

## **Research Proposal**

The benefits of creative thinking and associated activity is quickly becoming recognised by the educational authorities that make policy for schools. The type of activity that would traditionally be seen only within specified art classes is being extended throughout the delivery of the national curriculum. Through developments in psychology and sociology it is now well documented that students and people in general learn in very different ways. Learning styles include Pragmatists, Activists, Theorists and Reflectors. Skills used in learning may be Affective, Psychomotor or Cognitive. Thankfully the balance of delivery techniques is being addressed. The idea of learning by rote, although still effective, as a singular teaching methodology is antiquated. Once students that could not learn by this method would have been grouped together, classed as non-academic and pushed towards a “practical” subject such as woodwork or art. Partly through the impact and contribution that this “group” have been making to the cultural and creative heritage of society combined with the increasing concern about standards of education generally, a more holistic and comprehensive approach to education is being taken that, embraces approaches to learning found within the pursuit of Art. Therefore the opportunities for artists in schools have suddenly increased.

By identifying the different types of Social Outputs that can result from artistic Activity I will recognise the benefits that this type of activity can bring to different social and economically underprivileged groups and institutions. By recognising proven benefits through successful case studies a strategy for marketing can be developed to offer the same and new activities to those that could benefit. It is likely that training may be required to increase skills to deliver a more comprehensive package. Therefore I will identify possible training sources where appropriate. It is anticipated that this combined approach to work will lead to a methodology of securing contracts of work with various institutions and increase income diversification.

It is hoped that this will lead to business development on a Micro level and contribute to Social Capital.

Areas for investigation include

1. Art workshops and training in institutions e.g. schools, colleges, and support organizations
2. Art in the public sector

## **A Social Enterprise Report by Richard Gibson August 2006**

### **Artistic Interventions**

#### **Public Sculpture**

The Angel in the North by Anthony Gormley is a figure based on the artist’s own body. It is 20 Meters High and has a wingspan of 54 metres. The sculpture overlooks the A1 at Gateshead and is seen by approximately 90,000 motorists a day, contributing toward 150,000 visitors a year This piece of monumental public sculpture is a response to the site it is on, a derelict site for many years and a former

coal mining area. In 1996 £800,000 was secured for the construction of the Angel and it was completed by February 1998. It is estimated that over 33 million people see the sculpture each year.

### **Background**

In the 1980s Gateshead not having a major public gallery decided to take art to the public. A tremendous boost was given to the program when in 1990 the Garden Festival attracted over 70 significant art pieces of public art for display. The project was the brainchild of the Gateshead County Council.

Mike White, the assistant director of Gateshead borough council (during the time of its regeneration), explained at a conference I attended, that the area received funding from reclamation grants in the 1970's. This facilitated the installation of many artworks by other nationally recognised Artists such as Goldsworthy and Deacon. Several projects by artists were situated directly within the community. One of these enterprises lasted nearly two years, and involved children who carved windows and doors in houses on estate streets. The council were amongst the first to take advantage of new available funding sources to facilitate artworks and recognised the potential for regeneration of the area through attracting funding via a major publicly sited artwork. They identified the need for public and social inclusion. It was estimated that approximately 1400 children and 30 schools were involved in making work connected to the Angel during the time of its construction.

In Sara Selwoods' - The Benefits of Public Art, (Art and Design vol 11, Public art) one of her conclusions is that permanent art works to be sited publicly, should be subject to public consultation. Mike White did not elucidate on public consultation during the initial stages of the project, but said that it was a mistake to release the initial drawings of Gormley's ideas to the press as they attracted enormous public comment. People found it easy to comment on the proposed figurative piece as they recognise it as being sculpture.

### **Benefits**

Gateshead now has over 50 permanent works of Public Art

The Gateshead Public art program has given the area a national and international reputation and won dozens of awards. In 2002 Newcastle and Gateshead were short-listed to be nominated as the European Capital of Culture in 2008. Its Summery bid highlights the recent addition of the international Centre for Life, The Baltic Centre for Contemporary Arts, the Gates Head Millennium Bridge and the Angel of The North. It goes on to say its plans are strong in their commitment to relate to and involve all sections of the community with considerable work undertaken to engage "hard to reach groups". The future program of development for the area intends to leave a legacy of skilled artists and arts promoters with greatly improved training and exhibition facilities to expand further the cultural and transport infrastructure and create a permanent shift in attitude towards culture and the arts

"Art has helped reclaim derelict areas such as Gateshead Quays which transformed a former industrial area into an environmentally attractive public area enhanced with art works" ([www.angelofthenorth.org.uk](http://www.angelofthenorth.org.uk))

The Angel in the North and the Gateshead public art program has attracted funding of approximately £46,000,000 for the development of the Baltic Flour Mills visual arts centre, £70,000,000 for the new music centre and £22 million for the Gateshead millennium bridge. Thousands of people have been involved in the arts through extensive education programs workshops, artist's residencies and public events. The

Angel in the North has been described as a symbol of renewal and regeneration, appropriate to a region, which has undergone massive social and economic change.

