Conditions for learning: partnerships for engaging secondary pupils with contemporary art.

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Abstract

This paper examines the findings of the London Cluster research, '*Critical Minds,*' in which the Institute of Education, University of London (IoE) worked in collaboration with Whitechapel Chapel Art Gallery (the lead London gallery), Bow Arts, Chisenhale Gallery and Space –The Triangle, and four, east London comprehensive schools. By collaborating with art departments and by focusing on learning within the gallery context, the research team questioned whether the perceived constraints of traditional art and design pedagogy can be overcome by changing the conditions in which learning takes place. The following analysis focuses on these conditions as outlined in the research report's recommendations.

Introduction

The En-quire project, *Inspiring Learning in Galleries* is an ongoing collaborative research project coordinated by the Arts Council and Engage and funded by DCMS and DfES. It has been designed to develop 'a better understanding of the learning benefits to children and young people of engaging with contemporary art and artists'. The first phase, 2004-2006, was organized into three regional clusters: London, North East and South East, each of which comprised a partnership between artists, art teachers, gallery educators, pupils and university-based researchers.

Methodology

The national project was designed under the rubric of action research and the London Cluster devised a model in which action research teams were allocated to each of the four galleries. In this way, art teachers, artists and gallery educators met to plan, implement, review and revise pedagogical programmes. A primary condition for the success of the programme was therefore dependent on developing a culture of collaboration and mutuality, especially as the professionals involved had diverging beliefs and different pedagogic agendas. The process of 'reflection-in-action' [1] that this entailed required participants to contribute to ongoing critical discussions and the collection of data, specifically through records of events and outcomes. Parallel to the gallery-based teams, the IoE research team adopted the role of 'critical friend' [2], engaging in participant observation as well as the collection and analysis of language-based data (in this process they adhered to the Bera ethical guidelines for research [3]. In this way, the London model was not typical of action research because the action researchers themselves were not responsible for the findings and recommendations, rather this was the responsibility of the IoE research team. Methodologically our model was more closely allied to 'grounded research' as defined by Strauss and Corbin [4]. The action research teams used the resources of partnership to construct learning environments and situations. These formed the 'ground' out of which the IoE research team were able to interrogate the various practices and discourses, conditions and relations peculiar to the Critical Minds project. Action researchers selected three pupils from each of the four schools using the following categories: 'good at art', 'resistant to art' 'wild card' (the latter category broke down into, 'live-wire', disengaged', 'hyperactive', 'unfathomable'. Evidence of participants' perceptions of

the project for the discourse analysis is drawn from pupil interviews with IoE researchers and from action researchers' final reviews.

The London Cluster was particularly concerned to identify the critical thinking needed for pupils to develop an understanding of unfamiliar art and institutional contexts. It is not surprising that pupils lack an awareness of the critical turn in contemporary art as they gain access to contemporary practices through television and the popular press (research entry pupil questionnaires attest 70 percent). Within these sites the coverage is usually limited to sensational work that challenges conventional expectations and moral standards; in this way contemporary art comes to appear absurd and deficient, even pornographic [5]. The Critical Minds project was therefore a vehicle through which these characterisations of contemporary art could be questioned and a fruitful dialogue developed between the pedagogic needs and interests of pupils and teachers and the concerns of artists, critics, curators and researchers. The IoE research team recognized a strong correspondence here with the aims of critical pedagogy in which dialogue is seen as a prerequisite for questioning popular preconceptions and given traditions, the start of a process that can ultimately transform attitudes, practices and values [6]. These transformative processes are central to the reflexive, dialogical and socially engaged practices of many contemporary artists whose work challenges normative practices and naturalised beliefs. By engaging with contemporary art as a meaning making process pupils began not only to perceive art as a type of critique but to turn their critical thinking towards aspects of their own lives questioning assumptions about their habituated ways of learning and the institutional systems that label them as specific kinds of learners.

