

NSEAD ANNUAL  
CONFERENCE  
AND AGM

# Inclusion, Diversity and Globalisation

19–20 March 2011, The British Museum

This year NSEAD tackles three substantial themes and seeks to explore and celebrate how teachers of art, craft and design have, and can engage with inclusion, diversity and globalisation in the classroom and beyond.

For the second year running the British Museum are kindly hosting our national conference, and where better to reinvigorate our debate around these issues than within the walls of a cultural institution that defines itself as 'a museum of the world, for the world.'

As a teacher, or lecturer working with children and young people, as a teacher trainer or trainee and cultural sector educator the conference will offer you the opportunity to gain new strategies for improved classroom practice; to acquire new practical skills working with a professional designer maker; to update yourself with current policy and to network within an enthusiastic community of colleagues from across the UK.

Join us for our conference dinner at Belgo, Covent Garden on Saturday evening – please book in advance with us to attend.

For further information and booking forms visit [www.nsead.org](http://www.nsead.org)

AD MAGAZINE: ISSN 2046-3138

# AD

SIR CHRISTOPHER FRAYLING • BRITISH MUSEUM INSPIRES ART  
MICK WATERS: TWO YEARS TO SAVE THE WORLD  
CASE STUDIES • HOW TO... • RESEARCH • REVIEWS AND NEWS

The National Society  
for Education in Art  
and Design magazine  
**Spring 2011**  
Issue 1

**nsead**



## Annual Architecture Programme for primary schools

### Spring and Summer Term

Architecture and the built environment is something that has a profound impact on all our daily lives. Targeting inner-city state schools, Open-City aims to broaden horizons and enrich curriculum activities, especially in design education. All education programmes are FREE to schools.

**Architecture in Schools: Primary** is a programme for primary school students in years 5 and 6 (age 8-11). The programme brings students into contact with key pieces of exemplary London architecture. Building explorations encourage young people to become 'architectives', to look for clues, learn design skills and see ways in which people use space. This direct experience leads on to creative workshops in the classroom.

At the end of the project, pupils are invited to submit their work to the Programme Awards competition. Winners receive prizes and have their work exhibited at a late-afternoon reception – all participants are invited to attend.

If you are a primary school teacher and would like your school to take part in **Architecture in Schools: Primary 2011**, please contact Ros Croker, Schools Programme Coordinator, by email [education@open-city.org.uk](mailto:education@open-city.org.uk) or phone on 020 7383 5722



NSEAD Artist Teachers Call for Entries

## RABLEY DRAWING CENTRE SKETCH 2011 EXHIBITION

2 April - 28 May 2011

Artist's online registration by 7 March 2011

Submissions: 16-8 March

Selection: 21-22 March

Private View: Sat 2 April and SKETCH 2011 Awards

SKETCH 2011 is the second open exhibition of artist's sketchbooks at Rabley Drawing Centre, Marlborough. This exhibition celebrates the diversity and importance of the role of drawing and the sketchbook in contemporary fine art practice. The sketchbooks are chosen for the exhibition through open submission by artists resident or domiciled in the United Kingdom and considered for inclusion by a panel of three selectors with subject expertise who represent the perspectives of writer, practitioner and curator.

The selection panel includes Deanne Petherbridge (TBC), artist and author of 'The Primacy of Drawing', Sandy Sykes, artist and Meryl Ainslie, director of Rabley Drawing Centre. This exhibition will tour to other venues throughout the UK in 2011.

RABLEY  
Drawing  
Centre

## NOTICE OF THE NSEAD ANNUAL GENERAL MEETING 2010

All members are invited to attend the 123rd Annual General Meeting of the National Society for Education in Art & Design. This will be held at the British Museum, Great Russell Street, London WC1B 3DG on Saturday, 19th March 2011, commencing at 1.30 pm as part of the annual conference.

### Agenda:

1. To record attendance and to receive apologies for absence
2. President's opening remarks
3. To approve the minutes of the previous AGM held at the British Museum, Great Russell Street, London WC1B 3DG on Saturday, 6th March 2010,
4. To consider any matters arising from the minutes
5. To receive and approve the General Secretary's report for 2009-2010
6. To receive and approve the Honorary Treasurer's report for 2009-2010
7. To receive and approve the report of the Auditors for 2009-2010
8. To award a Fellowship of the Society
9. To appoint auditors for 2010-2011 financial year
10. To consider subscription fees for 2011-2012

edexcel

## Sharpen Your Skills

Edexcel is recruiting Visiting Moderators for Art & Design. Joining Edexcel's Assessment Associate Team offers an opportunity to gain greater insight into the assessment of candidates. If you are a qualified Art & Design teacher with teaching experience, this will enable you to enhance your expertise within the classroom and will assist you in preparing your students for their exams.

