

**ASSEMBLE**

Turner  
Contemporary



**A Manual for  
Child-led Placemaking**

Second Edition





## FOREWORD

In its 2024 Report Card, the Cultural Learning Alliance sets out its priority asks for education policy. Its goal, in essence, is to ensure there is a place for arts education in our schools. This works equally well when flipped: schools arts education can play a vital role in place. Or, flip it again, how can an arts-led approach to place combine to enhance our schools and education?

Regional development, devolution, boosting the fortunes of 'left-behind' towns and cities, regeneration ... all of these have always been 'a thing' and always will be. Children and young people have an important - if not crucial - part to play in this, and yet they are all too often under-represented, if considered at all.

To understand why, take a look at our coastal towns and cities - as good an example of some of the most significantly left-behind areas as any in the country. Recent census data shows exactly where some of the most significant issues lie, with startlingly

low rates of economic activity in these left-behind towns and direct correlations to age demographics:

- 71% of coastal towns had slower population and employment growth compared with 47% of non-coastal towns
- Population declined in 32% smaller seaside towns compared with only 16% of non-coastal towns
- 30% of the resident population in small seaside towns were aged over 65 years compared with 22% in small non-coastal towns

Local plans and regeneration strategies are being built around goals that seek to attract and retain more young people, typically spanning two decades or more - the formative years of young residents as they grow into adulthood. While such place plans and strategies may be built partly with children and young people in mind, they are rarely - if ever - built with them or for them.

To put it more simply, if you want to instil pride of place, build stronger, more resilient connections between a town and its people and support a greater sense of identity and belonging in a community, where better to start than in our schools?

The problem is that town planning is - let's face it - a pretty dry subject. This is where arts, culture and creative education comes in. Arts and creative practice have a unique ability to make connections - with people, with places, with history and heritage, with and between towns and people.

So what happens when we step away from our iPads and digital devices and start to see our built environment as a learning platform? The places we live in can provide a rich environment and resources to inform any curriculum and enhance any

learning. All of this can - and should - start at primary school level.

Over an 18 month period, Turner Contemporary did exactly this, working with Turner prize-winning collective, Assemble, to empower children to not just engage more directly in their home town, but to help to shape it too.

The planning and learning from the Turner Contemporary and Assemble project has now been produced in this updated second edition toolkit for primary schools, featuring over 30 different exercises and lesson plans, ranging from 5 - 60 minutes.

The four key recommendations in the Cultural Learning Alliance Report Card are all underpinned by three key principles:

- An emphasis on a rounded learning experience for the personal development and wellbeing of the 'whole child' – for the present as well as for the future
- A focus on representation, breadth and relevance across the Arts curriculum, resources and practice
- A commitment to ensuring that the cultural sector can respond strategically and collaboratively to meet the needs of young people in schools and in their communities, and is resourced specifically to support this work.

Connecting arts education with place can be a powerful combination to work towards these goals. This handbook has been designed to help you achieve them.

**Jason Jones-Hall**  
**Director of Development, Five10Twelve**

## INTRODUCTION

This manual shares the expertise from Turner Contemporary and Assemble in running child-leadership projects. Many of the insights were gained during the Pioneering Places project that ran from 2018 to 2021.

Pioneering Places was the largest of the national Great Place Schemes, an ambitious project that aimed to make East Kent an even better place to live, work and visit by exploring heritage, developing civic pride and connecting artists and communities. In East Kent the project was led by Creative Folkestone and involved four projects in Canterbury, Dover, Folkestone and Ramsgate that were led by cultural organisations to encourage local people to get involved and shape the place where they live. Pioneering Places was funded by the National Lottery Heritage Fund, Arts Council England, Artsworld and with support from Thanet District Council. The educational programme was also supported by Artsworld.

The project in Ramsgate was child-led and delivered by Turner Contemporary with 34 Year 3 pupils from St Laurence-in-Thamet Junior Academy and 27 Year 4 pupils from Ramsgate Arts Primary School. The project concluded with the children commissioning a major new piece of public artwork for Ramsgate based on their research.

This manual contains a collection of the ideas, methods and exercises used by the delivery team working in the two schools. The delivery team ran weekly sessions testing and exploring ideas about 'child-led' learning with a particular interest in environment and space. The manual took form in response to the request from the children involved to share their experience with others. It has been compiled by the multi-disciplinary collective Assemble across the course of the year.



The Turner Contemporary Pioneering Places delivery team included Babalola Yusuf, Sinead Stoddart, Libby Scarlett and Francis Wasser. The Project Manager was Josephine Martin, who we would like to thank for her unconquerable humour and fastidiousness. The sessions laid out in this document are in large part founded and built on the knowledge and experience of Joanne Ursell and Lucy Pettet – our learning colleagues.

We are grateful to Assemble, and in particular Fran Edgerley, who has worked so closely with us and the children, bringing expertise in facilitating child led spaces. Also, to Conrad Shawcross who has remained dedicated in fulfilling the children's brief despite working through the challenges of a pandemic.

Finally we would like to thank Arts Council England, National Lottery Heritage Fund, Artsworld and Creative Folkestone for their support and for making this ambitious vision possible.

**Toby Parkin**  
**Head of Learning and Participation, Turner Contemporary**

*All photography by John Sainsbury Photography, members of the delivery team and Assemble.*

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## INTRODUCTION: ETHOS

# PHILOSOPHY AND APPROACH

Education is not only the domain of teachers and students – it is fundamental to the production of life, aside from creating workers or citizens. How can we learn to read the world together?

Freedom is not the same as giving licence. Treating freedom as synonymous with licence means we risk handing all the power to the children: a situation that benefits no-one.

Our interest through the project was to provide the opportunity for exploration and offer some means by which to do so, but to let the children set their own course. We worked carefully to create scaffolding for learning, we worked to open up the environment as something that can be questioned, interrogated and changed.

The form of our environment has a powerful affect on our personal, social, political and economic lives, and yet few of us feel like it is something we can, or even have a right to interrogate, let alone change. It is as fixed as topography, as unaccountable as the weather. By giving the space to open up a conversation on the agency that children have in our society, this project revealed the challenges that exist systemically in our culture.

We used this project to create a space in which children are supported to start a life long exploratory learning process, learning about, and learning from the world around them. The world itself, rather than the teacher, is the primary education resource. In this process, adults become allies and accomplices, rather than authorities with information.

We wanted to create an atmosphere where asking questions is not only a way of verifying facts, but a way of taking possession of them. Asking questions isn't only a way of learning how things are now, but starting to see how they might be different.

Throughout this process, it was important that the children were out and about in the town, touching it, smelling it, drawing it, climbing over it. It was a chance for children to be seen as well as to see - to feel themselves sanctioned and protected whilst exploring the world they live in, through the ways that come naturally to them. We also took this as an opportunity to open conversations with professionals responsible for the built environment not normally within the reach of children, but who nevertheless have a good deal of power over children's day-to-day experience.

- The **INTENT** was to explore what 'child-led' could look like in the context of our current school system. After working through the potential contradictions and difficulties baked into the project (the tension between the hierarchies present in our situation and the concept of the process being 'child-led') we developed a way of working based on parity and respect. Listening. Collaborating between adults and children. Trying to level the relationship where possible without pretending there weren't existing power dynamics.
- **IMPLEMENTATION.** Almost every session started with an active warm-up, included some aspect of making, or physical work and finished with an opportunity for reflection and listening. We tried to get outdoors as much as possible.

- It is perhaps unsurprising that the project had the greatest **IMPACT** on the school with the least resources and poorest spatial environment. The project had far-reaching consequences for those involved at various, but significant scales; it changed the nature of how an experienced teacher related to their students, children with elective mutism were able to express themselves, both of the schools updated their curriculum to reflect some of the practices learnt through the process and it's effect on particular children meant they no longer needed to be moved to other schools.

We had backing from senior leadership team and teachers willing to experiment with the opportunity. We appreciate the pressures put on teachers and are aware that we had a luxury of time to do this. This publication is an attempt to open up our process and learning so that teachers and those working with children in other capacities may be able to adapt the work to their situation and locations without the need of an additional delivery team.

For me having a parent come up to you whilst in a cafe with tears in her eyes saying how the project had had a profound effect on her child who now enjoyed school and how that had impacted on his home life was the highlight of the project.


The outcome that I hadn't thought about is the far-reaching consequences, not just for the participating children, but also for the future pupils of those teachers who have come to fully embrace and practice the key concepts of this project in the classroom.

**Joanne Ursell, Navigator**



## IN PRACTICE: FLEXIBILITY

# IN PRACTICE

*It was dangerous, but* 

We appreciate though the timings set out here may feel on the generous side for school activities, ideally the exercises would be able to expand and fill them. However, we understand many teachers are encouraged to work short and sharp, and to cater an over-stretched curriculum; so it is important to say that these sessions can contract or stretch to fit your needs.

Similarly with the age of children involved, we worked with Y3 and Y4, but these sessions can be adapted up or down across the primary age range.

## OPTIONS AND OPENNESS

Wherever possible, there should be options and openness within activities:

Allowing for different sizes of groups. It may be that the activity has asked for the children to work in groups of 2-3 and there are groups of 4 plus children who would rather work alone. Unless the task is impossible to complete without being in the suggested size of group, allowing this flexibility is part of letting the child be responsible for their learning. Quite often, as the session progresses, teams/individuals will join or split anyway.

Supporting varied types of engagement – this relates to children engaging with the activity in ways that feel natural to

them. As long as the children have taken some direction from the activity, are not being disruptive to others and are occupied.

Allowing a freedom for the children to create their own voice or response within the framework of the session.

Use a variety of pens and paper wherever possible.

Examples:

Scarlett took a chair to the middle of the room during a making session to watch what was going on around the room. Rather than stopping this or being concerned that she was not engaging in the way we had planned or the other children were, we let her do as she was inclined. She was very engaged in her new self-appointed role, taking an overview of the room and her classmates' activities.

Scarlett's idea went on to inspire an Observation Station, where children could take time out with a snack and a drink in a dedicated area in the middle of the room.

During a Philosophical Inquiry, Ralphy and George sat with Lucy (navigator) whilst she was taking notes and were not involved in the wider group discussion. Ralphy often doesn't engage and George is very quiet so it is very rare either contribute to a whole-class activity.

Both really enjoyed sitting with Lucy, slightly to the side of the group reflection, watching her take notes on what their peers were saying. Both made some comments to her quietly, contributing their views to the question. It was obvious both were listening and interested in Lucy's recording.

We felt this was both the boys participating in a way they felt more comfortable with, rather than forcing them to be in the midst of a discussion neither would ever have raised their voice in.

We found many situations where fixed rules are unhelpful since they carry the threat of taking priority over human beings: ignoring the nuances of our interactions.