Conditions for learning

We begin the analysis by looking at the pedagogic relationships between teachers and pupils, artists and pupils and within pupils' peer groups, before moving to a consideration of the ways pupils do, or do not, take ownership of the project and their own learning. Following this we examine motivational factors and ways educators can deploy them strategically to encourage engagement with and ownership of learning. (The number before each quotation indicates the participant's school).

Adult expertise/support

The rhetoric of art and design in the National Curriculum promotes freedom as the ideal condition within which pupils can develop as unique individuals: 'Art and Design is the freedom of the individual, the freedom of expression and the freedom to fail without retort' [7]. However, although pupils experience art lessons as different to logocentric pedagogies they nonetheless note their constraints. The comments below indicate that despite the emphasis on self-expression pupils appreciate a structured and supported environment.

2/live-wire: Well, obviously there are wrong answers… I know people do it, just like draw a line on a piece of paper and say 'that's art'… I think we're being taught art really well because we've all got our own little projects, but we all still get the teacher's attention.

What the pupil articulates here, beyond a discourse on accuracy, corresponds to theories of pedagogy in which learning, as a cognitive process, develops in the first instance through interaction with others, not as an isolated, independent act: 'Every function of a child's cultural development appears twice: first, on the social level, and later, on the individual level; first, between people (interpsychological) and then inside the child (intrapsychological). This applies equally to voluntary attention, to logical memory, and to the formation of concepts. All the higher functions originate as actual relationships between individuals' [8].

2/good: … we can interact with people who do this for a living and that helps us to express it in class and we produce more good work.

Further to a social conception of learning Vygotsky theorised a fundamental condition for learning 'The Zone of Proximal Development' (ZPD). This term denotes: 'the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers' [9].

2/live-wire: We managed to still create an original piece because there was a lot of people who didn't think we could do it, but we proved them wrong and we did it by asking for help, I think.

There is a recognition here of the way teachers have to structure learning experiences to account for individual and group needs, to translate new concepts into accessible

terms (an incremental process) and, slowly, withdraw support to encourage pupils to work independently and take ownership of their learning.

4/good: Instead of telling us what to do, they told us like a topic. Not really that 'you have to do this!' Just a way of doing something. We had to figure it out and do it in our own ways.

These comments echo the notion of 'scaffolding', a metaphor used to define aspects of Vygotsky's ZPD process [10]. Here a teacher or peer provides pupils with assistance in those tasks or concepts that they are unable to tackle on their own, providing positive reinforcement and praise even when 'errors' occur. As Benson claims: 'Scaffolding is actually a bridge used to build upon what pupils already know to arrive at something they do not know. If scaffolding is properly administered, it will act as an enabler, not as a disabler' [11].

1/resistant: I think you need to be quite positive a lot of the time and use constructive criticism instead of just pointing out negative aspects.

Mutuality

While most pupils recognise that supportive structures are important in making learning possible, they prefer pedagogic relationships in which there is mutual respect. As hooks claims: 'respect… is essential if we are to provide the necessary conditions where learning can most deeply and intimately begin' [12]. Both the most positive and the most negative comments by pupils relate to these relationships.

1/good: She [the artist] talked to us much more as if we were adults,.

2/live-wire: Z was babying us and we found [it] really irritating… then this person that had supported all of our work before, suddenly turned around and agreed… I know they probably had their reasons, we still felt hurt that we weren't trusted.

2/artist 2: I think, like most young people, the pupils enjoyed being treated like adults and being given responsibility for their own work/exhibition.

An alternative to teacher-directed models can be found in heuristic education where teachers and pupils work together to discover solutions for themselves through a process of trial and error, a way of problem-solving that provides a certain mutuality in pedagogic relations [13]. Some artist-led initiatives have moved beyond this mutuality by developing a more engaged approach where pupils are invited to instigate projects based on their own interests and lived experiences rather than on problems provided by others [14]. Freire calls this approach 'problem posing' as distinct from 'problem-solving' education [15]. However, the evidence from Critical Minds suggests that initially, action researchers doubted pupils' capacity to work from their own experience because schooling discourages and disempowers such approaches.

