

The power of art

visual arts: evidence of impact

regeneration

health

education and learning

Part 3 of 3

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Visual arts

in education and learning

Artists and the arts have played a central role in education and lifelong learning for centuries. The arts foster innovation and creativity from the very earliest stages of a young child's development, and at all stages of the school curriculum. Outside formal educational settings, artists engage with some of society's most excluded groups: offenders and people within the criminal justice system, refugees, or older people in isolating urban environments. There is a growing body of evidence about the positive impact of arts education and of artists in education. In recent years, researchers have started to refine their enquiries to identify the specific contributions made by particular artforms.

This is a time of substantial change to services for children and young people. Arts Council England will be working with the Government's new framework for services set out in *Every Child Matters* and *Youth Matters*. We believe that the arts can contribute to achieving all five outcomes outlined in *Every Child Matters*:

- being healthy
- staying safe
- making a positive contribution
- achieving economic well-being
- enjoying and achieving

We must continue to advocate for high-quality arts experience for children and young people, to engage them in all decisions that affect them, and to reflect and value young people's own cultural expression and choices in our work.

Arts Council England has a long track record in arts education, working with our regularly funded organisations who engage with local communities, particularly with children and young people. Current initiatives include:

- Artsmark, which has made awards to over 3,000 schools that have made a strong commitment to the arts and developed a nationally recognised range of arts provision for their pupils
- Creative Partnerships, which provides school children across England with the opportunity to develop creativity in learning and to take part in cultural activities of the highest quality
- Space for Sports and Arts, £130 million initiative to build sports and arts spaces in up to 300 primary schools across England, in partnership with Sport England and the New Opportunities Fund
- development of the young people's Arts Award, aimed at 13–25 year olds, which will recognise their participation and engagement in the arts and which will be accredited on the National Qualification Framework



Private view 2004. © The National Gallery (case study 18)

'An arts-rich curriculum can be instrumental in achieving greater school improvement and increased learning across the curriculum. The arts challenge pupils to consider complex issues and think in different ways, using different forms of intelligence and to examine their thoughts, feelings and actions.'

Charles Clarke, then Secretary of State for Education, May 2003

- working with *engage* and the Museums, Libraries and Archives Council (MLA) to deliver en-quire, a gallery education programme to inform the DCMS/DfES Museums and Gallery Education Strategy
- supporting the National Society for Education in Art and Design to coordinate the Artists Teacher Scheme, an expanding professional development programme which provides creative opportunities for teachers and lecturers in art and design
- using Grants for the arts to support individual artists to lead education and participatory workshops

We have published two new national strategies: *children, young people and the arts* and *The arts and young people at risk of offending*.

Gallery education

Education and learning are at the heart of galleries' and museums' work. In 2002-03, 99 Arts Council England regularly funded visual arts organisations provided 257,000 education, training and participatory workshops for children and adults. Of these 1,250 were specifically for African, Caribbean, Chinese and Asian groups, and 1,091 for disabled people (Joy and Skinner, 2005).

A recent evaluation of 130 museum and gallery education projects (including 16 within contemporary visual arts galleries) found that over half involved learning through art. There was a range of positive learning outcomes for pupils and very high levels of increased confidence and expertise for teachers (Centre for Education and Industry, 2004).

A survey of gallery and museum education programmes supported by Creative Partnerships suggests that arts education initiatives are breaking down some of the barriers to teachers' engagement with contemporary art. The final report observes that galleries and museums have played an important part in helping schools diversify their pedagogy and respond more effectively to the needs of individual pupils (McGregor and Pringle, 2005).

The annual *engage* survey to members indicates that learning in galleries focuses on creativity, visual literacy and cultural empowerment; much of this involves working with artists as educators and facilitators. *Close-Up* (case study 14) describes an initiative with young people from Albanian Youth Action and the Serpentine Gallery, part of an ongoing programme working with artists, where one of the aims was to record and promote an understanding of cultural identity.

Early years

In many pre-school nurseries, learning models are emerging based on the idea that creativity is a central component of thinking and responding to the world. *5x5x5 = creativity in the early years* (case study 16) demonstrates ways in which creativity and innovation can be fostered in and with young children.

A national study of over 200 arts education and early years representatives (Clark et al, 2002) showed:

- the benefits of artists working with very young children
- affirmed the value of creative play
- argued that Early Years Development and Childcare Partnerships were helping bring providers together in new ways

An artist in residence at Hillfields Early Learning Centre in Coventry worked with 3 and 4 year-olds on a project on 'living things'. The children:

- improved their motor control and observational skills
- increased their vocabulary and improved their verbal abilities
- learned to express their feelings in a non-verbal way
- learned new skills such as screen printing

Parents in this culturally diverse neighbourhood also enjoyed working with the art materials and became more interested in the Centre's work and their children's development as a result.

Schools

Research by the National Foundation for Educational Research (NFER) has provided evidence of the outcomes of arts education (Harland and Kinder, 1995; Harland et al, 2000). These include:

- heightened enjoyment, excitement, fulfilment and therapeutic release of tensions
- an increase in skills and knowledge associated with particular artforms
- enhanced knowledge of social and cultural issues
- advances in personal and social development
- development of creativity and thinking skills
- enrichment of communication and expressive skills

Contemporary visual arts practice has the potential of making a distinctive contribution to the curriculum. In addition to the above, and looking specifically at contemporary visual arts, Downing and Watson (2004) added:

- the development of lateral thinking
- knowledge of social, environmental and citizenship issues

Year 7 pupils and teachers at George Dixon International School worked with artist Anya Gallaccio to develop ideas for an 'edible schoolyard'. Growing, preparing, cooking, serving and eating food engages children with current debates about children's eating habits and childhood obesity (case study 15).

A recently published NFER report identified some of the specific benefits of visual artists working in schools. Commonly reported outcomes included developments in creativity, which did not feature for drama or music, with pupils having the opportunity to try out, practise or explore their own ideas. Pupils ranked both the ability to make aesthetic judgements and interpretative skills higher for the visual arts than for other artforms (Harland et al, 2005).

Evaluation of the Artists Teacher Scheme demonstrates that 80% of participants thought that maintaining their own art practice makes them better teachers and leads to increased job satisfaction. A similar proportion had made links with major art galleries and had beneficial contact with artists (Hyde, 2003).