*Source: evaluation by Libby Scarlett, member of delivery team.*

## IN PRACTICE

# OPEN QUESTION TOOLBOX

An open question is one where there is no definite answer to it. The ability to ask an open question is a skill applied in many facilitation structures for adults; in professional work, group therapy and practical problem-solving. It is just as useful in its ability to support self-directed learning. Here are some examples:

*What could this be?*

*What could it include? What elements? Do you think it needs those elements?*

*What could this be made of?*

*Where could it come from? How could it get here?*

*What sort of person would make it? How might they do that?*

*Why do you think they made it?*

*What do you think happens here? Has it always been like this?*

*How does it make you feel? How does it feel?*

*Who do you think is in charge of this? Who do you think decides how it is, what it looks like and how it will change in the future?*

## PREPARATORY EXERCISES FOR ADULTS

# THOUGHT EXERCISE

Experiments and questions to encourage reflection on how you relate to other people. Can be done alone or in conversation with others.

- 1 When you engage with an adult your own age, you engage with them as a peer - you accept them for who they are now, not who they might be in the future. You think of them as a fully formed person, though everyone continues to change and learn throughout their lives. Why is it not the norm to extend this attitude to children? Think about approaching a child you know in this way. Does it feel different?
- 2 Social change - where do you imagine it to be? Mark your position on the weighing scales below. Why did you put yourself there?

Is it a visible thing? Something to experience  
in non-visible ways?



Does it need numbers?  
(lots of people) Is individual  
experience key?



Does it require legal reform? Is it a cultural shift?



3 There are a number of psychologists whose work demonstrate the breadth of cognition in young children's thinking that we neurotypically lose as we move towards adulthood. For example Gopnik, Griffiths and Lucas (2015)<sup>1</sup> showed that younger learners (4 years) are more open-minded than older ones (<20 years), and therefore better at learning unusual causal principles from evidence. Gopnik and her team explored two factors that might contribute to this counterintuitive result:

1) as our knowledge grows, we become less open to new ideas.

2) younger minds and brains are intrinsically more flexible and exploratory, although they are also less efficient as a result.

Consider the value of this cognitive quality. Consider how our approach to education intersects with this aspect of developmental psychology.

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<sup>1</sup> Gopnik, A., Griffiths, T. L., & Lucas, C. G. (2015). When younger learners can be better (or at least more open-minded) than older ones. *Current Directions in Psychological Science*, 24(2), 87–92





## SESSION STRUCTURE (1)

# WARM-UP SESSIONS

Every session includes a number of exercises, each contained within a separate box. Most include a warm-up, making and reflection exercise.

The session plans include tips to consider or variations where we think there are equivalent or more accessible alternatives

### WARM UP: Children's Rules

 30 Mins       Whole group

- Large A2 sheets
- Board Marker

1. Introduce children to child-led nature of project.
2. Ask for suggestions for rules from any child.
3. Once a rule is suggested ask for group approval and if consensus is given write the rule on a sheet

### TIPS:

The main purpose of this activity is to give the children agency and if they have drawn up the rules then they can understand the validity of the rules and see that it is for the benefit of the group and not the benefit of the adults or the school. They begin to see they are really running the project. It begins to put the children on a more equal footing to the adults. Its also very practical as you do need rules as its hard for young children to understand that there are responsibilities involved in being in charge.

Recommended minimum time for an exercise

For materials we have tried to keep it to bare essentials. Feel free to experiment where budget and resources will allow



# REFLECTION SESSIONS


At the end of the session during reflection we recommend everyone sit in a circle so they are talking to each other, not to the front of the class

Recommended group structure for children

For the reflection sections we have suggested questions and prompts but prioritise reacting to the live conversation if it takes a different route

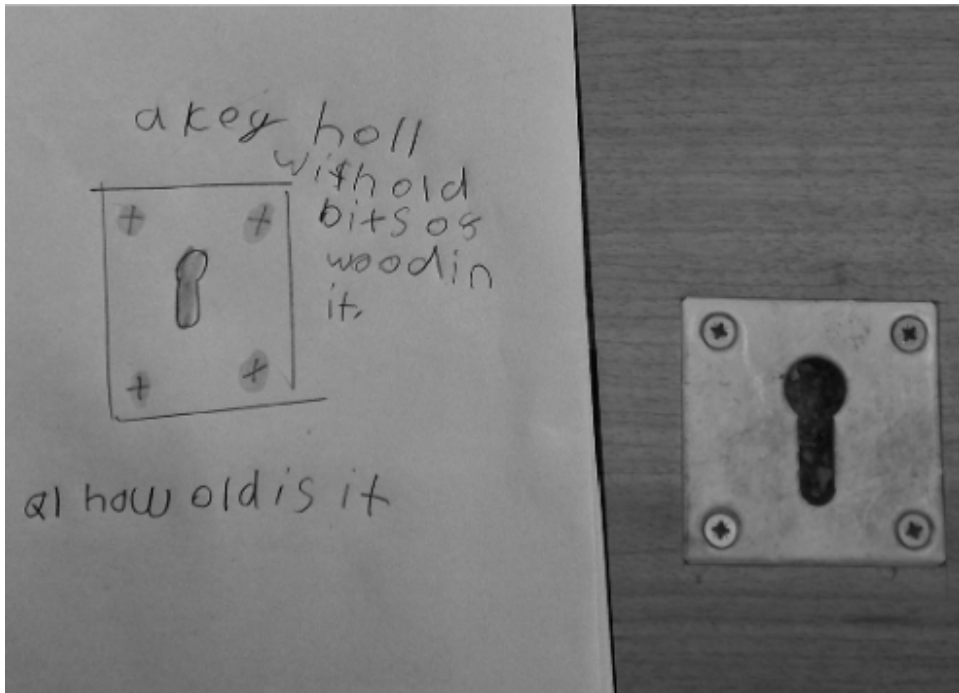
**REFLECTION: Sensory Exploration**

60 Mins  Whole group 

 Space large enough for all children to sit in a circle

What tools do we already have?  
Sensations. Close looking, close listening, close feeling. Validity of the rules and see that it is for the benefit of the group and not the benefit of the adults or the school.

They begin to see they are really running the project. It begins to put the children on a more equal footing to the adults. It's also very practical as you do need rules as it's hard for young children to understand that there are responsibilities involved in being in charge. The idea of child led can be ephemeral and difficult for children to understand so this is a good starting point for them to see child led in practice - deciding their own rules. The idea of child led can be ephemeral and difficult for children to understand so this is a good starting point for them to see child led in practice - deciding their own rules.



What follows are two sets of six session plans - '**Research Methods**' and '**Space Study**'. In our project the first term was focused on research methods in autumn and after the winter break we started to talk more specifically about space. These sets of plans collate and summarise some of the most successful exercises and approaches from across the two terms.

Through research, children had an open-ended context in which to test out and settle into a new way of working with one another (and the adults!) before they started reflecting on their environment and spatial design. We hope you enjoy the sessions and find them as fruitful as we did.

## RESEARCH METHODS: OVERVIEW

# RESEARCH METHODS

The purpose of this program is for children to pursue divergent ideas and individual interests. We are giving them the tools to engage with things for themselves. The means to explore and directions to look in but no prescribed content.

Throughout the project we passed on knowledge and information through conversation and making. For example, when we showed the students how to use a screwdriver we did so while they had screwdrivers in their hands or we discussed building and their function through building models of buildings.

All the sessions should be active and creative. It could be doing rubbings, making recordings, going on walks, doing drawings, acting. Looking up above their heads and looking down to what's under their feet. Whenever possible they should occupy the place of focus. And weather permitting, should be outside as much as possible.

The sessions will be a time of reciprocal learning, as adults and children begin to build a picture of each other's lived experience. To enable this, open questions can be used as prompts for ongoing conversation.

Most sessions have a warm-up, making and reflection section. Sessions have been loosely planned around questions, deliberations, testing out ideas and making examples, from which multiple new questions have arisen and in turn framed the beginning of the next session.



- 1: Tools & Rules
- 2: Listening To Our Eyes
- 3: How Do We Ask A Question?
- 4: Living A Journey
- 5: Map Making
- 6: Free Text



# TOOLS & RULES

*Through this session children can reflect on themselves as the locus of agency for learning*

## WARM UP: Children's Rules

### Materials

Large A2 sheet

Board marker

 **60 Mins**

 Whole group

1. Introduce children to child-led nature of project.
2. Ask for suggestions for rules from any child.
3. Once a rule is suggested ask for group approval and if consensus is given write the rule on a sheet.
4. If the suggestion is controversial ask for amendments before everyone can agree.
5. Pin the sheet up on the wall for the duration of the project. Return briefly to the rules at the start of sessions to check whether any changes are requested or further amendments should be made.

### TIPS

What the children decide isn't the most important thing (though certainly the teachers should not be allowed to suggest the rules e.g. the school charter). They can chose things like 'have fun' as well as more serious rules how to deal with someone who is disruptive etc.

The main purpose of this activity is to give the children agency and if they have drawn up the rules then they can understand the validity of the rules and see that it is for the benefit of the group and not the benefit of the adults or the school. They begin to see they are really running the project. It begins to put the children on a more equal footing to the adults. It also helps young children to understand that there are responsibilities involved in being in charge.

The idea of 'child-led' can be ephemeral and difficult for children to understand so this is a good starting point for them to see child led in practice.

## MAKING: Human Notebook

### Materials


Tyvek boiler suits

Magnifying glass

Pens

Tape

 **60 Mins**

 Split into groups of 3 or 4

Help the children become investigators. This is a detective-type activity where they put on white forensic boiler suits and follow their noses, writing and recording their observations on their own boiler suits.

### Variation:

If it's not possible to source Tyvek suits, consider alternatives using large paper and tape to attach it around the children's torsos. Even one sheet on the front and back should still let them feel like they are the vessel for recording and translating information.

## RESEARCH METHODS: SESSION 1 (cont'd)

Exploring... their environment, children should note down thoughts, observations and learning on themselves and each other. They should focus on what they can learn through their senses - looking, listening, touching. How do they feel in different spaces? What can they hear? What can they smell? What are things made of? Where can they find similar experiences or materials? Which parts of the school are very different? Why? What is the size of things? Can they use their bodies to measure different parts or features of the school? At the end of the exploration each group can talk through their experience and explain different parts of the new annotations on their suits. This could be done in the arrangement of a catwalk or more informally in the round. Pinning up a few of the suits in the corridor made an excellent exhibition about the ongoing project.


**Variation:** You can also hide clues and props to build a narrative, to give hints about the history of your school, your area. Maybe even something incongruent could provoke discussion - objects, photographs, different materials or ways of mark- making scattered around the school.



### REFLECTION: Sensory Exploration

#### Materials

- Space large enough for all children to sit in a circle

 **15 Mins**

 Whole group

After the suits have been taken off (and, if possible, hung around the room) everyone should settle down to a focused conversation.

