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Think inside the sketchbook

Gillian Robinson, Alison Mountain, David Hulston

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Editorial

Collaboration, clubs, partnerships and participation – it is no surprise that, in an era of rapidly changing educational policies, we draw strength from the collective ambitions of individuals, networks and groups. Artworks that are completed through audience participation, linked schools (even across continents), and collective principles which foster individual talent and pathways – in this second issue of AD partnerships, participation and examples of 'outstanding' practice are all here, and in abundance.

AD magazine itself is a further example of collective practice and we are all indebted to each and every one of its contributors. The aim is that AD continues to be an

informative and inspirational view of the best art, craft and design, and that it will encourage more authors to share their practice and research – online, in the classroom, in galleries and museums and of course in future issues. **Sophie Leach**, Editor AD ■

Twitter: @nsead_sophie

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Please send submissions to sophieleach@nsead.org
or if they are primary-related, to [John Bowden](mailto:JohnBowden@btinternet.com)

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Cover image:
David Nash, *Seventy One Steps*, 2010
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Intelligent Making

Rosy Greenlees and Katy Bevan on why learning through craft matters

The Crafts Council strongly believes that children and young people must be able to learn through doing craft at school and have access to excellent hands-on teaching throughout their education. Learning a craft is about more than learning a hobby: these are transferable skills for the workplace.

Learning through craft develops haptic perception (the process of recognising objects through touch) which in turn aids cognitive development and provides children with a firm grasp of the three-dimensional world. Intelligent making enables the learner to have direct experience of how the world works in practice, helps to develop an understanding of materials and processes and to make informed judgments about abstract concepts. These are skills that are useful in many aspects of life, for scientists, electricians and surgeons as well as the next generation of makers and designers. They also increase the capacity for the individual to adapt creatively to change – an invaluable skill in these changing times.

In *Practically Minded: The Benefits and Mechanisms Associated with a Craft-based Curriculum* (2008) Dr Aric Sigman states that 'Practical and craft-based education develops a more general capacity to function and work in other areas: competencies are 'transferable' in a broad sense.' His thesis is that 'a curriculum rich in manipulation of materials, creativity, experimentation and design is linked to positive employment outcomes for craft-based students'.

Indeed the notion of transferable competencies was backed up by the 2010 Crafts Council report *Making value: craft and the economic and social contribution of makers* that revealed the extent of the contribution of craft makers to society. Makers were proven to be 'sociable experts' – resourceful and resilient, keen to collaborate; motivated by making a difference; and entrepreneurial. They contribute to economic growth (£3 billion contribution to the UK economy) within and well beyond the creative industries,

Above: Rosy Greenlees, Executive Director and Katy Bevan, Participation and Learning Manager, Crafts Council

driving innovation through materials and processes, perhaps the most significant contribution being the in-depth and tacit knowledge of the material world and how people relate to material qualities. These makers produce new materials innovations and manufacturing processes that feature strong person-centred orientation.

One such example is Dr Jane Harris, Reader and Director of the Textiles Futures Research Centre during her tenure at Central Saint Martins, University of the Arts London. Dr Harris works in the digital world of virtual reality environments and is one of the few people to come to the Computer Graphic Imaging (CGI) sector from a materials background. Dr Harris established a consultancy within the Centre to 'upvalue' what textiles are perceived to be and how they can be embedded in science, architecture, fashion and whatever contributes to wellbeing. Textiles 'cover every surface of our lives' and the fabrication process to everything includes a textiles element, so the potential of engagement is huge.

The recent *Next Gen* report from Nesta focusses on the computer games and special effects industries which are the fastest growing component of the UK's film industry. However, the UK is already starting to lose the cutting edge: 'the visual

'Learning through craft develops haptic perception (the process of recognising objects through touch) which in turn aids cognitive development and provides children with a firm grasp of the three-dimensional world'

effects industry, though still enjoying very rapid growth, is having to source talent from overseas because of skills shortages at home. That is mainly a failing of our education system – from schools to universities – and it needs to be tackled urgently if we are to remain globally competitive.' The report recommends that: 'the government should bring art and computer science within the frame of the English Baccalaureate (or an alternative Tech-Bac), and high-tech creative industries like video games and visual effects industries should promote it through after-school clubs'.

In many ways, then, the future of craft and the digital industries are intertwined. The culture of Web 2.0 is more interactive and supports more authentic participation. We are encouraged by these developments to do-it-yourself and to take more responsibility and enjoy more agency in both arenas, very often at the same time. This theme is explored lucidly by David Gauntlett in *Making is Connecting* (2011), whose thesis is that everyday acts of creativity are a validation of active learning and a step away from a 'sit-back-and-be-told' culture towards a 'making and doing' culture.

The repositioning of craft in the curriculum is a major strand of Crafts Council strategy. We have a number of initiatives that enable teachers to teach craft confidently to students; all supported by the Craft Action Network (CAN) a digital platform that provides a forum and resources for the education community. Initiatives include Craft Club that utilises the skills of local communities to teach young people

craft skills; and Firing Up that reintroduces children and teachers to working with clay. Plans for the coming year include teachers' resources downloadable as a Craft Action Notebook. In this way we are combining ICT skills with traditional hand-skills so that young people can benefit from and see the connections between them both.

Craft is inclusive and democratic – it connects generations,

'In many ways, the future of craft and the digital industries are intertwined'

individuals and communities and develops skills and knowledge, making significant contributions to society and the economy. We must ensure that future generations have access to these empowering and life-enhancing skills.

Rosy Greenlees, Executive Director and **Katy Bevan**, Participation and Learning Manager, Crafts Council. ■

Craft Action Network: A national learning and participation network for contemporary craft (CAN) www.craft-action.org.uk

Next Gen: Transforming the UK into the world's leading talent hub for the video games and visual effects industries www.nesta.org.uk

David Gauntlett, *Making is Connecting: The social meaning of creativity from DIY and knitting to YouTube and Web 2.0*, Polity Press, 2011

Craft Club

The Crafts Council and the UK Hand Knitting Association launched Craft Club to provide young people with the opportunity to learn craft skills from members of their community via free after-school clubs. Through the support of schools, teachers and the enthusiasm and skills of the local community, craft skills and techniques are being taught.

The Craft Club website www.craftclub.org.uk provides volunteers with access to teaching tools, practical tips and project ideas and participants with a forum to communicate.



Firing Up

Firing Up provides teachers with the skills to teach ceramics in a creative and enjoyable way, finance for the maintenance of kilns, training for staff on how to use them and delivery of inspiring schools workshops.

With funding from the Esmée Fairbairn Foundation and Paul Hamlyn Foundations, Firing Up uses a 'cluster' format where an ambassador, a technician and up to ten undergraduate students from the ceramics department of a HEI work with teachers and children from local secondary schools on creative and engaging ceramic projects.



Above images 1–2: Lindens Primary School

Above images 3–4: Ceramist Jenny Beaven digging clay with pupils from Liskeard Community College, Cornwall © J Beaven, 2011

Learning through Looking

A good practice case study

'Exploiting visual communication to promote inclusion and achievement': Ian Middleton HMI investigates how the shared principle of 'learning through looking' impacts on a whole school



School inspections indicate that students in England enjoy a good quality of art, craft and design education. Good practice is often associated with breadth and depth of opportunities that meet the needs, interests and aspirations of different groups of students. The distinctiveness of outstanding provision in the subject is often evident in the confidence of staff and students to innovate, regularly working beyond their comfort zone individually and collaboratively. The following example has been selected to illustrate how shared principles need not constrain the freedom and creativity of individual teachers.

Many features combine to develop outstanding provision and outcomes in the visual arts. This case study focuses on one feature; exploiting visual communication to promote inclusion and achievement in a twenty-first century, ethnically diverse educational setting. It exemplifies one of the indicators of outstanding teaching referred to in the supplementary subject guidance also published on the Ofsted website: Outstanding teachers 'Use visual exemplification to aid pupils' understanding about how to progress'.

'In the visual arts we consider 'learning through looking' a fundamental and valuable skill, increasingly relevant in a world dominated by visual communication'

Enabling a strong visual arts department to impact on the whole school community requires passion and commitment at all levels. Chris Dean the head teacher at Icknield High School, provides an insight into the factors contributing to the continuous rise in students' achievement in the visual arts at the school; 95% of students left the school with an A*-C GCSE grade in the subject in 2010, more than three times the national average.

'At a time when the curriculum offered by schools to their students is under scrutiny and questions are being raised as to the worth of the subjects on offer, it is important to remember the importance of the arts and their impact on inclusion and achievement.'

'Whilst we all recognise the value of a core curriculum, it is all the other subjects to which a students is exposed that enable them to develop into fully rounded individuals, inspired by passionate teachers delivering lessons of the highest quality. The basics need to be taught, but we want more than this for our young people. We want them to be filled with awe and wonder, to bristle with confidence and high self-esteem and to appreciate the beauty of the world around and the brilliance of those who have created and continue to create the society in which we live.'

'It is for these reasons that Icknield High School has dedicated itself to the development and promotion of the visual arts for the last two decades and why it took the opportunity to be a specialist college at the earliest opportunity.'

'Over this period we have had the privilege to work with inspirational people from across the arts world, who, in turn, have passed on their passion and knowledge to generation after generation of young people. In their turn these young people have flourished and gone on to great things in the arts industries thereby ensuring that the legacy, which this country has for being a centre for the arts and media, continues. In school the impact of the arts has been significant not only in terms of attainment and achievement but in creating a more harmonious community by bringing different cultures together and deepening awareness of the richness of cultures within our diverse, multi-ethnic school.'

'We should be placing creativity and imagination at the forefront of the curriculum; at Icknield High School visual arts provide the impetus.'

Developing a team of teachers and support staff who are experienced, committed and talented specialists has enabled individual staff to develop

their strengths, contributing to a breadth and depth of choice for students. However, while individual staff members are encouraged to promote particular media, they are also expected to ensure that provision remains coherent. All classrooms are transformed into learning environments that inspire and inform. Staff reinforce their high expectations of students' presentations by communicating visually through displays that promote students' curiosity and challenge their thinking about what might be possible. Jo Conway, Assistant headteacher and teacher of art and design, explains:

'Every classroom has a 'Quality Wall' (Key Stage 4, age 14-16) and a 'Wonder Wall' (Key Stage 3, age 11-14) that exemplifies high achievement and promotes high aspirations. We aim to provide an environment that instigates questions and intrigue about art and artists and where students are encouraged to take creative risks, be expressive and experimental. All staff are reflective as teachers and artists sharply focused on high standards, but are open minded about how students might respond in the classroom and in between lessons.'

'Providing a visually stimulating environment inspires students, provokes questions and challenges perceptions. We continue to explore different ways in which 'displays for learning' can impact positively on students. Within the visual arts we expect staff and students to make connections between their experiences and others' through display. We have developed display zones within each classroom for both Key Stage 3 and 4 (age 11-16) that draw on assessment criteria, the use of media, different processes and varied connections with artists, craftworkers and designers. In the visual arts we consider 'learning through looking' a fundamental and valuable skill, increasingly relevant in a world dominated by visual communication.'

The changing focus of displays at the school ensures that learning environments remain stimulating and suited to learning objectives. Staff excel in using visual communication in different ways, but all share a belief that students' observation, analysis and interpretation of visual information, ideas and individual examples complement the wider work of the teacher. Teachers have explained how their approaches help students understand what is expected in their specialist area. The first examples are provided by textiles specialists Jane Corbett and Pav Mann whose displays focus on concepts of particular relevance to the media used; colour, pattern and surface.

'I believe the appearance and display of an art room is extremely vital to stimulate creativity in students' work, sometimes subconsciously. The colour and vibrancy of a display can be particularly inspiring. Students are always commenting on the displays in my room, they notice the colour, embroidery, different textures and the feel of the work displayed, especially if it is fabric based. They notice if the displays have changed and always say if they approve or disapprove of the work and why.'

