

CREATIVE CONNECTIONS EVALUATION FINAL REPORT

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THIS REPORT IS BASED ON 10 DAYS EVALUATION

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*'Museums could help run state secondary schools'* article by Rebecca Smithers, The Guardian, 27 May 2003-05-28

*'Alice's (Art) Wonderland'* article by Tom Gregory, Year 9 in the Cumberland Chronicle, 14 February 2003

## 1. INTRODUCTION

### 1.1 OUTLINE OF THE PROJECTS AIMS AND OBJECTIVES

Building on the success of the three-year artist-in-school project SWAP, Creative Connections aimed to:

- Support teachers and lecturers delivering the National Curriculum through a working partnership with professional artists; and to raise student motivation to achieve, particularly at exam level.
- Promote direct contact between teachers and professional artists, to encourage the study of original artworks in the gallery and enable teachers to have the confidence to use contemporary art works within a gallery setting as a starting point for school based activities
- Develop student's visual communication and literacy skills through active participation in all aspects of the residency
- To support teacher's professional development, offering a series of INSET sessions focused on increasing visual literacy and understanding of contemporary art as well as exploring ways of using museums and galleries in teaching
- Support the professional development of artists and encourage an awareness of their role and importance within contemporary society, allowing young people to have a first hand experience of visual art and interaction with living artists

### 1.2 OUR APPROACH

We are an independent curatorial partnership founded in 2000. Through our work, we investigate the social function of art. We were interested in the evaluation of Creative Connections and Art of Enquiry as our curatorial practice supports artists' collaborations in diverse contexts, including in education. We also felt that it was a prescient moment to look closely at an artist's in-school residency programme initiated by a public art gallery at a time when cultural policy is promoting residencies as a key model in delivering art education in schools, particularly through schemes such as Creative Partnerships. Charles Clarke, the education secretary, recently called for museums to have a role in the management and running of schools. We are interested in the impact on both young people, artists and teachers that these shifts in roles and responsibilities are having (see the cutting at the end of this report for the whole article).

We set out to evaluate and provide critical support for artists and their collaborators in negotiating the new territories provided by the projects. We also hoped to conduct video diaries throughout to gain a level of trust with the students and to create a space in which they could represent the process themselves. Time limitations have prevented these aims from being realised as fully as we have hoped but we will continue to explore how the debates could be extended from this report to a more public airing.

Our approach is informed by our practice as researchers and evaluators of projects where artists take collaboration as an important element of their practice. We are interested in the impact that gallery education projects in schools have on the debates on artists as educators and agents of change. We are interested in unravelling the difficulties around the artists' responsibility to deliver projects, such as Creative Connections, which aim to fulfil the National Curriculum. We wanted to track the strategies of subversion as well as coercion, of collaboration and compromise both on the side of the artist and the teacher. Our approach attempted to examine how the collaboration resulted in challenging all those involved, from the students to the teachers and those beyond the classroom.

We wanted to track the development of the project over the year, the Whitechapel's approach to artists' working in educational settings and how the artists are able to develop their practice as a result of the projects. The hardest element of Creative Connections to evaluate has been the impact on the National Curriculum and students' visual literacy and literacy skills. While the projects have all embraced the Curriculum the act of measuring the extent to which the projects have improved their motivation to achieve in comparison to other teaching methods has been difficult. This long-term impact is perhaps best followed and tracked by the teachers.

We also felt that not enough time has been allocated to carry out a thorough evaluation of Creative Connections and Art of Enquiry. As it was not possible to closely monitor the projects at each school, we chose to work more closely with Cumberland School because it was a mixed school and because they used a different methodology in the selection of students. For the first two terms, the students were selected from different classes. We visited one school workshop in each of the other schools. In these schools, each term the artists and teachers worked with students from the same art class (a different art class each term). Our report looks at the positive and negative aspects of these different methods.

### 1.3 OUR METHODOLOGY

Creative Connections:

- Gallery visits
- Interviews with artists and teachers
- Workshop observation

In addition, we have observed 1 artists' forum, 1 teachers' forum and 1 studio visit (with Cumberland).

Art of Enquiry:

We have observed 2 gallery workshops and 2 gallery talks by Art of Enquiry students. We have also interviewed Alex Schady twice and held informal discussions with participating students.

## 2 SUMMARY

### 3 Creative Connections Core Residency Programme

The Whitechapel Art Gallery paired five artists with five schools over one year. The artists devised workshops in response to the exhibition programme at the Whitechapel. The workshops in school were supplemented with a gallery and studio visit each term. The artists were also commissioned to do a piece of their own work in response to the school and the Creative Connections project.

#### Key aims:

- to introduce contemporary art to the students and teachers and improve visual literacy skills
- to support the professional development of artists and teachers
- to nurture artist-teacher collaborations

#### Project outcomes:

- Teachers found working with trained and experienced artists easier and more fulfilling
- Issues of discipline, and if the artist has a role in disciplining the class, if discussed early on in the collaboration does not pose such a problem.
- The studio visits proved invaluable for the students increased understanding of contemporary artistic practices.
- Planning and feedback time could have been extended. This would improve the potential for a collaboration between artist and teacher.
- Students benefited from being involved in an 'exclusive' art project in school.
- Censorship of images (not showing the students faces in photographs) was an issue that came up a few times but was solved by devising alternative strategies without compromising the work.
- The INSET sessions have been very useful because they offered the possibility of sharing the research and planning across the schools and was a chance for the teachers and artists to communicate.
- By introducing contemporary artists and exhibitions to the students, in some cases for the first time, Creative Connections has expanded their perceptions of what art can be and built confidence in their ability to discuss and experiment with the process of making art.
- The projects have reflected well within the National Curriculum and the artists have in some cases explored the possibilities of redefining and expanding the boundaries of the Curriculum by introducing more processed based ways of working without the focus on end product. This has been a positive challenge for teachers and students.
- The selection of students in the school worked better when it was just one class each term, rather than a selection of students.
- Some of the projects and school workshops were over ambitious as students were unable to finish work because they had to move on to the next task.
- Introducing new technologies and techniques takes time and must involve the teacher.
- Scheduling for meetings and workshops must be done well in advance.

- It has helped when the artists have planned the lessons for the whole term with the teacher so the project can continue throughout. In some cases it was thought that an intense period of workshops with the artist might work better than the workshops being spread out throughout the whole term.

#### Conclusions and recommendations:

- It may be more beneficial to the project as a whole to have workshops in terms 1 and 2 only. In the third term the artists could concentrate on their commission, although it has been noted that this is the most difficult term to work in because of pressures on teachers and so maybe the commission should be developed over the whole year.
- Having information, visits and increased communication between the five schools would be beneficial so long as it worked into the timetable well in advance and does not become too much extra work.
- Cross-curricula links could be developed further in future by bringing in other subject teachers at an early stage.
- It has proved more beneficial for the artist to develop a collaboration with one teacher over the whole year.
- It would be useful for the artists and teachers to have a feedback session half way through the year and an opportunity to discuss preconceptions and roles and responsibilities.
- Having a mediator to help assist the artist in school and negotiations between the artist and the school would have been helpful.
- It would benefit the collaborations and experiences of all those involved to develop more long term projects with fewer schools and fewer artists so as to focus on the quality of experience rather than the quantity of those 'touched by the hand of the artist'.
- Through projects such as Creative Connections, The Whitechapel should be taking a leading role in developing critical discourse around artists as educators and the changing roles artists and galleries have to play in formal education.

#### 4 Artists' Commissions:

- It is important that the artists do not feel compromised when developing their commission. Some artists felt the commission brief was too complex and demanding.
- It is important to be clear about ownership of the commission in advance.

#### 5 Art of Enquiry

Artist Alex Schady led a group of 5 gifted and talented students from the five schools participating in Creative Connections.

Key aims:

- to produce a video aimed at introducing younger students to contemporary art
- through after-school and weekend workshops the group will work together to prepare three weekend talks in the gallery

Project outcomes:

- term 1 was well attended and led to a busy gallery talk in which the group worked together to present the complex ideas defining Rodney Graham's work to the Whitechapel audience.
- Terms 2 and 3 suffered from poor attendance but smaller group sessions did enable dynamic exchanges between participants and gallery-goers.

Conclusion and recommendations:

- Scheduling the programme with longer sessions and more intensive working periods would create greater commitment for the programme from participants. This would lead to better attendance and a stronger connection between artist and participants.
- As participants are working in their own time, greater incentives should be built into the process to celebrate and honour their participation. For instance, developing a group identity through media familiar to their experience.
- Supporting individual needs and interests through more open process with less emphasis on outcomes and more on participant-led activities. Drawing out individual needs and interests could also better inform the development of the programme for the future.

### 3. CREATIVE CONNECTIONS CORE RESIDENCY PROGRAMME

#### 3.1 INTRODUCTION

Creative Connections has paired five artists with five schools:

- Sanchita Islam with Haggerston School
- Alice Walton with Cumberland School
- Diego Ferrari with Bow School
- Lottie Child with Central Foundation School
- Meera Chauda with Stratford School

Each artist has worked in response to three exhibitions at the Whitechapel Art Gallery:

**Rodney Graham** 24 September – 17 November 2002

An exhibition of the Canadian artists' photographs, installations, music and film inspired by cyclical narrative, Sigmund Freud and the unconscious.

**Mies van der Rohe** December 2002 – March 2003

A retrospective of the architect's career in Europe. Models, drawings and plans illustrate his minimalist style and use of the new technologies of the time such as glass, concrete and steel which he saw as 'a means towards a spiritual purpose'.