For more information about the role, fees, benefits and how to apply, please visit [www.edexcel.com/aa-recruitment](http://www.edexcel.com/aa-recruitment)

Edexcel is committed to equality of opportunity for all.

A PEARSON COMPANY

## Editorial

Welcome to the first issue of our new magazine for NSEAD members and primary teachers with a keen interest in art and design! AD magazine is the result of bringing together START magazine and the A'n'D newsletter. You will receive AD magazine three times a year; it is bigger than its predecessors but underpinned by the same key aims of sharing, informing and exchanging ideas within a community of practice across all phases of art, craft and design education.

AD magazine welcomes articles from around the UK and further afield. We invite you and your colleagues to submit your examples of effective practice and research for publication. Please send submissions to [sophieleach@nsead.org](mailto:sophieleach@nsead.org) or, if they are primary-related, to John Bowden [johnxbowden@btinternet.com](mailto:johnxbowden@btinternet.com).

We hope that AD is, and will continue to be, an informative and inspirational view of the best art and design teaching and learning. SL ■

### STAY UP TO DATE WITH NSEAD E-UPDATE

Don't forget! Last year we introduced the NSEAD e-update, containing up-to-the-minute news and views on art and design education – an essential resource for all art and design educators. If you are not receiving it already, please ensure that we have your preferred email address by sending it to [info@nsead.org](mailto:info@nsead.org). Remember to join our NSEAD Members Online Facebook group too!

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Cover image: 100x100 Project – This year Coombeshead College leads the collaborative arts project across Devon exploring Lomography

**Please note:** While every effort is made to check websites mentioned in AD, some may contain images unsuitable for young children. Please check any references prior to use in the classroom. Authors' views expressed in this publication are not necessarily those of the NSEAD. **NSEAD website:** Please note that the username to access units of work on [www.nsead.org](http://www.nsead.org) is now **canvas** and the password **brush**. If this is your first visit to the site you will also need your subscription number which can be obtained by calling the NSEAD office (01225) 810134. **Copyright ©2011 NSEAD.** All rights reserved. With the exception of fair dealing for the purposes of research or private study, or criticism or review, no part of this publication may be reproduced, stored or transmitted in any form or by any means without the prior permission in writing from the copyright holder. Subscribers to AD may make photocopies for teaching purposes free of charge provided such copies are not resold. **Editor:** Sophie Leach: [sophieleach@nsead.org](mailto:sophieleach@nsead.org) **Design:** SteersMcGillanEves Tel: 01225 465546 [www.steersmcgillaneves.co.uk](http://www.steersmcgillaneves.co.uk) **Advertising Sales:** [johnsteers@nsead.org](mailto:johnsteers@nsead.org) **Publisher:** National Society for Education in Art & Design, 3 Mason's Wharf, Potley Lane, Corsham, Wiltshire, SN13 9QFY Tel: 01225 810134 Fax: 01225 812730 [www.nsead.org](http://www.nsead.org)