Some possible questions to open up the conversation:

- What did they discover?
- What does it mean to discover something?
- Did you find anything new?
- How did they discover this?
- What tools do we already have?
- Which tool for research is the most important?
- How do we learn?
- Does everyone learn in this way?

*"It was really interesting to hear and see their thought patterns as they pieced together the information they were given - encouraging them out of the classroom setting into the environment, getting plenty of movement and thinking outside the box as well as taking them away from writing in an exercise book, making it exciting and encouraging them to draw and write and piece together clues."*

**Joanne, member of delivery team**

# LISTENING TO OUR EYES

*Exploring the environment through attention to the touch, feelings, sight and sound*

## WARM UP: Moving Whispers

 **30 Mins**



Lines of 10-15  
depending on group

The children will be in a long line facing one way. The child at the end of the line will make a movement (start off easy and then get harder on second try) when they have their movement ready

When the final child has seen the movement they will show it to the child at the back of the line who started the movement chain off. How much has the movement changed over its journey?

## MAKING: Notebooks

 **60 Mins**



Individual Work

### Materials

For cover/pages:  
paper, old envelopes,  
leaves, newspaper,  
acetate, cereal boxes,  
wrappers, stickers etc

For joining:  
string, tape, scissors, holepuncher, staplers,  
treasury tags, etc

Pens



Making personal notebooks for recording ideas. It's good to introduce all the different reasons people keep notebooks and for what purposes. For roughly half of the session the children can use paper, pens, treasury tags, glue, tape (and any other additional items they think might be useful) to craft their own personalised notebooks. For the second half, they can set out around the school finding a particular spot, place or thing they are interested in. Encourage them to mark this out somehow so they can focus on this specific area in detail.

From there they can use their notebooks however they want - writing down their thoughts, questions they might have, opinions, sensations, ideas and drawing objects or interests. They can collect samples from around school using tape and rubbings. Take out these notebooks for every session so the children can return to and use them if they wish.

## REFLECTION

 **15 Mins**

 Whole group

Don't stand at the head of the class - you are the facilitator for others to speak, not a leader imparting knowledge. Encourage self-management of the conversation. Adults should be guiding, offering occasional questions in response to the ideas being developed in the group.



Choose one broad question to structure the discussion around, for example:

- Why do people write?
- What is an experience?
- How can you record a thought?
- What is representation?
- What is recording?

### TIP

Don't frame your questions around an assumption. Longer, open child-led conversation is the best way to explore possible answers. In the end there may be some sense of agreement if not.

### VARIATION

Introduce passing of ball as a way of allowing others to speak / the space to speak.



# HOW DO WE ASK A QUESTION?

## WARM UP: Creating conversation art

### Materials

Ball of wool

 **30 Mins**

 Whole group

A good warm up to include all children - to make sure all voices are heard. Ask the children to stand in a large circle. The facilitator tells the children that they will be throwing the ball of wool to someone in the circle. When the person catches the wool then they can speak. This is the only time they are allowed to speak.

They must all start the sentence with the same beginning, eg: *"The best thing I ever made was..."*

(it could be a Lego model, a breakfast or a painting or anything they like).

When they have finished their sentence the facilitator can ask the child a question about what they have said, if time allows.

The child then has to hold on to the end of the wool and throw the ball to someone else in the circle. When everyone in the circle has had a turn ask the children to place the wool onto the floor and to step away. Explain that they have created a visual conversation, it is a record of what they have said - a different way of recording a conversation.

## MAKING: An interview

### Materials

Recording devices/phones

 **30 Mins**

 Twos or Threes

Using Dictaphones / phones make them all researchers, asking questions of each other. This can be organised outside the school/ in a park, in the school or around the playground. This opens up new ways of recording: weather reports; singing; describing observations and experiences of the trip.

## RESEARCH METHODS: SESSION 3 (Cont'd)

*Listening to other people as a resource*

Ask the children to use the dictaphones to interview non-teaching staff at the school (or if outside school ground, members of the public). We found some children were really excited by this and were fairly self-directed in the activity. Others were a little nervous, so wanted a familiar adult to act as a middle-man: to introduce them to their chosen member of the public.

At the end of the session, gather as a group again somewhere quiet and playback some parts of the audio from different interview teams or you can also compile the recordings as a way to start the next session.



### REFLECTION



**15 Mins**



Whole group

Have one broad question to structure the discussion around. Here are some examples that we worked with, but feel free to form your own based on the content of your session:

- What is hearing?
- What can you hear that you can't see?
- Why ask other people what they think?
- What do other people know that you don't?

*"From the recordings the children had made, we created a 4-minute soundtrack to play back to them the following week.*

*This allowed us to revisit our trip and pick up on themes the children had been interested in. They were very excited to hear their own voices and sound creations."*

*Babalola, member of delivery team*

# LIVING A JOURNEY

## WARM UP: Drawing whispers

### Materials

- Object cards (you can make your own)

 **30 Mins**

 Whole group

You will need a selection of cards with objects on them such as a flower, car, boat, house, smiley face, a cloud etc.

Children form two parallel lines. From one end of each line a child is given a card and they have to draw this shape on the back of the next child along, the action then proceeds down the line as a physical game of whispers and at the end of the line we see what we ended up with.

### TIP

The advantage of this activity is that it is a good ice breaker, it involves movement, can be used as a way of communication (playing to the strengths of some children who communicate in a different way).

Based upon specific knowledge of a child, a teacher or TA could be there to undertake the drawing on another child or being drawn on if this was an issue. Therefore it can be inclusive to all.

*“The children liked this game so much they continued to play it in the playground for some weeks afterwards.”*

*Sian, teacher*

## DOCUMENTING A journey

### Materials

- Wind-up toys
- Small cars
- Rolling objects
- Ink
- Large sponges
- Paints

 **20 Mins**

 Whole group

Set up tables with a long sheet of paper – the entire surface must be covered.

Place different movable objects on each of the tables along with paints and large ink-soaked sponges (these should be placed in a plastic box to imitate a large stamp).

Instead of using paint brushes the children will be using the movable objects and documenting a journey.

### Tyre Journey

 **20 Mins**



Groups of 3

#### Materials

- Different sized tyres (enough for 1 between 3 children). If possible, these should be car tyres sourced from local garages
- Large open space
- Objects such as planks to create slopes and levels

Give every group a tyre (this activity works best when the children divide themselves into groups.) Wheel the tyres into an open area where there is lots of space. Then let the children do what they'd like with the tyres.

From past experience each group will come up with a different game or scenario with the tyre and this is encouraged. This will get the children to be active and move with the journey of the tyre.

#### TIP: Time to combine!


After undertaking both activities, try combining the two together. Roll out some long sheets of paper in the playground or park and try printmaking or inky games with the life-size tyres! How can the groups work together with these different elements?



This session is for valuing things that change or are temporary.

Find a puddle and write or draw on the playground in the water.

### REFLECTION

 **15 Mins**



Whole group

- What is a journey?
- Can anything go on a journey?
- Are there different kinds of journey?
- Do you have to move on a journey?
- What is the most important part of a journey?
- How could you create your own map so that someone outside of the classroom could be part of the journey you have just made?



# MAP MAKING

*Understanding the same things look different and mean different things to different people*

## WARM UP: Tangles and Knots

 **30 Mins**

 Whole group

The group stands in a circle. Each person must remember who is standing on their left and their right. The leader then asks the group to spread out around the room and begin to walk freely about.

The leader will then call out instructions – walk with those with the same coloured hair as you – walk with those with the same coloured shoes, or the same coloured eyes.

Then the leader will give more instructions – create 3 circles, or 4 squares or 2 triangles or one star and individuals must form themselves into groups to make this happen.

The leader will then ask everyone to freeze where they are stood; to locate the person who originally stood to their right, and to their left and then point at them both, without moving. Very slowly, people will then begin to stretch and then move towards their two neighbours until the entire group are holding hands. This will be a tangle. The group must then try to untangle themselves, without letting go of their neighbours' hands. 9/10 times it does work!

### Variation

You may also introduce pieces of string or lengths of material as an additional element when creating shapes if you want to lengthen the warm-up.

## MAKING: Maps

 **60 Mins**

 Whole group

### Materials

- |                               |   |
|-------------------------------|---|
| <input type="checkbox"/> Tape | <input type="checkbox"/> Any other available scrap material |
| <input type="checkbox"/> Pens | <input type="checkbox"/> Various types of paper             |

Returning to the classroom, the children should draw a map for another group to be able to find the object.

There should be no instruction as to what type of map, what the map should contain, or how it should be made. Some of the maps made by the children included:

- bags with handles as maps (clues inside)
- some clues were tricks
- tape on paper '***please peel here***' with clues underneath

After each group has exchanged maps, and used it to find the objects, everyone should return to the classroom to discuss the exercise. The group who used the map should present it, explaining what information it contains.

## RESEARCH METHODS: SESSION 5 (Cont'd)

*Understanding the same things look different and mean different things to different people*


An additional exercise to insert for linking to outside the classroom ...

*“Heritage is subjective at the best of times and can tend to favour a narrow ideology and history. I approached inviting the children to consider the heritage of the place they live in through questioning. For example, for one of the sessions we took a virtual walk (later a real walk) around Ramsgate and we asked the children where the names of the streets came from. Often the children could figure this out but if not we were on hand to fill in the gaps. This way the learning was prompted through conversation, but ultimately directed by the children.”*

Francis, member of the delivery team.

### REFLECTION

 **15 Mins**

 Whole group

Useful questions for the discussion in this session could include:

- What is the difference between a story and a map?
- Does a map change over time?
- What is the best kind of map?



# FREE TEXT

*Practicing self-expression and exploring your interests*

## Storytelling through images

### Materials

- Postcards (enough for 5 for each group)



**60 Mins**



Groups of 3 or 4

Shuffle the postcards and give each group 5 cards. (the postcards can be any collection, but they must be images - photographs, paintings, drawings).

All groups now get 5 minutes to imagine a story using the cards, they can use them in any order, through any means but the story must include all the groups of 3 or 4 cards. It doesn't have to be long. They should also think about how they will tell it. Will each of them speak, or will one tell the story for the group?

Once time is up each team presents their story.

## Free texts

### Materials

- Marker pens
- Large paper or card



**45 Mins**



Individually, then in twos or threes

Free texts are free-form student and teacher observation of their environment. It is important this exercise is also done by the teacher in the same situation as the students (sitting in the round, or writing whilst exploring the space). This process should take 10 minutes.

Once the time is over, everyone should gather into small groups of 2 or 3s.

Each small group has its own piece of card or large paper to work with.

The students should discuss their texts together. What did they write about? What was important? Are there common themes? Can they write a joint statement or a joint idea? What sign would they make to talk about their school and their environment? These can be descriptions, statements, rules, questions, ideas.

