

Impact case study (REF3)

Institution: Goldsmiths, University of London		
Unit of Assessment: 23, Education		
Title of case study: ArtScapers: children, art and creative placemaking		
Period when the underpinning research was undertaken: 2011-2020		
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:
Esther Sayers Tara Page Dennis Atkinson	Senior Lecturer Senior Lecturer Professor	2013-present 2004 –present 1988-2013
Period when the claimed impact occurred: 2015 – 2020		
Is this case study continued from a case study submitted in 2014? N		
<p>1. Summary of the impact</p> <p>The North West edge of Cambridge is changing. A new district called Eddington, with homes and spaces for over 8,500 people to live, work and learn together, is becoming established. To support this development and help create a new community, a public art programme in Cambridgeshire invited artists to investigate and respond to this evolving environment. ArtScapers, a complementary education programme designed by Dr Esther Sayers, put children at the heart of this creative placemaking process. Set up in 2016, Artscapers explores how art, making and the work of artists can help children relate to their 'place-world' as it grows, how children can teach others to think about change and how arts education can have a transformative effect on children, teachers and school curriculum models, as recognised by the All Party Parliamentary Group (APPG) for Art, Craft and Design in Education in 2019.</p>		
<p>2. Underpinning research</p> <p>Creative placemaking comes from an established tradition of art practice pedagogic research at Goldsmiths Department of Educational Studies and the Centre for Arts and Learning and is underpinned by the work of Atkinson (2011) who positioned learning and teaching as a sociopolitical act [R1]. This work has been extended through the theoretical challenge of new materialism, (Hickey-Moody and Page, 2015; Page, 2019, 2020), as well as practical application and impact (Sayers, 2018) [R2, R5, R6, R4].</p> <p>The Hickey-Moody and Page edited volume <i>Practice, Pedagogy, Resistance: A New Materialism</i> brings together contributions from Kipling, Pitfield, Stanger and Sayers. The collection brings practice, new materialism and critical pedagogies into conversation. It conceptualises matter's transformative capacities as pedagogical, bringing an enriched set of methodological tools, offering new insights to working the spaces between activism, the creative arts, and pedagogy. Page further developed this project through the integration of practice with the theories of new materialism and embodiment, offering a pedagogical paradigm shift [R5]. Page consolidates this idea of a 'new' new materialist theory of pedagogy through practice research by demonstrating the complex pedagogy and the relations of power between bodies, socio-material practices and our environments-place-worlds; a particular place that has specific and particular forms of human and non-human socio-material knowledges, performances and practices (Page, p. 10) [R6]. This research demonstrates the importance of placemaking to our understandings of who we are, both individually and collectively and how our ways of knowing and learning place are the very experiential fact of our existence.</p> <p>Through her research practice, Sayers approaches the problem of how to engage with new publics and communities; not by inserting those 'outside' the existing order into it, but as a more disruptive process that gives participants a voice in spaces where they had not previously been</p>		

heard [R3]. Sayers goes further in exploring the implementation and impact of creative placemaking by engaging a newly configured community in the process of urban renewal to show that community engagement is not simply about learning or teaching someone to become an active citizen, but about enabling people to come together to form mini democracies [R4]. Drawing on her expertise in arts education that spans creative practice, artist educator, curator, consultant and academic, the Contemporary Art Society and Insite Arts commissioned Sayers to write, 'The Arts and Education Strategy for the North West Cambridge Public Art' (2015) outlining a programme that would engage children, the community and artists. Using the strategy as a starting point, Sayers worked with the Cambridge Curiosity and Imagination (CCI) to develop a new educational approach, ArtScapers, that built on the value of co-creation and learning for children, their families, teachers and schools [G1]. This art practice programme aimed to empower young people to act as cultural ambassadors and teachers in their place-worlds and speaks to Page's pedagogical praxis by enabling young people the opportunity to understand who they are in relation to where they are [R5. R6].