2/artist 2: Going into schools rather than gallery education I've become aware that there isn't the chance for people to develop their own ideas. Projects are set, and what's nice about going in as an artist is that you don't necessarily have to follow that model.

However, adult teams recognise that it is important for pupils to ask questions and listen to others as a pre-condition for developing critical skills.

2/artist 1: … they are able to express their opinions too and be able to defend their position and ask questions. We, as a society, tend to try to dampen a lot of that down because if you ask too many questions then you're a troublemaker!

Pupil ownership

Lack

Responses by pupils indicate that they accept aspects of the given power relations within schooling, albeit reluctantly in some instances. This acceptance can be seen to be generational in its formation, simulating familial relationships where guidance, support and boundary setting characterise interactions. However, it is evident that pupils want their voices to be taken seriously appreciating a space for equitable if not equal relations. As a consequence, within formal pedagogic situations, pupils are unlikely to make personal meaning unless adults recognise them as both subject to and agents of learning.

2/live-wire: We were going there [gallery exhibition of pupils' work] expecting like to be able to do our own thing and then we were given photos and told to arrange them and it was just like 'well this isn't what I was expecting'.

Here, expectations about what constitutes pupil production and what counts as art combine with a sense of disempowerment and alienation. This lack of ownership was felt by a number of pupils toward the end of the project.

2/live-wire: I did like doing this project a lot and I liked the artists we were working with, but I don't think the final gallery is a fair representation of the work we've done.

The exhibition marked a stage when adults intervened in the pupil production both because of pressures of time and also a perceived need for a representative and coherent presentation that they assume pupils are unlikely to realise.

2/gallery educator: [choosing images for the exhibition powerpoint]
I thought this photograph kind of suggested conceptual, critical thinking more than some of the other images which were just workshop shots. And I guess it will come out more professionally than the other things, which I think is important to the girls.

Possession: Self-expression and cultural capital
In secondary art and design, despite the rhetoric of self-expression, the curriculum is often determined by the reproductive traditions of 'school art' [16]. It is true that at GCSE pupils are expected to make choices and plan the trajectory of their work, nonetheless, the assessment framework is circumscribed by learning criteria that can limit agency. In contradistinction, pupils' experience of the Critical Minds project provided a certain freedom from such constraints, an opportunity for self-expression.

3/good: Yeah, I mean when I say whacky-like, when we done our film art… it was just like a side of us that we wanted to express to other people, like the way we was.

Despite the fact that the art and design curriculum is often critiqued as insular and removed from the everyday experiences and needs of young people, some pupils were able to identify with school practices. For example, it is notable that 50 percent of the pupils (two of four) identified as 'resistant' contradict such labelling.

2/resistant: … I actually do enjoy art a lot. It's like your own, you're expressing your own… working through, not just writing, like through something else… basically it's included to our environment as well, so it shows where we live and everything.

The art curriculum is often perceived as reproducing bourgeois values; visiting galleries is a primary means by which the middle classes enable their children to adopt those markers of distinction that provide them with the taste and authority to take up professional and leadership positions [17]. Gallery visits within the official curriculum are in this sense a form of distribution, in this instance of social capital. While for many inner-city pupils there is a clear disjuncture between their usual leisure activities and visits to galleries, some have the social (and cultural) capital that results in a cultural competence when using such venues. The pupil below has an awareness of the different systems of perception and interpretation acquired through informal as well as formal processes of socialisation. This enables her to be quite dismissive of the project because, for her, cultural capital is already a possession.

2/good: I have been to a lot of galleries because my uncle is an artist… I go to them more now because it's kind of nice after this project and having different ideas.

Although Critical Minds aimed to introduce pupils to critical practices in the field, some pupils were able to bypass this aim and identify with the 'cool' status that has accrued to high-profile, contemporary art [18]. This provides a form of cultural capital that is linked to an international, street-wise, global culture.