### **Learning Settings e.g. Schools.**

There are many different types of artistic interventions that can occur in schools. These are determined by many different factors, the most obvious being economic allowances. Artists work in a variety of disciplines that may include dance, drama, digital arts with the use of IT, the visual arts which can include painting, photography, graphics or more three dimensionally based work for example sculpture, textiles and ceramics. A learning setting will employ the skills of artists for different time periods. For example one-day workshops are common as are several consecutive days within a week or the artist may be employed over a longer period for several weeks to run concurrently. During this last year I have been a visiting artist in a school for one day a week for a 12-week period and also for a continual period of one week. For the one-week residency I was employed directly by the school and for the 12-week period it was the local authority that employed and placed me within the learning setting. This was an equivalent to the nationwide program known as Creative Partnerships. This project was specifically known as a Creative Learning Project of which there were ten running simultaneously across the county of Northamptonshire.

Aside from the employment terms and the length of contract the aims and objectives were decided between the artist involved and the key staff member. In the case of the Creative Learning Project several aims were picked from a prescribed list that were Nationally planned outcomes (see appendix 1). The evaluation of these was designed to satisfy broader reaching criteria and record impact across several different areas which include, the staff, the students, the artist, and the school environment.

There are many reasons why an artist is brought into a learning setting but it is most likely to be because they have a greater range of creative skills or professional specialism that the school cannot provide for its students ordinarily. These qualities recognised by the school or the educational and funding bodies are regarded as having value to at least individual students. This Value or the Benefits provided by the artist Intervention or the combination of a Creative Partnership (which may involve more than one artist and staff member) may extend beyond the individual.

### **Benefits**

A study by The National Foundation for Educational Research (NFER) of 15 art interventions across a range of art forms and educational sectors that took place during the academic years of 2001-02 and 2002-03 commissioned by the Arts Council, revealed several different positive outcomes. Ranking highly were

- Enjoyment, pride and a sense of achievement
- Art form knowledge, appreciation, skills and techniques
- Personal development, particularly teamwork and awareness of others.

Notable changes in attitudes of students towards the Arts also transferred beyond. Behaviour within the art form also transferred to the general life in school. These outcomes occurred even where they were not a specified aim, as did the improvement in self-esteem.

It is interesting to note that the report reveals there are different orders of outcomes for pupils when engaged with different art forms. Developments in creativity, interpretive skills and aesthetic judgement making occurred more frequently within

the Visual Arts, physical well being and team work outcomes occurred within dance whilst drama showed the most potential for generating a broad band of results. Music produced the narrowest range of effects. However music interventions made a strong impact in the area of social and cultural knowledge.

By comparison skills, appreciation and knowledge beyond the Arts were a greater outcome within primary schools across the art disciplines. Art form appreciation and high levels of enjoyment occurred more within secondary learning settings.

Artist interventions also impact upon the teachers and the institution itself. For example classroom practices can change particularly when modelled on the artist. A specific example was to be found recently from my own Creative Partnerships project; working within many disciplines but particularly installation it was recognised that the students became very engaged with a subject matter if the visual content was projected on a larger scale than the classroom facilities normally allowed for. Therefore the teacher has endeavoured to use this practise wherever appropriate and possible. Using IT on a regular basis for a class of students proved to be a major organisational task as there were insufficient computer stations. As a result students were borrowing teachers personal laptops to work with. The school responded to this following the completion of the project by making it a greater priority to find funding to equip fully at least the English classroom with a bank of stationary or laptop computers. It sites in the NFER report that institutional and strategic outcomes occur

“Chiefly within multi-phased interventions where sequential links are planned for”  
**Creative Partnerships Schemes**

Creative partnerships are funded by the department for Culture, Media and Sport with the Department of Education and Skills. It is in its 2<sup>nd</sup> phase and a third is planned. It has received £40 million so far with a further £70 million of funding secured. Initially schools from 16 economically and socially challenged neighbourhoods were chosen by the government to benefit from the scheme. Many more have been identified. Creative partnerships are based at the Arts Council England. It works with schools to identify individual needs and helps them develop long term sustainable partnerships with organisations and individuals that are related to the arts e.g. museums; dance studios film makers and orchestras. One of its main aims is to establish partnerships that enable the development of projects that reflect the interests, specialisms and shared vision of those involved. It hopes to animate the school national curriculum and enrich the lives of students whilst learning.