Positioning children, parents and teachers as co-researchers-learners-teachers or 'ArtScapers' enables communities to use arts practice and pedagogy to challenge power relations and realise social change. Understood through a practice research methodology, this act of placemaking, offers new ways of exploring the cultural politics of making, objects and events and new creative pedagogies [R4]. By exploring how creative activity can help young people become confident citizens, ArtScapers addresses the marginalisation of creative subjects and creative teaching and learning by collaboratively constructing alternatives which can deeply and systematically effect change in school communities.

3. References to the research

R1. Atkinson, D. (2011). *Art, Equality and Learning: Pedagogies against the State*. Rotterdam and Boston: Sense Publishers.

R2. Hickey-Moody, A., and Page, T. (Eds.). (2015). *Practice, Pedagogy, Resistance: A New Materialism*. London: Rowman & Littlefield International.

R3. Sayers, E. (2014). 'An "Equality of Intelligences": Exploring the Barriers to Engagement in Modern and Contemporary Art in Peer to Peer Workshops at Tate Modern', *iJADE*, 33 (3), 358-361.

R4. Sayers, E. (2018). 'Enabling the "other community" through creative pedagogies for urban renewal: Exploring the affiliation between contemporary art practices and democratic values'. *Creative Research in Art Education (CRAE)*.

R5. Page, T. (2019). Teaching and learning with matter. *Arts*. 7(4), 1-12.

R6. Page, T. (2020). Placemaking. A new materialist theory of pedagogy. Edinburgh University Press: Edinburgh. [Submitted to REF2]

***All outputs available on request**

Key Grants:

G1. ArtScapers (University of Cambridge, managed by North West Cambridge Development as part of the Public Art Programme curated by Contemporary Art Society) 2014-2020 (Esther Sayers: consultant): Total Award: £101,000.00 (Goldsmiths (16K) and Cambridge Curiosity and Education (85k)).

4. Details of the impact

"To be an ArtScaper you have to change, change yourself and change your community"
(Heinrich, 8, Student)

"this is a story about how children are wondernauts; of how art and making can change minds and lift hearts .. It's a chronicle of the ongoing, unfurling adventures of the imagination in one place, with one group, which ripples outwards in powerful ways."

(Robert MacFarlane, multi award winning writer, Cambridge Fellow and patron of Cambridge Curiosity and Imagination, quoted in the book, *ArtScapers: Being and Becoming Creative*, 2020)

Between 2016-2020, project partners Cambridge Curiosity and Imagination (CCI) worked with Sayers to deliver the ArtScapers programme, as outlined in the 'The Arts and Education Strategy for the North West Cambridge Public Art' (2015) via three schools in a new urban district in North West Cambridge called Eddington. Drawing on Sayers' creative activism pedagogy for empowering communities [R4], artists engaged with over 1500 children, teachers, families and local community members.

The transformative effects of the ArtScapers programme on creative practitioners, schools and the community is described here;

- “[P]articipating artists have seen their research and creativity expanded in ways that have added richness and depth to their own thinking” (Fabienne Nicholas, Head of Consulting, Contemporary Arts Society) [S1]
- “...the surprising outcome of this work is that a new community is emerging out of the creative process of engagement” (Susanne Jasilek, ArtScapers Artist in Residence) [S2]
- “[ArtScapers] ..has become an ‘invaluable aspect of the Cambridge Development project ... [that has] begun to craft a shared history for NW Cambridge” (Gabby Arrenge, Project Evaluator and MPhil Student Faculty of Education, University of Cambridge) [S3]

As an exemplar of the potential for arts education to change lives and in the context of what the journalist and arts education advocate, Melissa Benn, describes as an ‘unimaginative turn in education policy’ in recent years, ArtScapers has led campaigners and political influencers, including Rob Hopkins (founder of the Transition movement); Dame Fiona Reynolds (Master, Emmanuel College and former Director General of the National Trust); Kevin Jones (Education Adviser and Writer, Headteacher St John’s College School (1990-2016); Tony Juniper (CBE, Environmentalist and Daniel Zeichner (Cambridge MP) to acknowledge the significance of the programme in an ongoing campaign to promote creative forms of learning and reform the education system [S4].