'The students are inspired when they see a diverse range of work produced by their peers and this gives them the confidence to produce something of their own. Students respond positively to seeing the high standard of work and are intrigued by the materials that have been used. This in turn motivates them to try out new skills and approaches in their own practice'

Ellie Jackson, a specialist teacher in three-dimensional work, explains how the emphasis of her displays on structure, form and spatial concepts are used:

'I have found my 3D processes wall particularly useful. I have included examples of different materials used in 3D and different techniques. When I am talking to the whole class about a particular material or technique I can refer to the example on the wall, or take the example down so that students can touch and feel the material...Some of my examples are intentionally incomplete. This

shows different stages of assembly and is particularly beneficial for students embarking on their own creations’

Film is another popular option at the school that uses static displays to supplement an extensive resource of moving images used in lessons. Neil Joyce, Subject Leader – Film, notes:



‘To enable a static display of a moving image, exemplar elements of a film displaying the correct use of shot types are displayed as snapshots on an A1 board. Subject specific vocabulary indicates what and why the scenes are used. The use of past exemplar students’ films to inspire new students is a hugely powerful tool.

The students recognise and relate personally to the individuals in the movie, which has proven to be immensely motivational to learners.’

The school is also using film increasingly to advance the principle of ‘learning through looking’ to a higher level of sophistication, and student participation. The supplementary subject specific guidance published by Ofsted indicates that outstanding achievement in the subject is evident where students ‘participate actively in lessons, are committed to optional activities in and out of school, sustain intense interest and understand that creative practice is often challenging, purposeful and collaborative’. Stemming from analysis of digital technology particularly popular with boys, innovative approaches at Icknield are engaging students more actively. Matt Trotman, Subject Leader – Digital Art explains:



‘The Digital Wonder Wall’ is a multifunctional learning aid aimed at inspiring male and female students in an interactive and fully inclusive way. This interpretation of ‘learning through looking’ as a starting point is totally digital, totally updatable and very much supports my future vision of art education. These are the features: Inclusive Learning: The digital wonder wall can be viewed by everyone or just selected guests. It is available in many different formats including web browser based, screen based, portable media and projection. It can be viewed on a mobile device, ipad and anywhere that allows access to the internet or school MLE. The teacher can use their interactive whiteboard with the wall, they could share the wall on twenty individual screens and they could provide a link for students to access the wall from home and not be limited by the classroom.

Interactive learning: The digital wonder wall has been developed in such a way that you can only get the maximum results from it by interacting with it. Most paper-based displays involve looking, the digital wonder wall goes one

‘Students are also encouraged to develop their independence in learning, through utilising the display to help answer questions and solve challenges within their own work’

step further by using sound, video and click to create a truly immersive experience. Students can view work and then click on a video to see how that particular piece of work was created, interact with games or puzzles or just simply comment/blog about the work.

Usability: It has been designed with the teacher in mind who in turn knows each student and how to create a display that is differentiated for them. So for instance, the teacher could alter the display on ‘The Fly’ quite readily and then have five variations of the display to meet five different learning styles or provide relevant material for the needs of the student’.

The impact of visual communication is not only confined to the students. Staff regularly review and modify their teaching by analysing students’

responses to the stimulus provided. An example that directly involves the use of the learning environment, is provided by Nadia Samuels, a teacher who is researching students’ perceptions as part of a Masters degree:



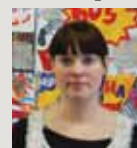
‘In a school where all students are required to study a visual arts subject, I consider it particularly important that I build confidence about drawing. I display examples of drawing that challenge stereotypes about drawing and aid students in developing their own work, including the many ways to approach drawing without putting pencil to paper, through stitch, wire, biro, collage, felt-tip.’

Highly reflective teaching, informed by external research, is developed by art teacher Angus McDonald:



‘Hanging displays can adjust the height of your room giving maximum impact and a focal point for students. A visually exciting classroom stimulates students and promotes learning, supporting research that refers to a ‘complex web of energy between students and teacher’...Reading Berger’s ‘Ways of Seeing’ reinforced my view that there is little room for the humble classroom.’

Teachers frequently referred to displays during whole class discussion and individual follow-up. However, Keri Haines, Subject Leader – Art, makes an important point about the use of displays by individual students, as and when required:



‘The observation and intervention of the teacher is critical in ensuring that students’ responses are highly original and supports their personal development. Students are also encouraged to develop their independence in learning, through utilising the display to help answer questions and solve challenges within their own work’

The value of involving students in the process of display as well as the outcome is also emphasised by Natalie Mayers, Subject Leader – Creative Design:



‘I think it is important to make displays meaningful for students by using them as a learning tool, involving students in the process of making a display. Involving the students in representing current events, topics and themes helps to keep learning current and interesting’.

The features that underpin the effectiveness of the ‘Learning through Looking’ strategy can be summarised as:

- A shared vision at all levels, in this instance, the value of visual communication
- Opportunities for staff to contribute individually and creatively to innovation
- Continuous reflection, revision and refreshment of different approaches used
- Strategies to embed a subject-based initiative across the school

There are many other aspects of provision at Icknield High School that contribute to students’ outstanding achievement. Fundamentally, the subject area has flourished by offering a breadth of opportunities that meet the needs, interests and aspirations of a diverse student population. Staff and students are able to specialise giving both a strong sense of ownership of courses and coursework. The high value given to observation underpins the use made of the learning environment as a resource for teaching and learning. ■

Icknield High School is a large 11-16 specialist visual arts college, in Luton. There are approximately 1450 students on roll. The proportion of students from ethnic minority backgrounds and learning English as an additional language is high in relation to national averages.

Young Artists, Craftspeople and Designers

A journey into Automotive Design

Akash Patel is a final year student at Coventry University studying MDes Automotive Design. This is his art and design journey and his suggestions for the future



Primary School

I remember doing a little bit of art in the very early years of my primary school, but to be honest, not much after. Every thing was geared towards the SATs in Maths, English and Science – we did a lot of practice exams and questions.

It would be great to simply dedicate more time to art and design, to create opportunities for children to develop their creativity and imagination and to encourage students to communicate what they see, feel and think, through the use of visual media.

Opportunities to work alongside professional artists, designers and other creative adults would also help to provide meaningful practical projects.

Secondary Schools

At secondary school there was opportunity to do projects which were engaging. I started to see that art and technology go hand-in-hand, and that if I wanted to pursue a career in design, be it automotive, textiles or animation, then art, design and technology could help develop the skills and thinking needed.



We also had both male and female art and design teachers and technicians, all of whom were role models and were helpful when discussing ideas. Male role models are essential for young men; the few we had in my secondary school were good positive role models and were highly regarded and respected by students.

Family

Thankfully my mother encouraged me to pick up a pen and start drawing from a younger age than most – this gave me a bit of a head start and made me feel that I was good at it. She had an intuitive sense that art was something I enjoyed and should

‘Many parents probably don’t see the potential for art and design subjects for a career. How could they when they weren’t taught this at school?’

be encouraged, and posed for days when I was under much pressure of the fast approaching A-level Art deadlines!

My parents also knew I could make a career out of studying art and design. Many parents probably don’t see the potential for art and design subjects for a career. How could they when they weren’t taught this at school? They see learning practical skills leading to less opportunity. There is also the fear of the unknown; if parents themselves are uninformed about the arts they are bound to take a dim view of it. The fact is that everything in life is has been touched by art or design, from the pen you use to your toothbrush.

Studies of art and design graduates show that nearly half have been self-employed at some point. Many also spend at least part of their early careers as portfolio workers – carrying out two or more quite different roles in order to earn a living. Many parents would probably wish for more stability and a steady income, apprehensive if their



children could cope and manage their money well enough for this way of life.

New directions and the next generation of students:

Students are more likely to achieve and excel when pursuing what they enjoy and have an interest in.

Being forced to study either history or geography seems ridiculous when something more relevant to a student’s interest could be of more benefit. Having a wide range of skills will be useful. As more and more business become global, foreign languages will give bilingual students an advantage in finding employment. I would not however consider prioritising the study of languages over what you are actually interested in.

And now...

I’m currently studying for an MDes Automotive Design at Coventry University. The University is known not only for producing excellent technical designers but also ‘design thinkers’. I believe the role of the designer is not only to have ability to make things look aesthetically pleasing but for the product to have an emotional connection with the end user.

During my time at university I have had extensive practical user embellishment experience. Second-year projects involved evaluating public transport – I used props such as ‘pregnancy bellies’, wheelchairs, arthritis gloves and low vision glasses to simulate the difficulties a wide range of users may experience. Strong research dictates all my projects. In this my final year, I’m aiming to challenge and reduce a vehicle’s footprint on the environment through readdressing the conventional life-cycle of a vehicle, from production to disposal.

Akash Patel, www.biromotive.co.uk ■

At Yorkshire Sculpture Park, sculpture is presented in an ever-changing setting where students may touch and feel and explore works of art, using their senses and imagination. The 'gallery without walls' gives people an opportunity to think about sculpture in relation to the designed landscape. YSP is ideal for teaching and learning about sculpture and a wide range of subjects at all key stages of the National Curriculum and beyond. Areas which may be explored are natural materials, particular movements and styles of sculpture, or the relationship between art and nature.

YSP aims to celebrate natural resources, to reawaken a connection with nature and explore the transference of skills, experience and findings to individual locales beyond the YSP landscape. The focus is on hands on interaction with the environment to raise awareness and inspire people to action, through creating meaningful contact with the natural world.

The artists selected for the YSP poster, have created site-specific work for YSP. Each artwork requires, in some way, that the visitor completes the piece.

James Turrell b: 1943, USA

Deer Shelter Skyspace, 2006, Country Park
'The beautiful thing in Yorkshire is the wonderful maritime skies. You realise that England is at sea, and this beautiful cloudscape, the greyness of it, was something spectacular to me, and also the fact that I could finally take this sky and give it the blue which is its due.'

Turrell's practice is primarily concerned with light and space and he has been building Skyspaces since 1974. A Skyspace is a chamber containing only seating, lighting and an aperture in the ceiling through which to view the sky.

Skyspaces use a careful balance of interior and exterior light designed to have a powerful effect over those who enter them, giving space for thought and altering how a visitor perceives light.

Turrell has created the *Deer Shelter Skyspace* at YSP within an Eighteenth Century building – the deer shelter. His work does not alter the shape of the landscape or disturb the tranquillity of the site but creates a place of contemplation and revelation, harnessing the changing light of the Yorkshire sky.

'First, I am dealing with no object. Perception is the object. Secondly, I am dealing with no image, because I want to avoid associative, symbolic thought. Thirdly, I am dealing with no focus or particular place to look. With no object, no image and no focus, what are you looking at? You are looking at you looking.'

Taking Turrell's words as inspiration, YSP artist educators invited teachers and key stage 4 (age 14-16) pupils to document personal observations and associations within the space. Questions arose as to the science and meteorology of what was being observed, such as cloud classifications and the processes by which clouds and precipitation develop: the contrast of the same sky appearing bright blue through the aperture of the Skyspace yet becoming a solid grey when stood outside; at dusk the blue turned black and appeared to become

a solid ceiling that could be touched (this effect, known as 'vaulting', is often noted in scientific literature); the peace and sense of a 'meeting place' was also discussed – an acknowledgement of Turrell's practice as a Quaker.

David Nash, b: 1945 UK

Seventy One Steps, 2010, Oxley Bank

'With wood sculpture one tends to see 'wood', a warm familiar material, before reading the form: wood first, form second. Charring radically changes this experience. The surface is transformed from a vegetable material to a mineral – carbon – and one sees the form before the mineral. The sense of time and scale are strangely changed, the charred forms feel compacted yet distanced in an expanded space.'