However, school art is often poorly resourced and the teaching of visual art and design sometimes under-valued in the current school curriculum, compared with numeracy and literacy. Research for the Clore Duffield Foundation (Edwards et al, 2001) found that:

- in secondary schools the average annual spend on consumable materials was £2.68 per child
- some schools were spending as little as 60p a year for each child
- only one in six primary schools had specialist art and design teachers
- only one in 10 had a specially equipped room for art and design
- class sizes for art and design in secondary schools were higher than the average for all subjects taken together
- only 13% of schools allowed every pupil who wished to take art and design to do so

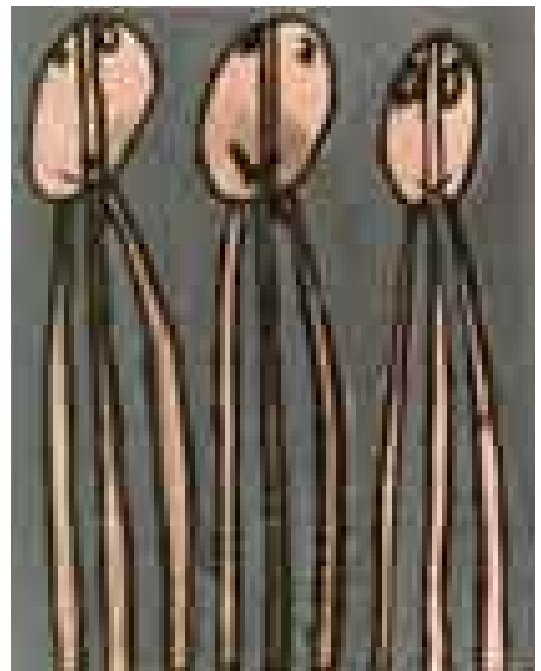
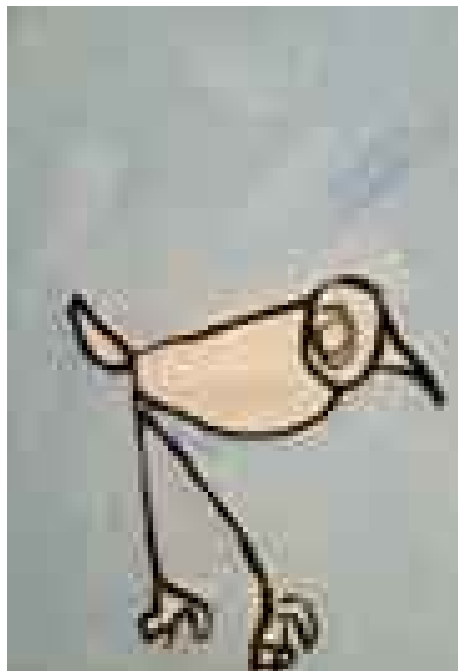
Research conducted with art and design teachers concluded that the creative potential of the use of information communication technology (ICT) in art teaching was under-used, with an over-emphasis on technical functions. Over a two-year period the incidence of 'no use' of ICT in art and design appeared to have increased by 12% in primary schools and by 24% in secondary schools (Creating Spaces Group, 2003).

Under-achievement and young people at risk

An Ofsted publication, *Improving city schools: how the arts can help* (HMI, 2003), reports on the arts provision in 13 secondary and six primary schools. These are among the lowest attaining schools in England but 'are achieving above national expectations for one or more of the arts subjects'. Some of the main findings were:

- behaviour in arts lessons can be better than in many other lessons in secondary schools
- the arts can provide more opportunities for pupils to receive positive feedback about their contributions from both their teachers and their peers. This has a strong motivating influence on their subsequent work
- pupils often talk positively about the specific styles of teaching and learning and activities undertaken within the arts, comparing them favourably with their experience elsewhere
- many pupils attach a high level of significance to the arts in their lives
- some of the more disaffected pupils reported that they would not miss a day which contained an arts lesson. An analysis of attendance registers suggested that, for such pupils, there were fewer absences for arts lessons

Ofsted commented: opportunities to work with professional artists in residence or to visit galleries can have a profound influence on pupils, providing them with additional ideas and strategies to develop their own work. Such experiences have a positive impact on raising pupils' levels of motivation, aspiration and achievement.



Bird on Pale Blue, artist: Stephen Cranby. Photograph: Dave Gillard 1999–2000 (case study 17)
Three Figures, artist: Lyn Martin. Photograph: Dave Gillard 1999–2000 (case study 17)

Line of Vision, an initiative at the National Gallery, enabled looked-after young people to work creatively with the gallery's collection. It offered opportunities for artistic, practical, visual, social and cultural learning. The project increased self-esteem and confidence through achievement, and a sense of being singled out as special and important. Many of the young people regularly returned to the gallery after the project ended (case study 18).

The en-vision programme coordinated by engage explored how galleries could develop and sustain effective ways of engaging young people at risk. Evaluation reports evidence of 'life-changing' experiences for young people through activities which built confidence, skills, new interests, and in some cases employment. Young people were engaged in a range of roles – as planners, consultants, decision makers, evaluators, participants, trainers and employers (engage, 2005).

A study of arts engagement by young people on Detention and Training Orders found that painting and drawing (72% of interviewees) and computer design (63%) were the most commonly reported arts activities in custody. The young people said that the arts made them feel more relaxed and 'chilled out', and allowed them to be creative and have control over what they were doing (Arts Council England, 2005).

Engaging with diverse audiences and lifelong learning

For many galleries and arts organisations a key focus of their work is to engage with diverse communities. *The Freedom Project* (case study 17) demonstrates how an artist group including people with learning difficulties has developed innovative strategies to encourage a range of community groups and schools to participate in arts activities.

The contexts in which artists work and the audiences they engage with extend from schools and galleries into a range of cultural and public venues and sites. *Navigating History* is an artist project engaging new audiences in discovering the richness and diversity of local history and heritage collections (case study 19). *tenantspin*, a long-term project working primarily with older participants living in Liverpool's oldest tower block, illustrates how the visual arts can contribute to the lifelong learning and skills agenda (case study 20).