After 10 minutes or so, once everyone has written something on their signs, each pair stands up and explains what their's says. This may need some support from the teacher to listen to their ideas and communicate them clearly to the rest of the class.



taught me to say more of my ideas I am so happy you taught us



## SPACE STUDY: OVERVIEW

# SPACE STUDY

Each session is based on a structure - going from the small, personal and familiar to the larger, public scale. The aim is to do this in every session, to develop a habit of thinking, a sense of the interconnectedness of things. It can help to start with a spark object the children can readily understand. Use something which enables the conversation to start at a small scale, something they can touch and feel if not pick up. A door handle, a door step, the carpet. Ideally, something that can be passed round, tested by squeezing, smelling, rubbing or taking apart.

For discussing water infrastructure, for example you might start with a bucket of water. Where did it come from? How did it get here? Why does it come? Has it always come?

From this, the session will build out to an understanding of something that is larger than a child's normal scope of exploration, but that is small enough that it can easily be held in mind. A good rule of thumb is something you can take a photograph of relatively easily. A whole room, or a house. Expand the exploratory process outwards, returning to the small object as a point of reference. What else is this thing made of? How did those things get here? Why do we think it is the shape, size, colour, texture, material that it is? Who decided? When?

From this strong grounding, expand outwards to discuss a bigger issue, the context it sits in. It is ok if children don't fully engage with this wider level immediately - some children will take to this process more quickly than others, but that doesn't mean one is learning more than another. A housing estate, a

street of houses. Why are they where they are? Are they all the same? Why not? Who lives here? Why don't we build our own houses?

Every session should aim to include a "has it always been like this?" question – so we are constantly connecting to the past as a way of understanding the present, then gradually building a picture of different possible worlds.



- 1: Rebuilding the classroom
- 2: Clay space
- 3: Streetwalks
- 4: Building Site
- 5: Public building
- 6: New environments




## SPACE STUDY: SESSION 1

# REBUILDING THE CLASSROOM

This session can be run multiple times in different spaces. The materials you use will depend on the environment you choose.

Ramsgate is on the coast, so we built one of our classrooms in the sand. The other we built in the playground of one of the schools.

### Building the classroom

 **90 Mins**

 Whole group

#### Materials

*This will vary depending on location. If possible use materials from the immediate environment. For example at the beach we used sand but you could use sticks, logs, or leaves if the session were to take place in a park. If you are working in the playground you might ask the children if they would like to bring furniture from the inside school. If necessary you may also prepare scrap materials.*

Begin by asking who knows what a classroom is? What do you need in a classroom? Do you need anything? Introduce the children to the task and the materials available to them. Quickly move into a long period of open play and 'construction' of the classroom.

After an hour or so, call an end to the building activities and start to go around the space asking children to describe what they have made and how they made their decisions.


What is a classroom? Where is a classroom?



# CLAY SPACE

## WARM UP: Sculptor and Clay

 **30 Mins**

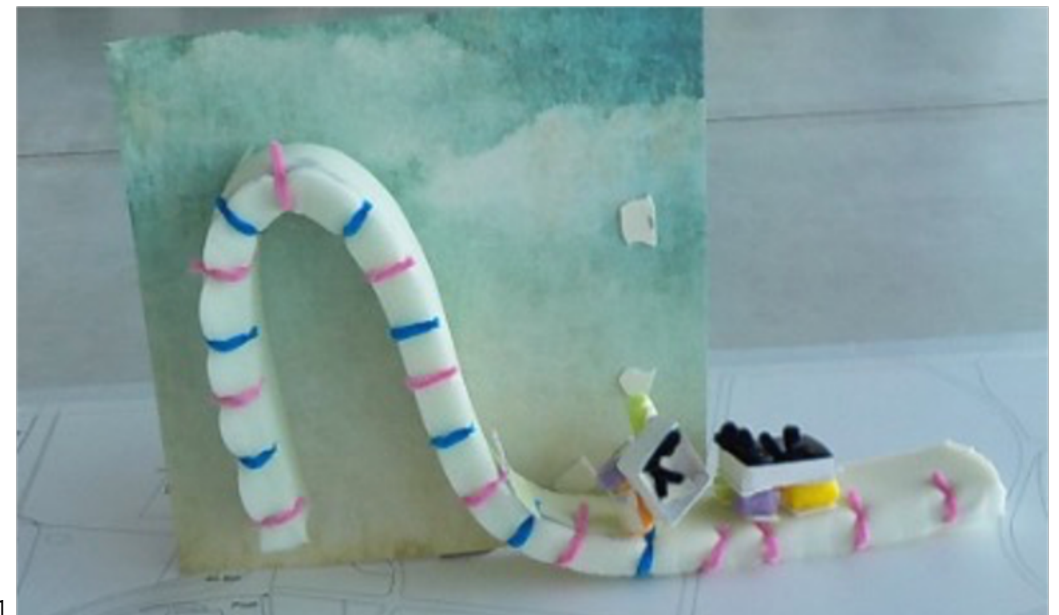
 In pairs


*(Check that everyone is okay with touch and if not it can be modified to a 'no touch' game).*

Best when children know each other. In pairs one person is a **Sculptor** and one is the **Clay** (useful for a workshop on materials). You will swap over so each get a turn. Explain to the children that Clay needs to be kneaded and the sculptor can do this by rolling their clay and kneading it.

This can be done by the facilitator and an adult volunteer showing how to do it.

The Sculptor moves their hands as if to knead and the Clay (person) moves their body in response. The facilitator explains the properties of clay, how it mustn't be twisted too much otherwise it will break, that it is soft and squidgy etc. The facilitator should then ask the Sculptor to make a sculpture of an animal or a human running or a human sitting or a bird flying or an abstract sculpture or a shape. Remember to swap the Sculptor and the Clay half way through.



**MAKING: Clay Space** **60 Mins** In fours or fives**Materials**

- Clay (enough for every group)
- Notebook and pens
- String

Explore the classroom in groups, make list of elements to keep, remove, add. This is a good way of critiquing the environment. Before the activity, ask the class how their current space makes them feel and what makes up a good space.

Encourage them to think about the impact of space on hearing, seeing, smelling, touching, tasting.

Divide the physical room into sections, maybe with string or tape. Give each group a portion of the space in the room to make out of clay.

Inform the groups that they don't have to include everything in the room. They are free to add or subtract whatever they want, even imaginary things.

Ask if members of the class would like to divide the clay to hand out to each group. This is a good task for members of the class who want something alternative to do for a while. It's good to try and find a task that fits. Even preparing materials can be an activity.


Groups can then proceed to making their part of the room together. If a group is struggling to communicate with one another give them a piece of paper to write down lists of ideas or jobs so that everyone is on the same page. If there are any disputes, get them to reason amongst themselves. Voting can be a good way to make a decision.

After they have each created their section ask everyone to bring their sections of the room together.

Groups will need to communicate with each other so the whole clay classroom can be joined together at the end.

Discuss the finished clay space finding out why certain decisions have been made.

### Thinking through the future: Part 1

 **15 Mins**

 Groups of 5

#### Materials

- Pens
- Stopwatches
- Sound recorders
- Notebooks

Show the children how to use a stopwatch (one for each group).

The group goes for a walk in their school with a central question: what does the future of this place sound like?

Each student must choose a place to visit on the walk. The group moves in silence with one student guiding at a time.

They are equipped with notebooks and sound recorders. At each stop the group makes a recording or notes or a drawing for 1-2 minutes

On returning to the classroom, the group shares their recordings, asking other students to also respond:

*What did you hear?*

*What happens in these spaces?*

*Will that be the same in the future?*

More notes are taken based on these conversations.

As a whole class ask the children to formulate a number of questions about the future based on the listening and conversation.

# STREET WALKS

This session can be run multiple times in different spaces – e.g. in streets, in housing estates, in parks, looking at roadworks, roundabouts, playgrounds, on public transport, in office foyers.

Ideally, the locations would be chosen by the children, but logistics will also be a deciding factor.

## WARM UP: Collective clap

 5 Mins

 Whole group

This activity is good for quickly attuning a group to one another.

The facilitator asks everyone to stand or sit in a circle with their arms out in front of them, palms facing one another. The facilitator says:

*Imagine that we are one organism, with many arms. Try to sense all of our arms. At some point, we, as one organism, will clap all of our hands at once. One set of arms might begin the clap, but we don't know which one.*

Be silent and still. Allow the group to notice each other's arms. Wait as long as is necessary for someone to begin the collective clap.

*Learning to read and listen to the streets*



*Both the warm-up and reflection (Adapted 4'33") from this session are taken from **Making and Being, A Guide to Embodiment, Collaboration and Circulation in the Visual Arts - activities from BFAMFAPhD**, (Caroline Woolard, Susan Jahoda, and Emilio Martinez Poppe).*



## Thinking through the future: Part 2

 **60 Mins**
 Groups of 5
**Materials**

- |                                      |  |
|--------------------------------------|--|
| <input type="checkbox"/> Pens        | <input type="checkbox"/> Sound recorders |
| <input type="checkbox"/> Stopwatches | <input type="checkbox"/> Notebooks       |

The questions from the previous day (Part 1) are grouped, then used to go through the same process as in the first exercise (thinking about what places sound like and how they might sound in the future) but in relation to a series of sites outdoors in their surrounding neighbourhood.

Each group walks in silence guided by one student and then records and make notes or draws at a chosen place. (This could be along one street or in one space). All groups sit together to look through and listen to their notes from outside the school. Begin to examine the relationship between the future of the school and the neighbourhood.

How do sounds collected from inside the school differ from outside? What is the relationship? Are there contradictions? Are there similarities? How do the themes operate in each location?


**Variations**

If you are repeating this session looking at different environments you may want to introduce new focuses such as texture, colour or line.

**Texture Trail:** Using wax crayons and paper to collect rubbings along a route. Reorder rubbings to make a new route. Guess where textures are from.

**Following Colour:** Each participant gets a colour swatch from a paint chart. Can you match your shade to anything else you spot on a walk? Make a list or draw a list - can you rename your shade? Create a class swatch book.

## REFLECTION: Adapted 4'33"

 **15 Mins** Whole group

The facilitator guides the group through the following steps, saying aloud:

- 1 *We are going to sit in silence for 4 minutes and 33 seconds, to honor the work of John Cage, an artist who worked with experimental sound.*

*He created a work called 4'33" in 1952 which asked a musician to sit at a piano and not play the piano (or make any sound) for 4 minutes and 33 seconds. The sounds of the room become the work itself.*

- 2 *During the next 4 minutes and 33 seconds, you can focus on your breathing, or listen to the room, or simply lie down and do nothing. Please do not eat, use your phone, sleep, or otherwise distract yourself from the practice of spending time with the quiet.*
- 3 *Find a place to lie down, sit, or otherwise be in a comfortable position.*
- 4 *We will start the practice now (set a timer for 4 minutes and 33 seconds).*
- 5 *(When the timer rings) That ends the practice. Reflect on the silence as a group. How did it feel? What was it full of?*

# CONSTRUCTING SPACE

*Opening up the process of construction*

## Exploring construction

 **90 Mins**

 Group work

### Materials

Chalk

Loose parts

To gain access to a building site we approached the council who owned an abandoned lot next to the beach.

