

Institution: London Metropolitan University		
Unit of Assessment: 32 Art and Design: History, Practice and Theory		
Title of case study: <i>Make Art Not War: The Artist as Pedagogue</i>		
Period when the underpinning research was undertaken: 2013-2020		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s):	Role(s) (e.g. job title):	Period(s) employed by submitting HEI:
Patrick Brill	Associate Professor	1995 – present
Period when the claimed impact occurred: 01/08/2013-31/12/2020		
Is this case study continued from a case study submitted in 2014? No		

1. Summary of the impact (indicative maximum 100 words)

Patrick Brill's practice research, conducted pseudonymously as Bob & Roberta Smith, strategically occupies the intersection between activism, fine art, and public debate to build audience awareness and agency. Framed according to the concept of 'The Artist as Pedagogue', the body of work has fostered participation, creativity, and social development in projects such as *Make Art Not War*, contributing to changes in the culture and thinking of institutions, and to the art education lobby, with impacts in three spheres:

1. Educational and developmental influence upon learners, mentors, and teachers;
2. Impacts on the organisational practices and culture of institutions (such as museums and FEIs) and cultural or art agencies;

Influence upon policy, curriculum debate, and the arts education lobby.

2. Underpinning research (indicative maximum 500 words)

Prof. Patrick Brill OBE RA's practice research is a disciplinarily embedded response to the pedagogical challenge in art, craft and design education, with an emphasis on the idea that art – as a vital, transformative impulse towards self-actualisation – is essential to human flourishing and should be central to education policy, as well as a vehicle for everyone (including college students) to build understanding of their individual and collective identities. Art, in this account, is a driver for social development and awareness. For Brill, the socially-motivated artist therefore assumes the role of both 'teacher' and 'citizen', a role described in *The Secret to a Good Life* as that of 'public artist' in the 'public intellectual' tradition [R1]. Operating both within and outside fine art conventions, to bring his activity into the realms of education, popular culture, and politics, Brill's practice as Bob & Roberta Smith investigates, speculates about, and tests how an artist can navigate the establishment via outsider or maverick methodologies, while exhibiting rigour, maintaining integrity tinged with patriotism, and cultivating popular appeal. His engagement goes beyond the confines of the art gallery, embracing the street (on billboards, performing in the *Apathy Band*, through sign-writing and placard-waving), and through social media, to promote his assertion endorsed by patronage that everyone has the potential to be an artist as set out in *You Are An Artist* (2020) [R5].

This approach builds on Brill's 25-year teaching history at London Metropolitan University. He operates from within the establishment to communicate, adopting direct yet idiosyncratic language (in alignment with the 'everyman' tradition) to reach past institutional constraints – of 'the university', 'the museum', or 'the school' – generating adjustments to attitudes and open up our understanding of core subject matter within our institutional and historical traditions: of gender, of political action, of World War I (WW1), and of the ethos and self-knowledge of key institutions such as the Imperial War Museum (IWM) [R2], the Royal Academy (RA) [R1], and the National Arts Education Archive (NAEA) [R6]. Following in the art historical trajectory of Victor Pasmore, Roy Ascott, and the Art & Language group, Brill's pedagogical methods prioritise wide dissemination.

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He reaches as many as he can, speaking in a way that demystifies art to target all [R6]: the ‘everyman’ and – reflecting his commitment to calling out systemic gender bias – the ‘everywoman’ [R1]. Regarding the critique of cultural edifices, his mission is not to bring them down but to humanise them: to make them accessible, foster new audiences, democratise art, and enable institutional reflexivity. Inclusive methods, by which audiences are afforded access to disciplinary insights via creative processes, are central to Brill’s developmental research and underpin the question posed by the proposition of the artist as socially-aware pedagogue, at global scale from within a UK context. During *The Secret to a Good Life* [R1], which was structured around his family history and includes “This is Dierdre Borlase ARCA” (a sculpture of his mother), he taught a free workshop on how to draw a Christmas pudding. This was a tribute to his mother who is quoted on the artwork: “Art is an invitation. Let’s invite everyone to the meal”. Brought into the story of art - not as high-brow tradition but part of family life - this work and workshop threw historical gender exclusion at the RA into relief [R1]. The layering of biography and history – a conceptual principle at the heart of Brill’s practice research – positions him as interlocutor: as ‘artist as pedagogue’. Hence, Brill expanded the existing field of knowledge by synthesising these two, overlapping dimensions of identity with the visuality of activism, billboards, hand-painted signs and slogans [R1, R3, R4].

