educator (it is not identified whether this was an artist or not) introduced pupils to art/craft skills including sgrafitto and collage. Notably, a more ideas-based project was rejected ‘as it was decided that the pupils may not be capable of undertaking work on relationships’ (Ibid, 2006: 42). Admittedly these are a small sample of the wealth of projects occurring in museums and galleries, but they do suggest a difference in approach and practice between different cultural organisations.

3.2.3 Artists and teachers: differences and similarities

Equally, artists are identified as encouraging ways of learning that potentially differentiate them from teachers. They are perceived to be more open to risk taking (Taylor 2006) and more interested in artistic processes than in the successful creation of a final piece (Harding 2005). They engage in experiential and haptic modes of learning (Fuirer 2005) and do not position
themselves as experts, but engage in dialogic, collaborative pedagogy (Addison and Burgess 2006).

Furthermore artists themselves stress their differences from teachers, seeing their own pedagogic practice as more open and experimental (Pringle 2002). The sometimes pointed tone of interviews conducted with artists highlights the opposition of cultures:

> It was important for the teachers that I worked with to understand that there would be times when I did not have a lesson plan…this was about using a different way of working, not a ‘failure’. (Bicknell 2001: 41)

Some artists view the restrictions of the national curriculum and school timetable as preventing teachers from using the types of conceptual problem-solving approach that they use (Pringle 2002; Sekules 2003). Yet, artists may not necessarily be aware of more creative or alternative pedagogic practice in schools. Harding, for example, suggests that artists ‘largely have little knowledge of education theory’ (2005: 7). Equally, Herne (2006) identifies that teachers may not be familiar with gallery educators’ practice or with what gallery education seeks to achieve. What is apparent, therefore, is that cultural differences exist between artists and education contexts.

The ‘gaps’ between creative practitioners, schools and art galleries have caused problems during various artist residencies, particularly if artists do not have the necessary pedagogic skills for working with young people. The ‘Encompass Project’ funded by Engage in 1999-2000, selected fourteen projects around England in order to address and encourage good practice. Sekules notes that because artists were not trained as teachers:

> Some found it difficult to push forward the boundaries of creativity for their pupils, without engaging them basically in copycat behaviour, producing work prescribed to a predetermined formula (2003:142).

Other writers (Oddie and Allen 1998; Sharp and Durst 1997) comment on related issues, noting instances in which teachers were critical of artists’ lack of teaching experience, pupils were bored, and the timescales for planning between the school and the arts organisations were not synchronised. Some artists are described as being intolerant and uninformed about teachers’ priorities and sometimes teachers and artists are seen to have different understandings of the intentions of a project. Whilst schools demand clear objectives, ‘artists work with enigma and uncertainty, and are not bound to explain anything about what they do’ (Sekules 2003: 139). Consequently these and other studies stress the importance of effective planning and collaboration between all participants (artists, gallery educators and teachers) to avoid these pitfalls.

Yet Sekules (2003) notes how the success of projects can rest upon the charisma of the artist, but adds that once the artist leaves, the school is bereft. The short-term nature of projects limits what artists can achieve and the
legacies left behind. Addison and Burgess (2006) also note the danger of ascribing benefits to artists’ interventions based on limited interventions where new practice and learning is not subsequently embedded and developed by a school. However, as McGregor et al (2005) note in a scoping survey on gallery education for Creative Partnerships, funding constraints within the sector predispose galleries toward one-off bespoke projects, rather than ongoing programmes. At the same time Harland et al (2005) argue that the lack of longer-term evaluation of arts-education interventions, makes analysis of the effectiveness of artists’ education practice over time challenging, if not impossible.

A further body of thinking suggests that artists’ skills and insights are not unique and can be replicated by others. This is contrary to the Keynesian view of the artist as a special and hyper-perceptive individual who acts as a teacher of society – as one who ‘teaches us to love and enjoy what we often begin by rejecting, enlarging our sensibility and purifying our instincts’ (Maynard Keynes 1946). This view characterised the early development of the Arts Council in the 1940s and arguably continues to reflect an important body of opinion. For example, underpinning the Creative Partnership initiative is a belief in the added value that creative practitioners can bring to schools. In contrast, the National Foundation for Educational Research’s (NFER) 2000 report into Arts education in secondary schools suggests that teachers can engage in creative practice and pedagogy and calls for teachers to be given chances to develop in this area, rather than calling for increased numbers of artists going into schools (NFER 2000). The postgraduate degree programme at Northumbria University, can be seen as one response to this appeal (see section 3.3.4 below).

3.3 The learning impacts and outcomes relating to artists’ pedagogy

In the current context relatively few artists earn their living solely from sales of works or from commissions. As a consequence, the role of the artist has adapted to the current political climate, which offers opportunities in participatory arts (Felicity Woolf Associates 2006: 7). At the same time, cultural and institutional practice has shifted (in part prompted by the policy priorities outlined above) to recognise the advantages of working with artists in educational and cultural contexts. Benefits are seen to accrue to participants and institutions (Taylor 2006), although current research tends to focus on impact and outcomes in relation to learners, with less emphasis placed on the positive effects on educators and institutions.

3.3.1 Artists

There has been little emphasis or research to date on the impact of participation in education initiatives on artists’ own creative practice. For example, the homepage of the Creative Partnerships website mentions only the impact on pupils, teachers and schools of artist-led education work. However, Rosito’s (2001) literature review on the impact of education work on artists’ practice provides certain insights. It reveals that creative practitioners
across artforms have ambiguous and at times conflicting views on working in education contexts. Some see it as enriching their own practice by enhancing their communication skills, reducing their isolation and providing them with inspiration, whilst others highlight the enjoyment and satisfaction they gain from working with young people. Yet despite acknowledging the monetary benefits, some writers in particular resent the time and energy that education work necessitates and do not perceive that it has a constructive impact on their own practice.

Other research studies note similar findings, with additional positive issues including increases in confidence and motivation and greater awareness and value shifts also highlighted. Gains in knowledge concerning, and skills in, the provision of arts interventions, gains in artists’ own creative practice and, less commonly, financial considerations also appear significant (Harland et al. 2005; Pringle 2002). Taylor (2006) notes specifically that the ‘cluster’ model adopted for the ‘enquire’ research programme, where teachers, artists and colleagues in HEIs worked as action research teams to plan, deliver and review programmes of education activities for young people, proved a ‘potent vehicle for learning at all levels’ (Ibid, 2006: 16). In particular, artists, as well as teachers and gallery educators, provided peer support and advice, sharing good practice and undergoing profession development.

However, questions have also been raised about the extent to which artists are able to develop their own artistic practice within educational work. As one artist claims:

Within education work you are employed for your skills and experience, there is little time or thought for the development of the artist (Sekules 2003: 138).

It is important to note that these polarised positions are representative of a small body of published accounts of the relationships between artists’ educational and artistic practices, highlighting the need for further research in this area.

What emerges in the research studies is the degree of commitment on the part of certain creative practitioners to working in education contexts. Rosito (2001) references the Chicago Arts Partnerships in Education’s (CAPE) 2001 evaluation report which highlights that the majority of artists interviewed came from family backgrounds that honoured teaching and learning and they saw this work as a natural extension of their personal values. Similarly Harland et al (2005) note that a number of artists viewed education work as their “fundamental raison d’etre” (Ibid, 2005:111). For artists such as these, more participatory forms of engagement represent their artistic practice, not something additional or complimentary.

3.3.2 Participants

As noted above, the impact of arts interventions on young people and other participants has been the focus of more research in the cultural sector.
Particularly within museum education there has been a drive to develop, implement and evaluate programmes of education activity linked to particular learning outcomes for museum visitors (RCMG 2006). The methodology typically used to assess the impact of these programmes, the ‘Generic Learning Outcomes’ (GLOs) approach, identifies five categories; knowledge and understanding; skills; attitudes and values; enjoyment, inspiration, creativity and action, behaviour, progression. In a report such as the Renaissance in the Regions, assessment of these GLOs is used to evidence the effectiveness of learning in museums (RCMG 2006). The benefits to pupils are thus identified in terms of increases or improvements in these categories (for example, 95% of teachers said that pupils would be inspired to ‘learn more’ by visiting a museum, (Ibid, 2006)).

Research within the gallery sector has also provided insights into the positive impact on participants. The ‘enquire’ report lists a number of benefits for young people of engaging with contemporary art and with artists over three areas: acquiring and developing skills (e.g. learning to value ‘subjectivity and experimentation’); working collaboratively with peers and adults and the associated skills development (e.g. ‘increased social interaction’); and increased engagement, motivation, self-esteem and confidence (e.g. ‘greater engagement with and enthusiasm for making art, that can extend to and connect with other areas of life and work’) (Taylor 2006). The report states that:

> The involvement of an artist [in education activities] provides a fresh dynamic and professional credibility which influences young people’s attitude to art and the art making process (Ibid, 2006: 9).

These findings derive from the ‘enquire’ research programme as a whole, in which artist involvement in education activities was (amongst other things) actively supported through the provision of structural and financial resources. Therefore they cannot necessarily be seen as thoroughly reflective of general practice and should be read as aspirational and as tools for advocacy. Nevertheless, it can be argued that they are reflective of burgeoning preoccupations and practices within the sector.

Earlier studies of the work of artists in schools (Sharp and Durst 1997) established how pupils working with artists increased their understanding of the process of art making, developed artistic skills and concepts, gained greater understanding of the professional arts world, increased motivation, enthusiasm and confidence and acquired greater personal and social learning. Similarly Oddie and Allen’s (1998) research reveals that pupils’ self esteem and confidence were enhanced by working with artists. But they also conclude that ‘the encouragement of positive attitudes, enhance[d] the learning of core literacy skills’ (Ibid, 1998: 76), which suggests increases in specific skills beyond those associated with art practice or with social/personal development.

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1 www.inspiringlearningforall.gov.uk
Harland et al’s (2005) study includes a detailed breakdown of the effects (rather than benefits) for pupils and young people of participating in arts interventions. The ‘Pupil Effects Model’ identifies eleven broad categories and thirty-three sub-categories of effects ranging from ‘affective outcomes’, such as ‘immediate enjoyment and therapeutic effects’ to ‘personal development’, such as ‘sense of maturity’. The categories are ordered according to ‘the degree of transferability from the immediate effects associated with the learning moment into outcomes that are applied in wider areas’ (Ibid, 2005: 24). It is worth noting that their research found that the strongest effects on pupils were in terms of affective outcomes (especially immediate enjoyment and therapeutic effects), artform knowledge, artform skills and techniques, artform appreciation and a sense of achievement, satisfaction and happiness.

Each of the studies therefore appears to share common findings in terms of benefits or effects on participants. There is a focus on intangible outcomes such as increases in self-confidence and sense of enjoyment and engagement. Perceived benefits in terms of skills and knowledge acquisition, both in the area of art and more broadly are identified, alongside generic skills including critical thinking and reflection, improved teamwork, experimentation and participation. Such outcomes are also identified in Pringle’s (2006) ‘Contemporary Gallery Education’ Learning Framework, which links the processes of engagement with art with the context and outcomes of that meaning making process.

3.3.3 Facilitators (museum/gallery educators and teachers)

Whereas some of the difficulties identified by teachers working with artists have been acknowledged in section 3.2.3 above, research into arts interventions has also highlighted the more positive impacts on the practice of facilitators and teachers. In some cases the outcomes are couched in general terms, for example:

There is a growing body of evidence and testimony to indicate that the work of artists in schools and colleges enhances the quality of teaching and learning in the classroom and makes a significant contribution to the quality of school life (Oddie and Allen 1998: 18).

More specifically Sharp and Dust (1997) identify that teachers can benefit from working with artists by increasing their confidence, developing their artistic abilities and gaining greater understanding of the arts. Manser (1995) draws the same conclusions, but adds that artists’ residences can stimulate professional discourse, enrich the whole curriculum and enhance pupils’ and teachers’ attitudes to each other. In the case of Harland et al’s (2005) research, nine effects on teachers and youth workers are detailed; the most common of these tally with Sharp and Dust and Manser’s findings. Teachers regarded the artists’ interventions as having been a positive experience that improved their attitudes and confidence towards the arts. Working with creative practitioners had also given teachers knowledge and skills and the confidence to make changes in their classroom.
Selected recent literature associated with Creative Partnerships provides further insights into the benefits for teachers of working with arts practitioners, whilst recognising teachers’ existing skills. For instance the ‘Building Creative Partnerships: A Handbook for Schools’ text includes the statement that:

Working alongside these professionals [arts practitioners] will, of course, also benefit teachers themselves, not only by informing fresh approaches to subjects across the curriculum, but also by building on the excellent creative teaching approaches which already exist (Charlton 2006).

The development and implementation of the Creative Partnerships initiative has built the relationship between cultural organisations and schools, recognising the potential for artists to help bring about personal and community change through their collaborations. In this context, Sekules’ points out the importance for arts organisations and schools of recognising ‘the cultural specificity and difference of [one another]’, as is the notion that both artists and teachers should make full use of the art gallery both as a kind of central mediator, and as a unique site for learning (Sekules 2003: 147).

Recognition of the particular characteristics of pedagogy in museums and galleries is also predicated on an understanding of the skills and learning experiences of the gallery educator or arts facilitator, as distinct from the teacher or artist. However, to date few studies have examined this aspect of cultural education. Charman’s (2005) analysis of the characteristics of the working lives of education curators at Tate Modern does, however, provide insights into the ‘janus-faced’ nature of the profession – ‘both looking inwards to the institution and collection while at the same time being inherently outward looking, toward the particularities of audiences’ (Ibid, 2005: 4). She goes on to describe how the gallery educators’ specialist knowledge (of audience and policy contexts, learning theory and pedagogic content knowledge and subject disciplines) is developed in order to work in partnership with colleagues in the museum, whilst simultaneously reaching out to visitors.

This brokering or mediating role occupied by museum and gallery educators is identified by other researchers. McGregor et al.’s (2005) scoping survey identifies the important role played by gallery educators in managing relationships with schools, sourcing artists, materials, specialist equipment and other arts organisations. Gallery educators also develop CPD programmes, act as mentors and provide longer-term, strategic advice to colleagues, teachers and artists. The gallery educator’s role is therefore fluid, and although it overlapping at times with activities of the teacher or artist, as a professional group they can be understood as a distinct ‘community of practice’ (Herne 2006), with specific learning needs and professional development requirements.

It is the opportunity for professional development that appears most crucial for gallery educators engaging in work with artists and others. As noted above,
the ‘enquire’ research project provided opportunities for gallery educators to work within regional ‘clusters’. For the gallery educators involved the opportunities to investigate and share good practice were highly valued. The ‘non-formal’ learning that occurred through collaborating with artists, teachers and researchers to develop, deliver and review projects was deemed especially useful, since ‘gallery educators in small organisations are usually the only member of staff with an education brief’ (Taylor 2006: 18). Similar findings emerge from the Renaissance in the Regions research, which identifies that museum educators value opportunities to work more closely with teachers and other colleagues in order to develop their practice and museum education more broadly (RCMG 2006). Notably, the effectiveness of the enquire cluster model and the added resources and time provided through the Renaissance in the Regions initiative depends on infrastructural and financial support. While these two programmes provided such support, it is not a constant.

3.3.4 Training and professional development

Although in the past professional development courses were available for artists (for example, the London Arts Board/Institute of Education ‘Artists in Schools’ course that ran during the 1990s), at present there is no formal training equivalent to the nationally accredited Post Graduate Certificate in Education (PGCE) for artists working in educational settings. However, a number of postgraduate programmes have recently been established to provide training for those wishing to work as officers within the gallery education sector (e.g. Newcastle University, University of Sussex, University of Leicester). Professional development is also available for teachers, including Northumbria University’s postgraduate programme, which aims to encourage Art and Design teachers to explore their own artistic practice. This is part of the national ‘Artist Teacher’ scheme established in 1998.

Writing about artists involved in educational partnerships, Felicity Woolf Associates (commissioned by Creative Partnerships) argue that:

The usual path for graduates is through on-the-job training, either gained through trial and error or through working alongside a more experienced practitioner, supplemented by short courses. (Felicity Woolf Associates 2006: 8)

Yet while some artists claim to have few opportunities to refresh their creativity or broaden their practice, others seemingly devalue pedagogical training, considering that they are already qualified as arts practitioners and that ‘their uniqueness as an artist would be compromised through taking sector-specific qualifications’ (Ibid, 2006: 7).

3.4 Cultures and contexts for learning

When examining pedagogy in the gallery and museum, researchers have drawn attention to the importance of the context of the cultural site in providing a specific learning environment. Falk’s ‘contextual model of
learning’ describes three components that combine to form an individual’s experience of a museum visit (Falk and Dierking 2000: 12). Here learning is understood as a cumulative, long-term process that involves people making meaning and linking ideas. In addition to the ‘personal’ and ‘socio-cultural’ factors, the ‘physical’ context, which includes the design and orientation of the museum, is identified as shaping what individuals learn.

Xanthoudaki (1997) draws on the contextual model, applying it to the gallery scenario. Notably she identifies the capacity of original works of art to operate as agencies of knowledge and that it is the interaction between the viewer’s prior knowledge and experience and ideas conveyed in the artwork which enables learning. This view is supported by Carnell and Meecham’s (2002) findings from the Visual Paths project. Highlighting the central role played by the artwork in generating meaning in the gallery, they note that the gallery can be a ‘supportive and magical learning environment’ (Ibid, 2002: 25). The cultural space is thus construed by these, and other researchers (Anderson 1999; Hooper-Greenhill 1994; Stanley et al. 2004) as a unique and productive context for learning.

The presence of the art object and museum artefact is identified by writers as a key component of the teaching and learning experience. Museum objects, as Hennigar Shuh (1999) notes, are flexible; they can be adapted to different learners’ needs and prior experiences and can allow for cross-curricular learning. Objects can generate renewed excitement and interest for learners, whilst stimulating and allowing for questioning and discursive responses, particularly if there are opportunities for handling and personal interaction (Stanley et al. 2004). Objects both represent a society and culture, but can also be used judiciously to challenge stereotypes and confront potentially difficult issues, thereby enabling museums to act as agents of social change (Sandell 2002).

Of relevance here is Sonia Nieto’s (1999) exploration of Vygotsky’s (1978) socio-cultural model of learning in order to develop ideas of how best to
support children from ethnic minorities in mainstream classrooms. Significantly, she highlights that learning is influenced by the context in which it occurs and that learning is influenced by cultural differences. Thus, how and what museums and galleries choose to exhibit has implications for the learning experience. She also notes that learning is actively constructed, that it grows from and builds on the learner’s prior experiences and that it is socially mediated, and develops within a culture and a community (Nieto 1999) – issues that are considered below.

In the context of the art gallery, as noted above, artworks are central to the learning process. Pringle (2005) observes that contemporary art in particular allows for more ‘questioning, collaborative and provisional’ modes of interpretation since works are no longer associated with stable or enduring meanings. Carnell and Meecham (2002) also recognise how contemporary art provides a space for exploration and enquiry, naturally allowing for more ‘constructivist’ modes of learning.

3.4.1 The learning/teaching experience in the context of the cultural site

As noted above, the ‘co-constructivist’ learning model has been cited in a number of studies on gallery education. Yet more common in museum education texts, the ‘constructivist’ model recognises that knowledge and how it is accrued depends to a great extent on the learner. Learning is understood as a process of individual sense-making, which in the context of the cultural institution emerges from the connections between the learner’s knowledge and experience of the artefact or artwork. In practice, constructivism as a holistic approach is rare in the school classroom because time constraints and external examination pressures tend to force teachers into transmissive modes (Carnell and Lodge 2002), thus making the more permissive environment of the museum or gallery a valued alternative. Stanley et al (2004), for instance, note that their research uncovered ‘frequent examples of teachers and pupils making favourable comparisons between their learning experience in MGEP2 projects and routine classroom learning’ (Ibid, 2004: 10).

Within constructivism the teacher is positioned as an expert facilitator who enables the learner to negotiate ‘the zone of proximal development’ (Vygotsky 1978) – the ‘gap’ between what the learner can achieve without assistance, and what s/he can learn with help from a more knowledgeable peer or adult. Central to this process is what has been described as ‘scaffolding’ (Wood 1998), where a more knowledgeable adult/peer gives what s/he judges to be just enough help to move the learner on. While ‘scaffolding’, educators can encourage learners to construct principles for themselves through active dialogue with the teacher. For Bruner (1974, 3rd ed. ), the teacher guides discovery through structured support, or scaffolding, e.g. by asking focused questions. Evidence for such effective support and guidance being provided by artist educators was uncovered by Pringle (2002) and also by Addison and Burgess (2006) as part of the ‘enquire’ research. In both studies educators modelled a process, moving from general verbal encouragement to specific verbal instruction to demonstration of tasks. The scaffolding decreased or
faded in direct correspondence to the progress of the learner, encouraging the students to work independently and take ownership of their learning.

Within constructivism there is an element of self-regulation (metacognition). Effective learners are able to think about their own thinking, enabling them to regulate their learning by evaluating alternative approaches, refining solutions and questioning their usual responses. They also know what they know and what they need to find out, what they are good at and where they have weaknesses. Learners can learn how to regulate their own thinking by interaction with more knowledgeable peers or teachers who can hold up a mirror to the learners’ thinking by posing appropriate questions. Thus pedagogic processes, such as those ascribed to artists outlined earlier, which foreground questioning and critical reflection, can be seen to support metacognition and hence encourage effective learning.

Typically, socio-cultural learning theorists have a place for the role of reflection on learning. Shayer and Adey (2002) evidence how learning potential has been increased if pupils are metacognitively aware. Similarly Claxton (2002) argues that learning potential can be maximized if pupils are taught how to learn, and given opportunities to reflect on the strategies they are using in their learning. This is an important element in many of the most recent school strategies to help pupils become better learners and encourage teachers to personalize learning according to the pupils’ strengths and preferences. Artists, coming from outside the formal school culture, and exposing their thinking about their practice, can model successful metacognition to pupils. For example, Pringle (2002) identifies how artists demonstrated their working methods and critical and creative approaches when working with students.

3.4.2 Communities of practice

Drawing on Vygotsky’s (1978) ideas, learning in the context of the museum and gallery can be seen therefore as a social process in which learning between people leads to individual learning by participants. Elaborating on this, the concept of ‘communities of practice’ outlined by Lave and Wenger (1999) and Wenger (1999), articulates how knowledge is situated and distributed within delineated groups. Herne (2006), for instance, construes gallery educators and art and design teachers as inhabiting distinct communities of practice. Here the practice of teaching normally involves experienced members of the community supporting newcomers, who in turn help develop the practices and linguistic repertoires they have learned. The communication and interaction between members of learning communities encourages individual growth whilst developing common understandings. However, learning communities can perpetuate practices that lead to lower achievement and stagnation.

On the other hand inquiring communities question existing practices and explore alternative strategies (Wells 1999). The co-learning role played by

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3 http://www.qca.org.uk/12933_12938.html
the artist educator can be seen to relate to this notion, as does the model of ‘the artist as researcher/enquirer’ recognised by Pringle (2002) who ‘actively seeks knowledge, truth and personal growth’ (Parks 1992). Artists can be seen to engage in critical and reflective practice and question their own artistic and pedagogic activities alongside learners, allowing for individual and group learning (Pringle 2002; Taylor 2006).

3.4.3 A focus on dialogue, language and learning

Much of the critical and group reflective practice in museums and galleries takes place through dialogue. Dialogue, more than conversation or debate ‘prompts reflection, critical investigation, analysis, interpretation and the reorganization of knowledge’ (Carnell and Lodge 2002: 15). Dialogue can also encourage people to ‘give serious consideration to views that may differ substantially from their own’ and to become ‘willing to hold many conflicting possibilities in their minds simultaneously’ (Gablik 1995: 26). The fluidity and exploratory aspect of dialogue establishes a ‘learning-centred’ narrative (Ibid, 2002), wherein all participants can participate equally, sharing and re-ordering their knowledge. The dialogic exchange thus allows for learners, as a group, to expand their knowledge, take risks and experiment in a challenging, yet supportive gallery or museum environment. It is therefore unsurprising that the importance of dialogue is recognised in studies examining pedagogy in museums and galleries (Burnham and Kai-Kee 2005; Carnell and Meecham 2002; Charman and Ross 2005; Fuirer 2005; Hooper-Greenhill 1994; Pringle 2006; Taylor 2006).

The use of specific language is also a key aspect of pedagogy in cultural spaces. Carnell and Meecham (2002) point out the complex relationship between pictures and language and stress the importance of negotiating artworks through different narratives – from the imaginary to more factual, art historical modes. Of relevance here is the idea that knowledge is not only translated through language, but the very use of language creates a specific reality and influences the way learners understand a concept. This is because:

Language can never be neutral, in that it imposes a point of view not only about the world to which it refers but toward the use of mind in respect of this world. Language necessarily imposes a perspective in which things are viewed and a stance toward what we view (Bruner 1986: 122).

From a socio-cultural perspective language is central to the development of thinking. Talk does not just reflect what is going on in the mind but helps to construct the learner’s thinking. This is an active dialectical process where the learner’s thinking is mediated in interaction with others. Communicative instruction with adult or peer support can raise a person’s level of learning, which is especially significant in the cultural realm. Bruner (1986) views culture as ‘an ambiguous text that is constantly in need of interpretation by those who participate in it’. Hence language plays a role in forming social
reality and ‘the pupil, in effect, becomes a party to the negotiatory process by which facts are created and interpreted’ (Bruner 1986: 127).

The artist or educator plays a crucial role in enabling learners to effect this negotiation. Wood (1998: 27) considers that: ‘only through interaction with the living representatives of culture [whom] Bruner terms the ‘vicars of culture’, can a child come to acquire, embody and further develop that knowledge. Children’s development reflects their cultural experiences and their opportunities for access to the more mature who already practice specific areas of knowledge’ (Ibid, 1998: 27). These views connect with the argument articulated by Serota cited above that artists are best placed to talk about art. However, the art world has its own specific language with specialized vocabulary and ways of analysing works (Harris 2003) which can be intimidating and excluding. Different individuals have varying levels of ‘cultural capital’ (see below for a discussion of forms of capital), which develop at different rates throughout their lives, so those with greater cultural capital can access the world of art more confidently. Artists intending to share artistic knowledge with young people have the challenge of communicating in this specialized code and developing learners’ facility.

Yet this does not suggest that complex concepts and ideas surrounding museum and gallery artefacts need be avoided by educators working with young people, for example. Jerome Bruner (1940), applying his research into adult thinking on child development refutes Jean Piaget’s idea that pupils need to be at a particular developmental level in order to cope with certain learning tasks (Piaget 1932, 1954) Bruner argues that difficult ideas can be learned by most pupils if they are properly presented:

…it may be that nothing is intrinsically difficult. We just have to wait until the proper point of view and corresponding language for presenting it are revealed (Bruner 1994, 23rd ed. : 40).

This becomes relevant when considering art, in museum and gallery education. Typically children tend to be introduced to different forms of art at different stages in schools. Bruner’s theories lead us to question the conventional ideas of when pupils can learn about demanding and controversial art. For instance, at what age can pupils understand conceptual art or address issues which may be represented within it, such as personal ‘relationships’?

Artists working with young people potentially have greater opportunities than teachers for introducing contemporary art. Godfrey (1996) argues that the prescriptive nature of the National Curriculum for Art and Design goes against the radical and challenging ideas introduced by contemporary art practice. However, Watson and Downing’s (2004) report reveals that contemporary art is not always taught in schools because it addresses sensitive or controversial issues, or does not fit into the culture of the school, rather than because of inherent restrictions in the art curriculum. In schools where contemporary art practice was taught, traditional approaches to teaching art were also included, alongside the exploration of issues and conceptual thought processes. Their
research implies that the type of teacher who welcomes contemporary art also embraces less traditional teaching methods. Artists working with schools that do not benefit from this attitude have the potential, therefore, to introduce new topics (e.g. conceptual art) and associated skills, practices and interests.

In theory, artists are not bound by the limits of the curriculum and can draw from different learning styles and the notion of different intelligences to help learners understand and grow. Drawing on their own strategies or processes of creative problem solving, artists can use different ways of aiding learners’ understandings and approaches to problems. These creative processes vary between individuals and disciplines (Bruner 1994, 23rd ed.) and typically individuals do not use a single ‘method’ in reasoning, employing a range of strategies instead (Wood 1998). This is relevant in the case of practising artists, who, as Charman et al (2005) note:

are inveterate cultural borrowers who harvest ideas from the whole realm of human experience! A visual artist encountering a work of art will look to see if there is anything that can be adapted for their own practice, be it in terms of process, idea, material or tendency (Ibid, 2005: 54).

3.5 Conceptual Frameworks

3.5.1 Informal, formal and non-formal learning

Analysis of ‘formal’, ‘informal’ and ‘non-formal’ learning drawn from other fields provides insights into the different modes of learning potentially taking place within cultural institutions. The terms formal and informal learning have an established history, with the focus before the 1970s on formal learning (Scribner and Cole 1973). The features of formal learning involve:

- A prescribed learning framework
- An organized learning event or package
- The presence of a designated teacher or trainer
- The award of a qualification or credit
- The external specification of outcomes (Eraut 2000: 12).

Scribner and Cole, however, claim that many things (including language acquisition) are more effectively learned through informal processes. Since the 1970s informal learning has gained credence, with the idea of jointly constructing knowledge being seen as more effective than traditional didactic approaches to ‘transferring’ knowledge (Lave 1966).

More recently, the push to identify and assess informal learning, especially in the workplace, has come from the European Union’s policies for lifelong learning (EC 2001). Beckett and Hager (2002), for instance, concentrate on informal learning in the workplace and describe it as having the following characteristics, many of which correspond with the learning experience as identified in cultural spaces. It:

- Is organic/holistic
Museums and galleries can thus be seen primarily to provide informal learning environments. Away from the school context, pupils are free from assessment anxiety, and are provided with different challenges. Indeed Carnell and Meecham (2002) see the ritual of the gallery visit and the ‘awe and wonder’ of encounters with artworks as providing a contrast to much of what happens in formal schooling. In a related argument Butcher (1996) notes that secondary school pupils progressively abandon a deep approach to study in favour of the strategic learning which they assume will optimise examination success. The implication of this is that art galleries and museums offer an opportunity for meaningful learning encounters, which provide a counter to the ‘disciplinary structures imposed by the logocentric curriculum’ (Addison and Burgess 2006: 55).

However, there are dangers in placing the two categories of ‘informal’ and ‘formal’ learning in conflict with each other, as this ignores the relationship between the two, and often implicitly places negative connotations upon formal learning. For instance, Colley, Hodkinson and Malcolm identify that formal and informal elements are almost always present in any learning situation (Colley, Hodkinson, and Malcolm 2006). Moreover the word ‘informal’ has come to describe many other features of a learning situation e.g. dress, behaviour and the reduction of social distinctions between the teacher and students, which have little to do with the actual process of learning (Eraut 2000: 12). For this reason it is also useful to talk about ‘non-formal’ learning, which takes place outside formal learning contexts and is free of the constraints of assessment and organisation described earlier (Ibid, 2000).

According to Eraut, there are a number of different types of non-formal learning. Implicit learning is where there is no intention to learn and no awareness of learning at the time it takes place. In contrast, deliberative learning happens in time specifically set aside for that purpose. Reactive learning occurs spontaneously in response to current situations without any time being specifically set aside for it, but unlike implicit learning, the learner is aware that they have learned something. Whilst adding to our understanding of the complexity of learning in museums and galleries, it is difficult to research these different forms of non-formal learning (see section 3.6). For example, articulating an example of reactive learning requires an element of review; engagement in this reflective activity thereby shifts this example to a form of deliberative learning.

Non-formal learning can therefore be explicit or implicit and either individual or social (Ibid, 2000). Colley, Hodkinson and Malcolm examine the wider contexts in which learning takes place (Ibid, 2006). They note that the relationships between formal, non-formal and informal education can only be
understood within particular contexts. For example, there are differences between learning and mentoring in the workplace, in community-based programmes, or in further education.

In an examination of informal learning within ‘formal’ programmes in further education (FE) Colley, Hodkinson and Malcolm found that knowledge about what qualities, attitudes, dress and behaviour are required in the profession were imparted implicitly, as well as the formal requirements of the external examinations (Ibid, 2006). One case cited is that of students studying the CACHE Diploma in nursery nursing. Examples of informal teaching included tutors reacting to the ways in which students dressed, highlighting why certain clothes are considered inappropriate for nursery teaching. Furthermore, a particular female identity was perpetuated, including uncritical acceptance of low pay and low status. Although this code of professional practice is not explicitly taught, it is still transmitted, revealing that even in formal education settings informal learning can play a very important role.

There is therefore value in examining the relationships between formal and informal learning and establishing the possibility of a productive balance between the two (Ibid, 2006), since this has implications in terms of what people learn as well as the processes of learning. For example, in the case of FE students learning within a gallery context, a different culture could potentially have an impact on their levels of critical awareness, thereby widening expectations. Yet, at the same time, the implicit social codes within a gallery could also be inhibiting in the first instance. Attention needs to be paid to the bridging of formal and informal aspects of the learning situation, not least to ensure that pedagogy in the museum or gallery amounts to more than enabling individuals to ‘make the correct (posh) noises… a kind of etiquette which will allow us not to make fools of ourselves in the appropriate social circumstances’ (Harrison 1984: 10).

3.5.2: forms of capital

The sociologist Pierre Bourdieu described capital as representing ‘the immanent structure of the social world, i.e., the set of constraints, inscribed in the very reality of that world, which govern its functioning in a durable way, determining the chances of success for practices’. In this context it has been broadly used to explore what Bourdieu called ‘inequality of opportunity’ amongst individuals and the importance for this of accumulation (of knowledge, skills, behaviours etc.). ‘Capital, which…takes time to accumulate and which, has a potential capacity to produce profits and to reproduce itself in identical or expanded form, contains a tendency to persist in its being, is a force inscribed in the objectivity of things so that everything is not equally possible or impossible’ (Bourdieu 1997: 46).

The concept of capital, in its various forms, has been used in a growing number of publications in sociology and museology to describe the benefits that might be accrued by individuals through developing certain knowledge, attitudes, skills and abilities. In museological literature, Bourdieu’s work on ‘cultural capital’ (1984) has had much currency, in part because of Bourdieu
and Darbel’s (1966) application of the concept to the understanding the ways in which visitors behave in museums and galleries and the relationship between social class, education and an individual’s ability to engage with high culture (fine art, theatre etc.). This has had a profound influence on museum, gallery and heritage practices, particularly in relation to the emphasis given to considerations of intellectual and attitudinal access in current policies guiding the management, interpretive practices and educational programmes of cultural sites.

