



Notes on Seminar

Friday 11 July 2008 – 11 am to 3 pm
Byam Shaw School of Art, 2 Elthorne Road, London N19 4AG

Participants

Morning: Leading the morning session and reflecting on their experience of the project were:
Deborah Froome, Director, Weekend Academy Byam Shaw
Sharon Levy-Balanga, participating teacher, Agincourt House,
Agincourt Road, London NW3

Afternoon: Leading the afternoon group discussion were:
Oreet Ashery, artist, Creative Fellow,
Queen Mary College University of London, Drama Department
Janey Hagger, artist, NALN Progression Manager,
Central Saint Martins College of Art and Design
Oonagh McGirr, Learning and Teaching Co-ordinator, University of the
Arts London (UAL), Central Saint Martins College of Art and Design
Dr Stephen Wilson, artist

Calouste Gulbenkian Foundation Funding

The Project, working with approximately 19 PRU students from Key Stages 3 and 4, was supported by the Calouste Gulbenkian Foundation, with the addition of match-funding from UAL/Byam Shaw School of Art. The Calouste Gulbenkian Foundation supports educational innovations, and development and work with youth in the community, and funded the project for the purpose of developing confidence and independence for Pupil Referral Units in art.



Art and the Curriculum

It is hard to understand why UAL is the only university in the country working with PRUs on projects of this kind.

Deborah Froome questioned why art and creative subjects are not central to the mainstream school curriculum or, more pertinently, to students outside mainstream, where there is ample evidence that creativity provides a means of developing confidence and tangible success.

Despite the current context of youth killings in London, cuts by local authorities and the Arts Council have meant that much youth and out-of-hours provision has been cut.

Deborah Froome cited The Guardian's Education leader of 8 July 2008: Twenty One Ideas for Twenty First Century Education, (the Demos Report), Charles Leadbeater's synthesis of the current best practice in school, Personalisation Through Participation.

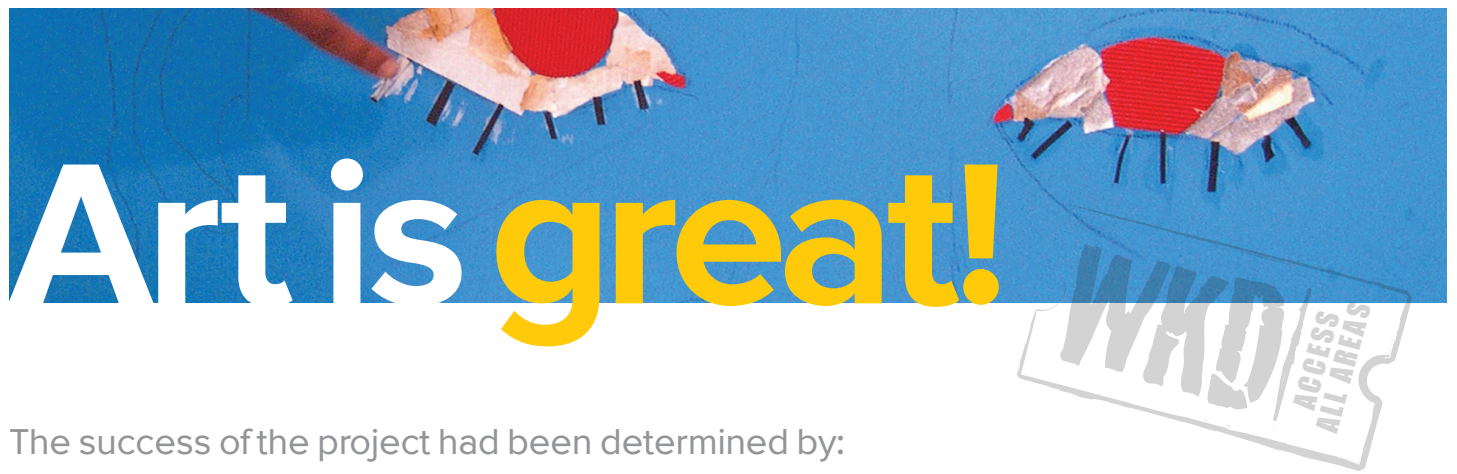
A copy of this article is appended for interest.