**Christina Iglesias** March – May 2003

Presentation of the sculptural installations of the Spanish artist. The works are evocative of caves, labyrinths, crevasses and cages. The casts of organic matter, metals and woods using alabaster and resin create curious spaces of Arcadia.

#### 3.2 SELECTION PROCEEDURE:

WAG selected schools that had not worked with the gallery before. Specifically, they sought schools at which there was a recognised need for more art activity. Schools were found through advisors from each Borough who were asked to suggest schools. Schools were then visited and teacher's interviewed. For Creative Connections Year 2, WAG have placed an advertisement and interested schools have responded.

#### 3.3 SCHOOLS:

##### **BOW SCHOOL**

Artist: Diego Ferrari

Teacher: Victoria O'Farrell

Participating students: Year 8 (plus students from Year 9)

**Rodney Graham**

## Description

Diego began the workshop series with a slide presentation of his work at the school. Following the gallery visit at the next session, the workshop took Graham's use of camera obscura, photography, drawing and films and focus on his conceptual use of the loop narrative. Studying the camera obscura enabled the students to visualize and understand the early stage and principles of photography. Notions of light, shadow, interiority and exteriority were translated into drawing, photography, image manipulation and 3-D construction skills.

Diego chose to divide the group in two and have each group take a different space, one interior and the other exterior. Each group cut objects from magazines and newspapers to define the two spaces. They then placed them on overhead projectors to form an introduction to perspective and composition through collage leading them to consider issues of photography. The workshop culminated with each student being given a disposable camera to photograph interior and exterior spaces. These images would then form the basis for the proceeding series of workshops.

## Issues and outcomes:

Diego has not had extensive experience of working in schools or with the age group he worked with at Bow. The environment of the school and the dynamic of the classroom evidently fascinated him. However, he did comment that there was a need for keen discipline in the class which only Victoria could really enforce.

Diego noticed the impact his presence had on the class activities: *'I observed that having a professional artist, and someone outside their usual day-to-day interactions within the school, encouraged the students to ask challenging questions and to engage in a more relaxed manner. For example, they asked, what took you to become an artist? And what are the implications of being an artist? What kind of work do you end up making?'*

In terms of his own practice, Diego commented that *'it has been an enriching introduction to the education system, which I would like to depict in my own artwork through the artist in residence creative link programme.'*

Victoria O'Farrell felt that the gallery visit and the artist's slide show were the strongest elements of the first term's workshops. She felt that students really enjoyed the workshops. However she commented that they could have been organised better and suggested that to improve teacher and artist planning, interim sessions should be built in to ensure that the following week is thoroughly planned.

*'We worked well together, although at times I had to lead the workshops because Diego seemed unclear about what the pupils needed to do. I was also able to support Diego with content, vocabulary etc. of the projects.'*

Victoria O'Farrell has had a lot of experience working with artists so did not feel a marked shift in her professional development however she was positive about

learning more about Rodney Graham's work and would continue to refer to it in future projects.

### Mies van De Rohe

#### Description

Planning a building and making a 3-D model, raising questions of use of materials and spatial constructions. Students discussed their ideas in the classroom.

#### Issues and Outcomes

The students were creating buildings such as an art gallery, church, mosque, football stadium, private homes: *'The result not only reflected the varied social interest among the students but also the rich cultural background that Bow school integrates'* (Diego Ferrari).

In one of the workshops, one of the students was being disruptive by getting on the table and miming being a rock star – the teacher was not in the room and so Diego lifted him off the table and onto the floor ('as if it was part of his own performance'). *'On reflection my action, even as a way to redirect the student to his art work exercise, could have compromised my position as an artist/educator. This became more clear to me as I explained this situation during our artist forum to the officers of the Whitechapel Art Gallery.'* (Diego Ferrari).

### Cristina Iglesias

#### Description

During the third term, Diego took the ideas of Iglesias' work - links between natural elements and the built environment, use of reflections and manipulation – to get the students to photograph the exterior and interior of their school, focusing on the areas of transit, study, sport, offices and the urban and natural environments around the school. He also wanted to photograph other students doing gymnastics but this was not allowed, so the students chose to have a group photo in front of the mirror in the gym hall. During the second workshop in the school, the students took part in photographing themselves in different parts of the school, but the film did not work because the camera was not wound on properly. This meant Diego had to postpone a workshop.

#### Issues and Outcomes

Diego planned to have a lunch time session with the students to work on his commission but unfortunately did not turn up and so the students who had given up their lunch break to work with him were let down.

The final workshop was also used to develop Diego's commission. Students came from different classes and they had to take time out of classes to attend. Nicola did not attend the workshop as she was teaching. The group worked around the school, in corridors, empty classrooms, in the Drama Hall and in the playground. Ali (a year 9 student) acted as Diego's assistant during this workshop. He had learnt how to use the SLR camera in their previous workshops

and was taking photos along side Diego of the other students. He was disappointed when the photos from the second workshop did not come out. Ali took a keen interest in photography and enjoyed the Cristina Iglesias exhibition and seeing the different formats of photos in the exhibition. Ali is now carrying on photography in a course in Tower Hamlets.

In the drama hall the students became more confident. They were trying on clothes from the wardrobe and posing on the stage. Before this, they were quite shy and unconfident. Because the workshop took place in different parts of the school, other students could see them and would recognise the group as the art project group. Some would try and get involved and ask what they were doing. Diego gave the students actions to perform – running through corridors, racing in the playground, jumping and huddling together. Ali also helped direct the other students. The pictures had to include movement so as to blur the students' faces. Diego focused on the moments in between poses. All of the students, apart from Ali, were the subjects of Diego's photography – they did not use the camera in this workshop.

Diego felt his working relationship with Nicola was very professional and supportive and he felt they had regular contact with the right amount of time to plan and organise. He thought it helped that Victoria had a lot of respect from the students. Diego took a non-disciplinary role and he felt this was good for Victoria as well. The students felt relaxed around him and would feel happy to ask questions such as what it meant to be an artist and how they survive. He was pleased with the dynamics in the classroom.

*'Art isn't about a magical event. It is based on social and historical events.'*  
Going to the exhibitions at the Whitechapel grounded the workshops, for example, Rodney Graham's Camera Obscura in which the students were able to get inside a camera!

Diego felt that working in schools is about an exchange (between the teachers and students) and that it is not about being a parasite to the school, but about expanding the ways of working by making the work valid to the students, teachers and beyond.

#### Interview with Victoria O'Farrell

Victoria had to meet Diego during half term (unpaid) to plan the workshops. She felt it was very important to get the planning times, workshops and visits into the school calendar in advance. She also agreed it would be better to perhaps just have workshops in terms 1 and 2. She felt it would be useful to have the inset sessions and planning times during school hours and for the Whitechapel to cover costs of covering lessons as it is difficult to come to meetings after school. Victoria mentioned it would be useful if the Whitechapel offered training for artists who needed it.

Victoria was worried at the beginning that Diego had not had much experience working in schools. She voiced these concerns to the Whitechapel but did not feel that they acted or took on board her concerns. She felt she had more support from the Whitechapel in the feedback meetings and after Annabel/Helen had been to one of the sessions to see how Victoria was having to lead the sessions when the class was still in a big group. She felt Diego was better working with smaller groups.

Victoria did not feel working with Diego developed into a partnership or collaboration. The plans that they made together for the workshops often did not come to fruition and Diego often changed the content of the workshop at the last minute after they had planned something specific together. It was also difficult to contact Diego as he was very busy and did not regularly use email. Communication therefore let things down. More planning time would have helped develop a partnership between Diego and Victoria. While Diego planned his sessions at the school, Victoria planned the other lessons and tried to carry on the themes and concepts brought up in Diego's workshops.

The art department and the Head were very supportive of the project. Victoria did not feel the project had much impact on the rest of the school. She tries to cause as little disturbance to other teachers as possible. Victoria has worked on cross-disciplinary projects before which have been very successful but with artists who have had experience of working in different subject areas. Diego's project could perhaps have been more interdisciplinary but this did not happen.

The students got a lot out of the visits to the Whitechapel and have definitely improved their visual literacy skills by working on this project. Diego built up a good relationship with the students. Victoria feels it is important to work with external organisations and artists so as to build up relationships and links.

Victoria will continue to make reference to the project and the ideas that came up (for example, year 7 will be looking at Mied van der Rohe next year). The project has become a resource and influence in the classroom. The students have not worked on photography before (only manipulating digital photography). Their dark room is only used by the art club.

The INSET sessions at the Whitechapel have been really useful. Victoria mentioned how it was good to be able to work with other teachers and to have one teacher and artist present the ideas in the exhibition (this was useful because often she did not have time to go through the material on the exhibition herself – it was a good way to split the workload). Perhaps in future, these sessions could be during the day and the Whitechapel could pay for cover in the classroom. Victoria also said it would be useful to see the projects in the different schools and that sharing ideas in the Whitechapel had been really useful. She said it would be useful to have more information, visual material and catalogues about the exhibitions at school so they could create display boards around school to give the project more profile.

## CENTRAL FOUNDATION SCHOOL

ARTIST: Lottie Child

Teachers: Ros Thunder (Term 1), Mr Reynolds (term 2) and Miss Charles (term 3)

Participating students: Year 11 (term 1) and year 9 (term 2)

Rodney Graham

### Description

Lottie gave students a handout with background on Graham's work and questions on specific works. These introduced processes of questioning and encouraged students to see the works as potential conversations. *'Rather than Rodney Graham using art to make statements such as "an upside down tree is art", he uses it to ask questions, for example "is an upside down tree art? Should it be? Why? Who says so?"'* This was followed by work in the education room developing tessellating patterns based on the wallpaper.