A discussion with NSEAD Patron

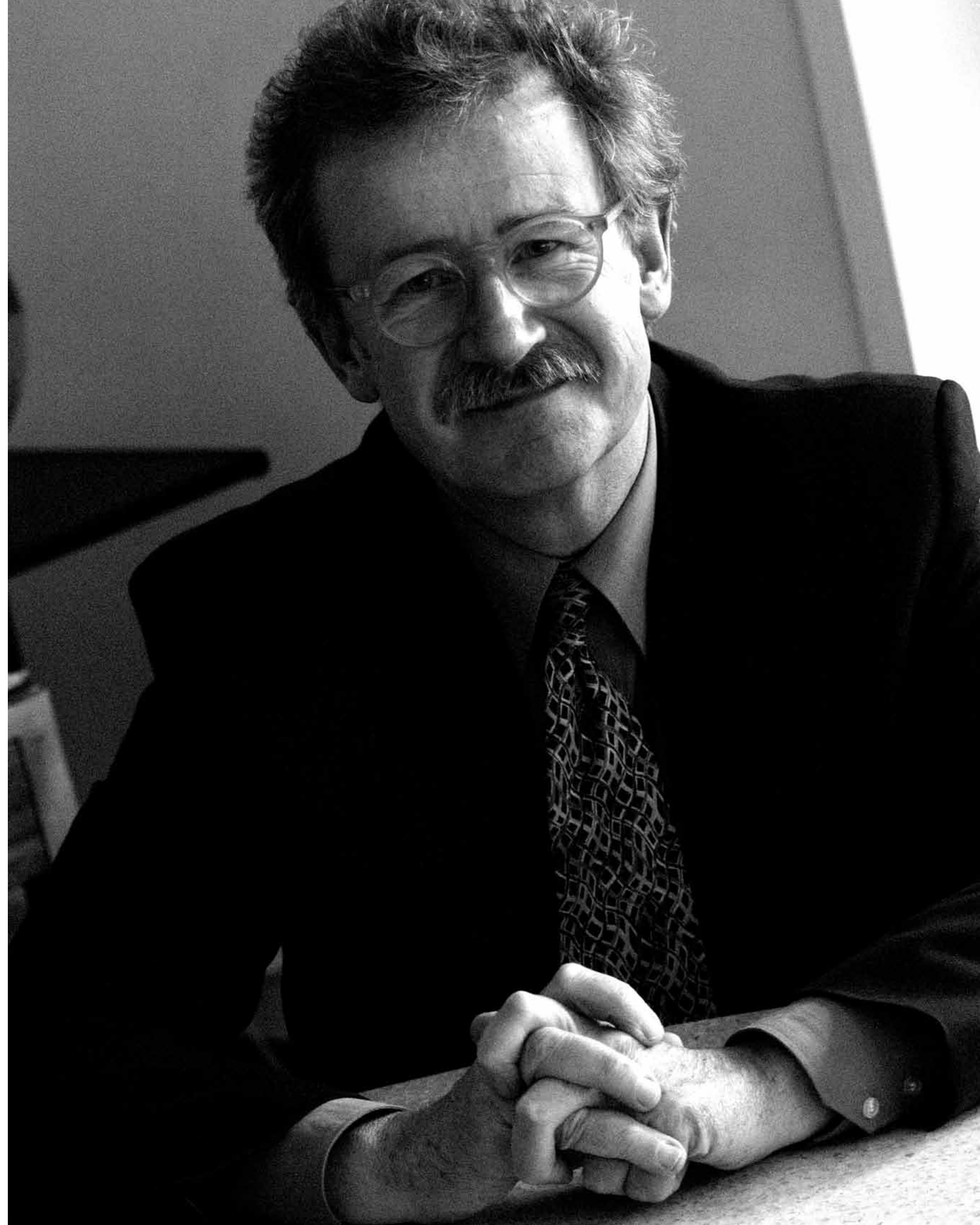
# Professor Sir Christopher Frayling

*In November 2010 NSEAD General Secretary John Steers recorded a discussion with Professor Sir Christopher Frayling, a patron of the Society, in the first of a series of interviews with our other patrons. This is an edited version of the discussion but you can read a full transcript at [www.nsead.org/downloads/CFinterview.pdf](http://www.nsead.org/downloads/CFinterview.pdf)*

*Sir Christopher Frayling was the Rector of the Royal College of Art from 1996 to 2009. First appointed to the RCA in 1972 as a part-time tutor, he was Professor of Cultural History at the College from 1979. Beyond the RCA, he is wellknown as an historian, critic and an award-winning broadcaster, with his work appearing regularly on radio and television. He has published eighteen books and numerous articles on popular culture, design and the history of ideas, the most recent being his history of the early days of the Victoria and Albert Museum. He has served as Chair of the Arts Council England (2005-2010) and before that as Chair of the Design Council – the only person ever to chair both these organisations. He has been a governor of the British Film Institute, a member of the Crafts Council and a Trustee of the V&A Museum. Sir Christopher is currently Chair of the Royal Mint Advisory Committee, a Fellow of Churchill College Cambridge, an 1851 Commissioner and a Trustee of the Design Museum.*

**John Steers (JS)** I wonder what your thoughts are on the importance of art and design education in the school curriculum generally?

**Sir Christopher (CF)** I always find very useful in answering that, Herbert Read's *Education through Art*, which is where your Society in part got its name I guess. It's a twofold answer: (i) education through art and (ii) education to art. Education to art is the skills, the aptitude, the deep learning that's associated with doing art or design properly. Through art is the experiential, conceptual, visual and other skills that art seems to be particularly good at instilling. Where I worry about some arguments is the so called 'Mozart effect' which takes it further and says not just teaching to art and through art but by having a designerly or artistic attitude to every subject it enhances your performance at everything else. ♦





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## ‘...there is this understanding that technology, engineering and mathematics are the root of British productivity... but not design which is the hyphen between them.’

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So in other words if you are good in the music room it might make you better at maths – I love that idea and I have used it often but I think it is not proven.

**JS** No, I think the evidence for this is very thin – possibly the ‘halo effect’ at work?

**CF** But I think it’s enough to say there’s the personal development aspect, there’s the understanding of cultural issues, there’s the heightened sense of enjoyment and fulfilment through the activity itself. I’ve got a prop here which is a little piece of weaving that I did when I was six and a half. We went – I don’t want to sound too nostalgic – but we walked from my school in crocodile fashion, to Ditchling in Sussex which was just down the road, to meet a very old lady who it now turns out was Ethel Mairet, the great arts and crafts weaver, and we spent a day with her learning how to make mats on a loom. She obviously held my hand whilst I was doing this because it’s quite good, but – and I bet you all of your readers have a moment like this – the sense of achievement in completing the project, being able to take something away at the end of the lesson, that kind of closure on what I was learning was something I didn’t get from any other subject at the time. This is because they were such open ended subjects, in maths you never quite get there, in English you never quite get there, with languages perhaps you do if you learn how to speak them, the oral side. But this was what I think the education professionals call the ‘intelligence of feeling’; it was partly about emotional and personal development and partly about the intelligence of knowing I could do it – and that stayed with me. I don’t want to look back and say bring back Mr Chippie the woodworker, but nevertheless I think that is the bottom line of the importance of the arts in schools.