4/good: I like the scary art… There's this artwork, David Shrigley: I think he's just funny. He is like a cartoonist… It's just so crazy and so random… It's just cool.

Most members of the adult team thought very highly of this pupil and yet her interview suggests less reflection than others. She identifies here with 'cool' as an attribute of both artists who are provocative and humorous and of herself (an academic pupil who is also a leader and a 'trendy' role model).

Making sense of activities in relation to personal preferences
Some pupils found it difficult to identify with the curriculum and they had to work at making sense of the project by relating it to practices beyond school. The pupil cited below identified himself as an imaginative person, despite the opinion of some of the adults involved in the project:

4/artist: He is confident playing football maybe; he is not-confident thinking about art. So I don't have any strong opinions about him except for he needed a lot of pushing, he needed a lot of direction. He needed a lot of attention.

The pupil recognised that his project homework provided an outlet for therapeutic, expressive almost cathartic responses. He suggested that he usually finds it difficult to work this way in a public forum, possibly because of the emphasis on emotional disclosure, a practice in which boys are often reluctant to participate [19].

4/resistant: … they gave us a sketchbook to take back home, we did pictures of how we felt. First I thought it was a bit strange. When I went home, I found it kind of easy… cause I am a very imaginative person… a kind of like release or stress… Eventually I got the idea. So I wanted to do like a cartoon book, where you kind of lift the pages and things that move. We did it with a video camera and play-dough.

This pupil evidently prefers to work in haptic modes, engaging physically with plastic materials in combination with new technologies; preferences that correspond to the findings of Ofsted who claim that 'the interests and achievements of boys, in particular, can be secured by starting with direct exploration of materials or the use of ICT' [20]. At a later stage in the interview the pupil comments on the acoustic potential of the gallery space, 'Surroundings… kind of, we just shout and echo'. In this different space he revels in the materiality of 'noise' recognising that certain spaces afford a different acoustic, a place to foreground sound. This recognition reinforces his preferences for non-logocentric, physical experiences, preferences that in contemporary art are valued as multimodal resources [21].

Strategies to encourage ownership

In traditional pedagogy, 'ownership' is the term often used to refer to the way pupils gradually take control of, rather than instigate, the learning process, one where they take possession of learning through a combination of teachers' guidance and their own efforts. This is in contradistinction to the transmission model which produces a culture of dependency blocking any possibility of autonomy while ensuring 'good' results. In the former, ownership takes place at the moment where the learner's interest appears self-generated, leading to initiative and resourcefulness, whether individual or collaborative.

4/resistant: They were kind of giving me ideas of their own as well to help me come up with ideas… So I made one idea, which I saw when I went further through the park, next to the palm tree thing, that says 'freezing' while it is supposed to be in the sun. I put a little sign that it says 'freezing'… like a postcard.

In this project pupils were taken out of the gallery and school context into the local environment where they were invited to make textual interventions in an attempt to encourage audiences to see the familiar in unexpected ways. The artist suggested using the accessible procedure of inversion where an expected characteristic is replaced by its opposite. Although the resistant pupil acknowledged that the artist and teacher initially gave him ideas, on reflection he claimed ownership of the inversion for himself. By encouraging ownership, educators enable pupils to find some sense of congruence between the curriculum and their interests; in effect they generate an interest that might not occur without their intervention.

Motivation

Interest

Interest is a primary motivational factor and is particularly important for school age pupils. As Kyriacou's research findings indicate although young people are highly motivated and many elements of the environment pose challenges for them, after a number of years in education this intrinsic motivation is undermined and dampened [22]. The most ubiquitous reason given by pupils to account for disaffection with schooling is boredom and the way that the curriculum appears to have little relevance to their lives and possible futures. This disjunction suggests a need to explain the educational rationale for specific types of knowledge and to make connections explicit.

4/resistant: I think it was very fun, very good… It was very interesting as well, it engaged you in what they [the artists] were doing and you know, lots of communication, it made you come across the kind of people that you don't normally speak to.