During the next workshop, students walked blindfolded through their school grounds taking pictures as they go, this activity was based on Graham's Polaroid's taken in the forest. Using these photographs, the students made drawings from upside down photographs, based on discussions of the way in which the image on the retina is upside down. They also produced a painting from this and discussed how to exhibit the photos. Finally, students will took a proverb that involves pain, accident or trauma and manipulated it so that it loops into itself, then acted this out on video. This is derived from the idea of déjà vu and the recurring dream that appears within the exhibition.

### Issues and outcomes

Students were aged 16 and 17, meaning that they were able to respond more rapidly and effectively to the concepts with Graham's work and, as Lottie said, 'benefited from the experiential nature of many of the activities.' Lottie expressed some concerns about the roles taken on between herself, the teacher and the trainee teachers.

### Interview with Ros Thunder:

Ros was extremely pleased to have had Lottie working in the school.

She expressed some concern that her plans were too ambitious to be carried forward and that some of the workshops could have been more focused as students did not have sufficient time to finish the many activities she initiated.

She was really pleased with the activities that they planned together, particularly the graveyard trip. However she felt that on returning to the art room there were too many different things to do. She felt this could be solved if Lottie were to plan more and map out exactly what the workshop would entail and how it would best use the resources available.

In the second term Richard Reynolds (the teacher) had been away and Ros commended Lottie on managing the group with a supply teacher. In term 3 Lottie worked very well with Miss Charles.

*Professional Development:* Ros has worked with artists before but found Creative Connections particularly useful for her professional development. She really enjoyed doing the presentation at the Gallery with Lottie and preparing the teachers pack. She commented that art teachers need to have the experience of giving a talk in the gallery.

*Links to the National Curriculum:* Ros suggested that the workshops could be planned with the National Curriculum by working around the National Curriculum topics of Natural World in the first term, Cities in the second term and Changing Directions in the third. Ros thought it would be useful for artists to actually produce a scheme of work in response to the National Curriculum, as it would be good for them to see that process.

She would like to have seen more cross-curriculum links. Term 1 could have crossed over very well to Design Technology and mathematics. Other subject teachers would need to get on board early on and would need to be inspired by the exhibition to link their work-plans.

*Communication and organisation:* WAG were very supportive and very well organised. Ros suggested that the project could have been disseminated around the school earlier if the display board had gone up at the beginning of the project rather than towards the end. Lottie displayed a photograph introducing herself to the school on the board. Ros would have liked to have formed links with the other schools through the project. She suggested visiting each school to see how they were working with the exhibitions.

Overall, The school were delighted to have an artist for so long and that the project was offered for free. She would happily do it again!

Mies van der Rohe

#### Description

Lottie asked students what they would have expected to see in the space and how it contrasted with their first impressions of the gallery. Lottie encouraged students to think about architecture in terms of inhabited spaces and that all buildings require people in order to function. She encouraged students to remember this as they commented on how they could imagine themselves in the spaces they saw and were discussing.

Sophie Hope observed a workshop with Lottie and Mr. Reynolds following the group's visit to the Mies van de Rohe Exhibition, on 27 February 2003. The class was too big for them to all work together and so they had to split up into two groups. One group stayed in the classroom and placed transparent paper onto the windows and drew the negative shapes of the buildings and landscape outside. The other group went into the corridor and drew the building site next

door – again, concentrating on the negative spaces around the complex scaffolding.

#### Issues and outcomes

Because the group was so big, it was difficult to get them to listen and concentrate on the task ahead. Lottie had to take on quite a lot of responsibility in keeping their attention. There was not much enthusiasm from the students about the workshop and the majority were very apathetic. This group of students were approaching exams and had preparation, which was proving to be a distraction. When asking a student about what they did in previous workshops, she was very confident in describing the work they did to rethink about the size and spaces in the art room and the negative spaces created by the objects in it.

As the group were older in the first term there was pressure on Lottie to produce practical outcomes rather than explore concepts and critical ideas in-depth. It is perhaps more difficult to accommodate this way of process-led working with an exam group.

Lottie argued that any problems that occur between artist and teacher need to be discussed and communicated as soon as they occur. In the case of Ros and Lottie, this led to a working relationship with greater openness. Lottie had to work with a different teacher each term as well as fill-in teachers, this was something she found difficult. She suggested that artists should work with just one teacher as it takes a while to get over the assumptions artists and teachers have of one another.

Lottie felt the project will be picked up on different levels in the school. Miss Charles (the teacher Lottie will be working with in the last term), will be continuing to work with some ideas. Notions of thinking critically and looking at the system of the school introduced to the sixth-formers by Lottie has stuck with some of them. Some described their interest in taking on art in further education. She felt the workshops had influenced Mr Reynolds (last term) who originally wanted to stick rigidly to the curriculum (this may have been because he was a new teacher).

#### CUMBERLAND SCHOOL

Artist: Alice Walton

Teachers: Pete Wylie (Terms 1 and 2) and Liz Millward (Term 3)

Participating Students: Terms 1 (year 9) and 2 students were selected from different classes. During term 3, students were from the same class (year 10).

#### Rodney Graham

##### Description

Alice proposed to develop the idea of repetitious wallpaper drawings. Whilst in the gallery, the students drew elements of the exhibition upside down, without looking at the paper with their other hand. They chose one of their drawings to work with and traced it continuously on to long strip of paper on the walls. The

images were manipulated to render them unrecognizable by rotating, overlapping and repeating. Back in the classroom, the students chose images from the day's newspapers to subvert and manipulate. They thought about how impressions of the images could be turned around to mean something different and how they could do this – from hard-hitting to beautiful or seductive to repulsive. They proceeded to make lengths of wallpaper using linocuts and ink in following sessions.

#### Issues and outcomes

Students were very responsive to the ideas that came up during the gallery visit. Many of the students had not realised that art was 'more than just paintings'. The majority of the students had not visited the Whitechapel before. The results of the workshop and gallery visits in making wallpaper were stunning. They were displayed on the boards in the classroom. The use of lino and ink took the wallpaper idea a step further. One student had taken the image of a bus crash from the paper and used that as a repetitious image – the result was very striking. When I asked if he wanted to be an artist he said he preferred drama and would probably be taking that at GCSE instead of art.

The students wanted to mix the colours and have different blocks of colour making up their wallpaper. Some students found it hard to transfer the image from the paper onto the lino by making it too detailed – it helped when the students chose simple images and concentrated on the negative spaces they created. Some of the students discussed the images they chose and why.

In Pete Wylie's evaluation of the Rodney Graham, he mentions how the impact of the project on the school has been considerable: *'Already the year 9 Rodney Graham has impacted on Year 10 printing. Year 8 will also be doing a unit: "what's a building". Which will be fantastic.'*

Peter also noted a weakness in the structure of the workshops in that they, *'Did not explore diversity of Rodney Graham's ideas – due to wanting a "good-looking" end product. Was not such a possibility of developing work in school lessons due to selection of students.'*

Alice also thought the bringing together of students from different classes was problematic: *'[I had] difficulty working with a group selected from a number of classes which meant that work couldn't be completed outside of the planned workshops. This approach seems to allow less scope for utilising and developing ideas outside of the project, ideas that might then feed back into the artist led workshops'*

Tom Gregory, a student in the workshops wrote up their trip to Alice's studio in the school paper, the 'Cumberland Chronicle':

*'If I learnt anything from this very rewarding visit to the studio it was that succeeding as an artist is extremely hard and should only be attempted by people with patience, persistence and by someone willing to justify their own work and beliefs whilst still being able to accept criticism, both positive and*

*negative. Being an artist is clearly not the life of Riley some people make it out to be.'* (See the end of the report for the full article)

## Mies van der Rohe

### Description

Alice Walton and Pete Wylie led class round the exhibition for 50mins. They focused on the exhibition design, the use of colour and the division of space rather than the individual works. They kept bringing the designs and models back to student's own experiences and situations (how does this building compare to school / to your bedroom? Could you imagine being in a space like this? etc.) This was a conscious strategy by Peter to help students relate these sites of extreme wealth to their own lived experiences. Alice and Peter encouraged students to put themselves in the position of the designer or the inhabitant of the spaces (what aspects would you change? How would the building feel? What would it be like to live in a space like this? etc.) The gallery visit focused on different techniques to represent the buildings and the moods they communicated – photomontage, charcoal drawing, computer-generated video, manipulated photographs. They also encouraged questions on the display of contemporary photography by Thomas Ruff.

Whilst in the gallery the students discussed the structure of the gallery and considered notions of private and public. They drew floor plans of the gallery which they then copied onto tracing paper the parts of the plan they wanted to work with, leaving out internal walls etc if need be. They developed this idea in the classroom where they drew plans of their houses and by drawing parallel lines from the corners of the plan, converting the drawing into a three-dimensional plan. Selected materials and textures were used to fill the spaces either of the floor plan or the blocks created by the lines of perspective. Students were encouraged to think about the way the eventual plan will feel due to the choice of colours and textures, despite the original plans' abstraction. During the following workshops the students began to build on the idea of the floor plan by creating rooms and towers from card initially and then CD cases. Again, the use of colour and texture were considered in order to think about the feeling of the spaces they are creating.

### Issues and outcomes

None of the students had visited the Whitechapel before. Pete Wylie was very dominant – at points overwhelming Alice – but on the whole they were a very good double act – enjoying each other's impact. Practical work took the plans of the Whitechapel to convert the birds-eye plan into a 3D object through lines of perspective. Not enough time was allowed for this and there was some confusion between Alice and Peter as to how the activities should be managed. Alice also set homework was difficult to enforce, as Peter did not see the group until Alice's next visit.