David Nash returned in 2010 to YSP following his residency in 1981-82, for what he described as the most important project of his career. He created a site specific commission within YSP on the walking route to Longside via Oxley Bank. *Seventy One Steps* climbs from the lake up to the top of the bank, connecting the two sides of the valley and four galleries. Seventy-one huge oak steps, carefully charred and oiled, follow the lie of the land on the hill. The steps are completed by thirty tons of coal embedded between the steps to create a stunning installation that will erode and change over time. The installation is also sensitive to the woodland setting which becomes covered in bluebells in the spring. Referencing the natural cycle of wood, this 'going' work will remain as a legacy of the project for many years

connecting to the geological and social history of the locality – especially mining in the area.

David Nash is interested in the connections between art and science inherent in his transformation of wood from vegetable to mineral through the process of charring. Key stage 3 (age 11-14) pupils worked alongside expert charcoal makers and artists at YSP. Large scale charcoal retorts were made and the characteristics of different trees were learnt; an important focus of Nash's work.

Individuals sourced natural objects found in the parkland to carbonise: pine cones, mouse skeletons, leaves, mushrooms and more were placed in individual tins on hot embers in a fire bowl. Fragile blackened forms emerged in 5-10 minutes. The self-made charcoal was used to draw the trees from which they came.

Greyworld UK, Artist Collective formed 1990

Playground 1999, YSP Collection, Lower Park

Greyworld's work challenges the traditional barriers between art and its audiences, creating public-activated installations and sculptures. *Playground* is built in what is believed to be an Eighteenth Century aviary or pergola. Sensors embedded in the floor and benches respond to motion, translating it into gentle tones. As people explore *Playground* their movement creates a unique soundscape, each note determined by the actions of the viewer. It is through this interaction, and the architectural elements, that the installation creates a symbolic link between the

past and the present, referring to the estate's history as a pleasure ground and a sporting venue and its role today.

Key stage 1 (age 5-7) pupils and teachers joined YSP artist educators on a storytelling journey through, under, over and around trees and sculptures to emerge at the entrance of Playground. Silence was created as pupils surround the wooden floor in the centre. Using no words, one child was encouraged to stand on the floor and to jump. The sound installation was bounced back into life. Playground is completed through the interplay between physical action and the presence of sound.

Andy Goldsworthy b: 1956, UK

Shadow Stone Fold, 2007, Country Park

'The physical aspect of making stuff, the resistance of it is vital for me. For me, art cannot exist solely in the mind. It has to be made; it has to come out of some physical process.'

During his exhibition at YSP in 2007, Goldsworthy consulted a tenant farmer at YSP to design and replace a wooden fold in the Country Park with a permanent stone structure. The Fold contains a large stone, which was cut from a local quarry. Goldsworthy intended that people should make 'shadows' on the stone. He made his first rainshadow in St. Abbs in 1984 by lying on the ground when it began to rain, waiting for the shower to pass, and leaving behind a dry 'shadow'. The *Shadow Stone Fold* at YSP was installed on 8 February 2007, and in the late afternoon Goldsworthy lay in the first snowfall

of the year, making and recording the work's first shadow. Subsequently many people's shadows and memories have added meaning to the stone.

For Andy Goldsworthy contact with the dynamics of a changing landscape is essential, rather than what he calls the 'dead space' of the studio. The dialogue between ephemeral and permanent artworks alongside role of the photograph was explored with the Key stage 2 (ages 7-11) pupils who created and documented their own time-based sculptures. The 'shadow

“For me, art cannot exist solely in the mind. It has to be made; it has to come out of some physical process”
Andy Goldsworthy

stone sculptures' were created in teams using pupils' own bodies to form a single sculpture within the site. Their photographs became the sculpture providing further stimulus for projects at school. ■

Images clockwise from left:

Helen Escobedo, *Summer Fields* 2008; Andy Goldsworthy, *Hanging Trees*; Greyworld *Playground* in snow, 1999; Greyworld, *Playground*, 1999; Andy Goldsworthy, *Shadowstone*. All images © Jonty Wilde

YORKSHIRE SCULPTURE PARK

THE GALLERY WITHOUT WALLS

The 'gallery without walls' and why the artworks selected for the YSP poster need the audience to complete the piece.





On stage at the Creativity World Forum, Oklahoma, November 2010.



Billy documenting the plane journey



The Crate concept drawing



The Crate - Pop Up Gallery

In November 2010, eight students and two members of staff from Thomas Tallis School travelled to Oklahoma in the United States to present our thoughts about creative learning and the future of schools at the Creativity World Forum. This is an annual event engaging representatives from the 14 districts of creativity worldwide in a conversation about creativity and entrepreneurship. The trip was the culmination of a three-month-long project coordinated by A New Direction, the London delivery organisation for the national Creative Partnerships programme, designed to promote collaboration between schools in London and Oklahoma. Representatives from three London schools (Tallis, Stormont House and Gallions) collaborated with partner schools in Oklahoma (Howe High, Harding Fine Arts Academy and Stanley Hupfield Academy).

We began our collaboration virtually, using a variety of social networking tools to explore our shared understanding of creative learning. These tools included Tumblr blogs, Facebook, Twitter, Ning and Skype. Eventually, a suggestion emerged that we might attempt to create a pop up school at the conference in order to demonstrate some of our thoughts about creative learning in the twenty-first century. The idea resulted from our investigation of the Pop Up phenomenon in London and beyond during the summer of 2010. Across the city dance, architecture, shops, galleries, had all appeared and disappeared as quickly as the trend for temporary, ephemeral artistic interventions took hold. The Creative Tallis Action Research Group had commissioned a Pop Up Gallery/Classroom for the school

concourse in which we had installed The Measurement Shop in collaboration with Tangled Feet Theatre Company during our summer arts festival. The gallery was designed to look like a packing crate and functioned as an outdoor classroom and exhibition space but also as a sculptural object that made a subtle reference to the need for packing up our most valued commodities in the imminent move to a new school building (November 2011).

‘In order to give their students access to twenty-first-century learning they have harnessed the power of the internet and the skills of broadcast journalism to connect them with the rest of the world’

We were interested in the conceptual space between the words ‘school’ and ‘learning’ and that the internet had radically expanded our notion of what a school could be. Our Tallis Lab curriculum is concerned with exploring the benefits of Web 2.0 tools and a more project based approach to learning and we had begun to make really effective use of blogging, web design and social media. We admired the work of visionaries like Sugata Mitra and the research of

Charlie Leadbeater on education innovation. We were also inspired by John Davitt’s use of Google Docs to create a twitschool in 30 minutes at the 2009 Handheld Learning Conference. We were determined to carve out a significant space for ourselves at the conference so that young learners could showcase their ability to work collaboratively using new media.

We established our Pop Up School in an unofficial corner of the conference hall (Booth 100 1/2) and engaged delegates with a variety of tasks hosted on our #popupschool website and hashtag. We used Twitcam to broadcast live from the stage during our presentation. We made films, did research, created podcasts – mostly from our new iPod Touch devices equipped with the relevant apps – iMovie, Audioboo, Tumblr etc. The younger students (age 9-10) sang songs in the foyer (rather like a Flashmob event) or asked a series of challenging, open-ended questions. We aimed to give our learners an opportunity to engage with adults as equals, co-learners and to publish their thoughts and reflections to a real audience online.

A variety of bloggers at the conference wrote complimentary pieces on their sites and, thanks to Twitter, we were able to follow them. In between our activities on the conference floor, we took turns to watch the keynote addresses of various inspirational figures. We had the privilege of meeting and chatting to Sir Ken Robinson, who was very keen to find out about the changes taking place in the UK education system.

The most valuable lesson we learned was just how easy and powerful it is to connect with other

learners and learning professionals (we’re not very fond of the word teacher) in far off places. Tammy Parks at Howe High School was our partner in the project and has proved to be an inspirational colleague and a leading figure in our PLNs (Personal Learning Networks). We conducted several Skype conversations with her and her students in the lead up to the conference and we were inspired by her story. Howe is literally in the middle of nowhere. It is three hours from the nearest town. The school is smaller than one of our year groups at Tallis and, apart from the school building, the only other significant architectural features in Howe are the convenience store and the lumber yard. Despite this, Tammy and her husband Scott (the superintendent of the school district) have created an ICT-rich learning environment using state of the art equipment. The school uses a satellite truck to conduct virtual field trips. They have high quality video conferencing equipment and lead learning experiments across the United States. Their physical isolation has been a spur to innovation. In order to give their students access to twenty-first-century learning they have harnessed the power of the internet and the skills of broadcast journalism to connect them with the rest of the world.

In January four Tallis students presented their reflections about the Creativity World Forum and our Pop Up School at the Learners Y Factor event, part of the Learning Without Frontiers conference in London. Despite some technical hitches, the team did a fantastic job of explaining the way that they had harnessed the

power of social networking and new handheld devices like the iPod Touch and iPad to engage in an international creative learning collaboration. Their presentation ended with a judges’ Q&A during which Joseph Horton, one of the students from Howe High School, joined the discussion live via Skype. Our experiences at both of these

‘The most valuable lesson we learned was just how easy and powerful it is to connect with other learners and learning professionals’

conferences have given us a great deal of confidence to continue to develop awareness of the power of social networking to promote exciting, authentic, creative, international learning activities.

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Our Pop Up School Adventure

Crossing continents, collaborations and new directions: how the Pop Up phenomenon and Web 2.0 tools are changing both schools and galleries



Left: Ning, Twitter and Tumblr blogs



Left: A member of Tangled Feet Theatre Company engages a Tallis student in The Measurement Shop, July 2010

Below: Chenai and Joseph taking centre stage



A Life in a Day

At Kelvingrove Art Gallery and Museum

Anne Wallace on being Museums Education Officer



Above: Drawing from a plane in Kelvingrove Art Gallery and Museum

Right: Nursery children looking at light and dark in paintings

Far right: Salvador Dali's Christ of St John of the Cross © Culture and Sport Glasgow (Museums)

Old habits die hard and having taught for 20 years before becoming Museums Education Officer I am still an early riser. This means that I enter Kelvingrove with the cleaners and restaurant staff at 8am.

The building holds a magic at this time of day especially as the organ player has started his rehearsal for the one o'clock performance. As I make my way to the office the strains of a classical masterpiece follow me. It can give delusions of grandeur when the Arrival of the Queen of Sheba starts as I cross the Centre Hall!

Sometimes I can't believe my luck that I have bagged the job in a place that has meant so much to me since childhood. Not many people can pass a Rembrandt on the way to the loo at work!

My first job, as with most, is to check my emails. Although I am based at Kelvingrove I work with seven other venues including the Gallery of Modern Art and the Burrell Collection. If people ask me to describe my job I usually say it's looking at ways in which our collections can inspire and support the school curriculum across all sectors, and believe me they do!

At the moment we have over 100 workshops across the venues. So it's not only art, but all other curricular areas that I have to consider. My primary teaching background has stood me in good stead.

One of the privileges of this job has been the opportunity to work with artists whom I have admired. Very often I have to take a deep breath before phoning them to ask them to work with us

or to speak at one of our monthly talks as I am a bit star struck and nervous!

One such artist was Steven Campbell. He began by doing a talk for us and went on to lead many successful workshops until his untimely death in 2007.

The Steven Campbell Trust is keeping his legacy alive by continuing to support masterclasses led by new artists in the museum. When I started the job ten years ago I wondered how I could keep up these talks for secondary pupils with interesting and talented artists but there is no shortage in and around Glasgow.

Glasgow Museums has a regular programme of temporary exhibitions such as The Glasgow Boys this year. It was hugely successful which gave the Learning and Access team new challenges, mainly trying to get 60 children around an exhibition already bulging at the seams with tour groups and other visitors!

I attend many meetings. Most recently the museums curatorial staff have been looking at the re-display of Salvador Dali's painting *Christ of St John on the Cross* which has lots of interesting material telling its colourful history such as newspaper cuttings of protests after its purchase. There are also photographs of the Hollywood stunt man who posed for the painting and interesting links with the film industry at the time.