**JS** I think of the work that David Hargreaves and Rod Taylor did, the notion of the ‘illuminative experience’. Most people in the arts can think of that particular moment when, if you like, the door opened and they could see a way ahead.

**CF** Yes, and in my case the Mozart effect did actually work in that I wasn’t very good at the literary and numerical subjects but the art room and the craft room did alter my attitude to learning in general. I won’t say it made me better at maths, but it helped me to understand why I was doing it, which is an attitudinal thing, because I tried to carry over the enjoyment I got in the art room into other classroom subjects. It’s about the deep learning part of this as well, which implies these are walls to the discipline.

I think it is a mistake to present the arts as this rather diffuse, makes you feel better about life, discipline. ... When I was Chairman of the Arts Council one of the things that really bowled me over was talking to dancers in dance education. Talk about deep learning! When you are eight it’s too late –

I mean you absolutely have to devote yourself at a very, very deep level to the skills required to be a dancer and, in a way, it puts visual artists to shame. There’s an incredibly deep sense of learning and you can’t do that by interdisciplinary projects and a little bit of this, a mix and match approach to the arts. So I think Herbert Read’s teaching to art: deep learning, understanding of the arts and the things that come through it, which is not just about the arts but understanding the culture around you, visual literacy, all these things; I think this is key and it’s widely understood in my experience. For me there isn’t quite enough research yet on teaching through art – what is art particularly good at doing that is distinct from other disciplines? Why art is particularly good at it? Sometimes the things that people say about the arts could be said about any discipline if approached in a certain way. The distinctiveness, for me, is important and I have read lots on it but I haven’t read something that absolutely clinches that argument.

**JS** You will remember a couple of years ago we were talking about that in the context of the possibility of establishing an academy where we might put art and design right at the centre of the curriculum. That idea has progressed and it has just been signed off by government – we might now get a chance to put that into practice.

**CF** That would be fantastic, really interesting, because the other aspect of this is the centrality of design. This is a slightly different set of arguments, but one of my great disappointments is that design hasn’t become yet a so-called STEM subject, that there is this understanding that technology, engineering and mathematics are the root of British productivity... but not design which is the hyphen between them.

**JS** Art and design seems to be particularly vulnerable at the moment. My disappointment is that since about 2003 onwards, there did seem to be a genuine debate about what education for the 21st century should be like in schools and I think the new secondary curriculum when it came in was a reasonable answer to that question. There seemed to be very broad consensus supporting it and I’ll admit it’s been a shock that it’s all to be swept away without even ever being evaluated.

**CF** And we’re back to the three hours plus as the core and the rest is treated as icing on the cake. I thought that battle had been won, I really did, and that these subjects weren’t the icing on the cake they were just as integral as the three Rs. You know – I’ve been banging on about this for years – that there was a research student at the Royal College many years ago who was trying to research the origins of the

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## ‘Education to art is the skills, the aptitude, the deep learning that’s associated with doing art or design properly. Through art is the experiential, conceptual, visual and other skills that art seems to be particularly good at instilling.’

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phrase the three Rs, because it worried him (this was under Professor Bruce Archer) it worried him that the three Rs were really two Rs, literacy and numeracy, reading and writing being two sides of the same coin. He eventually discovered that in its early days some people referred to it as reading, (w)roughting and (a)rithmetic. In other words every well balanced education should include literacy, numeracy and creatively making things. I believe that and the way the wind is blowing at the moment is that it’s back to the old fashioned definition of the three Rs and wroughting has gone out of the window. I honestly thought we had won that battle.

**JS** Me too, I really did. Well, what we really have in the White Paper is only a single reference to the arts at all. It does say that children should be given a rich menu of cultural experiences...

**CF** Yes, but that suggests, it’s like Russian for engineers, you know, it’s go to the theatre every now and then to make you feel better about life.

**JS** Well, you are exactly right because what it then goes on to say is ‘we will support access to live theatre’, and encourage ‘the *appreciation* of the visual and plastic arts and work with our great museums and libraries to support their educational mission’. It makes no reference to practice.