We recommend asking the children in your class if anyone has a mother or father involved in the construction or building industry. Any Builders, Carpenters, Engineers, Plumbers, Estate Agents, Architects, or Planners? If you have a personal link you may also be lucky enough to get a tour or introduction to the site by your connection. If there is no direct connection through any of the children in the class try researching the owner of construction sites near the school and trying to make contact. This could potentially be through the local council. Make sure you do a site visit to check the state of the site before you visit with the children.

Once onsite ask the children about how they think they should be on the site.

Let them determine the risks. Ask if any of them know what the site might be used for. What materials are there? What tools can they see? Is there anything familiar? Is there anything unfamiliar?



Give the children materials to reimagine and explore the site with - making routes, spaces within spaces, new 'structures' and games. On our site we had permission to draw on the concrete pillars so long as we used a material that wasn't permanent.

We asked if any of the children could think of any natural materials they could use to make markings. One boy happily announced that chalk was made from fossilised poo that was really really old. In combination with the chalk children were given a mixture of recycled 'T-shirt yarn' and wool and used it to map out their exploration of the site. Any loose parts that are available to you will work just as well. A highlight of the project for many of the children we have been working with was showing them how to use handtools. This could be an alternative exercise at or following a visit to a construction site.

REFLECTION

🕒 15 Mins

👥 Whole group

Get the children to stand back and observe the changes they have made to the site.

- *How has it changed?*
- *Do you prefer it before or after? Why?*
- *How do you imagine this site to look in the future?*





# REWRITING SPACE

Working together to change space



## Room preparation

### Materials

- String
- Strong tape
- Plastic sheeting\*
- Scissors

*\*Fairly thick transparent polythene sheet. You can buy 25m roll from large home improvement stores*

Move all classroom furniture to the sides of the room (stack tables and chairs to create the biggest, most clear space possible in the centre of the room).


Cut the plastic sheeting to reach from the ceiling to nearly the floor (there can be some differing lengths. The width can also differ between sheets (between 1 and 2 metres).

Use strong tape over the top of the sheet at intervals (3-4 pieces). Where this tape is, pierce a hole that the string will be threaded through. The tape is to stop the plastic ripping once hung.

You need two people to hang the sheets. One person holds whilst the other ties to the ceiling. We popped ceiling tiles up to tie to the frame structure below.

Create a maze within the room. This can come about organically as hang the sheeting.

## Collaborative tools

 **20 Mins**  In threes or fours

### Materials

- Scrap\*
- Markers
- Bamboo
- Tape

*\*Scrap can include anything. Sticks, toilet rolls, hangers, broom handles, straws, chopsticks*

Children make drawing implements in groups. This is an open-ended process of problem solving: How can we change things together? What do we do when a pencil is of no use? How can we draw and reach a high place with a pen? Can we design a pen that 5 people can use at once?



## SPACE STUDY: SESSION 5 (Cont'd)

*Working together to change space*

### Space exploration

 **60 Mins**

 Whole group

Once the drawing tools are ready everyone should begin exploring the space. See how it feels. What is different? To practice with the tools they can set tasks for example working together to draw an elephant, or to write all their names working as a team. Encourage them to rearrange themselves. Is it easier being at the top or the bottom of the new pen? Why?

Draw onto the plastic sheets with chalk pens. Groups use long drawing tools together to draw onto the sheets high up. Use scissors to cut into the plastic. See what shapes or practical additions the children come up with (doors/windows for example). Talk through all changes at the end.

### REFLECTION

 **20 Mins**

 Whole group


A useful question for the discussion in this session could include: What makes a room?



# PUBLIC BUILDING

This session should take place in a large public space. This can be inside or outside, a municipal space, an administrative space, a space of leisure, tourism or gathering. OR it can be repeated many times in any number of these.

## Decision Alley

 **20 Mins**

 Whole group

This exercise needs a large open space. Find one in the building or area you have chosen.

Invite pupils to stand up in a straight line facing the caller. The caller asks them a series of questions. Each question will have a yes or no answer. Any student who agrees strongly should stand to one side and any student who strongly disagrees should stand to the other side. Pupils who aren't sure should stay in the middle. They can place themselves anywhere on the spectrum between any of the positions to show their decision.

When everyone is settled in position, choose a few pupils to say why they've taken that position. Some children will change their minds when they hear other opinions.

Encourage them to move if they feel they're changing their minds. Ask them what made them change their mind.

Do 4 or 5 rounds of these questions. Some examples questions to use follow:

Does this space make you feel good or bad? Is this space a classroom? Can you own space? Do you feel like this (building/space) was designed for children? Would this space be different if it was designed for children?

## Forensic investigation

 **60 Mins**

 Pairs

### Materials

Pens

Notebooks

Tape

Magnifying glasses

Ask the children to tape off areas of interest within the space. Groups may tape around a tiny leaf or scale up and tape around a park bench etc.


How did these objects get here? What are they for? Could you move it somewhere else within the building / space? Why?

They are equipped with notebooks and can record ideas / descriptions / drawings / lists / new stories about their area of interest.

After 15 minutes ask them to show another pair their discoveries and compare. Before reflection ask each four to show the group what they've done.

REFLECTION

 **20 Mins**

 Whole group

Questions from the session can form the point of departure for a philosophical inquiry. For us these were based around spaces of learning.

- *Can you learn here?*
- *What can you learn?*
- *Do you have to learn different things in different spaces?*



## LEARNING AND OBSERVATIONS

# OBSERVATIONS

Useful anecdotes from across the project



- Unlearning for teachers
- Navigating scepticism
- Democracy for the oppressed
- Child-led interviews
- A trip to talk

## OBSERVATIONS

# UNLEARNING FOR TEACHERS

Comments made during focus group session mid-way through the project, facilitated by Canterbury Christ Church University with project leads from participating schools, including:

- Nick Budge, Head, Ramsgate Arts Primary
- Michelle Palmer, Head, St-Laurence-in-Thanel
- Jack Spencer, Teacher, St-Laurence-in-Thanel

Jack

*“Definitely can see that children in my class have been discovering things they didn’t realise before. They might live in Ramsgate but going to the harbour might be a new or rare experience. I think it’s an opportunity that every school should be able to experience.”*

Michelle

*“The children are developing a deeper understanding of Ramsgate and where they live, following their own lines of inquiry. Already we have seen a big difference in their questioning. Using Practical Philosophy has already made a really big impact, not only to the class teachers teaching but to the children. I want these children to go on using these inquiry skills, and those questioning skills...further as they go on into upper school and then secondary school. These are life skills that they are going to be able to take on with them.”*

Nick

*“Scary thing is that as teachers we often lead the project but this has flipped that on it’s head. The children are leading us in where they want to go. The class teachers are finding that quite difficult because they so want to be in control. The children are*

*gaining more control and more confidence and they know what direction they want the project to go in."*

Michelle

*"It has changed the mindset of the teachers in Y4" "These children have been taking risks but that has just extended their skills."*

Jack

*"It has important to adapt as a teacher, to allow the children to go ahead and do it."*

Nick

*"The National Curriculum, it's quite constrictive... It's a bit like going back in time, when I first started teaching children were very much in control of the curriculum.... now we are much tighter on time so the teachers lead the learning. Where this is quite nice it has given the power back to the children. They are now leading the learning". "it's turned our thinking upside down a little bit and thinking not just art but the whole curriculum."*

Michelle

*"We are looking at our whole geography and history curriculum and linking it to our local environment. We are doing that as from September so we are rewriting our history and geography so that we can have more involvement in the local area, that is something else that has come out of it."*

## OBSERVATIONS

# NAVIGATING SCEPTICISM

Understandably some teachers may have been sceptical about the potential ramifications of 'handing over' authority to 8 year olds. Not only was there a risk of loss of control (they are meant to be the figure of authority) but also the issue of having introduced the concept of child-led, would they be able to regain the balance afterwards?

Teachers have many constraints and of concern was not just behavioural issues but also health and safety, noise for other classrooms (disruptions), timing issues and tidying a small space.

It was certainly the case that it took a good few weeks for the concept of child-led to work with both adults and children. Sometimes I felt like we were setting the children up for a fall. Giving them all that freedom when we were there and then expecting them to understand that when we left it was back to normal. At first it felt like we were met with a mixture of amusement, curiosity and mild annoyance.

At the beginning I too worried that we would not be able to achieve our goals as we had the difficulty of a whole year group split in two classrooms coming together (excitedly) in one small (often hot) room. However, through keeping conversations going, constantly reminding everyone (ourselves included) that this was a child-led project and getting the balance right by keeping channels of communication open and a bit of give and take on both sides, I strongly believe that we have built a strong relationship with the school.



What I've learnt from this is that teachers and support staff need thorough information and support prior to the project starting - more than the children. Whilst it seems second nature to us as practitioners it is a big leap for others but the rewards are most certainly worth it!

Jo Ursell, Navigator, Delivery Team





## OBSERVATIONS

# DEMOCRACY FOR THE OPPRESSED

Pioneering Places is enabling us to think about power, decision making and children's roles in society. The title of this short text takes its name from Paulo Freire's Pedagogy of the Oppressed. Freire's text is a combination of philosophical, political, and educational theory. Freire outlines a theory of oppression and the source of liberation. In Freire's view, the key to liberation is the awakening of critical awareness and the thinking process in the individual.

I believe that current pedagogies delivered in the classroom across much of Britain conflate and give an unfair representation of what exactly the democratic values of the dominant culture pertain to. What are the consequences of instilling a respect for democratic society within a context that necessitates democratic inequality: the classroom? Could the inequalities that exist for children be overcome by predetermining rules for the classroom?

We have found that left to their own devices, the children we worked with conducted democratic decisions, thinking in a way that seemed more nuanced and critically engaged than what might be assumed.

Last December myself, Sinead Stoddart and Joanne Ursell facilitated a session at St. Laurence. The rough plan for the session was to develop and prompt a philosophical inquiry whereby we would mediate the children conducting a digital walkthrough (via Google Maps) of Ramsgate.

Below is a mixture of original evaluations of the session written by Sinead Stoddert and Frank Wasser.

## WHY IS RAMSGATE CALLED RAMSGATE?

We began the session by taking a look at why things are called what they are: streets, towns, places etc. We asked the children why they thought the town was called Ramsgate.