The Project in Practice

The painting project ran for eight days on consecutive weeks in the summer term on Fridays. The animation project ran for five days on consecutive weeks. The ratio of teaching staff and assistants to pupils was high. There were three lead artists and one or two student assistants for each session, giving a staff/student ratio of 5:12.

Following Deborah Froome's Powerpoint presentation of the project in practice, she and Sharon Levy, participating art teacher from Agincourt House, talked about the experience of the project for staff and students, and opened the discussion to participants.

From the planning stages, Sharon Levy had been confident that the project would meet the students' needs and that UAL/Byam Shaw would do all it could to make it successful. Students had been well prepared beforehand and were in a good frame of mind from the outset. It had proved an outright success.



The success of the project had been determined by:

- A highly structured programme, incorporating quick and exciting exercises and activities, each session leading to the next and building to making a large-scale work
- A structure that was also timetabled to include travelling together to UAL/Byam Shaw and including two meal breaks on the premises
- A high staff/student ratio, together with the enthusiasm and commitment of artists and assistants working on the project
- The time, space and teaching assistance to enable students to work at their own pace
- All-day immersion in art
- Working away from students' own schools in the professional context of a fine art university faculty.

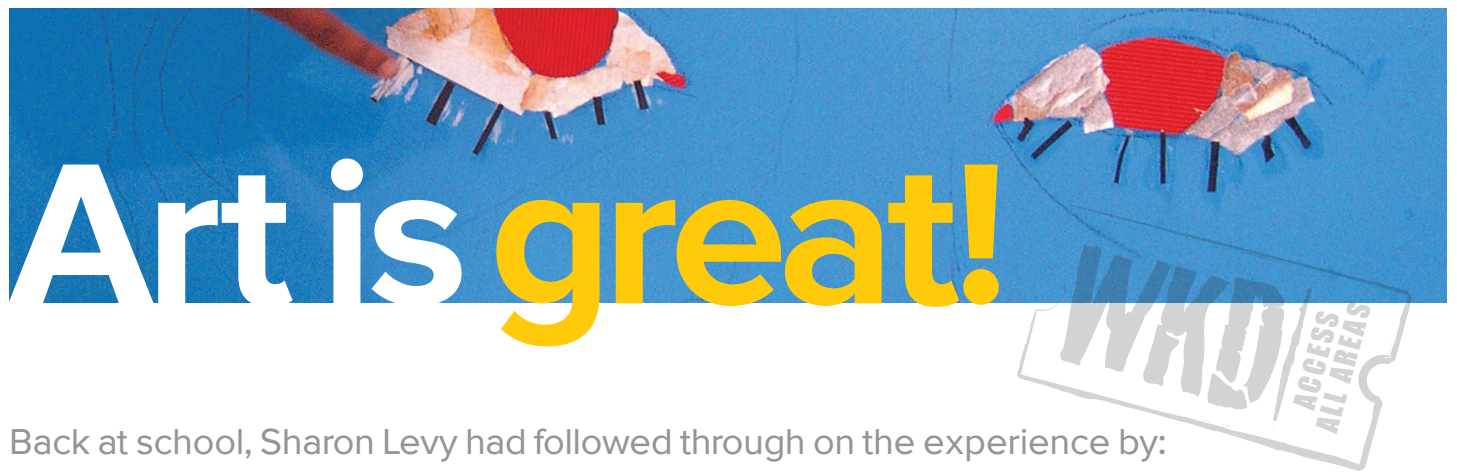
From the students' viewpoint, the project had been a success in:

- building confidence and team spirit
- broadening their horizons
- providing the ability and permission to experiment and take risks in their work, of the kind that would rarely be possible in a school setting or within a GCSE curriculum
- in giving them the opportunity to work with artists and enjoy an equal relationship with them
- being treated in a mature way, in an adult setting, to which they responded wholeheartedly

After the project was over, students wanted to repeat the experience.

Back at school, positive outcomes included:

- a sense of celebration and unity following the project
- better engagement with work
- improvement in attendance and punctuality



Back at school, Sharon Levy had followed through on the experience by:

- integrating the project within the GCSE curriculum by devoting a whole term to self-portrait
- incorporating more activities into the art class (e.g. slide presentations; taking work on to the street; talking about and explaining work)
- adapting aspects of the project to a smaller budget (e.g. working on corrugated cardboard instead of large-scale MDF board)
- attempting to recreate (wherever possible) a similar kind of space

Finally, there had been an improvement in the resulting GCSE grades for the students who had attended the project. However, it was not known if the project had encouraged students to think in terms of a career in art and design (although some had gone on to further and higher education in other disciplines).