The teaching assistant noted that one student who tended to be very badly behaved in her class made some strong observations and was very confident to

speaking about his ideas in front of the group. The space of the Gallery obviously became a space that students felt more comfortable to show willing and concentrate. Peter was also an impressive motivator for the group. One student said he had enjoyed the tour but that he preferred drawing and thought the tour took up too much time.

Sophie Hope observed a workshop at Cumberland on 25 February. The class was quite disruptive and one boy had to be sent out. A large number of the class were away during the last session so there was a lot to catch up on. This meant the class was at different levels. A few students had not been to see the Mies van der Rohe exhibition. The first half of the session involved making collages of their homes and drawing lines of perspective to turn the plans into 3D. Alice had thought the van der Rohe exhibition would have been difficult to work with but had enjoyed the challenge of developing the lesson plans. Some of the children had done collages before, some found it challenging to develop the drawings into three-dimensional plans. The session before had been easier because it was a smaller group.

The second half of the workshop involved building structures out of white postcards, focusing on space, light and colour. The students really enjoyed this and did not want to stop. There was some discussion at the beginning about what they remembered from the last session and about the 'feeling of spaces'. There was a focus on the aesthetics of the end pieces of work (some unfinished). They were put up on the display boards and cabinets and photographed. The resulting designs were very striking in some cases due to the careful use of colour and pattern. Students were encouraged by Alice not to use every colour and texture they could find, but decide on the colour scheme and feel of the house before they started to stick things down. It was a slight problem that the students were not able to finish their work as they had to move onto the next task.

Alice was very pleased with the working relationship with Peter – she felt she was improving at establishing her voice. She felt this could be easier if more time was allocated within the programme for teacher-artist planning sessions. Perhaps just one other session half way through would allow a point of contact and a time to reflect on how the workshops were going and what might need to change. Alice emphasized this is important for logistical arrangements as well which often get left to a last minute scramble.

#### Studio visit 21 March 2003

Students were very surprised as it was not as they expected. Alice and Pete started by asking what they expected and students thought it would be bigger with more windows. They did not realize the space would have been shared. They spoke about the earnings of artists and how artists can survive. Alice had to be careful because another artist had complained that the students had ripped something off the wall during the last visit. Students were asked to behave this time and respect their surroundings. The visit also had to be timed so as not to disturb the other artist sharing her studio.

They spoke about the process of Alice's work, how she displays and destroys her work, her influences and process of cutting, hanging and documenting. Some of the subject matter of Alice's work is taken from pornographic images and so she had to time the visit to coincide with a more 'tame' piece of work she was making. The wall drawing she had just completed was painted over a few days before and in its place hung another work. The students discussed what they thought the piece might have been influenced by and what they could see in it – images of women. The conversation went into the depiction of women in art history.

Pete started to talk about his studio (which used to be in the same building as Alice). They discussed if any of the students could be artists. What it would be like to have a place to go and think, away from work and school. Would they like that?

**Christina Iglesias, Term 3 (Year 10)**

These notes are taken from conversations with Alice during the preparation for this final stage of the project.

This term Alice is working with a different teacher – Liz Millward. It has been quite difficult to have a handover as the project is so much about building a relationship between the artist and the teacher. However, she has really enjoyed working with one group and one class. It has made a huge difference to the potential for projects to be continued when she isn't with the group. The planning has been much better and the gallery visit for this exhibition was good. Alice wanted to make sure that activities were very contained because of time restrictions. Even still work was not completed. However she was able to hand over to Liz who has been able to carry the project on in class time.

For the final term, Alice is working with a year 10 group. She feels she has been very lucky as this exhibition and her project fit in with the National Curriculum for year 10. Their focus is the environment and there was little negotiation about fitting her work into that theme. She also made sure to be clear that the work had to be carried out as a project in its own right and could not be squeezed into curriculum guidelines. She identified that this is one of the potentially difficult things about Curriculum links, that artist's plans would be compromised by pressure from teachers who have set demands from the curriculum.

**Interview with Liz Millwall (teacher working with Alice in the final term):**  
It was much more successful working with one option group as Liz could take the issues and ideas back into the classroom. Liz and Alice had a few hours planning the workshops and discussing the project with the students at the beginning. They planned the whole terms' workshops together. Liz felt it was a good working relationship. They communicated a lot through email. She felt it was useful to work with an artist in the classroom, to have someone with a different set of ideas and someone who the students could relate differently to.

Liz felt the Whitechapel were supportive in that they gave feedback to the students as well as her and Alice during the workshops. She felt the students gained a lot from being involved in an 'exclusive' project. The project also raised the profile of the Whitechapel throughout the school.

It would be difficult to have more communication (with other schools and artists) because of the time it takes. More feedback, however, may have been good. Liz suggested this could come from the artist and be built into the programme and workshops. She also thought it would be a good idea for the students to see the work going on in different schools (developing the inter-borough links between schools).

Liz thought the gallery trips were very helpful. She thought the students would have benefited from meeting the artists in the exhibition as well. She also mentioned that the studio visit would be better at the beginning of the term.

She was confident that the project fitted into the National Curriculum as the students were taking the artists' practice as a starting point to develop ideas. She used the project as a unit of work (coursework).

#### **HAGGERSTON SCHOOL**

Artist: Sanchita Islam

Teacher: Abbie Luck

Participating students: Year 9

#### **Rodney Graham**

##### **Description**

Following their preparation session, Abbie and Sanchita decided that they would focus on four areas they felt were most accessible in the exhibition:

Tree portraits, Polaroid tree installation, cinnamon film and the deserted island film. Following the gallery visit, students were taken to Sanchita's studio to show them her work and to introduce them to the digital camera. She used Rodney Graham's use of manipulation as a starting point to get them excited about editing and looping. Sanchita took nature as the key theme and planned to have students photograph trees and natural forms in the grounds of the school. Through this process, Sanchita demonstrated how easily objects could be transformed by zooming in, taking photos from unusual angles and playing with reality.

Sanchita then demonstrated the second stage of manipulation on her laptop. Students would then return to the grounds to use a video camera to film trees, making the familiar unfamiliar by playing with composition. This material would then be edited by the group, introducing ideas of looping and repetition, central themes in Graham's work. Abbie and Sanchita planned for the workshop activity to develop over the four sessions allocated. However, she instead worked with four different small groups due to concerns over access to equipment.

### Issues and outcomes

Sarah Carrington attended the first workshop of the term which had been delayed due to illness. The workshop began slightly late with a group of 8 students in attendance. Some members of the group had not been to see the exhibition. Sanchita brought her laptop to demonstrate to students the technique of digital manipulation.

The group went out to the school grounds to photograph the landscape. Unfortunately due to rain it was very difficult for students to choose which scenes to capture and to use the camera themselves. They each took or decided on an image. These were then downloaded onto Sanchita's laptop and she demonstrated various techniques for them to adapt and alter the images. These included dramatic colour shifts, blurring, and rotating the images. As there was only one computer, students had to watch Sanchita and suggest possible changes rather than experimenting with the technology themselves.

Unfortunately there was not enough time for all students to work on their images. Abbie had to leave the workshop a couple of times to cover another class which meant that she had little opportunity to learn how to use the technology. This issue was raised at the artist's forum where Sanchita argued that she was not in a place to introduce the techniques to the students and to the teacher. The problem of not enough students accessing computers was resolved in the next term as Abbie gained access to Highwire, a nearby technical college.

### Mies van der Rohe

These comments are based on interviews with Abbie Luck and Sanchita Islam:

Abbie Luck feels that the Mies van der Rohe workshop has gone very well. Sanchita was able to work with the whole class, unlike the previous term which has had a huge impact on the continuity of the activity.

The initial workshop went well but Abbie felt that the final project moved away from plans made in the first session. Starting points for the workshops were Mies's work and Sanchita's own practice. During the studio visit in the previous term, students had seen and been very excited by a panoramic drawing from the roof of her studio. In response, Abbie and Sanchita took students on to the roof of the school to do drawings of buildings and streets below. They then added a montage of other buildings. Abbie remarked that this linked in with Mies's work very well. They also did charcoal drawings of the school in Mies's style. This activity took up the first two sessions.

Sanchita was then away for a few weeks but thanks to the planning sessions, Abbie felt confident to take the project forward herself. The school is having a new drama department constructed and the pupils are designing their own plans for a new building for the school. They developed card renditions of their plans. Sanchita continued the initial workshop activity by scanning drawings into the computer with the students at Highwire (a local technical college) where they manipulated the images. Abbie had hoped students would continue the montage

technique by introducing new images into their drawings digitally. Abbie did not feel that manipulation was as useful or productive for the students and was frustrated that she used the same technique as the previous term. It was a new group of students learning the technique but she did not think it was particularly challenging.

#### Issues and outcomes:

In the first workshop, it was a problem that there was inadequate provision for all students to experiment with the technology. As two students commented in their evaluation notes: *'With my group, Sanchita did work on filming'*, and, *'If I had a chance, I would like to take the film next time'*

Four small groups rather than one group throughout proved difficult, however groups did have the opportunity to see each other's work. One student commented that, *'I enjoyed watching the film that the other 2 groups had made I was very impressed I thought it was really clever how they had used the same ideas that had been in the Whitechapel Gallery e.g. the loop and the comedy of the film.'*

However, this proved difficult for Abbie Luck: *'Although pupils benefited from working in smaller groups, the project seemed a little disconnected. Pupils had a chance to view what each other had achieved but were unable to fully comprehend how each element of the project had been created.'*

The workshop programme has suffered somewhat through inconsistency as Sanchita has missed several sessions. There needs to be an understanding for artists to allocate enough time for new techniques to be explained and made available to teachers as well as students. In terms of rich creative experiences, the workshops may have benefited from more personal reflection on ideas emerging from the exhibitions for students perhaps rather than such a keen emphasis on technique and exploring a new method in the second term as Abbie was keen to try new approaches with the students even though it was a different group.