**CF** The assumption is that it’s for academically bright students to enhance their experience at school.

**JS** We know one of the drivers, the guru of the present government, is E D Hirsch, the American philosopher of education, and the work of his Core Knowledge Foundation. What that suggests to me is they want people to know about art – not design as far as I can see – but actually doing it doesn’t seem to be very high on the agenda.

**CF** Yes, it does surprise me because from 1997 through ‘till last year, this phrase ‘the creative industries’, which was re-launched in the mid ‘90s by, I think, Chris Smith, when he was Minister of Culture, was very much part of that, and it became generally understood, that as a sector of the economy, it’s just as important, if not more important, than the financial services. It’s growing – or was – at three times the rate of every other sector of the economy. Indeed, there has been talk about this hub of IT activity in the East End of London – the so called Richard Florida effect: sew some creative people into a rundown part of an inner city and watch what happens. It’s what I call the ripening tomatoes principle: you put a red tomato in a drawer full of green tomatoes and you wake up in the morning and they’ve all gone red – the red tomato is the creative urge and all these other things flow from it. There’s talk of it at the rhetorical level but the phrase ‘creative industries’ seems to have been dropped because I think it’s associated with New Labour. It’s just gone – it’s not in the White Paper, it’s not in any of the formal documents I’ve read in the last six months... Here’s a little story – a very senior economist from the People’s Republic of China came over to England about five years ago, gave a speech in the Mansion House and said basically ‘We rate Britain for two very important reasons, one is financial services and the other is engineering design and the creative industries. You are the best at those two things in the world’. I then got an email about two years ago from him saying ‘Correction, just one thing’, because they no longer respected the financial services as much as they did! Over there, they are *incredibly* impressed by what we have done with the creative industries. Singapore has cloned the Design Council and you know, China, as we speak is either

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## ‘China, as we speak is either building or developing 1200 art and design colleges. 1200! Either within existing universities or new establishments! They’ve got the creative industries message – and how!’

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building or developing 1200 art and design colleges. 1200! Either within existing universities or new establishments! They’ve got the creative industries message - and how! They want to grow their own, they don’t want to get the ideas from the West so eventually not only will they manufacture things but they’ll have the creative imagination to actually develop the designs themselves. They’re fed up with being an offshore provider for everyone else. They’ve spotted that and, in a very Chinese way, they’re putting this entire infrastructure in on a 50 year plan. So everyone else in the world understands the creative industries – but we’ve dropped it.

**JS** One of criticism of art and design education, which I have made frequently, is that it has swung too far towards the fine art end of the spectrum in schools and, of course, that’s quite the opposite of what’s happened in higher education. When I went to art school, painters ruled the roost and probably two thirds were doing fine art. What is it now? Somewhere round 10-15 percent?

**CF** And, of course, the crafts are a real endangered species in higher education, ceramics courses are going to the wall... In fact at the RCA, in the ceramics department applications from home students have gone down to a trickle. It’s very strong in the continent of Europe ... a lot of the best ideas actually are coming from those directions now, but home courses are dropping like flies. It’s resources, it’s the space, it’s the technology, it’s the technicians and with Euro-legislation about health and safety, the technicians are a real issue. You now need *two* technicians standing by a machine instead of the one in my day, so suddenly those costs rocket. It’s one-to-one tuition, because it’s deep learning. You have got to learn the craft; you can’t do it on a lecture basis. It takes time: you can’t do it quickly. All these things conspire together and, as you say, it isn’t an ideological decision it’s an economic decision. Big issue – I think maybe this is the new campaign, you know, ‘Crafts for the 21st Century’.

**JS** Sir Christopher this has been really helpful and informative – thank you so much.



Dr John Steers,  
General Secretary  
of NSEAD

*The British Museum is a laboratory of possibility for any creative mind. It is filled with objects that reach across time and touch us intimately. Seeing as a child the great head of Ramesses and the Assyrian winged bulls at the BM was what made me become a sculptor. Since that time the Museum has been the foundation of what sculpture means for me: the attempt to make some account of human existence in geological time. This museum is full of things that bring wonder and awe to everyday experience and that's what I want to do. The British Museum is a fantastic place where objects from all over the world, from deep, deep history can talk to each other and talk to us.*

Antony Gormley

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**‘there is not just one way of doing things, but rather a myriad of solutions and points of view’**

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As Antony Gormley remarks, the British Museum is indeed a laboratory of possibilities, a wunderkammer of cultural connections housing one of the most celebrated, diverse and inspirational collections of art and craft in the world. Objects in the collection date from prehistory to the present day and range from sculpture to prints and drawings, textiles and ceramics. The Museum spans many cultures and civilisations and, since its foundation in 1753, has continued to engage and inspire artists, designers and students alike.