This pupil was aware that he does not usually have the opportunity to work with artists and that this is potentially a lack. Additionally, by identifying an increase in communication he suggests that the give and take of conversation, discussion or debate does not characterise normal interactions in his lessons.

Disrupting expected patterns

Critical Minds activities were located in both schools and galleries but also in in-between spaces: journeys to and from the official locations, field-work in parks and

playgrounds. The rhythm of the project disrupted the usual pattern of the school day and this was experienced as motivational, even liberating as was working in groups and producing artwork on a much larger scale.

4/resistant: … we go outside, which we don't go often, and we do a lot of big art stuff than… in the classroom.

On one level, pupils' participation in a high profile project provided them with a sense they were involved in something different and worthwhile.

3/unfathomable: It was interesting because it got a lot of people involved like the government and artists and stuff like that.

Indeed, the opportunity for pupils to show their work in a public space other than school was itself motivational.

3/resistant: … I think other schools came as well, and other schools really liked it a lot.

2/resistant: … it was really good because we got a chance of showing our art to other people… I think others should get the chance to do it as well.

2/good: To have a private viewing at this age is really nice because it's something you can put down that you've done and something you can be proud of, which is good. I got to work with my friends and stuff, that's nice.

However, if these motivational factors are isolated from critical discourses and deployed merely as strategies to gain attention, then they are not enough, indeed they may even be counterproductive.

Partnerships and Collaboration

Critical minds demonstrated that collaborative partnerships between professionals from different institutions can provide positive conditions for learning in the gallery context. Likewise, pupils viewed a number of their experiences as new and significant; interventions by artists, relocating sites for learning, collaborative activities and the opportunity to reflect on practice. This combination of intervention and collaboration distinguishes Critical Minds from normative practices and produces a 'community of practice' in which members are enabled to develop as critical thinkers through mutual engagement in common activities [23].

Communities, collaboration, mutuality

Through collaboration, the Critical Minds team constructed a pedagogy situated in-between and across the school and the art gallery, a space which extends the role of gallery education and its sphere of influence. This role was first established in the 1970s and has continued to change in response to educational research and the new critical approaches demanded by developments in contemporary art practice. The Whitechapel Gallery was one of the first art galleries to employ an education officer, promoting the importance of a socially engaged, critical practice located in contemporary practice. Social engagement relates to hooks' theory of 'engaged pedagogy' in which experiential and reflexive practice is fundamental to the

development of a mutually supportive learning community, one that 'recognises each classroom as different, that strategies must constantly be changed, invented, reconceptualised to address each new teaching experience' [24]. Her approach to pedagogy avoids authoritarian teacher-pupil models whilst recognising that the teacher/educator still has a responsibility to 'orchestrate' the learning; an approach based upon a commitment to continual shared investigation. Therefore, in communities of learning, relations are about 'we' and 'us' rather than 'me', 'you', 'them'.

2/gallery educator: [The] philosophy of everybody buying into something because they're interested in it and… the people working in it, and … that we learn from each other, has been really fundamental in keeping the momentum going throughout the eighteen months.

All participants in Critical Minds recognised mutuality as both beneficial to learning and a means to militate against the distance between teachers and pupils. Teachers often find classrooms demanding, densely populated, complex social environments and, although under constant scrutiny, they remain psychologically 'alone'. Over recent years this situation has been exacerbated by policy makers who prescribe strategies for improvement denying teachers' a professional vision, reducing agency as well as morale [25].

For pupils the opportunity to work together was greatly appreciated. In their exit questionnaires they were asked to rate various skills in terms of how important they

perecived them to be within art and design (54.4percent, felt working together was 'very important', whilst 22.8percent, thought it was 'fairly important').

Recognising learning as a dialogic, social process

Notions of constructivist and co-constructivist learning have been the focus of educational research in schools, galleries and museums for many years [26]. In Constructivist theory the learner is recognised as a knowledgeable resource, a person who brings to every learning situation her or his understandings of the world. In this way learning is conceived as a process of adaptation in which the learner's view of the world is constantly modified by new information and experience.