However students did take a lot away from the experience of using digital technologies, gaining practical skills for future learning: *'I also learnt how to use these programmes which might help me in the future.'* *'I learnt a lot about manipulation and I did some editing which was very interesting to learn about because I always thought that editing a film would be very complicated.'*

Interview with Sanchita Islam: *Professional Development:* Sanchita enjoyed the process of negotiations with the school and she has found overall that the parameters of the project have been very productive and have led her to new ways of working. This has had an impact on her professional development, *'The constraints have offered new opportunities...I have created work that I did not think I could.'*

Sanchita is used to introducing ideas and proposing workshops based entirely on her own practice. It has been a challenge to use other artists' work as her starting point but this has encouraged her to find new ways of working which she has found very exciting.

She found the process of transferring technologies very challenging. Overall, she feels that Creative Connections has provided her with three new ways of working which she will be able to take forward. It has also led to new opportunities and residencies for the future.

Throughout Creative Connections, Sanchita felt it was important to remain very professional and felt under pressure to maintain that. At times felt that her career led to some animosity as she was often working internationally and felt as though people perceived her as disinterested in the programme as she had so much else going on. She was determined to remain professional and committed to the WAG project.

*Artist / teacher collaboration:* Sanchita enjoyed her collaboration with Abbie and felt that it was crucial that Abbie contribute ideas and reflect on workshops as she had an understanding of the various resources available and their potential limitations. Sanchita has been really pleased with the final workshop series and felt that she had a good flow with Abbie. She was surprised by what the students ended up producing and was pleased with how they picked up on concepts of installation.

*Structure:* Sanchita initially found it very difficult to work at set times as she is used to developing her own timetable. This has been a new discipline for her to develop but she thinks it has been very useful. Sanchita found the scheduling a problem and was very disappointed that her workshop dates were changed at the last minute – leaving a 2 month gap between her workshops at the school. She was very pleased with the final workshop and was pleased to see how much students had learnt about Photoshop and how excited they were even after such a long gap.

Sanchita would be interested to see how the scheduling could change to allow a more intensive working period. This would allow for a more consistent presence in the school and would help to develop strong relationships with pupils. She has found it too spread out to achieve this.

#### **STRATFORD SCHOOL**

Artist: Meera Chauda

Teachers: Nicola Vassallo (Term 1), Anna Alexander (Term 2) and Vicky Hill (Term 3)

Participating students: Year 9, year 7 and year 8.

These notes are taken from conversations with Meera Chauda, the evaluation report of Nicola Vassallo from Term 1 and the teachers and artist's evaluation forums.

**Rodney Graham**

**Description**

Meera developed the parallel realities and circular narratives present in Rodney Graham's work. The students discussed their connections to each other – these

connections were incorporated into repetitive designs. In the school workshops, the students constructed cubes using images of their recurring dreams and images of themselves. The cubes were presented on a bookshelf. The students projected slides they had made onto the shelves.

#### Issues and outcomes

Discipline has been a difficult area for Meera. She has decided not to get involved with it in the class room but has found this difficult with Nicola Vassallo and Vicky Hill because of the lack of discipline in their classes where over half of the group were not listening but doing their own thing for the whole lesson. This has been a problem because, due to the lack of authority during the class time, the students have very little respect for art and consider it a 'doss day'. The situation at Stratford is that year groups go to the art building (which is separate from the rest of the college) to do art for a whole day.

*Structure:* The teachers carried on the project in between Meera's workshops across the whole term. This was problematic to begin with because the teachers would intervene with new ideas and take things off in another direction. For example, in Nicola's class the students added calligraphy to the cubes they had made in Meera's class – this was quite a surprise to Meera on her return as it was not something that she would have done and did not tie into the project as a whole. It was difficult then for Meera to continue the project when she returned to the classroom as the result was very different to what she wanted or expected. For the final term Meera and Vicky have planned the sessions in between as well as those that Meera will take so she hopes there will be more continuity.

Nicola felt a strength of the project was the 3 hours plus given for the pre-planning, but she felt the brief was very open-ended and would have appreciated some 'simple criteria'. *'I will definitely try and include one contemporary based scheme of work into the KS3 carousel, whether in year 7/8/9. So that from a young age they can experience a very different approach to making art.'*

#### Mies van der Rohe

##### Issues and outcomes

*Communication and support:* Meera felt it would have been helpful if she had had a mediator/third party not just for the commission but also for the overall whole project. As it was, she has 'never had to do so much for so little'. She could have done with more support and advice throughout the project, especially when coming across problems of how to define her role. There were many misunderstandings about the role she had as an artist in residence. The teachers had not worked with an artist in their classrooms before and so there were a lot of expectations and assumptions about what Meera would and would not do. There was quite a lot of apprehension. Time and support is needed in order to break down those assumptions (that both the artists and teachers have). A third party could have given professional advice on matters of discipline and to sit in on the planning sessions with teachers and artists to act

as a mediator, for example

*Working with the teachers:* Despite some concerns at first, Meera worked very well with Anna Alexander in the second term because of her open mindedness and ability to discipline the class. This was an interesting partnership because Anna's approach was very different to Meera's in that it was very formal and coming from a technology background rather than fine art. Meera's experience with working with the other teachers was very different because of their approach to discipline.

Meera noticed that the students reacted very differently to a male teacher when he was covering for one of the teachers. The students, predominantly male and from Muslim families, automatically gave him respect. Meera noticed that the students who were usually distracted and misbehaving in class were having to engage in the workshops and were coming up with interesting ideas.

*Professional development:* Meera's work deals with issues of cultural diversity and she has used areas of her practice in the workshops. (she felt the project had given some of the boys a voice to discuss some of the issues surrounding Islam and family life. Issues surrounding the boy's identity came up when discussing their dreams for the future which were then translated into their work. It has been quite difficult, however, to develop her work as a result of the workshops which are obviously about developing the ideas of other artists. There have not been many points of entry for her own work to seep through and become part of the lessons. She would have like to develop workshops more centred around her own work, something the teachers also wanted Meera to do after seeing her work in the studio.

Meera felt her fee was not enough for the amount of struggle she had to organize and carry out the projects. She was paid at half a day's rate for a whole days work. She felt the institutions (gallery and schools) need to be realistic and perhaps take on less artists and schools in future. This way they can nurture each project properly.

**Cristina Iglesias**

#### **Description**

The students made plans for cardboard cities, imaginary spaces, labyrinths and mazes, screens and texts using cardboard boxes, plaster, wallpaper and block printing. The spaces they created were photographed using slide film and projected to human scale.

#### **Issues and outcomes**

(From Meera's evaluation report)

Meera felt she had a good working relationship with Vikki, the teacher. They communicated well throughout the term and Vikki would discuss ideas with her before acting upon them. Meera felt Vikki's enthusiasm for the project passed onto the students in the classroom.

The project was continued across the term. Meera felt the sessions when she was not there did not work as well because the work had not moved on and the plans they had made had not been kept to in anyway. She noticed that the class slowed down considerably when there was not the two of them there. She suggested it would have been better if she had come in for a solid block of sessions and then Vikki could have carried on with the project before and afterwards. Meera also stresses the importance of more paid planning time and the need to put dates in the diary at an early stage.

Meera and Vikki worked to create a more productive environment in the classroom, by creating smaller groups to work with. The initial issues of discipline were talked through and resolved.

#### 4. ARTISTS COMMISSIONS

##### 4.1 INTRODUCTION

Each artist participating in Creative Connections was awarded £1000 in order to work on a commission within the school setting. The work would be owned by the Whitechapel and was commissioned with the following brief:

The work should:

- in some way respond to the school environment
- should be rooted in the artist's practice
- take an interdisciplinary approach and aim to respond to a subject area, other than art, studied within the school. The artist should aim to make contact with another department within the school in order to develop ideas
- involve students in the process, if appropriate to the artist's practice
- be exhibited in the school setting and promoted within the school as widely as possible
- the work need not be permanent but the gallery will require documentation of the work.
- The artist should open negotiations with senior members of staff within the school to decide on an appropriate space and format for the display of the work.
- The work should be completed and exhibited by the end of the final term of the project.

Below, we have outlined each artist's response to this brief and highlighted some of the key issues emerging from the commissioning process at this stage.

##### 4.2 MEERA CHAUDA

Meera wanted to make a work in response to the three different teachers she has worked with. It has been very difficult, however, to sit down with the teachers and develop the project so she had to resort to questionnaires which only Nicola managed to fill out recently. Meera did not know the Head Teacher had to give permission before she could start work on it, and this also set her

back. The Head agreed to the proposal but Meera now only has a month to do the work. This is the first time Meera has worked with other people's stories and personal identities as the subject of her work. Usually her work reflects on her own personal history. She is finding it difficult to get the teachers to understand the idea of the commission – one teacher did not realize the questionnaire would be used in Meera's work, despite this being made clear from the outset. Meera is nervous about the outcome of the work because she has not had the understanding or involvement of her subjects – the teachers think she is making a portrait of them. In hindsight she thinks she should have interviewed them because the questionnaires have given her the information she needed. Finding time to do this however would have been very difficult – it took a month to organise a meeting with Nicola to discuss the proposal for the commission.