Glasgow Museums have rigorous design standards and it is partly the role of Learning and Access to ensure that text labels and interpretation are accessible to all. My particular role will be to interview some of the protagonists in the story such



as the student protesters (now retired!) for a little DVD within the display.

The job has lots of laughs, especially when I get the opportunity to work with children again. The biggest fascination is always with the mounted specimens of birds and animals (or stuffed animals as our audiences prefer to call them). The most commonly asked question from children is 'are these things dead?' which invariably leads to a description of the art of taxidermy. After one such explanation I came across two children earnestly inspecting the fibreglass sculpture of Elvis outside the Natural History gallery. 'We're just looking to see where he's stitched up' they told me.

Ultimately my goal is to make objects and paintings not only relevant to the school curriculum, but to try and open up the excitement of seeing original objects and works of art in the flesh. I want teachers and children to have the same experiences that have made my own life so rich. They say: 'Find a job you love and you'll never have to work another day in your life'. That just about sums it up.

Anne Wallace ■





The Royal Portraits

The Royal Wedding provided perfect focus for Melrose Junior School's 'rogues' gallery



I have always enjoyed the challenge of creating a fun environment through art and display. We have a dynamic department in drama, music and art. I am able to be as creative as I want and I share my skills whenever I can. I love my job.

Melrose school is a beautiful, listed Georgian building but the display space is limited. Last year, when year 5 (age 9-10) was studying the Tudor monarchs, we created large-scale portraits that were placed on the walls of the staircase: the perfect place to hang a 'rogues' gallery'. They have been well admired and bring a smile to everyone who visits the school – Henry VIII's cheeky grin cheers me up every day.

Using paintings and photographs from books and the web, 21 girls worked collaboratively in small groups, choosing and matching fabric, braid, wool and other materials to produce their collage king or queen. The girls went to London during the summer term and visited the National Portrait Gallery – an opportunity to compare their efforts with the masters'.

This year, the impending royal wedding provided further opportunity to follow last year's success and so a new challenge was set. Queen Elizabeth, the Duke of Edinburgh, Prince Charles, William and Kate made the perfect subjects for our latest project. We found some brilliant caricature images on the internet and set to work.

The girls, in groups again, started by painting backgrounds on large sheets of card. Working on such a large scale can be difficult for children and they needed help to get the proportions right. Once they had an idea of how big their work was going to be, they were off.

'Once they had an idea of how big their work was going to be, they were off'

They drew face shapes on separate pieces of card and then cut them out, creating the faces by sticking toy stuffing on the shapes to build up the foreheads, cheeks and chins. Next they covered the faces of the 'more mature' royals with Mod Roc creating the wrinkles, crow's feet and other saggy bits! When this had dried and hardened, the faces were covered with pink cotton jersey soaked in PVA glue (I'd dyed some old white T-shirts which had we used to make the bodies of marionettes for another project). Again, the children worked the fabric, pinching it to create the wrinkles, then left it to dry completely. The ears were made on separate pieces of card using Mod Roc. Meanwhile, the noses for The Queen, Prince Philip and Prince Charles

were formed by fixing corks together, covering them with toy stuffing, then wrapping them with the jersey fabric. William's and Kate's noses were made from stuffed fabric then glued in place.

The faces were assembled, then painted and glued onto the backgrounds and polystyrene eyes were added. The girls enjoyed rummaging to find the

'Next they covered the faces of the 'more mature' royals with Mod Roc creating the wrinkles, crow's feet and other saggy bits!'

perfect fabrics and materials for the clothes and other details. Kate's eyelashes were made from curled black card. Thick wool made great hair for her and William, and fur fabric worked really well for Charles and Prince Philip. The Queen's hair was made from grey knitting wool and pieces of natural un-spun wool tops. The crowns were cut from silver and gold card, bejewelled and stuck down.

Real coins made Prince Philip's medals (showing the Queen's head, of course!) including an old two-shilling piece and a local coin showing our famous Guernsey cow.

To make the picture frames, each girl designed her own panel. Then each group created a final panel using a part of each girl's design. They painted their frames and then glued them into place.

When the project was finished I asked the girls to evaluate their work. Sophie, 9, said 'It was really good fun. I worked on the portrait of Prince Philip and learned how to mould the Mod-roc. I hadn't used it before and I liked the way it hardened quickly so that we could work on it without having to wait.' Sasha, 10, was pleased with the results. She said 'I worked on the Queen and liked making her hair. We used glue guns and I liked making the crown. We all did it together. It was good working on a big project.' Ella, 10, added, 'I worked on Prince Charles and enjoyed making the wrinkles. I liked working out the patterns for the frame. It was good that everyone managed to combine their ideas.'

So we now have new faces looking down from our portrait gallery. And I'm still smiling...

Megs Bailey is art co-ordinator at Melrose, the Junior Department of The Ladies' College in Guernsey, mbailey@melrose.sch.gg ■

NEATEN

*The North East Art Teacher Educator Network,
Susan Coles tells the story so far*



The North East Art Teacher Educator Network (NEATEN), started in 2007, when I became a freelance consultant.

I really didn't want to let go of the network I used to run for Sunderland LA, so I decided to see if I could continue that and also offer an opportunity for other people in other areas to be part of a network.

Being a typical divergent thinker, my idea was huge and my reality check was low. But, I really believed we could do something. So, I enlisted the help of Denise Taylor who was then Director of Specialism at Lord Lawson of Beamish Arts College in Gateshead and we decided to work

'We started with the understanding that the network could operate and grow through social media, but that, to have inclusivity, would need to offer face-to-face and email communication'

together on creating a network. Next, I visited the Baltic Centre for Contemporary Art and asked Emma Thomas, Head of Learning, if they could provide a base for termly meetings. She was keen and very supportive and we knew it would be an important partnership. Parallel to this I was busy 'surviving and thriving' on the Artist Teacher Scheme MA in Fine Art and Education and decided that the network would be a good focus for my final research project and

presentation. This took me into a new field of research, looking at how networks operate in blended learning situations, face to face, and online. I also took on level two OFAT (online facilitation) training with the National College, which really did help me to understand the scaffold needed to ensure good quality online participation and the psychology behind how people respond to these opportunities. I was influenced by writers and researchers such as Gilly Salmon, Kathy Seddon, and James Surowiecki and entertained and inspired by webthropologist Stowe Boyd.

We started with the understanding that the network could operate and grow through social media, but that, to have inclusivity, would need to offer face-to-face and email communication. We had no funding for the network so had to rely on goodwill for speakers and presenters. We still do.

A pattern started to emerge, the first meeting was well attended, we advertised using email addresses and word of mouth, we also invited the students on the Northumbria PGCE Art course. We invited colleagues in FE, and gallery educators. Opportunities to decide the agenda are sent out in advance and we look at what is topical in our subject area. We also build in 'show and tell' times, where colleagues bring along projects they have done at school. Our presenters might be NQTs, or subject leaders, or lecturers from HE/FE, artists, or gallery and museum educators. A presentation might be 30 minutes or 2 minutes. There are no rules and no hierarchical structures. Baltic kindly provides us with a beautiful space as well as support, enthusiasm, information and much appreciated refreshments.

In 2009, we started to support the termly meetings with skill-share sessions/insets, offered in schools to whoever wants to come along. Topics have included, textiles, glass, ceramics, animation, photography, print, and felt making. Schools volunteer to host an event. All sessions are twilights which allows attendance to be high – our last meeting attracted 70 people. The social aspect is important – people need to meet and to talk. Also important, are our links with NSEAD: our meetings can be advertised online and in e-updates; we have made links with other regional

groups and up-to-the-minute news and advice is readily available and easily shared.

Spin-offs have included the Baltic Focus on Art group, and the Culture Cafe breakfast group, smaller groups of like-minded people. Friendships have grown, careers have progressed, knowledge and wisdom have increased, and all through a self-supporting and self-generating network of people.

We have 'members' from over eight local authorities and have people who travel long distances to attend a session. We are currently sifting through a waiting list of people who want to come and speak or offer activities at a network meeting. I have supported the setting up of similar networks in other regions. We now have a Flickr page, we plan to have a day trip to London art galleries and also get a twitter presence alongside our Facebook one. News and events also travel the network via our large email loop. It's a community of practice, a vibrant, happy, inspirational group of people passionately involved in art, craft and design education. Let's end with a quote from Denise Taylor; 'I just love the community feeling of 'we're all in this together' (High School Musical 2006) and there are no egos, no hidden agendas, just a bunch of like-minded people with similar outlooks.' Long live NEATEN!

Susan M Coles, Arts, Creativity, Educational Consultant
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Above: group discussion
Below: printmaking workshop



Book review

Think inside the sketchbook

*Gillian Robinson, Alison Mountain and David Hulston
Published by HarperCollins in association with NSEAD (2011)*

Special offer
£20.00
from NSEAD



At a time when the Government seems hell bent on pushing art and design education to the margins of the school curriculum, it is very good to know that self-help is at hand in the form of *Think inside the sketchbook*. The authors tell us that sketchbooks and journals are 'a non-threatening active space for exploration, play, self-evaluation and reflection ... tools for gathering evidence, working through trial and error, asking and answering questions ... they provide a way of learning which develops children as researchers... This book aims to capture the spirit in which sketchbooks are kept, and offers a number of practical strategies for their implementation.'

'It identifies the kinds of thinking that sketchbooks and journals promote, explaining the what, who, why, and how of keeping sketchbooks'

Think inside the sketchbook makes very helpful connections between the work of professionals and that of school students. It is a heavily illustrated 96-page A4 book that will be of particular value to educators. It identifies the kinds of thinking that sketchbooks and journals promote, explaining the what, who, why, and how of keeping sketchbooks. It is dominated by the artist's voice, but also includes examples by designers and other professionals, such as a scientist, mathematician, composer and choreographer. In this particular book, a key challenge was how to bring together so many disparate examples to create what has become a coherent whole. The variety of examples demonstrates the wealth of approaches possible.

The scope of the book is very broad. Sketchbooks are placed in the same category as learning books, thinking books, visual diaries, daybooks and journals; yet particular branding implies different purposes or emphases. The structure is very clear and the argument is supported by many quotes. However, a stronger authorial voice might have been able to make more explicit the kinds of thinking prompted by the different approaches.

Because it is primarily an advocacy document, where the intention is to inspire and enthuse, the text does not critique the use of sketchbooks by young people.

The book is a welcome addition to the growing range of publications that throw light on the use of sketchbooks. These include facsimiles of sketchbooks by artists such as Constable, Turner, Picasso, Moore and Gormley. Others, such as Tony O'Malley, *The Visual Diaries* by Brian Lynch, or *The Diary of Frida Kahlo* by Sarah Lowe, are edited collections of pages from artists' and designers' sketchbooks, with interpretative commentaries to illuminate their use. These feature mainly sketchbooks by adult artists: there are not so many that explore the use of sketchbooks by children and young people. An exception is *Lines of Enquiry*, published by The Campaign for Drawing, which is specifically about 16-18 year old students' use of sketchbooks in art and design education. The commentary in *Think inside the sketchbook* is not merely a descriptive narrative, it attempts to explain the purposes that underpin the activities of drawing, collecting, collating, reviewing, reworking and manipulating material and ideas to develop thinking.

Think inside the sketchbook will increase the current interest in sketchbooks and their use. It celebrates and validates young people's work and illuminates how sketchbooks can be used as a medium for learning and thinking. It presents convincing evidence that will encourage teachers to greater effort, enthusiasm and creativity in the use of sketchbooks – both for themselves and for their students.

Eileen Adams

Think inside the sketchbook realises the promise of its title – it invites you to look further, browse through the content as you would a sketchbook and rediscover the fascination with ideas, thoughts, imagination and creativity.

