

NSEAD National Conference 2012

Art and Design Education at the Crossroads: Developing outstanding practice

A date for
your diaries

Incorporating the Artist Teacher Scheme Symposium

16, 17, 18 March 2012

The BALTIC Centre for Contemporary Art,
Gateshead, and other venues

Godfrey Worsdale, Director of BALTIC will open the
conference

We are privileged to be presenting the NSEAD Annual
Conference and AGM 2012 at the BALTIC Centre for
Contemporary Art, Gateshead. BALTIC provide an
innovative and unique resource for teachers of art,
craft and design in the region, and beyond, and NSEAD
are delighted to be working with BALTIC in their
10th anniversary year.

The conference will be of relevance to teachers of art,
craft and design working in primary, secondary and
further education; museum and gallery educators
and initial teacher educators.

Art, craft and design education is at a crossroads. Why?
The introduction of the 'English Baccalaureate', a review of
the National Curriculum and the Curriculum for Excellence in Scotland
all stand to have a far reaching impact. The proposed changes to Initial
Teacher Education across the UK, the outcomes of the DCMS review
of 'Cultural Education' and the consequences of the decision by the
Department of Business, Education and Skills (BIS) to halt all money
for teaching the arts and humanities in universities and specialist
higher education institutes are challenging our subject.

Teachers of art, craft and design need to be exceptionally clear
about their aims, objectives, curriculum content and pedagogy.
This conference will explore these issues, what it takes to develop
outstanding practice and make explicit the value of art, craft and
design on the curriculum and in education.

The conference will include presentations and practical
sessions led by artists and teachers.

The conference will run over three days, packages and discounts
will be available for NSEAD members, PGCE trainees, unemployed
and Artist Teacher Scheme students.

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NICK DANZIGER ON BECOMING A PHOTOGRAPHER RECLAIMING THE D IN ART AND DESIGN

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ARTS COUNCIL
ENGLAND

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Autumn 2011
Issue 3

nsead

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| 22/03/2012 | Edinburgh | Our Dynamic Earth | Ink on the Mouse & Paper Perfection |
| 20/04/2012 | Cardiff | Wales Millennium Centre | Felting Techniques & Popbang Art |
| 02/05/2012 | London | Regents College | Felting Techniques & Popbang Art |
| 31/05/2012 | Belfast | W5 | Print Patterns & Experimental Textiles |
| 13/06/2012 | Taunton | Taachi-Morris Centre | Print Patterns & Experimental Textiles |
| 29/06/2012 | Birmingham | The Studio | Print Patterns & Experimental Textiles |
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DISCOVER
CREATE
INSPIRE

Editorial

This, the third issue of AD, completes the magazine's first year. Every author and every contributor shares in the conviction of the intrinsic value of art and design education. Yet each of their journeys in art and design education, varies widely. The internationally acclaimed photographer Nick Danziger describes how his career plan changed from fine artist to author and photographer; Marilyn Kyle, Head of Faculty of Art at Caterham School, didn't 'plan' to set up a gallery, instead it was the response to opportunities which helped make it happen; and in 'My Best...' we find how one teacher's comments unwittingly drove Andrew Shoben to make artworks as accessible as possible. Andrew is now a Professor of Public Art.

Of the many varying career paths that we reflect in AD, we are left in no doubt that John Steers' own

journey has impacted on us all. As John retires as General Secretary of NSEAD in January 2012, it is a fitting tribute that this year he received the InSEA (International Society for Education through Art) Sir Herbert Read Award for 'Significant and Lifelong Contribution to Art Education in School and Society'. John may not have planned to have such an impact, or even to remain elected in post for thirty years, but on behalf of every NSEAD member, we are truly grateful that he did.

In AD issue 4, John Steers will be writing on his 30 years as General Secretary of NSEAD.

Sophie Leach, Editor AD ■

Twitter: @nsead_sophie

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Cover image: Nick Danziger, *Mah-Bibi*, 2001 © Nick Danziger/NB Pictures

This portrait is the cover of Nick Danziger's recently published *Onze Femmes*. Mah-Bibi was one of 11 women he photographed on a project to document the effects of war on women for the International Committee of the Red Cross. Ghor Province, Central Afghanistan, 2001.

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Life in a Year

Nick Danziger

On being and becoming a photographer

I always wanted to draw and paint. At thirteen I left home alone to travel to Paris to visit museums and galleries, inspired by the adventures of Tintin, and the works of several painters I had only seen in books.

I went to art school with one objective – to become a painter (I did my Foundation, BA and MA at Chelsea School of Art) and soon after graduating I went back to teach at Chelsea and several other art schools and universities. I was also very fortunate to be taken up by the art dealer, Robert Fraser, who was about to open a gallery in Cork Street, and I had one of the first shows there.

At this point, in the mid-80s, I could never have imagined that I wouldn't spend a life producing works of art and instead would write books, make documentary films and shoot stills. In fact some of my peers at art school who also dreamed of life as a painter are now one of Britain's top designers, a successful theatre stage manager, gallery owner, curator and even a top masseuse for world class sportsmen – which flies in the face of several governments who don't see art schools as productive to society.

I am sure my interest in painting is part of the way I look to capture the world through my camera lens and my early interest in Tintin amongst others (Steinbeck, Jack London, C.S. Forester's *Hornblower* series) is responsible for the part in the photography that reflects my interest in adventure, people



and places – often on the margins of society.

On the rare occasions I am asked to talk to BA or MA photography students, I often suggest they look at Caravaggio, Pieter de Hooch, or Zubaran. 'Who?' they ask with blank stares, once I have told them who they are, there are always one or several students who tell me that they want to be

Right: *All Blacks in a classroom.* Nick Danziger broke new ground with the All Blacks rugby team with a never before seen view of the team 'behind-the-scenes'. Rugby has become infinitely more technical. Here the All Blacks study at Hamilton Boys' High School. Hamilton, New Zealand, June 2010



Left: *Women leaving the village church on their way to celebrate the baptism of a baby boy.* Wajerat, Tigray (Between Heaven and Earth), Ethiopia, 2007. Commissioned by the British Council to coincide with the Ethiopian Coptic Church's millennium celebrations Nick travelled to some of Ethiopia's remotest regions. Here, women are leaving the village church on their way to celebrate the baptism of a baby boy. Wajerat, Tigray (Between Heaven and Earth), Ethiopia, 2007. The resulting exhibition has been seen in the UK, the Middle East and Ethiopia.

photographers, not painters! Further to my initial suggestion to look at them for their use of light, composition, and storytelling, I suggest they take in some of David Lean's work, read, research, etc...

Whether 'producing' work, which is what I like best, because it involves being somewhere and meeting people which means I am learning something new, or subsequent storytelling (talks, exhibitions or books), I want to keep challenging myself, keep fighting to get the images that 'talk' and hope to inspire, entertain and challenge people and myself. I am often disappointed with the results in that I think of what I could have done if... and when... Equally, the people I work with also challenge me. There is no doubt that I am driven as are most of the people I work with, which often means Skyping in to the early hours of the morning, screen sharing across countries and continents, endless questioning, re-editing with good doses of stress and exhaustion thrown in.

Maybe it's the lack of a typical day that also keeps me on my toes and with the energy to face new challenges, although part of me craves for a planned diary beyond the following 24 hours and to keep to regular hours. There is no typical day, so I will now try to describe a typical year by mapping the last ten months.

Since the beginning of 2011 photographic projects have taken me to Honduras, Sierra Leone, Uganda and

Afghanistan. I have also had assignments from the UK, Russia and France. Exhibition openings at museums have taken me to the USA and Canada, and a recent gallery opening in France. I have given talks in Hong Kong and Ottawa, and am due to give talks at the Leatherhead Institute; at the Women's Forum, Deauville and in Montreal. I have also run a series of workshops for the British Council's 'Creative Enterprise Programme' in Nigeria and for the sixth year have been programme director for the Summer School in 'Cinema, Human Rights and Advocacy' at the Huston School of Film and Digital Media at the National University of Ireland in Galway.

This year, as in most years, I have given the occasional talk at schools for children from five years old up to school leavers as well as to clients of Japanese and British banks. For the last 13 years I have been an advisory council member for the Winston Churchill Memorial Trust, which involves reading applications and sitting on an interview panel – this year has been no different and I spent three days in early January interviewing some remarkable people with extraordinary goals.

Although the writing, photography and occasionally documentary filming aspect of my work can often be lonely, all my work is the result of having an excellent team as part of the process. I often work with the same editors, researchers,



Left: Reception hall, Hillsborough Castle, Tuesday, 8 April 2003, 2.30pm Tony Blair and George Bush bid their farewells. This is their last meeting of the first phase of the Iraq war. Within 24 hours, United States marines will famously topple Saddam Hussein's statue on the outskirts of Baghdad. Their is a brief discussion on the British side of a 'victory celebration'. Perhaps later. Perhaps never.

Below: *Young boys are holding their own camera/film crew equipment. As part of a project on access to clean water and good governance for the non-governmental organisation One World Action, Nick took many photos of daily life, here young boys who had been watching Nick and his colleagues shooting a documentary and taking stills, returned within minutes with their own recording materials scavenged from a nearby rubbish tip. Luanda, Angola, 2003.*

and designers. Photography now dominates my work output and this year sees the completion of two long-term projects. The first is about the effects of war on women, and was originally commissioned in 2001 as part of a study by the International Committee of the Red Cross – ten years later I wanted to know what had happened to the women I had photographed. I did manage to find all 11 women. Some, such as Dzidza, a mother from Srebrenica, I have visited many times over a period of years to document their lives. Some stories, such as that of Mariatu from Sierra Leone, have been of remarkable transformation, others haven't yet had a happy ending. This work will result in several exhibitions and a book *Onze Femmes* which is being published in France.

The second project is also a long-term project, which I began in 2005 about the United Nations Millennium Development Goals. This project involved years of fundraising which was achieved thanks to several foundations, an IGO, an NGO, grants and an award. An exhibition of this work will run from the end of November through to January of 2012 at the Royal Geographical Society in London and in New York to coincide with this year's UN General Assembly.

I often reflect on how lucky I am. Although I regret not having the time to paint, I still visit galleries and museums and am inspired by what I see. But above all I am inspired by the people I meet, people who often face a lifetime of hardships and hurdles which they overcome on a daily basis. I have become very attached to many of the people I have photographed and friendships in distant places such as Afghanistan can go back over decades. I think of all the

extraordinary places and events and people I have had access to, from heart transplant surgery to psychiatric wards, from victims of the Srebrenica massacre to Sierra Leonean Olympic hopefuls, from travelling with the Dalai Lama to seeing at close quarters the former British Prime Minister Tony Blair taking the decisions that took Britain and the United States to war in Iraq... But, as I write this and reflect, my happiest moments are with my family and children who are not on the other side of the planet but are currently sleeping soundly only a few feet away from me. ■



From art school to...