Having achieved international art and news media reach (including US outlets such as the *Huffington Post*, 2011), Brill’s profile prompted his principal artist role in *Make Art Not War* (MANW) [R2]. Part of *14-18 NOW*, a centenary UK arts commissioning programme inspired by reflections on WW1 (1914-18), MANW invited college students across the UK to engage with WW1 through nested activities in partnership with the Imperial War Museum (IWM) structured according to an ‘artistic provocation’ developed by Brill. The intention, as rehearsed in *Art For All* [R6], was to recover the aspirations of the Child Art Movement founded by educationalist Franz Cižek in Vienna (1897) which saw art as a developmental mode to enable children to fulfil their potential. Brill’s research into the Cižek archive at Yorkshire Sculpture Park, NAEA [R6], led to his framing of art as a vehicle to bring WW1 into historical relief, using student-directed creative methods through an ‘open brief’, supported by artist-mentors. The artistic and developmental aspirations gained educational purchase in the proposal that the MANW engagement would be offered as a certified qualification – the EPQ: Extended Project Qualification or UAL Diploma. Brill’s provocation, at the heart of the open brief, was summarised in the study question: “What Does Peace Mean to You?” Enabling a transference of agency, this provocation invited students to learn about WW1 (historically), and position themselves (biographically) through creative pedagogical methods. The project successfully addressed the challenge of drawing out and mobilising creativity. Brill’s model of practical engagement, developed in MANW, expands upon previous work concerning the critique of education policy, notably *A Letter to Michael Gove* (2012): a hand painted letter to then Education Minister Michael Gove that points out the merits of creativity in education [R4]. This artwork is a key material manifestation of Brill’s wider, collective political campaign undertaken to politicise and champion the cause of art education mapped out in events, artefacts, a film and a conference as the Art Party [R3].

3. References to the research (indicative maximum of six references)

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- R1. *The Secret to a Good Life*: exhibition at the Royal Academy (2018-19) <<https://www.royalacademy.org.uk/exhibition/bob-and-roberta-smith-ra-secret-to-a-good-life>> and accompanying book, *Bob & Roberta Smith: The Secret to a Good Life* (2018). The project is summarised in a [practice research portfolio](#): submitted to REF2
- R2. *Make Art Not War*: website <<https://www.1418now.org.uk/commissions/make-art-not-war/>> various resources including keynote film “Make Art Not War - Bob and Roberta Smith” <<https://youtu.be/-XvsRkE-vEo>>
- R3. *Art Party* (2013): launched in 2013, the work includes a film <<https://youtu.be/5Tfgnjl-Yps>>, “Art Party Battle Bus” <<http://bobandrobertasmith.co.uk/art-party-battle-bus/>>, “Art Party Conference” (2013, Scarborough): details available at <<http://www.crescentarts.co.uk/project/the-art-party-conference-2013/>>; report <<https://www.theguardian.com/culture-professionals-network/culture-professionals-blog/2013/nov/23/art-party-conference-bob-roberta-smith>>, and a feature film <<https://homemcr.org/film/artparty/>> (previewed at the Latitude Festival in 2014).
- R4. “Letter to Michael Gove” (2015, screen print on paper),