Sharon Levy would like to see as an outcome of the project from UAL/Byam Shaw and from university art faculties generally:

- invitations for PRU groups to Fine Art Degree shows, with a guided tour of the show and with the opportunity to speak to a tutor and to art students. If time/money allowed, it would be of benefit if separate groups could be catered for, although this might not be possible and might not be necessary
- taster days/art workshops.

Art is great! workbook

NB: A copy of the Art is Great! teachers' workbook in large-scale portrait painting and animation was made and given to every participant. (If you require further copies, please contact Deborah Froome d.froome@csm.arts.ac.uk)

Two hundred copies were printed. Deborah Froome took 100 to the PRU National Association national conference in Nottingham on 3 July 2008, and these were circulated to PRUs around the country. The workbook had been piloted in 2007 at Bristol Youth Service, and in Mount Carmel Technology College for Girls, Archway N19, by 1st year GCSE students, year 10.

We welcome your feedback and comments. Please contact Deborah Froome at d.froome@csm.arts.ac.uk



Afternoon Round-Table Discussion

In the afternoon, there was a round-table discussion, hosted by Oonagh McGirr, in which Oreet Ashery, Janey Hagger, and Dr Stephen Wilson reflected on their roles as lead artists in the Art is Great! workshops.

In looking further into the nature of art as a form of socially engaged art practice, the panel considered how diverse forms of social instruction are not intrinsically linked to mainstream art education.

The leading artists, who together had a great deal of experience of working in the field of excluded students, said the project was one to which the students had responded well. As a vehicle for increasing confidence and enabling the participants to be creative in their own lives, it had been a resounding success. It was a pity to look at it only in terms of developing a career as an artist.

The Art is Great! workshop was designed to enhance visual literacy as a life skill; it was not necessarily to do with art education. The practice of fully engaging in the making of art, of not having an assessment procedure, and of having time for periods of reflection about their work, had been at the heart of the project's success, and it had undoubtedly been a formative experience for them.

Sharon Levy pointed out that language around art is difficult for students who don't have the confidence to speak.

One of the many values of the project was that students realised how hard it was to achieve what they did, which made them respect each other's work.

The culmination of the project in an exhibition, exposing the work for all to see, was a powerful value to convey to young people. Students were able to talk informally about their work – and they had a lot to say.

However, while the panel appreciated all the positive outcomes of the project, they also felt a conflict with the 'widening participation' policy, tied to progression, which the current art education system stood for, and they felt the need to question what they did as art educationalists.

They saw a moral dilemma in working on an informal, creative Project within a current system that had become problematised by 'career' and 'progression'.



The experience of the project as such was not, of course, enough to get students into art college and members of the panel felt uncomfortable with this dichotomy. Some were unhappy about the end, or ‘withdrawal’ of the project, which, in an ideal world, would be just the beginning of a process.

In addition, it was noted that, for these KS3 and KS4 students, there was a further two-year gap before they might be considering further or higher education. What could art institutions do to support these years?

In conclusion, it was felt that art institutions as they stand do not sufficiently support those students who have found meaning in creativity and art while having not succeeded in the rest of their education. Institutions needed to do more to enable such students to ‘fit in’.

Dr Stephen Wilson questioned whether in these circumstances, some form of art instruction needed to be re-claimed, or some reversal to an independent type of education along the lines of de Ateliers (formerly Ateliers '63, Haarlem) in Amsterdam (or, indeed, the former Byam Shaw School of Art!).

The panel then considered whether the viewing of contemporary art exhibitions helped or hindered the concerns that need to be met by the art teacher working in an art institution.

It was unanimously agreed that visiting contemporary art exhibitions was an essential experience. Students such as those involved with the project generally inhabited a small universe and had little experience of going into central London to participate in such activities.

It was Janey Hagger’s experience that students always engaged with such an event and it was important to explore ideas on different levels. She described a visit with a group of young people from the Marquess Estate, Islington, London, to the Royal Academy’s Young British Artists’ exhibition, ‘Sensation’, which included Marcus Harvey’s controversial Myra Hindley image. She followed this by taking them to see Rembrandt’s ‘Blinding of Samson’, which they discussed with reference to their own life experience on the Marquess Estate.