In the early nineteenth century students of the Royal Academy practised their observational drawing skills through studying the Museum's Classical sculptures. In the early twentieth century Modernist artists such as Jacob Epstein, Henri Gaudier-Brzeska and Henry Moore drew inspiration from the non-western objects on display, Moore famously declaring 'nine-tenths of my understanding and learning about sculpture came from the British Museum'. Today, artists that include Antony Gormley, Marc Quinn, Damien Hirst, Grayson Perry and Hoshino Yukinobo continue to see the Museum as a stimulus for their work and offer new interpretations of the collections and objects on display.

Yet the British Museum is not just a resource for established artists. Both online and on-site, it is an exciting and inspirational learning destination for art and design students which can broaden their life experience, facilitate learning and support the curriculum in numerous ways, from the practical (sketchbooks and observational drawing) to the contextual and historical. From the breathtaking architecture of the building itself to the multitude of intriguing and diverse objects, the Museum can challenge students and open their eyes to new and different ways of developing their creative practice.

Students can draw, respond to and engage with a range of fascinating, complex objects. Using online resources or moving from room to room, they can explore the meaning, function and style of powerful but perhaps unfamiliar artefacts and images from a range of cultures and periods, both western and non-western. Working within a single culture, they can delve in depth into its values and artistic forms or investigate the many



facets of one particular object, much as *A History of the World in 100 Objects* has done for BBC Radio 4 listeners.

At the same time, because of the cross-cultural nature of the objects brought together under one roof, students can travel through time and space, making exciting links and connections between cultures. As they explore the British Museum's galleries or web resources, recording their findings and ideas in sketchbooks, students can investigate how different cultures have explored perennial themes which continue to inspire contemporary artistic practice. These range from the human body, identity, sculpture, life and death to space, architecture, memory and power. In addition they can consider the nature and history of collecting itself – a theme which inspires many artists working today. The scope of the collection also enables pupils to explore how and why style, from Realism to Abstraction and everything in between, has been used in differing ways by a range of cultures, or how materials, including marble and bronze, wood, textiles and even string have been employed by a variety of peoples. Contemporary artists experiment with materials, but a visit to the British Museum helps foster the realisation that artists and craftspeople from many other traditions have always done so.

The British Museum is the perfect place to explore such themes and approaches. They tie in with the requirements of the Key Stage 3 (age 11-14) National Curriculum and a host of past GCSE and A Level exam topics, but also inspire students and offer great potential for cross-curricular work. Through exploring how and why a range of cultures have approached a particular idea, material or style, it becomes apparent to the student that there is not just one way of doing things, but rather a myriad of solutions and points of view. By engaging with the variety of objects on display, students can be helped to think outside their own cultural comfort zone and so draw on a range of civilisations and periods to resource their own practical and contextual work. The British Museum is a place through which art and design students can travel to confront objects from across time and space and be touched and inspired. ➡

For further details of the British Museum's new programme of gallery-based art workshops and web resources for secondary art and design, visit [www.britishmuseum.org/schools](http://www.britishmuseum.org/schools)

Image above:  
Installation for the  
*Statuephilia* exhibition  
at the British Museum,  
4 October 2008 – 25  
January 2009.

Antony Gormley  
*A CASE FOR AN ANGEL I*,  
1989 Plaster, fibreglass,  
lead, steel, air 197 x 858 x  
46cm © the artist  
Photograph by Saul  
Peckham & John Williams.