- <https://www.tate.org.uk/art/artworks/smith-letter-to-michael-gove-p81295>> which follows the original (2012, signwriters paint on board, 240 x 240 cm)
- <http://bobandrobertasmith.co.uk/letter-to-michael-gove/>>
- R5. *You Are An Artist* (2020) Thames & Hudson (monograph art book)
<https://thamesandhudson.com/you-are-an-artist-9780500239933>>.
- R6. *Art for All*, Yorkshire Sculpture Park, (2015-16) <<https://yvsp.org.uk/exhibitions/bob-and-roberta-smith-art-for-all>>; <<https://www.theguardian.com/artanddesign/2015/aug/23/bob-and-roberta-smith-arts-education-yorkshire-sculpture-park>>

4. Details of the impact (indicative maximum 750 words)

Brill's practice research is anchored by the concept of the 'artist as pedagogue' which serves as the umbrella theme for this case study. His claim that by means of art "a voice is given to the voiceless and a ladder to the dis-enfranchised", spoken of at a *TEDxCourtauldInstitute* talk (2014) and as brought out in his activity in the field, is evident throughout his body of work but particularly clearly expressed in *Make Art Not War (MANW)*.

Impacts on learners, mentors, and teachers

The centenary commemorative arts programme *14-18 NOW* included 107 projects funded by Heritage Lottery Fund, Arts Council England and Dept. for Digital, Culture, Media & Sport to deliver a UK-wide programme addressing the legacy of World War 1 (WW1), to reach 35 million people in 2014-18. A key target for *14-18 NOW* was young people, with *MANW* as a flagship project delivered by agency Creative & Cultural Skills (CCS), with consultant Erin Barnes of ArtsMediaPeople in a coordination role. She notes that Brill "and his work have a way of speaking to young people's desire for change, and its relevance in today's society continues to be a great source of inspiration to both students and teachers" [S10]. As lead artist, Brill steered the project design to engage students from 103 UK Sixth Form and 213 FE Colleges (224,000 students in total) with a 'provocation' to each create their own artwork responding to the question 'What Does Peace Mean to You?' [S5]. The reach and purchase of this project was due to the creative and innovative provocation of Brill's research-informed and disciplinarily embedded contribution to this project, enabling *MANW* to engage large numbers and several categories of audience, with linked indirect impacts on the education setting. Brill's provocation formed the basis of briefings disseminated via video with artist-mentors – interlocutors between college students and Brill's overall aspiration for a collective artistic and educational endeavour – delivering the brief to students in conjunction with staff.

By means of this training, and also engagement with participating students, benefits accrued to the artist-mentors: up-and-coming artists across diverse creative fields. Ethan Dodd said: "One of the large achievements that I felt I gained was the effect I had on the students [which] has pushed me to consider teaching as a part-time career choice alongside my art" [S6: p.16]. The central idea, that bringing artists into colleges armed with Brill's provocation – to think about war in terms of peace – could stimulate a response in students, was fundamental to the success of *MANW*. It was often alluded to in feedback as a tangible benefit. Artist-mentor Kerry Rousell said: "Young minds can take something and not be afraid to completely make it fit into their own world. To go into one class and have a couple of people to be talking about sexuality and gender and then have someone else talking about veganism and someone to be looking at Islam, that was really, really inspirational" [S5: 2:46]. This range is of pedagogical value to educators, as echoed by the Curriculum Manager, City of Wolverhampton College (COWC), who saw benefits across subject areas: "(the project) continued to encourage the collaboration within the department" and also "enabled all to see that all Creative industry subjects can be art" [S4]. For students, the brief offered a departure point that encouraged discovery through creativity: "Through this project I have learnt ridiculous amounts, it has completely changed my perception of what I thought I wanted to do" said one at Walsall College [S5: 3:22]. Informed by Brill's practice research pathway in art education, the awareness-building approach had a positive student impact on engagement by encouraging them to reach beyond the question of war history as a topic. The COWC's Curriculum Manager said: "This has pushed the boundaries, it has allowed [the students] to explore a wider landscape, and to dig a bit more deeply and it has helped them to challenge their own views and their own ideas to come up with new artworks" [S5: 3:13]. The brief invited students to find a deeper, personal understanding of war and peace and to position their own 'biographical'