However, a further body of literature explores the interdependent nature of forms of capital (Bourdieu 1997; Coleman 1988; Côté 2001), suggesting that viewing human, social and cultural capital as discrete and autonomous forms may be artificial and potentially misleading. It should also be noted that understandings of the forms of capital with which this research is concerned are varied; for example, Bourdieu’s understanding of cultural capital has been critiqued for its overemphasis on social class structures (Du Gay 1997: 98), while more recent research (Newman and Mclean 2004; Newman and Whitehead 2006) has taken a broader view of what, beyond ‘high’ culture, can constitute cultural capital. This general criticism is also explored by Prior (2005: 123) who notes that ‘the immense expansion of the visual arts complex has opened up possibilities for dissemination of art knowledge beyond the cultivated Bourgeoisie’. This introduction to capital will look at each form singly before noting some of the ways in which their interdependencies have been modelled.

Human capital has been defined as ‘the knowledge, skills, competencies and attributes embodied in individuals that facilitate the creation of personal, social and economic well being’ (Healy et al. 2001: 18). It is often also seen in terms of ‘economically salient personal resources’ (Gershuny 2002: 8) where investments have, or may have, a direct financial ‘payoff’ in terms of employment.

Côté (2001) states that the term ‘human capital’ was first used in the early 1960s by economists such as Schultz (1961) who considered the idea of viewing human beings as a form of capital who are invested in and who invest in themselves. He stated that ‘human capital’ was increasing at a much greater rate than non-‘human capital’ and this was responsible for a significant proportion of post-war economic progress.

Becker (1993) used the economic returns of educational attainment as a way of measuring ‘human capital’. He showed that the average income of those with higher education was greater than the income of those without. However, Côté (2001) criticized such an approach as it ignores the complex nature of human learning which occurs over a lifetime. Much research has focused on the economic benefits of the acquisition of knowledge and skills but other research has demonstrated its wider social benefits (Behrman and Stacey 1997). The acquisition of ‘human capital’ appears to have a beneficial impact upon health, reduces crime and increases civic participation.
Social capital has been the focus of an extensive body of research and literature. For example, Putnam (2000), charting the decline of political and community participation in North American society, presented evidence linking social capital with health and happiness, democracy and safe and productive neighbourhoods. Veenstra (2001) has also undertaken research linking social capital with health.

Social capital is based upon the relationships between people, and the concept has called attention to the importance of civic traditions (Côté 2001). Three types of social capital have been identified: bonding, which refers to links with members of families or ethnic groups; bridging which refers to links with distant friends associates and colleagues and finally linking, which refers to relations between different social strata, or between the powerful and less powerful. It is viewed (Healy et al. 2001: 39) as relational, not being the property of a single individual and produced by investments that are not as direct as investment in physical capital. A further source of social capital is seen as civil society and the development of associations and voluntary organisations. The greater the investment in social capital amongst a group the greater the social cohesion of that group will be. Notably, the existence of high levels of social capital can also be seen negatively; in particular the prevalence of bonding has been related to the development and maintenance of insular communities (for example, Putnam (2000) discusses high-social-capital groups such as ‘exclusive’ golf clubs and the Klu Klux Klan and notes that investments in social capital are not always benign or benevolent). A useful analysis of bonding and bridging social capital is given by Leonard (2004) in an analysis of the communities of different religious traditions in Belfast. She traces the needs for different sorts of social capital as the peace process developed after the conflict between the two religious communities ended. Bonding social capital, prevalent when communities felt under threat, would theoretically be replaced by linking social capital when the communities would benefit more from reaching out beyond their original environment. A complex situation was described, for ‘in order to set in motion the framework for bridging social capital to emerge, the conditions that led to the development of bonding social capital need to be undermined’ (927). However:

removing the rationale for the existence of bonding social capital by no means ensures that the path is paved for the development of bridging social capital.

Current information on levels and types of social capital found in the UK is presented by National Statistics and is based on data collected by the National Household Survey. A recent analysis of trends in social capital in the UK between 1972 and 1999 (Li, Savage, and Pickles 2003: 519) concludes that there had been a decline in civic engagement over this period. They state that ‘those in working-class positions are more likely to be deprived of access to formal channels of social capital’ and this was ‘particularly true for women’.

Cultural capital was described by Bourdieu (1997) as existing in three forms: in an embodied state, an objectified state in the form of cultural goods, and in
an institutionalised state that confers original properties on ‘cultural capital’
that it is presumed to guarantee, for example educational qualifications.
Gershuny (2002: 8-9) defines it as, ‘knowledge related to the participation in,
and enjoyment of the various forms of consumption in society’, where ‘specific
knowledge about consumption contributes to an individual’s satisfaction with
their consumption’. As stated, Bourdieu’s work on cultural capital has been
particularly influential in the field of museology, in part because the
consumption of art museum experiences was a focus of Bourdieu’s own
research in 1960s France. Bourdieu and Darbel (1966: 37) stated that, ‘it is
indisputable that our society offers to all the pure possibility of taking
advantage of works (of art) on display in museums, it remains the case that
only some have the real possibility of doing so’. They go on to say that the
time a visitor takes to view a work of art is directly in proportion to the ability of
the viewer to decipher the range of meanings that are available to them.
Works of art, when considered as symbolic goods, can only be fully
understood by those who have sufficient ‘cultural capital’ to interpret the
coded meanings held within them and this may be correlated with educational
attainment.

At the same time, the museum or gallery itself is seen as an environment and
an institution which represents a ‘test’ for visitors, who are expected to
engage in certain intellectual and behavioural practices which may be second
nature or may be highly unfamiliar (e.g. forms of aesthetic appreciation, the
comprehension of messages encoded in display and decorousness in body
language and physical and verbal actions) (Whitehead 2005). In this context a
visitor’s cultural capital can make the difference between his or her
experience of the museum or gallery as a comfortable environment or as a
daunting and confusing one (Bourdieu and Darbel 1966). Bourdieu (1997)
originally developed the idea of cultural capital when considering the unequal
success of young people, at school, from different social classes. Those from
the higher social classes achieved more than those from the lower ones. He
concluded that success was not related to innate qualities but to the types and
distribution of cultural capital to which young people had access, mainly
through their families. Such a view is contrary to that adopted by many in the
educational establishment and has implications for those attempting to
understand the impacts of activities designed for young people.

The idea of identity capital was first described by Cote (Cote 1996: 425) and
relates to ‘what individuals invest in who they are’. For Cote, (1996: 425) ‘to
do this in a complex, shifting social milieu requires certain cognitive skills and
personality attributes that are not imparted by ‘human’ or ‘cultural capital’. He
suggests that different sorts of capital were needed, to ‘secure social class
mobility or to reproduce one’s class position’ (p. 424) in different socio-
structural periods. He suggests that in pre-modern (agrarian) societies human
capital was most useful, in early modern (urban) societies cultural capital and
in late-modern societies (when consumption defines social relations) identity
capital is needed. It is suggested that educational systems need to be
designed to enable young people to develop identity capital that gives them
the ability to successfully negotiate life’s obstacles.
The relationship between cultural capital and human and social capital is complex, but it is widely believed that they are fundamentally contingent upon one another. Bourdieu (1997) saw human capital as being dependent on cultural capital, and that the volume of social capital is dependent on the size of the networks that can be mobilized and on the volume of the other forms of capital held by those with whom the connections are being made. Relationships between cultural and social capital are explored by Jeannotte, (2003: 39) who stated that the nature of social capital may be dependent on the cultural capital held by an individual or group. She explores the relationship between individual cultural capital and how that relates to group dynamics and concludes that (p.47):

Cultural participation helps to connect individuals to the social space occupied by others and encourages ‘buy in’ to institutional rules and shared norms of behaviour. Without this ‘buy in’, individuals are unlikely to enter into willing collaboration with others and without that cooperation, civic engagement and social capital might be weakened.

Identity capital might be seen as a structural combination of cultural, human and social capital constructed by people, which may enable them to manage their lives more effectively.

Bourdieu (1997) emphasised the fundamental importance of family (i.e. social relations) in the transmission of cultural capital from one generation to the next, emphasising that young people will tend to have the same types and volumes of cultural capital as their parents. Willms (2001: 55) pointed out that ‘people become members of social networks by learning the language of the culture, and using it to engage in social relations’. Coleman (1988), also quoted in Healy, Côté, Helliwell, and Held, (2001) states that, ‘the role of strong communities and trust among parents, educators and pupils in fostering education and learning can support habits, skills and values conducive to social participation’. In this sense it is possible to think in terms of capital formations in which human, social, cultural and identity capital are in dynamic interrelationships; as it were, a shifting map of individuals’ abilities to access opportunities.

Borrowing from economic theory in approach, the accumulation and use of capital by young people taking part in activities can be seen in terms of an investment that has possible present and future benefits. However, the ability to make such an investment in a way that provides those benefits is dependent on existing levels and types of capital (capital formations). Therefore it is possible to envisage a feedback system operating where the existence of higher levels of capital in turn facilitates greater investment and greater benefits from that investment and conversely lower levels of capital make that investment more problematic and reduce returns (Newman and Mclean 2004). This implies that a young person’s response to activities is dependent on their existing capital formations. Those with particular sorts of capital, which is often inherited, may achieve greater returns than others. This has implications for the management of activities in terms of the sorts of impacts that can be expected upon those taking part.
Work carried out at the Centre for the Wider Benefits of Learning, Institute of Education, University of London (Schuller, Brynner, and Feinstein 2004) and Schuller, et. al (2002) explores the effects of learning on the lives of learners and interprets those effects in terms of capital. A model that looks at the relationships between human, social and identity capital and the outcomes of learning was constructed. Identity capital, which provides people with the ability to negotiate the challenges of modern life, is seen as an important outcome of learning.

Triangular conceptualisation of the social benefits of learning (Schuller et al. 2002: 10)

In explanation it is stated that:

The triangle is designed to recognise the fact that these three dimensions intersect, and that many of the outcomes are a combination of two or all three of the polar concepts. Thus health (physical or mental) may be affected by the skills a person is able to deploy, or by the sets of relationships in which they are involved and by
their personal outlook on life and view of themselves; and all these factors interact. (11)

The authors also indicate that the model is a simplification and that many more things than are indicated could be an outcome of learning. The fact that the model appears static is also seen as a limitation, when in reality some of the items indicated may be an intermediate position. They state that ‘it does not make sense to attempt to define a single linear sequence with discrete categories of intermediate and final outcomes that hold good in all circumstances’ (11). The study distinguishes between learning that relates to the individual (human capital) and that which might benefit the wider community (social capital). Learning is viewed as increasing the capabilities of those who take part and so develop identity capital. This provides an interesting and valuable way of understanding the outcomes of the activities being considered.

3.6 Measuring learning

Attempting to measure the extent and depth of learning in any context accurately is complicated, with learning in cultural spaces engendering unique challenges. Falk and Dierking (2000) note how museum learning occurs on a different scale than in formal educational contexts, since in schools the majority of learning is focused. Pupils will have roughly the same amount of previous knowledge (pace Bourdieu), they will only learn a limited amount of information in order to meet assessment criteria, and they will be taught over a period of time. In contrast, museum learning can occur on a different scale. Learning can be general and large scale (e.g. ‘I like art’), or more specific and idiosyncratic (e.g. ‘Alfred Wallis painted on cardboard using old boat paint’). Likewise the learning of concepts, underlying themes and intended messages of exhibitions does not happen often in museums. Learning does not follow a prescribed route, and while exhibitions can guide visitors along certain paths, ultimately each person has to be allowed to discover what they want to learn (Ibid, 2000).

The organic and multi-varied character of learning in museums and galleries shapes what meanings are made, but poses difficulties for measurement or evaluation:

…how can the impact of a transitory experience, like visiting a museum or gallery, be isolated from other influences that a person is subject to? Studies often focus upon what can easily be measured, such as commitment or engagement, rather than attempting to unravel the complexities of impact. (Newman and Whitehead 2006: 11)

However, rather than simplifying the experience in order to make it manageable for analysis the focus needs to be on capturing the complexities of learning (Pringle 2006: 43).

In her survey of appropriate learning frameworks for contemporary gallery education, Pringle identifies how models typically address learning outcomes
('what' is learned) and less commonly learning processes ('how' learning develops) and the contexts in which learning occurs ('where' learning occurs). The Contemporary Gallery Education (CGE) Framework she proposes embraces all three aspects, since in the gallery context, process and outcomes are deemed to be mutually dependent. The CGE Framework construes learning as an ongoing and complex process involving individual and collaborative engagement, hence the methods used to map or measure that learning need to be inclusive and flexible. Yet, as she acknowledges, this is a formidable task (Ibid, 2006).

As noted above, within the museum sector the Generic Learning Outcomes (GLO) framework is growing in popularity as a means of assessing and accounting for the impact of education initiatives in these cultural sites. However issues have arisen for researchers attempting to apply the GLOs to artists' pedagogy in galleries (Aldred and O'Brien 2006). In particular certain artists have been found to resist using the GLO framework. For instance, in the context of the 'enquire' research project, while many gallery educators and practically all teachers found the GLOs to be acceptable as a pragmatic framework with which to investigate learning, artists felt otherwise:

There was a notable resistance [to the GLOs] by the majority of the artists, who perceived them as a set of limiting criteria, a mechanistic and reductive set of abstractions that in no way represent the complexity and richness of learning within artistic practice (Addison and Burgess 2006: 61).

Despite these reservations it is important to note that the GLOs were conceived as a platform for the development of more detailed analyses of the scope of learning in cultural organisations (Pringle, 2006) and are, theoretically, amenable to the addition of criteria. The GLOs also constitute a formidable advocacy tool.

The conceptual frameworks identified above (formal/informal learning and forms of capital) suggest further approaches to analysing learning in cultural sites, yet pose their own difficulties. The concept of identity building and how this acts as a catalyst for transformative experience is particularly difficult to measure, for example. Can teachers and gallery staff observe acts of self-determination? And how does this fit with the collective experience of gallery education? As Falk and Dierking’s Contextual Model of Learning shows, the gallery experience is different for each individual. Also, what an individual learns depends on what happens subsequently in their lives. An individual may only recall, or make meaning from, what they experienced during a gallery visit years after the event. This suggests a need for longer-term studies of learning in cultural sites.

In order to understand learning in museums, the Institute for Learning Innovation developed the Personal Meaning Mapping (PMM) methodology (Adams, Falk, and Dierking 2003). This aims to measure how a museum/art gallery learning experience or visit to an exhibition affects an individual’s understanding. Based upon a constructivist approach, it assumes that
learners enter with different levels of knowledge and experience and does not require participants to produce correct answers to specific questions in order to determine the extent of knowledge acquisition. It examines the degree of change in learning, as well as gauging the depth and breadth of learning through asking learners to write down their ideas regarding a particular concept before and after they experience an exhibition or workshop and through subsequent interviews. Data is then analysed according to criteria devised for each research scenario. For example, the development of vocabulary could demonstrate knowledge acquisition. According to Falk and Dierking, the strengths of their methodology are that ‘it can look at change within as well as across individuals and register the degree and intensity of that change over time’ (Adams, Falk, and Dierking 2003: 30).

Examining change, or the ‘transformative potential of gallery education for young people’, was the overarching research question for the first phase of ‘enquire’\(^4\). Each of the three regionally-based research teams interrogated learning in the gallery context, from perspectives derived from the study of criticality, creativity and forms of capital (human, social and cultural); each team was in some way concerned with identifying evidence of change in subjects, such as augmented critical skills or shifts in cultural capital. Research methods included quantitative analysis using questionnaires and, to a much greater extent, the collation of qualitative data resulting from semi-structured interviews and focus groups.

Data was subsequently coded against specific criteria developed by the individual research teams. Although not necessarily problematic, such coding takes place on a relatively subjective basis. Indeed a constant tension in studies which aim to ‘measure’ learning in some way is the basis on which evidence is presented. On one hand it is deemed to be ‘hard’, empirically obtained, quantifiable proof which is seen as generalisable and proceeds from the analysis of large numbers of subjects, making it indubitably useful in advocacy and policy contexts. Alternatively it appears as interpretations (often very rich ones) of the behaviours of small numbers of subjects’ behaviour, based on researchers’ critical judgments and individual frames of reference. This latter evidence is not presented as generalisable but as ‘social practices which are possible’ (Peräkylä 2004).

Within enquire’s North East ‘cluster’ the focus was on investigations of learning (broadly understood) and the development of human, social and cultural capital (Newman and Whitehead 2006). The research was articulated in three case studies – two involving primary school children and the third involving A-level and GNVQ students. The researchers aimed to build up a complex view of children’s lives and the place of art within it through focus groups, interviews with teachers and education officers. Through the timetabling of data collection events, researchers sought to identify shifts in capital consequent to the education activities themselves. This research did identify significant shifts in capital, which were gauged against the following identifiers:

\(^4\) http://www.en-quire.org/index.aspx
changes in capital formations
increased understanding of art as a body of practices, products, technologies and heuristic/intellectual approaches (e.g. valuing subjectivity, trial and error and calculated risk taking)
increased familiarity with, and ability to use, the experiences of making art, viewing art and visiting art galleries
increased social interaction through engagement with art (i.e. making, critiquing, showing and displaying) with family members (bonding) peers (bonding and bridging), and others, including gallery staff and artists (linking).
increased understanding of role of art in social, professional, economic and personal life
increased understanding of possible economic or employment benefits of engaging with art
increased self-interrogation about career plans in relation to engagement with art and the contemporary art gallery

These identifiers arguably go beyond the notion of ‘personal change’ (‘critical thinking, cognitive decision-making, learning capacity and motivation’) mooted by Creative Partnerships or the subject-focused Personal Meaning Mapping approach outlined above (Adams, Falk, and Dierking 2003), while at the same time being more specific than other evaluative frameworks such as the GLOs. However, the research was limited in various ways. The timescale was short and therefore only relatively immediate shifts in capital could be identified (this is not to devalue them, but to indicate the possibility that there were ‘slower’ shifts taking place which the research did not detect). Another problem was the implication that the development of capital was entirely contingent upon the activities, whereas in fact it was clear that these needed to be seen within long trajectories of development which had begun well before the activities and which would proceed indefinitely after them (bearing in mind the indefinite processes of non-formal learning). Also, the research aimed to evaluate the impact of activities only on the school pupils who were involved, and not on other figures such as teachers, education officers or the artists who facilitated and/or led activities.

A final concern was that the critical frameworks offered by capital proved in some ways too broad for the purposes of analysis, and had to be ‘translated’ into the identifiers (which might also be seen as ‘outcomes’) listed above. Notwithstanding these issues, the research demonstrated how the impact of participation in gallery education activities could be seen in terms of capital, and, therefore, to link to the wider structures of individuals’ personal, intellectual and social lives, their economic wellbeing and the opportunities they are able to access. As such this earlier research has informed the research methodology and conceptual frameworks utilised within this study.

3.7 Conclusions

This survey of literature has identified that the relatively small amount of existing research into the work of artists in education and cultural sites
provides insights into forms of artists’ pedagogy, the role of the artist in formal education and cultural sites, the effects on learners, artists and education facilitators of engaging with artists and the importance of the cultural site as a context for learning. Key issues including the importance of language and dialogue have been noted, as has the significance of perceived differences between artists and teachers. The conceptual frameworks explored illuminate how learning in the gallery and museum can be understood, whilst the multi-layered concept of capital in particular provides a means to assess the ways in which all participants in museum and gallery learn through working with artists.
3 Methodologies

The following section describes the methodologies adopted for the data collection required for the realisation of this project.

3.1 Web-based questionnaire survey

In order to audit the educational/learning activities of writers and visual artists in museums, galleries, libraries and archives a national web-based questionnaire survey was employed.

The museums, libraries, archives and galleries chosen to take part in the web-based questionnaire survey were identified with the help of the project management team. Each of the Museums, Libraries and Archives Council (MLA) regional offices were asked to supply details of activities and contact addresses of possible respondents. The sample represented a cross-section of the sector, comprising small to large organisations with different attributes and characteristics, such as activity type and management structure. The respondents were able to request a hard copy of the survey if required; however, none did.

The information collected is as follows:

Baseline organisational data
- E.g. sources of funding, management structure, staff details, relevant strategies/mission etc.

Baseline management data
- E.g. number of activities involving artists and writers over given periods of time, numbers of artists and writers engaged, numbers of schoolchildren/young people participating in activities etc.

Qualitative data
- E.g. perceived benefits and challenges of activities involving artists and writers for different stakeholders; reflections on success of activities; practitioners’ perceptions of shifts in capital and self-esteem of participants; attempts to evaluate activities; relevant short- and long-term future plans, etc.

The questions asked of respondents were developed in conjunction with the management team and are given as Appendix 3. The web-based survey was hosted and maintained by Newcastle University and the results collected electronically and analysed using Microsoft Excel. These are presented in the results section of this report.

5 http://www.ncl.ac.uk/sacs/artists_insights/questionnaire.php (6/12/2006)
There were difficulties in identifying potential respondents in some of the MLA regions, as there were limited numbers of activities being undertaken during the research period. However, 114 questionnaires were finally completed – a number that allows effective analysis and conclusions to be drawn about the sector. The baseline organisational data provides a context for the analysis and understanding of quantitative and qualitative data. The quantitative data are intended to provide a broad view of the extent of practice and the number of individuals exposed to contemporary artists and writers in cultural organisations. The qualitative data provides insights into the nature of practice in this area and into practitioners’ attitudes towards it. This data was coded for analysis using appropriate software (NVivo 7), which is designed to identify patterns within the data.

4.2 Case studies

To explore the learning outcomes and impact of writers and visual artists, young people, and facilitators (librarian, museum/gallery/arts educators teacher, etc) working in cultural sites and schools and to determine the relationship between the environment and institutional culture of the sites, and the learning outcomes, six case studies were chosen and examined.

The steering group anticipated variables for the different case studies and selected them on the basis that there would be differences between the following:

- Institutional environment/context
- Art form and media/genre around which programming and activities might revolve
- Type and length of engagement
- Content (theme/issues)
- Number of participants
- Early or mid-career artists/writers/facilitators (defined by length of practice since leaving university e.g. a mid-career artist is defined, for the purposes of this project, as one who has had a minimum of ten years’ practice since having left university
- Individuals’ profiles (ethnic background, gender etc.)

It should be noted that the timeframe for data collection meant that it was difficult to select contrasting case studies. For example, all of the case studies were relatively short-term, and this is something to be borne in mind for the development of similar research projects in future.

The case studies consist of six galleries that make active use of artists in the delivery of education and learning activities. Unfortunately it was not possible, within the research period, to identify activities involving creative writers. Although there was a limited window of opportunity to find workshops in this timeframe, it is evident that few institutions across the country had programmed events with writers. This indicates a gap in cultural provision which has disabled this aspect of the current research, and represents a
significant avenue for future research, if there is a commensurate increase in practice in this area. There was only one workshop involving writers, but the staff from this venue declined to participate because they felt the research would interfere with the activity, and they had little experience of working in research projects of this kind. The case studies were chosen mainly from existing programmes with guidance from the management group. They represent a wide range of activities and gallery types.

<table>
<thead>
<tr>
<th>Gallery</th>
<th>Date of activity</th>
<th>Artist</th>
<th>Gallery Educator</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Northern Gallery for Contemporary Art&lt;sup&gt;6&lt;/sup&gt;, Sunderland, Tyne and Wear - funded by Arts Council England and Sunderland City Council.</td>
<td>24&lt;sup&gt;th&lt;/sup&gt; – 28&lt;sup&gt;th&lt;/sup&gt; July 2006</td>
<td>Michele Allen (early career)</td>
<td>Arts Education and Outreach Officer – Amanda Gould</td>
<td>Three-hour workshop at the gallery formed part of a week-long summer school for year 6 pupils about to join Hetton Secondary School. Participants made sculpture in response to ‘Pleasure Gardens’ exhibition</td>
</tr>
<tr>
<td>Raw Canvas&lt;sup&gt;7&lt;/sup&gt;, Tate Modern, Bankside, London - Britain’s national museum of international modern art.</td>
<td>14&lt;sup&gt;th&lt;/sup&gt; – 16&lt;sup&gt;th&lt;/sup&gt; July 2006</td>
<td>Emma Hart (early career)</td>
<td>Curator of Youth Programme</td>
<td>Three-day Summer course for 15-17-year-olds: ‘Art in Public - Pierre Huyghe’. Participants used hand-held projectors to help develop their own manga character.</td>
</tr>
<tr>
<td>Yorkshire Sculpture Park&lt;sup&gt;8&lt;/sup&gt;, West Bretton, Wakefield – set within 500 acres of 18th century parkland, it is an international centre for modern and</td>
<td>13&lt;sup&gt;th&lt;/sup&gt; July 2006</td>
<td>Gary Cromack (mid-career)</td>
<td>Education Officer – Joff Whitten</td>
<td>Day-long formal education workshop for year 7 pupils. Participants explored selected works from the sculpture park and created their own temporary sculpture.</td>
</tr>
</tbody>
</table>

<sup>6</sup> http://www.ngca.co.uk/ (4/1/2006)
<table>
<thead>
<tr>
<th>contemporary art. Established as a trust, it is funded from a range of sources.</th>
<th>John Hansard Gallery[^9], University of Southampton</th>
<th>12th August 2006</th>
<th>Annet Kuska (early to mid-career artist)</th>
<th>Education Officer – Rhonda Gowland</th>
<th>Day-long holiday workshop. Participants (aged 8-11 years old) produced their own ‘book of the universe’, based on ideas from the John Latham exhibition ‘Time, Base and the Universe’</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Hansard Gallery[^9], University of Southampton Funded by Arts Council England South East and University of Southampton</td>
<td>18th – 25th August 2006</td>
<td>Mark Haig and Dana Bruce – (early to mid-career) (Gallery educator)</td>
<td>Youth Projects Officer – Rebecca McKnight</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cornerhouse Gallery[^10], Livewire Film Camp[^11], Manchester The LiveWire Film Camp was funded by Cornerhouse and The Young People’s Fund which is part of the Big Lottery Fund.</td>
<td>Participants were targeted from the following groups in Greater Manchester: 1. Refugees (although Cornerhouse were unable to recruit any refugees) 2. 16-18-year-olds with previous film experience 3. 14-18-year-olds with no experience of animation 4. 14-18-year-olds with no experience of film making</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

produced two short films

| Milton Keynes Gallery, Milton Keynes, Offsite programme, Transfer Project, Wolfgang Weileder, Main funders are Arts Council England South East and Milton Keynes Council | 25th sept-16th October | Wolfgang Weileder (mid-career artist specialised in installation and site-specific work) (Gallery educator) | Acting Programme Assistant, Hannah Treherne and Offsite and Outreach Education Co-ordinator, Victoria Mayes and The construction and de-construction of a full-scale replica of Milton Keynes Gallery at Station Square, Milton Keynes by Further Education construction students from Milton Keynes College, Participants aged 16-26 |

All the case studies are based in art galleries. This is consequent upon the responses received when in an initial survey was made of practice within the UK during the data collection period. Although no generalisation can be made on the basis of this, it may be seen to represent a lower incidence of engagement with artists on the part of museums, libraries and archives.

The methodologies employed to collect data from the case studies were qualitative, including extensive semi-structured interviews with education officers/facilitators, artists/writers, teachers/group leaders and semi-structured focus groups with participants. In total 128 individual interviews were undertaken, digitally recorded and professionally transcribed. The questions asked were derived from the aims and objectives of the research and informed by the theoretical frameworks discussed above. For participants, the research questions were designed to determine the impact of involvement in gallery learning activities on their own lives within the constraints of the design of the research.

Firstly, a ‘baseline’ upon which the rest of the research could be grounded was established. In order to do this, the amount and types of capital held by respondents was determined. The nature of the participants’ cultural consumption and their knowledge of, and attitudes towards, the activity was explored. This involved developing an understanding of participants’ home and social lives. Data was collected using focus groups or semi-structured interviews (the researcher used a series of questions, some of which would be common to other interviews to provide a point of comparison). Also,

12 http://www.mk-g.org/ (4/1/2006)
questions were asked to identify and interrogate factors influencing motivation. The sort of baseline questions asked related to the young people’s life experiences, including aspects such as:

- Work/educational attainment
- Neighbours/membership of organisations/volunteering
- Socialising
- Transport
- Housing
- Trust/community life
- Health
- Politics/voting
- Belonging
- Motivation/confidence
- Alienation
- Activities/leisure time
- Art Galleries

Two interrogative frameworks, derived from similar frameworks which had been successfully used during the Enquire research project (Newman and Whitehead 2006) were developed for use within the interviews and focus groups. The first of these aimed to capture data relating to existing levels of capital, learning and motivation while the second is designed to capture the impact of the activity itself. While the frameworks guided data collection, it was not possible (or desirable) to use them in a rigid way. The semi-structured nature of discussion meant that some topics were not encountered in the order suggested below; also, the age of the subjects influenced which of these lines of enquiry were pursued and how questions were framed.

The frameworks were not used in a homogenous manner, rather they were used in accordance with the aims of the data collection and the requirements of the steering group. For example, capital was not the primary framework employed in the collection of data in relation to teachers, gallery educators and artists and was more important in collecting data from the children and young people.

**Respondent focus group/interview interrogative framework 1**

<table>
<thead>
<tr>
<th>Work / educational attainment</th>
<th>Attitudes towards school – like / dislike -</th>
</tr>
</thead>
<tbody>
<tr>
<td>Socialising</td>
<td>Friends – how often see them?</td>
</tr>
<tr>
<td></td>
<td>Where?</td>
</tr>
<tr>
<td>Organised leisure/participation</td>
<td>Clubs; scouts; dance; sport; church etc. Parental involvement?</td>
</tr>
<tr>
<td>Transport</td>
<td>Car at home? How do you get about?</td>
</tr>
<tr>
<td></td>
<td>Is it easy?</td>
</tr>
<tr>
<td>Housing</td>
<td>Experience of crime?</td>
</tr>
<tr>
<td>Health</td>
<td>In good health?</td>
</tr>
</tbody>
</table>

42
<table>
<thead>
<tr>
<th>Belonging</th>
<th>What do you feel about where you live?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motivation/s. esteem</td>
<td>Do things on own? What things do you think you are good at? How do they make you feel?</td>
</tr>
<tr>
<td>Alienation</td>
<td>When and where do you feel uncomfortable?</td>
</tr>
<tr>
<td>Activities/leisure time</td>
<td>What do you like to do?</td>
</tr>
<tr>
<td>Politics/voting</td>
<td>What do you think about politics, the political parties and voting? Who do you think you might vote for in future?</td>
</tr>
</tbody>
</table>

**Respondent focus group interrogative framework 2**

<table>
<thead>
<tr>
<th>Pre-activity</th>
<th>Post-activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>What do you think about Art?</td>
<td>Did you enjoy the activity? Why?</td>
</tr>
<tr>
<td>Do you like doing art? Why?</td>
<td>What did you do with the work you produced?</td>
</tr>
<tr>
<td>What artists do you know? Do you know any who are still alive?</td>
<td>Did you do any others? How many? With whom? Did you show them to anyone?</td>
</tr>
<tr>
<td>Do you have a favourite artwork?</td>
<td>What was the technique you were using? (e.g. animation)</td>
</tr>
<tr>
<td>Do you watch TV programmes about art? Which ones? How often?</td>
<td>Do you know how else that technique is used? Do you enjoy other (insert genre) now that you know more about it?</td>
</tr>
<tr>
<td>What do you know about the activity next week with the artist? What do you expect? Are you looking forward to it?</td>
<td>Did you enjoy working with the artist and with others? In what ways?</td>
</tr>
<tr>
<td>How do you think artists work?</td>
<td>What did you think about the way s/he worked?</td>
</tr>
<tr>
<td>What will you ask the artist?</td>
<td>What did you ask the artist?</td>
</tr>
<tr>
<td>Would you like to be an artist?</td>
<td>Would you like to be an artist?</td>
</tr>
</tbody>
</table>

Further data addressing different themes was collected through semi-structured interviews with artists/writers, educators and teachers. Here, questions included:

**Artist/Writer interrogative framework**

<table>
<thead>
<tr>
<th>Impact upon practice</th>
<th>Has this experience changed your attitude and/or approach to; learning, pedagogy, working with children/young people, professional and artistic practice, professional identity, cultural organisations? If so how?</th>
</tr>
</thead>
</table>
|                      | Are there any other outcomes for you (either...
<table>
<thead>
<tr>
<th>professional or personal) which you would like to tell us about?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Will you do this again? Why?</td>
</tr>
<tr>
<td>Has the National Curriculum figured in your planning for your project If so, in what way? If not, why not?</td>
</tr>
</tbody>
</table>

Teacher interrogative framework
<table>
<thead>
<tr>
<th>Impact upon Practice</th>
<th>Has this experience changed your attitude and/or approach to: pedagogy, working with children/young people, professional and artistic practice, professional identity, cultural organisations and working with them, artists/writers and working with artists/writers, learning?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>In what ways is this activity different from/related to classroom teaching?</td>
</tr>
<tr>
<td></td>
<td>Do you perceive benefits/problems in working with cultural organisations and artists/writers with regards to: The children/young people? Yourself in terms of your professional practice? Your school? If so what are they?</td>
</tr>
<tr>
<td></td>
<td>Has your organisation changed its working practices as a result of experiences of this kind and might it do so as a result of this one? In what ways?</td>
</tr>
<tr>
<td></td>
<td>Has the National Curriculum figured in your planning for your project? If so, in what way? If not, why not?</td>
</tr>
<tr>
<td></td>
<td>Are you using any evaluative criteria to generate or to review your project?</td>
</tr>
</tbody>
</table>

**Education staff interrogative framework**
<table>
<thead>
<tr>
<th>Impact upon Practice</th>
<th>Has this experience changed your attitude and/or approach to: learning, pedagogy, working with children/young people, professional practice, professional identity, schools, youth/community groups (etc. as relevant) and working with them, artists/writers and working with them, teachers and working with them?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Do you perceive benefits/problems in working with schools etc. (see above) and artists/writers with regards to: The children/young people? Yourself in terms of your professional practice? Your cultural organisation? The artists/writers? The teachers? If so, what are they?</td>
</tr>
<tr>
<td></td>
<td>Has your organisation changed its working practices as a result of experiences of this kind and might it do so as a result of this one? In what ways? Has the National Curriculum figured in your planning for your project? If so, in what way? If not, why not?</td>
</tr>
<tr>
<td></td>
<td>Are you using any evaluative criteria (e.g. GLOs) to generate or to review your project?</td>
</tr>
</tbody>
</table>

### 4.3 Approach to analysis and anticipated variables

The resultant transcripts were then coded for analysis using NVivo 7 software using nodes (major themes for analysis) that were generated from the research aims and objectives, and informed by the identified critical frameworks. In brief, these were:

- Learning
- Cultural capital (before)
- Cultural capital (after)
- Identity/self-esteem
- Change in behaviour
- Social capital
- Artists’ pedagogy and practice

A fuller description of the Nodes are given in Appendix 1. It should be noted that the qualitative mode of research, and in particular the reliance on data from focus groups and interviews, meant that the coding of data is dependent on researchers’ judgment. The subjectivities and personal interpretive acts involved in this must be acknowledged, particularly when dealing with young subjects whose articulacy is relatively undeveloped. However, researchers undertook blind intercoding and achieved high levels of congruence.