Wax figure, by young person in foster care, produced for the 'Chairs' DVD. @ The National Gallery (case study 18)

Recommendations

- Greater advocacy, advice and support for schools to develop partnerships with arts organisations
- Clear guidance for teachers, students on initial teacher training and education managers, who are not professionally trained arts managers, on how to access and work effectively with artists
- More opportunities for continuing professional development and networking for artists and arts practitioners working in education settings
- Guidance for integrating the visual arts into new build and renovations of schools and public spaces

Over a five-month period in 2005 the North East consortium of the en-quire programme has delivered 1,426 workshops for young people. One of the groups taking part are excluded students from Walker Technology College working with the Hatton Gallery. The young people have shown increased aptitude and ability as a direct result of the arts activity. This has resulted in them now being entered for GCSEs, having previously not been considered.



14 Close-Up

Photography project has positive impact on lives of young Albanian refugees

Fact file

Lead organisation Serpentine Gallery

Region London

Date July–October 2003

Budget £18,000

Funders Bloomberg, Home Office Refugee Integration Unit, Omni Colour, Arts Council England

Partners Albanian Youth Action

Context

Albanian Youth Action is a charity addressing welfare issues for Albanian-speaking people in the UK, with a special focus on young people. Demand for its services has increased since the outbreak of hostilities in Kosova. Recent arrivals in the UK have experienced war and many have lost family members in the conflict. Many young people live unsupervised in bed-and-breakfast hostels in high crime areas.

Project

For *Close-Up*, the Serpentine Gallery worked with a group of 14–17 year-olds from Albanian Youth Action to produce an exhibition of self-portraits inspired by the Serpentine's *Cindy Sherman* and *John Currin* exhibitions.

Artist Farina Graham led activities with the young people at Albanian Youth Action's centre in Vauxhall. She devised practical workshops, group discussions and exhibition visits to explore themes of identity. For one workshop they used digital photography to produce more than 100 images. One image was selected for large-scale printing and exhibition in The Sackler Centre of Arts Education at the Serpentine Gallery. Albanian Youth Action provided translation throughout the project.

The Serpentine Gallery continues to work with Albanian Youth Action through workshops and education activities.

Aims

- to address the marginalisation of young Albanian refugees
- give the young people a positive focus

- explore the concept of identity and the influences on who we are and who we aspire to be
- record and promote an understanding of cultural identity
- create a dialogue across Albanian Youth Action to promote awareness of and celebrate cultural difference
- challenge cultural stereotypes and promote self-advocacy
- develop and reflect the diverse interests and aspirations of the participants

Impact

- gave a group of vulnerable, marginalised young people a positive focus through creativity and exploration
- helped the young people address issues of identity and their place in contemporary British society
- developed young people's ideas and skills
- organised an event at the gallery attended by the wider Albanian community and the Albanian Ambassador

Artists

Farina Graham is a visual artist who works with digital imagery and photography, in her own practice and in projects in diverse community settings. Graham's focus in *Close-Up* was to enable people to look at their own environments and explore their own sense of identity. Artist Jonathan Griffin assisted to ensure that each participant was fully supported and able to realise their own potential.

'The young people were astonished by the quality of the work they produced. As a result they are more focused, confident and have more belief in themselves. We believe that this is important work, to raise their aspirations, to help them integrate and to believe that they can achieve, here in Britain... The project has had a positive effect within the Albanian community.' *Caroline French Blake, Director of Albanian Youth Action*



15 Anya Gallaccio and George Dixon International School Project

Artist inspires children to grow and
cook vegetables

Fact file

Lead organisation Ikon Gallery

Region West Midlands

Date 2003–04

Budget £7,500

Funders Arts Council England, Creative Partnerships

Partners George Dixon International School, Birmingham

Context

At the beginning of the 20th century almost every London school had a garden, however tiny. Today, children know very little about how food is grown. The *Anya Gallaccio Project* was inspired by the work of the Chez Panisse Foundation in Berkeley, California, which teaches inner-city children about sustainable agricultural and environmental issues through growing organic fruit and vegetables.



Project

Artist Anya Gallaccio, who was exhibiting at the Ikon Gallery, Birmingham, developed ideas and led a series of workshops with Year 7 pupils and teachers at George Dixon International School on growing, cooking and eating food. Activities leading to the creation of the *Anya Gallaccio Project* ranged from planting seeds to Rangoli art.

Aims

- to give children and young people an opportunity to re-engage with the origins of food in practical and creative ways
- create an edible garden within the school
- represent, through different fruits and vegetables, the cultural diversity of the school's pupils and staff
- engage all 180 Year 7 pupils in a day of creative activity centred on gardening and cooking
- involve teachers and parents
- use the garden as a tool for learning across several subjects

Impact

- provided a sustainable learning resource within the school
- developed recipes for vegetables, representing all 47 cultures in the school
- inspired further activity for the year group and the school as a whole
- influenced school culture and addressed children's relationship to food
- received positive media coverage

Artist

In her practice Anya Gallaccio employs natural materials – flowers, fruit, water, grass – to create installations that are perhaps more like events. She uses these everyday materials in unexpected ways. Her installations often change over the course of time, and they not only engage the viewer visually, but can also act on the other senses such as smell and hearing.





16 $5 \times 5 \times 5 =$ Creativity in the Early Years

Researching children as they research the world

Fact file

Lead organisation Bath and North East Somerset Arts Development

Region South West

Date 2002 ongoing

Budget £200,000

Funders National Endowment for Science, Technology and the Arts (NESTA), Creative Partnerships, Bath and North East Somerset Council, Bristol Early Years Development and Childcare Partnership, Arts Council England South West, Youth Music

Partners Bath and North East Somerset, Bristol, Wiltshire, Somerset and North Somerset Local Education Authorities

Context

5×5×5 was inspired by the ground-breaking work of the Reggio Emilia nurseries in northern Italy. They argue for the recognition of the importance of early years development in creating well-rounded people. Each Reggio nursery employs an artist as a full-time permanent member of staff. Current research shows that young children develop most effectively when the creative learning process, rather than specific targets and outcomes, is emphasised. Careful observation and documentation of children's words provides insight into their ideas and understanding.

Project

In 2002, the 5×5×5 action research project established five grouped 'triangles', each comprising an artist, a cultural setting and an early years setting. The project, in Bath and North East Somerset, built on action research by the SightLines initiative, the UK arm of the International Reggio Children's network. It grew out of pilot projects associated with the 1997 *Hundred Languages of Children* exhibition. 5×5×5, embodying a view of all children as creative and competent, investigated and developed children's exploration, communication and expression of creative ideas. It provided a professional development programme, mentoring and other peer support for the stakeholders supporting the 3–6 year-olds.