From his first solo journey to Paris to a recent return trip to Afghanistan with Oxfam, Nick Danziger has spent a life documenting what he sees. In 1982, having been awarded a Winston Churchill Memorial Trust Fellowship, he traced ancient trade routes from Turkey to China, documenting his adventures in *Danziger's Travels*, the first of many best-selling books. His third book, *Danziger's Britain*, was a social and political commentary on Britain. In 1991 he made his first documentary, *War Lives and Videotape*, about children abandoned in an Afghan mental asylum, which won the Prix Italia for best television documentary. His photographic books include the award-winning *The British*, in which he returns to his roots in a divided Britain; *Missing Lives*, about people who went missing during the conflicts in the former Yugoslavia, and *Mana*, a unique behind-the-scenes look at New Zealand's All Blacks rugby team. His latest book, *Onze Femmes*, tracing the lives of 11 women from countries in conflict over the last 10 years was published in August 2011.

His photographic work is held in museum collections worldwide and earned him the Royal Geographical

Society's Ness Award in recognition of raising public understanding of contemporary social, political and environmental issues. His 'mirror' image of Tony Blair and George W. Bush won the 2004 World Press Photo award. In 2007 he was awarded an Honorary Fellowship by the Royal Photographic Society.

Recent and current exhibitions include *Between Heaven and Earth*, a study of traditional Christian rituals and practices in Ethiopia, commissioned by the British Council and currently on a world tour, and *Guerre et Paix*, showing at the Salle d'Expositions du Quai Antoine 1er, Monaco. The forthcoming exhibition *Revisited* focuses on 23 individuals from eight countries who Nick first photographed in 2005 as part of the United Nations Millennium Development Goals project. In 2010–11 he returned to each country to revisit the same individuals and discover how the project had changed lives. *Revisited* is at the Royal Geographical Society in London from 21 November 2011 to 11 January 2012.

www.nickdanziger.com

Below: *The burial of people who went missing years ago remains a common occurrence in the Balkans (Missing Lives). Over 32,000 people went missing in the Balkans during the recent Yugoslav wars. Approximately 15,000 remain missing. Here 500 recently identified remains are finally buried over a decade after they were massacred at Srebrenica. Potocari, Bosnia-Herzegovina, July 2009.*

All images © Nick Danziger/NB Pictures



To start with, let's just consider the word 'design'. A 'design' refers to the evidence of design, the visual record of the design process or a thing that has been designed. 'Designing' infers an active process of selecting and organising the visual and physical elements to fulfil a broad, specific or defined purpose which may be aesthetic, functional or both. This process is both physical and intellectual, calling on the experience of the designer in the creation of new artefacts and products to meet the needs of users, or in the visual communication of information, ideas and meanings.

There are many different models of the design process, with variations that apply to diverse strands of activity across the enormous range of design industries. They mostly share many of the same stages although they place a different emphasis on these depending on the intended purpose and outcome. However, the principle of the thinking and actions underpinning these stages is important, when we consider which design skills and design thinking approaches we will teach and how we will teach this.

These process stages can be summarised as the following:

- **Define** – the identification of need or specification including customer/user profile.
- **Research** – identifying all salient information needed to complete the design including customer/user profiles, markets, purpose, need, previous similar products, stylistic influences, preferences and cost effectiveness, but also early investigation and media experimentation.
- **Imagine/Ideate** – Idea generation (key to innovation and creative development).
- **Refine** – the development of the idea, through stages that improve the outcome (including further experimentation and investigation).
- **Prototype/visualise** – the modelling and

creation/manufacture of versions to enable definitive testing or consideration against the brief/intention.

- **Implement** – the selection and move to final production, realisation or manufacture.

- **Evaluate** – a QA process that seeks to confirm the effectiveness of the outcome/s.

Whilst this broadly defined process would seem to model an industrial process more familiar with the functional design and manufacture of engineered products or electrical goods, it can equally describe the design and development processes for the creation of fine art, fashion, textiles, graphical products, photography, jewellery, sculpture; craft products and all visual art outcomes including film, digital lens and screen based media. The process can also be linear, but does not have to remain so and can be treated far more flexibly when not part of a larger commercial process. However, I do believe that students must have creative experience with this process, both as intellectual and physical stages, each with distinct characteristics, knowledge and skills.

Perhaps we think of art as one type of outcome and design as another, leading to different kinds of product? If this is so, we may be misleading young people in schools if they do not see the 'design' in the 'art' and vice versa. After all, a painting is just as much a product, as an illustration, a piece of bespoke jewellery, a bowl, a photograph or a digital game.

In a student sketchbook, we generally see much research and some development in the refining of an idea towards a suitable conclusion, leading to a painting, a piece of craft, print or sculpture. Increasingly, not all design stages (identified above) will have been as carefully explored when developing a fine art outcome. Less thinking will have been invested in defining the purpose,



Right: GCE A level art and design student at George Abbot Visual Arts College, Guildford

Reclaiming the D-word in art and design

Ged Gast, vice president and a school improvement consultant for creativity, questions whether we should be positioning design at the heart of the art and design curriculum

audience and point of display, or in the refinement of the idea or prototyping to ensure the investment of time is well spent before creating the final outcome? I am not suggesting we adopt a tight linear model, or that we follow all of the steps in every project. By not developing a thorough design experience, including an understanding of the thinking processes and skills, we are certainly missing some of the rigour we expect from the thinking and design development at each stage in the creative process. Equally, students will not gain

'We may be misleading young people in schools if they do not see the 'design' in the 'art', and vice versa'

the 'bigger picture' of design or understand the breadth of career opportunity available.

In the design world, most 'design briefs' are developed in response to a client, where the product or outcome will generally be a functional (if not a tactile) product. We know that the best products are the result of innovation in creative thinking and design. That this process is dynamic, not fixed by a static set of design stages, but flexible to the needs of the user/viewer. In teaching, we must reflect this, but cannot offer unlimited creative freedoms in the classroom to students who are learning how to be creative. We know that creative thinking is also the outcome of restriction, often flourishing despite tight budgets and limited resources. Equally, I believe it is essential to teach students how to design, not just provide the time, space, resources and guidance for making. Perhaps we spend too long looking at artists and their products and not enough time considering their processes, where we might gain a greater insight into the thinking that informed their creative actions.

How also do we encompass within our concept of art and design, the rapid prevalence of digital media and multi-modal products e.g. web and game design, animation, advertising and film (lens and screen based media)? I believe their place in our curriculum expands the concept of design, broadens skills and understanding, increasing the social and cultural relevance of this curriculum. It would be very easy to place this within a box labelled 'engage and motivate the underperforming boys', but this is not always true and the 'ghettoisation' of digital media for this purpose would be morally wrong. However, I do think we broadly understand why digital media holds the attraction it does for many students, but all teachers must be fully prepared to embrace the scope of this media, using it to implement approaches that make visual language more relevant to all students. In particular, I believe it

may help us to address the disparity in performance between girls and boys in art and design examinations, providing at least one strand in our strategy to tackle this. These students will underperform for a variety of reasons, but what seems clear is their disinterest in a largely historical curriculum, which fuels their disengagement and poor motivation. However, many of them are both technically skilled in aspects of digital media and hugely engaged as consumers of contemporary creative outcomes. This media is after all, a product of our time and our culture, speaking to us all through film, the TV screen, web, computer and increasingly through our phones and portable devices.

When considering how as educators we might better utilise these digital tools, we must remember it is unlike any other creative medium. It encompasses a huge and growing range of processes and creative tools, with the means of both presentation and distribution. It also provides us with a means of connecting with the work of the present, the past and of other groups and cultures. It also has the potential to be interactive and will become increasingly 'intelligent', speaking to us directly in our leisure activities, as a learner or as part of an entertainment process. This environment is complex, but it is certainly creative, highly visual and multi sensory. The games design industry models this for us and demonstrates how successful we can be in establishing new design industries and achieve commercial success. It also connects art and design with other subjects such as physics and mathematics, as the routes into design in higher education become increasingly complex, mirroring the breadth of employment opportunity across the growing design, creative and media industries. We will always need artists who can help us interpret and understand our own society. However, we really do need good designers who are highly skilled, innovative, creative, ethical, humorous, intelligent, political, social and morally minded.

As educators, we will personally be challenged by the demands of updating our digital and creative skills, moving many of us well beyond the focus of our original training and practice. Inevitably this will start to transform our departments and over time, we may well see a shift from paint and physical media towards lens and light based media. By rooting ourselves more thoughtfully in the breadth of contemporary design practice, we can better achieve this evolution, connecting to a wealth of contemporary creative design practitioners, design companies and referencing the ways in which this practice connects with people as consumers.

I believe these approaches will also help us aspire to better design, to embrace the risks and problems of 21st century design rather than remain always within the worlds of pictures and pigment. Too

rarely do lessons fully explore and develop the thinking steps and process stages taken by an artist, digital games, product or media designer, supported by a critique of their research and their design studies. Too often learning is about art and not about design, with insufficient focus on the thinking processes, context and purpose, engaging only with the physical outcomes and without value judgement, or a consideration of the relevance to society.

We know our world has become 'visual', where the image is almost more dominant than the word. All the more surprising that so many teachers do not embrace the visual language of lens and light based media, the rich and diverse world of design that underpins this. We know this media often uses a different skill set, requires an additional CPD commitment and certainly lacks many of the tactile and multi-sensory features that originally engaged us all as creators. However, it is evolving and it is essential that we educate young people as both critical creators and critical consumers, aspiring to the highest standards of design.

Perhaps we think that the process of design has been commandeered by Design Technology departments, or more industrial and functional iterations of commercial products, rather than the creation of a unique or bespoke outcome. We also tend to use the word 'create' more than the word 'design', perhaps because we think creation is more

'Students will underperform for a variety of reasons, but what seems clear is their disinterest in a largely historical curriculum'

expressive or is a 'higher order' activity than designing? If so, we miss the point of what design is and what it can be. Most importantly, we lose the potential to learn about and through the diverse processes across the many areas of design. We also lose some elements of a reflection on how the artist as designer, both physically and intellectually interprets our world.

A question for teachers of art and design is whether 'it is time' to re-claim and expand our concept of the design process and in particular the contemporary design process? If we don't, we deny our students the opportunity to learn how to think as an artist and a designer, to learn how to visually perceive, 'read' and 'apply' this thinking using the visual language of our subject, thereby understanding how this language extends beyond 'art' into every aspect of our lives.