The meeting closed at 3 p.m., to allow time to view the exhibition.



Blue skies learning

A report out this week by a Labour guru calls for a different approach in schools, with children playing an active part. But, wonders John Crace, will ministers take it on board?

Tuesday July 8, 2008

The Guardian

<http://www.guardian.co.uk/education/2008/jul/08/schools.uk>

Turn off the dual carriage-way in Cramlington, nine miles north of Newcastle, and you come to a flat, wind-swept open space. On one side there's a fenced-off building site; on another there are some low-rise buildings from the 1960s and 70s that look well past their prime. It's somehow hard to reconcile all this with anyone's shining example of a school in the last century, let alone in this century. And yet a new report, to be published by the Innovation Unit this week, suggests that is precisely what Cramlington community high school should be.

What Next? Twenty One Ideas for Twenty First Century Education is Charles Leadbeater's synthesis of the current best practice in six schools (or groups of schools) that have been working closely with the Innovation Unit over the past 10 years. Leadbeater's Demos report, Personalisation Through Participation, helped kick-start the slow drift towards personalised learning in government education policy, and his recent book, We Think, argues that participation will become the central organisational basis of society.

Changing relationships

He believes that schools which don't understand – or pay attention to – their changing relationships with their pupils and their communities are the ones that struggle. "Learning can no longer be seen as something that is done to children by teachers," he says, "nor even as something that happens only in schools between the hours of 8.30am and 3.30pm. It is now something that can happen at any time and in any number of different ways; schools have to be able to adapt to these new circumstances and continually reinvent themselves to find new ways of engaging with their students."



This might all sound a bit theoretical and idealistic for some tastes, but Leadbeater insists there are schools that are doing just this and that the people who are leading them, far from being ideologues, are pragmatists. “This isn’t about abandoning the standards agenda,” he says. “Every headteacher understands they need to do a good job in terms of delivering good academic and league-table results in order to get any legitimacy for what they are doing. Rather it’s about understanding that qualifications aren’t the only goal of an education, and that there are different – and often better – ways of making sure that children leave school with the cognitive skills they will need as adults.”

So what’s the blueprint? Leadbeater suggests you need a strong leadership team with charisma and vision that can first establish a sense of order. You can’t turn around a failing or under-performing school unless you have a sense of structure that everyone both recognises and knows will be enforced. He also argues that size does matter: just as relationships cease to function as effectively in big groups, so too do schools, and he would like to see the large comprehensives broken up into a number of smaller schools – much as has happened in parts of New York City.

No prescription

The trouble is you can’t be too prescriptive. It’s not just that there are pitfalls in any system – breaking up large schools can institutionalise segregation by effectively creaming off the highest achieving kids into one school and the more challenging into another – it’s also that, by definition, personalised learning is personal, both to the students and the school concerned. So any school that tries to imitate another too closely is almost bound to get it wrong. All anyone can really do is pick and choose the relevant bits from schools that are getting it right. And one that is getting it more right than most is Cramlington.

In a few weeks’ time, Cramlington community high school will cease to exist. Come September, it will be the Cramlington learning village. This may seem a cosmetic detail – after all, no one seriously expects the kids to say they are going to anything other than school. Yet Derek Wise, the headteacher, argues it is much more than that. It not only reflects a change in the school’s status – Cramlington is going from 13–18 to 11–18, hence the building site, which will morph into a new year 7 and 8 block – it also demonstrates a clear sense of purpose. “We want to break down the idea of the school as an institution where children have no say in their education and replace it with one of an institution where they learn the things that are important to them, at times and in ways that are relevant to them,” he says.



Looking around the school, you begin to get a feel for what he means. Timetables are arranged to suit learning needs, rather than being regimented into strict 45-minute blocks. So if a lesson needs to last 75 minutes, half a day or even a whole day, then it does. Students are also given timetabled lessons in “learning to learn”, where they are shown how to make best use of their time and to conduct proper inquiry and research. There are designated learning mentors, with each student given a six-weekly review. Homework is set a half-term in advance and, while there are some set topics, students are also given options that allow them to approach the subject in a way they want.