Aims

- to enable artists, educators and cultural centres to work together to investigate the depth of children's learning
- demonstrate ways in which creativity and innovation can be fostered in and with young children
- demonstrate the valuable role of artists in educational settings
- show the benefits of children spending time with adults
- support professional development and generate stakeholder ownership of the project
- influence early years practice by establishing

creativity as an essential foundation of early learning

- to share findings as widely as possible, creating a legacy for the future

Impact

- expanded to five further triangles, building on lessons learned
- deepened a commitment to child-initiated learning framed by supportive adults
- highlighted the need to engender a deep respect for children's views
- developed creative learning communities of adults who value children's competence and creativity and research-informed practice
- with the support of senior management, began to influence the whole school
- demonstrated how creative and reflective practice supports the Curriculum Guidance for the Foundation Stage in early years learning environments
- empowered participants to share new understandings with colleagues, parents and the wider community
- disseminated action research findings at a conference at Bath Spa University College
- provided evidence of 'sustained shared thinking' to support current research debates (Source: EPPE Report 2)
- further observed and supported children's creative capacities and their pursuit of representation through 100 languages
- contributed to international thinking on early childhood education

Artists

Over 30 artists took part, including Penny Hay, Amy Houghton, Helen Jury, Deborah Jones, Andrew Kemp, Catherine Naylor, Shirley Pegna and Tessa Richardson-Jones. Penny Hay has been investigating creative education arts activities for a number of years. She developed the 5×5×5 initiative following her experience of a research project with early years children in Bath and North East Somerset. Deborah Jones and photographer Andy Kemp worked together at the Kinder Garden Nursery.



17 The Freedom Project

Fact file

Lead organisation art + power

Region South West

Date October 1999–June 2000

Budget £81,000

Funders Arts Council England, National Lottery, European Social Fund, Bristol City Council

Context

art + power is an artist group, including people with learning difficulties and their support staff from a Bristol Social Services Department day centre. Over 10 years, the artists have developed a range of innovative arts projects in a wide variety of artforms, including theatre, poetry, painting and film. In 2001, art + power joined Bristol City Council's portfolio of arts providers as an independent arts organisation.

Project

The Freedom Project was an ambitious large-scale community arts programme, using the arts to explore the theme of freedom. art + power worked with more than 5,000 people of all ages in community groups to create art, poetry, theatre, animation and deaf arts. The project was characterised by high-quality artwork and the artists' commitment to sharing their art with the community and to taking greater control of their work. Ann Pugh, a disabled filmmaker, made a video diary of the project, which was screened by HTV in 2000 as *Freedom*, a series of five arts documentaries.

Aims

- to empower disabled people and the wider community to produce high-quality art across a range of artforms
- impact on the treatment of disabled people by disseminating art and learning resources
- encourage experimentation and freedom across a range of artforms through multi-disciplinary projects
- encourage the participation of community groups and of young people from inner-city schools and from schools in South Bristol

- develop new audiences for art, particularly an audience for *The Freedom Project*
- build creative potential by providing training and educational opportunities via an extensive community education programme

Impact

- created more than 300 new works in a wide range of artforms
- attracted an audience of more than 2,200
- attracted an estimated TV audience of 125,000 for the HTV documentaries
- delivered 224 community education workshops in all artforms
- engaged young people and local black and minority ethnic people
- developed artistic links between art + power and schools, creating a long-term legacy
- produced a 10-minute experimental animated film, *The River Winding*, which has been widely screened, including at Sadlers Wells and the Lux Centre, London, and at film festivals in Bristol, Bath and Calgary, Canada
- as part of the *One World* exhibition touring the UK, the USA and Japan, brought art + power's poetry to 349,000 people

Artists

Carol Chilcott, Brenda Cook, Stephen Cranby, Richard Edwards, Bella Edwards, Lyn Martin, Jacky Long, Ann Pugh, Claude Rimmer, Kathy Stewart, Roy Tanner, Nick Kemp and Eddy Hardy.

'art + power are a unique body whose work, both in terms of its creativity and practice, is at the vanguard of the disability arts movement in this country. As such, art + power are a valuable asset for Bristol and the South West, of which the city should be rightly proud.' *Abigail Davis, Series Editor, HTV West*



18 Line of Vision

National Gallery project influences
childcare agencies across London

Fact file

Lead organisation National Gallery

Region London

Date 2002–06

Budget £50,000 (pilot)

Funders Department for Education and Skills, John Lyons Charity

Partners London Boroughs of Barking and Dagenham, Barnet, Haringey, Merton, Richmond, Waltham Forest, Wandsworth and Ealing

Context

Line of Vision was initiated by Liz Gilmore, National Gallery Families and Outreach Manager and Hugh Valentine, Head of Children and Families at Waltham Forest Social Services, to offer looked-after children and young people an opportunity to engage creatively with the National Gallery Collection.

Project

The project adopted an inclusive approach by involving contemporary artists, National Gallery education staff and a state-registered art therapist, with input from social workers, foster carers and local education authority staff. The project had two phases: groups of children and young people visited the National Gallery over several days to work with an artist leading workshop activity and a member of the outreach teaching staff; and the resulting artwork was presented in an exhibition in the Gallery.

Aims

Line of Vision aimed to give looked-after children and young people the opportunity

- to learn and achieve outside the school environment
- widening their practical and visual skills
- gain a sense of achievement
- increase their self-confidence and social skills
- work individually and as a group
- work closely with contemporary artists and arts professionals

- for older participants develop mentoring skills to assist in the recruitment of new members
- develop the wish to return to the gallery independently

Impact

- increased self-esteem and confidence through a sense of achievement and of being singled out as special and important
- provided a model of excellence that informed art institutions, galleries and outside agencies on working creatively with vulnerable children and young people
- inspired many of the young people to return to the gallery regularly
- engendered much interest from other agencies involved with children and young people
- led other agencies such as the Youth Justice Board and the Connexions Service to re-evaluate their methodologies and partnerships
- generated media interest
- has been extended to six further boroughs over three years with support from the Department for Education and Skills and the John Lyons Charity

Artists

Matthew Burrows, Ansel Krut, Felicity Powell and Dillwyn Smith.