If you like to continue the debate about the 'D' in art and design please email your comments to: gedgast02@o2.co.uk ■

Chasing Mirrors

engaging hard-to-reach young people

How three West London organisations with Arabic cultural heritage explored concepts of self in the National Portrait Gallery

Chasing Mirrors is a three-year project funded by John Lyon's Charity, developing partnerships between the National Portrait Gallery and three West London community organisations with Arabic cultural heritage. Young people from these groups have been working with a different contemporary artist each year to explore the Gallery's Collections, and how the concept of self can be represented through portraiture. The collaborative artwork they produce is exhibited at the National Portrait Gallery each year; the exhibition this autumn marks the culmination of the project.

The community organisations are: *An Nisa*, a women-managed organisation established in 1985 to promote a British Muslim identity; *Paiwand*, an Afghan community organisation; and *Tallo*, a centre working with London's Somali community.

We were keen to work with this audience because they were recognised as under-represented in our visitors and collections. We wanted to provide opportunities for intellectual access to the Collections of the National Portrait Gallery for groups who otherwise might not identify with them, or be inspired to visit.

The groups are based in West London and rarely venture into the centre, so barriers of physical access were also significant. Most of the workshops took place at the meeting places of the community groups, and all visited the National Portrait Gallery at least once.

Exploring the concept of self

The main theme is exploring 'self' as defined by the young people, with reference to the groups' Arabic heritage where they indicate that this is significant to them. 'Self' is a broad concept –

each year the practice of the artist provides a different starting point for thinking about this.

We chose Alinah Azadeh as lead artist for 2010, as collaboration and social engagement are central

'The objects and written pieces were wrapped in coloured silks and yarns to conceal their outer appearance, to represent a sense of self which comes from within'

to her practice. Her art form moves away from portraits as representations of physical appearance, instead exploring how aspects of self can be represented through words and personal objects. This is rooted in the concept of dual inner and outer identity expounded by Sufism, which resonated with the groups.

There is no word for 'portrait' in Arabic, and physical image is not represented in Islamic art. Some participants had visited museums and galleries before and understood the concept of portraiture, whilst others found the concept more of a challenge.

The young people took part in a series of creative workshops through which the artist used a variety of activities. On a world map each participant marked places with which they felt a connection – for example somewhere they had lived, an ancestral home, where they were born. They connected these with lines and the map was soon covered in personal routes around the world, demonstrating the global nature of the group's



collective identity. They then chose yarns in colours associated with a country of choice – associations included green for countryside, yellow for sand, orange for spices. They wove with these yarns, a simple process occupying hands and mind in a peaceful way which allowed participants to further discuss concepts of self.

The young people later explored the meanings behind their names and wrote them large-scale using calligraphic ink. These were included as a frieze in the exhibition, and below them were words about each participant written by the artist in response to conversations with the young people throughout the project.

Alinah explored portraits in the NPG collections which include objects to tell the viewer something about the sitter. This might be a personal possession or an item of clothing, and might convey a message about the sitter's religion, personality, hobbies or political views. She used these examples to encourage participants to think about personal objects they would use to tell stories about themselves.

Alinah used different techniques with each of the groups – An Nisa thought deeply about their

'There is no word for 'portrait' in Arabic, and physical image is not represented in Islamic art'

objects and responded well to conversational techniques. Tallo used the metaphor of being stranded on a desert island and considered what possessions they value. Paiwand are young asylum seekers who had not been in the country for long and who had left their possessions behind – they talked about their positive memories, what they value in the present and their aspirations for the future.

The objects and written pieces were wrapped in coloured silks and yarns to conceal their outer appearance, to represent a sense of self which comes from within. A portrait of each group was created by suspending the objects between two mirrors, so that each individual object



contributed to the collective whole. This process encouraged the participants to work together and think about their group identity as well as their personal sense of self.

The installation at the NPG provided a platform for the collaborations to be explored by the general public, both validating the groups' creative expression and conveying a positive message about communities who form part of London's culturally diverse population. Forty-four thousand people visited last year's exhibition, and the young people commented that this made them feel 'proud' and 'honoured'. They enjoyed the opportunity to explore 'what types of art there are out there in the world and how you can express your feelings through it'.

Louise Lamming, Participation Project Manager
www.npg.org.uk/chasingmirrors ■





For the last six years Battyeford CofE Primary School in Mirfield, West Yorkshire has been forging a relationship with their local professional arts organisation West Yorkshire Print Workshop. The partnership has been instrumental in

‘It broadens the school’s curriculum because artists bring their own specialist skills, ways of working and different materials for pupils to experiment with and explore’

developing a primary schools exhibition project with many benefits to all resultant partners.

In 2006 I joined Battyeford Primary School as a specialist art and design teacher and with a background in Local Authority Arts Development. It made sense to make immediate contact with local galleries, art venues, and creative practitioners as well as West Yorkshire Print Workshop (WYPW) a professional studio facility housing artists, print resources and a gallery.

During my first two years in post an exhibition programme was organised at WYPW where artwork by just Battyeford CE Primary School was exhibited. This showcased the outcomes from cross-curricular schemes of work based on renowned, historical and contemporary artists. For a period of two weeks each year I was also based at the WYPW and delivered practical sessions for our sixteen classes looking at, critically thinking about, and developing work based on the exhibition and the practice of studio member artists. These visits took place in the WYPW gallery and were assisted by a team of parent volunteers who began to spread the word of the facility amongst their peers.

My appointment in 2008 as an Advanced Skills Teacher across Kirklees local authority allowed for more developmental work to follow and the brokering of partnerships between WYPW and other schools. This led to several of the WYPW members being supported to develop their education skills through an authority-wide after-school arts programme entitled ‘Adopt an Artist’. In the Mirfield cluster of schools the intention was to bring together an exhibition as the final culmination of the scheme. The artist Catherine Green, who works with pupils developing textiles, commented on the mutual benefits: ‘It has given me confidence to transfer my skills and enthusiasm to the children who in turn become ambassadors for art and craft with their families and local community. It broadens the school’s curriculum because artists bring their own specialist skills, ways of working and different materials for pupils to experiment with and explore. I am so much more economically secure, exposure to my work has grown and I am much more confident as a result’.

Working alongside creative practitioners has added ideas and skills to teacher’s knowledge banks and led to a ‘real life’ approach to the art and design curriculum. Children’s enhanced knowledge and enthusiasm can be witnessed through their high-level talk, confidence in developing individual ideas and tackling new techniques and materials for artworks that ultimately will be publically exhibited.

West Yorkshire Print Workshop has also noticed many advantages. Centre Manager Pam Lonsdale reported that the annual ‘Adopt an Artist’ exhibition improved visitor numbers, attracted new audiences, which have in turn enabled the school holiday education programme to develop.

Pupils, parents, teachers and artist practitioners have raised aspirations, creativity and achievement through partnership working in this exciting visual arts programme.

Natalie Deane, Advanced Skills Teacher for Primary Art & Design, Kirklees
nataliepower@yahoo.co.uk ■

The journey to excellence in art, craft and design: Battyeford CofE Primary School is available for download from the Ofsted good practice website: <http://bit.ly/qAq4q>

A Partnership Approach

Natalie Deane on the importance of partnerships between schools, creative practitioners and arts organisations

The Importance of Artists

Michele Gregson on *We are Curious: Learning at Turner Contemporary*



Opposite: Inside the Turner Contemporary Object Dialogue Box
© Ady Kerry

Right: Easy Sunday-Doodle workshop
© Carlos Cortes

Something special happens when we journey to an unfamiliar environment and encounter the unexpected. We can transcend the limits of our daily routines and find new ways to learn. All teachers know the powerful effect of leaving the classroom. When we are given an opportunity to 'walk in the shoes' of others, our learning can be insightful. If those shoes belong to an artist, the learning could be no less than transformational.

The potential for learning across the curriculum to be enriched by compelling learning experiences, driven by creative thinking has been much discussed over the last decade. Many schools have embraced the notion of placing creativity at the heart of learning – and have seen a positive impact on standards. Good practice in the art and design classroom and the artist or designer's studio has provided a vivid model of divergent thinking in action.

The schools programme at Turner Contemporary takes diversity and specifically divergent thinking as the focus for learning. I recently worked with the Head of Learning, Karen Eslea to research and develop the schools programme to coincide with the opening of the new gallery.

The new Turner Contemporary Gallery opened in Margate in April. It is a beautiful, magical space where thoughts can flow and shift with the turning tides and changing light. That learning has always been central to the organisation can be seen in their investment in the Clore Learning Studio – an impressive, inspiring space at the very heart of the building.

At once innovative and inclusive, celebrating the unique site and history of Turner Contemporary, our aim was to create a programme for schools, with schools. Teachers, children and young people have been involved in all aspects of the research and development. At all stages our work was driven by a belief

'The concept of the 'Navigator' in place of the Gallery expert evolved'

that when learners behave like artists they are more successful in everything that they do.

The result is *We Are Curious*, a way of working with schools that is inspired by the curiosity of artists and offers a unique approach to learning in a gallery. Bringing together hands-on exploration with a philosophical structure, teachers and pupils learn together to develop creative questioning and thinking, building confidence and communication skills.

Confidence, and the lack of it, emerged as a key issue for many of the teachers and pupils that we worked with. For some, there is an anxiety that comes with engaging with art – particularly where the work is perceived to be unfamiliar, difficult and challenging. We all agreed that the difficult places are where the learning really begins; we needed structures that would increase ownership and reduce apprehension.

The concept of the 'Navigator' in place of the Gallery expert evolved – a way of using self-knowledge to build a personal learning journey through the artworks. Adults, children, experts, novices learn together in the same way. Navigation is democratic – the starting point of a reception child as they stand in front of a piece of artwork is as important as that of the curator.

As on any good ship, navigation in the gallery uses two forms – human and instrument. The human Navigators lead inquiry-based discussions of the artwork, which encourage reflection

and co-learning. Their working practice has been shaped through trials with teachers, students and gallery staff, led by Ayisha de Lanerolle of The Conversation Agency theconversationagency.co.uk. Aspects of Ayisha's brand of 'Philosophical Inquiry' have been woven into the Navigator role. Students and their teachers get the opportunity to approach artworks from a philosophical starting point, taking into account personal response and experiences, experimenting with new perspectives on old ideas and developing new thinking.

The navigational 'instruments' are an artist-made handling collection. Inspired by the Gallery, its site and history, Arts partnership Hedsor objectdialoguebox.com have made a number of objects housed in a custom-made casing in the form of a navigational buoy. The objects are a perplexing blend of

'When we handle one of the objects from a box, we have the freedom to follow the associations and questions that they provoke, unique to each person'

familiar and unfamiliar objects, making the ordinary extraordinary. They defy classification, opening up engagement with the artwork through creative questioning. When we handle one of the objects from a box, we have the freedom to follow the associations and questions that they provoke, unique to each person. Taking these thought processes and extending them to explore chosen artworks is genuinely liberating.