Meera was looking forward to doing the commission but time and money have been an issue. For previous commissions it has always been very clear for Meera how the budget is spent – separate amounts for materials and time. She thinks it would have been easier if she had started the commission earlier, but this had been difficult because the first term was spent developing relationships with the teachers, settling in to the school and finding her feet. She felt it would have been difficult to go straight into the commission at that stage.

#### 4.3 LOTTIE CHILD

Lottie is making an 'emotional' map of the school which focuses on the non-academic side of school. By talking to the students about how they feel in the different spaces of the school she will map how the physical environment affects the students and teachers. The map will also investigate the school rules and how the students bend them (where they go to smoke, bunk off etc.). The final piece will be displayed in the school on one of the notice boards and will be donated to the school permanently.

Lottie's original idea was to develop a climbing project (connected to her interest and practice in urban climbing). She originally wanted to push forward this project, but through helpful conversations with Helen and Annabel, felt it would have been too direct and confrontational. Lottie pointed out that Helen had been very helpful in carefully going over her original 'controversial' plans for the commission. The mapping project she has decided to do she feels actually works better to achieve her aims and is less direct.

Lottie hopes to develop projects in which there is equal interaction with the students and where she can learn from them as well as the other way around. The map will hopefully draw attention to the hierarchies in place in schools but also how she, the students and teachers work between and around them. It is important to Lottie that she is not 'coded by the school system'.

The commission has had quite an impact on Lottie's professional development, as had the 'rigorous hiring process'. *'It's given me more confidence'* Lottie felt the Whitechapel had been good in this respect because they had taken her role as an artist seriously. Lottie stated that Creative Connections has been very informative for her practice overall. Particularly through the commission which has helped her to understand the small politics of the institution and to

investigate the differing expectations such a project entails. Investigating the underlying structures and assumptions of a situation are key to Lottie's practice. It has also been interesting for her to be on an equal footing with the students when talking to them about her commissioned project. She has been able to have 'real' conversations with the students to develop ideas for the map. It has not been so easy to develop this kind of equal relationship with the students in the workshops because they involve a more didactic approach (due to the necessity of getting the information across and dealing with larger groups). This said, it has been easier to work with the sixth formers on this equal footing.

#### 4.4 DIEGO FERRARI

Diego's commission is about exploring the 'other' and their school environments. He had difficulty, however, in carrying out the project as he originally intended due to the issue of representing students directly in photographs. He therefore developed a proposal using mirrors and movement. Diego was interested in the depiction of public spaces and how we inhabit and use those spaces – this extends into how the students work within the education system. He wanted to try and depict the real dynamics between the students, teachers and their environment. (*'We are the product of our environment'*).

Originally Diego wanted to depict the students directly in their school environment, but this proved impossible because of worries from the Head Mistress of taking photos of the children and these images being seen elsewhere in the public realm. The school was worried that the pictures could be exhibited in the 'wrong' context. Instead Diego has decided to represent the students by photographing their shadows, distorted reflections. It is important for Diego to represent and challenge his work and not just satisfy the parents and children. Diego would have appreciated more time for the commission.

#### 4.5 SANCHITA ISLAM

Sanchita has undertaken a photographic narrative of the school. She has taken over 100 portraits of students to capture the rich multi-cultural make-up of the school and to represent the interactions between students. She focused on the dynamics of the playground and the segregation between backgrounds that has developed. She photographed students in the context of the school, depicting the housing around them and the economic conditions of the neighborhood of the school.

She found it very hard to make a selection from the portraits and edited them down to 15 images. She was told that she would be able to submit only 10 images and feels that this has affected the narrative she was developing. However, she has provided the school with a CD of the remaining 100 portraits which she hopes they will display.

She found the process of photographing the students fascinating as they each responded quite differently. She had to ask them not to pose. It was important that she reassured them and develop trust as many were anxious about how they might be represented. She had been concerned about how that would work

but was very pleased with the result. She could only photograph students during break time and had to work outside the school building. She focused on feet and shoes as they depicted so much about identity and aspirations.

Some of the students were very shy and would not come forward, when she asked if she could photograph them many were surprised and pleased to be invited to take part. She wanted to highlight the many cultural groups and the segregation that occurs among them. She portrayed groups as they went about their various rituals or groupings. For instance, the Afro-Caribbean girls would braid each others hair in the playground so she would photograph them doing this. A group of Bangladeshi girls were very uncomfortable about being photographed but she explained that she herself was Bangladeshi and Muslim and developed trust with them.

She hopes that through taking individual portraits, the commission broken through the borders which have developed among the pupils and hopes that the photographs might lead pupils to new understandings of each other.

#### 4.6 ALICE WALTON

She has produced an installation which is eight layers of extremely finely cut paper. The work will hang in the school following the exhibition at the Whitechapel and is likely to go up in the first term of next year rather than Summer 2003 as was planned. This is due to a break down in communication with the school leading to the work's location and installation being decided late. Alice said that she has found the commission process very unclear. Although the Whitechapel Art Gallery made issues of ownership clear they had not thought through the process of installing and de-installing and the time it has taken to negotiate with the school.

The work shifted somewhat from Alice's original proposal primarily because of her works own progress. With hindsight, she feels it might have been too ambitious in terms of installing it as it has changed from her plans.

She feels disappointment that after a really positive relationship with the school the communication has broken down and the organisation of the commission has been passed on from one teacher to the other. On reflection, she thinks it is a very difficult time in the year to be doing the commission as the teachers are so busy. As a response, she has decided to put it up after the exhibition rather than before and then taking it down. The work will be shown at the Whitechapel for the exhibition but she feels it has suffered because it was not installed when she had planned.

She also feels that the commission has suffered due to lack of time and money and also limited support from the school. She was not able to give enough time to work on the Commission as much as she had hoped. She acknowledged that this is partly due to the fact that an exhibition was not planned from the outset.

Alice expressed frustration over the issue of ownership over the work. Cumberland plan to keep the work and have thought that throughout the

project, whereas Alice has planned on the work being returned to her. She hopes that this will be made a lot clearer in future commissions.

## 5. ART OF ENQUIRY FOR GIFTED AND TALENTED STUDENTS

### 5.1 INTRODUCTION

Art of Enquiry is a project devised by Whitechapel Art Gallery for Gifted and Talented students from each school involved in Creative Connections. Artist Alex Schady was hired to lead the project which would lead to a video and series of gallery talks led by the participating students. Together with contributions from students, the artist will produce a video aimed at introducing younger students to contemporary art. Distributed free of charge to schools at the end of the year, the video will act as an introduction to contemporary art for younger students. The students involved in its production will be invited to hold a private viewing of the finished product and there will be additional opportunities for its use within the Gallery's education programme. The artist will also run after-school workshops designed to prepare the same group of student to give three talks in the Gallery.

### 5.2 PROJECT PLANS AND DEVELOPMENT

Alex Schady is a practicing artist who has also founded and run Five Years Gallery. Although he does not have extensive experience of working in educational projects before, he has worked in interpretation before and enjoys developing effective communication of contemporary art through his experience running Five Years Gallery. He has not worked with this age group before and has found it incredibly positive. He commented that it is an advantage that he has no experience of education – particularly working with Gifted and Talented students – as he has no preconceptions about participants' ability or their level of understanding.

#### Rodney Graham

Sarah Carrington observed the first gallery talk by the students and discussed the first workshop with Alex Schady. Alex wanted to use the first workshop to encourage the group to work together and share ideas whilst also having them consider and bring ideas to the work of Rodney Graham. He decided to encourage them to think about works individually as the show is very dense with ideas and to attempt to summarise the exhibition or his practice as a whole would have been overwhelming.

He used the structure of a game beginning with individual work. Each student brought an object to the workshop which they linked to a series of film genre titles. Students then came together in pairs and had to find a way to link their objects through a narrative. Connections to genre were made through relating objects to their own experience and to their own stories. The pairs then came together to link all the objects together and the associated genres and objects. From this group narrative they created a loop to create connections that could potentially be endless.

This first workshop introduced:

- Ways to link objects to discussion
- Ways to link objects together – finding conceptual and critical connections
- Ways to share and communicate ideas both in pairs and to the group

This process very rapidly provided the group with tools to comment on and discuss the work presented in the exhibition. Abbie Luck, a teacher at Haggerston who attended

the workshop said that it brought the show to life and helped her to find ways to communicate the work better to her students.

The second workshop looked specifically at public speaking and helped them to apply their own ideas and observation about the work. The students have had very little experience of public speaking having had no introduction to speaking at school. Alex encouraged each student to select a work and to draw aspects of their own experience and understanding to the work to encourage an understanding of context. For instance, the series of Polaroid's shot in the forest at night were associated with *The Blair Witch Project*. Making connections to familiar forms led them to consider atmosphere, technique, and method through a process of comparison.

For those works which had not been selected by students, Alex requested that they devise four questions to bring to the works in order to analyse them and introduce them to the public.

Alex commented that he finds the group very bright and interesting. They responded well and were very quick to bring ideas to the group. The group had a good level of commitment to the programme which he said was demonstrated in the first session as the group wanted to stay longer than the 1 1/2 hour slot. He is conscious of how much schoolwork they have and that this puts pressure on their time.

In order to develop a good working dynamic, Alex broke up school pairs and tried not to put just weak and strong pupils together but tried to bring together students who could balance and challenge each other. In the first talk, students talked in their school pairs. Alex has observed that they are already very supportive of each other and noticed that the girls acknowledged and respected two students' fast for Ramadan. Alex feels very positive that he has not had to spend time disciplining the group, as they are very motivated.