“Projects aim to broaden learners’ cultural experiences, animate all aspects of the curriculum and promote change across the education system.”(www.creative-partnerships.com)

As already suggested Creative Partnerships seek to address many national and individual project aims (examples of which can be seen in appendix A) much research is underway exploring the achievement of the aims and objectives of these projects. Some of the research that has been completed is very specific to temporary changes and on occasion more permanent developments of curricular and cross-curricular teaching strategies. It is a National the aim of the Creative Partnerships to  
“Promote change across the educational system”(www.creative-partnerships.com )

In the example I have included of a specific CP project (as appendix B) based at Rufford Infants and Nursery school there are many quotes citing outputs  
“The children’s confidence grew over the sessions, particularly certain individuals who at the beginning were quieter and withdrawn”

“One of the classroom assistants involved in the project commented on how she had seen a notable change in the behaviour of two girls in particular...”

One Boy said very little at the beginning of the project...by the close of the project he was confident vocally and had begun to take tentative steps towards exploring his own creative ideas through decision making.”

It is apparent that a project that has multi-phase interventions where sequential links are planned for” ([www.creative-partnerships.com/projects](http://www.creative-partnerships.com/projects) )

Confidence, improvement in Creative skills and behaviour enjoyment and positive developments within relationships are all sited within this visual arts project evaluation.

A second and slightly contrasting example of a Creative Partnership project that took place in Hull sets out to create a physical structure that celebrates the Victoria Dock Primary School’s links with its nautical heritage. The school was built during massive urban regeneration of the area, which also resulted in the completion of the east coasts premier tourist attraction-The Deep. The project also set out to forge links to the community as a whole and the construction group that built the school. The sculpture was launched by John Prescott who congratulated the school on its efforts to build links with the community The project included the disciplines of visual arts, 3 dimensional design, and construction, dance and music.

The sculpture is sited outside of the school entrance and provides

“A strong visual identity and representation of community ownership for the school and its surrounding community.” ([www.creative-partnerships.com/projects](http://www.creative-partnerships.com/projects))

By increasing parental and community knowledge, understanding and interest in what pupils were doing by creating a stimulating environment within the school creativity, originality and expressiveness would be valued and made accessible to pupils and parents alike.”

The summary of the project demonstrates a clear benefit that is broad reaching beyond the confines of the school environment. It specifically says that staff have “Dedicated Curriculum time developing cross curricular links to the new creative skills, community links and historical context.”

### **Residency in the community**

#### **Workshops**

Two of the artist residencies projects I have been involved in are interesting by comparison, as the initial briefs were very different. The five-month program at the Ferry Meadows Nene Park in Peterborough (New Earth Sculpture) had as its main objective to build pieces of sculpture for the public park. Although one of the outputs was publicly sited work the program also involved workshops and included the public in many other ways and was therefore described as a residency. The Millennium Green project in the Welland area of Peterborough also included a physical outcome realised as a large mosaic piece but the brief was specific in addressing community-

based objectives. There were three communities living in close proximity to the intended Green where the artwork would be sited. The artwork was to “Incorporate contributions from the community as they come or are able to develop organically” (Charles Clay Project Manager, Peterborough City Council, Letter of appointment 2000) It was also hoped that the design would be a symbol of the coming together of the communities.

In New Earth Sculpture project, a slide talk was given by myself itself, preceding construction. Poorly attended, it met with interest by those who were there. The press were invited, but not represented. Students and members of the public had the opportunity to work alongside myself on the construction of the work, which was taken up successfully by many. A work in progress seminar was and given, which was well attended. Verbal communication took place on site between and hundreds of members of the public and myself from the surrounding community and visitors to the area. The greatest degree of dialogue, which took place between the public myself was through the press as the work was deemed as controversial and attracted national publicity following its completion.