Through *We are Curious*, Karen Eslea and her team aspire to transform the way teachers, young people and children learn about, and through, the visual arts. Their aims are ambitious – to transform educational experiences and have a deep impact on learning.

This scale of ambition may seem audacious at a time when ancient Greek appears to have more currency with policy makers than the Creative Arts. For many of us however, the example provided by artists continues to be relevant.

Navigating the unknown is what artists do best; knowing what to do when we don't know what to do has never seemed more vital. The learning programme at Turner Contemporary is a direct response to what still matters to teachers and children – thinking, acting and working as artists do.

www.michelegregson.co.uk

We are Curious: www.turnercontemporary.org ■





MAGDALENE ODUNDO

ART OF GRACE, POISE AND POWER

Perhaps the word that first comes to mind in thinking about Magdalene Odundo's art is 'poise'. Her terracotta vessels achieve the rare effect of being both profoundly grounded and light on their feet. If these works are 'weighty' then it is through a metaphorical significance: the markers of ancient time, the sensing of Africa, and of deep cultural inheritance. Sometimes bulbous, with wide necks and a curvaceous line; sometimes tall and statuesque, vessels that are markers for tradition. This is a slowly accumulated body of work (each clay piece many months in the making) at once severe in the chosen limitations of form and exultant in the possibilities of material: the burnished terracotta clay that is her hallmark.

And yet if Odundo is world-renowned for her epic and sculptural ceramic forms, she is also inquisitive and experimental. Drawing and (most recently) printmaking, blown glass, metalwork, photography and temporary installations direct on the gallery wall, all of these have been outcomes of her practice and they play an increasingly important part in enriching it: keeping the artist on her toes.

These artistic processes are a personal investment in stretching her ways of seeing, mark-making and completing work. But they are also the techniques of the experienced teacher and remind us that Odundo's place in the University studio is a significant one. Her formal role as a University practice-led researcher and teacher

supports the student experience but it also helps her own. Magdalene Odundo has worked at the University for the Creative Arts since 1997 (appointed Professor of Ceramics since 2001) with a three-year spell as Education Officer at the Commonwealth Institute in the 1970s. She has been based at the Crafts Study Centre since 2011.

'She likes "the comradeship of teaching". In this holistic way, Odundo finds the dialogue of multiple practices a key stimulus to her own settled vocabulary of ceramic form'

Here, in the University Museum of Modern Craft, Odundo finds the surrounding environment of the specialist museum and archive an added stimulus to her own research. There is a body of evidence in clay in her very workplace.

This integral connection with a specialist University that has grown out of an Art School enables her to challenge her students to think outside the box of their chosen material of clay. They must be artists first and potters second. She places a special emphasis on the ritual and necessity of drawing as a means of realising early or late ideas; and she is actively engaged in the warp and weft of dialogue with her professional

practitioner colleagues. She likes 'the comradeship of teaching'. In this holistic way, Odundo finds the dialogue of multiple practices a key stimulus to her own settled vocabulary of ceramic form. She says that 'drawing plays a very important part in my work...it is an aide memoire for thinking about practice that is equally significant for researchers as well as ceramic practitioners'.

Odundo carries this conviction through regular collaborations at all levels of the education sector in both national and international settings with recent work and interest in Africa and Turkey. She also engages regularly with museums and specialist art centres. She undertook an important artist's residency earlier in 2011 at the University of Ulster and at the time or writing was setting off to the Tacoma and Pilchuck Schools in America to work on a glass installation, the idea of which has already been located in the sketchbook.

A new series of lithographs from the residency in Northern Ireland has just been finished. They are bold in scale and execution. The intense and perfect edge of her ceramic work has gone. The line of these lithographs is gestural, marked down with a ferocious energy and the pull of bicep, untidy as well as forceful. It is as if a weight has transferred from her shoulders onto the page, marking each sheet with a tornado-drama of broad line. Out of these swirled black marks a female figure may be discerned: coiled and tense. This is work of an explosive motion about to happen, somehow akin to dance. Odundo remarks that 'observing,

Opposite: *Asymmetrical vessel*, 2010, 8.6x4.3cm © Abbas-Nazari

Below: *Vessels*, 2003-04, approximate height (l to r): 49cm, 60cm, 63cm, 52.5cm © David Westwood





drawing and making are the route of choice for me'. This is a gradualist, reflective and interrogative approach. Her recent prints may be pacey; her ceramic work is inevitably slow.

If poise is an essential feature of her clay vessels, then so is the idea of ceremony. The works seem to lie waiting. They are in the service of sound (for some have evocative, trumpet-like necks) or motion (some have asymmetric necks as if to aid pouring). The works can be symbolic or human, some with carefully placed 'vertebrae' or spines. They are charged vessels, and vested in them are the notions and remembered rituals and landscapes of universal human experience.



Magdalene Odundo has spent a long and distinguished career as a practitioner, teacher and researcher. Her role at Farnham brought her back to her alma mater when she was taught by the highly-regarded potter in the Leach and 'orientalist' tradition, Henry Hammond (a potter

'It is through practice that you acquire knowledge'

who also loved to draw). The specialist once-Art-School setting has given Odundo her own roots in England. She regards 'the experience of learning as a right for all' and says that 'it is through practice that you acquire knowledge'.

It is sometimes the mark of greatness in an artist to realise that the journey of art can never stop. Magdalene Odundo's ceramic work may be instantly recognisable. But her own journey to this symbolic watchfulness and the profound, light grace of her clay forms is also underpinned by a restless search for expression on paper, with metal or glass. In one of the sharpest and most discerning pieces of writing on Odundo's work, Augustus Casely-Hayford says: 'each pot is born unique; its finger-print-individual chemistry etched across its surface, its form mapped out as a negotiation between past and present; and the deep aesthetic coherence pulled from the wells of Odundo's knowledge'. (Forms and Forces, *Crafts*, January/February 2005, pp. 52-55).

One day, perhaps, a major retrospective exhibition of Odundo's work (which should tour in England, America and Africa) will bring all of these creative elements together.

Professor Simon Olding ■



The Society has the pleasure of announcing that Magdalene Odundo OBE has agreed to join the patrons of the NSEAD. On behalf of all our members we very much wish to welcome Magdalene Odundo in her new role as patron.

The Crafts Study Centre was founded as a charity in 1970 in order 'to advance the education of the public in the artistic crafts'. It has done so since 2000 in a partnership with the University for the Creative Arts, and its remarkable collections and archives are exhibited alongside an exhibition programme focusing on contemporary craft practice. It is the University Museum of Modern Craft. The current Chair of the Centre is the acclaimed writer and craft theorist Dr Glenn Adamson who has described the Centre as 'Britain's memory bank for craft'. www.csc.ucreative.ac.uk

Above left: Plate for silkscreen printing, 2011
© Andrew Rankin

Above middle: Untitled drawing, pencil on paper, 2011, 58.5x41.5cm © David Westwood

Above right: *Asymmetrical vessel*, 2005-06, 56.4x29.7cm © David Westwood

Left: Magdalene Odundo drawing, 2011
© Andrew Rankin

Poster: *Asymmetrical vessel*, 2004, 48x22cm
Untitled drawing, pencil on paper, 2004
© David Westwood

All works are made in terracotta clay. The red vessels are oxidised, black/mixed black are carbonised

Face Britain

An invitation to be part of the 2012 celebrations

Face Britain is a 2012-inspired project that is being developed by The Prince's Foundation for Children & the Arts, a charity founded by HRH The Prince of Wales, that champions the power of the arts to transform children's lives.



Officially launched in September, Face Britain invites children and young people aged 4-16 years to create a self-portrait in any style they wish, for example a simple line drawing, painting, collage, graphics, 3-D, photomontage, cartoon or Pop Art. The project is open to everyone, regardless of drawing or learning ability. 'The aim is to provide a positive platform to enable the nation's children and teenagers to feel an important part of the celebrations during the lead up to HM The Queen's Diamond Jubilee, The London Olympic and Paralympic Games' Jeremy Newton CEO of the charity says. 'We are delighted that NSEAD is actively supporting Face Britain, as it is mostly being driven through schools and has been developed to work in the classroom with a wide range of online resource and study topics to support the primary and secondary curriculum. Links and images have been provided by The National Portrait Gallery and The National Archives.'

The children's self-portraits can be uploaded to an online gallery, brought to life by Photobox, until the end of March 2012, providing a unique snapshot of the 2012 generation. As an official Guinness World Records attempt, the portraits will be used as individual pixels to form a montage image of HM The Queen. This image will be displayed in April on the network of BBC Olympic Live Sites and digital screens nationwide, including major train stations and shopping malls.

A head teachers' mail-out, fronted by the author Michael Morpurgo, was delivered in May to nearly 30,000 schools in the United Kingdom to enable schools to plan a term in advance of the September launch and the 2011/12 academic year.

The concept has been piloted in a small number of state schools, resulting in a diverse and inspiring range of self-portraiture styles and approaches. 'When introducing the

concept of *Face Britain* to students I produced a presentation to help them visualise the magnitude of the project.' Seb Brimsted, secondary school art and design teacher says. 'Like many art and design departments in schools, we introduce self-portraiture as a topic and we chose to introduce this project to Year 9 students. I deliberately decided not to start with drawing techniques or experimenting with materials; I started with the subject matter. The students were asked to think about themselves and what makes them who they are. I encouraged this by devising discussions about their favourite things in life, their ambitions, role models and favourite places. The students loved this, as not only did they share their opinions and interests with their peers; but they got to find out a lot more about others around them'.

For further information and details on how to register to take part please visit facebritain.org.uk ■



Above: Neil Buchanan from CITV's *Art Attack!* and Daniel Roche from BBC TV's *Outnumbered* join children and teenagers for the launch of Face Britain. Photo: Eamonn McCormack courtesy of Getty Images

Face Britain
The Prince's Foundation for
Children & the Arts



Farce, frameworks and formulas: Ben Frimet questions how we assess students' creativity



As an Art and Design PGCE student at Goldsmiths University, you are pushed to question the principles by which teaching and learning are constructed and delivered to students in schools today. The artist teachers that we had become were asked at the end of the course to create an artwork in response to the question, *What is Art and Design Pedagogy?* We were not of course, given a formula for success in spite of the fact that there was still a set of criteria that we had to meet. Therefore, it felt pertinent to me to explore the notion of how we assess

students as creative beings in light of predetermined criteria.