The following possible variables were identified by the steering group and were considered in the analysis.

- Institutional environment/context
- Art-form and media/genre
- Type and length of engagement
- Content (theme/issues)
- Number of participants
- Early or mid-career artists/writers/facilitators
- Individuals’ profiles (ethnic background, gender etc)

The analysis of the case studies was undertaken using the above to consider learning, professional identity or development and organisational or sector change.

Because of the number of respondents the results are not claimed to be generalisable beyond the dataset identified in the study (an inevitable consequence of qualitative research). This is also a consequence of the unique nature of activities evaluated. However, it can be stated that subjects’ responses and/or actions indicate possibilities within specific circumstances (Peräklyää 2004). Therefore the results provide a way of thinking about the possible impact of similar activities in similar contexts. It is also important to say that because of time constraints possible long-term impact could not be assessed.

4.4 Research ethics

Ethics are considered to be of prime importance in the planning and conduct of the project, in particular because it involved human subjects. The following principles were applied:

- Honesty to research staff and subjects about the purpose, methods and intended and possible uses of the research, and any risks involved;
- Confidentially of information supplied by research subjects and anonymity of respondents apart from the professional members of staff who gave informed consent to the use of their comments in this report;
- Independence and impartiality of researchers with respect to the subject of the research;

The project was managed in accordance with Newcastle University’s Code of Good Practice in Research and the British Sociological Association Code of Conduct, the Social Research Association Ethical Guidelines and the Market Research Society Code of Conduct.

4 Questionnaire results

4.1 Baseline - organisational data

14 http://www.ncl.ac.uk/business-directorate/strategy/policies/practice.phtml
A total of 115 organisations completed the questionnaire. It was originally envisaged that data would be collected about individual projects; however, in some cases information about an entire museum or library service was entered onto a single form. This was taken account of during the analysis. Respondents were able to answer more than once for the multiple-choice questions and not all the questions were filled in by the respondents, resulting in a slightly different sample size for each of the questions. Because of rounding up some of the totals for the percentages in the tables may not add up to 100%.

The organisations were asked what type of venue they were

The first question related to how the organisations that filled in the questionnaire defined themselves. As can be seen below there was a relatively even spread between the types of organisation specified.

<table>
<thead>
<tr>
<th>Type</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>archive</td>
<td>19</td>
<td>22%</td>
</tr>
<tr>
<td>gallery</td>
<td>21</td>
<td>24%</td>
</tr>
<tr>
<td>library</td>
<td>21</td>
<td>24%</td>
</tr>
<tr>
<td>museum</td>
<td>17</td>
<td>19%</td>
</tr>
<tr>
<td>museum/gallery</td>
<td>10</td>
<td>11%</td>
</tr>
</tbody>
</table>

n= 88

The organisations were asked what type of museum/gallery/archive they represented and what their primary sources of funding was

84% of the organisations were managed by local authorities with the remainder being independent.

<table>
<thead>
<tr>
<th>Type</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent</td>
<td>12</td>
<td>16%</td>
</tr>
<tr>
<td>Local Authority</td>
<td>64</td>
<td>84%</td>
</tr>
</tbody>
</table>

n=76

44% of the organisations were solely local authority funded, whilst the rest were funded by a range of bodies such as Arts Council England, Heritage Lottery Fund, other government sources and private funding.

The organisations were asked whether they had in the past, or now worked with visual artists, writers and/or young people

84 of the organisations had worked with artists, writers and young people, while 17 had worked with visual artists and young people. Fewer had worked just with visual artists, writers and young people and young people by themselves.

<table>
<thead>
<tr>
<th>Type</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Artists</td>
<td>2</td>
<td>2%</td>
</tr>
<tr>
<td>Visual Artists; Writers; Young People</td>
<td>84</td>
<td>73%</td>
</tr>
<tr>
<td>Visual Artists; Young People</td>
<td>17</td>
<td>15%</td>
</tr>
<tr>
<td>Writers; Young People</td>
<td>7</td>
<td>5%</td>
</tr>
</tbody>
</table>
*Please note that all questions related to projects developed over the last two years

The organisations were asked what types of young persons' events they hosted

The 115 organisations who had filled in the questionnaires had hosted a variety of events for young people. The following were identified: formal teaching sessions (81); practical activity workshops (30); sessions involving special loans or handling the collection(s) (68); one-to-one activities (20); day-long programmed events (69); week-long or longer programmed events (51); residential programmes (10)

What types of young persons' events do you host?

329 activities involving young people, visual artists and writers were undertaken by the museums, galleries and archives in the sample during the survey period. The number and variety of the activities demonstrate how well established they are in the sector.

Breakdown of data into types of institutions (note that the institutions comprising more than one venue, e.g. a library and archive, have not been included)

The organisations were asked what types of young persons' events they hosted

The profiles across the different institutions are very similar (identified below) however, minor differences can be seen, for example, when broken down across the different types of institutions, all show similar trends, with formal teaching and practical workshops as the most popular. However, formal
teaching sessions are slightly less common in libraries and archives. In the case of museums and libraries, loans or handling and day-long events are also as popular.
The organisations were asked which organisations they worked with in partnerships

It is evident that partnerships are important to the organisations in the data set when planning and carrying out activities. The partnerships through which sessions were organised were quite widely dispersed. They were youth groups (70); community groups (66); education agencies (78); creative agencies (57); arts organisations (70); campaigns (35) and other (30). A total of 406 collaborations were identified.
What partnerships did you organise these projects with?

When broken down into different institutions, the partnerships were quite widely dispersed, with no particular patterns. However, libraries and archives worked most often with education agencies.
Galleries - Which partnerships did you organise these projects in conjunction with?

- Youth Groups: 20 responses
- Community Groups: 15 responses
- Education Agencies: 10 responses
- Creative Agencies: 5 responses
- Arts Organisations: 10 responses
- Campaigns: 5 responses
- Other: 2 responses

Libraries - Which partnerships did you organise these projects with?

- Youth Groups: 10 responses
- Community Groups: 5 responses
- Education Agencies: 15 responses
- Creative Agencies: 5 responses
- Arts Organisations: 10 responses
- Campaigns: 5 responses
- Other: 2 responses
The organisations were asked about the number of activities that related to the National Curriculum.

**Archives** - Which partnerships did you organise these projects with?

**Museums** - Which partnerships did you organise these projects with?

The organisations were asked about the number of activities that related directly to the National Curriculum.

**How many activities were designed to relate directly to the National Curriculum?**
Out of the sample, 20 organisations did not design activities directly relating to the National Curriculum. However, the rest did do so to varying degrees with 28 organisations indicating that they had carried out over 30 activities which were designed in this way.

**Breakdown into different types of institutions**

When broken down across the different institutions, (in the last two years) the galleries and museums asked had related more than 20 activities to the National Curriculum. For libraries and archives, less than 20 activities had related to the National Curriculum. Because the sample size is quite small, no generalisations can be made.
Libraries - how many activities were designed to relate to the national curriculum?

- 0
- 1 to 5
- 5 to 10
- 10 to 20
- 20 to 30
- 30+

Archives - how many activities were designed to relate to the national curriculum?

- 0
- 2
- 4
- 6
- 8
- 10

Museums - how many activities were designed to relate to the national curriculum?

- 0
- 2
- 4
- 6
- 8
- 10
Organisations were asked which key stages were addressed by the activities

Activities that addressed Key Stages 1, 2 and 3 were almost equally popular while those addressing Key Stage 4 and A levels were less so. As pupils take formal external examinations (Key Stage 4 and A Levels), it can be harder for teachers to release them from the school timetable to participate in out-of-school activities. The activities undertaken by those in the survey group were mainly designed to attract primary school pupils and those in their early years of secondary education.

<table>
<thead>
<tr>
<th>Key Stages/Levels</th>
<th>Nos. of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-school</td>
<td>0</td>
</tr>
<tr>
<td>Key stage 1</td>
<td>76</td>
</tr>
<tr>
<td>Key stage 2</td>
<td>94</td>
</tr>
<tr>
<td>Key stage 3</td>
<td>86</td>
</tr>
<tr>
<td>Key stage 4</td>
<td>57</td>
</tr>
<tr>
<td>A-level</td>
<td>46</td>
</tr>
<tr>
<td>Other</td>
<td>29</td>
</tr>
</tbody>
</table>

n=388

Breakdown into different types of institutions

When broken down across different institutions, galleries addressed activities relating to all key stage areas equally. The libraries that responded did not engage in any activities for pre-school children and very few for A level students. The trend across archives and museums is quite similar, with a greater number of activities related to key stages 1, 2 and 3.
Galleries - which key stages were addressed?

Libraries - which key stages were addressed?
The organisations were asked which subject areas were addressed by the activities. The most popular subject areas addressed were Arts, Crafts & Design (86), English (70), and History (67), which suggests that these were most suited to the site’s collections. Citizenship (55) and Design & Technology (48) were fairly popular. Modern foreign languages (2) and Physical Education (6) were only addressed by a few organisations.
Which subject areas were addressed?

Subject Areas

n=334

Key

<table>
<thead>
<tr>
<th>Subject Area</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACD</td>
<td>Arts, Crafts and Design</td>
</tr>
<tr>
<td>Citizenship</td>
<td>Citizenship</td>
</tr>
<tr>
<td>D&amp;T</td>
<td>Design &amp; Technology</td>
</tr>
<tr>
<td>English</td>
<td>English</td>
</tr>
<tr>
<td>Geography</td>
<td>Geography</td>
</tr>
<tr>
<td>History</td>
<td>History</td>
</tr>
<tr>
<td>I.T.</td>
<td>Information &amp; Communications</td>
</tr>
<tr>
<td>Maths</td>
<td>Mathematics</td>
</tr>
<tr>
<td>Languages</td>
<td>Modern Foreign Languages</td>
</tr>
<tr>
<td>Music</td>
<td>Music</td>
</tr>
<tr>
<td>P.E.</td>
<td>Physical Education</td>
</tr>
<tr>
<td>P.S.H.O.</td>
<td>Personal, Social and Health Organisation</td>
</tr>
<tr>
<td>R.E.</td>
<td>Religious Education</td>
</tr>
<tr>
<td>Science</td>
<td>Science</td>
</tr>
</tbody>
</table>

Breakdown into different types of institutions
NOTE TO PUBLISHER: COULD NOT GET FULL SUBJECTS LISTED ON THE GALLERY BAR CHART (Order conforms to the other graphs)
When broken down across the different institutions, the most frequent subject area addressed corresponded roughly to the venues’ collections/specialist area. For example, galleries linked most of their activities to art, libraries to English (although libraries addressed an equal number to art as well), archives to history. However, there was not as simple a reading with museums. The museums that responded addressed art, design and technology and history most often, whilst also addressing citizenship, English, geography and science quite frequently.

This suggests that staff across different institutions are covering a wide range of subjects, although they tend to concentrate on subject areas most fitted to their collection/subject specialism. However, no venues addressed modern foreign languages and only two addressed P.E. Venues have adapted to curriculum developments, for example, many covering citizenship.
Organisations were asked whether different groups of young people were targeted

Different groups of young people were targeted, and these were fairly evenly spread across the different categories. Community groups (61), special education needs (50), gifted and talented (51) and urban groups (45) were targeted more, about 50 organisations targeting one or more of the groups. Rural (30), young people with disabilities (25) and black & ethnic minority (32) groups had similar numbers. The group least targeted was young people with English as an additional language (10).
Were any particular groups of young people targeted?

n=304

Breakdown into different types of institutions

When broken down across different institutions, there were slight differences. The most popular groups for galleries were community groups, special educational needs (SEN) students and gifted and talented students. For libraries the most popular were community groups and SEN. For archives, community groups and urban groups were most popular and for museums community groups and SEN were the most popular.
Galleries - were any particular groups of young people targeted?

- Community
- SEN
- Gifted/talented
- BME
- Urban
- Rural
- Disabilities
- ESL
- Other

Groups of young people

Libraries - were any particular groups of young people targeted?

- Community
- SEN
- Gifted/talented
- BME
- Urban
- Rural
- Disabilities
- ESL
- Other
Organisations were asked what group sizes the activities were organised into

The activities were organised in various group sizes.
The most popular size of group was between 10 and 20, the second between 20 and 30 with fewer groups being over 30 in size.

**Breakdown into different types of institutions**

When broken down across the different institutions, the most popular size for groups was between 10 and 20.
Organisations were asked whether participants were charged a fee

75% of participants were not charged a fee, which suggests that organisations are trying to encourage young people from less privileged backgrounds to participate. This might be seen as a way of giving the young people who took part access to forms of capital, for example cultural and social, that otherwise might be denied to them.

Organisations were asked what the intended outcomes and effects for key projects were

The intended outcomes and effects for key projects that organisations noted were (in ascending order): creativity and thinking skills (106), communication and expressive skills (90), skills in making/writing (74), personal and social skills (66), cultural understanding (63), visual literacy (55), problem solving (37). (These categories had been predetermined management group.)
With reference to a substantial or key project, what were the effects of and your intended outcomes for the project/activity concerned?

![Bar chart showing the distribution of responses for different outcomes.]

n=491

**Breakdown across institutions**

When broken down across different institutions, galleries and archives placed the development of thinking skills and creativity as most important, although other outcomes were also popular. For libraries and museums the development of creativity and thinking skills was as important as developing communication skills.

![Bar chart showing the intended outcomes for galleries.]

**Galleries - what were the intended outcomes?**
6.2 Baseline - management data
Organisations were asked whether they were delivering projects against the ‘Every Child Matters’ criteria
- Be healthy
- Stay safe
- Enjoy and achieve
- Making a positive contribution
- Achieve economic well-being

When asked which of the themes, identified in the DfES Green Paper ‘Every Child Matters’, they had addressed, 88 venues wanted participants to ‘enjoy and achieve’ and 70 wanted to help them ‘make a positive contribution’. Fewer responses were concentrating on delivering projects aiming to encourage participants to ‘be healthy’ (11), ‘stay safe’ (18), and ‘achieve economic well-being’ (11).

With reference to the DfES green paper 'Every Child Matters', were you delivering the project against any of the following criteria?

<table>
<thead>
<tr>
<th>Criteria</th>
<th>No. of responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Be healthy</td>
<td>10</td>
</tr>
<tr>
<td>Stay safe</td>
<td>5</td>
</tr>
<tr>
<td>Enjoy and achieve</td>
<td>98</td>
</tr>
<tr>
<td>Making a positive contribution</td>
<td>76</td>
</tr>
<tr>
<td>Achieve economic well-being</td>
<td>10</td>
</tr>
</tbody>
</table>

n=198 Some organisations addressed more than one criteria.

Breakdown into different types of institutions

When broken down across the different institutions, the most popular criteria that projects were delivered against was ‘enjoy and achieve’, followed closely by ‘making a positive contribution’.
Galleries - With reference to the DfES green paper ‘Every Child Matters’, were you delivering the project against any of the following criteria?

Libraries - With reference to the DfES green paper ‘Every Child Matters’, were you delivering the project against any of the following criteria?
The organisations were asked how they viewed the role of artists

The respondents viewed visual artists/writers in a variety of ways. Most indicated that they were regarded as artist/practitioners (91) and facilitators (80), whilst they were also perceived as educators (60), collaborators (47) and role models (54). Fewer venues regarded artists/writers as researchers (14) or as agents of change (18). This suggests that artists/writers are employed by venues to fulfil a practical function, and they are not really engaged in experimental practice or fully encouraged to develop their own practice. This needs clarification, given that 91 have said that artists are seen as ‘artist/practitioners’. Also it would be useful to explain where the categories have emerged from in relation to the literature.
With reference to a key or substantial project, how was the role of the visual artist/writer perceived?

n=364 Some organisations viewed the role of the visual artist/writer in terms of several of the criteria given.

Breakdown across institutions

There were slight differences in the way artists/writers were perceived across the different institutions. For example, most galleries and museums perceived the artist as educator, facilitator and artist/practitioner. In libraries, most perceived their role as facilitator and artist. In archives, most perceived them as being facilitators and artists.
Galleries - how was the role of the artist/writer perceived?

Libraries - how was the role of artist/writer perceived?
Organisations were asked how they selected the artists/writers that they worked with

The writers/artists were selected in a variety of ways. The most popular way was through personal contacts (71), perhaps suggesting that there is more scope for intermediate agencies or third party endorsements.
With reference to a key or substantial project, how were such artists/writers selected?

N = 248

<table>
<thead>
<tr>
<th>key</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal</td>
<td>Personal Contacts</td>
</tr>
<tr>
<td>Direct approach</td>
<td>Direct approach from the visual artist/writer/practitioner</td>
</tr>
<tr>
<td>Already employed</td>
<td>Writers/visual artists currently employed by your organisation</td>
</tr>
<tr>
<td>Freelance pool</td>
<td>Writers/visual artists employed by your organisation on a casual basis</td>
</tr>
<tr>
<td>Agency</td>
<td>Writers/visual artists employed by an agency other than your own</td>
</tr>
<tr>
<td>Agency Referral</td>
<td>Referral through an agency e.g. Engage</td>
</tr>
<tr>
<td>Third party</td>
<td>Third party endorsements e.g. Local Authority, e-lists, internet search</td>
</tr>
<tr>
<td>Other</td>
<td>Other</td>
</tr>
</tbody>
</table>

**Breakdown into different institutions**

When broken down across the different institutions, the most popular way of selecting artists/writers was through personal contacts. For archives, the direct approach, freelance pools, and agencies were also important.
Galleries - how were artists/writers selected?

- Personal contacts: 14
- Direct approach: 12
- Already employed: 8
- Freelance pool: 6
- Agency: 4
- Agency referral: 2
- Third party: 2
- Other: 2

Libraries - how were artists/writers selected?

- Personal contacts: 16
- Direct approach: 14
- Already employed: 10
- Freelance pool: 8
- Agency: 6
- Agency referral: 4
- Third party: 2
- Other: 2
### Archives - how were artists/writers selected?

<table>
<thead>
<tr>
<th>Methods</th>
<th>Nos. of Responses (n=25)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal contacts</td>
<td>6</td>
</tr>
<tr>
<td>Direct approach</td>
<td>5</td>
</tr>
<tr>
<td>Already employed</td>
<td>4</td>
</tr>
<tr>
<td>Freelance pool</td>
<td>3</td>
</tr>
<tr>
<td>Agency</td>
<td>2</td>
</tr>
<tr>
<td>Agency referral</td>
<td>1</td>
</tr>
<tr>
<td>Third party</td>
<td>1</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
</tr>
</tbody>
</table>

### Museums - how were artists/writers selected?

<table>
<thead>
<tr>
<th>Methods</th>
<th>Nos. of Responses (n=40)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal contacts</td>
<td>12</td>
</tr>
<tr>
<td>Direct approach</td>
<td>6</td>
</tr>
<tr>
<td>Already employed</td>
<td>5</td>
</tr>
<tr>
<td>Freelance pool</td>
<td>3</td>
</tr>
<tr>
<td>Agency</td>
<td>2</td>
</tr>
<tr>
<td>Agency referral</td>
<td>2</td>
</tr>
<tr>
<td>Third party</td>
<td>1</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
</tr>
</tbody>
</table>

The organisations were asked what kind of support and training the artists/writers were provided with.

The writers/artists were provided with support and training by the organisations. For example, 57 venues provided in-house assistants. It was also common practice to provide in-house training (29), voluntary assistants (27) and team-teaching opportunities (32). Fewer venues provided additional artists/writer/classroom teachers (5) or received training from within the sector (11). Further investigation into whether training within the sector is adequate, and what kind of training is appropriate, would be useful for further research.
Breakdown into different institutions

When broken down into different institutions, the most popular support offered by galleries was in-house training, in-house assistants and voluntary assistants. In libraries, museums and archives, in-house assistants were the most popular form of support offered.
The organisations were asked whether and how they evaluated the activities

Nearly all venues (91%) evaluated activities in some way. This evaluation of was mainly conducted in written format (83). Jointly conducting evaluation with participants (49) artist/writers (40) classroom teachers (28) and a combination of all three (53) was also fairly popular. This echoes findings in this research (see case studies section) where site staff cited the importance of satisfaction from all stakeholders in the perceived success of projects. In terms of methods, observation (54), visually recording projects (48) and interviews (26) were also carried out. Only 12 venues used sound-recording to evaluate projects.
## Breakdown into different institutions

When broken down across the different institutions, galleries used a fairly even spread of methods. In libraries written and observational evaluation were the most popular, whilst in museums and archives written evaluation was the most popular.
Galleries - How were the projects evaluated?

Libraries - How were the projects evaluated?
The organisations were asked about the different outcomes of the activities

The outcomes of the projects were wide-ranging, with exhibitions (57), printed materials (46) and DVD/CDs (41) as popular. 26 venues produced a weblog/website around projects, whilst 10 resulted in some form of performance or reading. Two venues produced resource boxes to be used by schools in outreach activities. Other interesting/non-specified outcomes were as follows:

- Calderdale Libraries, Museums and Arts formed a Digital Arts Club for young people
- Canterbury City Council Museums and Galleries Service used the input from a project to feed into building redevelopment plans
- East Sussex Record Office encouraged children to dress up as police officers, used comments from mobile phones and produced some form of mobile phone during one project
Breakdown into different types of institutions

When broken down across the different institutions, some form of exhibition was the most popular outcome across galleries, libraries, museums and archives. For galleries, some form of DVD/CD was also popular, and for archives some form of weblog/website was popular.
The most popular outcome across all types of venue was some form of performance or reading, apart from art galleries were there were more DVDs produced. Producing some form of printed materials was also popular. Not as many libraries set up a weblog/website as across other types of venues.

Organisations were asked how far working with artists/writers had an impact on young people

61% of venues strongly agreed and 28% agreed that working with artists and writers has a vital impact on young people. n=115

Breakdown into different institutions

When broken down across different institutions, galleries, libraries and museums all either strongly agreed, or agreed that working with artists/writers has a strong impact on young people. Two of the responses from archives were uncertain.
Galleries - Working with artists/writer has a vital impact on young people?

Libraries - Working with artists/writer has a vital impact on young people?
Organisations were asked whether young people needed more opportunities to work directly with artists/writers.
62% of venues strongly agreed and 37% agreed that that young people needed more opportunities to work directly with artists and writers while 1% was uncertain. n=106

**Breakdown into different institutions**

When broken down across different institutions all the galleries, libraries, museums and archives either strongly agreed or agreed that young people needed more opportunities to work directly with artists/writers.
Venues were asked the intended effects and outcomes for their organisation

When asked what the intended effects and outcomes for the organisation were, most respondents wanted increased access for young people (94 responses). 84 wanted deepened engagement with exhibits, resources, literature and 62 wanted an increase in return visits. 56 practitioners also had to ensure that organisational targets were met. Only a few organisations wanted increased visibility in the media (29), increased footfall (20), or increased access for particular groups of young people (8).
What were the intended effects and outcomes for your organisation?

n=353

<table>
<thead>
<tr>
<th>Key</th>
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<tr>
<td>Access for young people</td>
<td>Increased access for young people</td>
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<td>Groups targeted</td>
<td>Increased access for particular groups of young people</td>
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<td>Increased footfall</td>
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<td>Return visits</td>
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<td>Visits in the media</td>
<td>Increased visibility in the media</td>
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<tr>
<td>Deepened engagement</td>
<td>Deepened engagement with exhibits, resources, literature etc.</td>
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<td>Organisational targets</td>
<td>Meeting organisational targets</td>
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<tr>
<td>Other</td>
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**Breakdown into different institutions**

When broken down across the different institutions, galleries, libraries, archives and museums all stressed the importance of increasing access. Libraries also saw increasing return visits as important, whilst museums wanted participants to engage with the exhibition.
Galleries - What were the intended effects and outcomes for your organisation?

- Access: 20
- Groups targeted: 15
- Increased footfall: 10
- Return visits: 5
- Media visibility: 2
- Exhibition engagement: 2
- Organisational targets: 1
- Other: 1

Libraries - What were the intended effects and outcomes for your organisation?

- Access: 20
- Groups targeted: 10
- Increased footfall: 10
- Return visits: 5
- Media visibility: 2
- Deepened engagement: 2
- Organisational targets: 2
- Other: 2

nos. of responses (n=69) for Galleries, n=89 for Libraries.
Archives - What were the intended effects and outcomes for your organisation?

Museums - What were the intended effects and outcomes for your organisation?

Organisations were asked whether they intended to develop new opportunities for young people to work with artists/writers in the future

79% of organisations in the data-set intended to develop new opportunities for young people to work with artists/writers in the future, whilst a further 17% would, subject to funding. n=107
Breakdown into different institutions

When broken down across the institutions, the majority of venues intended to develop new opportunities for young people to work with artists/writers in the future. Across all venues, this was subject to funding. However, out of the archives that responded, one did not intend to develop new opportunities in the future and six felt that it would depend upon funding.
Galleries - Do you intend to develop new opportunities for young people to work with artists/writers in the future?

Libraries - Do you intend to develop new opportunities for young people to work with artists/writers in the future?
Organisations were asked to what extent there needed to be more opportunities for teachers to develop creative approaches to teaching.

**Archives - Do you intend to develop new opportunities for young people to work with artists/writers in the future?**

- Yes: 8
- No: 2
- Perhaps: 4
- Don't Know: 2
- Subject to funding: 3

**Museums - Do you intend to develop new opportunities for young people to work with artists/writers in the future?**

- Yes: 10
- No: 5
- Perhaps: 1
- Don't know: 0
- Subject to funding: 1

**Does there need to be more opportunities for teachers to develop creative approaches to teaching?**

- Strongly Agree: 73
- Agree: 20
- Disagree: 2
- Strongly Disagree: 0
- Uncertain: 0

nos. of responses (n=104)
71% of organisations strongly agreed and 25% agreed that there needed to be more opportunities for teachers to develop creative approaches to teaching while 4% were uncertain. n=104

**Breakdown into different institutions**

When broken down across the different institutions, galleries, libraries, archives and museums all either agreed or strongly agreed that there needed to be more opportunities for teachers to develop creative approaches to teaching.
4.2 Qualitative data

Impact of projects upon participants

Social capital
When staff were asked to comment about their perception of the effects on participants (young people) taking part in projects, many of the comments related to an increased sense of their role within, and a greater sense of, community, which can be seen in terms of developing the young peoples’ social (bonding and linking) and cultural capital:

Recognition that their life style has meaning to a wider community; that they have a say (Buxton Museum).

Social inclusion - the project promoted awareness of themselves as a member of the community (Firstsite, Colchester).
Creativity and skills - participants learned and developed new skills working with artists that would previously not have been obtainable. This promoted self-confidence, as well as pride in the public artwork they had created for their community (Firstsite, Colchester).

Cultural capital

In general, cultural awareness was heightened, which illustrates the development of cultural capital. Examples of this are given below:

Children had their own ideas on race and identity challenged by exploring themes related to the Holocaust (ISIS Arts, Newcastle upon Tyne).

Gained understanding that people from a different culture interpret the world differently (Cumbria County Council, Whitehaven Area)

Identity capital/sense of responsibility

Two projects (at the Serpentine Art Gallery and the Scarborough Art Gallery) gave participants greater responsibility, and enabled them to run workshops themselves, arguably developing their identity capital (enabling them to negotiate life’s obstacles). This could be interpreted as developing identity capital:

One young person at the older end of the group acted as project assistant - this was very rewarding for him, approaching the course from a new perspective and developing his leadership/social skills in particular (Serpentine Art Gallery, London).

[Participants] learned the confidence and skills necessary to run their own workshop (Scarborough Art Gallery).

A few comments reflected the importance that respondents gave to the potential for young people to guide the outcome of projects. In citing this as an aim, this venue aspires to developing the participants’ identity capital. Again, this can be seen to have developed their identity capital:

Important that young people can take projects in direction that suits their needs. (Kettle’s Yard, Cambridge).

Human capital

The impact of projects on participants depended on the nature of the group of young people in question. The Gallery Educator from the Hatton Gallery, Newcastle, noted that on a project working with a group of disaffected key stage 4 pupils, some of the pupils only attended school when they knew they were visiting the gallery. She noted, that their ‘social skills and awareness of a world outside their own improved’. They all attained grade C in GCSE art, something that the teachers had initially felt was unlikely. Consequently, the
Gallery Educator suggested that the project had helped develop these participants’ cultural and human capital. However, it is difficult to claim a direct relationship between the project and the GCSE results.

One archivist noted that ‘Gifted and Talented’ pupils were “particularly appreciative of experience of archives” (Canterbury Cathedral Archives). This reinforces the idea that the ability to access capital relates to the cultural capital that a person already holds, i.e. young people with high levels of cultural capital have the ability to engage with archives – e.g. through organising and interpreting historical documents and data and understanding the potential for their uses.

One respondent noted that participants had found employment or offered to volunteer (Bedford Creative Arts) at the venue whilst another felt that the workshop had given participants increased understanding about careers in fashion design and digital photography (Stockton Museum Service). In this way, venues value developing young peoples’ human and/or identity capital.

Informal learning context

One respondent felt it gave participants, ‘permission to be imaginative’ (New Writing North, Newcastle upon Tyne), and in a similar vein, another noted that “the children were surprised to be given freedom to be creative in their work” (Hampshire Record Office). This suggests that because the projects fell outside the formal education context, they were not perceived as being ‘restrained’ by curricular requirements. The informal learning context may allow greater freedom (see section 3.5.1). A few comments cited this aspect more directly:

> Children enjoy being able to delve into books in a way that isn’t always possible during the school day (Seven Stories, The Centre for Children’s Books, Newcastle upon Tyne).

Skill acquisition

The skills that young people had learned were frequently cited, and these included: rereading texts; reading Victorian handwriting; independent reading; dressmaking; digital media. One project organiser also pointed out the value of participation in projects in empowering young people to develop autonomously and socially:

> As with many of events/activities participants did seem to develop as readers. Not necessarily in terms of literacy levels etc (although I’m sure it helps) but in terms of becoming independent readers with the skills and confidence to explore new reading experiences and to express and share their views and reading experiences with others. By designing related events etc. to be informal and largely guided by the young people themselves, we also seemed to help develop an association between reading, socialising and pleasure. (Stockport Library and Information Service)
It is interesting, that in the quantitative findings above, museums, galleries, archives and libraries all prioritise the development of participants’ creativity and thinking skills over making or writing.

**Impact of projects upon visual artists/writers**

When asked about the perception of the effects on the visual artists/writers involved with projects, gallery/museum staff responses suggested that projects influenced the artists/writers’ own practice; they gained an increased awareness of the art gallery/museum/library/archive as a resource; also they were stimulated by working with the young people (seen as developing social capital in terms of linking relationships). The following answers characterise the responses:

- Challenged and delighted by the depth and breadth of responses; promoted more critical thinking and analysis of methodologies and pedagogical approaches; sometimes personal practice influenced by projects (Yorkshire Sculpture Park)

- The makers were pleasantly surprised at how much working with young people fuelled the makers’ own ideas and inspiration for their work (Making it Work, Reading)

A number of comments suggest influence over artists/writer’s own practice:

- Involvement in the project encouraged [artists] to reconsider their own practice, considering the way in which young people use and see their environment (South London Gallery).

Within this, there is some suggestion that artists/writers gained an increased awareness of venues as resources:

- Writer had not used archives before as a stimulus for creative writing and said she would do so again (Sheffield Archives).

- They realised that libraries could be used for a wider range of activities than they had expected, as staff and spaces flexible (Cumbria County Council, Whitehaven area).

- A recent comment from Julia Schofield, writer, ‘Your extensive resource is invaluable. There were things I had hoped to find, and other things I didn't know existed. The excellence of your catalogue and your collective knowledge provided rich material which will give the play veracity and texture. I'll definitely tell colleagues of your usefulness; your existence and function was a revelation to me and it's such a huge other dimension of available knowledge’ (South West Film and Television Archive).
This comment reflects the findings in the literature review, that the presence of art objects/artefacts (in this case archival material) is a key component of the teaching and learning experience. This reinforces the fact that there is value to artistic practice in the collections of museums, galleries, libraries and archives.

A further body of comments highlight the challenge and benefits of working with particular groups of young people:

[The artist] said he found it a learning experience working with disaffected teenagers and it gave him insights into how they perceived the world (Hatton Gallery, Newcastle upon Tyne).

Some were quite shocked by their audience, not what they had expected from a branch library young people's activity group. Usually they adjusted on the spot to the challenge! (York City Archives)

Sometimes found work challenging but always interesting and sometimes changed their perceptions of certain groups (Norfolk Museums and Archaeology Service).

Participants are frequently surprised at the ability and awareness of young people:

Bowled over by children's enthusiasm (South Tyneside Council Library Service).

In relation to this, the following quote suggests that artists/writers may not always be able to respond to differing needs of the young people, and this may be a consideration in developing training programmes:

The writer gained knowledge of young people with certain issues. The artist did not gel with young people and was not appreciative of their special emotional needs (Hartlepool Libraries).

However, other responses suggested that the artists in question had the ability to adapt to different circumstances:

All creative practitioners have had to adapt their skills for use in a difficult subject area which has involved collaboration and being open to new ways of working (Hull Museums and Art Gallery).

One comment suggested that the project had influenced a change in career direction for one artist:

The artist we worked with has now decided to change his career path and wants to work with young people rather than for a company (Calderdale Libraries, Museums and Arts).
The following two comments throw light on the pedagogical challenges for artists/ writers working within an educational context. One response highlighted the tensions between aiding participants to come up with their own responses and dominating the activity:

Artists and writers had to learn to hold back so as to be supportive and not leading (project involving young people as 'co-constructors', learner-considerate or learner-inclusive) - some artists/writers were better at this than others. They found it sometimes rewarding, sometimes very frustrating. Pacing to suit attention spans was sometimes difficult to pitch right; range of abilities between different groups that apparently similar was a surprise and a learning curve for future planning (Canterbury City Council Museums and Galleries).