3/good: But then I just learned that instead of doing paintings all by yourself, you can just like express yourself with different people like working together.

Building on constructivist theory, co-constructivism emphasises that such learning is necessarily a social process in which language and dialogue are primary [27]. These dialogues take place between individuals who are socially situated within historically and culturally specific learning environments.

2/disengaged: Say we're doing us and everything in our project… it's basically about what's in London and what's connected to us and everything.

In both formal and informal pedagogic situations the values accruing to these environments enact specific power relations and, for co-constructivists, the latter must be acknowledged before mutuality can be developed.

2/artist: One of the things I like about these groups is that they were groups. They worked together and they argued the points and they talked about the materials to be used and not used and why.

Dialogue and collaborative work are rarely seen in art and design because teachers tend to valorise individual expression. In secondary schools, research has repeatedly shown that pedagogic power relations are predicated on the reproductive role of modernist schooling [28]. In this scenario the teacher reproduces dominant cultural and social values so that they come to appear natural and inevitable. This is in stark contrast to the opposition to normative values within modernist art practices [29]. Might artists' interventions therefore disrupt and possibly contest the status quo? In the action research teams, although distinctive professional roles were retained, oppositional positions were rejected in favour of negotiated ones, a mutuality that pupils welcomed.

CF artist: You have to be willing to not only collaborate but to compromise and to give up on every great idea being included.

This move towards negotiated decision-making led to increasing pupil collaboration and a realisation that the ideas of others are a valuable resource for learning. By engaging with different points of view pupils recognised that their own learning can be enriched and expanded, a process that builds an empathetic learning environment.

Pupils were asked to rate the importance of empathy, to be able to see things from others' point of view. Only 3 pupils felt this skill was 'not very' important. More commonly, pupils felt it was 'very important' (57percent) or 'fairly important' (24percent).

Time

2/good: You have to attend every lesson because if you miss one lesson you're like behind… You have to be determined and you have to be dedicated… You have to have a clear mind and be able to work under pressure because we did have to in a matter of two days. But afterwards it's something to be proud of, what you've done in that short matter of time.

The fragmented nature of the school curriculum (on average art teachers only see KS3 pupils for 55 minutes each week) is often cited as the reason why teachers find it difficult to establish continuity and build constructive relations with pupils.

2/resistant: It was a bit hard because you sort of forget what you did last lesson.

Such conditions are exacerbated in interventionist projects where 'strangers' enter an environment in which time is restricted and has to be necessarily condensed.

2/artist 1: My only frustration was not having enough time with the girls… we came up with taking the four sessions combined into the two days… which was really, really productive.

In those projects where sessions were organised in blocks of time, the action researchers were able to develop constructive relations with pupils and colleagues. In this sustained environment the teams were able to plan a series of sequenced activities moving between discursive, investigative, creative and collaborative practices. This afforded pupils the opportunity to come to know one another through common endeavours.

Through their research Lave and Wenger have developed an understanding of how communities of practice are developed and sustained [30]. They explain that for such communities to function they need to generate and engender a shared repertoire of ideas, commitments and memories, which takes time. As Hein insists co-constructive pedagogy cannot be expected to take place on a three-hour visit to the gallery [31].

There is a danger that projects such as Critical Minds serve to reinforce normative relations because they act as a one-off bubble where they are perceived as limited outsider interventions. Alan Kaprow warns of this effect when he claims: 'Almost anyone will seem to flower if unusual attention is paid to them. It's what happens over the long term that matters' [32].

3/artist: One problem is that we didn't get a chance to contexualise the project within the school… I asked one of the really able pupils 'are you going to take art next year?' She said 'No'. I said 'Why not? That's a shame'. She said 'Because I don't like drawing and painting.' And I said 'But, but, but, but what have you been doing !!!!'