My performance in response to *What is art and design pedagogy?* used a number of symbolic references to critique the status quo of institutional authority and its motives. I asked my peers to answer the question of the exhibition title, in silence, using a piece of toast and a tin of Alphabetti Spaghetti in an exam environment that was strongly reminiscent of institution. Each student sat at a desk with identical components as if on a factory production line. The earnestness of the system was subverted by symbolic juxtapositions – the typographical weight of the Alphabetti Spaghetti against its sugar-coated veneer lacked substance and nutrition and questioned the authority of canonical banks of knowledge; traces of past authors' self-expression was evident in graffiti-scrawled over examination desks but through its subtlety, remained ignored; the gridded seating plan represented the control of a subject which has at its very core a need to communicate: the students fidgeted and itched to talk, move and be



independent. The chaos that ensued resulted in numerous responses, from protestations ending in food being splattered on the floor, to written work and sculptural pieces; a testimony to the power of art to challenge paradigms and find a voice in unfavourable circumstances.

The audience was also asked to remain silent until the exam was finished, when they were invited to engage in a debate in order to grade the results from a 'level 1' to 'exceptional performance'. Comments ranged from the derisory to the celebrated. For example, one outcome was criticised for being 'immature', whilst someone else lauded the same piece for its Oldenburg-esque status. The obscure rationale for the marking of work and the various subjectivities of the audience members added to the absurdity and farce of the process.

So how does this relate to schools in reality? Although the National Curriculum is full of positive buzzwords and phrases, it is often undermined by opposing forces elsewhere. From my PGCE experience, it often appeared that when it came to examinations, the majority of students were not being challenged or asked to push boundaries. Teachers can feel compelled to play it safe and toe the line so as not to fall foul of dreaded league tables and risking job losses. Intense pressure to conform inhibits teachers from creating personalised learning environments that encourage risk-taking and critical thought, instead opting for a tick-box culture where much is taught but little is learnt.

University education plays a major role in informing teachers of these blocks to progress, but if we are aware of them, we can change them. Successful models exist where critical frameworks are embraced and pupils are free to explore new concepts that are relevant to them such as Room 13, a set of studios run for and by students, artist residency initiatives in schools that bring contemporary issues into the classroom and schools like Welling School that embrace the contemporary through projects such as the Alternative Turner Prize (sic). Teachers should be encouraged that successful models of progressive education exist and strive to implement their own examples in spite of governmental barriers.

Ben Frimet is now teaching in Valley Park school in Maidstone
bfrimet@googlemail.com ■

A-level Summer Exhibition Online 2011

Created for young artists the RA's online exhibition is an opportunity to share and see what others are doing

The Royal Academy of Arts is unique among art institutions in that it is led by artists and architects. Founded in 1768, it is a place where art is made, exhibited, and debated.

The GCE A-level Summer Exhibition Online was created so that younger artists, still in school, could have a national platform to showcase and talk about their artwork. Young artists in their last two years of secondary study, wherever they live in the United Kingdom, are invited to submit their best work, created in or out of school. The model is the RA's annual Summer Exhibition, the world's largest open submission contemporary art show, now in its 243rd year.

The online exhibition is not a competition, but is curated by a Royal Academician, an RA curator and a student in the RA Schools.

Being recognised by respected artists and curators galvanises the students' confidence and motivation and inspires a new generation of aspiring young artists. This year's curator, Royal Academician Michael Landy, commented, 'I was very interested in the range of subject matter, in particular, the issues that the students addressed, both close to their own world and the wider one. I also thought the drawing ability was exceptional.'

Student submissions include up to three images of their work and a written statement. Therefore they must think about how best to

document their work and be able to write clearly about themselves and their inspiration. The selection process generates intense discussion among the curators about the sophistication, wit and worldliness of the young artists. Eileen Cooper RA, a former curator, commented that 'the students are well-informed and well taught'. Of the 900 submissions entered this year, 72 were shortlisted and 40 were selected for the exhibition.

Art teachers recognise the importance of the A-level Summer Exhibition Online as a way for students to connect with the wider art world and see what others of their age group are doing. The whole process challenges them to work and think independently about their art, and pushes them to be ambitious. Those students whose artworks are either selected for the exhibition or shortlisted for the A-level Summer Exhibition Online gain personal recognition and raise the profile of their school art and design department.

Submission to the A-level Summer Exhibition Online is a two-step process. An art and design teacher must first register their school on the RA website. Teacher registration for next year's show is now open (ends 30 March 2012). Student registration and submission opens January 2012 and closes 30 April 2012.

Go to royalacademy.org.uk/alevel to register your school and to see this year's A-level Summer Exhibition Online ■



Far left: Charlotte McKee, Channing School, *Portrait of Impeligo*

Left: Thu Dam, Cobham Hall, *Tsunami*

Spaghetti Pedagogy

Life Stories

an intercultural collaborative arts project

Inspired by African storytelling traditions, the Life Stories project linked continents, schools and universities through stories and visual narratives

Storytelling plays a central role within all societies, communicating personal, social and cultural narratives and expressing our beliefs and values. Mythological studies like Campbell's *The Hero with a Thousand Faces* reveal the universality of storytelling, from the creation of family myths and customs to grand narratives generating national faiths and traditions. Within art and design education, exploration of global visual narrative traditions enriches understanding of other societies and encourages deeper reflection on our own.

The *Life Stories* intercultural project, inspired by African storytelling traditions, linked schools in the United Kingdom and Africa with art and design PGCE trainees at Bath Spa University (BSU) and Universities in Ethiopia. Stories are central across African cultures, and developing literate societies closely connect oral, written and visual modes of communication, with the curriculum supported by school murals and teachers' visual resources (Figs 1-2). The *Life Stories* project challenged stereotypes of a ubiquitous African monoculture, familiarising participants with diverse African images and narratives including Ethiopian tribal and Coptic

Christian (Fig 3), and West African storytelling traditions: the latter was provided by Iroko Educational Theatre Company, whose vision is to educate, share creativity and build esteem through engagement with African cultures.

Life Stories involved PGCE and expressive arts trainees at BSU, Key Stage 3, 4 (age 11-6) and post-16 students and their teachers from The Grange School and Sports College, St Gregory's Catholic College and Fosseyway Special School. Iroko Company spent a week's residency in the Bath area presenting performances and workshops at BSU and participating schools, widening understanding of African cultures alongside addressing contemporary social issues of citizenship, community and personal development. Vibrant performances featuring humorous characters such as Spider Ananse explored powerful themes: humans' relationship with nature, the animal kingdom, justice and loyalty, individuals' contribution to society (Fig 4). The secondary students also experienced art and design, music, dance and drama workshops led by Iroko Company and PGCE trainees, responding strongly to the performance's imagery and meanings (Fig 5).

Iroko's residency was followed by a fortnight's intensive art and design focus with the schools; global themes were further addressed across the humanities curriculum. Workshops led by PGCE art and design trainees with Key Stage 3, 4 and post-16 students, explored African narratives through art. Students across the spectrum of abilities and needs, including gifted and talented, GCSE, post-16 and students on the autistic spectrum extended their knowledge of African performance and visual traditions, studying Ethiopian and West African artefacts, investigating imagery and cultural context (Fig 6). Students selected a focus for further development from the range of cultural narrative traditions featured, initially investigating imagery and ideas through individual printmaking and textiles alongside researching the diversity of African cultural backgrounds. Students depicted images from Iroko's stories or from traditions such as Ethiopian Coptic culture; experimented with visual elements like comparative patterns; were inspired by performance costumes and masks. Key Stage 3, 4 and post-16 students' two dimensional work was developed into a collaborative *Life Stories* sculpture trail at BSU facilitated by PGCE trainees. In 'Stories of Africa' Year 9 (ages 13-14) gifted and talented students linked textile prints together creating a montage of diverse African cultural imagery across the project's resources (Fig 7). Post-16 students worked with PGCE trainees producing ornate suspended masks inspired by Ethiopian tribal and West African cultures (Fig 8), while KS4's 'Mighty Shield' referenced Iroko's animal and hunting tales (Fig 9).

Life Stories' key learning focus was to enrich students' cultural, critical and practical knowledge of the diversity of African arts traditions through extending awareness of its stories and imagery. In his evaluation a Key Stage 3 student remarked: 'African culture is so much more interesting than I imagined - I now know the meaning of their art and stories.' The project also provided CPD for both trainee teachers



and staff working alongside students in participating schools, and a teacher commented: 'Being involved in this workshop raised my awareness of the importance of developing children's understanding of different cultures and how it promotes tolerance and acceptance of others.' *Life Stories* subscribes to the Department for International Development's Global Schools Partnership philosophy that the global dimension within education motivates young people's commitment to a fairer, more sustainable world, encouraging their understanding of wide-ranging life experiences, developing global citizens within a changing world. The positive feedback and the wide-ranging outcomes of *Life Stories* confirms the value of art and design in addressing these vital educational values, as well as strengthening the case for maintaining a broad, balanced art and design and expressive arts curriculum, which fosters creative investigation of pluralist narratives, perceptions and cultural perspectives.

June Bianchi, Leader of Centre for Research in Arts Education at Bath Spa University, National Teaching Fellow in Art Education and artist ■

Iroko Theatre Company: irokothatre.org.uk

UK Schools interested in connecting with international schools contact www.linkethiopia.org

DFID Global Schools Partnership <http://bit.ly/qvDPjb>

Eridge Trust grants for school trips

Schools which last year benefited from Eridge Trust grants provide ample evidence for learning beyond the classroom

In July the Eridge Trust announced its grants for 2011-12, supporting school trips to museums, galleries and centres of art at home and abroad. They are worth over £31,000 and will benefit students in some 30 schools.

The Trust's grants encourage young people to enjoy and appreciate great works of art. They support day trips to a local art gallery, extended trips of a few days to museums or galleries in London, Edinburgh or Manchester, trips of a week to Tuscany, Barcelona or Prague. Sometimes they reduce costs for all, sometimes give special help to those who most need it.

School trips can be eye-opening. They give a boost to work back at school and promote good working relations between students and teachers. They should always be fun. At their best, they kindle in students enthusiasms for art which will enrich their lives. Here are reports from a few of the trips supported last year:

The 'Young Artists in Tuscany' course takes 6th Formers from a range of Cheshire schools and colleges to Tuscany. The students visited Siena, Florence and Arezzo, painted the Italian landscape, kept personal journals. All were bowled over by seeing great art: 'Having the opportunity to see some of the most famous and renowned paintings in the world was overwhelming.' 'I instantly understood why the teachers had raved so much about seeing the works in real life.' Food impressed, too. 'I have never enjoyed food as much as in Tuscany, eating so many delicious pasta dishes was heaven'.