This comment (below) highlights the challenge of judging the level of a workshop to meet learners’ needs and difficulty when pupils end up simply copying an artist's work:

Artists/Writers are crucial in the creative process, in the generation and exploration of ideas. It is important however to also work with individuals who have sympathy with education work and are able to draw the best out of the people they are working with. If a group produces work that too closely echoes that of the artist's own practice, I have my suspicions that the group have not been given enough support to explore their own ideas (Kettle’s Yard, Cambridge).

Respondents representing the cultural venues tended to cite increased return visits, the development/extension of project in the future and satisfaction from all stakeholders as indicators of success. The following responses are typical:

There was success on all sides, we became more aware of the potential partnerships with visual/writers and performance artists, teachers and schools were able to explore the resources available in an original and creative manner and artists were able to develop their skills working with different groups (Dorset History Centre).

So successful for all parties that regular activities have been set up as a direct result (Fold, Kirby Stephen).

Increased participation and engagement in activities. People returning to repeat events. Increased numbers of participants e.g. Big Book Bash for Looked-After Children - attendance gone from 200 to 550 in 3 years (Libraries and Heritage Division, Cultural and Community Service Department, Derbyshire County Council)

Whilst one respondent used the ILFA toolkit as a measure of success (Greater Manchester County Record Office), various responses addressed the difficulty of evaluating projects:
Successful, but difficult for library to monitor lasting outcome. Some very positive feedback from schools (Cornwall library).

Very successful. Young people come back for more art workshops. Many things cannot be measured, such as confidence and self-esteem (Bede’s World, South Tyneside).

Very aware of the 'soft' outcomes, which although more difficult to measure are just as important as more quantitative measures of success. (Norfolk Museums and Archaeology service)

The following comments show how venues feel that projects have a social and cultural importance. This can be seen in terms of developing participants’ social, cultural, and identity capital:

Visually help to demonstrate the diversity within our locality. Provides a service to those who would otherwise be left out. Uses contemporary/up-to-date media (Bedford Creative Arts).

We are continuing working with youth groups and community groups so there is a good relationship growing with these areas of the community (Kettle’s Yard, Cambridge).

This respondent wanted funding to extend the project:

This was a very worthwhile project which would have benefited from core funding to extend the opportunity to other schools (Hampshire Record Office).

The following examples demonstrate how venues work closely with partnership schools:

We endeavour to always work in partnership with teachers who tell us frequently how their perception of students is better informed by seeing them in another context; stimulated imagination and creative/critical thinking (Yorkshire Sculpture Park)

Forged new ways of library service working with schools, in terms of visits and what they can get out of them relating to the curriculum (South Tyneside Council Library Service).

Here, the status of the educational team within their institution was improved:

Project raised the profile of the museum to schools and students. Resulting exhibition raised the profile of the learning team internally (Royal Pavilion, Libraries and Museums, Brighton and Hove).

However, problems arose when artists did not fully adapt to the content of the programme/museum:
When undertaking Sci/art projects, artist-led projects can quickly become so arts-orientated that the science gets 'lost'. There needs to be either a change of perception from the artists' viewpoint or scientists need to be a more active part of the project leadership (Porthcurno Telegraph Museum, Cornwall).

6.3 Conclusions

The above selection provides a rich picture of the activities being undertaken by the organisations that filled in the questionnaire. The baseline organisational data demonstrates that visual artist and writers are actively involved in a wide range of activities designed for young people. It is also evident that partnerships and forms of collaboration were very important to those organising them. The types of groups that the activities were aimed at were wide ranging, with most being community groups.

The delivery of the National Curriculum was also important to the organisers, with activities aimed primarily at key stages 1-3. From our data set, museums and art galleries have more activities designed to relate to the National Curriculum. Museums and archives addressed more projects for key stage 2 pupils, whilst galleries offered projects spread more across different ages/stages. Notably, libraries offered the majority of projects to 'other', suggesting that more were delivering projects which were not targeted at specific ages/stages of the curriculum.

The most popular subject area addressed was Arts, Crafts and Design, but quite a wide range of subjects were represented. The outcomes across different institutions were broadly similar, although visual literacy was understandably more important in art galleries. The development of creative thinking skills was a dominant outcome across different institutions, whilst problem solving was least prioritised. This reflects the case studies used in the literature review (see section 3.3.2) where it was noted that participants developed skills and knowledge in the specific subject area alongside generic skills including critical thinking. The qualitative data also reflects the findings from the literature review in terms of intangible outcomes such as increases in participants' social capital and sense of responsibility.

The baseline management data illustrates that that visual artist/writer was mainly perceived as an artist, but almost equally importantly as an educator and facilitator. They were mainly selected through personal contacts and were provided with in-house assistants. It is interesting to note that it is normal practice to evaluate activities and that a wide range of methodologies were used. The emphasis was on written evaluation across the different institutions, although art galleries used more visual and sound-recorded evidence. The most popular intended outcome was increased access for young people. This aligns with the fact that the present government administration has prioritised access and inclusion in its cultural policies, as discussed in the literature review.
The qualitative data collection allowed respondents to give opinions about the possible effects of the activities upon participants. The perception was that working with artists/writers was important in allowing young people to express themselves, gain confidence and have greater motivation. This again, as discussed in the literature review, reflects the fact that cultural policy recognises the transformative potential of participation in arts activity and engagement with artists.

It is also evident that respondents felt that there was also a considerable impact upon the artist/writers in terms of practice and the way they managed activities. This reflects the discussion in the literature review regarding the fact that current research tends to focus on impact and outcomes in relation to learners, with less emphasis placed on the positive effects on educators and institutions.

5 Case Studies

5.1 Yorkshire Sculpture Park: A one-day workshop with Year 7 pupils from Crofton High School

Background Information

The Yorkshire Sculpture Park, Wakefield

The Yorkshire Sculpture Park has 500 acres of landscaped grounds displaying open-air sculpture. As an international centre for modern and contemporary art, it also has four indoor galleries exhibiting changing shows throughout the year. There is an outdoor workshop site and classroom for visiting schools. The education programme includes public sculpture workshops, practical hands-on sculpture courses, guided tours and talks, lectures, outreach projects and school visits. In 2005 over 40,000 people were engaged in education work at the park.


Background Information to Crofton High School, Wakefield

Crofton High School is a mixed comprehensive school, last inspected in 2007. It educates 1177 pupils between the ages of 11 and 16. The 2007 Ofsted Inspection report states:

Crofton High School is larger than average. The proportion of pupils eligible for free school meals is broadly average. The proportion of pupils with learning difficulties and/or disabilities is in line with the national average (Ofsted 2007: 1).
This is a good school. It prepares its pupils well for the next stage in education and for the wider world. Standards are above average. Pupils achieve well [...] The quality of teaching and learning is good and leads to good achievement (Ofsted 2007: 2).

In 2006, 86% of pupils gained grades A-C in Art and Design in their GCSEs.

**Description of activity**

The project related to the Sculpture Park’s Educational Department’s aims and objectives in the following ways. It included the promotion of:

- visual literacy
- creativity and thinking skills
- increased access for young people
- deepened engagement with sculpture

In the words of the educational literature:

We aim to promote knowledge and understanding and discussion of contemporary and modern art: to teach skills, foster enthusiasm and encourage creativity in students, teachers’ own practice and the artist (Yorkshire Sculpture Park 2007).

The workshops were led by artists Gary Cromack and Vicky Scott, who are employed by the Yorkshire Sculpture Park on a part-time basis. The Education Officer, Joff Whitten, liaised with both artists and school to organise the workshop.

The sixty year 7 pupils were split into two groups and each worked with one of the artists. This study concentrates on Gary Cromack’s session. Cromack is a mid-career sculptor. In the morning, pupils were taken around certain sculptures in the park and touched, discussed and drew them. For the practical session in the afternoon, the children worked in small groups to produce free-standing sculptures out of old machinery and wood. There was a feedback session in which each group described their sculptures to the rest of the class.

The school visits the park annually and the teacher who heads the art department has consulted with the education team to refine the workshop. Certain aspects of the visit were followed up back in the classroom, including various activities aimed at widening pupils’ artistic vocabulary. In the following year, the art department were to base a project around the totem pole which pupils saw during this trip.

**Contributory and contextual factors in young people’s learning**

Seven participants formed the focus group, three girls (A, B, C) and four boys (D, E, F, G) aged 11 - 12. In this instance it was not possible to obtain information on the participants’ occupations and home backgrounds.
However, all of the participants felt safe where they lived, and travelled around by private car, public transport and on foot. Pastimes mentioned included swimming, playing football and rugby, yoga and playing computer games. Three members of the focus group stated that they were not very interested in art, either as a school subject or as something they enjoyed in their free time. Most of the participants had accessed art galleries and museums through school, and half had visited with their families:

D: [when we are on holiday] we see an art gallery and my mum just walks straight in, so I just sit outside.

E: …I don’t know if there’s an art gallery. There might be. Don’t think so.

When participants expressed an interest in art, they distinguished between different media practices and had clear preferences:

D: It depends what you’re doing, you know. It’s like doing clay and everything it’s… clay is good, and like building stuff, but I don’t like the drawing bit.

E: I like building stuff, building art, but, drawing ain’t as good.

D: Especially when it’s practical and…

E: I'm not, I cannot – I cannot draw.

All participants seemed to like school, enjoying subjects that involved practical elements and disliking subjects that they found difficult.

Social interaction with their peers was very important to all participants. Quite a few enjoyed participating in organized team sports such as football. Participants perceived both the positive and negative effects of social relationships with their peers, disliking spending time on their own whilst finding arguments with their friends upsetting. They enjoyed working with their peers at school:

E: …in school it’s good when you do group work instead of doing stuff like on your own.

Observation

Gary Cromack focused on a few sculptures which share the theme of mankind. Discussions reinforced the theme and introduced the concept of abstraction. The Barbara Hepworth series Family of Mankind describe the different ages of man that progress up the hillside, starting with an infant at the bottom and grandparents at the top. The artist commenced the activity at the first sculpture by asking pupils what it looked like before telling them its title. They then drew it before moving up the hill to the next piece. Moving up the hill in stages helped pupils to deduce the meaning of the sculptures. The
carefully structured session continually scaffolded this sense of understanding as pupils were asked at certain stages to write down what it was that they felt linked the sculptures.

For the final drawing exercise, participants gathered around a totem pole, where they were told a story and discussed the symbolism used. The artist described how the redwood tree had been shipped over and carved on-site, before inviting pupils to feel the bark of a living giant redwood tree. He described how the Native Americans had used natural paint and then showed pupils how to rub buttercups and grass onto their drawings. Finally, the artist summed up the common links between the different sculptures, emphasising the fact that some were more abstracted than others. The artist could be seen to be using various strategies to scaffold pupils’ progression (Bruner 1986).

During discussions, the artist used a constructivist approach, continually placing sculptures within pupils’ frame of references, describing where Barbara Hepworth went to school or making links between William Turnbull and the fact that he illustrated The Beano comic books.

While pupils were drawing sculptures in the park during the session, the artist started drawing alongside them. This situated the artist as role model, in demonstrating his practice for them (Pringle 2002). The artist commented on this:

…when they see somebody actually trying to do what they're doing, I think [that] helps kind of – I mean I just wanted to do some drawings at that time, [laughs] and it was really nice because then it makes you realise how difficult it is to draw sometimes, or how easy it is or – you know, the idea about using different colours from the ground to make – using the dandelions or whatever to make colours, it’s quite nice to do that in a way which it becomes as if the kids – as if I’m doing something for the first time, and the kids can respond to it.

Pupils responded to this, glancing at his drawings throughout the session. At one point the sculptor picked some grass and a buttercup and rubbed them onto the paper to add some colour. Pupils copied the artist and this was a technique that impressed one pupil:

E: It’s just – I didn’t know how you made your own paint, but when he said you get a buttercup for yellow, I rubbed it on my paper and I thought, how did you know that?

The students were able to access the artist’s stock of capital, and their engagement with him can be seen in terms of bridging social capital. Another example reinforces this:

E: But then he goes ‘well just draw it on your paper’, right, so I did right, I drew it and then I just decided it looked proper like – it didn’t matter how you drew it, it just looked proper like a face.
For the practical session in the afternoon the pupils built their own sculptures. The artist asked pupils to provide some adjectives to describe the sculptures they had seen in the park and another set to describe the different age that each sculpture represented, e.g. teenager, grandfather etc. As such, pupils were involved in deciding what they made and this also enabled the artist to assess their understanding of the morning session. The pupils were allowed to divide themselves into small groups and were given an ‘adjective’ and an ‘age’ word to base their sculpture around (for example, ‘weird’ ‘granddad’). After being shown the raw materials such as wooden cogs, branches and spindles, the artist gave suggestions for how to use the materials, for example, using branches for arms. Referring to Barbara Hepworth’s *Family of Mankind*, the artist urged pupils to construct their sculptures using simple shapes. Pupils were largely left to figure out how to construct their own sculptures. The artists and teachers helped pupils develop their sculptures by adding colour and suggesting ways of assembling difficult aspects. Finally, the whole group gathered around for feedback, with the artist leading discussions around each group’s sculpture. During this feedback the artist was extremely positive about the sculptures and the teacher noted this.

One of the groups went off un-noticed to work behind a tree. During the feedback session, the artist did not reprimand them but said that it was fitting that they had made a sculpture of a teenager apart from the others. It would have been interesting to see if they would have had this positive response back in school.

**Artists’ pedagogy and Practice**

Gary Cromack acknowledged that working on educational workshops has changed his own artistic practice greatly, altering both his thought processes and the physical way of constructing works. He valued the ‘intuitive’ and ‘immediate’ way that pupils work, which has encouraged him to simplify and adopt a more spontaneous approach to making sculpture. He also directly claimed ideas from students’ sculptures in the past:

> My work has changed a lot over the years, since working here especially. Sometimes the kids make such nice pieces that I kind of like claim ideas from them and pull them back and I might use some of these ideas that the kids use in their own work, or sometimes I… just the ways that they’re using materials without connecting things, not using nails or anything like that. And all of a sudden I go back home and think right, I should be making... I should be as intuitive as kids are.

On an intellectual level, using conceptual work in the park as stimulus for workshops has forced him to process ideas about work he would normally have dismissed. Being forced to engage with a genre of art to which he is not naturally drawn could be seen to have increased his understanding of art:
…sometimes when you see an exhibition of work which is maybe very dry and very conceptual, it’s nice to work with kids where everything is immediate, and then you try and make a link – how on earth can the conceptual work in a gallery relate to what the kids do? And you try to find ways where the conceptual work is approachable, which helps me myself as well, because obviously I’ve got my own prejudices about work, and it’s opened my eyes to other types of sculptures which if I wasn’t doing this job I would probably just, you know, dismiss, but having to talk about different parties’ sculpture, has made me more aware of you know, things like the totem pole story, in the past I used to hate totem poles, and I’ve got – really got – over the years I’ve got more and more involved in the stories and finding out about the native American stories and the way that they carve things, so I’ve learned a lot through doing this.

Whilst the artist described how collaborating with teachers was important, he preferred nevertheless to assume a leading role whilst delivering the workshop:

It’s very useful because obviously they know the kids; it’s nice when the teachers kind of stand back a bit, so the person leading the workshop has control in a way, or can – feels confident enough to throw ideas in and see how the kids react, rather than the teacher being an intermediary in a way.

Impact on educational officer at the Yorkshire Sculpture Park

The pedagogical approach adopted by the educational department impacted upon the educational officer, Joff Whitten, in terms of both personal and career satisfaction. He noted that the informal learning context meant educational projects were not restricted by attainment targets and a cross-curricular approach could be adopted. The pedagogical strategies the education department used emphasise engagement and interaction, and the education officer noted how much ‘[we] get back from people’, describing how the pedagogical approach encouraged learning from both young people, artists and educational facilitators. After sessions, he commented on being ‘fired up’ by ‘brilliant responses’, and he sometimes made art that ‘was not visibly or physically, but emotionally the same’. He found his current job more personally rewarding than his previous post as a lecturer at a FE college. He felt this was because he ‘loved working with all ages’ and that, ‘if I just worked with younger kids, I would want to discuss formal aspects of abstraction, but that if I just worked with art college students, I would not want to just discuss formal aspects of abstraction’. Secondly, in contrast to teaching in a formal education setting, he felt that he was offered useful training opportunities, and was about to start training in sign language. He stressed that ‘learning is encouraged for everyone’, and described how he had taught workshops on, for example, intercultural awareness, to other staff at the Yorkshire Sculpture Park.

Impact on teachers and their perceptions of gallery education
The Head of Art had developed a relationship with the artist and had
developed the workshop format over a couple of years. Together they had
honored the day so that it incorporated observing and drawing various statues
in the park. Specifically, they focused on discussing and drawing a totem
pole as part of the tour, as the teacher wanted it to lead into a project on
Native American art that the pupils would engage with in the following
academic year. The project involves the children building their own totem
pole based around their own identities. The teacher used the workshop in her
own teaching, incorporating follow-up sessions back at school, where they
looked at vocabulary used and matched adjectives to photographs of the
sculptures they had seen during the visit. She described the aims of the task:

Teacher: by the end they've got a word bank in front of them that
refers to either one particular sculpture, or two or three pieces, so that
they can see that there are similarities between pieces of sculpture,
and also it's getting them to think about the kinds of descriptive words
that they're using. They're not just limiting themselves to 'smooth' or
'rough', they've got loads of choices of words. And often we'll say, is
there a word missing? Should there have been a word in this word
bank you could have used and I didn't provide it for you?

So the visit has been used to develop pupils' art and design and literacy skills.
The teacher focuses on the discussion that pupils engage in during the task,
and concentrates on 'teasing more out of them as I'm going round'. The
teacher has embedded the visit into her teaching, and it forms an integral
component of projects in the following year.

The visit also impacted upon the teacher in terms of developing relationships
with pupils:

Interviewer: Do projects like this alter your relationships with pupils?
Teacher: Oh yeah, because you find pupils that may well have
struggled with different things that you've given to do in the classroom
suddenly start to shine out there.

The teacher praised the artist's communication skills, and felt that he worked
well with pupils from all different ages. She noted, in particular, his listening
skills and felt that he encouraged pupils with praise:

Teacher: He listens. He's very perceptive. And I love the way he can
find something positive to say about their sculptures at the end of the
day. He can always, always find something really positive about each
one.

The teacher commented on the constructivist approach the artist took, using
questions to draw knowledge for the pupils and develop their understanding
further. This can be related to Bruner's description of scaffolding (Bruner
Teacher: It was mainly question and answer, descriptive questions; he was wanting responses and this idea of getting their opinions from them. And making them think, you know, they were using their thinking skills...He was pulling all the information out of the kids, and getting to find out what they knew about things.

The comment also suggests that the teacher valued the development in pupils’ thinking skills, echoing studies that have found that the enhancement of learners’ conceptual thinking skills takes precedence over the transference of subject specific knowledge (Fuirer 2005; Charman and Ross 2005).

**Analysis of impact on young people**

Social interaction was a prominent feature of the workshop and from interviews and observation there were numerous examples of participants developing relationships with each other (in relation to social capital this can be seen as bonding). One teacher noted how the visit had helped other pupils to relate to one of the pupils from the focus group. The child in question is talented at art, is dyslexic and has Attention Hyperactivity Disorder. Throughout the workshop, this pupil was completely involved, continually offering answers and asking questions. Sometimes he did not articulate ideas particularly clearly, but he offered interesting responses to complicated ideas about abstraction, for example. The artist picked up on these comments, and asked him to repeat them to the rest of the class, as such according them value. At times, this pupil demanded a lot of attention, dominating discussions. Whilst in the classroom, the teacher noted that other pupils tire of his input, but being at the sculpture park demonstrated to them that he came up with profound ideas:

And I think the sculpture park visit allowed him to touch things and express himself and talk a lot more and come out with these weird statements which make a lot of sense in a sculpture park environment. And I think some of the kids [think] ‘oh [he’s] off again’, because he does do that in the classroom... he like says things, and they don’t always understand that what he’s saying can be extremely, you know, intense sometimes and extremely prolific [sic] about the artwork that he’s looking at, and I think that showed them when they’re looking at it and everybody is saying these weird things, that yeah, actually what [he] said isn’t, you know, isn’t that weird. And I think it helped them understand him a little bit more because he was saying all these strange things, and they were looking at these sculptures and touching them and thinking ‘well actually yeah, that makes sense, that's right’.

Another teacher felt that the workshop helped a number of pupils with differing abilities to work together:

On this session we had two children that were registered blind, two children that were registered partially-sighted, and they got so much out of that day, and they got to work with other pupils, where often they don’t get that chance.
The artist recognised the skills needed to co-operate and viewed social learning as integral to the process. Pupils had divided themselves into groups of 4-5 and it was interesting to observe how they regulated each other. In one group, the pupils developed ways of ensuring that everyone was able to make an input:

G: I know me and [F] were together, but if somebody else did it, it's everybody's point of view really, isn't it? Because we were all like, arguing to see which bits we were going to use.

These participants reached compromises without any input from teachers:

G: So either – if I wanted to use these things for feet, so I'd – you wanted to choose this thing for a head, so you use that. And then you all put them together in one proper group.

G: We used a body, we built a body but then, as a [group of] four we chose which bits we would like to put on ourselves, so that's how we made it fair.

The group worked together, adapting and refining working processes:

G: We thought – we started making it then it just went all to pot, and then [F] came back with a massive shelter thing that [it] could easily stand on and everything, then I found a big barrel like a rolling pin, and then that's how we made a body and we used some of the bamboo sticks for legs and arms.

This group of participants were highly motivated by the task and took pride in their work, positively critiquing one another's efforts. It was important for this group of participants to prove that they took the task seriously:

G: Then after that we found out that everyone else was just messing about but we just made him, like properly. There's no point messing about [inaudible] it's better when you have fun, innit?

Post-visit, there was evidence of increased social interaction through engagement with art with family members which can be seen in terms of bonding:

G: I took some pictures of all the sculptures to show my brother 'cause he's interested in all that stuff.

*Interviewer* - Did you? And did he like them?

G: Yeah. I told him the story about that totem pole as well.

*Interviewer* - Will you go back with your family do you think?
G: Uh my mum and dad aren’t really interested in art but my brother is.

This exchange suggests that organised access to capital is important, as this participant would not have necessarily accessed art without the school.

From observations and interviews, there was evidence of increases in skills (human capital) and attitudes and approaches to artistic practice (cultural capital). The different tasks seemed suitably challenging, the participants’ appreciation of the artworks being the only factor preventing them from completing the task:

*Interviewer* - Did you like drawing the totem pole?

G: Yeah. It were harder than any of the others, but it were…

F: I’d be able to draw it like, if I had time to…Because I only did it fast ’cause I wanted to look at ‘em.

Some participants were motivated to seek out related cultural experiences after the trip; one teacher noted a pupil who had bought some clay to school to make some sculptures. Most of the participants were positive about the whole experience, and indicated that the day had made a considerable impact:

F: Don’t think I’ve stopped about thinking of it, me. [laughs]

Others preferred certain aspects:

A: I liked making the sculpture, but I didn’t – the walking round the sculptures wasn’t as good.

The following extract reinforces earlier comments made indicating that the participants see rigid distinctions between the different disciplines of art. Interestingly, they did not regard constructing huge sculptures out of machinery as art:

*Interviewer* - Do you like art?

D: No.

E: No.

*Interviewer* - Not at all?

D: It’s quite boring.

*Interviewer* - What about this?

E: It’s good, this.
D: Sculpture’s alright, but art is boring.

Similarly, this comment shows that whilst this participant had enjoyed the trip, he did not think of the sculpture park as an art gallery:

D: I’d rather go to like, a place where it’s just like, you get to do the same sort of stuff, but I wouldn’t really want to go to an art gallery or anything like that.

There was evidence that the workshop had increased participants’ understanding of art:

B: I think an abstract is something where it’s something but it doesn’t look like something.

F: And you know that totem pole? That were the only thing, right, that the man made there, ‘cause he had to make it out of special wood, and he cut it and [inaudible] it and he made it there, [inaudible] and he used all like green - they used grass and he made his own tools there out of them, and he made it.

F: [Referring to William Turnbull’s Head] Everyone thought it were a fish, because that man he used to do like [inaudible] and I collected some Beano and drew them. And he made that right, like, and we were all trying to figure it out what it were, and then it just turned out [inaudible] just tip it to the side and you could find out.

Furthermore, participants described the follow-up work that had been done back in school. Participants noted that the art they did during the visit was different from art they did in the classroom, suggesting that the different context provided new opportunities for art production and a different type of learning opportunity.

**Relationship between the environmental and institutional culture and the learning outcomes**

Both artist and teacher noted how the physical and institutional context of the sculpture park impacted upon the pedagogical approaches of the artist, which in turn influenced the experiences of the participants. The field where pupils constructed their sculptures provided a unique large-scale, open-air space for the development of their work. The artist was aware of how this helped different types of learners:

It’s absolutely superb having this huge big field to actually work in, all of a sudden – what I found was when I’ve been in schools, the kids who were full of energy, who kind of like are – who seem to be problem kids, here they can just run around and burn off that energy, then focus in on what they’re doing. Here it’s such a big space and it’s a physically demanding job, or it’s physically demanding moving these bits and pieces around, that it kind of brings everyone together somehow, as
well. ‘Cause we’re outdoors in a real space instead of being in the confines of a clean classroom.

Similarly, the teacher found that working in a completely different context developed her relationship with certain pupils who struggled with art at school. In relation to social capital this can be seen as bridging:

You’ve got a hard job to try and keep them going, whereas somewhere out there you find that often they see things that other people don’t see.

The teacher noted the benefits of encountering artworks first-hand:

They actually touched a piece of real live artwork, that the artist had touched themselves.

The artist wanted to provide a holistic experience for the participants, away from restrictions encountered in a formal learning context. He was aware of different approaches to learning and saw the educational work as providing a multi-curricular experience:

Here it’s a much broader experience, so when you're looking at sculpture or drawing sculpture you might be dealing with maths, you might be dealing with crafts, you might be dealing with lots of different kind of subject matters, all within looking at a piece of sculpture. And so the way we hopefully approach it is that it's kind of like a really open-ended approach. You might tell stories about a sculpture, you might tell poems about a sculpture. So it’s so wide that hopefully the different kids in a group, everyone will pick up on something, and it brings it back to the sculpture. These are little ways of getting the kids involved, telling stories or poems or whatever.

Risk taking was actively encouraged throughout the workshop by the artist as part of the collaborative learning experience:

…you realise that there's lots of skills involved in terms of like, co-operating together, and putting across their own ideas, and throwing out ideas, and changing things, and working with the material, and seeing what the material can do, when it collapses how to put it back together again, all those kind of skills.

The school had strong relationship with the gallery and had tailored the workshops over the last few years. Both artist and Education Officer placed emphasis on fostering enthusiasm, and this institutional aim was in strong evidence during the delivery of the workshop. Knowledge and understanding was developed through a multi-disciplined approach, which involved learning on behalf of all stakeholders.

Conclusions

Impact relating to participants
The most identifiable shifts in capital related to:

- An increased knowledge and understanding of sculpture as a body of practices, products, technologies and heuristic approaches (e.g. risk taking and experimentation whilst constructing large-scale sculptures)
- Increased familiarity with, and ability to use and discuss the experiences of making sculptures, viewing sculptures and visiting art galleries
- Social interaction between pupils of differing abilities (bonding relationships aided by group work)
- 'linking' relationships formed between pupils and both artist and teacher
- Subsequent sharing of experiences with family members

**Impact relating to artist and perceptions of gallery education:**

- Teaching has altered both the artist’s thought processes and physical way of constructing works
- He intuitively adopted a constructivist approach
- Having to research for teaching has increased his understanding of art
- As an a priori preference, he appreciates leading workshops without too much input from teachers

**Impact relating to educational officer:**

- He stated that he adopted a cross-curricular approach, with an emphasis on interaction, which fed back into his own practice and personal fulfilment
- He felt that the informal learning context allowed a greater freedom than formal education contexts
- He appreciated the way that arising training needs were met by training opportunities

**Impact relating to teacher and perceptions of gallery education:**

- Co-planned the visit with artist so that it covered specific sculptures that would form the basis of an art project in the following academic year
- Follow-up work included discussions developing pupils literacy skills
- Felt it improved her relationship with pupils who did not necessarily perform well in the traditional classroom context
- Praised the artists communication skills, and the constructivist approach to learning he used

**Relationship between the environment and institutional culture of the site and the learning outcomes:**
- Open-air space for constructing large-scale sculptures using found materials that were unusual and quite challenging to assemble. This completely new experience was appropriate for different learning styles (especially kinaesthetic learners), and pupils who were not normally good at art did well at the task.
- Experiencing (touching) sculpture in an open-air context, heightened by the fact that Barbara Hepworth came from the area.
- Learning objectives cross-curricular and multi-disciplinary - e.g. drawing and making, critical discussion of works, exploring narrative behind works, introduction of terms such as abstraction, relating sculptures to the materials they were constructed from (e.g. totem pole made from redwood tree).
- Emphasis on socio-constructivist learning approach.
- Strong long-term working relationship between school and Sculpture Park, so the programme has been adapted to suit both parties. Future topics to be covered in the following school year were addressed during this session.

7.2 Northern Gallery for Contemporary Art (NGCA), Sunderland: A one-day project during a summer school for pupils making the transition from primary to secondary school.

Background Information

The NGCA

NGCA is a Local Authority gallery funded by Arts Council England and Sunderland City Council. It presents changing exhibitions of new work by artists from the UK and abroad. It opened in 1995 as part of the Sunderland City Library and Arts Centre. It has provided young artists with their first commissions and publications, including Sam Taylor-Wood in 1996, Adam Chodzko in 1999 and AK Dolven in 2001, and initiated international touring exhibitions, including 'Nothing', which was also presented in Malmo, Sweden and Vilnius, Lithuania. Five or six major exhibitions are presented each year.

There are 5 staff members, including one Arts Education and Outreach Officer.

Background to Hetton School

Hetton School in Sunderland is a specialist Technology College catering for learners from the age of eleven to sixteen. There are 1011 pupils at the school, 508 boys and 503 girls. It was last inspected in 2005. The Ofsted report states that:
Most pupils start at the school having achieved broadly average results in their primary schools. There are very few pupils with English as an additional language or from minority ethnic backgrounds. The number of pupils who have special educational needs is above average.

Hetton is a good school and a good Technology College. It provides learners with good chances to succeed in life when they leave the school. Teaching is consistently good and there is a very positive climate for learning in which students make good progress. These are considerable strengths of the school. (Ofsted 2005)

**Description of activity**

The activity was a one-day project on the 27th July, during a summer school for pupils making the transition from Primary to Secondary School.

Hetton School ran a week-long summer school for year six pupils who were joining in September. The course aimed to familiarise pupils with their new teachers and pupils from other primary schools, easing the transition from primary to secondary school. The artist-led workshop at the NGCA was part of a series of art-based activities that were scheduled. Back in school, pupils worked with art and textiles teachers and other outside artists to made clay hedgehogs, finger puppets and cards.

The project centred around the NGCA exhibition, ‘Pleasure Gardens’ which featured seven artists working in installation, sculpture, or video who interrogated the relationship between botanical and manmade worlds. The artist Michelle Allen led the workshop. She is an early-career artist who specialises in photography.

The project focus was to introduce the young people to the gallery and then to look closely at one or two pieces of work and encourage them to make work in response to them. More specifically, the project related to the NGCA’s objectives in the following ways:

- To provide opportunities for people to access and engage with NGCA and its exhibitions in a positive way
- To engage young people in high-quality artist led creative activities stimulated by viewing of contemporary art exhibition at the NGCA
- To engage young people in critical discussion of contemporary art and themes within the exhibited artwork
- To provide a learning resource for Sunderland schools
- Develop partnerships with educational and other organisations to develop gallery based learning activities for targeted groups
- Work with artists and other specialists to develop and deliver access and engagement opportunities at NGCA

Hetton School had the following aims:

- Introduce pupils to the art gallery
Create an opportunity for them to meet other pupils and staff before joining the school in September

Contributory and contextual factors in young peoples’ learning

Six participants visited the art gallery, and all formed the focus group. (five girls (A, B, C, D, E) and one boy (F) aged 10-11.

The six participants had levels and types of cultural capital which were derived from their environment and social context. The occupations of participants’ parents were mainly skilled manual, examples including: baker; factory worker; florist; builder etc.

Only one of the participants had visited art galleries with their family. One participant expressed an interest in art, enjoying taking photographs and designing clothes. When asked, none of the participants knew of any artists. Watching art programmes remained a passive occupation for most of the participants, only one having replicated some of the ideas shown.

When asked further how they felt about art, two of the participants said that they could use their cameras. Four of the participants said they enjoyed art, describing it as “fun” or “exciting”:

B: It’s good because like, when you make something [inaudible] and you know what to do.

D: You can make anything up you want; you can draw on funny hats and stuff like that.

All participants had enjoyed primary school and were anxious about joining secondary school. They saw their friends regularly both in and out of school. All five girls were members of a youth club, and played football or swam. They all enjoyed watching television, and became particularly animated when discussing reality shows.

Five of the participants felt safe where they lived, although they all felt that there was a high incidence of crime.

Observation

The three-hour workshop began with the artist and participants looking and discussing sculptures by Edward Allington in the gallery. The sculptures on which the artist chose to focus use classical symbols to comment on overproduction in contemporary society. For example, the ‘cornucopia’ overflowing with plastic grapes cheapens the traditional idea and questions notions of plenty.

Pupils then moved to the large vestibule to construct sculpture based around the concept or ‘thing’ of which they could have unlimited supplies. Pupils used cheap materials such as card/vinyl/wallpaper/paper cups, which related
to the idea of mass-production and recycling. Finally, the artist and the group discussed the finished pieces.

During the workshop, participants worked well together in groups of twos and threes. The artist circulated and offered practical help, and also asked participants to consider how the work would be displayed in a gallery context (for example, one group who had made an ice cream cone decided that because it would not stand up without support, they would suspend it from the ceiling).

As discussed in the section below (Artists’ pedagogy), at one point one group started rolling sticky-tape along the floor. The artist did not intervene, explaining that she felt this element of play was integral to the process of creating artwork.

In this instance, the gallery was used simply as a large space rather than in any more significant way. Therefore, the physical context did not have as great an impact on the learning outcomes as in other case studies.