1. ArtScapers programme improves children’s behaviour and sense of wellbeing, resulting in changes to the whole school curriculum at Mayfield Primary School in Eddington

In 2019, Mayfield Primary School created ‘A manifesto for ArtScaping’ which the school carry with them when embarking on new projects: “As ArtScapers we want to: Be free, Imagine anything, Have fun, Know anyone can do it, there are no wrong answers, Share and talk, Not rush, Try things out and experiment – make a mess, See that art is everywhere, Keep trying, Move around, be comfortable, Be brave and trust” [S4].

Paula Ayliffe, the headteacher at Mayfield Primary (one of the three local schools in Eddington involved in ArtScapers) testifies to the benefits of the programme on the whole school community; “[N]ow in our fourth year of collaboration: our curriculum, our staff, our children and their families, have embraced ArtScapers in a way that I longed for, but in reality didn’t really expect...the well-being of us all has improved”. Reflecting on the effect of ArtScapers at Mayfield School, Ayliffe affirms: “Children are getting on much more quickly with whoever they are asked to work with; completely different from when we started. Opportunities for everyone to express themselves more creatively has also helped to improve the quality and quantity of writing” [S5].

The positive effects of ArtScapers on children at Mayfield Primary encouraged Ayliffe to make changes to the whole school curriculum including the introduction of a weekly outdoor learning session called ‘Out and About’. According to Ayliffe, “.. [L]ow level behavioural issues in these sessions has improved as the adults start to trust the children more”, a benefit that she attributes to ArtScapers: “I can’t emphasise this enough, we would not have been able to even contemplate something like this had we not had the experience of working with arts organisations and alongside artists. ArtScapers has been pivotal for us” [S5].

2. ArtScapers re-engages teachers with their professional practice and leads to the delivery of individualised arts provision

As a result of ArtScapers, and the subsequent ‘Out and About’ initiative, teachers at Mayfield are now allowed to deliver their own individualised arts provision in and outside of the classroom,

where they “are encouraged to be brave and experiment .. They are encouraged to not just take a lesson outside that could be taught inside, they are encouraged to do something different” [S5]. The teachers say that this has had the effect of reminding them “of the qualities and essence of teaching that drew them into the profession in the first place” [S6].

3. ArtScapers encourages local parents to engage in school activities

Local parents were encouraged to join in with the children, teachers and the school as ArtScapers and have described the benefits they attribute to the ArtScapers approach; “Having and giving alternatives to be more free ... and a space for exploration. It’s like looking at the same place with different eyes” [S7]. Inspired by their experience and disappointed that only two classes per year had been able to go ArtScaping with the CCI as part of the North West Cambridgeshire funded programme, parents asked the school PTA to fundraise for an ArtScaping day for the whole school. This resulted in a special ArtScapers day in March “when 360 children walked to the Storey’s Field Centre in Eddington for a day of Waves, Arcs and Sparks inspired by the work of Cambridge Scientist Hertha Marks Ayrton.” According to Ayliffe, these schools-based arts practice community engagement activities “intrinsically linked our families to Eddington” and built a stronger sense of cohesion between the school, families and the community [S5].

Corroborating Ayliffe’s statement, Arence, an MPhil student at the University of Cambridge who evaluated the project after its first year, writes “I believe that ArtScapers have become an invaluable aspect of the Cambridge Development project. They have become models for how to build a creative community within a changing community. In just a few months, they have begun to craft a shared history for NW Cambridge, which is a narrative that I hope will continue to inform and feed the growth of this place as buildings materialise, residents relocate, and the community flourishes over the next ten years” [S4].



Fig. 1. The original North West Cambridgeshire site of Mayfield School in 2016 (left) and with text from the ArtScapers Manifesto transposed onto the site (right).