'Celebrations like today and being involved in creative projects are great ways of helping children and young people express their feelings and imaginations.' Rt Hon Margaret Hodge MBE, then Minister for Children and Young People

'There's been pretty much 100% attendance. They run back from lunch! I am quite amazed. This commitment is unheard of.'
A social worker



19 Navigating History

A unique journey of discovery through local history collections

Fact file

Lead organisation Deborah Smith, independent curator, and Alice Angus of Proboscis

Region South East

Date October–November 2004 (exhibition) and permanent commissions

Budget £153,000

Funders Heritage Lottery Fund, Arts Council England, Creative Partnerships Kent, East Sussex County Council, West Sussex County Council, Kent County Council

Partners East Sussex Record Office in Lewes, Folkestone Library and Museum, West Sussex Local Studies Collection in Worthing Library

Context

Navigating History was a collaborative project created by Deborah Smith, independent curator, and Alice Angus of Proboscis, to create new relationships between contemporary art and the public library system. In collaboration with the partners, initial research found that local history and heritage collections are a rich resource, some of which are only accessible via library archive catalogues or available to the public on request. *Navigating History's* exploratory commissions unearthed items from these collections relating to several hundred years of history including botany, early film, maritime history and local news.

Project

Navigating History brings to light unique local history collections through 11 commissioned projects by practitioners from the fields of art, design, jewellery, film and interactive technology. The project is sited in the rich and diverse collections of East Sussex Record Office in Lewes, Folkestone Library and Museum and West Sussex Local Studies Collection in Worthing Library. Through the commissions unusual routes in the collections reveal a maze of narratives, from the unexpected to the peculiar, the tragic to the wondrous, stories of ordinary people and momentous events.

A season of events, outreach and audience development launched the commissions, which are now permanently integrated into the local history collections and archive, providing models for future creative use of the heritage resources. The commissions included public performances on the beach and works in local newspapers, on billboards and in doctors' surgeries. A teachers' resource pack and a book on the project have been published.

Aims

- to commission cultural practitioners from different disciplines to respond to local history collections
- create a programme of imaginative outreach and audience development projects to fuse visual arts with local heritage and social history
- engage new and existing audiences in discovering hidden treasures, richness and diversity by integrating challenging contemporary art practices into local history collections
- develop new partnerships between the arts, libraries and archives
- create sustainable projects and a model of good practice which offer new creative approaches for the Libraries and Record Office to interpret heritage through the arts



Impact

- stimulated dialogue on the relationship between cultural practitioners, local history and audiences
- raised awareness of the potential for working creatively with collections and archives to interpret and increase access to the arts and local history
- the commissions' permanent integration into the collections will continue to inspire people long into the future
- supported the creation of 11 permanent commissions, which allowed time for imaginative thinking, speculation and reflexive questioning
- outreach programme developed fresh approaches to learning and access with groups including a pupil referral unit, school and lifelong learners
- raised awareness of the Libraries and Record Office, which resulted in new donations to the collections and collaborations with other national collections and arts organisations
- audience of 108,555

Artists

Jason E Bowman, Stephen Connolly, Neville Gabie, Cathy Haynes and Sally O'Reilly, Andrew Hunter, Rob Kessler, Simon Pope, Mah Rana, Claudia Schenk, Bob and Roberta Smith.

Claudia Schenk's *Things Unseen and Forgotten* was inspired by inventories of people's houses from the 1800s to the present day.

Bob and Roberta Smith's *Day Out* launched an absurd political campaign involving events on the beach, a poster to celebrate 'the lost lateral thinking of the Victorian era', and a performance and CD of songs inspired by Folkestone's Victorian seaside entertainers.







20 tenantspin

New technology empowers old people living in tower blocks

Fact file

Lead organisation Foundation for Art and Creative Technology (FACT)

Region North West

Date 2001 ongoing

Budget £250,000

Funders Arts Council England, Liverpool City Council

Partners High Rise Tenants Group, Superflex

Context

In 1993, 67 of Liverpool city's deteriorating tower blocks, built in the 1960s, voted to join a 12-year regeneration scheme. In 1999, FACT, the UK's leading supporter of film, video and new media work, entered the regeneration scheme by establishing the collaboration. This introduced artists into social situations and supported the production of new works by local people, using film, video and emerging media.

A six-month pilot in Liverpool's oldest tower block, Coronation Court, was developed in 1999 in conjunction with Danish artists' group Superflex and the Superchannel community. Building on this, the High Rise Tenants Group developed *tenantspin* in 2001 with FACT. All 67 tower blocks in the regeneration scheme, comprising 5,227 properties, were involved. About 70% of the tenants were senior citizens, many isolated by poor social environment and housing.

Project

tenantspin is a community-driven internet TV project: a webcasting channel with a live chat-room facility which enables excluded citizens to participate in democratic and cultural processes. Residents of high-rise social housing are trained in studio management, production, research and presentation, and participate in live web broadcasts, documentaries and internet interventions in local parks, art centres and institutions.

Aims

- to provide participants with new skills
- engage older people, many of whom were isolated
- provide a forum through web broadcasts for tenants to generate cultural and political discussions
- create an online archive
- through one-hour broadcast discussions, to challenge and reduce social exclusion
- promote e-democracy, support culture and develop contemporary relevant cross-generational debate

- develop a much-needed artistic and social dialogue for the community

Impact

- inspired people to participate because they wish to develop their education, or to feel less isolated
- produced two audio CDs and was commissioned by BBC Radio 3 to develop a new audio drama
- permanently archived nearly 300 one-hour shows online
- influenced other public institutions to produce ambitious artwork in the community and city
- developed an impressive series of collaborations with key cultural figures and institutions in the UK and abroad
- delivered training and inspiration to community groups of older people in the UK, Denmark, USA, Germany and Sweden
- contributed to exhibitions in the New Museum of Contemporary Art, the Liverpool Biennial, the IKON Gallery and EAST05

The *tenantspin* model has been adapted and developed across a range of national and international social and cultural projects, including housing, youth inclusion and contemporary art practice.

Artists

Alan Dunn is from Glasgow and has been Superchannel Programme Manager at FACT since 2001, working with *tenantspin*. He has curated billboard projects and is founder of the CANT audio CD label. He has written extensively for national journals and was shortlisted for the 2004 Comme Ça Art Prize. Artists' group Foreign Investment collaborated with *tenantspin* on a day of live dance, string quartet recitals, poetry and choral presentations.



Conclusions and recommendations

We believe, and the evidence supports it, that the visual arts can have powerful impacts. There is a need to further embed the visual arts in public policy development and to grow the understanding of *why* to engage artists and *how* to go about it. On the basis of our review of the evidence, we make a number of recommendations, some of which are for Arts Council England to implement and some for the wider sector. We believe that the following are needed.