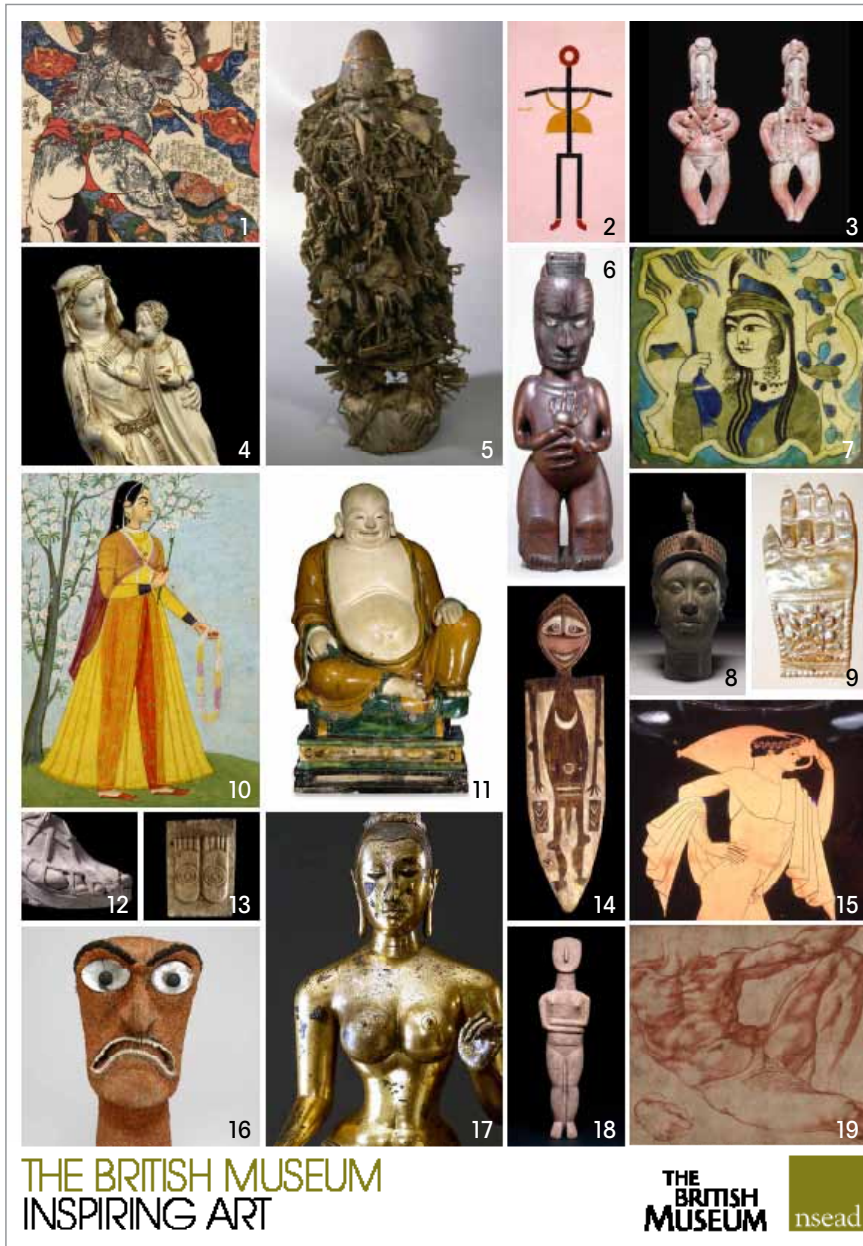
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# THE BRITISH MUSEUM

## INSPIRING ART



## BRITISH MUSEUM POSTER: INSPIRING ART



The British Museum's potential for exploring the human form in world art is unsurpassed. Here is just a taste of the diversity of the Museum's collection: the abstract, the idealised and the naturalistic, 2-D and 3-D images, carved, moulded and cast, in stone, ceramic, metal and on paper. Sculptor Marc Quinn's words are a testament to the Museum's contemporary relevance: "My sculpture of Alison Lapper on Trafalgar Square's Fourth Plinth was part of a series inspired by being in the British Museum and seeing how people reacted to fragmented Greek sculptures, with their limbs missing. They said how fantastically beautiful they were, the greatest ever made, but if someone the same shape had come into the room, like Alison, they would have been embarrassed."

## Key to poster:

1. Utagawa Kuniyoshi (1797-1861). The Chinese warrior Yan Qing (detail). Colour woodblock print. Japan, c. 1827-1830. Loaned by Professor Arthur R. Miller (10044)
2. Stella Steyn (1907-1987), Schematic figure, lithograph and relief print on pink tissue paper, c.1933. © Estate of Stella Steyn, courtesy of the Gorry Gallery, Dublin
3. Standing male and female pottery figurines. Mexico, 200 BC-AD 500
4. Ivory statuette of the Virgin and Child. Paris, France, c. 1310-1330
5. Nkisi figure made of wood, iron, nails, string, cloth and fibre. Democratic Republic of Congo, Late 19th/early 20th century
6. Ancestral male figure with tattooed face and inlaid haliotis shell eyes. New Zealand, date TBC. Mid 19th century
7. Tile depicting a female figure holding a bottle; ceramic, 'Kubachi' ware; polychrome underglaze painted fritware, Iran, ca. 1700
8. Brass head of a ruler with a beaded crown. Ife, Nigeria, 14th-early 15th century AD
9. Silver votive offering in the shape of a hand. Syria, 20th century
10. Painting on paper of a lady standing by a flowering tree. India, late 18th century
11. Porcelain figure of Budai Hesheng. China, Ming Dynasty, 1486
12. Colossal right foot made of marble. Roman, found near Naples, 1st-2nd century AD
13. The auspicious marks on the feet of the Buddha. From the stupa at Amaravati, southern India, 2nd century AD
14. Painted wooden board of a figure. Papua New Guinea, 20th century
15. Red-figured amphora with twisted handles. Greece, c. 480 BC.
16. Feather god head. Hawaiian Islands, early 18th century
17. Standing figure of the goddess Tara. Sri Lanka, 8th-9th century AD
18. Marble figure of a woman, Cyclades, Greece, about 2800-2300 BC
19. Michelangelo (1475-1564), Study for Adam in the fresco on the vault of the Sistine Chapel, red chalk, c. 1511