Some had memorable experiences nearer home. Hayward's Primary School, Devon had a day visiting the Barbara Hepworth Museum and Tate St Ives, and producing remarkable work on return to school. Lamberhurst St Mary's Primary School, Kent took the whole school to London for a day: 'Our trip to the National Gallery was the highlight of our year. When we came back to school we just couldn't

stop talking about it. Every class was given an artist to find in the gallery and we all had a go at painting in the style of that artist. When we finished we couldn't believe that we had produced art work so amazing.' And Stockwell Park High School took GCSE students for a day to Paris. Several had never been abroad before; all were thrilled by the Musée d'Orsay and, said their teacher, 'literally started dancing' at the top of the Eiffel Tower. It gave a great boost to their work.

Trinity School, Carlisle took 6th Formers to Prague for four days. Describing the trip, their teacher said: 'It broadened their experiences... and improved their practice and knowledge, inspiring many to continue their studies at colleges and universities around the country'. The students agreed. Oliver Sewell thought it, 'An amazing trip'. And Charlotte Wilkinson described being thrilled at her introduction to new culture, customs and language, and summarised a sometimes overlooked, but no less important aspect of school trips when she reported 'better friendships with classmates'.



If you would like to organise a trip for your students, but are worried about cost, apply to the Eridge Trust. Applications for trips or projects in the year beginning September 2012 can be made any time before the end of May 2012. See <http://bit.ly/qvDPjb> for contact details and information on how to apply.



My best...

Andrew Shoben, founding member of greyworld, shares his best...

...Project (your own)

It has to be *Railings* (1996). Is it depressing that I chose the first work I made? Not at all. It represents to me the embodiment of what greyworld is all about. It delights in the simple pleasure of running a stick along railings. Only in this instance, we have tuned them. So they play 'The Girl from Ipanema'

...Art website or blog

I love denofgeek.com. Keeps me up to date with all things geeky, and arty. Recent posts include *In praise of the sci-fi corridor*, *Stephen Fry joins the Hobbit*, and *Malcolm McDowell interview: A Clockwork Orange, Stanley Kubrick and killing Captain Kirk*... Marvelous.

...(Art) Book

Is undoubtedly *Where the Wild Things Are*, by Maurice Sendak. That just a few pages of illustrations, and some text can evoke such a dream world is so inspirational. I have a Max costume I wear, secretly.

...Film

Is probably *Baron Munchausen*, by Terry Gilliam. From the start, where they escape the city by making a balloon from women's underwear, to meeting the King and Queen of the Moon, it's pure visual genius.

...Museum

It has got to be the Victoria and Albert Museum: ancient artifacts beside Raphael cartoons, design classics next to Kylie's hot pants. A most inspirational place for an artist to visit, every time.

...Public Art

I'm generally unhappy with 'public art' - which public is it supposed to be for? Not me..! The inscription is often in Latin, and the work can't be touched or played with, and often can't be understood. It's driven me to make work that really reflects the public that access it.

...Building

There's a building in front of our studio, a huge blue hospital. At night, random lights are left on, and I'm convinced they are spelling out words in a strange language. If I could only decipher them, I'd unlock the mystery. So far, no luck, but it's keeping me occupied at night.

...Best Animation

I loved *Belleville Rendez-Vous* (2003), the animation style was fabulous, and the music fit it perfectly. But perhaps my favourite animation of all time is *WALL.E* (2008). About half way through I realised that not a single word had been spoken, and yet I was transfixed.

...Teacher

I had a maths teacher at school called Mr Harris. He was horrible. Said I was good for nothing and would be a street sweeper. Well, that certainly inspired me. I used that energy to drive myself forward, and make my work as accessible as possible.

Andrew Shoben

I distinctly remember the day when I realised that other kids at school did not have a father that played an 'Andrew's going to school now' song on the guitar, or sang an 'Andrew's put his shoes on' song. Sound has always been a major part of Shoben homelife.

I grew up in a house full of noise - my father was a musician in the 60s and everyone in the house needed to make some kind of noise to feel fully assimilated. Quality is not so important, much more that you get stuck in with whatever song we are singing along to or one that someone had rehearsed.

That ethos, I think, became a central part of greyworld's work. Art shouldn't only be for the intellectual, the educated. It should be for everyone, for people, and especially for those who have not made a conscious decision to go and find some art. Much of greyworld's work has been created for those on the way to the supermarket or coming home from work. The sense of joy of making something happen.

Because of this background, much of greyworld's early work was described as sound art - works like *The Layer* (1999) and *Railings* (1996) were installations that allowed some kind of creative expression in urban spaces. As a child, we often delight in the simple pleasure of picking up a stick and running it along a set of railings, making a lovely 'clack-clack-clack' sound. greyworld took a set of railings and tuned them so that when you ran a stick along them they played 'The Girl from Ipanema'.

Leaving school, I tried higher education, but it wasn't for me - I wanted to make these artworks, and would often create them without permission in urban spaces, at night. Without any formal art education, I think I feared I could never make a living at it. But I have to say, in some ways it was a blessing. I was freed, I suppose, from the dogma of the established art movements, and whilst I would have been fascinated at that time to read and see great works from the past, I was sort of liberated to explore the city without that as a reference.

greyworld has done well, and four years ago, I was invited to become Professor of Public Art at Goldsmiths, University of London. The contact with students is mind expanding, frustrating, inspiring, and challenging and I love it. Whilst our artworks have become permanent in cities around the world, it's inspiring to see different perspectives at an exciting stage in their lives, and ask the question: what kind of experience are you expecting to create in your viewers?

Amazing how often that is ignored. ■



Above:
greyworld, *Musica*
(2009)

Images right from top:
greyworld, *The Source*,
(2004)

greyworld, *Railings*,
(1996)

greyworld, *The Layer*,
(1999)



Someone recently asked me how I'd planned the Art and Design Faculty which I've led for several years. I laughed: I'd never had a plan, it was a bit like John Lennon's lyrics about life, it's 'what happens to you while you're busy making other plans'. Every step of the way I've responded to opportunities and over the years the Faculty has grown in both scale and ambition.

As an artist I work organically: it's the way I cook – easier to work with whatever's there than plan from scratch. So it is with the Faculty. The syllabus develops in response to the skills and approaches of the staff and we learn from each other by running occasional 'masterclasses'. This approach is empowering for the staff, discussing the results of a year's work, tweaking the syllabus in response to what has worked or not, in readiness for the next year.

As we have grown, our spaces have changed too. One of our rooms was too small but, three years ago, we managed to move. The room remained

unoccupied – but not for long. We decided to put up some boards, exhibited some work and declared it a gallery. By the end of the year we had removed the workbenches and had the walls painted white.

We initially exhibited students' work and then put out a call to ex-students who had continued studying art and design. This became our first 'external' show, and was met with much interest by the school community. By now we had an ex-pupil working, voluntarily, as a part-time gallery administrator. We invited some makers to sell craftwork from a cabinet, giving a percentage of sales to divide between the gallery and school charities. We built on our already existing 'Artists Workshop' days and invited these artists to exhibit. So far we had called the space 'The Gallery' but we now felt it needed a name. Fortunately for us, a small trust fund exists, set up by an inspiring, 1950s, art teacher: the 'Christine Walker Gallery' came into being.

Moving into our second year, we invited Louise Peck and Bob Saich, partners of 'Advanced Graphics London' to show a selection of their

'The room remained unoccupied – but not for long. We decided to put up some boards, exhibited some work and declared it a gallery'

artists' prints. Their professional approach convinced our school bursar that the gallery needed upgrading! By the time the show opened we had newly boarded and painted walls, a renewed ceiling, lighting tracks and spots. Our gallery administrator ran workshops, Bob Saich ran a screen-printing workshop for sixth-formers and our students, clearly intrigued by the work, revisited the gallery during break times. Students hosting the private view gave articulate and

insightful exhibition tours as they spoke to visitors about the work. The following show was a GCSE mock exhibition! Pupils realised they were exhibiting in the same space as recognised artists such as Albert Irvin, Craigie Aitchison and Anthony Frost.

Now in our third year, we have continued to show artist, designer and maker work as well as pupil exhibitions, including one by our junior school. The Faculty staff have also exhibited and catalogues have been designed by a sixth-form art students. We also held an 'Educational Forum', where exhibiting artists spoke about their work, education and practice.

It hasn't all been plain sailing. Balancing the needs of the Faculty and the work created by the



From classroom to gallery

'So how did we manage to set up an art gallery in a school?'

Marilyn Kyle, Head of Faculty of Art and Design, at Caterham School explains

gallery has not been straightforward. Gallery prefects are appointed and some extra technician time has helped (with time allocated on Saturday mornings for gallery work, allowing us to open up to a wider public). We are fortunate in having senior management who like having the gallery as an addition to the school.

So, what next? Faculty staff are curating shows themselves; an installation artist who has a short

'Pupils realised they were exhibiting in the same space as recognised artists such as Albert Irvin, Craigie Aitchison and Anthony Frost'

residency in the school will be exhibiting; an exhibition of video artists is planned to support our A level photography course and film club.

And dreams? To extend the space; provide a café, to encourage more and different visitors; and, most of all, more staffing so we can really 'grow' what we do, putting art and design right at the heart of our school and local community. ■



10 Pictures on ...

...What is art?

In just 10 images Karli, Eliott and Angus, students at The Hermitage School, Chester le Street, County Durham, document their response to 'What is Art?'

Our project was called 'What is art?'

We were asked to reflect on this question in the context of contemporary art and come up with a response which addressed an issue and drove our ideas. We had looked at work by

collaborative artists groups and pairs and also at performance art, and were inspired to go in this direction. We wanted our work to be creative and original. The theme we chose was to link colour, music and emotion.



1. We are a year 10, GCSE art group doing a project on contemporary art. We started with a think...



2. We decided to form a collaborative artist group called KARLIOTUS. Our extensive research led to a theme for the work: Theme = colour + music + emotion



3. We planned a performance piece and as part of our research we entered into an email dialogue with artist Franko B (www.franko-b.com)



4. We wanted to create new identities in a piece of live art (just like Gillian Wearing)



5. After lots of discussion and planning, the performance was set for 17 June, in front of a small invited audience in one of the art and design rooms



6. Totally white and unable to move, the human figure was a 'blank canvas'



7. But, we had a formula, an expression for our art: emotion = music x colour, which is $E=mc^2$



8. We began to add both music and colour



9. 20 minutes later we had created a new identity 'A Soul on a Human Form'



10. At the end, we were able to evaluate our performance piece with the help of performance artist Sophie Lisa Beresford (left)

Teachers who supported the project were Rebecca Carr, Susan Coles and Anna Docherty ■

A Place in the Wood

'David Nash: A Place in the Wood' is both an artpack and book for schools. Susan Coles has reviewed the book and Eileen Adams the Artpack. They share in the delight of both

David Nash: A Place in the Wood
Artpack by Carolyn Davies and Lynne Bebb

It is refreshing to find a publication on art education for schools that deals with sculpture rather than painting and is about a living British artist (born in England, studio in Wales, works internationally). David Nash is the sculptor, and the pack, *A Place in the Wood*, compiled by Carolyn Davies and Lynne Bebb, provides an excellent collection of resources for the teacher. Although intended for primary schools, secondary art teachers and students will also find it of interest.