There is then a need not only to sustain partnerships but to ensure that the wider school community are aware of the project, that management gives its support and that what is learned from the project is revisited, developed and embedded in the curriculum.

3/gallery educator: what was evident was that I needed to have a relationship with the rest of the staff and Head because I was unable to do anything about it.

1/teacher: It needs to be developed for the rest of the team. There are four other art teachers who need to know what I've learned.

Space

Spatial metaphors are often used to define pedagogic relations: 'open', 'situated', 'zone', 'scaffolding', 'border-crossing'. Despite this, the physical spaces in which teaching takes place in schools are rarely considered as a significant aspect of learning. This often results in the replication of hierarchised spaces predicated on power relations which are not conducive to collaborative or socially engaged practices. Outside the logocentric curriculum pedagogic spaces do differ, from the drama studio to the sports field, but these spaces are also predicated on ancient disciplinary structures that locate the body in regimented and predictable ways. This sense of routine and entrapment is well expressed in the following statement:

1/resistant: all I want to say for future teachers is that whenever you first have a child come up to you and say that they're bored about the art, right? … Don't coop them up in the classroom with long debating about what you're going to do. Take them somewhere… give them cameras, let them go around and take pictures.

Critical Minds set up the possibility of an in-between space where pupils were encouraged to acknowledge their journey to and from the institutional sites of the project. Additionally fieldwork within community spaces was utilised for a number of sessions.

What was also noticeable was the way the institutional spaces themselves could be reconfigured to alter perceptions and possible ways of working.

4/good: We… put ideas on paper on how we [want] to change the room… see how they come out on paper. But we didn't actually do it. It was fun just to think about it.

Although the potential of the exercise was not realised in this instance, it was evident in this session that pupils were able to reflect on the ways different spaces condition their learning and that through processes of mapping and reconfiguration they can inform adults about what works for them. This exercise also demonstrated how visual practices can be propositional and predictive, attributes normally associated with language.

Conclusion

Critical Minds was received positively by all participants and our report identifies how such partnerships can provide models for challenging safe and predictable practice. In no way does it provide a panacea and many of the issues arising from the collaboration merit further research. Nonetheless, within the context of the project, we have identified the conditions necessary to develop pupils' learning in the contemporary art gallery and they are summarised in the following recommendations.

1. Deploy socially engaged artists as interventionists to challenge limiting and normative pedagogic patterns and encourage participants to think differently;

2. Use external spaces as sites for learning (e.g. the contemporary art gallery, its communities and environs) to encourage pupils and teachers to reconsider and reconceptualise the process of learning;

3. Develop communities of learning to:
   a. break away from the notion of the artist as an isolated creator;
   b. encourage dialogical practices to enable collaboration and mutuality;
   c. sustain the role of adults as experts across disciplines (within the collaborative/facilitative paradigm) (pupils appreciate the knowledgeable support of adults as a means to develop peer-cooperation and autonomy);

4. Allow time
   Collaborative Projects require time to enable:
   a. Planning;

b. implementation: those projects that were taught in blocks of time, i.e. two to four consecutive days, enabled both more sustained participation and deeper learning *(immersion, absorption, reflexivity);*

c. reflection and revision;

d. dissemination;

5. Sustain partnerships to ensure continuity and to embed benefits structurally within the curriculum;

6. Maintain equitable communications between all participants – recognising the importance of the gallery educator as broker: facilitator, mediator, negotiator, administrator/manager;

7. Target KS3 pupils as a way to intervene within and potentially change limiting orthodoxies;

8. Provide opportunities for pupil motivation and ownership through:

    a. acknowledging and valuing pupils' 'voices';

    b. differentiating activities in recognition of pupils' preferred ways of learning and lived experience;

    c. allowing pupils to participate in public exhibitions of their work e.g. as curators: selecting, organising and displaying work;

9. Value collaborative projects as a productive form of CPD.

The full report is included in the national compendium 'Inspiring Learning in Galleries' [33].

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