**Frank:** *What does Ramsgate have that other towns nearby don't, and what have we been researching over the last few weeks?*

This topic of discussion was developed by asking the children to think of places they knew the names of and why they thought they were named that way.

Taylor wondered if Sandwich is called Sandwich because it looks like a sandwich or because they were invented in the town? Or did someone who really liked sandwiches create the town?

Frank then told a few facts about the forming of Ramsgate (and Sandwich). Following on from this he asked if the children knew who Ramesses was.

Diana eagerly put up her hand and told us about 'Ramesses the 2nd'.

Frank brought up a picture of the obelisk in the Harbour. This was a way to get the children to think about how art can stand through time whilst the place around it changes, since the obelisk came to be in 1800s and yet it still stands in Ramsgate today.

He asked if anyone knew what this was or where it was in Ramsgate. Most of the children said they knew where it was and a couple said that they recognised it at the Harbour when we had our trip a few months back. When Frank revealed its name as the obelisk, Diana informed us that the obelisk is the tallest tower built in Egypt.

Frank then put it to the class - *But what is an obelisk doing in Ramsgate?*

**Liam:** *Maybe the Egyptians came to Ramsgate and made something to resemble Egypt?*

**Reggie:** *English people back then looked on their phones, saw them and wanted one?*

**Winston:** *Because the Egyptians invented the word Ramsgate and wanted something of them to represent them in the town?*

When Frank revealed how old the obelisk was and the history behind why Ramsgate is called Ramsgate and its links to the Egyptian God Ramesses the children seemed rather amazed that something from hundreds of years ago was still standing in Ramsgate harbour.

### **VIRTUAL WALK AROUND RAMSGATE**

Next we tried a bit of Philosophical Inquiry with the children. We proposed doing a virtual tour around Ramsgate by using Google Maps. We asked what the children thought a virtual walk would be like, what they could see, hear, smell etc.

**Ethan:** *Virtual Routes are made from a camera drone and when you look down you see things as if you're there.*

We started by simply writing the word Ramsgate into the search bar, and what this revealed was that there are several Ramsgate in the world.

Billy pointed out that there was one in America and pointed to the list from the drop down menu. We clicked Ramsgate UK and we went from a satellite image of the Earth and zoomed in for a closer look... We stopped when we could see the boarder of Thanet.

Oscar wanted to know why Ramsgate was called Ramsgate and if it had any relation to Margate and Westgate. He came up to the front of the class and pointed out Margate, Westgate and Ramsgate on the map. We asked what they all had in common, Oscar noted that they were all surrounded by water.

Reggie immediately put up his hand: Ramsgate has a Port which is like a car park but for boats in the water.

The children concluded that 'Gate' must mean an entry into the harbour.

**Lilly:** *sometimes to get to a gate you have to go up or down some stairs so is that why Broadstairs is called that because it is in-between some of the towns with gates?*

Frank told a bit about the naming of Broadstairs and followed this on to ask about names of other nearby places such as Cliffsend.

**Oscar:** *It's Cliffsend because it stops and if you get too close it starts crumbling.*

We then continued on our Virtual walk, and the children decided to take the walk up to Ellington Park. The children directed us up and down left and right, one child shouting out that they had seen their mums old car on the footage. We asked if she still had the car and he said no she has a new one. I asked why he thought her old car was in the photo.

He said it's because they film the map in a car with a camera on the roof. They must not update it often. When we made it to Ellington Park, Frank tried to 'enter' the park through the entrance but couldn't. He asked why this might be the case. Freddie: You can't go in the park because the footage is made by a car, and cars can't go into the park only take photos from the outside.

Chloe furthered this point by saying: *That's why we can't use Google Maps to go in people's houses or inside the park even though its public, cars can't go inside.*

Jo then followed this point on by saying we had to visualise in our minds what's inside the park: what can they see? The children told us about a statue of a soldier with a bird on its shoulder (Chloe asked if this bird was a Raven to link back to Ramsgate's name!), an empty train track ride, a mini park with statues, a fitness course and dogs.

**Frank:** *Why do we have parks? Poppy: So children might like to play Bowdie: Dogs like parks.*

**Aironas:** *Kids need entertaining, if they've just moved home and parents need to pay bills and they can't go out somewhere then kids can have fun at the park and play.*

**Jo:** *Who decided to have parks?*

This started out into a bit of a mini debate amongst the children, was it the Government, the Council or Thanet District Council who decided on where we have parks and how to maintain them? How do we know who is at the top of the food chain and who to go to if we need to?

**Willow:** *One of them is bossy and one of them is more bossy. The Government is more bossy than the Council.*

**Chloe:** *The Council make the town's decisions and the Government makes the decisions for the Country.*

**Tyler** agreed: *the Government rule England and the Council rule towns like Ramsgate.*

Rolling with this conversation we asked 'Who decides who the Government will be?'

The kids debated between the Queen, to the Council to the People of the country. The children then agreed that the Government was decided on adults voting. We then did a vote ourselves: Should children be allowed to vote and make decisions?

19 said 'Yes' 8 said 'No'.

We asked if anyone wanted to explain why they voted the way they did...

Reggie said that he said 'No' because children might vote for the sake of voting and end up making a bad decision because they didn't understand, or it's confusing.

However Aironas said he voted Yes but wanted it to be clear what children could vote, 'is it ALL children or nice children or good children or older children?'

We asked if that would matter and who would decide if a child was 'nice, or good or old enough to vote' he said that it would then be the school's decision to make.

**Ethan:** *Kids shouldn't vote because they might be messing around and the government might see this and they lose their homes because of it.*

**Chloe:** *Children should get to vote because their imagination can take over!*

**Maisy:** *Parks aren't just for people, they are also for animals and trees, with no trees we wouldn't survive. So they should get to vote too.*

How would Animals or Trees vote?

**Bowdie:** *An animal could be taught to raise their hand.*

**Lilly:** *A dog could walk towards a yes or no sign and sit in front of it.*

We then asked if there was a difference between voting and making an informed choice. What do you do for the people who disagree with the majority?

The general understanding was that losing an election or referendum meant punishment for the minority, a troubling and surprising revelation.

Make them clean up the mess afterwards... "Maybe disqualify them from the vote? They should be sent to prison."

**Diana:** *They have their opinion but if it's agreed that the majority have won we should go ahead with the plan like what is happening in April, we should all just let Theresa May do her job as we've all agreed to leave so others should stop complaining.*

Noah then proceeded to challenge the teacher, Mr.Spencer.

Noah asked Mr.Spencer why he had voted that the children shouldn't have a vote and did that mean that his vote (Noah's vote) on the student council was a pretend vote. The teacher smiled at the question and found it difficult to answer, impressed by Noah's observation.

The other children took notice. On this basis Noah asked to change his vote from 'No' to 'Yes', this was agreed upon by all the children. This changed the vote to 'Yes' 20 'No' 7. The conversation and debate spilled into the next activity.

## SUMMARY

- The children decided on their own accord to conduct a seemingly democratic vote in the classroom.
- The children decided to include children and adults.
- The children listened to each other without raising their hands. (This was the only time in all of the sessions that this happened).
- The children were at their most attentive during the debate.

- The children decided to reverse the vote outcome based on new evidence (Noah and the teacher).
- The children voted in favour of children to be given the right to vote.
- The children showed the capacity to engage critically with a complex subject.

The question of whether or not children should have the right to vote and from what age they should be 'allowed' to vote should be addressed.

This question has the potential to have a real, lasting and impactful mark on all of us. A recent poll by electoral reform concluded that 'When they can vote, 16 and 17 year olds have higher rates of turnout than 18-24 year olds - with 75% voting and 97% saying they would vote in future elections. So as 18 years olds who don't vote become 50 year olds who don't vote, 16 and 17 year olds who do vote will continue to vote as they age.

In Scotland 16 year-olds can now vote in Holyrood and local elections – so is it time for everyone of that age and maybe even younger to be given their say at the ballot box?

Adult facilitators have a responsibility to use their different platforms and positions of authority to open the debate up on voting with children.

**Text by Francis Wasser, Heritage Researcher, Delivery Team.**





## OBSERVATIONS

# CHILD-LED INTERVIEWS

*Placing the child at the centre of decision-making*



At the start of the project, I met with all 60 children who would, over the following 2 years, become Pioneering Places Young Arts and Heritage Leaders. Our first conversation was to talk about what qualities they wanted in people they would work with.

I gained a long list of attributes, including someone who liked unicorns, who played with slime, and from one child, some who were his mum or dad. There were lots of requests for someone who would listen, smile and take the children's views seriously. One girl asked for someone with 'kind eyes'.

All of these went into the job description, and this was released, along with a short film of the children speaking to camera, describing their ideal candidates.

There was an overwhelming response and a panel of gallery staff shortlisted to 16 applicants, who were invited to be interviewed by the children. The interview day took the form of an interactive session between the candidates and 12 children as representative of the wider group. As the project focuses on place-making through the prism of arts and heritage, the tasks aimed to provide opportunities to think about a relationship to location, accessed through creativity.

Children and adults were put into groups and invited to travel through a time machine. When they emerged, they were asked to describe to each other where they had arrived, if they had travelled into the past or future, what they could hear, see and smell, and how they felt in their new environment.

They discovered a range of materials which they were invited to use to make a souvenir of the place they were visiting. Once again, children and adults worked together on this, generating

ideas together and working collaboratively to create their object. They then all returned through the time machine, and presented their objects to everyone else.

For lunch, candidates and children ate together, sitting on the floor of the studio. Although this was not part of the formal interview, it was interesting to see that adults and children continued to interact during this free time.

In the afternoon session, the groups were rotated, so all children had the experience of working closely with all adults. They were asked to discuss together something about their town they would like to show future generations, real or imagined, and were asked to draw a picture of this. They all shared their drawings and explained why it was important to them, and these were then all added to a time capsule, which were given to schools to open at the end of the project.

The final task was putting questions to the candidates. The children had been asked to each bring a question which had been prepared at school with their wider class. Each candidate was asked one question by the children. Questions ranged from why they wanted to do the job, to questions around their own practice and experience of being an artist or researcher.

Finally the candidates all left, and the children were given a sheet to score each person against a criteria, which had been set by the children. They took their role very seriously, with one school having to sleep on it before they could make a decision.

**Text by Josephine Martin, Project Manager**

## OBSERVATIONS

# A TRIP TO TALK

*Crossing new thresholds*



*Primary school children enjoy Q&A with Tate Senior Curator, Mark Godfrey, on a journey to learn how to commission new artworks*

It was important throughout the project that we took the children across thresholds which they may not have crossed before, and even ones they may have been reluctant to cross. When children are limited to particular environments, it reinforces their exclusion from certain places. We wanted to ensure that they felt they belonged not only in Turner Contemporary, which they had now become familiar with, but in the country's largest gallery, in a city many of them had never visited before.