Workshops for the Millennium Green project involved hundreds of children and adults at two key stages of pre-build. Design workshops were completed in a variety of schools from the area across the different age ranges. The second point for workshop involvement resulted in adults and young people decorating clay pavers that would be fired and become a permanent part of the work. Few people appeared to be interested during the construction of the work, but this took only a few weeks, as opposed to several months, as in the Ferry Meadows example. It is interesting to note that in my interview with the prominent artist Lorna Green, Lorna stated that she involves the public at various points, either by initial consultation or on site by their assistance or chatting as well as giving presentations. She considers it to be her responsibility that the public understands the thinking behind the work. “If a work is critically treated with scepticism it will gradually grow on them”. Sarah Selwood says that practice led approaches to projects can often be more effective in terms of communication if the artist is resident in the community.

Although I was considered artist in residence, For the Ferry Meadows project I did not live in the city.

## **Community Artist**

“.... The success of such projects should not depend on whether the communities engaged will come to accept them, for without their active involvement from the beginning, the projects will not even get off the ground...” “Hafthor Yugvason (Public art. Art and Design vol 11 no1&2)

Tim Betts and Julie Montgomery-Smith from Manic Ceramics describe themselves as community artists who complete community arts projects. Arts projects concerned with engagement are often defined specifically as community arts projects. Tim and Julie endorse this and refer to an emphasis being on process and not an end piece. They go on to say that a vision from a project initiator, perhaps a youth group leader exists may exist and the artists job is to manage, assist and facilitate this vision By actively seeking out community members to be involved from the early stages of a

project, political and social objectives begin to be achieved. Through their residency continual consultation becomes an integral part of the project. Artists involve the public at common stages, using directly or indirectly their input, conceptual or physical and share many other commonalities, like funding sources. However some artists separate themselves from community artists as community art has been considered inferior to other types of art practice as the emphasis can be on the process of facilitation. Tim and Julie state, “We are facilitators of ideas.... Working with people directly and helping direct their energy into achieving their ideas” When the artist leave a project, they regard that it is entirely belonging to the communities. In contrast, Gormley’s Angel in the North, although an established part of the Gateshead landscape, the design concept and final idea belong to the artist.

### **Benefits**

A report written prepared by the Woodfield Park Working Group, the project manager based at Peterborough City Council describes the environment for the proposed Millennium Greens mosaic, socially and proposes that the project offers “unique opportunity to bring together three communities who live...alongside of each other, but have few opportunities of relating to each other...to increase the spirit of local community, and develop a sense of pride in the area” This illustrates an intended social function of the project as a whole to be embodied in the mosaic feature. To my knowledge no evaluative report has been completed assessing the direct and indirect benefits to the immediate communities.

A report written by Maggie Warren the Secretary of the Peterborough Sculpture Trust sites the aims of the project New Earth Sculpture as the following

- To support a local artist making a new work and to help develop and audience for the work.
- To encourage young people to become actively involved in sculpture
- To give audiences the opportunity to increase their understanding of contemporary sculpture by meeting personally with an artist.

The report concludes that the aims of the project were fulfilled with great success. It was considered that the rapport between the artist and the public was an important outcome and that this would help inform future residency projects.

### **Evaluation**

In order that beneficial outputs from any type of art intervention can be demonstrated they firstly have to be measured. The most effective method of measuring comes from evaluation. In order for evaluation to be effective data must be collected at three main points: The executive summary describes these as

- Baseline (prior to the intervention taking place) intervention and immediate impact (during or immediately afterwards)
- Follow up (longer term)

. In my interview with Gillian Garrett business development advisor to Fermynwoods Contemporary Arts and Freelance Consultant we discussed the value of evaluation and inadequate amount that has been collected. Gillian suggested that effective evaluation is difficult to collect and that doing so was a complex issue

“How do you collect something in ten years time?” Gillian continued by asking the question

“Does the size of any project justify the amount of money that would need to be spent if the valuation is to be truly affective or present a time picture?”

Fermynwoods has had a policy of evaluating projects since 1998. Ros Stoddart the Creative Director of the Gallery explained that although the personal experience and

value to individuals are difficult to quantify it is an “excepted wisdom” that involvement in art and art projects enhance life beyond the duration of the activity. Ros also considered that collected evaluations over a period of time allow one to re-examine the achievement of the original aims and objectives and therefore make adjustments and improve quality. (See appendix 3)

Smaller Arts organisations and individual artists who have to concentrate on keeping the main creative program running are restricted in the time they can dedicate to the processes of evaluation due to financial constraints. Ros of Fermynwoods began evaluating projects, as it was a requirement of the publicly funding bodies like the Arts Council. The Arts Council has recently published a pamphlet, which is a guide to evaluating educational projects entitled Partnerships for Learning. A pro-former evaluation sheet can be downloaded from the Arts Council Website.