Evidence

- A framework for the consistent measurement of social impact to be embedded in the visual arts sector, and in the funding and practice of the arts as a whole
- Application of this framework to collect more robust data on the economic and social contribution made by visual artists in regeneration, health and education
- Investment in the Arts Council and Museums, Libraries and Archives Council to build capacity by developing a shared understanding of evaluation and applying it as a part of the normal business practice
- The Comprehensive Performance Assessment (CPA) proposals for the culture block to include Performance Indicators on the arts
- As a future step, CPA to include a means of measuring performance against the shared priority on the environment

Advocacy

- Evidence of the impact of the visual arts to be more widely disseminated
- Greater advocacy, advice and support for health authorities and others to develop partnerships with arts organisations
- There is no shared understanding of what 'quality' means in the context of visual arts and regeneration, health and education projects. Articulating an understanding of what quality is in these contexts would provide a strong basis for advocating for resources and support for these programmes

Training and guidance

- Clear guidance for project managers who are not professionally trained arts managers on how to access and work effectively with artists
- More opportunities for continuing professional development and networking for artists and arts practitioners working in regeneration, health and education contexts
- Guidance for integrating the visual arts into new build and renovations of public spaces, healthcare facilities and schools

Funding

- Investment in the visual arts and creative learning to be prioritised to reflect their influence in our society and economy

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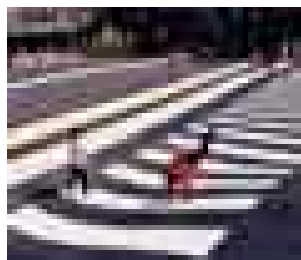


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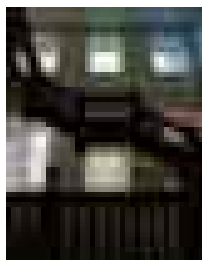
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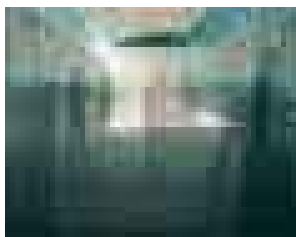
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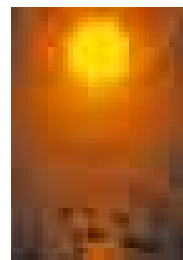
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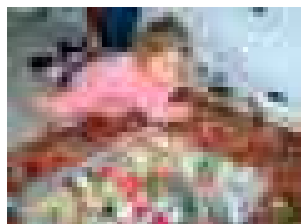
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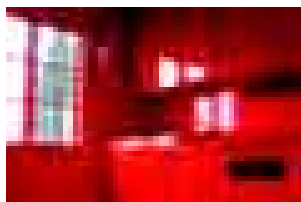
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5 x 5 x 5, Kinder Garden Nursery with artists Deborah Jones and Andy Kemp, 2005

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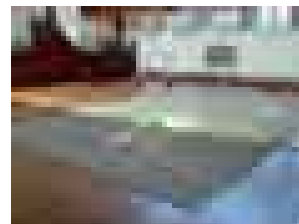
Peter Johansson, *Musique Royale 2*, 2004, photo: Alexandra Wolkowitz

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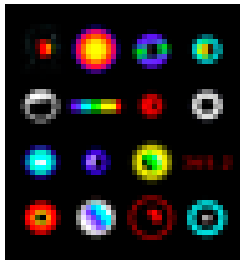
Cutsyke Playforest, 2005, Architects: Estell Warren Landscape Architecture & Allen Tod Architecture. Photograph courtesy of Pontefract and Castleford Express

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Max Eastley, *Interior Landscape*, Art at the Centre, Reading, © Max Eastley, 2003

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Luke McKeown, *Return Journeys*, Art at the Centre, Reading, © Luke McKeown 2002

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Kaffe Matthews, *Droptime*, Art at the Centre, Reading, © Kaffe Matthews 2002

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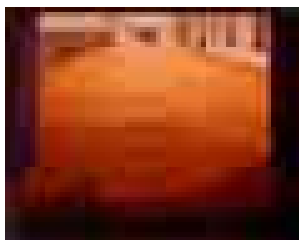
Estell Warren Landscape and Allen Tod Architecture, Cutsyke Playforest, photo: David Barrie, 2005

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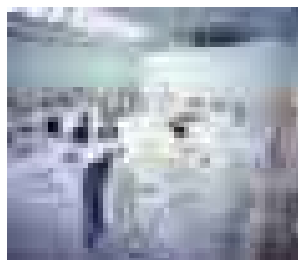
Stephanie Johnson, bangle & ring, Cornwall Arts Marketing programme, photo: Simon Burt, 2005

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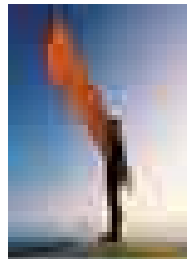
Antony Gormley, *Field for the British Isles*, at Greensfield BR, Gateshead. Arts Council Collection, Hayward Gallery, London, © the artist, 1993

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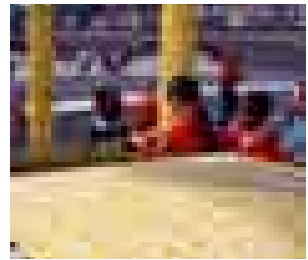
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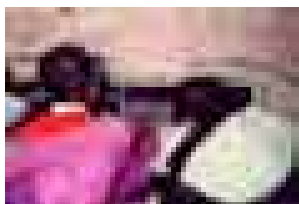
Antony Gormley, *Angel of the North*, Gateshead, photo: John Williamson, 2001. Courtesy of Newcastle Gateshead Initiative

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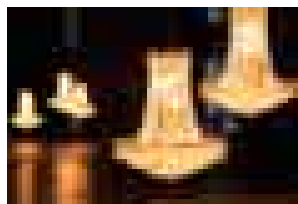
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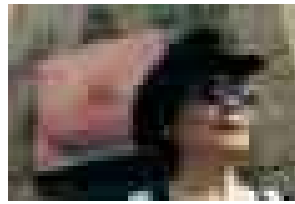
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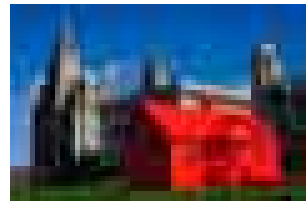
Valeska Soares, *Swirl*, Liverpool Biennial, 2004, photo: Alexandra Wolkowitz, commission: Liverpool Biennial *International 04*, 2004