The extensive use of varied and intriguing illustrations, balanced with the white space, makes the format inviting and draws you into reading the accompanying text, taking you on a journey through the rationale behind the creation of a sketchbook. Contributions made by sketchbook

practitioners from varied subject disciplines illustrate the value and intrinsic importance of sketchbooks, visual diaries and journals not only within an educational setting but also in the world beyond. The fascination with creating something personal which reflects individual responses to the world around us, is reinforced as paramount – a 'comfort medium'. One of the hardest barriers to breakdown with pupils is their fear of failure, their desire to always produce perfection – Chapter 2 reminds us that a sketchbook gives pupils the opportunity to engage in 'non-threatening trial and error, the essence of creativity'.

We are inspired to look again at our classroom practice and encouraged to be more proactive when using sketchbooks to enhance and deepen pupils' learning experiences. It is easy to become caught up in the demands of the twenty-first Century classroom but *Think inside the sketchbook* reminds us of the value of investing time and effort in a learning tool which will guarantee countless benefits for the creators – the pupils.

Artists, designers and teachers refer to their sketchbooks on a regular basis and *Think inside the sketchbook* encourages us to pass onto our pupils the same opportunity to build a bank of thoughts and ideas which they can revisit throughout their career both at school and beyond. With the introduction of new curricula the place of the sketchbook is firmly secured and, as is suggested, they are not only a foundation for art and design education but are relevant as a tool to develop cross-curricular initiatives.

In a world obsessed with a desire for communication *Think inside the sketchbook* shows us that the sketchbook can not only hold its own against modern technology such as mobile phones, digital cameras, Facebook and blogs but can indeed complement and enrich it. **Nora Jardine**, Principal Teacher of Art & Design St Andrew's and St Bride's High School

Think inside the sketchbook is available from NSEAD, Price £25; members £20 www.nsead.org ■

Primary trainee teachers and 'The Making'

Susan Ogier on the importance of training and making



The NSEAD annual conference is an important and refreshing experience for many reasons. Not low on that list is the opportunity to meet old friends and make new ones, all with one thing in common, which is a passion for art, craft and design education.

A conversation here, an idea there – anything can happen. Before you know it a whole new project is beginning. That is what happened at the

'On this course, students work as artists-in-schools collaborating with a designated class teacher to formulate an open-ended art experience for children'

2010 Annual Conference held at the British Museum: I was introduced to Simon Taylor from 'The Making', a charitable organisation which promotes high quality contemporary art, craft and design, and inspires new audiences to engage with the art of 'making'.

Simon's project was showcased at the conference and involved PGCE Secondary art

students from Oxford Brookes, working with 'makers' during their taught course to increase their knowledge and understanding of practical skills. The project was funded by the Paul Hamlyn Trust specifically to introduce 'making' and craft skills to ITE students. The second stage of the three-year project was to monitor the impact of artists and craftspeople working with primary students. It quickly became apparent that my second year BA(QTS) art and design subject specialists would be ideal candidates for the second phase.

On this course, students work as artists-in-schools collaborating with a designated class teacher to formulate an open-ended art experience for children. This should develop as a project over a period of four morning sessions. The opportunity of three, free, full-day workshops, led by practising artists and craftspeople fell neatly into my plans!

The primary art-specialist students at Roehampton University often have Foundation art courses, or at least 'A' level or BTEC qualifications in related subjects behind them, as entry requirements, but they are not always confident in basic making skills or in their understanding of materials. They are often short of confidence in knowing how to show someone else how to do it. The workshops therefore



focussed on practical activities that used cheap and accessible materials, and were designed to be as open-ended as possible to allow individual responses to the artists' work. We chose to work with 3D materials to encourage the students to think about using alternative materials when planning their own class projects.

Over the three workshop days the artist makers showed their own work, explained their influences and talked about projects they had been involved in, before providing practical activities and offering opportunities for students to make their own responses using the materials:

- **Carolyn Genders** inspired fabulous sculptural ceramics. Students used coloured slip to paint designs before the pieces were fired
- **Sue Riley** encouraged a 'green' theme with 'up-cycling' of old clothes to create imaginative new concept pieces – complete with accessories
- **Cathy Miles** showed students how accessible wire sculpture can be for working with children of all ages

The full day workshops were a chance to explore ideas and learn new skills under the best model of social constructivist practice. As the host tutor, I was able to 'act' as class teacher – to move the pace along and keep everyone under control! The



artists were free to facilitate the practical work by inspiring the students.

In the spirit of collaboration and reciprocity the art subject leaders from host schools were invited along to the workshops. The students were able to meet the teachers in a relaxed way on their own home territory, and begin to discuss projects with them from a framework of shared experience.

'They are often short of confidence in knowing how to show someone else how to do it'

The students were all extremely positive about the experiences. They had not only realised the potential of excellent art-teaching practice for use in the classroom, but they were also offered a glimpse of what their own CPD might, and should, consist of in the future when they are in their own teaching posts.

Find out more about The Making at www.themaking.org.uk

Susan Ogier is a senior lecturer in primary art and design education at Roehampton University ■

Remaining connected with Mail Art

How Roehampton students stayed in touch during their placements

It all started when our Course Tutor, Jo Davies, introduced us to Andy Hoang, e-learning tutor for PGCE Secondary at Roehampton University. Andy was due to show us the new e-portfolio facility on our VLE and how we might use it to stay in touch, share ideas and support each other when we are out on school placements. Although all of the group are IT literate, we wished to do something more practical and not to put too fine a point on it – arty! Luckily for us, Andy Hoang is much more than a web expert and, as an artist himself, asked if we might instead like to get involved in 'Mail Art' – a phenomenon set up to counter the prevalence of online social networking sites. Mail Art is an attempt to communicate through a much more 'old-fashioned' and tactile way. It involves sending an actual postcard, handmade or at the very least hand-altered so that some art practice is going on, and completed with personal message. Mail Art, it seemed, would provide the perfect platform for our tight-knit group of PGCE students to stay connected throughout our first and rather daunting teaching experience.

We used a rota system whereby everyone was to send and receive a piece of Mail Art each week. Of course, this didn't always go to plan, as the workload increased and the nerves took their toll, some of us put our Mail Art temporarily to one side. But most weeks I received a postcard, and boy did I look forward to each one. There is no better feeling than returning home to find a piece

of mail on your mat addressed to you, but especially receiving a piece of Mail Art that has been hand crafted and made by a fellow student going through the same nerve-wracking experience in a school nearby.

It was not only a pleasure to receive Mail Art but also to make – I relished making each one. I started by gathering source materials to use, often thinking about the individual I was assigned to for that week. I spent time thinking about how and what to send, sometimes linking to what I was teaching my students and sometimes simply drawing from a design idea I'd seen in a magazine, while other times I wanted to try out or practise an art technique. There was a great comfort in knowing that someone would enjoy receiving my mail, and also that a similar amount of time and energy was being put into postcards meant for me. This communication felt real, and it also became an exchanging of ideas.

The postcards also reminded me that other students on the PGCE course were surviving! – a fact that gave me renewed encouragement week by week. I decided to introduce the experience to my school in an after-school art club, and have even been re-connecting with old friends through the same medium. It is an earnest and beneficial pastime for all concerned and I look forward to continuing with Mail Art in our placement.

Katherine Ruddlesdin
Roehampton University PGCE, Secondary Art and Design 2010-11 ■





2

In March this year Brian True-May, producer of *Midsomer Murders*, got into trouble for declaring that he preferred to keep the culture of his fictional village completely white, in order to reflect the lack of real cultural diversity in the countryside. Argument raged in the press and online proving once again how stereotypes persist to hold the countryside back, but also revealing many people who value the countryside as being by no means mono-cultural.

For the last three years, the Sainsbury Centre has been running a substantial outreach project, *The Culture of the Countryside*, funded by the Heritage Lottery Fund. It was designed to explore contemporary attitudes to local rural heritage. Working in a region which is indeed

predominantly white, we felt that there was a job to do on behalf of local communities who do not want to be consigned to a nostalgic backwater. Our aim has been to address attitudes and aspirations and to bring people together in the cause of enhancing understanding of those aspects of contemporary culture which make the countryside thrive, but perhaps have not been widely recognised.

We have done so, however, not through direct approaches to local material, but by lateral reflection and comparison, using objects as a starting point. At the Sainsbury Centre we have substantial art collections from around the world representing considerable diversity of times, places and peoples. So we have begun with objects from largely rural situations from other parts of the world, such as a collection of artefacts from rainforests of Papua New Guinea donated by a former British Council administrator who settled in Suffolk. These objects act as surrogates for an 'elsewhere' from which we begin a process of analysis and reflection and comparison, and which gives us the benchmarks against which to view ourselves, often in novel and unexpected ways. The objects were made by people who are intensely sensitive to their local environments, and participants are

encouraged to ask a myriad of questions about them, to begin a process of research and enquiry, which then forms the template for further development.

One of our favourite objects is thin wooden and round, with a handle formed as an alligator, and cautiously described for cataloguing as a 'Fan-like object' (fig 1). An incised, almost but not quite symmetrical pattern filled with lime-paste, covers both sides. The pattern takes the appearance of watery-looking swirls, opposed and interlocking faces of humans or animals, fish or leaf-like trails. It perfectly exemplifies the complete assimilation of nature in a system which is mysterious, decorative and clearly symbolic and has consistently stimulated both curiosity and imagination. Ultimately it has led to the creation of huge pattern boards and performative festival events; stories invented by children, of the magical double-sided fan; for adults, musings about movement, ritual, subtlety and skill.

The inclinations established by the participant groups have varied very widely. So, for example, ceremonial food hooks, may lead one group to think about local food sources and marketing, another to growing and production, another will be drawn more to the symbolic

connections or associations with keeping things in precious places. By working across different cultures in so many ways, we have challenged values. Masks and items of costume may inspire one group to focus on ceremony locally, such as Molly Dancing or Step Dancing, or may lead to a study of seasonal celebrations and rituals and either the invention of a new ritual journey, or practice, or the realisation that an existing pattern of life, such as the farming year, can be highlighted through creative work. We have sought both to promote understanding of interactions between objects and peoples, and to research a greater understanding of the variety of countrysides and their differing cultures.

For schools our project has enabled a focus on localities, such as chalk buildings of the Brecklands, the watery landscapes of the Fens, or the fragile cliffs, marshes and heathlands of the north coast. For many this has led to much further exploration and the building of community relationships. Because of our emphasis at the heart of the project, on questioning and using the questions for development of the next phase of ideas, children have often taken the lead. In a number of cases, teachers have told us that the children have had a real sense of their own culture over which they

have potential control. This, we feel, has been one of our main aims and achievements: to reveal to people, the power they have under their noses, both to understand their own area and to affect their own local destiny.

We and our participants have responded creatively to many different contexts and developing ideas; we have been joined by artists, writers, actors and producers, musicians, film-makers and researchers, who have helped us to take ideas forward into the public realm as concrete projects, exhibitions and performances. All kinds of skills have been developed, from drawing to sewing, hand-made brick-making to creative thinking. We started this as an art gallery education project to try to use our world art collections creatively to explore some of the realms between art and life. We hoped to explore many aspects of countryside culture and we feel we have done that in spades (no pun intended). The great discovery of the project has been the readiness of people to be imaginative and creative and to participate thoroughly in new ventures.

Dr Veronica Sekules, Head of Education and Research, Sainsbury Centre for Visual Arts and Director, Culture of the Countryside project www.cultureofthecountryside.ac.uk ■

'We have begun with objects from largely rural situations from other parts of the world, such as a collection of artefacts from rainforests of Papua New Guinea'

2. Sharing paintings made at West Runton in a project called 'Own the sky...just for a minute' for Cromer and Sheringham's Coast Festival, October 2010, with Doo Gurney and Alison Atkins

3. Children from Bungay Middle School looking close-up at objects. Photo: Jacqui Jones

4. West Runton Surf Shrine, by Mark Haywood, the Old Brickworks. Photo: Andi Sapey.

5. Rosanna Raymond making work for an installation at the Old Brickworks West Runton. Photo: Andi Sapey.

The Culture of the Countryside project

Cultural diversity in the countryside takes centre stage in this innovative project run by the Sainsbury Centre of Visual Arts



1



3



4



5

My best...