Artists’ pedagogy and practice

The artist, Michele Allen, appreciated the freedom she had in running the workshop because there were no restrictions imposed by a curriculum. In schools, she suggested that the emphasis on outcomes inhibits the creative process. She felt that the way art is taught in schools differs from the way it is taught in higher education:

But I think also there's the sense that you have to go through quite a specific process and come up with a very definite outcome, and I do think that's really how the creative process works, and I think it's really different from how you're taught when you got to art college, but I think that probably it continues all the way through school that you've got this quite tight way of working, so I do think at times it feels like its slightly at odds.

I think there's a real gap in the way that artists talk after school, like on foundation level or degree level, and beyond that, and how you're taught in school. And to me the fact that you have to do a foundation course to go on to a degree course in the arts ...but that to me says an awful lot about how it's taught in school, and when you go and do a foundation the first thing people say is like, don't draw like that, it's really A level-ey, and try and break down your drawing, make you look at things differently, and I think it's like, when you're at art college it's all about being self-directed, and you've got to learn your own - you've got to discover your own interests and move it forward that way. And certainly my experience of school was [that] it was a lot more limited, and a lot more about being told how to do things and being given specific projects, and you didn’t necessarily develop your own interests. And I just think for me it's really an essential part of art, that self expression.
Her experience of her own education has conversely influenced the way she teaches in schools:

So quite often when I go into schools I do things that deliberately sort of change the regular structure of the school because I think I want to get them into a different frame of mind to do the work...I got the kids to all go in a hall, and if we didn't have a hall we'd kind of move all the tables out the way in the classroom, move all that structure. And then sit in a circle and we put photographs all over the floor, and then I said just walk around and look at them, and chat to people, and pick up ones you like, and then after about ten minutes we'll sit down and talk about them.

Working in an educational context had impacted upon the artist's thought processes:

I think it can make me kind of re-evaluate things I know already, because if you start explaining something that you kind of think you know it and you think it's quite a simple idea, and then you try and explain it to children and you realise that actually there's quite a lot to it, and that probably you've gone through a lot of processes to be able to do it.

The artist did not seem to initially take Bruner's view that difficult ideas can be learned by most pupils if properly presented (Bruner 1974, 3rd ed.):

When you work with contemporary art you realise that some ideas are not really for children, you know some - I think art varies in terms of how accessible it is anyway to anybody, in terms of knowledge, which is fine, but it's kind of - there's some things which are just - they're ideas that children can't really grasp yet, and its not that they're inappropriate for them necessarily, but just some things require more knowledge and it's just knowledge that they haven't got yet. So like - possibly with this to some extent, like I can see all kinds of commentary on capitalism, on green issues you could read into it, all kind of stuff, but you know, to actually really put that for the kids to understand, I think that there's levels of it where they won't necessarily have all the knowledge you need to formulate that argument yet.

Despite her feeling that the commentary on consumerism was too demanding for this age group, when describing how she planned the session it is clear that she had considered how to break down the ideas so that pupils could engage with them. In order to help facilitate understanding of these concepts fully, she had clearly tried to carry ideas presented by the exhibition through into the practical session:

I think like, the work in the gallery is very definitely kind of making an ironic commentary about that... because yeah, the work is very much a statement about that really, that - I've found all kinds of nice stuff on
the internet, the idea that cornucopianism is sort of describing people who believe the earth’s resources are limitless, and that you can – it can sustain any amount of us, kind of more people and more and more things and I do think yeah, there’s a kind of really interesting environmental discussion there. And I suppose we’re engaging with it because we’re using scrap materials, and I hope I might bring that discussion out of it with the kids, but I think just the idea of cornucopia and having as much as you want, that has probably been enough to occupy them, just get them going.

The teacher offered constructive criticism on how the artist could have described the idea of plenty in children’s terms. This relates to the constructivist notion that the educator can guide discovery through active dialogue with the learner, and that structured support, or ‘scaffolding’ can develop understanding by giving just enough support to move the learner on (see section 3.4.1):

She could have given some examples of, you know, for example a whole load of sweets, or a whole load of – and she could maybe have asked what would happen if you did get your wish come true? How would you feel about it, what would be the follow up to that? Because if you have loads of money all of the time, how would it change your life? But also would you be happy at the end of it? And - kind of maybe go a little bit more as that, perhaps. But I think as a teacher that's kind of - ‘cause we’re obviously always extending the children, so that's why we’re wanting to get into the nitty gritty of everything.

The artist viewed herself as a co-learner (see section 3.2.1)

Well as much as possible I like to keep things very open so that the kids are kind of directing it and we’re kind of directing it together.

In this role as co-learner, she is careful not to pass judgement on children’s work:

They’ll often be asking me ‘is that good?’ and it is kind of ‘do you like it?’ And I won’t really say - well I certainly won’t say yes I like it or no I don’t; I usually give them constructive criticism, but I quite often ask them what they think, because I just think they’re used to looking to a teacher or an adult for confirmation of whether or not they’re doing it right. And the whole thing about art is for me you can’t actually do it right, there's no right or wrong way, its all about just being interested in it, interested in the ideas and being able to express that.

She described theoretical frameworks underpinning her teaching strategies. Her experience and training gained through play work and teaching young people have guided her towards using models that are process based, inclusive, and recognise the importance of group work.
She described the difficulty in trying to facilitate young peoples’ creativity, as demonstrating how to make work to participants can lead to straightforward copying. This echoes Dormer (1994), who notes that apprentice-based copying has become rarer and Sekules (2003), who expands on the tensions and benefits of artists encouraging copy-cat techniques. The artist could be seen to be adopting a pedagogical model of apprenticeship, in the sense that pupils’ skills and knowledge are being developed through incremental learning and collaboration between the learner and artist (Pringle 2002). As per the model of ‘situated learning’ the artist becomes the ‘master practitioner’, who ‘does not teach, they embody practice at its fullest’ (Lave and Wenger 1999: 85) (see section 3.2.1):

I think the level of creativity involved in something like that [a previous workshop where children had just made replica flowers based around a template of hers] is pretty minimal, you know, you probably just get really into the subtlety of engaging with the materials or colours or something like that, whereas with this I wanted it to be a bit more expansive and to just really let it be that they could make anything, and to not create in any way a feeling that there’s a right way or a wrong way or a desired outcome, just for them to have to possibility of exploring all these different materials really and seeing what they can come up with.

The artist was careful not to restrict children, either by commenting on their work, or encouraging them to behave in a certain way. She noted that she wanted them to enjoy the whole learning experience, viewing play as one of the components of discovery. In giving them responsibility to learn and explore, she aimed to encouraging them to become more independent learners. She seems to have adopted a pedagogic approach which embraces collaboration, risk taking, flexibility and imagination that have been credited an contributing to creative teaching and learning (Craft 2005).

**Impact on Arts Education and Outreach Officer**

The Arts Education and Outreach Officer described how working with artists impacted upon her both personally and professionally:

When I’m devising projects with an artist we usually work collaboratively up to a certain point. This is interesting for me as the artist often brings a new perspective to the work and fresh ideas about interpreting the exhibition but also as it enables me to express my creativity. As a former artist, this is something which I feel is very important and the contact with artists helps me to work more imaginatively and creatively.

From a professional perspective, she welcomed introducing a non-attending school to the gallery, therefore providing a chance to build a relationship with the school. It also increased the number of people using the gallery as an informal and formal learning resource. The education programme within
gallery was also promoted through the visibility of the project. Working with a school group without timetable pressures enabled her to increase the variety of ways for people to engage with the processes of looking, thinking, talking and making in the gallery.

**Impact on the teacher**

The Head of Art discussed the workshop content with the artist a week before it went ahead, but they did not plan it as such together. The teacher felt that using the gallery as a stimulus provided an excellent opportunity for learning. Because the workshop was held during the school summer holidays, and involved only a few children who had not actually started school, she was not intending to follow-up work back in the classroom. She was, however, intending to display the work in school, allowing the new intake of Year Seven pupils to see what their peers had produced.

This workshop had not impacted upon the teacher in terms of providing her with ideas to use back in the classroom:

> Because, I mean, I do this all the time…but I’m sure she’s given the children lots of ideas, because I know she’s been going round, she’s been suggesting all different methods of construction and everything.

This is perhaps to be expected due to the one-off nature and short timeframe of the workshop.

The teacher wanted the workshop to help the children get to know each other before they started the secondary school, as well as developing their creativity:

> **Interviewer:** What do you want the workshop to achieve?

> **Teacher:** Just basically the children working together, I mean because they’re from all different schools, so they’ve had to work together a little bit more and getting to know each other before they come into school in September.

> **Interviewer:** is the main aim to get the children to socialise or to be creative?

> **Teacher:** Well I think very much a mixture of both…

She also commented on the way in which such visits alter her relationships with pupils, an important aspect in easing transition from primary to secondary school:

> This will definitely [alter my relationship with the pupils involved)]…now I know these pupils very well, so when they come in Year Seven… [they’ll] automatically [have] a connection with me, so it will alter how they react to me and how they react to the school as well.
In this way, the teacher wanted pupils to develop their social capital in terms of bonding relationships (working with each other) and bridging relationships (working with her) (see section 3.5.2)

The teacher felt that working with pupils outside of school altered her relationships with pupils in a positive way, and this can be seen in terms of developing their social capital (linking) (see section 3.5.2). She took pupils on visits to cultural venues as often as possible, despite time and money restraints (citing transport costs as expensive). She felt that the visit was important in helping the children work together and in giving those who had not previously visited galleries a new experience. Because the week-long course had been established to familiarise the children with their new school, she emphasised the importance of the pupils making new friends, and this can be seen in terms of developing their social capital (bonding).

Professionally, she felt that she benefited from out-of-school workshops, and had applied for a teacher placement to work within an art gallery to help produce resources. She felt such opportunities were important, noting that ‘it enlivens you’.

However, she suggested that there needed to be more of a link between the work the pupils produced during gallery workshops and the venue:

I would very much like to take the work that the children have made back to the museum and display it in the museums and art galleries, but believe it or not there’s very little option for doing that. (Brown 2006)

**Analysis of impact on young people**

Participants noted that the sculptures they had made in the art gallery contrasted with the type of art they did in school:

B: In art you just like colour in and things and draw pictures, but with the art gallery we made 3Ds [three-dimensional sculptures]

All participants were pleasantly surprised by the visit to the art gallery. Their responses suggest that they had found the exhibition unusual but interesting:

C: I thought…it was going to be boring but it wasn’t.

*Interviewer* - Why did you think it was going to be boring?

C: I thought it was going to be just looking at pictures all day.

*Interviewer* - And what did you think about those sculptures, had you seen anything like that before?

A: Nah.

B: Nah.
Interviewer - Did you think they were good or bad, interesting, weird?

A: Good.

B: Good.

D: Good.

E: Sort of weird.

F: A bit of both, a bit of all of it.

Some of the participants had found the group work challenging:

C: Yeah ‘cause we all wanted to make different things.

They described what they had done and the exhibition they had seen as part of the workshop:

B: They made the garden and we finished it.

D: We did the garden.

Two of the participants showed the sculptures they had made to their parents. One girl’s parents praised the sculpture, while another’s seemed unimpressed:

Interviewer - What did your mum and dad think of it?

B: They just thought ‘when’s Hannah coming to pick this up?’

Only one of the participants had engaged in artistic activity since the workshop, and this was the kind of art she did in her spare time anyway (painting models). None of the participants had visited any art galleries since the workshop, and none felt that the workshop had changed what they considered as sculpture. This evidence suggests that organised access to capital (i.e. through the project) does not necessarily result in an obvious employment of that capital on the part of individuals (Newman and Whitehead 2006), although the short duration of this research project must be borne in mind.

Relationship between the environment and institutional culture and the learning outcomes

The workshop related closely to the organisation’s objectives (cited in introduction) with strong emphasis placed on developing a partnership with a non-attending school. The artist was given freedom by the Arts Education and Outreach Officer to develop an informal learning opportunity, without timetabling or curriculum pressures. The Arts Officer felt that drawing on the
temporary exhibition, ‘Pleasure Gardens’, provided a variety of ways for the young people to engage with the process of looking, thinking, talking and making in the gallery, so had adopted a multi-disciplinary approach to learning. The teacher felt that using exhibits as a stimulus worked well;

Teacher: I liked the idea of going into the art gallery, obviously first as a stimulus to get all of the ideas and get the children thinking about things.

Therefore, the gallery context/space was significant in relation to the learning outcomes as providing a stimulating learning environment. The children commented on the work they produced as differing form the work they produced in school. The fact that the practical part of the workshop was held in the large vestibule perhaps encouraged the children to play as they worked, and as discussed, the artist welcomed this.

Conclusions

Impact relating to participants

The most identifiable shifts in capital related to:

- Development of social capital in terms of bonding relationships (with their peers) and linking relationships (with the teacher and artist);
- Subsequent sharing of experiences with family members;
- An increased knowledge and understanding of the exhibition;
- Increased familiarity with visiting art galleries and a change in pupils’ perceptions of art galleries.

Impact relating to artist and perceptions of gallery education:

- Values play, process-based work and group work;
- Encourages independent learning;
- Views herself as co-learner;
- Teaching young people impacts upon her own thought processes – breaking down difficult concepts helps her to re-evaluate ideas;
- Notes the contrast to the way art is taught in schools to how it is taught in higher education. Therefore, she attempts to alter the structure (both physical and ideological) when teaching schoolchildren;
- Appreciates freedom of informal gallery education.

Impact relating to educational officer and perceptions of gallery education:

- Working with artists brings a fresh interpretation of exhibitions;
- Enables her to express her own creativity, important as she used to be a practising artist herself;
She felt that the education programme within the gallery was promoted through the visibility of project, i.e. members of the public and gallery staff were able to see the workshop;

The workshop increased the number of people using the gallery as an informal and formal learning resource, again promoting the education programme.

Relationship between the environmental and institutional culture of the sites, and the learning outcomes:

- NGCA was keen to develop a relationship with a non-attending school;
- Informal context provided a chance to work outside school timetabling and curricular parameters;
- Making work in response to the exhibition provided different ways for the young people to engage with the processes of looking, thinking, talking and making in the gallery;
- Children recognised that the artwork they produced differed from the work they produced in school, demonstrating that the gallery context allowed different ways of working from school.

7.3 Milton Keynes Gallery: Transfer by Wolfgang Weileder – The construction of a time based site-specific sculpture by Further Education students over a three-week period

Background Information

Description of Transfer

Wolfgang Weileder is an artist whose installations are site-specific and time-based. This project involved the construction and de-construction of a full-scale replica of Milton Keynes Gallery at Station Square, Milton Keynes by apprentices from the scaffolding company R.Bau and Further Education (FE) construction students from Milton Keynes College. Over the twenty days, digital photo-cameras were set up to record the project for a time-lapse projection. Transferred back into the gallery, the endless loop was superimposed with the static original architecture, which was animated in a self-reflective process.

Transfer initiated collaboration between the regional company R.Bau from Sunderland and two European companies, Leyher from Germany and Xella from Belgium. This European collaboration is in the process of developing a worldwide new assembly method for lightweight cellular concrete blocks combining thin-joint technology with dry-joint systems and is investigating how to use it effectively in combination with modular scaffolding. This innovative technique and building method will be introduced into UK construction processes in the near future.
Weileder’s projects aim to question the function of public spaces; creating a complex multi-layered discourse between artist, participants and viewer. He described this aspect of the project:

Because of course the project is about an understanding of public space, or how space is constructed or deconstructed. And a builder who takes down his own wall he's just built a couple of hours before definitely questions himself, what he's doing there, he changes his perception. And I hope that I trigger something within those people. For me as an artist it’s important to ask questions, not really to answer them.

Weileder had the following aims for the project:

- To contribute to the debate about the function and understanding of central urban public space and concepts of urban planning.
- To actively involve the project participants – the workers and young apprentices – who develop an understanding of contemporary artistic practice and also a sense of ownership of the artwork.
- To provide training opportunities for FE students.

**Milton Keynes Gallery**

Milton Keynes Gallery (MK G) is a regional gallery mainly funded by Arts Council England and Milton Keynes Council. It employs 11 to 20 staff. The project primarily addressed the following organisational objectives:

- To enhance the artistic programme by creating greater consistency in the gallery programme, developing artist’s Offsite Projects and increasing the breadth and quality of educational activity.
- To strengthen the Gallery’s relationship with the city of Milton Keynes, its people and communities and to improve awareness of MK G in the regional base.

The Head of Education, Natalie Walton, noted:

Impact on the viewer is as important in this project for Milton Keynes Gallery as the impact upon the participant. Where it is acknowledged that the participants are offered a fantastic opportunity through the process of this project, the gallery sees the offsite programme as connecting with the people of the city. The gallery is one strand of this engagement, however, through projects like this we have an opportunity to engage with a public that may never enter the gallery space.

However, it must be noted that measuring the impact on the wider audience fell beyond the scope for this research project.
The Offsite and education Co-ordinator noted that in developing a project in such a public place, the gallery is keen to strengthen and build upon relationships with the public, providing opportunities for public debate and discussion surrounding the gallery programme. This was achieved not only through the artwork itself but through the webcam; public access to the artist; discussions with passers-by; radio interviews with various stakeholders. The work was followed by a final presentation at Milton Keynes Gallery in May 2007 accompanied by further interpretation material and an ‘In Conversation’ event with the artist.

It should be noted that the Acting Program Assistant was the member of staff most closely involved in the project, as the Offsite and Outreach Coordinator had only just been appointed.

Milton Keynes College Construction Centre and R.Bau

The 20 apprentices came from the Sunderland-based construction company R.Bau and Milton Keynes College’s Construction Department. The college offers apprenticeships in many occupational areas, and this study focuses on apprenticeships for the Bricklaying industry. They run a programme for learners between the ages of 16 and 24 in conjunction with the Construction Industry Training Board (CITB) and City and Guilds. An apprenticeship can take anything from 12 months to 4 years to complete but this depends on the ability of the individual apprentice, the needs of the employer and the type of apprenticeship. The Training Assessor for the college observed participants during the project, gathering evidence towards their Level 2 National Vocational Qualification in Trowel Occupation. This meant that candidates consistently had to conform to health and safety standards and to efficient work practices.

Description of activity

Throughout the three-week duration participants constructed the four replica walls out of dry-blocks by clipping them together. The scaffolding was erected accordingly. The walls were built and dismantled in sequence, so at no time was the construction complete. Timing was exact so that the time-lapse photography collected images of the walls going up and down in synchronisation.

The apprentices were briefed at the beginning of the project. The apprentices from Milton Keynes College had varying levels of engagement, some working one day a week and some working every day throughout the three-week period. As new participants joined, they were briefed, and the more experienced apprentices taught them the various skills needed. The tasks varied: for example, the apprentices erected scaffolding, built the walls and watched the site entrance to prevent the public entering.

At various point the artist and site managers would consult with the apprentices to keep the build programme on time.
Contributory and contextual factors in young peoples’ learning

Six participants aged 16 to 26 were interviewed. All were male. The apprentices’ family backgrounds varied. Examples of parents’ backgrounds included: Manager of an estate agents; teacher; osteopath; electrician; care home worker; cleaner; long distance lorry driver; gas fitter, etc. The parents who worked in manual trades had encouraged their children to become apprentices. This provides an indication of the types of capital that the participants brought with them to the activity.

The apprentices had active social lives and enjoyed socialising and social drinking. Leisure activities in which they participated were mainly physical, which included playing football, ice skating and going to the gym. Other pastimes mentioned were playing computer games, reading and drawing. Three of the participants saw their trade as a way of accessing opportunities for travelling the world.

Participants were primarily concerned about being successful in their trade and being able to provide for their future families:

D: I'm concerned about how my life is going to go, I mean - where I'm going to live sort of thing, what I'm going to be doing.

Political concerns were much less pressing, all of the participants expressing a lack of interest in politics. Notably, four out of the six participants did not think that they would vote in the future and only one participant felt that it was important to vote.

None of the participants had enjoyed the academic aspect of school, although some had enjoyed the social contact with their peers. Examples of relevant comments include:

A: I was always - I wasn’t one of the cleverest ones…I always got on with me work, and done me work and done me course work and that, but I was more of like a people person at school.

E: I hate school…I get headaches and that.

D: Didn't like it at all, never…I’m more of a practical person than theory; I’m more hands on work than paper.

One participant preferred the practical aspect of his FE course to any theoretical work:

D: I mean I’d prefer to be here working practically. I learn more on site than in a classroom, I can’t stand being in a classroom.
Notably, the College was providing learning support for one participant to help him improve his key skills in maths and English (the lecturer commended the participant’s efforts on record during the interview).

All of the participants felt that on their apprenticeship they were treated with more respect than at school:

A: I was never really - I wasn’t like, out to impress the teacher, type of thing. I’m not like a teacher’s pet at work, but you want to do good. I’m in that frame of mind now where I want to do good, and I come to work to work….You get shown a lot more respect, don’t you? Especially if you show a bit potential and a bit - a bit willing to do something. It makes you feel good, doesn’t it? Gives you a bit of incentive and that.

F:..‘Cause they don’t really treat you like a kid.

Two of the participants recognised that they applied certain knowledge gained at school in their work:

A: Maths comes into it a lot, I know you’ve got your tape measure but still there’s loads of little numbers.

B: Estimates and that. Woodwork for me as well

All of the apprentices seemed highly motivated by their work, and were proud of previous jobs (e.g. ‘we done a little bit of tubing fitting, and I took a photo of it, I was dead proud of that’). They seemed challenged by the technical aspect of the job, and worked with each other to overcome problems:

B: There’s lots of scaffolding inside the actual building, and there’s no drawings or anything, you just have to put your mind to it and think what can we use here, what can we [use] there?

A: But you have to sort stuff out all the time, really, little things, and you always have a bit confer, then you go with the best idea.

One of the participants had visited an art gallery before on his own, one had visited with his family when he was younger, and another two had visited with school. Five of the participants stated that they were not interested in art. The participant who had visited an art gallery went to look at the building and not the exhibitions. Nevertheless, this particular participant expressed an interest in art:

A: There’s lots of different forms of art now, isn’t there? I just really like the drawing side, and sculptural side, but you can class anything as art, can’t you?

However, he was sceptical about some contemporary art:
A: There’s these weebles on the sea front, and like little penguin things, and they cost £100,000 or something and what are they?15

And:

A: All this modern art’s pathetic…like that lass down London [sold] her bed, her used bed with all stains on it for £100,000.16

Notably, this participant had enjoyed art at school until he chose it as a GCSE option:

A: It went into it a bit too much, you know, instead of going and drawing a nice picture or doing this, you had to - it went into it too much, you had to proper feel it.

Before the project began, participants were asked whether they regarded the work they would be doing as an art project or a construction project. The following comments are representative of their responses:

A: I think I’m doing a scaffolding job, that’s how I feel, I just see it as putting scaffolding up, I don’t see it as a project.

B: Different faces putting it up [inaudible] start the next one, next one. I just see it as just a scaffold.

Observation

The project was observed during one day in the first week and one day during the last. Participants worked co-operatively to construct the various walls and supporting scaffolding. As such, they were in frequent dialogue with each other to co-ordinate the build.

Although they were working, the apprentices had been encouraged by the artist to respond to members of the public, so at various points they answered questions from the public.

The artist was a constant presence on site, monitoring whether the programme of build was on schedule and communicating this to the apprentices, mainly via the Site Manager and the older apprentices. He set and monitored the equipment required for the time-lapse photography. He discussed problems relating to the design with the older apprentices. He also discussed the project with passers-by.

The Acting Programme Assistant from Milton Keynes Art Gallery felt that she worked closely with Weileder to realise the project, acting both as a personal assistant and as a logistical manager to the project. She shared responsibility with Weileder for resetting the time lapse cameras to document the project

15 The participant is referring to Juan Munoz’s Conversation Piece, 2002, a temporary installation on Little Haven Beach, South Shields.
16 The participant is referring to Tracey Emin’s My Bed, which was shortlisted for the 1999 Turner Prize.
and worked with Milton Keynes College over the recruitment of the apprentices. During the project, she sourced and ordered materials and equipment and organised a delivery schedule for them. After completion the marketing department organised the final night celebration, press coverage and post-event programme, including radio discussions and artists’ talks.

**Artists’ pedagogy and practice**

As already stated in the introduction, Weileder wanted Transfer to contribute to the debate about to the function and understanding of central urban public space and concepts of urban planning. He also wanted the participants - the workers and young apprentices - actively to develop an understanding of contemporary artistic practice and a sense of ownership of the artwork.

He recognises and values the practical input he gets from the apprentices:

> They come up with ideas, they say we could do the scaffolding a bit different because whatever it’s better, or we put the screw here or there.

This increasing involvement by the participants is part of the ongoing process of Transfer. Weileder noted that he consciously tries not to impose his artistic practice upon the participants. Instead, by recasting their working practices as art, he attaches value to their skills and in some way renegotiates the hierarchies of art:

> For example there’s this kind of community art thing, for example, I do not want to do drawing classes with them or do little clay models, you know what I mean? What I want to do is kind of value what they do [in] their daily life, and all of a sudden this becomes an art form. So they're proud to be a scaffolder, and they do it and it becomes all of a sudden, a part of art, you know.

Weileder’s approach to creative practice entails forms of negotiation that blur the boundaries between art and education, but arguably his perception of community arts and ‘art’ is potentially contentious. For instance, it does not necessarily follow that the apprentices would be have greater pride in doing their job simply because it is designated as art, and this bears relations with the complex social and intellectual status of art, its place within cultural hierarchies of value and, indeed, the social construction of art as a concept. The nature of the process whereby construction work assumes the value of ‘art’ work (and also the process whereby the construction worker might become an ‘artist’, if at all) is beyond the scope of this research. But it is important to note that there are significant philosophical and political assumptions and concerns embedded within the project which would bear further analysis.

He continued:
There is definitely an art in building and putting up the scaffold, and they're beautiful things to look at. And so it’s the project is about a process, it's about a collaboration, it's not about finished structure in this way.

Here, the intention is that knowledge is situated and distributed in communities of practice (Lave and Wenger 1999) In this role the artist does not view himself as sole author. However, although the gallery literature and publicity material clearly notes that Weileder worked with a team of builders, and volunteer apprentices, he is still credited as the artist. In this way, the artist can be seen as a ‘celebrity performer’, whose exemplary artistic practice is intended to inspire, provoke and involve participants, yet can be viewed as creating a singular artistic output. However, it is notable that the artist ensured that the photographs taken by the Acting Program Assistant were credited and that Weileder referred to her as being an artist in her own right (Treherne pers.com).

Weileder marshalled the apprentices’ knowledge and skills in a new context of art production and bestowed some kind of cultural significance on their activities:

I think it’s more important to emphasise the idea of learning - I don’t teach them anything, I don’t show them anything and I don’t impose anything on them. It’s more about integrating them into the team. It’s more about that they get something out for themselves, they learn, they take it on and they learn from themselves. So I'm just providing a set of circumstances rather than running a programme…I just see myself as somebody who initiates it, but at the end it’s their building.

Weileder’s collaboration with the construction firms that sponsor the project, (providing both the materials and apprentices) is vital to the project’s development. The scale of the projects has grown over the years because building companies gave him the methods (using dry shoring – where the breeze blocks are secured by plastic pegs instead of mortar) to realise larger structures. In this way, Weileder depends on collaboration with construction firms for technological advances:

The director, he’s a builder but he has a vision, and he wants to change our society in terms of - it’s not only about that his company grows and he has [laughs] bigger market shares with this kind of new technique, its also about [the fact that] he does it because he strongly believes in it, and he believes that art can be a tool to transport that. This is why he is sponsoring our project...he introduced me to this technique which I didn’t know before, and it absolutely fitted perfectly with my intention of building and unbuilding large-scale architectural structures in central public spaces. It allows me to create this idea without creating vast amount of wastes; everything is being recycled, all the materials afterwards are donated either to the building companies or to the colleges involved, so there is no wastage.
The Managing Director of the scaffolding company wants to use the project as a way of engaging in a debate about the future of housing design:

But you can open up the discussion not only to the insular world of construction; you can open it up to the people in the gallery. Because from a visual side, they’ve got a lot to give to how this country is going to look, it doesn’t cost any more to build good looking architecture than to build crappy-looking architecture.

As such, all stakeholders participate in this wider public debate. They can be viewed as an inquiring community, questioning existing practices and exploring alternative strategies (Wells 1999). Although beyond the scope of this research project it can be seen that the notion of a community of inquiry extends into the public sphere through the very public location and visibility of the work, which in itself could be expected to prompt questions of spectators about how public spaces should be defined.

**Impact on Acting Programme Assistant**

As stated, the Acting Programme Assistant, Hannah Treherne, was involved in the execution of the time-lapse photography and felt that she had assumed an artistic role within the project which was recognised by Weileder. Additionally, it is clear that her experience of the impact upon the participants was central to her own understanding and enjoyment of the project:

I think the project had a big impact on all involved, especially those of us that spent our time at the site. For me it was satisfying to see different groups of people, previously unknown to each other, and from different backgrounds and disciplines coming together to succeed in a shared goal. Most satisfying was seeing the exchange of knowledge between the apprentices …the student participants taking ownership of the project, the younger R.Bau workers photographing the progress of the builds with their mobile phones to send back to family and friends…and the apprentices realising art could be very different than just paintings on walls in gallery spaces.

**Analysis of impact on young people**

This was the first time that the apprentices had used the dry block system and advanced scaffolding skills. Ten people completed half of their training modules, including units in health and safety. They also had to learn a programme of build, completing and dismantling the walls so that the time-lapse photography would capture a synchronized sequence for the final film. There was evidence that participants had developed their skills:

E: I learned the dry bondage because I haven’t done that before, I learned how to stack the block properly and put up this scaffolding which I never worked with before, so quite a few things really.
There was evidence that the project had encouraged participants to seek further engagement with cultural organisations. Participants were keen to see the final video on display in the art gallery. One participant was interested in using the recording as a way of improving his scaffolding skills:

B: I'm interested in seeing the DVD, I want to see when I've - when we've actually stopped working, when we've started and pick up some faults, you know, you learn off your mistakes, don't you?

Another participant noted:

D: It's pretty interesting, I mean it's not something I'd usually go and see but this one I would like to…friends and family know about it, and they're like 'oh well, that's pretty cool, it's different'. Which it is, I've never seen anything like it really….It feels good 'cause I mean its different, not many people can say they've done it, so yeah, it's pretty cool.

Weileder described how students’ attitudes towards art change throughout the duration of the project:

It’s not my main intention to teach building students to think differently about art, but this is a very important side effect […] The perception of the students definitely changed in terms of what art can be and what art is. At the beginning I think they see it as a job [which] they have to do, and part of the training programme. But this perception changes quite dramatically over the period of the project, because the students get…they get an ownership of the project, they discover it’s their own thing, they do it, they build it up and they get - people talk to them rather than to me, so they have to defend it in front of the public, they have to negotiate with the public, and it puts them [in the] spotlight.

At the end of the project participants had varying opinions of how they classified the work; whether as art or as a construction job:

D: It's a bit of both really…I've seen it from both sides of the construction and the art, 'cause I know the outcome, most of it's construction side of it for me.

G: It’s a lot different knowing that like, you’ve got the cameras around and stuff like that, so that makes you constantly think that it is to do with art, then after a while you just stop thinking about it and you just think - you're carrying on, like working and learning for your money and all that.

E: Mm, more of a construction project, 'cause like - well it is an art project, but it's just a building really.

B: Well it's a different type of art; I wouldn’t really class it as art. I mean we're just building an art gallery, aren't we? It's a [inaudible] the art gallery, its not exactly art in doing it. Fair enough if we were putting a
couple of pictures on the wall, it's just laying bricks and putting up scaffold, that's how I see it.

The Managing Director of R.Bau wanted the apprentices to experience working with people with whom they would not normally come into contact, and valued the opportunity for developing participants’ social capital:

And how would they also deal, at the same time, with people like Michael Stanley who’s the director of the museum, Wolfgang who’s quite a well-known artist, but is a senior reader at the university. How would they deal with general public as well, so how would they deal with different social situations as much?

All of the participants clearly enjoyed working with the artist, and the working relationship they developed with him can be viewed in terms of bridging social capital. They were given a lot of responsibility, and responded well to this:

B: Just asking [what] he's doing and that, and how do you think the job’s going? And - yeah he's all right to talk to, I don’t really talk to him, I just explain things. If he asks I explain what I've done, and how I've done it and why I've done it that way, instead of doing it a different - like ‘cause some of the drawings are actually wrong…

*Interviewer* - His drawings?

B: Not his drawings, the drawings we got to put the scaffold up, I mean we've had some problems with the windows, the ties, because the jacks are actually too big to go into the windows, but we've actually improvised and we've managed to get round that.

The participants noted cultural differences between the artist and their building site managers or their tutors at FE College, but could not fully articulate these:

*Interviewer* - How do you know he's ‘more clever’?

B: …I think Wolfgang knows what he’s talking about when it comes to photography and things like that...he just comes across as a clever bloke.

Such observations may suggest that the participants had been exposed to a culture differing from the Construction industry. In this way, this project arguably provided a valuable opportunity for participants to experience different cultures, and perhaps broaden their horizons.

The difference between expectations at college and on the project varied. One participant was frustrated by the younger apprentices and found the pace slower than on commercial construction sites:

B: They can be a bit lazy sometimes
Indeed, the Managing Director of the construction company felt that some of the younger apprentices learned a work ethic from the older apprentices.

Two of the participants enjoyed the atmosphere on site:

D: I personally feel more comfortable in this sort of environment than in college, I mean X summed it up when he said it’s more like being [inaudible] I mean you’re told to do something, you do it, but you’ve not got someone watching you 24/7 making sure that you’re doing everything – it’s just a better atmosphere than college really.

E: It’s a bit more chilled out [laughs] really. And I don’t know, [inaudible]. It’s just different working with these blocks, dry bondage and that, it’s been a bit weird taking it up and putting it down all the time [inaudible] but it’s pretty cool.

It is interesting in this context to consider Transfer in the light of Colley, Hodkinson and Malcolm’s ongoing research project into learning cultures in Further Education which was discussed in section 3.5.1, in terms of the ways in which specific knowledges, qualities, attitudes and behaviours which are required in professions (in this case the Construction Industry) are implicitly imparted in education contexts (Colley, Hodkinson, and Malcolm 2006). The evidence suggests that participants have been exposed to, and noticed differences in, the atmosphere and people they have encountered through the project.