Alex encouraged the students to think of this programme as work experience to give them a greater sense of commitment as it is out of school time and to encourage them to see the benefits of gaining experience in a new environment.

The gallery talk:

The first talk was not heavily advertised at the Whitechapel so that it would remain informal – a trial run almost. 7 students attended, 22 people listened (although only about three stayed with the talk throughout). Students talked in pairs, introduced each other and then linked their section to the next pair creating a good flow. Throughout, Alex encouraged and prompted their ideas and connections. The route of the talk changed which disrupted the pace somewhat. Alex did not stick to his plan but equally allowed it to go where it needed to. The students were confident and had a lot to say about the works. Some were quieter than others and all students had a tendency to talk into the works making it difficult to hear them.

On the whole, the group made sensitive and interesting observations – picking up on aspects like Graham's persona that runs through so many of the pieces and could talk about how that impacted on his practice. The talk could have gone on longer and could have been a better flow. As an event, the talk added a different dynamism to the

environment of the gallery on a Saturday afternoon which was very positive in terms of altering preconceptions about gallery audience and critical ability in young people.

It would have been interesting to have students draw attention to those works they found particularly problematic or those which had not been selected by students to talk about. This would have demonstrated another level of critical analysis by interrogating works they had not identified particular hooks to or personal connections. A new member came along and his classmate introduced the show to him. He contributed to the talk and will hopefully join the group - it was impressive to already see peer influence working so effectively.

### Mies talks

For the Mies van der Rohe Gallery Talk, few students attended. However, this resulted in a dynamic event. Two students from Cumberland who have been committed to the programme throughout attended.

Alex decided to structure the talk around role-play and the use of props and wanted to propose certain characteristics defining a selection of Mies's buildings and would then posit them in the space in order to gather responses from people passing through the gallery. These included the students taking on the role of Estate Agents and considering the merits and problems with the architecture. They also considered who would have lived in the buildings and suggested that a Mies house would be an ideal home for a fashion model to occupy as they revealed so much of the inhabitant's life! It was through this playful speculation that the students ended up speaking directly to gallery visitors rather than 'doing a talk'. With each conversation being filmed, it created an atmosphere of a documentary, shifting roles and altering people's experience of the gallery.

In some instances this caused confrontations as the students were determined to get each visitor to speak. However, this did lead to questions and reflections on the gallery space and how and in what form 'social' encounters are permitted. On the converse, their persistence did have the affect of engaging people directly who may have otherwise been unwilling to talk, including an American tourist who had lived in a Mies house in the States. This led to a fascinating exchange in which the students were able to hear about the lived experience of the style of architecture in the exhibition.

Alex described this as one of the most exciting talks so far as the students took possession of its form. They were confident in addressing people and posing questions on complex ideas on the work. From watching the video of the event, it was clear that their confidence may have caused moments of friction in the gallery. However, their determination to engage people demonstrated a new sense of ownership of the Whitechapel for the students which was impressive to see, particularly when considering their shyness and timid delivery in the first workshop.

In Terms 2 and 3 of Art of Enquiry it has proved increasingly difficult to gain a consistent level of attendance from participants. There were many factors affecting this, principally time pressures from schoolwork, transport issues and distractions from other activities. As Art of Enquiry was held during students' personal time, Whitechapel

Art Gallery required a concerted commitment from all involved. This was difficult to maintain with limited resources and without a dedicated coordinator of the programme.

There were committed participants who made time to take part, even after moving away from the area. This determination reflects the enormous potential programmes such as Art of Enquiry have. What is crucial is that full resources are allocated allowing the group to be adequately supported and allowing the programme to respond to their specific needs.

Ashley Dyer was one such committed group member. Here are some of his responses to Art of Enquiry:

*'After looking at the artwork we talked about it amongst each other and then we delivered a talk to the public, one time we had almost 40 people hanging on our every word. We were highly complimented by the people and [I] felt proud of myself and our team mates.'*

*'I think that I have gained confidence and speaking ability and learnt a lot about art and artists and the whole project was a big help to my education. I'm very grateful that I was given the chance to come along.'*

### 5.3 CONCLUSIONS AND RECOMMENDATIONS

#### Attendance:

As a key issue was attendance, the programme required a focused coordinator to maintain student's involvement. Alex was extremely dynamic and committed to the group but he could only do so much in the time allocated.

Sessions could have been longer and more frequent. As an alternative, perhaps the programme could be scheduled over an intensive working period, similar to a summer-school format. For instance, there could be an Art of Enquiry course during school holidays. Ideally, this initial week of discussion and activities would then be followed by weekly sessions with perhaps two members of the group each week leading discussions. Building in this intensive working period would enable a greater sense of commitment from participants as they would have the time and space to bring themselves more directly into the process. It would also give Alex a greater connection to the group and to individuals. In addition, it would enable more of a team spirit, which in turn would lead to better attendance as members feel a greater sense of commitment to Alex and their peers.

The issue of inconsistent attendance may also be alleviated through the artist leading the programme to have stronger leadership / mentoring role, requiring him/her to maintain contact with members. This would also require greater investment in their role by the Whitechapel Art Gallery.

#### Incentives for participants:

As participants are giving their own time it is fundamental that they are provided with realistic incentives. This could come through announcements and acknowledgement at schools, in local media and greater presence in Whitechapel publicity. Perhaps next year participants could be provided with subsistence payments or a fee for their time (if the Whitechapel Art Gallery is able to employ people under 16). This imparts a wider sense

of responsibility and demonstrates the expectations and commitment that Whitechapel Art Gallery has for the programme and for individual participants. With the programme as it is, there is not enough time for participants to feel celebrated.

Members of the group need to feel that they are respected by the institution. Ashley Dyer suggested that the group should wear Whitechapel t-shirts so that they are taken more seriously. It is also essential that participants feel that they have a role to play and a voice within the process. This will increase a sense of ownership over the programme and encourage a more effective collaboration between members. For instance, if they were encouraged to work together to develop a group identity or to work together on ways to represent their activities rather than having forms of representation imposed upon them.

Developing individual interests:

Art of Enquiry could develop to become a space for diverse young people to come together and share ideas and issues which find their focus point in the analysis of contemporary art. It would be great to see ways in which the Whitechapel could set up a space for the group to work together to realise individual and shared interests which could then be communicated and demonstrated to a wider public through the delivery of talks or through other media.

Perhaps the programme could be pitched differently to schools, for instance appealing to teachers to nominate students from any class rather than working just with gifted and talented students. This is a much harder task as the programme and the facilitating artist needs to have skills and time to take on the many learning levels and backgrounds that would come together. In this case, art could provide a starting point for young people to communicate issues of concern and interest bringing their own experiences and ideas directly into the programme. This is something that Alex attempted to do but with the programme schedule, it proved very difficult for him to take on individual responses to develop a more participant-led programme.

Each session was built around a fixed outcome (a talk, a video or presentation). It would be interesting to see how more time would allow a less-defined programme which is perhaps more representative of participants' themselves.

## 6. EVALUATION AND DISSEMINATION

### 6.1 Built in evaluation (artist, teachers, students)

The in-built evaluation schemes such as the artist and teacher forums were well received. Abbie Luck (teacher at Haggerston), for example, commented in an interview that she found the education evenings an excellent introduction to the work in the exhibitions. Helen and Annabel evaluated the projects throughout and responded to the needs of the artists and teachers.

A further feedback session would be useful to have half way through the term, as would a session at the beginning of the year to discuss preconceived notions and expectations on behalf of teachers and artists.

### 6.2 B+B's evaluation

While we have been able to get a snap shot of how the projects have been developing, it has been difficult to carry out a thorough evaluation and collect enough quantitative material from students due to the time restrictions. We were only able to allocate 10 days to the entire evaluation due to the funds available. We should have realised the potential difficulties of introducing a video diary into the projects at such a late stage of the planning process. Our impressions of the project and its impact in schools were derived from informal conversations with students and teachers and observations of the workshops. It would perhaps be interesting in future to investigate the ways in which the project is communicated and supported throughout the school – this could be done by interviewing other teachers and students in the school who are not directly involved in the project.

The process of evaluating Creative Connections and the Art of Enquiry has increased our awareness of the problems and issues arising from artists working with young people and we would like to continue the conversations in order to create further platforms for debate about the implications for both schools and artists on effective and challenging ways of working with the Curriculum.

### 6.3 Dissemination (website, exhibition, schools – newsletter and announcements)

Integral approaches to evaluation would be worth exploring in future projects. In the SWAP projects 2000-2001, for example, the artist Mary Evans developed a project which integrated evaluation:

‘The students also developed critiquing skills through the evaluative process and Mary, particularly extended the discursive approach after realising the groups responded more freely if the evaluations were inserted as part of the project rather than a concluding factor’ (evaluation report by Maria Amidu, 2001)

Although, it has been noted that an external evaluator’s role is useful in terms of gathering useful feedback from students, teachers and artists because of their ‘neutral’ role.

## 7. CONCLUSION AND RECOMMENDATIONS

### 7.1 IMPACT ON SCHOOLS AND PUPILS

Creative Connections has succeeded in broadening concepts of art for both students and teachers. Through artists' long-term engagement in the school, teachers and pupils had the opportunity to inform and benefit from a new perspective on art inside and beyond the classroom. The studio visits provided students with the opportunity to see artists in their own environment, exposing them to the reality of artists' working lives, breaking down the myth of the artist.