4. ArtScapers establishes Mayfield School as a centre for creative pedagogy and informs national debate about the transformative potential of arts education

Melisa Benn, writing the Foreword to a *Forum* article on ‘Creative Activism’, asserts that changing the whole school curriculum and committing to creative practice and outdoor learning, as Mayfield Primary has done in response to ArtScapers methodology, is significant in the context of the systematic national decline of arts education in schools [S9]. In a climate in which innovative pedagogic practices are being eroded and in some instances eradicated from the state school curriculum in England, the radical steps that Mayfield Primary have taken to reshape the curriculum have established the school’s reputation as frontrunners in creative education methods.

Following their involvement in ArtScapers, Mayfield Primary School leaders and students have contributed to national debates about the importance of creative education and the future of arts education policy in England. In May 2019, Ayliffe, children from the school, Ruth Sapsed, (Director of CCI) and Sayers (Goldsmiths) were invited to speak about ArtScapers at a meeting of the All-Party Parliamentary Group (APPG) for Art, Craft and Design in Education. Their presentation helped inform the APPG's thinking on how 'out-of-the-classroom and/or community experiences in the visual arts strengthen/impact on what subsequently happens in schools for children & young people, for teachers, and for curriculum models'. Attendees included representatives from educational advisory bodies (NSEAD, CHEAD); cultural institutions (Barbican); arts charities (The Arts Society, Heritage Craft Association); the artist (Rob and Roberta Smith); MPs (Tracy Brabin MP and Stephen Timms MP) and Lord Clancarty (Nicholas Le Poer Trench) [S8]. The Chair and Secretary of the APPG, Sharon Hodgson MP and Susan Coles subsequently wrote to the ArtScapers team to confirm: "It was very important to share the work of ArtScapers at the meeting in Westminster [...] to inform current and future policy makers of the relevance and impact of art education outside the classroom" [S10].

5. Sources to corroborate the impact

S1. Testimony, Fabienne Nicholas, Head of Art Consultancy, Contemporary Art Society, 4 May 2020.

S2. Testimony, Susanne Jasilek, CCI Artist, quoted in '[About ArtScapers](#)', North West Cambridge Art Programme website.

S3. Project evaluation, an independent research project on the impact the ArtScapers programme on children, teachers and parents after its first year conducted by an MPhil student at the Faculty of Education, University of Cambridge. Gabby Arengé, 'Journeying Into the Unknown: Examining the Nature of Community Building and Creative Practice in a Community-based Arts & Education Programme', pp.34-70, 2016.

S4. CCI blog/website, [Projects: ArtScapers](#) describes the impact of the ArtScapers programme and its role in promoting arts education in schools, including written statements from Dame Fiona Reynolds, Master, Emmanuel College and former Director General of the National Trust, Kevin Jones, Education Adviser and Writer, Headteacher St John's College School (1990-2016), Melissa Benn, journalist and arts education advocate, Tony Juniper (CBE, Environmentalist, Daniel Zeichner, Cambridge (pp1-2) MP, Gabby Arengé, MPhil Candidate, University of Cambridge.

S5. Report, Paula Ayliffe, '[How has ArtScapers enriched Mayfield School](#)', reproduced on the North West Cambridge Art Programme website, September 2019.

S6. Video testimony, [Time: A film by Susanne Jasilek](#), Vimeo, from 04:30, 2017.

S7. Testimony, parent of pupil at Mayfield Primary, as quoted in the CCI blog post on '[Being an ArtScaper](#)', June 6th, 2016.

S8. Minutes, Meeting of the APPG Art, Craft and Design, 14th May 2019.

S9. Foreword by Melissa Benn and Afterword Sue Rigby in Hay, P, Sapsed, R & Sayers, E (2020) '[Creative Activism: learning everywhere with children and young people](#)', published in FORUM 62 (1) pp.91-106.

S10. Testimony, Sharon Hodgson MP and Susan Coles, May 2020.