From previous projects, we have learned that to best facilitate children's leadership, they need to be given the opportunity to cross these thresholds with a sense of purpose and power. Their role needs to be clear and preparation needs to have been made for the task they are participating in.

For these reasons, the children were visiting **Tate Modern**, not only to visit the exhibitions, but to meet with senior curatorial staff to discuss their upcoming commission.

The delivery team accompanied the children on the journey and delivered a number of activities on the train to focus them on the gallery experience ahead.

On the train, all children were given a card and asked to discuss in pairs and then record their response to the question '*how can art make you feel?*'

Throughout the project the children have become used to investigating ideas together through discussion, and were able to hold thoughtful and reflective conversations about their emotional response to art. The cards were then collected and images of a selection of artworks by Franz West (the artist whose work they were going to visit) were given out.

The children were asked to consider how big these might be, where they might be, what they could be made of, how they would feel. Gracie said they would smell like ice cream, and Kamsavy said they were slides. Most of the RAPS children said they would be very small, except for Petra who said they would be 'MASSIVE'.



The St Laurence children thought they would be found outside. They have spent some time researching in preparation for an outdoor commission, so their thinking could be informed by this. During this discussion, the team gave out a selection of coloured squares of foil and invited the children to create their own small scale sculptures.

A lot of them asked how they could do this without glue or tape, and were asked to think about how they might work that out. A number of them pooled resources to make models together. Maddie and Remy created an entire board game, using their Franz West print out as the board. Charlie made an abstract work, Megan made a flower, Beth and Lucy made elves.

When we arrived in London, the children walked from Blackfriars to Tate Modern and were visibly excited by the panorama from the bridge. For many of them, this was their first time in London.

On arrival at the gallery they were greeted by Frank, who is a member of Tate staff and also a Pioneering Places Heritage Researcher and who would be their main guide for the day. The children were clearly overwhelmed to be in the building, with a number of them commenting on the size of the space and how it made them feel. Their background in spatial awareness which has been developed over the project was reflected in some of their responses to being present in the building, with a heightened awareness of the physical structure, asking questions about its purpose, utility and history. Freddie wanted to know who brought all the artworks into the building and how. Jayden wanted to know what all the noises were, (Frank explained they were echoes because of the shape of the room). Bleu asked if Father Christmas had to go right down the huge chimney.

The first artworks the children visited were the Franz West outdoor sculptures they had seen pictures of. Their reaction on going outside and being confronted with the scale of the work was complete exhilaration; it had a very powerful impact on them. A number of 'wows' went up from the crowd. When Petra was reminded that she was one of the only ones who had thought the artworks were going to be big, she replied, 'not big, MASSIVE'.

Frank talked to them about the artist and the work, and the children wanted to ask him about how the sculptures were made. They were interested in the surfaces, the joins. He also talked to them about the building, its previous history as a power station and as oil tanks.

The children re-entered the building and split into smaller groups to rotate around 3 exhibitions showing 3D and digital work. One of the groups was so engrossed with Rebecca Horn's

work involving an upside down suspended piano, that they didn't want to leave it, and so decided to spend all their time in that one room engaging with the work.

The children broke for lunch outside on the grass and then headed back to Franz West to meet with Senior Tate Curator Mark Godfrey. He talked to them about why he had chosen the West works they were sitting amongst, and the children discussed with him his choices of where he had placed them and why.

They had a number of questions for him. Lacey asked him if he could be an artwork, what would he be? Reggie asked 'what do you think is better, a famous artist who might attract more people, or one who isn't famous who might listen to us more?' Lucas asked 'what questions should we ask the artist who is going to make our artwork when we meet them?'

They also asked his advice on what they should consider when commissioning an artist. He advised them to have faith in their own ideas about art, but always be ready to back this up with good reason and research. He also told them that one reason he wanted to place the West artworks outside is that they look good with their surroundings, they are playful and make him feel happy when he sees them and this is something they might want to consider. These are ideas which very much chime with themes already coming strongly from the children.

Following their Q&A the children then moved back inside the gallery and split into groups of 5. Each group was given a card containing one of the words or phrases the children had previously come up with on the train as their response to how art makes them feel. They were invited to move about the galleries in self-led groups, until they found an artwork which they agreed related to their card.



After 30 minutes of noisy and excited debate and movement, everyone regrouped and formed 2 larger groups and toured all the artworks which had been selected, with the children who had chosen them revealing their word and their reasons for choosing it. Aironas explained he had chosen a reflective sculptural work by Anish Kapoor as 'Creative' as 'it turns you upside down and changes you'. Luci talked about why the movement in a Barbara Hepworth abstract form made her feel 'Smooth as the Waves'.

Everyone enjoyed the reason why one group had chosen a piece to express their word 'Free' ;

*"Because it's on a wall by itself, free from any other artworks."*

After the group tours concluded it was time to leave, but many of the children wanted to go back into the galleries to continue their exploration. A number of them said they were going to ask to visit a gallery the following week over half term.

Their energy, enthusiasm and the level at which they were able to engage, analyse and articulate was particularly impressive.

The support of the teachers, Teaching Assistants, and volunteers who were responsible for the children must also be acknowledged, as they spent all day counting and recounting heads, navigating toilets, managing behaviour and carrying medical kits. The results were an enriching and fulfilling day which has left the children wanting to return, eager to commission their artwork from a position of greater knowledge and wanting to keep crossing thresholds, taking friends and family with them.

**Text by Josephine Martin, Project Manager**





OBSERVATIONS

# THE COMMISSION



*Image right:  
Conrad Shawcross visiting Ramsgate with the Pioneering  
Places Young Arts and Heritage Leaders*

This manual details many of the creative sessions and the approach taken when supporting the children leading the project to research their town. This research work took place over the course of a year, and towards the end of that period, the children were asked to identify the themes which emerged that were of most significance to them.

Over a 2 day workshop, all the children came together and through a process of review, creative exercises and discussion using the tools of philosophical inquiry they had been introduced to, they identified three themes as the most important. These were:

**Play and Playfulness** - both playful approaches, and opportunities to interact playfully and actively. The children were inspired by the now derelict site of the once popular Ramsgate attraction, The Pleasurama and motivated to create spaces in which they can play, or which have a playful effect.

**Caring** – the desire to share positive experiences and, motivation to improve the environment for themselves and others. Thoughtful actions and concerns were demonstrated by the children throughout, with them referring to how caring can make a town a nicer place to live and lead to more happiness and less loneliness. They were also very aware of environmental issues, pollution of the harbour, sea, air and litter in the town. A visit to the harbour resulted in them planning how they would remove the rubbish floating in the water.

**Modern machines** – specifically those capable of addressing the above issues, machines that clean the town, improve the life of others, and provide opportunities for playful interaction. The children spent time at the harbour and were fascinated by the visible remnants of the engineering which once supported its

past functions. Throughout the project, they often looked to the creation of a multi-use invention to provide a solution to modern day issues.

These themes formed the basis of a brief for artists which was advertised as an open call.

In order to directly involve the community in the commissioning process, the initial selection was done by a panel of Ramsgate stakeholders who included local business owners, Harbour staff, architects, council employees working with heritage, as well as staff from Turner Contemporary. The children had identified criteria to judge the suitability of the proposed artworks, such as how well they related to the themes set out in the brief, how strongly they responded to the context of Ramsgate, how much involvement in the development of the work they would have and so on. This framework was used by the panel to score each proposal.

The long list of 10 proposals were then presented to the children, who using the same criteria, shortlisted to a final three. The identities of the artists were not shared with the children during the selection process, a decision that was made to avoid any bias in the case of a proposal from an artist they had worked with previously.

The shortlisted artists were invited to interview, by all 70 children. To remain fair to each artist, the children asked the same 3 questions to each. This was an essential stage of the process as it gave the children the opportunity to see how the artist would engage with them, and get a sense of their personality. Finally, the children voted in a secret ballot, and selected their artist, **Conrad Shawcross**.

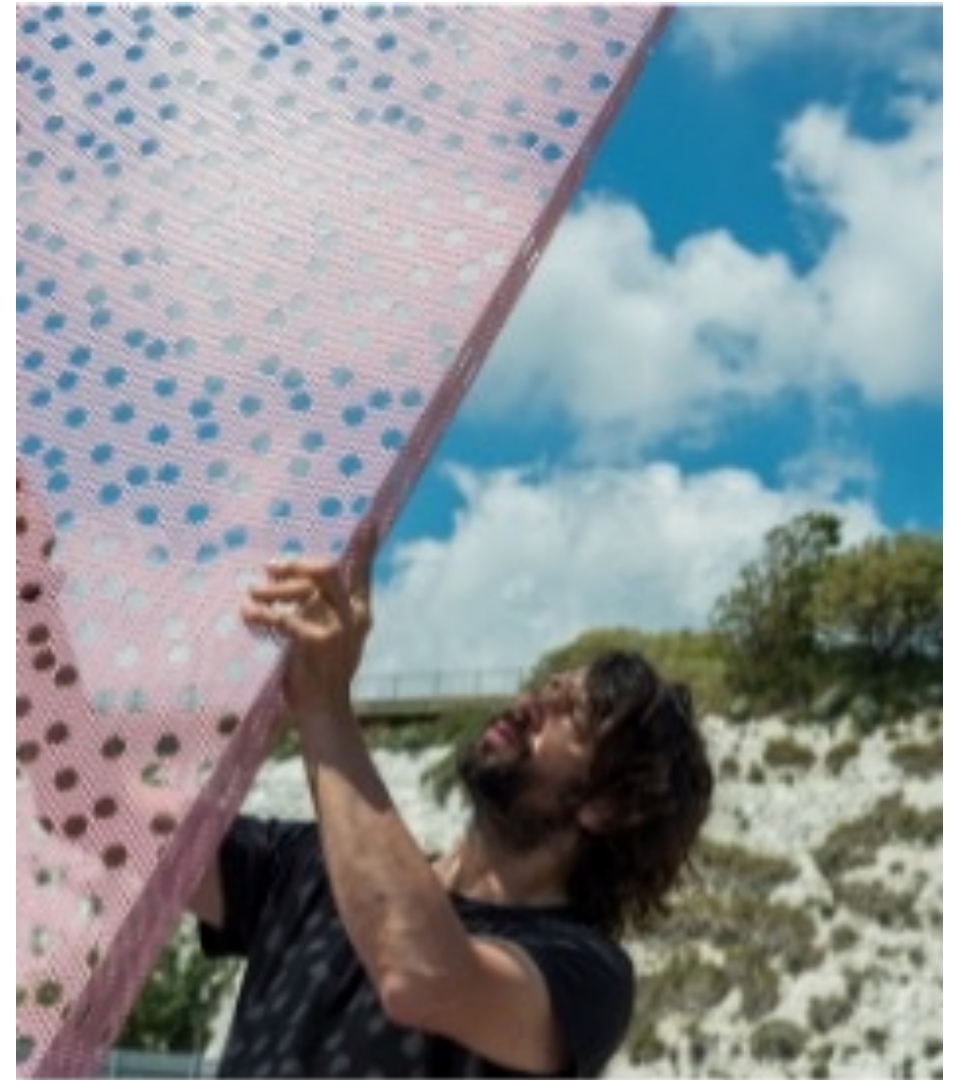
Conrad's profile as an artist of international standing was not known to the children when they selected him, nor did it particularly interest them when they began to research his wider practice. They were interested in his proposal firstly, and then after they met him, they connected with him personally, and the way he spoke to them very much on a level.