Andrew Mutter, President of NSEAD, shares his best...

...Project

Taking the Borough's year 10 (age 14-15) Gifted and Talented to Wales for the very first time, I was determined to get a group together after hearing David Firmstone talk about the wonderful trips he made to the Conway Centre (Anglesey) in the 90s. He made an impact on my practice – on this trip we spent eight hours on the coach with the students falling in love with each other and then making fantastic work!

...Exhibition

'British Art in the 20th Century' at the Royal Academy of Arts (1987) – I always think British art is so underrated and has played second fiddle to the Europeans and the Americans. This show was magnificent!

...Sculpture

The Rock Drill (1913-14) by Sir Jacob Epstein astounds me because it was the first piece of sculpture to use a real object, many years before Duchamp exhibited the urinal. The torso is perched on top of a tripod and the tense figure is operating a drill as if it was a machine gun. I empathise with this position – drilling forever symbolising an eternal struggle.

...Teachers

My English teacher called Dave Towler, who I've recently found on Facebook, the second was my art teacher Vic Kelly. They both encouraged me to think and to work things out for myself. They encouraged me to articulate what I thought and I thank them for it, argument has always played a significant part in my life.

...Gallery

The first gallery I went to was the Whitechapel Gallery when I was at school in year 10 (age 14) – they had an exhibition of sculpture heads and I'll never forget it. I started to go to the Tate Gallery in the sixth form at school – I still go to this day. Visiting the Tate Britain is like going to an old friend's house. Some of the paintings I've looked at 100 or more times. I love walking up the worn steps never knowing what I might see when I go through their revolving doors.

...Artist

Rothko is my favourite painter. In the late 1960s, Rothko gave nine paintings which were intended for the 'Four Seasons' restaurant to the Tate, as a



gift. I've sat in the room at Tate Modern and formally Tate Britain for hours and hours and hours ...

...Installation

Victorian Philanthropist's Parlour (1997). Yinka Shonibare's cloth is a metaphor for the entangled relationship between Africa and Europe. The fabric (sometimes referred to as Dutch Wax), looks 'African', but is in fact fabric based on Indonesian batik, manufactured in the Netherlands and Britain and then re-exported to West Africa. Shonibare's installation led me to make *Culture Box*.

...School Artwork

'Culture Box', it illustrated in the 2000 revision of the Art and Design Curriculum (fig 1). I worked on the project in partnership with the African and Asian Visual Arts Archive and the Art Department at Sarah Bonnell School.

...Bike

My Valkyrie (fig 2) is a fantastic motorcycle, however if I could afford one it would be a Brough Superior. The Brough was a totally hand-crafted motorcycle, most of the bikes were custom made, making each Brough a unique piece of art. Perhaps two of the most famous owners of Brough Superior motorcycles were the Irish author and socialist George Bernard Shaw, and Lieutenant-Colonel T. E. Lawrence, of 'Lawrence of Arabia' fame. Lawrence referred to his Brough as a bike 'with a touch of blood in it that is better than all the riding animals on earth'.

President of NSEAD

It is a privilege to be President of NSEAD, and I thank you for allowing me to take this office. I have worked in art education for more than 35 years – most of that time has been spent in Newham.

After a fantastic fine art education at Camberwell (Dip AD), Birmingham (MA) and Cheltenham (Fellow) I wondered what I should do. It was then that I saw that Goldsmiths offered an Art Teachers Certificate with an Art Therapy option. There, I worked in the Maudsley Hospital and on my teaching practice I met Peter MacKarell who stressed the importance being an artist AND educator and that my own art practice was a vital aspect of my teaching.

I suppose there are moments in your life that stand clear when you look back over your career. The first has to be my experience at Lansbury School where as a young art teacher I instigated some memorable projects, such as making full size amphibious dinosaurs and floating them in the school swimming pool.

At Catford County Girls school I ran life drawing classes based on my Saturday morning experiences at Camberwell School of Art; what a lasting impact those classes had on me. When I moved to Monega Art and Drama Centre the mix of creative teachers was addictive and many, many ground-breaking projects came at that time. Then at Eastlea School I had probably my most challenging time working to get a technology faculty out of special measures, desperately trying to ensure that there were progressive schemes of work in place.

Whilst at Newham Arts Education Centre I studied for a management-marketing qualification. This enabled me to understand the importance of networking, discussion, collaboration and communication and I have used the skills learnt on this two-year course since in all I do.

Over the years I have worked with countless dedicated and inspiring arts teachers and

would like to thank them all for their support. During the last 14 years I have been responsible for delivering the Newham young people's Arts Festival 'Bring it', a fantastic learning experience for all involved. During the festivals we celebrated the artistic talent of Newham's young people and worked alongside schools and other educational settings to recognise the valuable contribution the arts make to our lives and economy. This achievement was recognised when Ian Middleton, Art and Design HMI, who launched the publication *Drawing together: art, craft and design in schools* at the opening of the festival.

I have also been privileged to lead parties of teachers through TIPD to India and Dominica looking at the way that these countries investigate and teach creativity as part of their curriculum.

I hope that my time in office during this challenging time for the arts will result in a fresh move forward building on the valuable work of the past, but also embracing the new educational world we find ourselves in. ■



Where did those two years go?

Thoughts from John Childs, Past President

Wow! A professional development opportunity that was relevant, interesting and related to my subject. At last I had found art ideas, inspiration and like-minded people; where was I?

My first NSEAD conference, was in Bath (1983, I think). It was the beginning of the critical studies movement; I was 10 years into teaching and head of department in a rural comprehensive, but lacking in quality contact with others of like mind. The conference is still fresh in my mind and many conferences have followed – York, Cardiff, Glasgow and Liverpool to name a few – all interesting, most enlightening, some providing me with ideas that were directly transferable into the classroom and teaching.

For me, membership leads to involvement, so fairly soon I was sitting on NSEAD's Council as Secondary Representative, then East Midlands Representative, as well as working as a moderator for OCR and Edexcel. The Council meetings provided the essential education for understanding the way in which the Society functioned and the key aspect that financial management has in its workings. Good friendships were formed with many members, providing mentoring and guidance.

My belief in the Society and its prominent place in providing a forum for art and design education was an essential aspect of my standing for President, together with a feeling that it was a position that someone still working in school, all day and every day could also do. I was delighted to be elected and have enjoyed the role immensely. It has provided me with many insights and opportunities. Principal among my duties has been the public face of President, Chairing the Council and Finance and General Purposes Committee



together with letters, articles, finance and accounts. I was delighted to oversee the Society's purchase and equipping of a new headquarters, the taking on of new personnel and the collaboration and merger with A4, formerly the Association of Advisers and Inspectors of Art and Design.

As President I felt it essential that I visited all our conferences, taking time to talk with and meet members at many national events. Chairing the Annual General Meetings was a great privilege, while having the opportunity to present my own research into peer group guides for galleries was both satisfying and daunting. One occasion in particular I will always remember – whilst representing the society at the launch of a Crafts Council initiative at the Houses of Parliament I was duly 'beeped' in the detection machine and ticked-off for carrying an offensive weapon – an 'A' level student had slipped my scalpel into my suit top pocket during the morning's teaching. Embarrassing to say the least!

Without the support of officers and members who give up precious time voluntarily, the Society would not exist. At this time of change it is imperative that you are all involved in both supporting and responding to the Society so that your comments are heard and taken forward to the Government. We have strength in numbers, so please try to recruit new members and support the events organised for all. ■

The Student Lead Project at The Woodmill began 12 months ago. The education team were determined to put together a programme that sought to understand learning as a speculative process. The project aims to develop student independence and to emphasise the importance of following individual pathways. Students experience professional practice by collaborating and being responsible for all aspects of the project: planning, curating and hanging a show.

The Woodmill's view

The practical aspects of running the Student Lead project are initially assessed with teachers from the participating schools. In each case it is up to the teachers to determine who would most benefit from the project.

In order to guide students leading each project, a flexible skeleton structure is provided. With The Charter School, it was decided students would attend an extra-curricular session at The Woodmill of two hours each week for six weeks.

Students had access to a workspace, a single facilitator who was consistently present throughout the project and a variety of practising artists. Students built a relationship with their facilitator and through a combination of one-to-one tutorials, group critiques and a salon

they focussed on reflective practice, critical and cultural understanding.

The 'salon' event required students to bring a piece of work to The Woodmill in order for it to be critiqued by their peers, Woodmill studio artists and practising artists from University of the Arts London. This gave Charter students opportunity to practice skills in questioning and to discuss aspects of a gallery hang. Artists facilitating the sessions noted a marked increase in the students' oral confidence, and a greater contextual understanding of their work.

For the facilitating artists taking part, the project provided an invaluable opportunity to reflect on their own practice, in a way that is far less available once formal education comes to an end. We were delighted with The Charter School's final exhibition, which was very well curated by the artist students and really well attended.

Anna Baker and Richard Hards
Artist and Education Coordinators

Teacher's view

As an art and design department in an inner-city school one of our aims is to ensure that students across all key stages access their learning through exhibition and gallery visits, work placements, extension and enrichment clubs and by working closely with practicing artists and designers. Our intention is to bridge the gap

between what students learn in the classroom and how their skills can be applied to the 'industry' of art, craft and design.

When the opportunity arose for a selection of post-16 students to work on The Student Lead Project, we saw it as an ideal opportunity for Fine Art and Photography A Level students to work independently: planning, organising and curating their own exhibition within a professional environment. It was a welcome opportunity for students to have full rein of their own project, with few boundaries in comparison to AS level exam restrictions they had recently encountered. It was also an opportunity to promote their work to an external and wider audience.

Janet Nejo (Joint Subject Leader for Art and Design)

Student's view

The Student Lead Project was my first chance to organise and present an exhibition. Our main concern was creating a show that would appeal to people our age – we wanted to make it relaxed and inviting and therefore tried to treat it more as an event not just a private view. What I found challenging, and I had not realised, was how much there is to organise – as well as conceptual ideas there are also the administrative and technical aspects which we didn't take into account at first.

We met weekly and our first meetings dealt with the more creative side of things and refining what was going to be put into the exhibition. As we got closer to the show we focussed on the more technical side such as organising advertising and lighting. The timing of the exhibition meant that using our coursework was inevitable. If I was to do the project again the timing is something I would change, as it was hard to give the project our full attention when slotted into such a busy time of the year. Throughout the planning process we worked together but individually took priority over areas we knew we could bring the most to. What finally bought all the aspects together was putting our pieces into the space and judging whether we had carried out our intentions with regard to our work.

On the evening of the show we felt we had succeeded in creating a relaxed atmosphere. The exhibition seemed to engage people, especially our own age – they interacted with the work and asked questions. Aside from engaging our audience, I found myself thinking about my work in more depth. The crits and 'salon' encouraged me to really evaluate why we were doing certain things and this in turn allowed our work to become more purposeful. Rhoda Boateng (A level Art student at The Charter School) ■

10 Minutes on ...

The Artist Teacher Scheme MA

Christine Egan-Fowler describes how the Artist Teacher Scheme has impacted on her teaching

The ATS has made so many really dramatic changes...