There was further evidence of increased social interaction through engagement with art, as participants explained the project to their family, friends and members of the public:

B: Just me friends and family, you know, just - that’s it really. And just people that I’ve met in Milton Keynes when I’ve been going out. Just a little bit, have a bit chat with them, what you down here for? See a difference in the accent, and just explain what we’re doing on the train station. And everybody I’ve spoken to has noticed it, so it’s been a big impact round here. ‘What are you actually doing down there? We’re building a replica of the modern art gallery.’

Some participants entered into a debate with the public:

B: But most of the people I’ve spoke to [inaudible] said ‘what’s the point of putting a wall up and then taking it back down?’ [Laughs]

Interviewer - So their point of view is it’s a bit useless?

B: Well its nothing for them really, is it? It doesn’t - well if I wasn’t in construction and I seen it I would just walk past, I probably wouldn’t even look at it.
These comments support the aims of the artist, gallery and construction firm manager as the apprentices engaged in a broader debate about the role of public art and public space. In this way, the artist can be seen as acting as a social activist (Pringle 2002) (see section 3.2.1)

One participant who was staying away from home for the duration of the project used the webcam as a point of communication with his girlfriend:

B: She just looks at my photographs, aye. Rings us up and tells us to get back to work.

Relationship between the environment and institutional culture of the sites and the learning outcomes

The offsite environment and institutional culture of Milton Keynes Gallery influenced the learning outcomes of the project, in particular because the site was in fact to all effects a building site, at which the artist maintained a consistent presence and interacted frequently with the construction students. The specific culture of and the communities of practice (e.g. construction workers) associated with building sites as workplaces could be said to have been disrupted – constructively and heuristically for all involved – by the introduction of an artist both to site and community. In turn, the project appeared to have an impact upon the direction of the gallery’s future outreach programme. The gallery’s recently launched offsite programme specifically tries to connect the gallery with its audience and with its immediate locality.

Through Transfer, the Offsite and Outreach Coordinator and Acting Programme Assistant had seen the benefits for the young people involved of working with a professional artist. She highlighted the artist’s attributes and felt that the fact he had been ‘hands on’ and ‘active’ had ‘welcomed’ the apprentices:

To work along with Wolfgang as equals really is quite important for them.

The Acting Programme Assistant felt that the artist was particularly accessible for participants and public for the following reasons:

- Working offsite in the public realm the artist was more visible and the general public could engage with him;
- The artist was available to the apprentices, and Wolfgang actively encouraged discussion of the work, the progress being made and so on. He was also happy to discuss art in the wider context, for example, answering apprentices’ questions about what art is.

The Head of Education noted that the exhibiting artist is usually gone by the time the public are allowed into the gallery and that this, ‘poses difficulty for people to engage with the artist and their practice’. In contrast, she noted that, ‘the Offsite programme tends to be an ongoing process that is visible as
it happens out in the open and not behind the closed doors of the gallery’. She commented further:

We noticed a change in peoples’ responses once they had spoken to someone about what was going on. We find that personal communication is a vital part of interpretation in the gallery and thus programme informal tours and talks as well as ‘In Conversation’ events.

The Head of Education noted some aspects that could be improved upon:

I do feel that as Offsite is in its early stages in the gallery, education and interpretation is something we are having to learn more about when out of the comfort of the gallery setting. We felt that the work would generate more debate in the city than it actually did and this could be stimulated by the gallery by asking provoking questions and supporting debate before, during and after the project.

Continuing on the theme of wider public debate, the Offsite Coordinator stressed that when Milton Keynes was built, it was meant to be a forward-thinking, dynamic city to live in:

There aren’t any boundaries to what we can do as a city, yet still there’s this kind of public perception of, ‘oh, that’s not art, what’s it doing here?’ ‘What’s our tax money being spent on?’.

She noted that some of the public feedback via the website had been negative, but hoped that a continued programme of offsite projects would gradually alter this perception. The Acting Programme Assistant noted how audiences that did not normally visit art galleries had been interested in the project:

Speaking to some people that I know who do work on building sites who have absolutely no interest in art, as soon as you start to talk about the construction side, and the building, the raw materials and the kind of processes that goes on behind it, their eyes light up and they start talking about the piece and talking about the process, and suddenly it’s a piece of work that actually a different audience can understand.

Conclusions

Impact relating to participants

The most identifiable shifts in capital related to:

- Sharing experiences and debating issues raised by the project with family members/friends (bonding) and members of the public (bridging/linking)
- Attainment of qualification (three of the magenta units on the CITV City and Guilds NVQ Level 2 trial scheme) (human capital)
- Social and cultural capital developed as a result of working with peers (bonding) and artist (linking) and the transfer of skills which came about through collaboration between more and less experienced apprentices.
- A shift in attitudes towards art, galleries, and artists

Impact relating to artist:

- Technical input from construction industry has increased the scale and nature (e.g. use of recyclable materials) of the artwork
- Transfer of technical knowledge concerning construction processes and practices through working with industry and with the apprentices.
- Realisation of his ideas and consequent development of his own practice

Impact relating to Acting Programme Assistant:

- Felt that she was given a lot of responsibility and credit for her role played in the project by the artist (Her documentary photographs were credited in the final catalogue);
- Gained personal satisfaction from organising the project so that all involved could work as a team;
- Gained personal satisfaction from watching different groups of people working together with a common purpose, a sense of openness and some shift in attitudes to art.

Relationship between the environment and institutional culture of the site and the learning outcomes:

- The context of working on an art project encouraged participants to question their skills and reassess the value of their work as art;
- The collaboration between art gallery and members of the construction industry encourages both to question how their professional practice is considered (although perhaps implicit institutional stereotypes ingrained by society inhibit a complete transmission of attitudes and values).
- The location of the project in the centre of Milton Keynes aimed to contribute to the debate about to the function and understanding of central urban public space and concepts of urban planning, although this research did not attempt to capture data attempting to prove this.

7.4 Tate Modern: ‘Art in Public: Pierre Huyghe’ – Tate Modern Raw Canvas Summer School Course

Background Information

Tate Modern
Created in 2000 and housed in a disused power station, Tate Modern is one of the four Tate galleries that collectively hold the national collection of British and international art from 1500 to the present. The role of Tate Modern is to display the national collection of international modern art – that is, ‘art since 1900’, as defined by Tate.

Tate Modern receives public funding from Arts Council England and from the Department for Culture, Media and Sport. Half of the institutional income is generated from non-government sources (Tate 2004 - 06).

**Tate Education Programmes**

Tate Modern attracts approximately 4 million visitors per annum. A key priority for Tate is to develop and implement a diversity strategy, attracting greater visitors in London from Black and Minority Ethnics (BME) backgrounds (Tate 2005/06 - 2007/08).

Tate has a wide range of education and interpretation programmes, which are presented to around 350,000 participants each year. Programming seeks to ensure that participants can explore new approaches to art and that they have continued access to a variety of art-making techniques, including multimedia technologies (Tate 2003 - 06). Raw Canvas is one strand of Tate Modern’s work to establish strategies for interpretation and life-long learning across a range of visitor groups (Tate 2004 - 06).

**Raw Canvas**

Run in association with Tate Modern and supported by the Paul Hamlyn Foundation, Raw Canvas is a youth initiative ‘by young adults for young adults’ (Tate 2007). It consists of a team of 20 ‘peer ambassadors’ (henceforth Raw Canvas Team (RCT)) aged 15-23 who are paid for the work they do. They, in liaison with the Curator for Schools and Youth Programmes, run an annual programme of art-related activities for other young people aged 15-23. Consequently, it should be noted that this case study differs from the others as RCT led the workshop, with help from the artist, rather than the other way round; in effect, the artist facilitated the creative and conceptual work involved in the design of the activities on the part of the ambassadors.

New members to RCT are recruited annually after having attended a fourteen-week training scheme. Most candidates apply for these posts having first attended previous Raw Canvas events.

Raw Canvas sits alongside Tate Modern’s schools programme, which focuses on providing opportunities for teachers and pupils to ‘learn to look’, by developing critical observation skills. Raw Canvas shares this interpretive approach but it does not involve teachers and school groups. Instead, it seeks to reach young people as individuals and to provide opportunities within the gallery which are not associated with the academic or institutional character of schools or colleges. The only exception to this is a longstanding partnership with Southwark College, through which Raw Canvas recruits
about 50% of participants in its summer programmes (Curator of Youth Programmes pers. comm.).

From a pedagogical perspective, RCT are not instructors, but reach out to other young people as individuals and equals. Rather than taking on the role of trainers, they seek to bridge the gap between the school trip and the independent visit to art galleries. As expressed on Tate Online, for example, their aim is to, ‘enable young people to understand all this art malarkey by giving them the opportunity to have a voice and make their own conclusions about Modern Art’ (Tate).

Raw Canvas’ core objectives are set out in the youth programme curator’s 2002 Audit. These are:

- To provide a programme of activities and events that is run by young adults for young adults;
- To encourage 15-23 year olds to use the gallery as independent visitors;
- To create a structure from which young people’s ideas and opinions about art and the way it is displayed can be heard;
- To advise Tate on issues concerning young people as users of the gallery;
- To continually develop new strategies for peer-led education;
- To provide a framework of activities through which young people can access modern and contemporary art;
- To create a forum for learning about and discussing key debates in modern and contemporary art.

The informal tone of the online information about Raw Canvas is inviting and unintimidating to young people who may have little knowledge about modern art. It assumes a constructivist approach to learning in which participants are invited to draw on their personal experience and knowledge when thinking about and interpreting works of art. This approach was key to Tate Modern’s ambitions for the programme. The Curator of Youth Programmes articulated it thus:

Because it was part of Tate’s ambition not to have a kind of knowledgeable voice that speaks down to the people and says ‘this is what you should think about this work’, to try and disrupt those hierarchies of knowledge and say, well, everyone that comes here comes with their own set of knowledges and experiences, and we want them to bring them into the gallery, we don't want them to leave it at the door, but bring in your interest in music or dance or whatever. And talk about that when you talk about the works that you see here.
Description of activity

The 3-day ‘Art in Public’ workshop was designed to build upon ideas from Celebration Park – Pierre Huyghe’s first solo exhibition in the UK. It was led by Emma Hart, an early-career video and sound artist. The workshop was co-planned, delivered and facilitated in partnership with three RCT members. Sixteen participants, all aged between 15 and 17 years, took part.

The concept for the workshop derived from Huyghe’s A Smile without a Cat, 2002 which portrayed the outline of a manga girl-character. In 1999, Huyghe and fellow artist Philippe Parreno had bought the copyright to this production-line anime character from a Japanese film company. Naming the character ‘Annlee’, they then proceeded to loan the saucer-eyed image to other artists – inviting them to vivify her half-life, and in so doing, to establish who she might be.

Taking Huyghe’s practice as its point of departure, the workshop sought to extend further the artist’s concept beyond exhibition boundaries. Workshop participants introduced themselves to gallery visitors, inviting them to share their own memories. These collected human memories were then re-invested into Annlee’s constructed identity.

Contributory and Contextual Factors

Five workshop participants were interviewed prior to the workshop taking place (A, B, C, D). Three were fifteen and one was seventeen years of age. All four already had particular forms of cultural capital derived from their social environment and significant levels of social capital. All interviewees had parents with professional careers, for example surgeon, doctor, lawyer, banker, politician, sales manager, career advisor, solicitor and mathematician. All had all travelled internationally to countries including Russia, France, Switzerland and Italy. Participants also anticipated having professional careers themselves: in-house lawyer for the Tate, barrister and medical professional were all named as possibilities. All interviewees enjoyed art and were accustomed to visiting art galleries – either alone or in the company of parents and friends. They were unintimidated by galleries and saw them as an opportunity for both pleasure and reflection:

B: Well it’s nice and quiet, so you can stand around a bit, and there’s lots of nice stuff to look at, and I don’t know, it gives you space to think, really.

C: I’ve always been quite into doing art and stuff, which was one of the reasons I did this course…It allows you to sort of clear your head and think about that and nothing else, really. You don’t really have to worry about anything; you just focus on what you’re doing.
All four were motivated by the prospect that visiting galleries might aid their examinations performance.

B: And also there’s the matter of like art projects for exams and GCSEs and course work, and it’s always very good to go and get some background knowledge, and go and see things yourself, because it gives you a much better perspective and idea of things.

In this way, participants evidently perceived that informal learning impacted upon formal learning (see section 3.5.1).

All interviewees were familiar with a wide range of artists. Reference was made mainly to historical artists but a few contemporary artists were also mentioned: interviewees cited Raphael, Michelangelo, Caravaggio, Courbet, Miro, Kandinsky, Mondrian, Dali, Breughel, Van Gogh, Duchamp, Andy Warhol, Andy Goldsworthy and Tracy Emin.

Interviewees were also enthusiastic about the power of art to inspire them:

C: It makes me feel like I’ve learned something…you sort of see how other people put their ideas down in sculptures or in paintings, which gives you some [idea of] what you should do. Just taking your ideas and putting them down.

B: I guess it might sound kind of a bit strange, but I guess sometimes I come back and I feel sort of refreshed with sort of new ideas for inspiration in your head, and you sort of think of how you can adapt that to your own taste and what you’re working on, and what you can produce from that and develop it, so it gives you ideas.

Observation

Before approaching visitors, workshop participants spent time in the exhibition forming their own opinions about Huyghe’s work. They were then given a tour and talk about the work by members of the RCT. A work-pack designed to look like a passport containing a series of questions created by workshop leaders was used to collect the memories. For example, people were asked to describe their favourite Christmas present or to recall their first front door. Divided into three groups, participants worked on four of the gallery’s floor levels. As in a computer game, they proceeded to higher levels only when initial questions were answered. By moving between the different levels, participants were encouraged to see the workshop as a kind of journey – at the end of which facilitators hoped that they would have developed or changed as a result of their experiences.

After memories were gathered from visitors, participants used the responses collected to create simple representational models out of plasticine. These were then photographed and pooled to become a slide show. As the week progressed, participants projected images of their models onto visitors’ hands. In this way, they built upon and further developed Huyghe’s practice. Just as
the artist had sought to extend the concept of the exhibition both spatially and temporally, so the workshop continued Huyghe’s practice of integrating and constructing new identities from old, collected memories. To mark the completion of the project and to view the film, a picnic was arranged for participants and members of the public.

Participants assigned each other roles when collecting information from the visitors, and all members of the groups seemed active. When making their models in the workshop space, the artist and RCT circulated and had informal discussions with participants. Discussions about the young peoples’ memories were sparked by the models they were making. Participants also asked the artist what she felt about contemporary art.

The artist let RCT introduce activities, but at times she would step in and give greater context to explain the reasoning behind designated tasks.

**Artists’ pedagogy and practice**

The artist Emma Hart described her role and her approach to planning:

> The session is different – it’s not quite a straight artist-led workshop... So I’ve been facilitating a group of young people, to facilitate [another] group of young people.

She had regularly met with members of the RCT for the three months prior to the workshop. During this time, she saw it as her function to think openly, in tandem with RCT, about the Pierre Huyghe exhibition and to help them to develop a theme for the summer school workshop. As a result of discussions with Hart about her recent work, one of the RCT members conceived of the idea of projecting images onto visitors’ clothing.

Elaborating on her role in the process of planning, Hart emphasised that she was:

> ...getting them to analyse their ideas so they can see what they wanted to achieve and work out another way to make it work...

In this way, Hart can be seen to be developing metacognition in the young people, by enabling them to regulate their own learning by evaluating alternative approaches, refining solutions and questioning their responses (See section 3.4.1)

Hart took a broadly constructivist approach towards learning. She saw her role as ‘helping to channel their [the young persons’] ‘creativity’ and as being able to ‘see something in their ideas’ which she could help to draw out.

However, the artist felt that the actual exhibition, although providing the central concept behind the workshop, could have had a negative effect on the planning for the workshop:
I think initially there was a fear that the show is very slick…it’s very slick and very professionally done and it influenced us because we actually did have a discussion about how things like the passport and the model-making aspect might fit in with that, because we’ve got more of an anti-aesthetic…

The artist also had some initial misgivings about the institutional context of the workshop. She was concerned that the workshop had not targeted a specific audience of young people and that participants would therefore be, ‘a typical audience of young people that might come to the Tate anyway’.

At other institutions, the artist worked with people who did not normally visit art galleries and this, she felt, was an important part of her practice.

Asked what she wanted participants to gain from the workshop, the artist had two aims. Firstly she wanted to help both participants and participant-facilitators to deepen their understanding of the exhibition:

I thought about what I wanted participants to get out from the workshop, and it’s to be able to, through an experience, understand some facets of Huyghe’s work. So rather than me talk about them, we actually try them out. Like shining projectors or audience interaction, stealing people’s memories. So, using experience…to understand the exhibition...

Secondly, she wanted to use and to work with participants so that they might be able to use the portable Toshiba projectors in a new way.

As noted, pedagogical differences between teachers and artists have been widely discussed (Pringle 2002; Bicknell 2001; Sekules 2003). Hart was clear that she was not a teacher but rather, a facilitator interested in using discussion and debate as an important part of the learning process. Her emphasis was not on skills per se, but on transforming young persons’ responses into creative products.

Through adopting a co-learner approach, Hart was also able to use the workshop as a vehicle through which to question and review her own work:

I work with a lot of young people and I talk about my work to them constantly…And I realised that a lot of my work is actually quite fun, and that I shouldn’t be – I think at Slade I was embarrassed that it was fun. And that I should be actually – that it’s alright to be fun, and it’s good. And working with – mind you, that sounds a bit patronising, that young people can only cope with it because it’s fun, not at all, I don’t mean that. But just that talking to them about it made me feel a bit more human about it…. so I’ve legitimised to myself this fun aspect.

This new clarity of concept was a very important outcome for the artist, whose work with young people has effectively altered her relationship with her own work – not only by changing the terminology with which she described that
work – but also by helping her to have more confidence in the ‘extra-critical’ facets of her work:

I just have become aware of the way I phrase the ideas. Which has actually probably helped me understand them a bit better, because I’ve been forced to rephrase my ideas…And I think my practice has benefited from having that check on it, and I’ve benefited. And being confident; I’m just a lot more confident now than I used to be.

This seems to demonstrate the centrality of dialogue in museum and gallery education practice. Here, dialogue ‘prompts reflection…analysis, interpretation and the reorganization of knowledge’ (Carnell and Lodge 2002).

In light of the relative isolation and absence of collegial support which is the natural mode of operation for many independent artists, this is itself an important outcome. This shift in perception has a positive outcome for the institution in that it ensures that the artist is herself continually being challenged and continually coming up with fresh approaches to her practice. The Curator of Youth Programmes commented:

…We have a core team here at Tate Modern of artist educators who deliver all of our workshops for schools, and about 60% of the time I draw from that core team and I use artists that work in that way…And it is very important to us that core team artists continue to practise outside of their educational practice. In a sense they are nurturing two practices: one is an educational one, and one is an artistic one…I know from conversations that I’ve had and also from my own experience when I was part of the core team, working so closely with the collection displays affects the work that you’re producing, and the work that you’re producing affects the collection works that you choose to look at as part of workshops….From the evaluation conversations I’ve had with artists afterwards they have given any section of the gallery they’ve worked in with Raw Canvas, they’ve come to look at it in a different light because of the ideas that Raw Canvas brought to the table in those terms. They’ve come up with workshops, activities, events, that they wouldn’t have come to on their own, that have challenged what they normally do as an outcome for a project.

According to this view, the facilitative/co-constructivist approach has positive outcomes in terms of interrelationships between personal and group learning, and can lead to programming initiatives which go beyond individual artists’ normal practices.

Impact on Peer-led Facilitators

Three members of the RCT were interviewed prior to the workshop’s commencement – (facilitator A, B, C). Two of the three interviewed had become aware of the traineeship as a result of having themselves participated in Raw Canvas summer courses in previous years.
A: Like, everyone has an interest in art but not necessarily from an art background. I don’t know...There was one year where there were loads of people from LSE [London School of Economics] who came and were doing, like, economics and politics courses, but generally it’s just more varied. Like a lot of people trying to get into the arts and this is a good way of doing it...

All desired similar outcomes as a result of their involvement with the Tate initiative. They all emphasised the combination of learning and fun as a key factor behind their participation. They valued the opportunities that Raw Canvas offered for making friends and socialising, but they also appreciated the opportunities it afforded in terms of professional development, which can be seen in terms of the development of human capital. For example, asked what he hoped to gain from his involvement with Raw Canvas, two noted:

C: For me personally, it’s definitely experience and meeting people and generally just experiencing how to run something like this and coming up with ideas.

A: More professionally, it would be, definitely, experience at the professional level for CVs and I’ve done this kind of thing. Also for later life, like any kind of jobs, how determined you are and other things. Definitely the professional development is really good as well because it’s really a lot of the key skills you need for everything.

Team members were also mindful of their roles as ambassadors for the Tate. They recognised the differences between different kinds of audiences and the challenges of attracting ‘hard-to-reach’ groups, both in terms of age and background:

A: Yeah, we’ve had an event called Art and Vinyl, which maybe was a couple of years ago, but the idea with that...was to bring people into the gallery who weren’t necessarily from art backgrounds or didn’t necessarily have a really strong interest in art but might be really interested in cooking or DJing or something. And then they would see Art and Vinyl and they could come and do a DJ set in response to the Olafur Eliasson Weather project in the Turbine Hall...And I think those are the events – it’s the only time when we get mostly boys, because the majority of our events are predominantly female audiences. But these DJing things are really good for getting the boys in. [laughs]

The RCT members were mindful of the fact that they were operating on different levels simultaneously:

…it’s a weird thing because on one level you are kind of friends with them, like you are on – you can joke about and have fun, but then you
also have this position of authority, you have to make sure everything runs smoothly. Not authority but responsibility, probably…

Following on from this, they highly valued the artist’s professional expertise and felt that it legitimated their own roles:

…[working with professional artist] gives everything you do a more professional – well, you feel as if it’s worth something more, rather than just having – we are just a bunch of mates that do stuff.

But the whole point of Raw Canvas is that we’re not supposed to be experts in the field of whatever we’re discussing…So it is nice to have someone there who…who does these kinds of things professionally or whatever kind of course or thing you’re doing, it’s what they do professionally – they’re qualified to do it. Although we have experience, it’s not an amazing – you know – a lifetime of experience… (Raw Canvas Group interview)

Raw Canvas provides a route from unpaid attendance as participant through ‘nominally paid’ work as a trainee to formal employment as a freelancer. These gradations provide new participants with a visible trajectory and model of progress from their own stage to that of occasional voluntary participant to the formally recognised, permanent, paid, professional gallery educator and beyond. Some ex-Raw Canvas recruits have themselves already gone on to work with the Tate as artists and educators (Tate 2006). In this way, the programme has the potential to contribute strongly to lifelong learning objectives and to people’s human capital as well as to the short-term aims as defined within individual workshops:

[Raw Canvas] develops them enormously. We can see that from the work that they go on to do – quite a lot of them have gone off into other galleries to help them set up youth programmes or to work in other education fields. Other young people have gone off to university and have said ‘I wouldn’t have done this had I not been involved because I was frightened of the social aspects of the university, but Raw Canvas has got me involved in a social thing and I’ve realised that I can mix with people who are not like me and didn’t go to my school’. So there are sort of… there’s development in professional terms and social terms I think.

The RCT also appreciated the knowledge and expertise that the artist brought with her, so they view the artist as the ‘expert teacher’:

You have someone that’s thought about these things more deeply…(Raw Canvas Team)

Their experience had also changed their relationship with the gallery:

Just so there’s a sort of total inclusion and you just feel really comfortable in the space. Like you’re allowed to be here and you’re
allowed to do what you want, and you don’t have to walk around and be really careful about everything and be really precious, you do have the freedom of…ownership.

Yeah, yeah. Owning the space.
(Raw Canvas Group Interview)

This sense of ownership is much needed in terms of young people’s relationships with galleries. For example, Harland and Kinder (1999) have pointed to the relationship between creativity and ownership and the need for galleries to develop the sort of relationships with young people which would attract them and encourage them to trust cultural values. They argue that long-term impact is much more likely to occur if participants are allowed to ‘colonise’ (Willis 1990) a venue or an art form:

Young people need time, to develop an interest, to gain the confidence to offer their own ideas and to realise them in a way which makes the venue or the art form more appealing to themselves and their peers (Harland and Kinder 1999: 41).

Creativity does seem to be associated with empowerment and this is borne out by the experience of the RCT. In this context ‘ownership’ can be seen as the participants’ new-found ability (or permission) to control spaces and forms of cultural expression and representation which are usually inaccessible to them, either because of social, financial or institutional boundaries or combinations thereof.

The RCT are expected to select their own themes and styles of delivery. This involvement ran throughout all aspects of the workshop as, for example, members were trying to come up with new methods for evaluation:

We’ve devised – we’ve been looking at different ways of evaluating, because obviously a workshop like this – it’s really hard to sit down with people and make them go through a list of questions, like how’ve you found it? So we’ve got this worksheet – Worksheet? I don’t know – this piece of paper that we just give out at the end of the session which will have some basic questions on it. But we’ve also tried using a video camera and going around interviewing people and we’ve had little booths at some of our events, little vox pop booths where people can go in and say whatever they want, without having someone behind the camera. (Raw Canvas group interview)

This creativity appears to have been encouraged by a collaborative team approach, by zeal to succeed in their mission to engage their peers in contemporary visual art and by the support they receive from their engagement with professional artists and educators.

Analysis of Impacts on Young People
The views of the facilitators with respect to impact were borne out by some of the participants, one of whom, for example, was keen to go on the Raw Canvas training course and become a facilitator himself. This suggests that there is a clear career trajectory which encourages sustained involvement from some participants.

Participants were able to access the artist’s stock of capital and their engagement with her can be seen in terms both of bridging social capital but also of providing the optimum factors for learning i.e. through providing both inspiration and practical advice. One participant was inspired by the artist’s enthusiasm and dedication to her work, even though he did not consider the object of the workshop – the Pierre Huyghe works in the exhibition – to be art:

A: It was interesting but I wouldn’t classify it as art...

A: Um I think it’s the enthusiasm, even though you don’t like the stuff, the subject matter you’re doing, the purpose behind it is what’s important…that’s what I got from her, she still like, immersed herself in it just for us to know. So taking us around the exhibition, telling us one or two things about certain items, just for the sake of the little – for the workshop.

In this way then, participants appreciated the lack of any conclusive rulings on the nature of the work and also the level of intellectual freedom that they were allowed. This can be related back to Fuirer’s recognition that ‘interaction with others’ voices and the making of multiple interpretations is an inherent characteristic of gallery-based learning (Fuirer 2005: 10) (see section 3.2.1). This can also be related to the literature on artists pedagogy, for example, the ‘Visual Paths to Literacy’ project report (Carnell and Meecham 2002) where the educator offers ‘choice, engagement in discussion and decision making and encouraged independent learning strategies (Ibid 2002: 15) (see section 3.2) and to informal learning contexts, where artists view the national curriculum and school timetable as preventing teachers from using the types of conceptual problem-solving approach that they themselves use (Pringle 2002; Sekules 2003) (see section 3.2.2). Participants appreciated the access that they had to a broader knowledge base and to levels of experience and engagement. This often caused them to change their initial perspectives on the works in the exhibition:

B: Some of it did need explaining because I mean you see things and you can pick up on some bits of it but unless you know some of it you think, ‘well, I can tell that’s something to do with that,’ but the story behind it obviously explains it which, er... It’s quite different when you look at it after knowing something about it. It does change it slightly...

Participants in the workshop found their experience at the Summer School experience to be both enjoyable and also rewarding in terms of knowledge and experience gained:
B: I found it interesting, but the more you got to create the more you
got to be in it. So the more you feel as though you’re part of it because
you created that little item that belongs to her memory, so you’re more
involved in it.

A: It taught us about Pierre Huyghe, who he is, what he does; that’s
the good thing, it gives you the knowledge for you to understand, but
once you have that understanding you can do whatever you want.

One participant was challenged and came to think more open-mindedly about
the experience:

A: I found the doors quite interesting, the float – the rotating doors…

A: Um its great for people who want – who don’t know so much about
art, or who have a stubborn opinion, and you should – if you give them
that chance it allows them to think over their stubbornness…

This participant also valued the way that the artist had challenged his views
but had not forced any particular perspective upon him. This suggests that
the artist did not position herself as an expert, but engaged in dialogic,
collaborative pedagogy (Addison and Burgess 2006) (see section 3.2.3):

A: I think she understood and appreciated it [conceptual art], but not
so much as to say ‘all conceptual art is brilliant and we should all love
it’... She wanted to challenge us.

The artist also challenged and debated with participants as to the value and
meaning of the artwork that they engaged with:

A: She also gave us her view on art as well, so she does regard Pierre
Huyghe quite a lot, so that was interesting.

Clearly, participants’ analytical and reflective skills have been enhanced, and
in this way they seem to be more metacognitively aware (see section 3.4.1).
Whilst already having high levels of cultural and social capital in advance of
the workshop, participants were able to build on this. Skills and knowledge
levels increased (human capital) and the young people’s attitudes and
approaches to artistic practice were developed (cultural capital).

Also, a group learning dynamic had been fostered in which team-working and
communication skills were developed. One participant described how they
assigned tasks to specific individuals:

B: Yeah we looked about as a group and we all decided who looked
like they weren’t busy and looked like they would be willing to ask
questions. And then we sort of assigned each other jobs.
In terms of their social capital, participants not only developed working relationships with each other (bridging), but with a variety of public visitors to the Tate (linking) and they also used the experience to create further bonds with family and friends:

A: I took them [friends and family] on two different days, my friends reacted to the surrealist ones quite well...

Asked about their experiences of dealing with the public, participants grew in confidence as the workshop proceeded:

B: Um, it was a bit weird to start with because it’s quite a weird thing to introduce and people sort of… a couple of people are really happy to join in and then other people are just like ‘what? Seems a bit…’ [laughs]. But yeah, you had a mixed reaction from lots of people, which is quite interesting really and then again on the other hand it’s really interesting to see other people’s memories because some of them are quite different…and that was interesting as well.

One criticism that the young people had of the workshop was that participants were not diverse enough. When asked if he would like to see more people from different types of backgrounds, one answered:

A: I would, because in general in life it’s going to benefit them, because you can’t surround yourself with people that roughly are like you, then you’re suffocating yourself from interaction, so the more diversity the better. If you had one person from this area, one person from that area then they can somehow find the middle ground. And there from that middle ground can start growing, and then hopefully use that knowledge to other people...

**Impact on Curator of Youth Programmes and perceptions on gallery education**

The Curator of Youth Programmes noted the impact which working with young people had had upon her:

I've learned loud and clear over the years that young people are very comfortable with a much more ad hoc kind of sense of things being very organic and, ‘oh the projector doesn’t work, and oh but we'll go and do this and’ – for myself that kind of leaves me ‘agh, we should have got this organised', but for them it creates a sense of event that they all get involved in and that's been an odd thing to learn.

She described her own career progression, from practising artist to her current role as Curator of Youth Programmes. She noted that in her current role, because the young people run the workshops, she needs to use consultation and planning skills. However, she first needs to ensure that her own art historical knowledge and understanding are sufficiently developed, so that she is able to respond to queries.
In facilitating Raw Canvas, she is conscious that Tate need to draw participants from diverse backgrounds. She feels that the application procedures and selection procedures are a means of achieving this:

One of the things we’re always conscious of is it that has the danger of becoming a club, a kind of not quite a closed club, but it has the potential to have a membership, and we are always... the main work that [we] are doing is to broaden all the time, broaden who is coming to Raw Canvas, and we have some quite complex application procedures and selection procedures for the training course.

**Relationship between the environment and institutional culture of and the learning outcomes**

The development of an innovative, successful and sustainable programme of activities for young people stems from a recognition of the need to widen participation in the programme (although it is notable that the socio-economic background of the participants meant that they did not constitute a new audience for Tate). This aspect seems crucial to Tate, for through such activities they aim to create of a pool of young people to act as advisors to the Tate in matters relating to programming. The provision of peer-led activities seems capable of sustaining young people’s interest over longer time periods, particularly as Raw Canvas offers a career structure for participants who can go on to become facilitators and freelancers. In this way, the facilitators and artists can be seen to be acting as role models, together forming a community of practice (see section 3.4.2), in which the artists as experienced community members support the RCT who in turn support the participants.

For this particular workshop, the format corresponded with the physical layout of the gallery, as different tasks had to be completed on each of the floors. Participants had to gather responses from audiences on the different levels of the gallery, and fill these in on the passport workbooks.

The Raw Canvas programme is highly rated at a national level – this is borne out by the fact that it has been included as an example of good practice in the DCMS report *Learning to Listen*. The report valued it on two counts: firstly, for its ability to offer ‘meaningful, sustained opportunities for the young people involved’ (DCMS 2003) and secondly, as being the inspiration for other galleries – large and small – to further develop their programming for young people.

The Curator of Youth Programmes feels that the programme has impacted upon the institutional culture of Tate:

They’ve now got a profile across the organisation that all the departments know if they’re marketing or trying to reach youth audiences, they know that they’ve got Raw Canvas to come to and use as an advisory group to feed in ideas about things, and they’re doing that.
As discussed in the section relating to the Curator of Youth Programmes, Raw Canvas attempts to develop the diversity of those involved.

Conclusions

Impact relating to participants

There were several notable shifts in capital, identifiable in part because of the high level of articulacy of the participants:

- Further development of conceptual and skills-based learning;
- Advanced levels of criticality and ability to make analytical judgments;
- Improved ability in conceptual problem-solving;
- Increased skills in social interaction leading to increased social capital on all levels, including linking, bonding and bridging;
- Improved ability to negotiate and compromise;
- Increased propensity to work creatively and dynamically towards a desired goal;
- Further developed understanding of art, art institutions and the conditions for exhibition and production of artworks.

Impact relating to artist and perceptions of gallery education

- Teaching has improved her confidence;
- Talking to young people allows her to review her own work – has reaffirmed the value of the ‘fun’ element of her work;
- Consolidates her view of herself as co-learner and uses constructivist approach;
- Reinforced concern that workshop participants are young people who already use the gallery – would like more participants to be drawn from different socio-economic and ethnic backgrounds.

Impact relating to facilitators

- Increased levels of competence in facilitating and managing workshops for peers;
- Continued professional development: experience leading to increased levels of employability;
- Increased leadership skills – ability to take responsibility for designing, leading and completing a project;
- Development of key skills: planning/ organisation/ delivery of workshop;
- Increased ability in terms of social interaction and team-working;
- Creation and sustainment of enduring peer support system;
- Further developed knowledge of art and art institutions;
- Increased initiative, e.g. designing new system of evaluation and feedback;
- Increased sense of ownership/empowerment in terms of their relationship with Tate Modern;
• Positive effect on their own artistic practices and sustained involvement in visual art interpretation;
• Ability to see effects of their progressive involvement leading to greater responsibility and possibly towards vocational pathways.