*'It has been an excellent opportunity for the students as many of them have never attended galleries. If they have they have been to the Tate or the National and might not have looked at such contemporary work.'* (Abbie Luck, Haggerston)

*'I thought "is this it?" because I thought we walked all this way just to see a couple of trees but then when Sanchita said stuff and information about them I got more and more interested.'* (Haggerston Student)

*'I enjoyed this trip because I have never been to a museum with such a variety of artwork.'*

*'I used to think art was only about painting and paper, but this trip shows that it's not.'*

*'I loved looking at the work at the studio.'* (Haggerston students)

### 7.2 IMPACT ON ARTISTS

The process of working with teachers and young people in both a formal education setting and gallery context has developed the artists' professional approach. The projects have had different effects on the artists' practices. At some points, the projects have fed into their practice and at others, the difficulty of taking another artists' work as a starting point has meant they have had to compromise their own practice. There is a danger the artists at times became supply teachers and this was problematic for them. This was often due to difficulties of discipline in the classroom. The artists would have preferred more time with teachers developing and planning the workshops and overcoming the prejudices and assumptions they have of each other's roles.

Overall, the working process has offered participating artists new challenges in their practice and provided new ways of working for the future.

### 7.3 STRUCTURE

There were advantages and disadvantages with the various structures adopted at each school, but it became clear that it was preferable, overall, to work with students from the same class, rather than a selection of students from different classes (as in Cumberland, terms 1 and 2). This meant the work could be carried on continuously throughout the term and provided less disruption and difficulties for the teacher. If this is the case, however, it was noted that these lessons should be planned with the artist as well, to provide some continuity. Alice Walton emphasised that it would be better to work with one group and one class throughout the entire year.

It was stressed in all cases that there was not enough time for the planning or follow up with teachers. Peter Wylie (Cumberland), talking about the workshops, noted how there

were 'too high expectations of what could have been achieved; maybe overly ambitious'. Perhaps one of the lessons to be learnt is to develop long-term projects with fewer schools and fewer artists. This would free up time and money to nurture the relationships and long-term effects in fewer schools and to greater effect. Alice Walton stated that she was working on a comparable project with Camden Arts Centre and is impressed that they have been able to place 2 artists in each school. She feels that with Creative Connections there is a lot to manage and the group sizes are quite large for one artist. It has been noted, however, that teachers are under a lot of pressure and have not had the time to invest in the evaluation and development of the projects outside of the classroom. This is a larger issue relating to school timetabling and has to be taken into account when planning future projects.

There is more time needed for discussion and feedback, ideas exchange (in the lead up and throughout) for teachers and artists. Time pressures in the classroom also led to restricting activities:

*'My least favourite part of the workshop was actually not getting to do anything because it looked quite exciting and fun and I couldn't wait to start.'* (Haggerston student)

#### 7.4 VISIBILITY AND VOICE

Underlying the Creative Connections project was the ambition to broaden the visibility of the Whitechapel Art Gallery's involvement in schools both at the gallery and for the wider community. Through the website, the commission and the exhibition, this ambitious project could be represented to a wider audience. This is a valid and important motivation for gallery education in schools however it is essential that attempts at visibility are well-resourced and supported.

The decision to organise an exhibition came from participating artists who were keen to have the student's work seen in a wider context. Helen and Annabel were also determined that the project would have a wider presence in the organisation and saw the exhibition as a means to achieve this. The exhibition will take place in marginal spaces in the gallery and will last three hours. It is wonderful that students will have the opportunity to see their work in the context of the gallery and that artists and teachers will have the opportunity to reflect on and celebrate the project. However, it is crucial that these projects are also given a platform for critical debate. Many of the artists participating in Creative Connections do not differentiate their work in education contexts from their practice overall. It is crucial that this is acknowledged and developed through wider visibility in the future.

In addition to the visibility of the project within the gallery, there is also a need for the projects to be more visible within schools and across schools. It has been difficult to ensure that this can occur as the logistics of the workshops and visits inevitably dominates. It is for this reason that a dedicated coordinator who could maintain contact with schools and develop presence for the project through school departments and across schools is essential. It would also be interesting to establish a student committee to maintain exposure for the project and effectively monitor and communicate its development.

Suggestions for additional platforms:

- Website bulletin board
- Public forums so as to connect to wider debates
- Presentation of work in the Whitechapel Art Gallery foyer again
- Presentation of the work in alternative sites (e.g. participating schools, community venues)

#### 7.5 ARTIST AND TEACHER COLLABORATION

It has become clear at each school that a successful working relationship between artist and teacher is imperative. In many ways, this a difficult thing to predict or to manage as it essentially boils down to personalities and individual ways of working. However, good communication and openness are key to maintaining and managing an effective balance. As artists are entering the teacher's context, it is important that roles and responsibilities are laid out from the outset. It is equally important that teachers respect and understand the artist's role in the classroom, for instance through taking on the role of discipline with the group.

Communication should also be maintained through consistent planning sessions. *'I think the workshops were well organised although I think there was not enough time to reflect on each workshop – due to limitations with the timetable, for instance workshops being arranged at times when other lessons directly followed allowing no time for reflection.'* Abbie Luck, Haggerston School. The teachers and artists have reflected on the need for more planning and evaluation time. Lottie Child commented at the Artist's Forum in April that herself and Ros Thunder had decided to divide up the preparation time over the workshops so they have 15 minutes at the end of each workshop rather than one long session – perhaps this method could be applied to all schools next year.

There has been an issue of artists and teachers understanding their mutual work pressures and respecting each other's schedules. This could perhaps be resolved through an agreed mutual aims laid out at the outset which would set ground rules for cancellation of workshops or date changes.

It has been difficult for artists to work with different teachers throughout the year and as stated above, it seems preferable that artists should work with one teacher all year. A lot of time is spent breaking down the preconceptions they have of each other and the planning time has been spent working out each others roles in the project – this has sometimes been a difficult process, but a worthwhile one. Clarity about issues of discipline has been essential for the artists and teachers to work together and has proved to be difficult balancing act. More support was needed in terms of defining roles and responsibilities, from the Whitechapel or another mediator.

#### 7.6 ORGANISATION AND COMMUNICATION

Helen and Annabel have been almost universally praised for their organisation of the project. They have reacted to problems as they have emerged and have been able to foster greater communication in situations where there has been a breakdown or miscommunication. *'I received constant support and excellent organisation form Helen Lloyd and Annabel Johnson.'* (Diego Ferrari)

Communication across the schools has been harder to keep up and is something that could be developed next year. It would be valuable to share good practice across the

schools – something suggested by Pete Wylie in the Teacher’s Forum in January. He said it would be interesting to see how other schools had interpreted the exhibitions.

The project would benefit immensely from an additional member of the team to serve as a mediator between artists, school and gallery. It would ease pressure on Helen and Annabel if a coordinator were brought on board who would be able to focus on maintaining contact and ensuring there was effective in-school communication of project as well as communication of the project in the wider community.

*‘Initially I was overwhelmed by the amount and level of communication. There was so much attention to detail – more than I am used to – and this was hard to get used to. Now that the project has come to a close I will really miss the regular contact...it makes you feel like you’re part of a larger process, and part of an artistic environment which was very positive.’* (Sanchita Islam)

#### 7.7 NATIONAL CURRICULUM LINKS

*‘I always find when working with an artist in residence it feeds me with ideas to start different projects for all age groups. It is also wonderful to have an artist for a full academic year to develop good and worthwhile relationships with both students and staff.’* Ros Thunder, Central Foundation School.

A key aim of Creative Connections was to support teachers and lecturers delivering the National Curriculum through a working partnership with professional artists; and to raise student motivation to achieve, particularly at exam level. This has proved one of the more difficult areas to monitor or reflect upon as it requires a definition of the affect of art activity.

Supporting teachers and lecturers:

Many teachers have referred to the positive impact of the workshops which have provided them with new tools and ways of working. They have also been positive that workshops introduced contemporary art to the classroom in a way that they may not have been able to previously. Pete Wylie at Cumberland commented that the workshops *‘makes the teacher consider fresh creative strategies’*.

Creative Connections has impacted teaching in other years besides those involved in the workshops. Although the project was for year 9’s only at Haggerston, Abbie Luck commented that she has encouraged Year 11’s to attend the current exhibition at the Whitechapel as it links in well with their course work.

The need to link to the curriculum proved difficult for some of the artists as teachers required workshop activities to provide tangible ‘products’ for students’ portfolios. In the case of Lottie Child’s work at Central Foundation, this prevented her from taking some key ideas forward which were defined by process and conceptualising rather than making specifically. It would be interesting to explore how the artist’s presence could broaden curriculum definitions of portfolio level work and to create dialogue on process through the curriculum.

The projects have provided opportunities for the students and teachers to expand and challenge the requirements of the Curriculum. By working with artists, the teachers

have gained confidence and motivation to develop projects with contemporary art and introduce new ideas in the classroom. Rather than 'fitting in' to the curriculum the projects have tested the limits of it by offering a different space and place for discussion in making – this may have been more challenging for the teachers than the students who are not so aware of the constraints of the Curriculum.

#### Student Motivation:

The motivation of students is enormously difficult to track and monitor without being able to follow their development after the project. As many students participating were pre-GCSE it is impossible at this stage to report how the activities have affected them at exam level.

The effect and impact on students taking part in Creative Connection workshops could emerge in the Curriculum work but it may also emerge in more developed social skills, greater confidence or new interests for their after-school activities. One impact on motivation has been clearly seen through the studio visits which in many cases led to a new interest and understanding in the career of an artist, leading students to imagine themselves taking on that role one day.

*'Museums could help run state secondary schools'* article by Rebecca Smithers, The Guardian, 27 May 2003-05-28

*'Alice's (Art) Wonderland'* article by Tom Gregory, Year 9 in the Cumberland Chronicle, 14 February 2003