Those who already have the Gomer Press packs on Josef Herman and Kyffin Williams will be familiar with the format: a 32-page book about the artist's work, a 16-page teacher's book, photocopiable material for classroom use, four

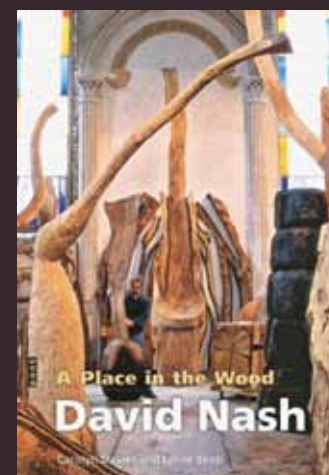
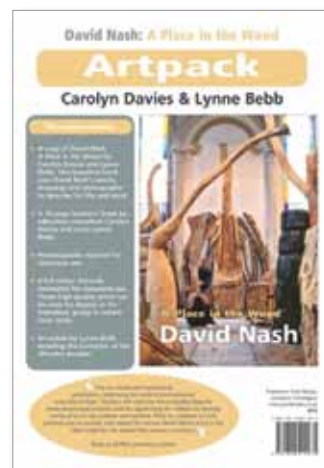
laminated photographs and an article by Lynne Bebb about David Nash's artwork, *Wooden Boulder*. Just like the other artpacks, this is a wonderful resource, which can be used in many different ways.

The teacher's book is full of inspiration for art activities in the classroom and outdoors. Of particular interest are those that encourage children to explore nature, described as *Green Art – the Awe and Wonder Curriculum*. This is informed by the philosophy of Forest School, which encourages children to learn from direct experience of natural settings. The art activities link with other areas of the curriculum, especially language and number. The photocards provide prompts for questions and discussion.

So often, teachers find the thought of sculpture too daunting as an art activity, worried about

sourcing materials and the fear of wet clay or cutting tools. However, they will be encouraged and reassured by the artpack and will find it very easy to use. Information, inspiration, ideas and activities are all there to prompt them and their pupils to work in 3D. Learning about the work of David Nash is a great introduction for children to contemporary art practice. As well as drawing, photographing and constructing, children will be involved sorting, matching and sequencing, or making dens or exploring the nature of natural materials and natural forces. The artpack shows that art is not only about techniques for using expressive media or about making things. It is about experience; it is about ideas; it is about making meaning.

Eileen Adams ■



The Artpack *David Nash: A Place in the Wood* (includes the book), £15
ISBN: 9871848510975

Both the artpack and book are published by Gomer Press, 2011

David Nash: A Place in the Wood (book) £7.99
ISBN 9871848510982

Artpacks are available from NSEAD, Price £17 inclusive of p&p www.nsead.org

Above: David Nash, *Platter and Bowl*, 1988, © Jonty Wilde

Opposite: David Nash, *Pyramid, Sphere and Cube* © Jonty Wilde, 1998

Book review

A Place in the Wood

David Nash

The book is also by Carolyn Davies and Lynne Bebb

When I was at school, my art teacher gave me my first art book, which was about Italian artists. I still have it and will always remember the thrill of turning the pages and seeing the images, many of which I have now travelled miles to see in the flesh. So, when the David Nash book arrived in my post I had a similar feeling of excitement and an instant curiosity and urge to get in the car and go and see everything in the photographs! And, in years to come, I may even achieve this ambition. Firstly, I like the size of the book (24cm x 17cm). It's perfect for handling and the concise well designed pages, follow on from each other seamlessly. The images are extremely high quality and bring the work well and truly to life. You can almost smell the wood.

This book tells a story, economically and successfully. It explains what an artist is and how the artist becomes engaged with the immediacy of a natural material which can be taken in so many directions. This can be achieved by trusting the hand of David Nash and/or trusting the hand of nature itself. There are so many different examples of the way that he works. His purposeful legacy to the woods, through creating the *Ash Dome*, with its living breathing space, is both moving and inspirational.

The story of how the artist came to explore the materials and then find a space to match their size and shape is interesting and well documented in the lovely photos of his working space in the chapel which serves as a studio and a gallery. There are great little anecdotes, like the sculptures continuing to crack and make noises and be constantly moving after being created into a shape and form. David's working practice is clearly explained, where he works and how he works, how he respects the wood and the trees and how he understands their life cycle. The

connection between man and nature is the main thread of this narrative.

Seeing the drawings next to the sculptures is an added bonus, I love the two pages where his charcoal and pastel drawings are next to his sculptures. There is such energy and intensity in the drawing. The *Family Tree* sketch also puts into perspective the way that he plans and makes connections himself, a rather glorious use of pictograms to establish a pattern and a path of ideas.

The authors have been selective with the images and with the text. The descriptive words are clearly related to the art form and materials, words like 'shattered slate', 'crumble and smudge' and 'cracked and twisted wood' draw pictures in the mind that complement the already explicit photographic images.

The book itself is accessible to a wide audience and the book as part of the Artpack for teachers is engaging and useful to students of all abilities. In an increasingly digital world, more and more people are spending a lot of their lives indoors. Whilst there are many reasons for this it is important to have a balance in our lives, and enjoying outdoor space should be encouraged in both adults and children. The focus on outdoor spaces is therefore very important in this book.

If you know the work of David Nash you will enjoy seeing this delightful summary and if you are new to the artist, you will be drawn into finding out even more. It is indeed a narrative, a story, a tale, a journey through an artist's work, thoughts, rationale and legacy, and a celebration of art.

Susan M Coles www.artcrimes.org.uk
Arts, Creativity, Educational Consultant,
Vice President NSEAD ■



The Brigstock Dragon

Sandy Etteridge and Jill Hedges on how a village school made a very large dragon

Brigstock Latham's Primary is a small rural school with big ambitions. Set in the heart of Northamptonshire, it has strong links with the church and its local community.

Our project came about with the awareness that we could be making more creative and practical use of the spaces around us. At the time we had planned a cross-curricular unit of work entitled 'Dragons' and this provided the inspiration for our huge sculpture and the idea that it could be the centrepiece of a sculpture garden.

To involve as many children as possible we used a cross-phase organisation and worked on the project on four consecutive Friday mornings towards the end of the summer term. We talked about the idea of a sculpture garden with the children and discussed the materials available to us. Each group worked on a different stage of the large project, giving all the children a chance to

'Our project came about with the awareness that we could be making more creative and practical use of the spaces around us'

experience working with the exciting, but very messy, medium of Mod Roc. Some children worked indoors on the head, wings and arms, while others modelled straight onto the body frame against the willow tree. Finally we combined all the sections and our dragon was born! 'It looks like a real dragon' said Sophie, aged nine.

The next stage of the project was to add texture. Here we recycled old plastic toys, computer parts, and bottle tops and these have made our dragon quite unique. His tail is a work of art in itself, with every child having set in an old plastic

'They have learnt that art can evolve over time and ambitious outcomes can be achieved by working collaboratively'

toy. With a coating of outdoor adhesive grout over the entire dragon we now have a sculpture that is not only great to look at but is also strong enough to climb and sit on. Courtney, who is seven, said 'I never thought I would come to school and see a dragon in the garden'.

We feel the children have benefited on so many levels from modelling on this scale. They have learnt that art can evolve over time and ambitious outcomes can be achieved by working collaboratively. They have also seen how exciting it can be to experiment with a range of modelling materials. Now that the dragon is painted he has a distinctive personality, and the children have such strong ownership of the sculpture they have brought to life.

Tim Leah, our head teacher, said 'I don't think anybody expected the dragon to be as striking or as imposing as it is. It has provided, and will continue to provide, some fabulously creative learning experiences for all our children'.

Whilst the sculpture was valuable as an art and design project in its own right, we also feel that the dragon, and the sculpture garden itself, will provide creative inspiration across all curriculum areas. It has been an ambitious project combining so many skills, and we hope it leads to many more exciting developments for our outdoor grounds in the future.

Jill Hedges is a teaching assistant at Brigstock Primary School working with children across key stage 1 and 2 (ages 5-11); **Sandy Etteridge** is a year 2 teacher there. ■



Young Artists, Craftspeople and Designers

Miriam Bridson shares her experience of learning in specialist visual arts school and college

Attending Chenderit School, with its outstanding art department and visual arts status, has given me amazing opportunities to develop and explore the subject for which I have the greatest passion. Because of the school's unmatched facilities, I was enabled in year 10 (age 14-15) to express my enthusiasm for art and design by taking both Fine Art and Art Textiles at GCSE. After exploring these two subjects for a further two years, I decided that it was the textiles that I enjoyed the most and applied for a place within the Fashion & Textiles curriculum area for the foundation year at Central St Martin's College of Art & Design. Happily for me I was successful in my application.

Working with artists, craftspeople and designers

Throughout my seven years of secondary school and my last few years at Farthinghoe Primary School, one of the local cluster schools, Chenderit has had a different artist in residence each year. The wonderful variety of different artists has included painters, photographers, textile designers and ceramicists who have worked in Chenderit's studio throughout the year in preparation for their exhibition held at the school's very own Michael Heseltine gallery. Fortunately, as well as having an on-site artist for inspiration, students are able to work with the resident through workshops, after-school clubs, and in sixth form, evening classes. Not only does the school allow its own students this incredible opportunity, each artist in residence makes visits to the local cluster schools for a couple of days during their year to work with primary ages too.

Studying a broad range of subjects

As well as continuing with two art and design subjects in my final year, I also chose to pursue my two other AS options: Maths and English Literature and Language. Not only has studying a varied selection of subjects been very interesting and enjoyable, I have also been able to apply the skills I acquired in these other



disciplines to my art and design work: the accuracy, angles, repetition, translation and measuring required to succeed in Maths have

'It is all the extra possibilities that Chenderit has provided...that has made my time at a visual arts college so enjoyable and successful'

all been essential to my work in Textiles; my application of essay-writing skills learned in English has also been very useful for analysing, criticising and evaluating both my own work and that of other artists.