**Impact on education co-ordinator and perceptions of gallery education**

• Engaging with young people had taught her that they worked in a more ad hoc way, than, for example, professional staff;
• Having started working at Tate as an artist leading workshops, she had found that her artistic and pedagogical practice influenced each other;
• In her current role, she acts as a facilitator, and so uses planning and consultation skills. However, her art historical knowledge also feeds into the collaborative planning process;
• She is aware that as an adult, she has to step back so that the young people themselves take the lead;
• She is attempting to increase the diversity of participants.

**Relationship between the environment and institutional culture of the site and the learning outcomes**

• Possibility of increased number of independent return visits from young persons in the 15-23 age bracket;
• Development of successful and sustainable programme of activities for young people – one that has long-term benefits for them and for Tate;
• Development of innovative strategies for peer-led education and creation of a pool of young people to act as advisors to the Tate in matters relating to programming;
• Successful development of a platform/forum for young people that will influence future exhibition programming strategies;
• Recognition of need to widen young people’s participation in the programme and to develop the diversity of programming for young people;
• Raw Canvas provides a route from unpaid attendance as participants through ‘nominally paid’ work as trainees to formal employment as freelancers;
• The workshop format corresponded with the physical layout of the gallery, as different tasks had to be completed on each of the floors.

7.4 John Hansard Gallery: A one-day workshop for 8-11 year olds

**Background Information**

**The John Hansard Gallery**

The John Hansard Gallery is a public gallery of contemporary art run by the University of Southampton. It is also supported by Arts Council England. There is one education officer and one assistant out of a total staff of six. The education programme includes children’s workshops that run once a month.
The workshop which forms the basis of this case study was led by the German artist Annet Kuska, an early-career painter, printmaker and installation artist, whose work is characterized by the use of both language and visuals.

The workshop related to the gallery’s aims of providing access for different groups of people. The Education Officer views practical contact with the work as one of the ways of interpreting exhibitions and wanted to maintain a quality experience for the participants. This particular workshop was free and targeted at children aged between 8 and 11 on their summer holidays. There were six participants, four of whom had visited the gallery before.

Description of Activity

Based on the John Latham exhibition, ‘Time Base and the Universe’, the participants created their own ‘Book of the Universe’. The participants were shown round the exhibition by the artist and education officer, and then made their work in the education room.

Contributory and contextual factors in young peoples’ learning

Four of the participants, aged 8 – 11 (all female) were interviewed before the activity and three were interviewed afterwards. All of the children had high levels of cultural capital inherited from their parents. The children’s parents had professional occupations, examples being: university lecturer, librarian, acoustic consultant, bilingual teaching assistant. Another child interviewed informally during the workshop had parents who were chefs.

Four out of the six participants had all taken part in workshops at the John Hansard Gallery previously. One had only visited the gallery before with her school. Two had not visited before.

Two of the children (who were sisters) visited art galleries and museums once a month with their mother and had been encouraged to engage with art in their free time. They could describe their favourite paintings – Georges Seurat’s *Sunday on the Island of La Grande Jatte* (1884-86) and Henri Rousseau’s 1891 painting *Surprise!*

A: Um the - the people in this like lake, and there’s like [indecipherable] and people in the lake, I like it ‘cause it’s in dots.

B: And there’s a painting of a tiger and it’s about to pounce and it’s in a rainforest.

They had been exposed to, and were open to, contemporary art and engaged with a variety of art forms; here, for example, they discuss Rachel Whiteread’s 2005 installation *Embankment* in the Turbine Hall of Tate Modern:

*Interviewer*: So tell me what you saw at Tate Modern?
A: There was an exhibition and there were white boxes piled up everywhere.

*Interviewer:* And what were people doing?

A: They were playing hide-and-seek. And we kept bumping into them because we were playing hide-and-seek, trying to find hiding places, running into them, nearly bumping into them.

*Interviewer:* Is it what you normally think of as an art gallery?

A: No.

*Interviewer:* Do you think loads of boxes piled up is art?


From interviewing their mother, it was clear that this attitude had been encouraged:

…the children that do the workshops, they feel really free, because they don’t have any pressure to make things, it’s just fun.

Furthermore, learning (informal art gallery workshops and formal) is reinforced and encouraged at home:

*Interviewer:* Have you thought about the workshop since? Since you got home did you think about it?

A: A little bit.

*Interviewer:* A little bit?

A: Yeah.

B: Because we started writing about it.

A: Whenever we do something we write about it in our workbooks at home.

Another parent also encouraged her daughter to create art, even if she did not necessarily understand what the meanings behind the pieces were:

Even if they’re not just perfect like that, but she can come with ideas and we know what she’s thinking from the pictures [laughs].

And

I think she is very good – for me she is very good – and she draws; whatever she thinks in her mind comes to the paper sometimes. Maybe
the picture is not perfect, but she can convey the ideas, that’s the thing, with the dialogues, and all this (showing painting). All the time that the room is messy the paper is out [inaudible] this is all of her stuff here.

Below, this mother refers to the piece that her child created during the workshop, and discusses how reflection led her to rethink her attitude to it:

Yeah it is really interesting. The first time I thought oh my god, what is it?... But later I thought yeah, there is some creativity there [at] the age of eight, because I’m looking at it from my [laughs] age and - then she said it is very special and she [inaudible] make this, so [laughs] she wants to keep it.

Furthermore, the mother sees her daughter creating art as a way of reinforcing her cultural identity:

So she’s Indian born… so sometimes she will draw like a sari, the dress, so she wants – maybe inside her she’s missing a lot, so she’s producing all that.

Drawing from Wood, it seems that the development of these children’s understanding of art reflects their cultural experiences and their opportunities for interacting with more knowledgeable ‘vicars of culture’ (Wood 1998: 27). Children who have been exposed to art by their parents and encouraged to participate in gallery workshops may be at an advantage in arts education and in developing cultural capital in comparison to those who do not have such ideas introduced and reinforced at home.

The four girls saw their formal education as important, enjoyed school, and seemed motivated towards doing well academically at school:

*Interviewer:* So you like art, then, and science…

C: And I like working hard.

*Interviewer:* And what are you good at?

C: Well, I’m good at doing graphs, at maths, and working with my partner on the computer.

Performing at school can also lead to anxiety:

*Interviewer:* And what don’t you like about school?

C: We have to do a maths problem in front of the whole class.

When asked why this was, she could not answer. However, when the interviewer followed up by asking her a leading question, i.e. if it was because she did not want to get the answer wrong, she nodded her head in agreement. This reply suggests that she is acutely aware of social humiliation
through ‘failing’ at a task. For these participants, self-esteem seems closely related to their academic performance at school.

There was a range in the levels of participation in group activities between the different participants. The two sisters were in a range of clubs: majorettes, swimming and ice-skating. One of the girls did not take part in any group activities. The two boys played football with their friends. All participants seemed well-adjusted socially, and able to interact, share materials, and discuss what they were doing with each other. The parents’ involvement in developing their children’s social capital seems to be crucial in helping them to interact harmoniously with their peers.

**Observation**

The artist started by showing the children a few of the exhibits in the exhibition made out of books that had been burnt and covered in paint or plaster. The children were asked what the works were made from and encouraged to see what kinds of books the artist had used. This led onto a discussion about the function of books by looking at a range of encyclopedias, dictionaries, religious writings and photograph albums. In the practical part of the workshop the children were given second-hand paperback books and asked to personalize them. The artist gave lots of different suggestions, starting off by showing the children paint and fabric that could be stuck onto the pages, and gradually making suggestions such as tearing out pages and distorting the logical order of the book by sticking parts upside down. Finally, the artist encouraged the children to show each other their work.

The group dynamics and social interchange developed throughout the workshop and had an impact upon the work the children produced. The two boys worked together separately from the girls. They produced works which had an overall theme of ‘food’ and ‘the world’, whilst the girls’ books had no connecting theme and all advanced at a similar pace. The girls explored the task together as a group and frequently explained what they were doing to each other. Initially, the two Korean siblings communicated with each other in their native language, but quickly reverted to English and befriended the other girl. This participant was more confident and encouraged the others to be more experimental.

The children quickly started using the framework of the existing book in sophisticated ways: changing the numbers of the contents pages, sticking text from other parts of the book on top of existing pages, re-naming chapters and producing codes. They initiated many of these ideas themselves, building on each other’s ideas. It later emerged that this idea of confusing other people was something they had enjoyed, citing it as their favourite part of the workshop. The children seemed to be bonding with each other by excluding the adults.

**Artists’ pedagogy and practice**
Annet Kuska’s teaching directly feeds into her own artistic practice. The artist sees the communicating aspect of teaching as having a direct relationship with her own artistic practice.

...well, one big issue for me as an artist, both as a practitioner and then as someone who goes out and teaches, I think, is about communicating ideas...being expressive, being articulate. Whether you do that visually, or whether you do that verbally, I think the two things...are very very close together. Language and visuals appear in my work very close together, so I always use language within my work, always use text within my work. I think it’s about meeting and communicating, opening a dialogue about ideas, and hopefully thinking about experiences in a slightly different light, from a slightly different angle, to have fresh takes on something which might look completely banal, completely non-special.

Kuska felt that there was a cultural difference between the UK and her native Germany, where there is a refusal to discuss art:

I certainly think that the articulation – being able to talk about art – is probably something which is more pushed in this country than back in Germany, from my experience... just when I talk to people over there. They’re not quite as prepared to talk about it – or they can’t do it, they haven’t trained in it, they haven’t actually practised it. But I get the impression that over here when you go through arts education generally, you just practise, you’re ready to communicate. You practise to make yourself available to the audience, to be there, not just with your work but actually as a person as well who's able to communicate about the ideas and concepts and so on.

Her view of art as being interdisciplinary came through in her discussions with the children throughout the day, whether questioning their rigid definition of paintings or praising their books when they became more sculptural. Kuska’s stance places value on language, aligning with tenets of socio-cultural learning theories. The idea of ‘opening a dialogue’ also reflects the fact that she regards learning as a two-way process, welcoming questions that she can then explore. Her perception of the differing cultures of art schools in Germany and the UK and the resulting ethos echoes Conteth’s notion of learning as strongly socially situated in specific contexts (Conteth 2003: 4). These ideas recognize the essential and potentially stifling links between learning and culture.

Building on from this, the artist sees the fact that institutions offer educational programmes as important:

...to get people in and actually make them do something, not just come in as a viewer but actually come in as someone who is creative and becomes active and interactive with what is on display, and I think that is a massive benefit when it then comes to becoming a viewer again, after the session.
A continual process of learning, creating and renegotiating meaning is suggested, where people’s roles as viewers, artists, educators are interchangeable. So, like Bruner, she does not see education as ‘transmission of knowledge and values by those who [know] more to those who [know] less and [know] it less expertly’ (Bruner 1986). She was specifically inspired by one child ‘who managed to get these really good fold-outs’:

So when you open the book at a certain place this folder pops up, and she did it so precisely, it really worked. That’s something I think, yeah—that’s been in the back of my mind anyway, to include these sort of different levels. So you have cut-outs from different materials which are then montaged into an image…

The artist teaches art part-time at the Arts Institute at Bournemouth, so has experience of working with different ages of young people. As such, she is aware of different developmental stages that people pass through and the way that formal education is taught:

Once they get a little bit older, this is where the self-consciousness kicks in and they become very concerned about doing something which looks right, and very often looking right means reproducing something as literal[ly] as possible. Which partly is down to psychological development anyway which they go through. Teenagers are very traditional, very conservative, they always are, and they have to move through that. That’s a normal development stage, a psychological development stage, which everyone goes through. So that’s one reason. And the other reason, I think, is school education: that they just don’t get this open approach in schools. They’ve been very much prescribed in schools what to draw, and again drawing is drawing something as realistic[ally] as possible. So they get a certain education from school which merges with that quite conservative mood that they’re in anyway, and that is a very difficult setup to then break, and say, let’s go and experiment, and let’s feel good about it. Because in the end they look at something, they’ve splash some paint around, and maybe they’ve used some different materials, and maybe they’ll say ‘oh well, actually it looks shit, because it doesn’t look like, I don’t know, a perfect drawing of a vase’.

Consequently, she enjoyed working with a younger group of children because they were less inhibited:

The younger ones, and I would say going up to about 10, 11, to that age limit… are very open and they’re very happy to more or less have a go at anything if [I] suggest it to them.

Also, teaching outside of a formal educational framework gave her a sense of greater freedom:
...we don’t have modules, we don’t have to stick to a certain progression, we don’t have assessment criteria and so on. So the entire focus of the day in here is completely different than it is in college, so that does open up a whole range of activities – just, go and push for experimentation.

The artist was not concerned about participants creating a finished piece of work, but wanted them to experiment and enjoy the process:

They’ve found a new way of expressing an idea or they’ve just really gone in a direction they’ve never gone before, and they enjoyed it. So they didn’t go in – they didn’t do it with a sense of trepidation and at the end slip away and say, ‘oh actually that was really awkward,’ but they actually went somewhere else and enjoyed it and found something new and surprised themselves by it. And that is for me a successful session. Whether the outcome in the end is then a finished piece, I don’t mind at all, I don’t care.

Although unable to articulate teaching methods used, the artist clearly demonstrated constructivist models of learning theory and continually scaffolded participants’ progression in terms of conceptual ideas. She practically demonstrated ideas, providing different suggestions so that the children did not just copy hers.

The artist was aware of pupils’ perceptions of artists when she had previously worked in schools, articulating a distinction between the differing role of teacher and artist:

…the children really came and asked us again and again, ‘are you really artists?’ … ‘are you famous?’ They’d try to understand what it actually means to be an artist, because they realised we weren’t teachers, we didn’t just come on a teacher level… But at the same time we were working with them and we were doing all this creative stuff, and obviously we ourselves were doing creative stuff as well, and they’re really curious about that, they try to understand that…I feel that it was, for them, the first time they probably realised that artists are not just dead, but actually alive…

**Impact on Education Officer**

The Education Officer, Rhonda Gowland, was keen to stress that she was not a teacher and felt that the gallery provided an informal learning environment:

…and I think that therefore children learn in a different way sometimes in the gallery workshop environment than perhaps they do in school.

I only have my own way of communicating and working with children and young people, which is largely informal but also letting everybody know what the boundaries are…
Therefore, working with the artist had an impact on her, ‘in terms of seeing the difference between learning in school and learning in this space, the gallery workshop environment’.

Gowland noted that because the gallery only has temporary exhibitions, her role is both challenging and stimulating:

So you’re constantly thinking, all of the time, how can you relate that – make a workshop that is related to that exhibition that is quite possibly dealing with very heavy social issues or is talking about quite complex things – how can you make a workshop for children based around that? And every time, therefore, it’s an experiment, which makes it very interesting, and therefore creates a different learning environment for the children.

Gowland noted that on a personal level she had made a lot of friends through working with artists. From a professional perspective, networking had put her in contact with other agencies and led to the gallery working with, for example, a youth offending team. Also, after working with one artist, she had arranged to give a talk to a group that they taught. Rhonda felt that building up contacts was mutually beneficial, and recognised how important financially it was to be able to offer freelance work to artists.

She also stressed that because she was not from a fine art background, she valued the additional expertise that artists brought with them. She commented further on how learning between artist and gallery was a two-way process, and appreciated the ‘different points of view, the different perspectives’ developed through such relationships.

Analysis of impact on young people

From post-activity interviews, it became clear that this was the first time that all of the children had engaged with this type of art activity. Comments suggest that this had quite an effect:

_Interviewer_: So what did you think of the workshop?

_A_: Um [pause]

_Interviewer_: How did it make you feel?

_A_: A bit guilty.

_Interviewer_: A bit guilty?

_A_: ‘Cause you’re not supposed to really ruin a book.

_Interviewer_: Did you find it hard at first? Could you believe you were being allowed to do it?
A: No.

Interviewer: What did you feel?

A: Well I felt a bit naughty.

Interviewer: Did you enjoy it or...

A: Yeah.

B: Yeah.

A: And then we just sat ripping the whole thing up.

B: Normally people don’t actually ruin books, but as Annette did it I thought that in – when she did it, and she burned the books in different ways, and like paint [inaudible]...

A clear outcome here is the challenge to participants’ notions about what constitutes ‘creating’ art, exposing them children to wider categories of artistic practice.

From interviewing the children, it seemed that permission had to be gained before they would have a go themselves. One participant found being asked to destroy the book too challenging:

Interviewer: Is there anything you couldn’t do? Is there anything you found too difficult to do?

C: Yes. Doing everything wrong.

Interviewer: Doing everything wrong was difficult?

C: Yeah.

Interviewer: So what sorts of things did you do wrong, then?

C: Well, I – I tried to do that doggy, the ‘me-and-my-dog’ thing – I really want to keep it but I purposely threw it in the bin.

It is interesting that the child abandoned her initial idea when she realised that this was not expected of her. The activity presented an interesting role reversal, whereby doing something wrong quickly became the acceptable norm. Her desire to fit in with her peers and mentors seems to have overridden her personal preference. When asked what they had found difficult, the activity seemed suitably challenging. The very open nature of the task, and the fact that their books could represent anything was perhaps daunting for some of the children:
A: It was a bit hard to stick with the subject, because I put in all my family, it just came up to be everything.

Her initial concept of representing her family had obviously expanded, and she seemed to feel uncomfortable that it no longer fitted into a neat theme.

The activity was also challenging from a technical point of view:

B: Um, finding lots of ideas of what to stick on, 'cause I've done painting, stick bits from magazines and stuff, material on and I didn’t really know what to do next.

Participants described various new techniques they had experimented with during the workshop:

E: Got spoons and put them in the book and they made the book really big.

B: Like making different patterns with the paper, like folding it in different ways.

But the approach they were being encouraged to take by the adults did not necessarily produce finished work with which they were pleased. One girl found the imperfect and messy finish of her book frustrating:

A: I didn't like the bit where I painted around the edge 'cause it got all stuck together so I had to keep opening it up, and there's a big thick part about that thick, and it's all stuck together.

Post-activity, the children had a strong visual memory of the Latham exhibition, and described how it had influenced their work:

A: Well when we were looking at the exhibition there was that atlas/dictionary/something else, and that's where I got the map idea from.

Interviewer: Okay. And can you remember anything else about the exhibition?

A: I remember there was one exhibition where artists actually burnt it.

Interviewer: So you can remember all the burnt books?

A: He ruins book in different ways like putting paint on them and adding springs to the picture.

Interviewer: Had you ever seen art like that before?

A: No.
B: No.

*Interviewer*: What did you think about it?

A: It was a little crazy.

B: Well it looked – you couldn’t really do it, it looked so impossible to do.

A: …and the artist did it in different ways by adding springs and things, but the way that he did it made it a bit more different to what we did. And I’ve forgotten what I was going to say…

B: He didn’t use very many colours, he used dark colours.

A: Like black.

It is clear that they had not seen art like this before and although it surprised and bemused them, they did not express negative criticism.

**Relationship between the environment and institutional culture of the sites, and the learning outcomes**

The Education Officer felt that the environment and institutional culture of the gallery created an informal learning environment:

So we’re not saying to a young person or a child, ‘this is what you must know about this…in fact we’re saying, ‘what do you think? Make your own mind up about it. These are some of the facts, but this is your piece. And this is you making your own mind up.

She hoped that inhabiting this environment would enable children to develop their cognitive skills, as well as gaining a wider sense of understanding about themselves:

And also that they learn something about themselves – they learn that they can actually be good at art. Because sometimes in a formal education environment, I think children do feel that they may not be good at something. Whereas here everybody’s good at it, and they’re learning new ways of making things, using new materials, and actually professional materials.

The emphasis of the workshops was in creating an enjoyable experience, with the aim of encouraging children to visit when they are adults:

It’s their Saturday off, they’re not at school, this is their time, and [they] definitely enjoy themselves. Another thing that is important to us at the gallery is that, what is really crucial, is that you’re creating, instilling in children and young people the idea that art galleries are not scary places to go to, they can be fun, and that people who work in art
galleries aren’t these scary people either, and therefore when they’re older they’ll have pleasurable and happy memories of going to an art gallery.

Conclusions

Impact relating to participants

The most identifiable shifts in capital related to:

- An increased knowledge and understanding of art as a body of practices, products, technologies and heuristic/intellectual approaches (e.g. valuing trial and error and calculated risk taking);
- Social interaction and a risk-taking approach to making art;
- Subsequent sharing of experiences with family members;
- Increased familiarity with, and ability to use, the experiences of making art, viewing art and visiting art galleries.

Impact relating to artist:

- Both her teaching and artistic practice feed into one another, with dialogue as central to both;
- Appreciated the freedom of teaching in an informal context;
- Appreciated teaching young children;
- Observed cultural differences between artists in the UK and in her native Germany, where she perceives that there is a refusal to discuss art;
- Views art as interdisciplinary;
- Values education programmes in art galleries because they help encourage the viewer to become interactive;
- Interested in risk-taking;
- Intuitively uses constructivist approaches and values peer-learning;
- From previous experience in formal education contexts, she is aware that pupils perceive artists as different from teachers, and are surprised that ‘living’ artists exist.

Impact relating to Educational Officer and perceptions of gallery education:

- Enjoyed working with artists and had made personal friends and professional contacts;
- Valued the expertise that artists brought;
- Felt that all stakeholders were part of the learning experience so viewed herself as learner.

Relationship between the environment and the institutional culture of the sites and the learning outcomes:
Temporary exhibitions at the John Hansard Gallery require a changing programme of workshops, providing varied opportunities for learning and minimises repetition;

- Emphasis on participants enjoying themselves, without formal learning criteria;
- These particular workshops were specially targeted to under-tens, so the gallery encouraged a younger audience, with the aim that they continue to use cultural venues as adults;
- Contacts with artists had expanded the groups with which the gallery worked, potentialising increased artistic debate and greater engagement with the gallery on the part of those groups.

7.5 Cornerhouse Gallery: LiveWire Film Camp – a week-long residential

Background information

Cornerhouse

Cornerhouse is Manchester’s international centre for contemporary visual arts and cinema. The informal education programme for 14-18 year olds has film, visual art and multi-technology projects running throughout the year. LiveWire is one of these projects, managed by both the Youth Projects Officer and the LiveWire management team. The team consists of 7-12 young people who meet regularly to discuss and choose different projects. One of the areas they specifically chose to develop was a residential filmmaking trip. The film camp was a seven-day filmmaking residential taking place at Borick Hall, Carnforth.

As a registered charity, Cornerhouse is funded by the Arts Council England, Manchester City Council and Association of Greater Manchester Authorities. This project cost £16,000, part of the funding coming from a three-year grant from the Young Peoples' Fund.

Sixteen young people (aged 16-23) took part and were taught by two professional filmmakers and two assistants who worked in the television industry. The filmmakers were Mark Haig (mid-career) and Dana Bruce (early career). The Youth Projects Officer co-ordinated and oversaw the residential. The young people were split into two groups and each produced a short film. The films were screened at the Exposures UK Student Film Festival, Cornerhouse in December and submitted to other UK and European film festivals. The films were also broadcast on BBC 2 in December 2006, as part of a documentary on the Film Camp.

The Youth Projects Officer tried to recruit participants from different groups that had worked with Cornerhouse on previous projects. These included a group of refugees (although none attended), a group who had no animation/filmmaking experience and some who did have filmmaking experience. Various other external agencies including Connexions were also contacted.
The different backgrounds of the filmmakers lent different emphases to the two films that were made. Mark Haig was a self-taught filmmaker who had an engineering background. He was extremely practical, having built sophisticated equipment from scratch. The other filmmaker, Dana Bruce had recently graduated from university and was working in post-production for a television company.

**Description of activity**

The Youth Programme Co-ordinator’s aims for the residential film camp were to:

- Produce two short films to a professional standard to be submitted to the Exposures UK Student Film Festival;
- Encourage young people to learn different aspects of the filmmaking process;
- To provide an enjoyable experience for participants.

The objectives were to:

- Create clear roles for the workshop leaders and project assistants;
- Develop collaborative planning between the Youth Projects Officer, LiveWire management team, workshop leaders and project assistants.

After having visited the site (a Tudor manor house) the filmmakers decided to make horror films and sketched out rough storylines before working with the participants. On the first day of the Film Camp the participants and staff took part in outdoor activities to develop team spirit. After this, the two groups developed their short films, initially participating in scriptwriting workshops and watching various extracts from films. As they progressed they began to draft scripts, go on location ‘reccies’, allocate the crew and attend camera, lighting and sound workshops. Practical skills-based workshops ran alongside sessions in which participants developed their films. Participants had a tight schedule to work within, allowing only two days for filming. At the end of the week, participants celebrated by watching their films.

**Contributory and contextual factors in young people’s learning**

Eight participants were interviewed (three females and five males). They have been labelled A-H. The majority of participants had high levels and types of cultural capital inherited from their parents. Most of the parents had professional occupations, examples including: Primary School Teacher; University Researcher; Interpreter; Engineer; GP; Speech Therapist. These participants were all intending to go into higher education and were highly motivated at school:

B: Education is important and it’s a – well it’s a way to be with your friends and be in a kind of environment that you’re used to and with other people.
One participant was about to go to a college specialising in performing arts:

D: So it's like a load of new opportunities for me, so I have to sacrifice being able to see friends every day.

These participants had been introduced to art by their parents:

C: I'm glad they've given [me] that sort of broader cultural knowledge really. Even though - when I was younger I mean obviously I didn’t appreciate them as much, but it's actually quite interesting.

They had a wide knowledge of different art forms and gained a lot personally from watching films:

E: It helps you, because a lot of the time they are about people’s lives, but you know, their life, what happens to them and stuff. So it's kind of – you kind of learn without realising it, you [are] kind of seeing people’s experiences. Obviously if they're in a different language, it's from a completely different culture, you know, if you watch foreign films they're really different, and it's good to watch them, it's really interesting.

They were largely sceptical about contemporary art, and could make reasoned judgements concerning conceptual art:

D: It's not skill, it's just them sitting there one night.

E: And I don’t know like, the power of rags, oh look at the metaphor for our disturbed and disarranged modern life, ugh!

They practised art in their own spare time and saw it as a subject distinct from others on the National Curriculum:

D: It's something you have to do for yourself.

E: It's expression, it's not like other subjects, you can't do art on command.

Many felt threatened in their day-to-day environment:

A: Yeah, there are also more like racist attacks now, a lot more racist...

B: …on the increase. It’s all very kind of – it’s gone very violent and very kind of delinquent like.

A: You're hearing about all these attacks all the time, and it may seem kind of neurotic, but you never know when you're safe really.

They did not feel any sense of belonging to where they lived:
It is quite a closed community, but I don’t know, I’ve only because I’ve only been there for say less than ten years.

They expressed strong opinions concerning their own identity and how others perceived them:

A: …like people say to me are you Asian? And I’m like what do you mean when you say that? I don’t think that's right or – they should definitely say are you this, this, not Asian, that's really wrong.

Participants’ concerns ranged from large-scale fears about the environment and world wars to those closer to home. They were reasonably politically informed and not impressed by any political parties:

E: Yeah but they’re all liars. If we don’t all kill each other we’ll blow the planet up, or we’ll burn the whole ozone layer and just burn and die.

D: I am worried about something far more important than that…

[Laughs]

D: …and that's my GCSE results on Thursday, I'm worried about earning money, ‘cause I just want to make sure that I can earn money and be comfortable and live a life.

C: So like, right now – and they changed their like, manifestos all the time, and they keep stealing each other’s ideas.

Observation

Each artist worked with a group to produce their own film. Two days of the film camp were observed at the beginning of the week, which had been timetabled into various workshops covering idea development, script writing and technical sessions which taught participants how to use the film cameras. The artists introduced the young people to the idea of producing a horror film by showing them Stanley Kubrick’s *The Shinning*.

The Youth Co-ordinator liaised between the two groups and ensured that both groups developed their films at a similar pace. For example, when one group was having difficulty coming up with ideas for their film, she suggested different strategies such as splitting them up into pairs before giving feedback to the whole group.

Participants then went on location ‘reccies’, before briefing the professional actors and finally filming scenes. During filming, the young people came across various difficulties, but worked together effectively to override them.

One of the issues over which the participants disagreed was whether to use dialogue in their film. The filmmaker, Dana Bruce, was conscious that the young people had to come to their own conclusions regarding this. Using her
own professional experience she knew that dialogue can come across as ‘very heavy-handed’, however, she did not want to dictate to the young people that this was the case. She took a sensitive approach, realising how damaging criticising participants’ ideas can be:

…and someone turns round and shoots it down, you know, it’s awful because it basically going to make you think twice about suggesting anything in the future.

So, she used a variety of pedagogical methods to help guide the young people towards this conclusion:

I think giving people options but kind of advising them, giving them as much advice as possible, and kind of giving them examples of why things will work or why they won’t…You know, it kind of gives them more knowledge of why they're making these choices and why I'm suggesting that they do it this way.

One of the participants was very stubborn initially:

F: …but as a director I – if I disagree with something and everyone else doesn’t, it’s my scene; it’s really down to me.

However, through working with the rest of the group, the participant gradually changed his mind.

F: …it seems there's going to be no dialogue, which at first I kind of disagreed [with], but the more and more I'm doing I'm kind of coming round to the idea. I wanted to do two takes of the scene we've just done, the bathroom scene, with one without dialogue and one with dialogue, but after doing it I kind of like the one without the dialogue, I've come around.

Structured social interaction was central to the learning process. A workshop on camera work began with the filmmaker running through a list of technical aspects of camera work, ticking each one off in turn. She demonstrated various ways of altering the focus and checking the balance of colour and panning. As she did this, she described how these effects are used on trailers for popular television programmes. She went through a list of things that needed to be systematically checked and highlighted common mistakes. She constantly anticipated problems that the participants might have, and simplified the terminology (e.g. ‘panning is just another way of saying across’). She asked participants to think about any specific shots they were planning to do. Then participants were given the opportunity to familiarise themselves with the camera. As they did this, the project leaders encouraged them to give a commentary of what they were doing. Participants worked tightly as a group and young people with previous experience of making films shared their technical knowledge, correcting the mistakes of others. The leader made sure everyone had a go and related the shots they were practising back to the Kubrick film that they had been studying earlier in the day.
Artists’ pedagogy and practice

The filmmakers’ interest and knowledge of the thriller/horror genre inspired the type of film made:

All my background and love is like, science fiction and horror and all that kind of stuff, and this place seemed like a good place to do that kind of film.

In terms of artistic practice, the filmmakers did not draw directly from the camp. However, at a personal and professional level, they enjoyed working with young people:

I'm always inspired by the young people who come in with all these ideas or things they’ve seen and stuff, and I think: ‘oh do you know, I’ll have to write that down for a film I can make in the future’.

The different backgrounds of the filmmakers lent different emphases to the two films that were made. Dana Bruce used standard approaches to prepare participants for working in the industry:

So it’s kind of bringing elements of what I do at work, especially at post-production side into this, giving them my professional insight on basically user skills that you can develop from university or college into professional working practice and into making new shorts.

While, as stated, Mark Haig was self-taught and took a more improvisational approach:

…there’s a product that’s got to be realised by the end of the week, and that product has to be all sorts of different methods, some of which aren’t industry standard methods.

However, they shared the common aim of wanting the young people to be able to produce films on their own. Both placed emphasis on acquiring the practical skills necessary to complete all aspects of film production.

The artists’ differing backgrounds were reflected in the way the teaching was structured. The Youth Projects Officer played a vital role in ensuring that gaps in the artists’ experience were filled. Haig’s way of developing plot lines for the film involved sitting everyone in a circle for group-wide discussion. As participants were not responding, the Youth Project officer suggested splitting the group up into smaller groups which could work on individual sections and then feed back. The idea of breaking down tasks came readily to Bruce, possibly because of her recent experience as a student; she constantly broke tasks down into smaller sections, giving different groups different responsibilities and rotating participants around these groups:
I always like to go in and run like a script development workshop first of all, which is coming up with ideas, getting the group all together and breaking them down into smaller groups, so that also helps with the dynamics so they get to know each other on a smaller basis, so the people who are not quite as vocal as the others get a chance to express their opinions in a smaller group… and it keeps on revolving so everybody has a chance to work in a number of different roles, so nobody is just the director overall.

Bruce felt that the structuring of the groups had been particularly successful. She seemed particularly conscious of the type of experience that she wanted participants to have:

I think the groups work really well because they’ve constantly been switching round in groups of two, which is good for getting the dynamics of the group moving around constantly, so you’re not getting people paired off and sticking in those pairs, which is always a danger of like people clubbing together and kind of alienating others.

Haig was acutely aware of his own perceived pedagogical shortcomings. He was confident when working alone, but found working with the project assistants and a large group of young people quite challenging. Both managing the technical aspect of the shoot with the management of the participants proved difficult. However, he learned about effective teaching methods throughout the camp and was aware of how to develop his own communication skills:

I'm very much a kind of shoot-from-the-hip kind of person, kind of if I have – when I draw down – when I write down a story board for a film, I put a frame that explains that bit of the film, but I don’t do a proper story board, like the actor’s looking in this direction; when you’re teaching though that's no good, you can’t just pass over that information in that way, it’s got to be more visual, you’ve got to – if I was to do this film again, if I was to do this film camp again, I’d write down a specific storyboard, a very specific storyboard about how each shot was to be realised. When I'm working for myself I'm normally – I've got everything planned and switched on, and when – but when I'm working with a large group the technical side and the management side is proving to be an interesting experience.

And:

My problem is I don’t communicate that well to other people, and I need to work on that. I’m an ideas person, a technical person and an organisation person in more of a technical kind of way, I’d say. I've realised my script writing skills aren’t that great. I can do a storyboard, I can do an idea, I can get those ideas. I struggle to put them on paper. Once they’re there I can then do a storyboard, because I’m a visual person more than a written person, whatever that word is, a literal person, and then the film is fine off the back of that. But coalescing
those ideas into a script, that's the bit that I've found - I've found I've got a hole there in my skill, and I've found that – that would normally be filled by somebody else. But I obviously need to fill that myself.