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narratives in dialogue with history, an idea that resonated with a student who said “I was excited to create a project and final outcome that I will be proud to show to my grandfather, depicting his own father’s courage” [S6: p.27]. This approach also benefited tutors such as Joanne Conlon, Blackburn College, who saw the student-centred brief as a pedagogical insight “... starting with the students, and starting with young people, and for them to start thinking about what that means to them and the impact that that has on their future is really, really key” [S3: 3:40].

Impacts on institutions and agencies

Benefits accruing to colleges through *MANW* included curriculum diversification by virtue of the diploma option roll-out to 213 FE colleges (44,000 students). The SFCA (Sixth Form Colleges Association) engaged with the Extended Project Qualification (EPQ) completed within the *MANW* brief, connecting its opportunities with 180,000 students at 103 Sixth Form colleges [S6: pp.5-7]. EPQ training offered at the SFCA conference reached 52 teachers, and UAL training 147 tutors. Andria Zafirakou, Global Teacher of the Year 2018, testified to its significance, describing “the quality of this EPQ resource [as] stellar and that it would have the potential to be transformational for our students. I left the ... Imperial War Museum empowered, energised and already getting into my ‘teacher mode’ of planning and thinking about what ways my students can personalise the theme and then fly.” She continued: “the Make Art Not War EPQ is extremely significant now more than ever and could fill a gap in schools and educational institutions.” [S6: p.23]. Rob West, Director of Partnership and Delivery at CCS, identified the reach (in terms of both scope and user-appeal of Brill’s brief): “As a result of our involvement in this programme, the National Skills Academy that we operate through [CCS] managed to achieve UK-wide coverage. Due to the attraction of the programme and interest in Bob & Roberta Smith’s provocation, colleges from areas that had previously shown little interest in engaging ... became enthusiastic contributors” [S1].

Changes and benefits that flow from the body of work have been identified for cultural institutions (such the IWM and RA) as well as agencies working in the production or educational arena of arts practice (such as CCS and ArtsMediaPeople). Brill’s contribution led to improved visitor reach for the IWM (through *MANW*), and enhanced critical awareness on the part of the RA (by means of *The Secret to a Good Life*). For colleges as well as the IWM, there are benefits to bringing “students [who] had never been to the Imperial War Museum” through its doors [S3: 1:41]. John Glancy of the IWM explained: “[*MANW*] launched at the Imperial War Museum in October 2018” and it helped “my team’s continuing work around exploring the causes, course, and consequences of conflict in innovative and engaging ways with learners. This project, and projects like it ... contribute to the team’s way of working as museum professionals and educators” [S7]. For agencies, the project framed challenges for engagement and delivery, prompting them to define new opportunities to add value (at the interface between colleges, museums, and artists). For CCS, benefits led to organisational learning regarding ‘soft skills’: “We tend to see our-selves as facilitators and brokers rather than deliverers, but this programme helped put the creative arts at the forefront of our work, so the creativity led the skills development” [S1].

Impacts on policy, curriculum debate, and the educational lobby

Due to its success *MANW* was extended to a second year with a new provocation from Brill guiding a concluding mass workshop (2020) – to reflect upon and evaluate the experience – convened virtually by CCS with a session hosted by the IWM. The event notice stated that while *MANW* “... asked thousands of young people to respond creatively to the provocation: ‘What Does Peace Mean to You?’ ... The [closing] session [focussed] on a response to Bob’s latest provocation: ‘How Do We Want the World to Change After This?’” The event, attended by students and teachers, was documented in resources including the film “A reflective look back” [S3]. As the key component of the package of resources made available to colleges, CCS will continue to offer a “Live Brief ... for schools and colleges wishing to engage with the work” as curriculum for the UAL Diploma, with a dozen ‘leadership colleges’ participating [S6: p.7]. *MANW* has since become a signature project for CCS, which runs the National Skills Academies (NSA) in partnership with a network of FE colleges, placing creative skills in education. Specific impacts include opening up previously closed off NSA relationships with colleges such as City of Glasgow College who “became enthusiastic contributors”; due to the project’s profile and success they joined it, employing a project manager to foster creative skills within the college [S1].