The only real limitations are money and space: Cramlington gets the same budget as any other school and some of what it wants to do in terms of group and personal learning is restricted by classroom design. But even here it has used its ingenuity to reconfigure an existing block to allow a whole year group to work together with a team of teachers, and its new year 7 and 8 building has been designed around the concept of inquiry-based learning. “We want to encourage students to take responsibility for their learning,” says Julie Mosley, the assistant headteacher who has been part of the team writing the curriculum for the new age groups.

“And this means they will have some input into how their lessons are structured and, to some extent, what they learn and when. It’s not some airy-fairy fun syllabus, though. There is a clear progression and a body of knowledge that must be covered. The difference is that, by giving the students some independence, they will actually learn more than the basics required of them.”

The Cramlington kids are no paragons; they’re just as stroppy and difficult as teenagers in any other comprehensive school. As science teacher Kenny Brechin points out, “Our kids will always ask the question: ‘Is this lesson good enough for it to be worth my while to behave?’ And if they can’t see the point, they won’t.”

And the message seems to be coming back that, more often than not, they do see the point. When Derek Wise took over the school 18 years ago, its reputation was iffy and its five A*–C GCSE pass rate hovered at around 40%. Now, after a bit of initial stick and a lot of subsequent carrot, the pass rate has risen to well over 80%.

What it does require is confidence. “You have to be receptive to new ideas and be prepared to go with them,” says Wise. “When we first introduced ‘learning to learn’, we only timetabled one lesson per week in whatever room we had spare. Unsurprisingly, it didn’t work nearly as well as we had hoped. Some schools might have just given up on them at that point, reckoning they were a bit of a non-starter.



We talked it over with the staff and reckoned that it failed because we didn't back it wholeheartedly. When we did so, it really paid dividends – and we haven't looked back.”

Wise is far too much of a diplomat to say so to me, but the confidence he talks about clearly also extends to telling the Department for Children, Schools and Families (DCSF) to back off from time to time and to protect his staff from some of the more ridiculous central diktats.

Dependency culture

“What we are fighting is a dependency culture,” his deputy, Mark Lovatt, explains. “Many teachers end up just spoon-feeding information to their students, because they know they are going to be judged on how they perform in exams and they are terrified of failure. So kids often end up bored and failing to acquire any independent learning skills that will benefit them later on. In some ways that teacher-student relationship is mirrored in that between the DCSF and schools: the DCSF doesn't really trust schools to deliver, so it micromanages them to the nth degree. And schools lose their ability to innovate as a result.” This raises some interesting questions about the Innovation Unit itself. The schools minister, Lord Adonis, is due to be present at this week's launch of Leadbeater's report, but it is anyone's guess just how far he and the government will be prepared to back up this support with hard policy to devolve more powers to schools to deliver learning in the way they see fit. The suspicion remains in many quarters that the Innovation Unit largely exists as a symbol to the teaching profession that the government is receptive to new ideas, while the DCSF technocrats have no real intention of decentralising their control.

As with almost any report, you can read it any which way. Rather than looking for similarities in the Cramlington experience, you could just look for differences. You could argue that Cramlington's almost monocultural white intake makes it far easier to realise the idea of personalised learning than in schools where a large number of students may speak English as a second language and the range of possible provision is far less prescribed.

And you could argue that the level of teacher retention at Cramlington is well above the national average, helping to instil a sense of common purpose. But then so what? Because the real point of Leadbeater's report is that excellence is a process, not a finite goal. And no one can really be sure what works unless they are prepared to give it a go.



Six big innovators

The projects that inspired Charles Leadbeater's report:

Darlington education village, County Durham

Uses techniques of its special school to personalise learning for its most disaffected students.

Winsford education partnership, Cheshire A group of schools that pools skills and resources to provide learning where and when it's needed.

Bridgemary community sports college, Gosport, Hampshire

Teaches by ability rather than age.

Cramlington community high school, Northumberland

Competency based curriculum and learning to learn programmes.

EastFeast

A collaboration of 16 schools in East Anglia that use a mix of gardening, art and food to create open, shared learning.

Yewlands, Sheffield

A family of several primary schools that feed a secondary school that has developed a shared curriculum around key competencies and social skills such as self management, collaboration, teamwork and creativity.