### **Hypothesis**

If an art project that involves an artist, an equipped venue and young people are combined and evaluated by measuring at the three key useful stages (before the beginning, during and at the end) and in addition the outputs and outcomes are assessed against the aims and objectives a similarity is achieved between this process and the process of taking a qualification.

### **Arts Awards and Artsmark**

The Arts Award which is available to young people between the ages of 11-25. It is a project aimed at youth arts and is particularly applicable for those who find it more difficult to achieve qualifications via the formal route. The award can be taken at three levels and can lead to further study and employment. The award is very much about involvement for the participant following a personalised path of learning that can fit in around their usual activities. It is designed to develop self-confidence, leadership skills. Not only do the young people develop their own work but also they become involved in their local arts scene, they plan and run projects. Centres can apply to become registered and training is available for those wishing to become Advisors.

The Artsmark is an award given to schools in recognition of their dedication to the Arts. It is by application and is recognised over three different levels. Amongst its several aims, which raise the awareness, access and involvement with the Arts for young people the school must

- Encourage artists and arts organisations to work together

Amongst its other objectives an Artsmark school must

- Have partnerships with arts organisations and arts practitioners
- Provide teachers with continual professional practice
- Provide out of hours arts opportunities for pupils (ref. Arts Award pamphlet, Arts Council 2005)

### **Extended Schools**

Out of School Hours is also referred to as Study support for schools. Under this umbrella are the Common Wealth Clubs, which are set up after the school day as part of the Citizenship Curriculum. The Common Wealth Clubs can also be plotted against the Every Child Matters and the five outcomes for Children

- Being Healthy
- Staying Safe
- Enjoying and Achieving
- Making a positive contribution

- Achieving economic well being. (ref handout pg 1 Danielle Stone, Northants County Council)

According to Nicky Booth the Extended Schools Children's Centre Manager at Northamptonshire County Council of the core offer activities which are

- Swift and Easy referral
- Child care
- Community access to facilities
- Study support
- Parenting support

Swift and easy referral is likely to offer more involvement for art activity.

These core offer activities are the more practical means of achieving a range of outcomes which may also be seen as **benefits** e.g. raised self esteem, enhanced motivation for learning, developed team building skills, willingness to take risks, more autonomy in learning etc.

### **Summery and comment**

The boundary fences between arts projects have changed. The original objectives of a project seem to define the artist's function and it is these objectives that we can look to in assessing the success of a project. (R.Gibson, 2003 does the Funding source define the artist?)

Creative Partnerships projects seem to reflect or may in part be a response to the findings of the research completed by the NFER and similar investments. It is also possible that the measurable outcomes and significant outputs achieved by projects on the scale of The Gateshead Public Art program have influenced the development not only of the Creative Partnerships but also other arts Council initiatives like Artsmark and arts award.

Although it is difficult to clearly measure and prove the direct benefits occurring as a result of Art interventions in the short term, there is a significant amount of data that has been collected over longer periods of time to suggest that Art interventions contribute to the social, environmental, educational and therefore cultural well being of societies and the quality of life experienced by individuals. In the present climate where the need for complete transparency exists where public money is being invested, data is swiftly being collected to illustrate the benefits achieved by the present investments. Although statistics endorse applications and justify the spending of public money we can observe the more obvious outcomes from interventions in learning settings as positive indicators. For example, when students are engaged in such activities as those illustrated they grew in confidence and enjoyed life at the school more.

Art interventions are influencing the delivery of not only the art curriculum in schools but are changing policy about the delivery of the national curriculum as a whole.

The Arts Council have helped achieve recognition for the benefits that can be gained by Art interventions by embracing the practise led pursuit of artists, developing and legitimising a workable model for the transference of methodologies of creative Thinking and skills within learning environments without irrefragably damaging fine art practise which is often at the core of artists professionalism. By championing the artist and young peoples needs and by having an economically robust infrastructure to

support the collection of verifiable statistics through evaluative procedures perhaps a more united voice is being heard.

If it is arguable that only in retrospect can we truly satisfy the doubts and justify the investment made in and by Arts Interventions then perhaps it is only necessary to look backwards into history and remind us of the part that art interventions played in some of the most prosperous civilizations.