Learning outside the art and design studio

In the sixth form, students have the chance to go on two European city trips. My A-level studies included a visit to Barcelona in year 12 (age 16-17), and Venice in year 13 (age 17-18). These trips were incredible, not only in

providing excellent first-hand observation, but also because we benefited from the advice and teaching of the artist Ian Murphy on both occasions. The initial studies executed during and immediately after these visits typically form the basis for the AS and A level practical exams each year. The art and design department's consistently excellent results demonstrate just how invaluable the experience provided by these trips can be.

Extra opportunities

Towards the end of year 12 we had an opportunity to work with a stone carver to create a small stone sculpture. Everyone appreciated the opportunity to try something different.

It is all the extra possibilities that Chenderit has provided: working with a stone carver, after-school activities, workshops and the chance to work with practicing artists, as well as the brilliant teaching and support from every member of the art department's staff, that has made my time at a visual arts college so enjoyable and successful. ■

How to...

...make a fantasy space island in clay, with real growing foliage!

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



The notion that clay is primarily for making small craft artefacts that harden when fired in a kiln, can constrain its use as a versatile and exciting larger scale modelling medium with groups of young children. As a stimulus for a non-firing imaginative project, discuss with them what might be found on a fantasy island on a distant planet, encountered by a marooned 'space shipwrecked' explorer. Then provide two or three bags of clay loosely laid out on a large board.

Ask one group to make the basis for the futuristic landscape beating it into interesting shapes with wooden battens or rolling pins; this will give the immediate appearance of a rugged alien terrain, but then encourage your pupils to add searing peaks, fantastic bridges, wild rivers, secret caves and meandering tracks, according to their fancy (fig 1). Others in the class can make the strange inhabitants, their fantastic modes of transport and the wild space beasts that roam freely on this hostile terrain, terrorising the

inhabitants to be added to the island (fig 2).

This in itself will produce an interesting outcome but the most exciting part for pupils is yet to come. Add to the experience by distributing cress and mustard seeds which they can impress lightly into parts of the clay landscape, where they want to locate and grow 'space jungles' (figs 3-4). Within a few days the seeds will start to sprout out of the clay (fig 5) and in less than a week the island will be covered with lush forests of cress that, which seen from above, look like a view from a circulating satellite (fig 6).

And it does not have to stop there because the cress can be even harvested and used by pupils to 'design their sandwich', see KS1, D&T units of work.

Dos

- Keep the clay moist by spraying the seeded areas regularly with a mist of water (a pupil rota for this privilege will be needed of course)
- Use this as an interesting way of covering

Science strand SC2 'life processes and living things'

- Send me a photograph of the outcome if you try this out.

Don'ts

- Locate the island where your pupils can pick at it - clay is such a seductive medium in its moist state that the temptation to touch will be impossible to resist in the time needed for the seeds to fully germinate and grow
- Attempt to fire this if you have a kiln, however large its chamber; damp and solid lumps of clay will explode with disastrous results.

John Bowden is a freelance art education consultant who also teaches the art and design and D&T programme to primary PGCE trainees at Leeds University – go to www.artinset.com for more ideas like this one

Q

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>

A parent has offered to run an art club after school. She is a local landscape painter much admired by others in the village. I feel a little uneasy about this; is there anything I should bear in mind before accepting?

Parents helping out in classrooms are an important part of the establishment of any community school but this is a little different. There are several issues that need considering here, given that the parent will, I presume, be running this club in your absence, apart from the obvious need for a CRB check.

Who will be allowed to attend? Is it an open offer to all pupils who are interested or just those, as so often happens, deemed the Gifted and Talented? If it is to be the latter, how are they to be identified? (In this respect you might refer to my comments in the last AD magazine). What materials are needed and how will they be managed? Organisation and the distribution of materials and display of work in line with school policy or best practice are important. There is also the question of the numbers of pupils that can be dealt with and the problems that might be faced if all age ranges are to be accommodated.

The projects planned for the art club are of equal importance. Though the parent is a 'landscape painter' and certainly will be well meaning in making this generous offer, unless primary trained they may not adopt a teaching strategy which encourages diverse outcomes, because of a perceived need to produce a 'slick' outcome. Why not invite this parent into one of your sessions where you are teaching an art and design activity as a way of demonstrating good practice and then initially start the art club with her as a joint initiative, so that you can retain some control over what takes place?

I teach in a small school where staff are required to take on more than subject responsibility, with the exception being literacy and numeracy of course! I have been the art and design subject leader for some time but have now been asked to cover another Foundation subject. Which one would you advise me to go for?

Why not Design and Technology? Both subjects have a common concern for design in their title. In the primary school each is likely to be integrated with wider activities and only occasionally taught separately anyway. At times in D&T the 'making' is taught well but exploration and discovery learning approaches can be sacrificed in the pursuit of producing a standardised end product; all the outcomes look similar. With your art background you could ensure that the 'designing' which should precede the materials and technology aspects is open ended and individualised. Indeed practical problem-solving activities with materials, where the designing and making are integrated, can also be fostered. And if any readers have engaged in design activities with pupils that meet these criteria, do please share them with readers of AD.

If you have a question about primary art and design practice, email me at johnxbowden@btinternet.com. All queries will receive a reply but only some will feature (anonymously of course) on this page.

John Bowden ■

Lesley Butterworth, NSEAD General Secretary Designate, looks ahead

I am delighted and privileged to be following Dr John Steers as General Secretary of NSEAD, an organization that has been sustaining my own professional practice for twenty five years; and I am very aware that as I come into post we are facing massive challenges for both art, craft and design education and the artistic, creative and cultural life of the UK.

Our Society, representing one strong, united voice for art, craft and design education across the United Kingdom is the means by which we take on these challenges and ensure that our subject is given the value it deserves, our teachers are given the authority and resources that they need, and our young people continue to access the very best of art, craft and design education.

I believe the prime role of the Society; in print, online, via networks, social media and through vigorous debate; is to equip and support our teachers to take our profession and our subject forward in the twenty-first century.

As a subject association the Society must work hard for its members, providing up-to-the-minute information and analysis about the changes to and implications of government policy; showcasing good practice; signposting resources for members at all stages of their careers and listening to, reflecting on and responding to our members concerns. As an independent trade union the work of the Society is also crucial to our membership to improve working conditions and support teachers in the workplace.

I will bring a priority to the post. Our membership brings us independence which we must cherish, and factor back to our

community. I want to increase membership, building on our collective strength with a network of solidarity, providing an immediate community wherever our members work. I want a proactive Society we can continue to grow and to be proud of and use to promote our subject and support our members.

What skills, knowledge and enthusiasms can I bring to the post of General Secretary?

Following a fine art degree I taught drawing, and the history of art and design at Southampton Institute of Higher Education, working with students on 'A' level, HND and undergraduate courses.

My interest in early years blossomed alongside the development of my three children. For several years I worked in a Preschool Playgroup with the responsibility for art.

Following the completion of my MA in Museums and Galleries in Education I took up the post of Head of Education at the Design Museum where my role focused upon the professional development needs of teachers.

I then moved to the National Gallery to co-ordinate and deliver a touring exhibition and education programme called *Family Fortunes*. Again, my priority was the professional development needs of teachers.

Following the National Gallery I became Director of Making it Work, a joint Arts Council and NSEAD initiative, tasked with championing the contemporary crafts in education, working with teachers, crafts people and the cultural sector.

I joined NSEAD as Assistant General Secretary in 2007 with the remit for professional development and have taken great pleasure in extending our offer of programmes, summer schools, conferences and practical weekends as well as involving myself in many other aspects of the Society's work, to include taking on trade union case work, and a position on the Teachers Superannuation Working Party.

I continue to develop my creative practice in the medium of drawing and a research interest in the role and value of the crafts in education.

I am very fortunate in inheriting a wonderful team to work with, and colleagues within the membership to talk with and listen to. I would like to thank Dr John Steers for the unprecedented commitment and energy he has given to the Society and to art, craft and design education in both the UK and on an international stage over the past thirty years. And I look forward to serving you all in the years to come, to ensure that our Society, our teachers and our subject continue to develop and thrive in the face of all our challenges. ■



Mr Jervis



Mr B. Laureate spends his lunchtime attempting to develop a combined project in Art, Music, P.E. And Design Technology!

Graham Jervis

iJADE for the iPad age

For 30 years, the *International Journal of Art & Design Education (iJADE)* has provided an important forum for the dissemination of ideas, practical developments, and research findings in art and design education internationally.

The journal is an integral part of your NSEAD membership and from 2012 you will receive the essential peer-reviewed content three times per year online.

At a time when the Coalition's cuts have impacted on our work, online provision of iJADE will allow NSEAD to reinvest any savings in services and resources which promote the interests of art, craft and design education. The move to publishing online follows similar moves by other professional journals and periodicals and will align with our goals to be more environmentally responsible.

You will benefit from:

- The same high quality articles and dynamic visual design that you have come to expect of the only art and design education journal recognised with a prestigious Impact Factor ranking
- Full access to all issues back to volume one – thirty years' worth of content accessible anywhere, anytime through the members area of the NSEAD website www.nsead.org
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Please note: If as an existing member of the NSEAD you regard receiving a print copy of the journal as absolutely essential please notify the Society as soon as possible by calling 01225 810134 or email annepollard@nsead.org

NSEAD Elections 2011

Call for Nominations for President Elect and Members of Council

President Elect

John Childs, who served as President of the Society in 2009-2010, currently serves as Immediate Past President on Council and the Finance and General Purposes Committee. His tenure ends on 31 December 2011. Consequently nominations are sought for a member to serve as President Elect from January 2012 (President 2013-2014 and Immediate Past president 2015). Individuals nominated to serve as President of the Society normally will be serving members of Council or will have recently completed a term as a member of Council.

Council Membership

There are three vacancies arising for members of the NSEAD Council to serve for the period 2012-2014. Candidates seeking election to the Council must be paid-up Full Members, Associate Members or Honorary Members resident in the United Kingdom or Northern Ireland. Council normally meets on a Saturday three times each year.

Eligible members are encouraged to apply for any of these posts using an application form available on request, by emailing info@nsead.org or calling NSEAD t: 01225 810134.

The deadline for the receipt of nominations is 12 noon on Friday 18 November 2011.

Dr John Steers, General Secretary

Memo from the Office

- Are you receiving our fortnightly e-update? If the answer is NO please email annepollard@nsead.org and you will be added to the database.
- It's that time of year again... subscription renewal... if you haven't paid yet please either send a cheque or pay online at www.nsead.org/home/payment.aspx quoting 'Membership Renewal' as the reason for payment.
- If you know someone who would like to subscribe to AD Magazine please forward them this link: <http://bit.ly/jWrQId> This also allows full access to all the resources on the NSEAD website.

Please send article submissions to sophieeach@nsead.org or if they are primary-related, to John Bowden johnxbowden@btinternet.com