He brought examples of mechanisms he used in dynamic sculptures for them to handle, and spent time visiting the town and harbour with them. He talked to them about how the artwork was comprised of multiple sculptures, each one representing the letter of a word, and it was up to them to choose what word was important to them, that would send a signal to those who lived in and visited Ramsgate.

Due to budget restrictions, the number of letters the word contained would have an impact on how large the scale of the work would be, ie the longer the word, the smaller each structure! Again, the children used the skills they had developed in democratic decision making to consider over 30 shortlisted words they felt were relevant (hello, come, stay, love, peace, sun, sea, play, light, land, welcome, belong, refuge, etc) to finally agree upon **HOME**.

It was at this point, just as the initial collaboration on the design phase was beginning, that the pandemic struck. Schools were closed, and activity on the project suspended for almost a year. During this time, remotely and between lockdowns, work on the commission was able to edge forwards. A location for the artwork was identified, community consultation carried out, and planning permission was granted. The children were able to work on developing a coded alphabet to accompany the letters H, O, M, E represented within the artwork. Unfortunately, the opportunities for the children to visit Conrad's studio and to

meet regularly in person as initially planned were not possible due to the circumstances, but Conrad sent them video messages and updates so they were able to remain engaged.



*Image: Conrad Shawcross constructing the artwork*





Image: "Beacons", Conrad Shawcross, Ramsgate 2021

At Turner Contemporary, we believe a public artwork of this scale has never been commissioned by children before. It is a testimony of what can be achieved when children are actively supported, and their ideas amplified. It demonstrates that it is indeed entirely possible for adults and children to participate together and shape their own environments collectively. The artwork is intended for display in Ramsgate for one year, after which the ambition is for it tour the coast, inspiring new audiences with its visual impact, and offering a new way of child led collaboration.

As **Malala Yousafzai**, the youngest Nobel Laureate said *"Often we think that you have to become Prime Minister or President or CEO to be the change maker - you don't, you can at any point, any age you want"*.

Or as our Young Arts and Heritage Leader Luci in Year 3 put it *"We might be tiny, but we are ingenious!"*

**Text by Josephine Martin, Project Manager**

*"We've been to places we wouldn't normally have been to and done things we don't get the chance to when we're at school. And we all know each other better now because we've all been helping each other."*

*"I like thinking that there is going to be something that makes Ramsgate better, and that I've helped do that, because I wanted it to be more colourful."*

*"It's been really fun because its made me think about how Ramsgate started and what it is now, and because we all worked on this for a long time. And we got to choose who we wanted to work with us."*

*"Art is something everyone can do and enjoy and it doesn't matter what anyone else thinks, what you think about it is the most important thing."*

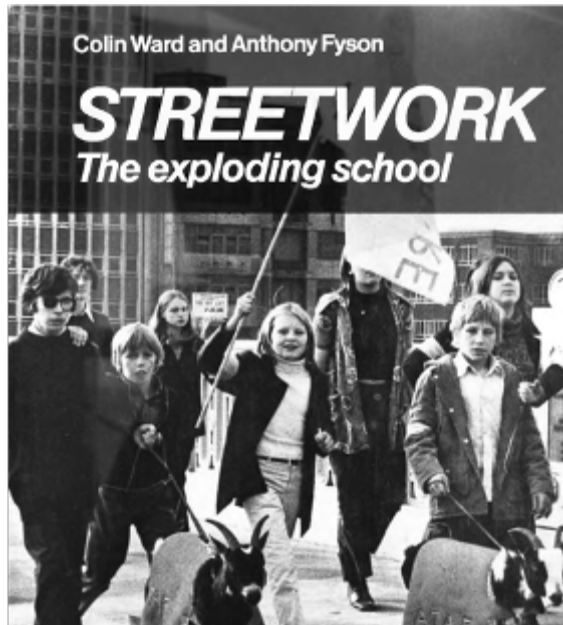
*"I felt powerful because nobody in my house let me do what I want to do, but when I was telling the artist what to draw, it felt like my brain exploded."*

**Comments from Young Arts and Heritage Leaders**

## RESOURCES

# LINKS AND REFERENCES

Most of these resources are freely available online. For 'Freedom to Learn' and 'Making and Being' you may find excerpts online or can purchase the books.



*"In 1973 anarchist Colin Ward and journalist Anthony Fyson published Streetwork, a result of their research for the UK's Town and Country Planning Associations Education Service. Their book focuses on the environmental education of the non-academic urban child. The ideology of Streetwork, was the use of the urban environment as an educational resource and its aim was to develop a school department into an integrated community based program of decision making on local urban issues."*

Nils Norman

Colin Ward was a recurring reference during the entirety of this project. In particular we also recommend **Anarchy in Action**.

<b>Introduction</b>	1	<b>Self-Organisation</b>
<b>The Making of the Workbook</b>	2	<b>Free University of Liverpool</b>
<b>How to Use the Workbook?</b>	2	<b>Worker Education</b>
<b>Who Made the Workbook?</b>	2	<b>Self-Reliance: Discussion on the University of</b>
		<b>Open Archive: 56A Infoshop</b>
<b>Challenging Imposed Curricula</b>		<b>Funding</b>
<b>Anti-Imperial Education</b>	4	<b>X-Talk</b>
<b>Sex and Relationships Education</b>	5	
<b>Citizenship Education</b>	6	<b>Using the Pedagogies of the Oppressed</b>
<b>L'Ecole Moderne</b>	8	<b>Popular Education and Guerilla War (El Salva</b>
		<b>The Image</b>
<b>Collectivity</b>		<b>Power / Occupation</b>
<b>Circle Time</b>	11	<b>A Freirian Pedagogy for the Esol Classroom</b>
<b>Education Against Empire</b>	12	<b>Body Pedagogy</b>
<b>Collectivity</b>	14	
<b>Doubt in Groups</b>	15	<b>Reading List</b>
<b>Democracy in Schools</b>	16	

The **Radical Education Forum** is a large and diverse group of teachers, students, educational psychologists, teaching assistants and learning mentors working in primary, secondary, further, higher education and alternative provision.

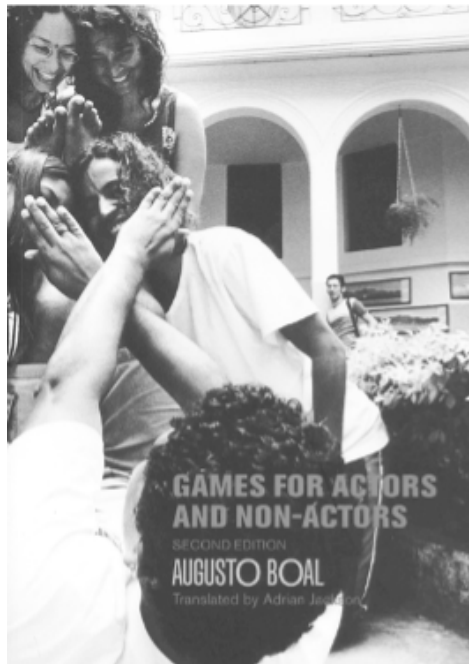
They meet monthly to discuss radical pedagogical theories and techniques, and contemporary issues that arise in education today. They are interested in how these questions and theories can directly inform practice. The Forum supports social justice in education. In 2012 they launched the **Radical Education Workbook** which contains a very useful and rigorous reading list we have explicitly tried not to replicate here, and an expanded section using Paulo Freire's theories "*fusing literacy development with the building of critical consciousness*": a "*pedagogy of the oppressed*."

Carl Roger, Freedom to Learn, 1969



## A Sixth Grade Teacher "Experiments"

Chapter 1 "A Sixth Grade Teacher 'Experiments'" is of particular interest. It contains diaries from a primary school teacher detailing her work with a difficult class by initially giving them all total control over the content of their lessons. It describes the children's varying levels of comfort with this new situation and how she made new structures to accommodate this difference.



Augusto Boal, *Games For Actors and Non-Actors* (1992; Second Edition 2002). Augusto Boal was the founder of Theatre of the Oppressed, a practice using theatre techniques to allow for the discussion of societal change to evolve within a

particular social group. This book sets out a brief explanation of the theory behind his practice but mainly focuses on many games and practical exercises.

Susan Jahoda and Caroline Woolard, *Making and Being: A Guide to Embodiment, Collaboration and Circulation in the Visual Arts*, (2019). Making and Being is a multi-platform pedagogical project for arts educators who want to connect art to broader questions of economy and reflect on the conditions of production. It offers educators a way to explore ideas about how you work, collaborate and contribute to social ecologies in the world.

## When Younger Learners Can Be Better (or at Least More Open-Minded) Than Older Ones

Alison Gopnik<sup>1</sup>, Thomas L. Griffiths<sup>1</sup>, and Christopher G. Lucas<sup>2</sup>

<sup>1</sup>Department of Psychology, University of California, Berkeley, and <sup>2</sup>School of Informatics, University of Edinburgh, United Kingdom

Gopnik et al. *When Younger Learners Can Be Better (or at Least More Open-Minded) Than Older Ones*, 2005.

*Current Directions in Psychological Science*, Vol. 24(2) 87-92  
Alison Gopnik has published a number of accessible books on child psychology.

Simon Nicholson's *The Theory of Loose Parts*, was a key reference for us in our conversations about learning, play and a child's ability to affect change in their environment.

Other relevant texts not pictured include:

- George Perec, *Species of Spaces*, 1974, Penguin Classics
- Cathy Levine, *The Tyranny of Tyranny*, 1979
- The Precarious Workers Brigade, *Training for Exploitation? Politicising Employability & Reclaiming Education 2017*

## USEFUL WEBSITES

Additional case studies and resources can be found on the Cultural Placemaking website at [CulturalPlacemaking.com](https://CulturalPlacemaking.com)

## CREDITS

# THANK YOU

We would like to thank to original Pioneering Places project funders:



Most of all, we would like to say thank you to the children of Ramsgate Arts Primary School and St Laurence-in-Thanel primary who gave us their time, energy and thoughts to help make this process an extraordinary learning opportunity for us all.

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