- I know what a crit feels like, I know, with a stark newness, what the struggle is like to make work on your own and then have an audience look at it
- My school planning now has thinking time(!), research time, reading lists
- I speak much more to the other art staff about the ideas we are dealing with, rather than content or techniques and skills
- My students are much more inclined to try new things... materials, ideas... as I display ongoing stuff on the walls for discussion, rather than display
- We talk more, I'm more interested in seeing how far the students can push an idea and then to further explore the idea as a group, offering practical... sometimes zany suggestions for progress; students are more independent, more delighted in the possibility of what they can say, communicate, present
- I get the students down to the university on a regular basis, they attend private views, talks... and we look at the work in the studios – they even helped me put my paintings in the uni gallery. I have a corner of my classroom as my studio and have studio days when school opens and I work alongside the students
- I have a group of friends and fellow ATS students who are just fantastic people to be around
- I am delighted that I can look back on one and a half semesters... where did I find the time? I don't know but I've loved every crit, lecture and study day
- I don't mind failing in school (I wish I'd known this years ago) as it makes me think about things more and get help to sort out why things go wrong. I see failure as a positive thing! I get group help when I need it and am much more aware of everything being 'live'

- People have been great at school. Students are interested, staff are too.
- My course is also based on contemporary practice so I am able to use my traditional knowledge to overview and repackage the work of others in crits
- I am constantly increasing my knowledge along with my reading. The reflections from the tutors at the Baltic Centre for Contemporary Art make you see the artist/teacher as an incredible chance to use their resources
- I pass this along as much as I can, in teacher network meetings and through my partner primary schools. I could go on and on...

It is awesome. My tutors are just exceptional, they inspire, say things I can't imagine saying about the other students' work... they have taught me to be fleet of mind and that I really know more than I thought.

I am on this course because of NSEAD and I rank it with having a child, finding my soulmate and learning to drive as one of the most exciting things I have ever done.

Thanks again. ■



Individual pathways at The Woodmill

One project, three perspectives: an artist-educator, teacher and student reflect on The Student Lead Project

The Woodmill is a not-for-profit, artist-run organisation comprised of three gallery spaces and providing 90 studios for artists in a former industrial building in Bermondsey www.woodmill.org

Inspiring Education in Galleries

A new report looks at the impact of collaborations between young people, galleries, and schools. As these programmes close, Penny Jones asks: 'what next?'

Partnerships between galleries, artists and teachers lead to extensive participation in art and design by young people and have an ongoing impact on their education and career options. This is highlighted in a recently published report about two programmes managed by engage, the National Association for Gallery Education. An independent evaluation, 'Inspiring Education in Galleries' contains information and case studies that illustrate the impact of the two programmes on the young people, teachers, artists and organisations involved.

The 'enquire' and 'Watch this Space' programmes ran from 2004-2011. The initiative aimed to develop capacity in the sector to deliver increasingly effective educational opportunities for young people by building long-term partnerships that would increase visits to museums and galleries.

The 'enquire' research programme asked the questions 'what do young people learn from working with galleries, art and artists?' and 'what are the best conditions for learning?' Clusters of galleries worked with local teachers, to devise artist-led projects in galleries, that enabled them to describe, test and analyse the ways galleries support learning.

'Watch this Space' supported galleries to invite teachers from non-visiting schools to collaborate and develop projects that involved gallery visits. It also funded placements for early career gallery educators and artists to spend time in schools.

Over the life of the programmes more than 18,000 young people visited galleries, often for the first time. Hundreds of teachers and gallery educators benefited from professional development that led to sustained school-gallery partnerships.

'...working with artists and educators in galleries improved confidence and independent learning, enhanced team working, speaking and listening, and encouraged mutual respect and reflection'

Impact of the 'Watch this Space' and 'enquire' programmes

Partnerships between schools and galleries helped raise the profile of school art and design departments. Teachers and teacher trainees reported increased confidence in working with contemporary art and that their practice was refreshed through new approaches to working. Some trainees reported that the experience directly contributed to the offer of work after college.

Participating artists and gallery educators reported finding new ways of working which contributed to the development of gallery programmes, resources and artistic practice.

Everyone involved reported new and strengthened relationships and networks across the fields of visual arts and education.

The key legacies for young people included increased visits to galleries and involvement in young people's programmes in

and out of school, and increased opportunities for work-related learning and placements in the arts and creative industries. Equally significant are the findings that working with artists and educators in galleries improved confidence and independent learning, enhanced team working, speaking and listening, and encouraged mutual respect and reflection. This was especially evident among young people who do less well when working with established pedagogies.

Partnerships have delivered work at all key stages. Among projects carried out in 2010-11 was a transition project, conceived by Amy Cowperthwaite, a freelance artist educator, in partnership with the Knowle West Media Centre and the Bridge Learning Campus in Bristol which enabled KS2 and 3 students (age 7-14) to explore sense of self through a response to a photography exhibition (figs 1-4). The Shire Hall Gallery, Stafford, worked with the head of art and design from the Friary School Lichfield, and a GTP student to expand the craft and work-related learning elements of the Year 8 (age 13-14) art and design curriculum by organising a workshop at the glass department at Wolverhampton University and by enabling students to curate an exhibition at the gallery (figs 5-7). Citizenship and textiles at KS4 (age 14-16), were addressed by students from two Devon schools through the exhibition Fashion Footprints: sustainable approaches at The Centre for Contemporary Art and the Natural World (fig 8-9).

engage is seeking partnerships and resources to build on the legacies of the programmes. In the current challenging funding climate and changing educational context we want to

encourage local authorities to commission youth services from galleries. It is also increasingly important to offer flexible support for teachers and teacher trainees to work with galleries and artists. More independence for schools may bring new opportunities for some teachers to work with galleries, and we will continue to support the development of informed gallery/education partnerships for all young people.

engage welcomes members from across the arts, education and children's workforce. Professional development and networking opportunities are delivered nationally which will align with the emerging NSEAD Regional Teacher Networks. engage looks forward to sharing skills and expertise with teachers through joint professional development and networking events.

Teachers and teacher regional networks wishing to make contact with galleries in their region should contact engage: info@engage.org ■

Penny Jones, Project Manager,
'Watch this Space' for engage www.engage.org

For a copy of the report, *Inspiring Education in Galleries* visit: www.engage.org/downloads/Enquire_Advocacy.pdf

Watch this Space 7 case studies visit:
www.engage.org/watchthisspace/studies.aspx



Above left:
Yr 10 and 11 students at an exhibition at Quad © Kim Burgoyne, student

Above right:
Yr 9 students at mima Middlesbrough Institute of Modern Art © Gilmar Ribeiro

Bottom, forth from right: © Staffordshire County Council





All about Sam...

... screen-printing and batik too!

Andy Warhol had many cats and he called them all Sam. He created many drawings and prints of them using a variety of colour schemes and poses. His drawings of cats are compelling and redolent with personality, and appeal to children of all ages. We decided that 'Sam' would be a fantastic starting point for a year 6 (age 10-11) project, which would involve both screen-printing and batik.

First, we looked at a selection of prints of Sam and talked about how Warhol created simple outlines of cats and about the process of silkscreen printing. The children used their sketchbooks to make a series of quick sketches of cats. They selected one of their sketches and were asked to make a simple paper template of an outline of a cat seated, running or standing to be used as a stencil for a screen-print. The children worked in pairs and one held the screen frame at the top while the other drew the squeegee firmly down over the stencil and paper to produce their prints.

The children were then asked to add details such as eyes, a mouth, whiskers, spots, stripes, and paws. These can be drawn in pencil and then

drawn over with black permanent markers. The children were thrilled to see their prints emerging with eyes and details. What an exciting array of cats were to be seen once all the prints were dry and ready to be displayed!

The children then used their original Sam

'This was a challenging and focussed project, which allowed pupils to move a simple theme through a range of experimental methods and techniques'

stencils to inspire a larger image on A2 newsprint. Once more the stress was on creating a simple outline with clearly defined features and patterns.

These were then developed using the process of batik. This involves the use of hot wax and is a process that must be introduced to pupils with careful consideration. Indeed it is essential that both screen-printing and batik are fully

understood and mastered personally by an adult before they are used with pupils under careful supervision, as there are significant health and safety issues to be addressed. Both these processes are too complex to explain in a short article but there are many books describing them; a practical INSET course would be an ideal way to acquire the necessary detailed knowledge and expertise required before being used to the classroom. Trying this out first is essential.

This was a challenging and focussed project, which allowed pupils to move a simple theme through a range of experimental methods and techniques. Pupils and teachers found it a highly rewarding experience. Queen's College Prep School has an annual art exhibition in the summer term and Sam will hold pride of place at this event. ■

A joint project by Peter Wilford, Head of Art at Queen's College London and Anne Wilford, Head of Art at Queen's College Preparatory School in central London



In our school we teach a variety of learners who find themselves with us for various reasons. Some may have been permanently excluded, others are school refusers who have phobias or have been bullied; there are Gypsy Roma Travellers, looked-after children and refugees. These learners are often in classes together with nothing in common, who would never normally encounter each other.

For me art and design is a brilliant way to allow people to communicate with each other visually, to explore issues and concepts of identity and difference, sometimes without being able to speak or, most often, not wanting to.

I often try to make my lessons more like therapy sessions. I am definitely a believer that the journey is more important than a final outcome. Students often come for one lesson then I don't see them for weeks – or ever again. We do not know how long someone will be with us for, so my projects last for a week (often two, one hour lessons).

Frequently, I hear that boys will not do practical lessons, that boys from Muslim cultures will not do 'women's work' and that modern girls do not enjoy traditional crafts such as sewing and knitting. For these reasons I choose to do a lot of group making projects with my students just to prove to those who say 'I don't do art', that they can go away thinking 'I can do art'.

Our sock monkey project summarises everything that I try to do: every student took part, all participated in the making process, and the outcomes were highly individual without being prompted. For example, one student from Afghanistan, who had a history of self-harming, chose to design his sock monkey as a girl with a pink dress. In Afghanistan, there is a 'tradition' called 'Bacha Bazi', in which young Afghan boys are sold to warlords and powerful businessmen to be trained as dancers who perform for male audiences in women's clothing and are then used and traded for sex. We suspected that this might have been the case with him. His sock monkey said more than he would ever tell us.

Another 15-year-old student who was removed from her mother because she was at risk of getting pregnant depicted her sock monkey in a bikini with a protruding belly. She has now had a baby. The same pupil also asked if she could make another sock monkey that she could leave on the bus for a small child to find which I thought was a lovely gesture.

Many things are disclosed in these lessons. There is something unique about art and design in which a focussed making task allows students to think, talk and discuss in a safe small group setting. Each student's sock monkey is on permanent display in our corridor. **Frances Akinde** is art and design teacher at Greenwich Childrens services short stay provision ■

The Sock Monkey Project



Instructions and planning sheets can be found at: www.makeasockmonkey.co.uk at www.monkeyofsock.com and there of demonstration videos on YouTube.

The British Association of Art Therapists runs many courses www.baat.org.uk

How to...

Introduce a more challenging monoprint activity to KS2 pupils

In this regular feature John Bowden describes an activity – the direction you take it will depend on you and your students!

Monoprinting has been used by many artists to make exciting 'one-off' prints. The most familiar method is really simple, involving mark-making into printing ink which has been rolled onto a non-porous surface; the print is taken by simply laying a sheet of paper onto this and applying pressure before removing it – it is so accessible that I find it frequently introduced to young pupils at the foundation stage with striking effect. There is though a more complex method, requiring greater control and understanding which, when coupled with the opportunity for detailed drawing, makes it an ideal key stage 2 activity. A subtle multicoloured print can be produced if the instructions below are followed.

The initial stage is the same as that for the basic print. Roll out an area of water based printing ink ensuring the layer is as thin as possible. To test this, float a sheet of newsprint onto the surface applying no pressure. When you can remove it with no ink being picked up you are ready for the next stage (fig 1).

Now lay a clean sheet of newsprint onto this thinly inked surface and draw onto the face up surface with a range of different tools – each will have its own characteristics; pencil will produce fine detail, soft chalks blurred lines and a finger applied sensitively can produce graduated tones (fig 2). Wherever pressure has been applied the



ink will have transferred to the underside of the paper – some ink may have also adhered accidentally to other areas without any pressure having been applied but don't worry too much about this – it's all part of the effect. A multicoloured print can be produced by laying the paper down onto a differently coloured, inked slab and continuing drawing; where new marks overlap earlier ones they will mix to create new colours. When the paper is peeled off a soft and varied print with some similarities to an etching will be revealed (fig 3). Once the technique has been mastered your pupils will be proud to show the outcomes (fig 4).