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Yoko Ono, (standing in front of), *My Mummy was Beautiful*, Liverpool Biennial, 2004, photo: Alexandra Wolkowitz, commission: Liverpool Biennial *International 04*, 2004

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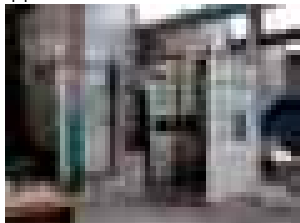
Peter Johansson, *Musique Royale*, Liverpool Biennial, 2004, photo: Alexandra Wolkowitz, commission: Liverpool Biennial *International 04*, 2004

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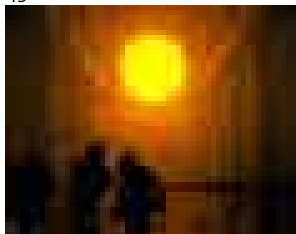
Yang Fundong, *Close to the Sea, 6*, Liverpool Biennial, 2004, photo: Alexandra Wolkowitz, commission: Liverpool Biennial *International 04*, 2004

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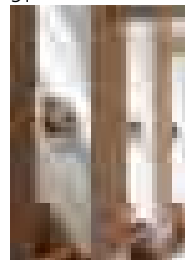
Re: location, structure built in X-ray factory, photo: Julian Bull, 2003

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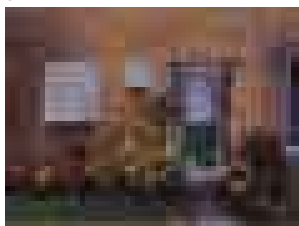
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George Shaw, various from *Home* series, commission: Vital Arts, photo: George Shaw, 2004

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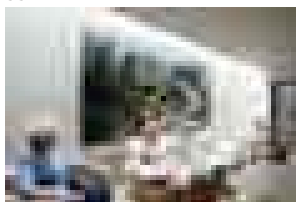
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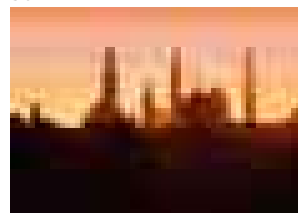
James Aldridge, *Twilight*, commission: Vital Arts, photo: Phil Sayer, 2004

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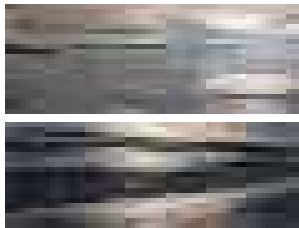
Rowena Dring, *Think of Paradise*, Barts and the London Breast Care Centre, commission: Vital Arts, photo: Phil Sayer, 2004

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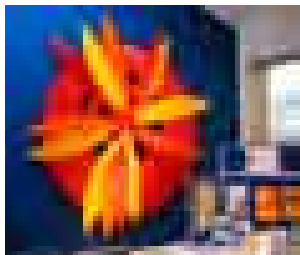
Leo Saunders, *Cairo*, Chelsea and Westminster Hospital Arts Programme, © Chelsea and Westminster Healthcare NHS Trust, 2005

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Liza Gough Daniels, *Ocean 1 & 2*, Chelsea and Westminster Hospital Arts Programme, © Chelsea and Westminster Healthcare NHS Trust, 2005

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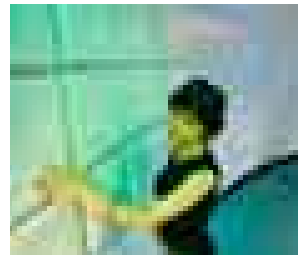
Lucy Algar, *Perspex fittings*, Macmillian waiting area, Chelsea and Westminster Hospital Arts Programme, © Chelsea and Westminster Healthcare NHS Trust, 2005

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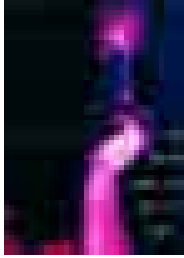
Graham Knight, *Fracture*, Clinic Lobby, Conquest Hospital, East Sussex Hospital Trust, digital image: nuclear scan imaging, photo: Bob Mazzer, 2003

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Hannah Murphy, *Light Touch*, Lime in Wythenshawe, main entrance of Wythenshawe Hospital, Manchester, photo: Pauline Neild, 2004

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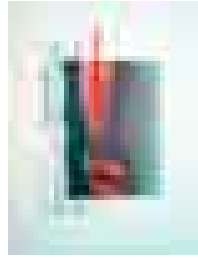
Avril Clarke, *Keeping Well* (series), Lime in Wythenshawe, © Avril Clarke, 2004

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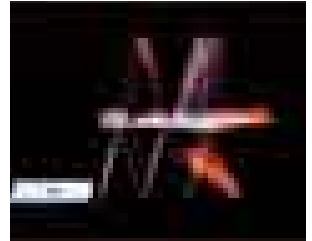
Cystic fibrosis patients, *Me Myself I*, Lime in Wythenshawe, part of an ongoing residency programme, photo: Irene Lumley, 2003

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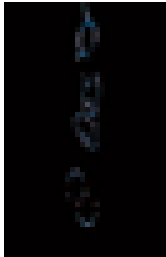
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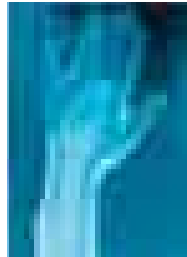
Deborah Padfield with Robert Ziman-Bright, *Untitled*, Perceptions of Pain, photo: Deborah Padfield with Robert Ziman-Bright, 2001–05

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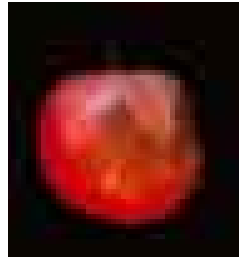
Deborah Padfield, *Untitled*, Perceptions of Pain, photo: Deborah Padfield, 2001–05

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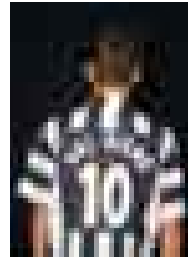
Deborah Padfield, with John Pates, *Untitled*, Perceptions of Pain, photo: Deborah Padfield with John Pates 2001-05