Haig was consciously trying to make participants realise higher levels of understanding – to negotiate their zone of proximal development – on their own. However, his project assistants interfered (unintentionally), using their own knowledge to supply answers before allowing participants to digest the questions:

When there's a quiet room, and I ask a question, the silence seems to be going on for too long, they feel like they have to jump in, kind of – whereas I – normally I would leave that silence to go on for a few beats longer, and then ask the question in a different way so the young people could understand the question, because maybe they haven't understood the way I've worded it in the first instance.

Using another example, Haig purposely held back his own experience, aware that participants had to learn certain things for themselves:

Once you get more mature as a video editor and a filmmaker, you realise that you can do things more subtly, but the young people are like 'he's going back in time so let's have him jump cut across the screen, lets have him garishly coloured', this, that and the other, and this signifies a flash back, do you know what I mean? Rather than doing it with little nuanced things, but I just, I let them run with it, really.

Bruce recognised different learning styles and was able to adapt different methods for different participants:

The way you're all thinking about it you can skip the story board and do this bit. I think mainly because you're wanting to work knowing where your cuts are coming, whereas some people find it easier to work on a visual look from almost that comic book story kind of style.

Filmmakers and participants formed a learning community. Both filmmakers were interested in the process of teaching and stimulated by the progression of the participants:

[Haig] As a teacher the thing that I enjoy the most is when I ask a question of an audience and they don’t – they don’t have an answer, finding out how to word the question in a different way, or to give them metaphors or whatever is required to get them to a point – and when they understand, that's the point I love about teaching is when they get this big grin on their face – 'I worked that out for myself', and then they say the answer. Sometimes in a group dynamic that can not work.

[Bruce] I've just kind of learned not to underestimate really how fast they can learn, and how willing they are. And they go off on tangents, you know, you'll explain something maybe about camera workshop and
then that'll lead to questions about how - you know, what's the difference between using you know, digital video and using film stock, and then next week you're having a conversation about that, and that leads somewhere else. And they're just wanting to learn, you know, find out more and more and more.

Bruce’s observations suggest both filmmakers and participants were learning together, forming a community of inquiry (Wells 1999):

Everyone comes from different backgrounds, artistic backgrounds as well. So you're learning from other people as well as the young people as well, you know, you're getting insights into other people’s lives.

Impact on Youth Projects Officer

The Youth Projects Officer, Rebecca McKnight, was intensively involved in all aspects of the filmcamp, and as already noted, ensured that gaps in the filmmakers’ experience were suitably filled. She found managing different styles of teaching challenging:

…this is quite difficult for me as a manager each person is going to be teaching in a different style, and you can’t sort of – you can’t completely impose one rule thing for – because you can’t, ‘cause they're artists, but at the same time its problematic…

At the end of the filmcamp, she had learned a lot from the different approaches taken by each filmmaker:

I personally have seen very different approaches in their teaching methods, and you know, I think they both – the results are great of both of them, and I think that's quite an interesting thing for me to take on board…

However, she called for some form of guidance to help artists specifically with their teaching skills:

…what we could do with is a best practice plan of how do you go about teaching these film sort of workshops? And something to be commissioned or something to be written. Because something like this seven-day intensive is really quite an artful skill to be able to manage…

The Youth Projects Officer found the practical aspect of facilitating the residential rewarding, especially from a social point of view:

I enjoy being creative, I enjoy helping people, I enjoy having fun…And I also just like the fact that I’m bringing lots of people together that didn’t know each other…

In this way, she recognised the importance of facilitating both bonding and bridging relationships.
She explained the pressures and responsibilities of managing a residential course for young people:

I was worried that we were going to have an accident, that the people would get drunk, people would argue, people wouldn’t get on, there’s all the usual worries… the days leading up to going I was thinking what – ‘why have I done this?’ Because I could have just done a film project at Cornerhouse, I was thinking ‘why have I done this?’

McKnight drew on the resources that Cornerhouse had, and acknowledged how much these had influenced her:

…we've got a fantastic selection of contemporary art exhibitions throughout the year, the same with the independent cinema, and – so you're being constantly exposed to that, and also with the debates and the education – like with the adults and the schools that come into Cornerhouse, that – it’s always sort of looking at key contemporary texts, or key artworks, or you know, and using our exhibitions and cinema within the education programme. So that for me, it does rub off on – I don’t know, it's just – we've always got this like rich resource at our fingertips, you know, to show the young people.

She recognised the importance of working across the different departments of Cornerhouse (Visual Arts, Cinema, Education, Marketing):

But we're always like reflecting each other and bouncing off each other and trying to integrate strands and work as best as we can…

McKnight highlighted that evaluating projects could be time-consuming, and felt that the results of evaluations were not necessarily visible or fed back into future projects:

It's useful when it's actually fed into something and shared with people.

She recognised that as far as collecting participant responses, ‘there’s also ways of doing it that do work and then ways that don’t’. For example, she had included visual representations on evaluation forms because she felt that otherwise it was unfair on people whose literacy skills were poor. The Youth Projects Officer was acutely sensitive towards different learning difficulties, and had developed strategies to help participants with dyslexia or writing difficulties during the script writing session:

…we put them with someone that they were really comfortable with, and that we knew was quite strong… with their writing, and so they worked together, and they even felt comfortable enough to make mistakes on the laptop in front of the other young person they were paired with. So that's always a concern for me…how to sort of not single them out…
From observation, it was clear that the Youth Projects Officer played a pivotal role, and her intensive involvement was highly valued by the artists and participants. Her sensitivity towards participants’ needs had developed strong relationships with certain individuals, and two participants described how she had encouraged them to pursue filmmaking.

**Analysis of impact on participants**

It appears that participants had taken part in the film camp to improve their social capital and recognised the importance of socially-constructed learning. When asked what they wanted to get out of the film camp:

A: speaking to new people and – I don’t know, being put into situations which you wouldn’t be put in before, so you’ve got to talk to people and you’ve got to get to know them.

After the second day, they reiterated similar aims:

D: …it’s that feeling of creating something, but not just like individually, as a team and you work together to create… ‘Cause you can all like bring different elements to it because you’re all really different people.

C: Yeah. And then when we sat round and discussed it, it did kind of evolve a lot when the whole group was adding in you know, ideas and saying well, you know, giving…

The participants were able to access the artists’ stocks of capital, and their engagement with them can be seen in terms of bridging social capital. When asked about what they had learned from the filmmakers, participants’ comments suggest that Dana was adept at drawing from participants’ own knowledge and understanding – a practice strongly resembling some tenets of socio-constructivist learning theories.

C: And be honest and say you can’t do it, no, you must cut it…but she was like, rational, she didn’t like just say ‘no’, … compromises and stuff.

E: Because there were some points where [inaudible] to get this perfect shot, so we’d want to do another take from another angle, and all this, and she went ‘we really haven’t got time’.

D: Not much; like apart from the directing and camera workshops, it was all like…

E: Our experience quite a lot.

D:….she would give you like a tip and then you’d learn that and apply it later.
E: She’d want us to really sort of work on the film and she just sort of be overseeing things, you know, she wasn’t influencing us too much, which was good.

Discussing the development of one participant who had been a victim of bullying and had dyspraxia, it was clear that the Youth Projects Officer had encouraged him to rethink academic and career options, leading to a specific investment in human capital:

…And I was thinking, well had he considered doing a BTEC Media Studies? I knew straight away that he could cope with it. He’d been working to an A-Level and degree standard on the programmes. And I told his mum and she was just overwhelmed, and he’s now doing BTEC in Media Studies and he’s doing really well.

This particular participant felt that the experience of the camp had greatly improved his confidence, in part because of his investment in social capital:

G: It’s helping my self confidence completely ‘cause of – not – as I said before the bullying but it’s not that, I’ve also got other problems like dyspraxia which can also affect confidence and I have - well, I had very poor self esteem, and a tiny bit now, but being here, meeting new people, working in teams, no one making fun of me because of my balance and clumsiness, because I do have a lot of that. It’s just really helping in that way, and it’s going to help for my college course next year which is multimedia.

One participant’s personal and sociological background contrasted with that of other participants, influencing his experience of the camp. This process of influence is discussed theoretically in Falk and Dierking’s (2000) proposition of the contextual model of learning (see section 3.4). He was on Jobseeker’s Allowance and his Connexions adviser had suggested he go on the camp. It seemed to have taken considerable effort to participate:

F: [I was] told about this and got really quite excited about it. And then when I got the place I got quite reluctant to come, but now I’m here I’m really enjoying it.

For him, group working brought about a change in affect. He had a very dictatorial approach, and it seemed that working with the other people showed him alternative ways of working. Whilst articulate about the frustrations he was experiencing he had little self-knowledge about how he came across. The participant had found working with people from different socio-economic class enlightening and possibly empowering, which can be seen in terms of linking social capital:

F: Like here I’ve noticed it’s so different, like being with these people, and whatnot, we talk about stuff. They’d say I ‘personally don’t like that’; where I’m from they’d say ‘you fucking dick, that’s shit’.
After camp, this participant enrolled on a media course, indicating clear investments in human capital as a consequence of his experience.

Working with the professional actors had given participants an unusual opportunity and sense of responsibility which can be seen in terms of bridging social capital. The filmmaker and project officer noted that the above participant had been very considerate when directing the professional actors. One participant felt that this aspect of the camp had altered his perception of films (increasing cultural capital).

G: I mean we had like an acting workshop one night; it was talking about hitting your marks and stuff. And it is really important, you think that acting is the easiest job in the world and it’s not, I mean looking from a director’s point of view you have to know exactly what you want and get your actors to understand what it is.

Interviews revealed evidence of increases in skills (human capital) and attitudes and approaches to artistic practice (cultural capital). Most felt that producing the finished film was very important, which reflected their achievement-orientated motivation in other areas of their life:

D: By having something at the end of the week it's something that we've achieved and it's something to show for being here for a week; it's not like we've just been away messing around.

C: Why do you spend so many hours in front of the TV when you could be doing something so much more creative and constructive?

Using Stanley Kubrick’s films as a theoretical underpinning had informed the workshops, and participants were able to apply his principles of filmmaking to their own:

B: We were watching part of the film The Shining. It’s – because it's got some good shots in, it’s an effective way of filming. But she [Bruce] was saying the style of the film, it was shot in a very symmetrical way, it aligns the camera with the size of the rooms, and it’s not exactly very – it’s very regular and very kind of uniform. So that's the way of shooting, and because there's four sections that we’re doing in our film, and there’s different people doing each section we each have our style, we need to keep the style quite similar otherwise the film will look kind of irregular in all four sections.

Relationship between the environment and institutional culture, and the learning outcomes

The informal education programme for 14- to 18- year-olds comprises film, visual art and multi-technology projects. Staff can draw from both the cinema and art gallery which helps to develop programmes that are diverse and multi-disciplinary. The Youth Projects Officer appreciates working with staff across the different departments, which she feels, enhances this variety.
The development of a successful and sustainable programme of activities for young people stems from a recognition of the need to widen young people’s participation in the programme and to develop the diversity of those involved. Clear attempts to target specific groups of young people (including refugees; young people without filmmaking experience; young people with filmmaking experience) were made. Notably, no refugees or refugee groups responded to these attempts, although Cornerhouse had pre-existing and developing networks with refugee communities.

Livewire has been running for three years and the management team of young people have worked closely with the Youth Programmes Officer to develop courses and events that suit their needs. For example, the idea for a film residential came from the young peoples’ ten-point plan. The provision of peer-led activities seems capable of sustaining young people’s interest over longer time periods. For example, some of the participants had enlisted after having attended previous courses run by Cornerhouse.

More immediately, the physical environment of Borick Hall influenced the genre of films made. Being able to shoot on location in a Tudor Mansion house gave the shoot a professional feel, perhaps motivating the participants towards producing a quality product.

The fact that the filmcamp was residential created an intense working environment which seemed to increase the potential for bonding and bridging relationships to develop. Whether these were sustained after the end of the camp is uncertain, although bridging relationships between the Youth Projects Officer and participants on previous projects had endured.

Conclusions

Impact relating to participants

The most identifiable shifts in capital related to:

- Increased familiarity with, and ability to use, the experience of filmmaking;
- Increased understanding of films and filmmaking in their technical aspects;
- Increased social interaction through engagement with art (including gallery staff and artists (linking);
- Increased understanding of role of film in professional and personal life;
- Shifts in behaviour, self-esteem and self-belief, leading to new career and study options.

Impact relating to filmmakers and their perceptions of educating young people:

- Different backgrounds and experience of filmmakers created different learning experiences for the participants. The Youth Projects Officer was able to use her own experience of education and learning to help filmmakers with aspects of teaching, whereby the filmmakers learned from her;
- One filmmaker used the experience to develop and reflect upon his pedagogical methods, and was able to identify weaknesses and suggest ideas for future improvement;
- When teaching technical sessions, the filmmakers skilfully scaffolded participants’ progression;
- Both filmmakers wanted participants to come up with their own solutions to various problems with the film production;
- Teaching did not directly influence their own artistic practice

Impact relating to Youth Projects Officer and her perceptions of gallery education:

- Learned about filmmaking (in terms of technology, techniques and practices);
- Enjoyed and gained satisfaction from the practical aspect of facilitating the workshops;
- Developing new pedagogical techniques (e.g. strategies to help participants with learning difficulties);

Relationship between the environment and institutional culture of Cornerhouse/Borick Hall and the learning outcomes:

- The residential filmcamp increased intensity and length of both bonding and linking relationships;
- The unusual setting provided thematic inspiration for the types of films made. It allowed participants to shoot on location, furthering their filmmaking expertise;
- There was the opportunity to work with energetic and enthusiastic early career filmmakers and Youth Projects Officer who encouraged participants to produce films of a professional standard and promoted a sense of the group as a community of enquiry;
- The inclusive aims of the organisation encouraged participation by individuals from different socio-economic groups/backgrounds;
- Members of staff work across the four departments (cinema, visual arts, education and marketing) to develop projects, allowing for the constructive meeting of different professional perspectives and approaches, leading in turn to multi-dimensional projects.
8 Final conclusions

Participants
In terms of impact of the projects upon participants the most identifiable shifts in capital related to an increased knowledge and understanding of art as a body of practices, products, technologies and heuristic/intellectual approaches. In most of the case studies there was a development of conceptual and skills-based learning. Some participants were introduced to a risk-taking approach to making art (John Hansard Gallery) that also emphasised play (NGCA), whilst some learned specific skills such as filmmaking (Cornerhouse). Participants’ social capital developed as a result of working with peers (bonding) and artist (linking). The subsequent sharing of experiences with family members also developed their social capital in terms of bonding relationships. As evidenced by previous studies (notably Newman and Whitehead 2006), some older participants who were at the stage of making decisions about future career moves and further study, either in further or higher education, were strongly influenced in their choices through their engagement in gallery-based (or gallery-brokered) activities (Cornerhouse). This demonstrates the significance of engagement for the working-through of important, life-changing decisions for individuals at critical stages of their school careers and their own personal and intellectual development. The fact that younger participants were not in a position to explore such decisions should not, however, be taken to mean that their engagement with such activities is any less significant – rather, the link between engagement and future career choices is simply not demonstrable given the short timeframe of this research project.

The participants in most of the projects came from a narrow demographic range, despite institutional attempts to recruit from under-represented socio-economic and ethnic groups. Most of the participants displayed high levels of cultural capital and had visited art galleries/museums/libraries/archives before. For example, the Raw Canvas participants at Tate Modern had parents with professional careers and had extensive experience of visiting art galleries. They, in turn, were highly articulate when talking about art and artists and recognised how participation in such projects could enhance their formal education performance. This aligns with Bourdieu’s notion that cultural capital is passed down through generations. Overall, our limited data set suggests that despite attempts to widen participation and access to art galleries, there are still barriers to inclusion.

Artists
In terms of impact of the project relating to the artists, most felt that their pedagogical and artistic practice informed one another, with dialogue as central to both. Dana O’Brien and Mark Haig, however, felt that teaching did not directly influence their own artistic practice.

Many of the artists used constructivist approaches to pedagogy and learning instinctively or intuitively, without specific awareness of learning theory or of the terms used within it (e.g. ‘constructivism’, ‘scaffolding’ etc.). Throughout the case studies, the artists showed evidence of skilfully scaffolding
participants’ progression, decreasing levels of support as the learners advanced. Some of the artists viewed themselves as co-learners, for example, Emma Hart (Tate Modern) found that teaching young people had an impact on her own thought processes and reaffirmed the value of aspects of her own work. Michele Allen (NGCA) found that breaking down difficult concepts helped her to re-evaluate her ideas. Relating this to Bruner’s notion that complicated ideas can be communicated to any age of learner/stage of learning, it is interesting that the process of doing this is then related back to the educator’s own conceptual understanding. It is difficult to gauge whether the congruence between artists’ pedagogy and socio-constructivist theories was a result of nature or nurture. In other words, it is possible that artists are uniquely disposed towards socio-constructivist pedagogy because of inherent attributes, personal beliefs and entrenched ways of thinking and working that may have to do with the heuristic and metacognitive nature of artistic practice itself; otherwise, it is also possible that artists are exposed to learning theory and influenced by it through cultural and social engagement, although they may not speak its language or think consciously and explicitly about it. In each possibility (and the two are not mutually exclusive) socio-constructivist pedagogy can be seen as tacit knowledge held by the artist. Given the widespread incidence of artists’ involvement in formal and informal education work and its clear importance for many of the participants involved, further study of this would be opportune.

Some artists were interested in risk-taking and more concerned about the process involved in making an artwork than the final product. This echoes Craft’s (2005) findings that such pedagogical approaches contribute to creative teaching and learning. In these cases, artists seemed to focus on developing participants’ creativity and critical thinking skills, rather than teaching craft skills. Following on from this, Annette Kuska (John Hansard Gallery) appreciated the freedom of teaching in an informal context, and enjoyed working with younger children who were less inhibited than older students she had previously worked with.

On the other hand, some of the projects required a final product (for example, the production of a horror film), or a technically precise technique (laying the blocks correctly for Transfer). These projects seemed to work extremely effectively as well, particularly because participants were all working towards a shared goal.

As discussed, the artists from the case studies seemed to conform to the different descriptions cited in the literature review. For example, they frequently acted as co-learners and role models. Whilst some of the artwork produced questioned existing norms (Transfer questioned the use of public space, for example), none of the artists interviewed in this research seemed to fall under the category of social activist. Also, because of the nature of the participants, there was no call for the artists to enable and empower the disenfranchised (McGonagle, 2007).

The impact of the project on the gallery educators was perhaps more varied than on the participants or artists, perhaps reflecting the different levels of
engagement. Often gallery educators came from a teaching and/or artistic background. Rhonda Gowland at the John Hansard valued the expertise that the artists brought. The Curator of youth Programmes at Tate Modern felt that working with young people had taught her that they worked in a more ad hoc way, than, for example, professional staff. Rebecca McKnight from Cornerhouse was intensively involved in all aspects of the filmcamp and gained satisfaction from the practical aspect of facilitating the workshops whilst also developing new pedagogical techniques to help participants with learning difficulties. Hannah Treherne from Milton Keynes Gallery gained personal satisfaction from watching different groups of people working together with a common purpose. Joff Whitten from the Yorkshire Sculpture Park felt that the informal learning context allowed a greater freedom than formal education contexts.

The relationship between the environment and institutional culture of the sites impacted upon the learning outcomes in different ways. In the informal learning projects, there was an emphasis on participants enjoying themselves, without formal learning criteria. Collaboration was cited as important, in the case of Transfer between the art gallery and construction industry, and in the case of Cornerhouse between the different departments within the organisation. In both cases, the collaboration allowed for an open exchange of ideas from different perspectives. The extent of the environmental context’s influence upon projects varied. For example, the setting of the residential filmcamp had a profound influence on the films that were made. Also, the open field at the Yorkshire Sculpture Park allowed a greater a physical freedom and perhaps impacted upon the scale of the sculpture produced. However, in most case studies, whilst the exhibition content informed the projects, the actual gallery space/workshop area was used in a conventional way, not very different than a formal learning context such as a classroom.

The institutional culture also impacted upon the learning outcomes in different ways. For example, Milton Keynes Galley had far-reaching aims for Transfer, in attempting to contribute to the debate about the function and understanding of central urban public space and concept of urban space. Likewise, Tate Modern’s development of innovative strategies for peer-led education and the creation of a pool of young people to act as advisors to the Tate in matters relating to programming have potentially profound implications for the gallery. On the other hand, some of the smaller projects were less ambitious in their aims. This is to be expected when considering the scale and duration of a Saturday workshop compared to a project lasting three weeks.

As outlined in the literature review, the learning experience in the context of the cultural site has certain characteristics borne out by the case studies. The ‘constructivist’ model was often used. Carnell and Lodge (2002) suggest that in practice, constructivism is rare in the school classroom because time constraints and external examination pressures tend to force teachers into transmissive modes. This suggests that the context of the gallery allowed a greater freedom to pursue these methods. Even the two formal education case studies were not under such pressure, and the artists used similar
approaches to learning, i.e. making connections between the learner’s knowledge and experience of the artefact or artwork. Throughout the research it became evident that the informal nature of the gallery was one of its key strengths as a learning environment which opens up new forms of capital to participants. However, this is also an area of tension, for activities are frequently integrated into formal curricular requirements and related to assessment targets (e.g. Transfer). This tension between informal and formal learning is not something that can be easily resolved, and it is hoped that engagement with gallery activities in itself is something which might lead participants to develop lifelong interests in art and may influence their leisure choices.

Quantitative data
The baseline organisational data demonstrates that visual artists and writers are actively involved in a wide range of activities designed for young people. The delivery of the National Curriculum was important to the organisers, with activities aimed primarily at key stages 1-3. The outcomes across different institutions were broadly similar, although visual literacy was understandably more important in art galleries. The development of creative thinking skills was a dominant outcome across different institutions. This reflects the case studies used in the literature review (see section 3.3.2) and the findings from the case studies that form this research, which allow us to argue that participants developed skills and knowledge in the specific subject area alongside generic skills including critical thinking.

The qualitative data collection allowed respondents to give opinions about the possible effects of the activities upon participants. The perception was that working with artists/writers was important in allowing young people to express themselves, gain confidence and have greater motivation. This again, as discussed in the literature review, reflects the fact that current cultural policy recognises the transformative potential of participation in arts activity and engagement with artists.

It was also evident that respondents felt that that there was a considerable impact upon the artist/writers in terms of their own pedagogical and artistic practice (which can interrelate very closely) and the ways in which they managed activities. This reflects the discussion in the literature review regarding that the fact the current research tends to focus on impact and outcomes in relation to learners, with less emphasis placed on the positive effects on educators and institutions.

9 Recommendations

- Museums, galleries, libraries and archives should continue to recognise the rich benefits of working with artists;
- Publicly funded support structures for artists working in education contexts should be developed. These might operate as regional or subject-specific fora for the exchange of ideas about pedagogy and practice. Within this, issues of pedagogy and learning could be addressed by external figures where appropriate, along the lines of the
‘cluster’ model developed through the En-quire programme, wherein a ‘community of enquiry’ is formed of artists, education officers, teachers and critical friends. Such ‘clusters’ may also involve the development of mentoring relationships between artists with different levels of experience in pedagogy (this too has a precedent in the En-quire programme and has been seen to be successful. Careful consideration should be given to the development, remit and management of such clusters, as well as to their methods of recruitment/selection and to their co-ordination on a national level.

- In terms of practice, successful projects sometimes involved the production of a final project (*Transfer* and *Cornerhouse*), which acts as a counterweight to much of the recent emphasis on process as the primary aspect of value in artistic practice and underlines the importance of engendering a sense of ownership and achievement in participants. However, the John Hansard Gallery project was also innovative, and the concentration of process in this instance seemed appropriate for the younger age range of the participants.

- The ability, skills and knowledge of the artists (in terms of their communication, pedagogical and personal skills, their intellectual and critical skills and their art historical subject knowledge) and, indeed, their commitment, were pivotal to the success of projects. It needs to be recognised that these attributes are not innate and can be developed through training (for example through the development of the ‘cluster’ model suggested above). Cultural organisations also need to develop careful recruitment and selection processes to optimise the chances for success of a given activity – many already do, and it would be a worthwhile exercise to collate and share approaches with a view to developing best practice in this area.

- Projects seemed to work well when education officers/facilitators were working with the artists (for example, *Cornerhouse*), playing a positive and constructive role rather than a laissez-faire, or purely administrative approach.

- Means should be put in place to widen access and to allow cultural organisations to pursue their aims of engaging with wide audiences including minority groups. It is clear that there are good intentions in this area, but barriers to access still prevail with low take-up of cultural offers by targeted groups (e.g. at *Cornerhouse*). This could be addressed strategically at national and local levels, possibly through the co-ordinated offer of targeted incentives for engagement.

- Further research should be conducted into:
  - The practices, and the learning outcomes and impact, of visual artists and possibly other creative practitioners working with young people and educators/facilitators in museums, libraries and archives.
  - The impact upon institutional culture of working with artists and young people, possibly through identifying responses from the Artists’ Insights questionnaire whose comments suggest that specific institutions have undergone significant internal change and investigating the possibility of sustained case study.
research; such a study might employ theoretical structures relating specifically to the study of institutional change.

- The longitudinal impact of working with young people on artists’ pedagogical and artistic practice, possibly by studying the development of the kind of ‘cluster’ suggested above and the development of people’s practices and group dynamics within it.
- The longitudinal impact of working with artists on teachers and education officers, to be achieved by the same means as above.
- The longitudinal impact on children and young people of engaging in learning activities developed and offered by cultural organisations, with a view to gaining an understanding of the importance of engagement over the long term, for example by collecting further data at intervals from subjects – including those no longer in formal education – initially researched as part of this Artists’ Insights project.

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11 Appendices

**Appendix 1: Nvivo 7 software nodes**

**Learning**

- Social learning
- Challenge
- Process
• Co-learner

Cultural Capital (after)

• Role of art in life
• Understanding of art
• Visiting art galleries and making art

Cultural capital (before)

• Interests in freetime
• Exposure/interest in art
• Education/attitude towards education

Identity/Self-esteem

• Affect
• Change in behaviour
• Identity
• Motivation
• Attitude towards politics
• Concerns for future
• Self-esteem

Social Capital

• Bonding
• Bridging
• Social learning

Artist

• Aims
• Relates to practice
• Context of gallery (physical)
• Context of gallery (institution)
• Evaluation
• Pedagogy

Relationship with colleagues

Appendix 2

Data collection

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<th>Organisation</th>
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<th>Activity</th>
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<td>11/07/2006</td>
<td>Pre-event interviews with participants,</td>
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<tr>
<td>Park</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Organisation</td>
<td>Date</td>
<td>Activity</td>
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<tr>
<td>Crofton High School, Wakefield</td>
<td>11/07/2006</td>
<td>Interview with artist</td>
</tr>
<tr>
<td></td>
<td>18/07/2006</td>
<td>Post visit interviews with participants, six students and teachers, two</td>
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<table>
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<th>Date</th>
<th>Activity</th>
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<tr>
<td>John Hansard Gallery, Southampton</td>
<td>12/08/2006</td>
<td>Pre-event interviews with five participants</td>
</tr>
<tr>
<td></td>
<td>12/08/2006</td>
<td>Interview with Education Officer</td>
</tr>
<tr>
<td></td>
<td>12/08/2006</td>
<td>Interview with Artist</td>
</tr>
<tr>
<td></td>
<td>28/08/2006</td>
<td>Post activity interview with participant</td>
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<tr>
<td></td>
<td>30/08/2006</td>
<td>Post activity interview with two participants</td>
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<td>Pre-event interviews with five participants</td>
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<td></td>
<td>14/08/2006</td>
<td>Interviews with ‘Raw Canvas’ staff leading workshops</td>
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<td>14/08/2006</td>
<td>Interview with artist</td>
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<td></td>
<td>23/08/2006</td>
<td>Post activity telephone interview with participant</td>
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<td>29/08/2006</td>
<td>Post Activity</td>
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<td>Cornerhouse,</td>
<td>20/08/06</td>
<td>Pre-activity Interview with participants, 8</td>
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<td></td>
<td>21/08/06</td>
<td>Interviews with Youth Projects Officer</td>
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<th>Date</th>
<th>Activity</th>
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<td>Milton Keynes Gallery(^{18}), Milton Keynes, Offsite programme(^{19})</td>
<td>27/10/07</td>
<td>Interview with artist</td>
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<td></td>
<td>27/10/07</td>
<td>Interview with Off-site Co-</td>
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<table>
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<th>Event Description</th>
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<td>Observation</td>
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<td>11/10/07</td>
<td>Post-activity with participants</td>
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<tr>
<td>27/11/08</td>
<td>Post-activity interview with Programme Assistant and Head of Education</td>
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**Appendix 3**

**Questions used in the web-based questionnaire**

1. Name of Organisation
2. Address
3. Phone/fax
4. Email
5. Which of the following best describes your organisation?
   - Museum
   - Gallery
   - Archive
   - library,
   - other
   - If other, please describe
6. What type of museum/gallery/archive do you represent?
   - National
   - Regional
   - local authority
   - independent
   - university
   - arts/media centre
   - studio
   - none
   - other
   - if other, please describe
7. What are your primary sources of funding?
   - Arts Council England
8. Please state your job title

9. Have you in the past, or do you now work with

- visual artists
- writers
- young people

10. What types of young persons’ events do you host/participate in?

- formal teaching sessions e.g. lectures, seminars, talks etc.
- practical activity workshops
- sessions involving special loans or handling the collection(s)
- one-to-one activities
- day-long programmed events
- week-long or longer programmed events
- residential programmes
- others
- If other, please describe

11. Approximately how many times in the last two years has your organisation conducted activities for young people?

- 0
- 1-5
- 5-10
- 10-20
- 20-30
- 30+

12. Out of these activities, approximately how many of them have led by visual artists?

- 0
- 1-5
- 5-10
- 10-20
- 20-30
- 30+
13. Out of these activities, approximately how many of them have been led by writers?

- 0
- 1-5
- 5-10
- 10-20
- 20-30
- 30+

14. Out of these projects, how many were led by writer and visual artists working together?

- 0
- 1-5
- 5-10
- 10-20
- 20-30
- 30+

15. Did you organise sessions or projects in partnership with any of the following?

- Youth Groups
- Community Groups
- Education Agencies
- Creative Agencies
- Arts Organisations
- Campaigns
- Other
- If other, please describe

16. Out of these activities, approximately how many were designed to relate directly to the national curriculum?

- 0
- 1-5
- 5-10
- 10-20
- 20-30

17. (If applicable) which key stages/level did these events target?

- Pre-school
- key stage 1
- key stage 2
- key stage 3
- key stage 4
18. (If applicable) which subject areas were addressed?

- Arts, Crafts and Design
- Citizenship
- Design and Technology
- English
- Geography
- History
- Information and Communication Technology
- Mathematics
- Modern foreign languages
- Music
- Physical Education
- Personal, Social and Health Organisation
- Religious Education
- Science
- other eg. Sociology/business Studies/media studies

19. Were any particular groups of young people targeted?

- English as an additional language
- Community Groups
- Special Education Needs
- Gifted and Talented
- Urban
- Rural
- Young People with Disabilities
- Black and Ethnic Minorities
- Other
- If other, please describe

20. Selecting one or more boxes, please indicate if these activities were organised in groups of

- not applicable
- 1-5
- 5-10
- 10-20
- 20-30
- 30+

21. Were participants charged a fee?

22. With reference to a substantial or key project, what were the effects of and your intended outcomes for the project/activity concerned?
• Visual literacy
• Creativity and thinking skills
• Communication and expressive skill
• Skills in making/writing
• Cultural understanding
• Personal and social skills
• Problem solving
• Other
• If other, please describe

23 With reference to a substantial or key project, please comment here about your perception of the effects or impacts on participants taking part:

24 With reference to a substantial or key project, please comment here about your perception of the effects and impacts on the visual artists/writers involved:

25. With reference to a substantial or key project, please comment here about your perception of the success (or otherwise) of the project/activity:

26. With reference to the DfES green paper ‘Every Child Matters’, were you delivering the project against any of the following criteria

• Be healthy
• Stay safe
• Enjoy and achieve
• Making a positive contribution
• Achieve economic well-being

27. With reference to a key or substantial project, how was the role of the visual artist/writer perceived?

• Educator
• Facilitator
• Collaborator
• Role Model
• Researcher
• Agent of change
• Artist/Practitioner
• Other
• If other, please describe

28. If or when you worked with visual artists/writer to create these key substantial activities for young people, how were such artists/writers selected?

• Personal contacts
• Direct approach from the visual artist/writer/practitioner
• Writers/visual artists currently employed by your organisation
• writers/visual artists employed by your organisation on a casual basis
• writer/visual artists employed by an agency other than your own
• referral through an agency e.g. engage
• third party endorsements e.g. local authority, e-lists, internet search etc.
• other
• If other, please describe

29. Were your writers/artists provided with one or more of the following?

• In-house training
• in-house assistants
• training from within the sector
• voluntary assistants
• team-teaching opportunities for joint delivery by artists/writers/classroom teachers
• others
• If other, please describe

30. Were the activities evaluated in any way?

31. If ‘yes’, then was this evaluation?

• jointly conducted with participants
• jointly conducted with artists/writers
• jointly conducted with classroom teachers
• jointly conducted with any combination of the above
• conducted in written format
• visually recorded
• sound recorded
• conducted by observation
• conducted by interview

32. Did the activities result in any of the following?

• An exhibition
• a web log/website or contribution to a website
• printed materials
• video or promotional materials
• others
• If other, please describe

33. Working with artists and writers has a vital impact on young people

• strongly agree
• agree
• disagree
• strongly disagree
34. Young people need more opportunities to work directly with artists and writers
- strongly agree
- agree
- disagree
- strongly disagree
- uncertain

35. Which of the following, if any, were the intended effects and outcomes for your organisation
- increased access for young people
- increased access for particular groups of young people
- increased footfall
- increased return visits
- increased visibility in the media
- deepened engagement with exhibits, resources, literature etc.
- meeting organisational targets
- other
- If other, please describe

37. Do you intend to develop new opportunities for young people to work with artists/writers in the future?
- Yes
- No
- Perhaps
- don’t know
- subject to funding

38. Do you agree that there needs to be more opportunities for teachers to develop creative approaches to teaching?
- Strongly agree
- Agree
- Disagree
- strongly disagree
- uncertain
The General Household Survey (GHS) is a multi-purpose continuous survey carried out by the Social Survey Division of the Office for National Statistics (ONS) which collects information on a range of topics from people living in private households in Great Britain. The survey started in 1971 and has been carried out continuously since then, except for breaks in 1997/98 (when the survey was reviewed) and 1999/2000 when the survey was re-developed.