Dos

- Introduce some prior mark-making activity with a range of drawing media and tools and provide appropriate stimulus, explored perhaps using visual notebooks
- Remind pupils that resting their hand on the paper whilst they draw will spoil the effect because any accidental pressure will pick up ink and could obliterate their careful drawing
- Remember that any writing will come out in reverse unless deliberately written backwards in the first place
- Encourage lots of detail.

Don'ts

- Try to save money by using ready-mixed paint – it dries far too rapidly
- Buy expensive plastic printing trays on which to roll-out the ink – a sheet of plastic coated hardboard cut into sections, or a pack of cheap floor tiles from your local DIY will serve as bigger and better surfaces for this purpose.

Thanks to Tony Jackson, an art education consultant, for sending an alternative outcome of the triangular pyramid construction method described issue #1 of AD magazine. He worked with Key stage 3 (age 11-14) pupils using cardboard tubes to build this huge sculpture (fig 5). If you have some success with this latest printing method, do email me an example for inclusion in AD #3.



Your Questions Answered

One of the main points arising from recent research into the role of the primary Art Subject Leader is that many feel a sense of professional isolation. So if you have any questions about issues that have arisen in your school, technical problems or need advice on available resources, and don't have an informed colleague to discuss it with, you can have your questions directly answered by John Bowden. Just e mail them to jxb@artinset.com – selected questions will be answered here (though your name and school will not be featured), but all queries will get an e mail response. Alternatively join NSEAD's network for Primary Subject Leaders on Facebook <http://on.fb.me/e6NCJr>

At present my school uses a topic based approach providing much flexibility to introduce the content in different ways. They do not want to change this. On a Subject Leaders course you said that the theme or subject matter did not necessarily need to feature in an art and design curriculum plan – how can this be?

An art and design curriculum plan is needed to ensure that teaching and learning is systematic and progressive. It should list what skills, processes and key areas of artistic learning will be covered in each year across the key stages. The topic can be up to the teacher as long as these progressive skills and knowledge are addressed in the activities related to the subject matter or stimulus individual teachers choose to present to pupils.

Now that our Local Authority has no subject support advisory teachers, there is no simple way of contacting other art and design subject leaders. I would like to set something in motion but am not sure how to go about it or what might take place. Any suggestions?

The most effective networks now do seem to arise from a subject leader in a particular area being proactive, making contact with others locally, and maybe arranging an initial meeting in a host school to discuss common concerns and possibilities. This could lead to an event with perhaps an invited speaker or a practical workshop activity using one school as a base. Once the group has become established you might consider a cross school/cross-phase pupils' exhibition or even a joint curriculum development project – the Athene Trust is publicising its offer of small-scale grants to aid such initiatives (see AD News, page 31 in this magazine). NSEAD is also offering support for emerging local network groups (see page 31).

A parent of a child in my class is most insistent that her son is gifted in art. He copies cartoon images with some skill but I am not sure if this is a significant sign. Is it? If so should I be targeting him in some way? What percentage of pupils would fall into this Gifted and Talented category anyway?

Providing extra opportunities for every interested pupil is essential but equally it is important to address the needs of particularly

'gifted and talented' pupils; leaving this to the secondary stage may well be too late.

I preferred to use the term 'exceptional ability' when I was lead writer on the NESTA arts project which developed a range of 'indicators' to aid teachers in identifying those pupils who were outstanding in the subject. Fluency in the production of accurate drawings from observation is only one; there are several others specific to art and design together with a number of other generic indicators which are applicable to all subjects.

I would suggest that in the case you describe, it would be more revealing to assess his ability in representational drawing from a first-hand source rather than copying a cartoon image, which is not a challenging task.

I would not like to put a percentage on the number of pupils who have exceptional ability – they will not be spread evenly across classes or schools anyway. Though there are many pupils who excel in art and design, exceptional ability is rarer.

Though most differentiation in art and design is by outcome there are some activities where the task itself can be structured to offer additional challenges for the more able. The guidance provided some examples. If you want to read the detail that has been produced so far, send me an email and I can provide the source. Currently I am extending this area of research into both the indicators and how primary teachers offer support to the exceptionally able art and design pupil – there is a request on the Facebook NSEAD primary page where I ask for your participation by providing case study information.

John Bowden ■

John Bowden is running Primary Subject Leaders One Day Courses at The University of Leeds, 29 June 2011 and Roehampton University, 4 July 2011

For more information or to book go to: www.nsead.org/cpd/conferences.aspx or email anneingall@nsead.org

Thoughts from the NSEAD Annual Conference and AGM, 19-20 March 2011

Peter Carr reflects on this year's conference and its significance during a period of rapidly changing policies in education

I am sure that I am not alone among delegates to the NSEAD Annual Conference and AGM 2011 in thinking that it was the most important NSEAD conference of recent times. At this conference the process began of addressing the new and radically different education landscape that is very quickly being created in England by the Coalition government. To those of us who have been educated and worked for most of our careers within the legacy of the 1944 Education Act this new landscape is a fragmented and incoherent one, polluted by the government's confidently and clearly stated desire for a direct relationship between education and market forces. The process of dismantling the legacy of 1944, which was started in the 1980s, is being completed. The wind is now against those of us who hold alongside our love of the material products of our subject, the special pedagogy that goes with it and a passion for the egalitarian idealism inherited from the state education system instigated by Herbert Read and others.

No doubt there will be a mourning process as we deal with the disappointment of seeing that which we hold most dear falling away into the past. True, this government will one day be gone, but it is unlikely that the damage currently being done to much of the public service as we know it, including state education, can in any real sense be undone, at least not with the same universalising impetus as 1944, particularly if one examines the recent records of left-leaning governments that have followed Conservative administrations in unpicking their predecessors' legacies. During this mourning process there will no doubt be many debates about the differing levels of resistance or pragmatism that those involved in art and design education should adopt in relation to the current political tide. Alongside these debates will come a re-examination of the core values underpinning

our subject as it is taught in schools. After this re-examination we may find that these values remain fundamentally the same as before, or we may find they have changed in response to the new political framework that we find ourselves in. However, for good to come out of the current negative situation the time is now right for this internal soul searching to take place.

On the last day of the conference, during the session given by the members of the Sorrell Foundation, it became evident that the work of the Hornsey College of Art, Saturday Art Club in the 1950s and 60s was crucial not just to Sir John Sorrell's own career and as the model for some aspects of the Foundation's current work, but was also crucial to the careers as artists and teachers of a significant number of the audience. Others of us, either through geography or generation, missed this very special moment in the history of art and design education. As the discussion progressed, we may have begun to regret this. I myself attended the same institution as an undergraduate, but post-Robbins and after the student occupation of 1968 by which time it had become a part of Middlesex Polytechnic. By the time I arrived there the college had become a joyful collaborator, along with its central London cousins the Central School and St Martins, in the birth of punk's extravagantly theatrical disillusionment. It may be that it will now serve us well to look again at the values of the previous generation and remind ourselves of just what can be achieved through a vibrant and well-thought-through idealism.

Alongside that re-examination of our core values will come debates about the finding of a language of advocacy for our subject that can be understood by government. It may well be a tortuous debate as we look for ways of upholding our deep-seated beliefs in inter-cultural and multicultural values, individual and group



Marlene Wylie and Maria Amidu present their work with Autograph ABP at this year's annual conference

endeavour in the pursuit of a better environment, education of the citizen and the individual, meaning in visual language and the formal elements, and the special pedagogy of the studio. There will be much internal debate in the pursuit of the best way of presenting a language of advocacy that upholds these values with a government that seems intent on sweeping them away, but hopefully a strong and coherent message can be fashioned from it.

John Steers' closing comments reminded us that the way we live and work in UK schools and universities, including our approach to digital media and social networking, is fully embedded in First World economics, and as such is enormously privileged. His mention of Herbert Read in the context of the complex moral and political dilemmas of our time was interesting. Perhaps our goal is to look for the universal human values of art and design education in a world which appears to be about to extinguish them in favour of universal market forces, and when we may to some extent have lost touch with them ourselves. We also have the issue of looking for structures through which to implement these values without the governmental support systems, both national and local, that we are used to. In the closing comments mention was made from the floor of an upcoming guerrilla action. The statement of resistance from Lee Kuan Yew's *Third World to the First*, 'You may have the watches, but we have the time' may be one that we as art and design educators could now consider useful. If we are to sustain our subject and the values held within it for the long term we will need to create a space for debate and draw on all the rigour and determination that we can find.

Peter Carr, Subject Route Leader PGCE Art and Design, Birmingham City University ■

Mr Jervis



"...and a 'special' welcome to our new members of staff, Major 'X' and his 'firm', who will be instructing in Art and Design throughout the school!"

Graham Jervis

Annual Architecture Programme for secondary schools:

Autumn Term, with architect partnering and pre-programme training in June/July

Each year, Open-City engages over 2000 young people with the built environment, using Architecture as a stimulating vehicle through which to explore core national curriculum subjects.

Architecture in Schools: Secondary is a FREE programme for secondary school students in years 7 to 13 (age 12-18). Direct experience of contemporary architecture is the starting point for developing design skills and awareness of the built environment. Students then develop design ideas back in the classroom during a professionally-led design workshop.

At the end of the project, pupils are invited to submit their work to the Programme Awards competition. Winners receive prizes at an awards reception and have their work showcased in a central London exhibition.

If you are a secondary school teacher and would like your school to take part in Architecture in Schools: Secondary 2011, please contact Fiona MacDonald, Education Programmes Coordinator, by email fmacdonald@open-city.org.uk or call 020 7383 5722.



Open City

Athene Trust grants to assist in small scale art and design curriculum development/research projects

The Athene Trust is offering small scale grants of up to £1000 to assist teachers and other educationalists who wish to engage in systematic action research or curriculum development projects, which promote the cause and/or increase knowledge of art and design education across all sectors and in the community.

The Trust wishes to foster a wide range of enquiry into art and design education to support both the work of teachers in schools, teachers and teacher trainees in higher education and those extending their qualifications through further study.

Recipients of funding may be offered the opportunity to disseminate the outcomes of the project in an article in the NSEAD magazine 'AD'.

All successful applicants will be given a Trust partner who has a particular interest in the focus of the project, and who will maintain contact with the project organiser throughout. They will provide advice and guidance and will report on progress to the Trust.

The application should state the following:

- The focus of the curriculum development/research and the prospective gains to the educational community.
 - The context of the research (i.e. institutions or outside agencies involved if any).
 - The research strategy/methodology.
 - The financial budget including the contribution of the researcher, if any other funding sources are involved and a statement of how the contribution from the Athene Trust will be spent.
- (Maximum 500 words)

Applications should be made by e mail to the secretary of the Trust Susan Ogier at susan-ogier@hotmail.co.uk. Informal enquiries may be made to John Bowden on 07947582012.

There will be an on-going funding process but applicants wishing to be considered for the first tranche of funding should make their submission by 1 November 2011. It will not be possible to provide feedback for unsuccessful applicants.

NSEAD Regional Network Groups

Our definition of a regional network group is a group of teachers, from any phase, meeting together regularly to share information, skills and local knowledge and generally enthuse each other about art, craft and design education.

NSEAD is seeking to identify and support existing groups and to encourage and support new groups to develop and thrive.

If you have already contacted NSEAD about your existing group, or indeed your intent to set up or join an existing group in your region, then thank you, a strong national picture is emerging. If you have not yet made contact then please do get in touch and we will add you to our map.

In September 2011 we are seeking to launch a new service to support regional network groups. Make sure your group is included!
Lesley Butterworth, Assistant General Secretary, NSEAD
lesleybutterworth@nsead.org