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Deborah Padfield with John Pates, *Untitled*, Perceptions of Pain, photo: Deborah Padfield with John Pates 2001-05

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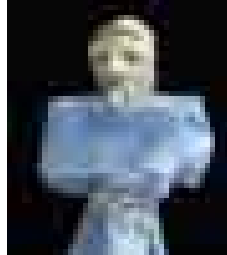
Young person from Albanian Youth Action with artist Farina Graham, *Untitled*, Close-up, Serpentine Gallery project, supported by Bloomberg and the Home Office

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Private view, © The National Gallery

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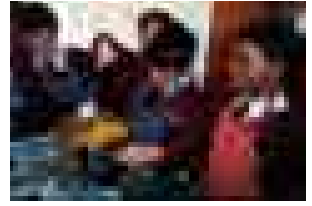
Wax figure by young person in foster care, produced for the 'Chairs' DVD, © The National Gallery

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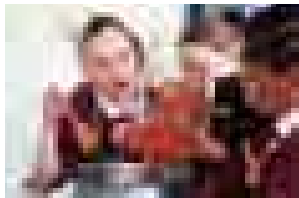
Young person from Albanian Youth Action with artist Farina Graham, *Untitled*, Close-up, Serpentine Gallery project, supported by Bloomberg and the Home Office

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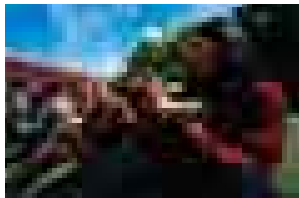
Anya Gallaccio and Ashley McCormack with Year 7, George Dixon International, *Untitled*, Anya Gallaccio and George Dixon International School project, photo: Ming de Nasty, 2003

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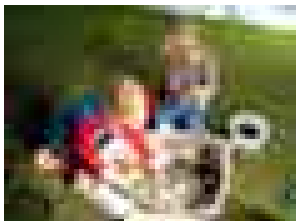
Anya Gallacio and Ashley McCormack with Year 7, George Dixon International, *Untitled*, Anya Gallacio and George Dixon International School project, photo: Ming de Nasty, 2003

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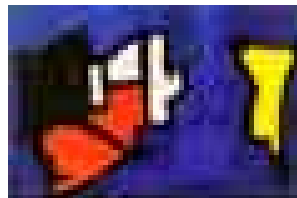
Anya Gallacio and Ashley McCormack with Year 7, George Dixon International, *Untitled*, Anya Gallacio and George Dixon International School project, photo: Ming de Nasty, 2003

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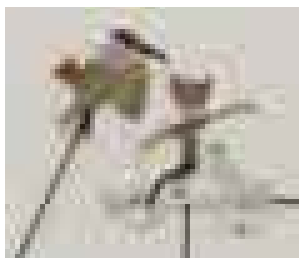
Deborah Jones and Andy Kemp, *Untitled*, 16, 5 x 5 x 5 = Creativity in the Early Years, Kinder Garden Nursery, 2005

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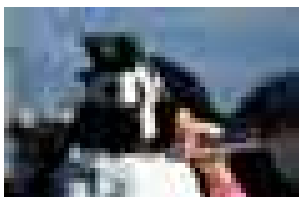
Robert Tooze, *Untitled*, The Freedom Project, photo: David Gilliland. Robert died suddenly in 2003 and is much missed by all who knew and worked with him, 1999–2000

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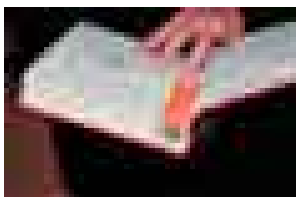
Young person in foster care, *Bicycle puppets*, Line of Vision, produced for 'The Battle' DVD, © The National Gallery, 2004

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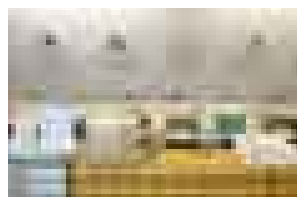
Stephen Connolly, *Contemporary Camera Obscura* (event), Navigating History, photo: Simon Steven, 2004

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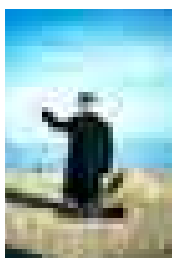
Simon Pope, *A Walk from London to Worthing* (detail), Navigating History, photo: Alex Delfanne, 2004

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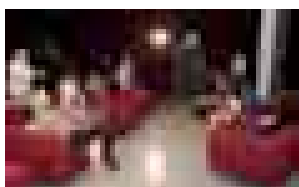
Claudia Schenk, *Things Unseen and Forgotten*, (installation view) Navigating History, photo: Alex Delfanne, 2004

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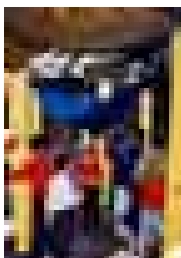


Bob and Roberta Smith, *Grand Day Out* (event), Navigating History, photo: Simon Steven, 2004

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Foundation for Art and Creative Technology, Arena Housing & Liverpool tenants, tenantspin studio, tenantspin, image courtesy of Leila Romaya, a live tenantspin webcast 2005. See www.tenantspin.org for details



Hattie Coppard of Snug & Outdoor with Kinnear Landscape Architects, *Untitled*, Hackney Wick public art programme: Daubeney School, © Michael Franke, 2002–03



Cornelia Parker, *Still Life with Reflection*, Barts and the London Breast Care Centre, commission: Vital Arts, photo: Phil Sayer, 2004

Review of the presentation of contemporary visual arts

This document was commissioned by Arts Council England as part of the Review of the Presentation of Contemporary Visual Arts in 2005. Other documents are:

Arts Council England, 2006, *Turning Point: a strategy for the contemporary visual arts in England*.

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Hudson, C, 2005, *Widening Participation in higher education art and design*. Part 1, Literature Review, Real Educational Research Ltd. CHEAD.

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Malik-Okon, R, 2005, *Participation of Black and Minority Ethnic Students in Higher Education Art & Design: Literature Review*.

Prevista, 2005, *The Impact of Visual Arts Interventions in Regeneration, Healthcare and Education Contexts*.

Some of the above documents can be downloaded from the Arts Council England website: www.artscouncil.org.uk

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