Ongoing resources, including the UAL Awarding Body’s ‘Live Brief’ and learning pack for

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UK colleges and schools, and films detailing the content and benefit of the work via links anchored to the 14-18 NOW website, expand the project beyond the scope of its original commission. The case for the value and reach of participatory strategies of this kind, championed by an 'artist pedagogue' such as Brill, is supported by Kate Mason, Director of global charity *The Big Draw* which convenes an annual festival attracting millions across 28 countries. She said of Brill, who is a *The Big Draw* patron, "The way [he] produced *MANW* shows that he understands how precisely judged strategies of brief making, networked activities and patterns of encouragement can really help to democratise collective art practices at scale" [S3]. Brill's wider influence as artist-pedagogue includes building solidarity and jointly steering curriculum debate as patron of NSEAD: National Society for Education in Art & Design. Susan Coles, Council Member and former President of NSEAD, explains: "As both an art teacher and an educational strategist, Brill's innovations have beaten out new pathways for others to follow, showing that ... large scale projects (such as *MANW*) can leverage the upscaling of social capital between diverse stakeholders – between artists and college students, between up and coming 'mentors' and institutions, and for agile organisations (such as CCS) to act as brokers between independent and institutional players". Coles notes that as a direct result of Brill's work, she "led several Manifesto workshops both with young people and educators" delivered in diverse institutional contexts across the UK, and in Malta and South Korea "and proudly reference him throughout" [S8]. Brill's influence at national scale extends to informing policy debate through the All-Party Parliamentary Group (APPG) for Art, Craft and Design in Education. Brill gave keynote speeches at the APPG and inaugural parliamentary meeting of 'Drawn Together' (2018), a working group of several APPGs with an arts/creative focus. The role of his works in raising awareness and enabling debate is detailed by APPG member Sophie Leach: "The letter painting was one of several outputs in a similar genre, adding up to a body of work specifically geared towards putting art back in its proper place in Government policy. The *Art Party* project and associated policy debate event of the same name at the Scarborough Conference in November 2013 provides a broader context for this strand of his practice research. Its reach extends beyond the UK with satellite events taking place in the USA that parodied the 'Tea Party' motif associated with right wing politics in America, including an 'Art Party' hosted at the Museum of Modern Art PS1 in October 2014" [S9].

5. Sources to corroborate the impact (indicative maximum of 10 references)

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- S1. Testimonial letter: Robert West, Creative & Cultural Skills (CCS)
 - S2. Testimonial letter: Kate Mason, Director of The Big Draw
 - S3. *Make Art Not War: A Reflective Look Back* – video produced by CCS (with 14-18 Now, Imperial War Museums, Blatella Films, Heritage Lottery Fund, and the Department for Digital, Cultural, Media and Sport) <<https://youtu.be/ujGzPBJT9Bc>>
 - S4. Testimonial Letter: Curriculum Manager, City of Wolverhampton College
 - S5. *Make Art Not War*: Student Response video, <<https://youtu.be/Vai2QqMHbsM>>
 - S6. *Make Art Not War*: Legacy Report available online at <https://issuu.com/1418now/docs/make_art_not_war_report_final>
 - S7. Testimonial letter: John Glancy, Imperial War Museum
 - S8. Testimonial letter: Susan Coles, National Society for Education in Art & Design
 - S9. Testimonial letter: Sophie Leach, APPG for Art, Craft and Design in Education
 - S10. Testimonial letter: Erin Barnes, ArtsMediaPeople (coordinator, *Make Art Not War*)