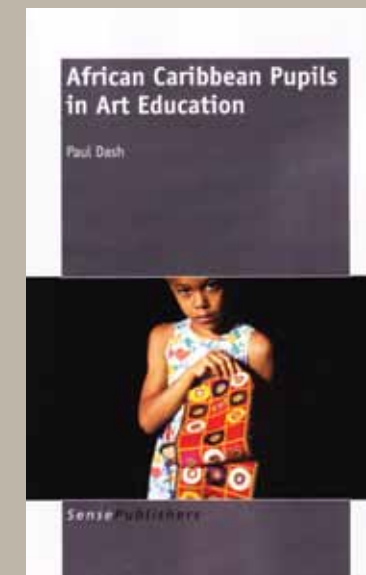
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The British Museum is launching a range of new taught programmes and resources to support art and design at secondary level and at AS/A2. Programmes include free gallery-based workshops combining discussion with making activities. The workshops will explore themes such as Identity, Environments, Collections and Sketchbooks. Students will be encouraged to explore objects contextually as well as to make links with contemporary practice and society, so developing their ability to think laterally. Online resources will provide ideas for making the most of a visit to the Museum and include downloadable presentations on different themes and topics for classroom use. You can also find out about study days for older students and private views of new exhibitions. [www.britishmuseum.org/schools](http://www.britishmuseum.org/schools)

## Book review

# African Caribbean Pupils in Art Education

by Paul Dash



**African Caribbean Pupils in Art Education**  
Paul Dash, Sense Publishers, Rotterdam, 2010,  
xvii + 223 pages, ISBN 978-94-6091-048-7

This is a pioneering, hard-hitting book which offers no easy solutions to some of the most protracted issues relating to race and education in the art and design classroom, faced by both pupils and teachers. This work is clearly focussed on a single theme, the learning of African Caribbean pupils in art and design classrooms in the United Kingdom. The author brings to this study a wealth of personal experience and reflection about the classroom. He also offers us the results of a survey of children's and teachers' experiences which he undertook to expand his and our understanding of the dynamics involved in multicultural and ethnically diverse classrooms, especially ones where black pupils form a significant majority. He also offers the reader some valuable resource materials and references that should enrich the syllabus for all pupils.

The author's basic premise is that the slave trade had a deeply damaging impact on the cultures of those who experienced transportation. As Dash writes, 'the rupture of the slave trade has had a lasting often negative effect on the way they elaborate a sense of self and position themselves in the world'. As a result African Caribbean cultures, denied representation, have become invisible. Dash likens the slave trade to the Big Bang, an event which echoes through the generations and still has a lasting legacy. Dash employs Kamau Braithwaite's concept of the 'absence of ruins' to characterise the artistic difficulty that African Caribbeans face in seeking their cultural identity. This is particularly the case for the visual arts, where the link with Africa is virtually erased. The author cites CLR James' blunt statement, 'We are Black in skin, but the African civilization is not ours. The basis of our civilization in the Caribbean is an adaptation of Western civilization'. But, Dash argues, despite their continual contribution to the development of British imperial wealth, African Caribbeans remain, in an important symbolic sense, strangers or outsiders 'looking into a different world of representation to which they are obliged to find an accommodation'. It is a world in which many black students feel ambivalent, and being 'Black British' remains for them problematic both at school and in the wider world of cultural and political identity. Dash warns the teacher that these pupils may have scant interest in the Caribbean let alone Africa, and 'Cuba is as alien to them as Russia or Kurdistan'. What they really value is the recognition of Black achievement and how this contributes to their own self-esteem.

The author has a high distain for some of the nostrums operating today in schools to foster

multiculturalism. He has a particular dislike of Black History Month. As one of his interviewees comments, 'Black History Month isn't much about black history'. Dash explains, Black History Month isolates black presence and makes it irrelevant, ghettoised. A few iconic figures are celebrated but the larger hidden history of black struggle is neglected.

Does this all mean that innovation in curriculum and meaningful pupil experience are condemned to waste? Far from it. Dash makes the case for African Caribbean students as the representatives of a new form of hybrid, creolised culture. 'They are living exemplars of our post-modern state'. As such they may make work in the art classroom which is outside teachers' cultural experiences, but, Dash argues, it is in an issues-based pedagogy that future progress for the African Caribbean student lies. The author suggests that the black body represents for such students a unique and potent source of expressive possibilities. Whether it be in forms of walking, clothing or hair styling, new syncretic forms enable young people to create new expressive styles that are decidedly aesthetic, fun and serious markers of identity.

The 'absence of ruins' provides cultural space for new art forms, whether it be the historic inventions encapsulated in Maroon combs designs, the Caribbean Surrealists, Lam and Greaves, the Caribbean Artists' Movement of 1966-1972, or the abstraction of Frank Bowling's paintings celebrated in Rasheed Areen's splendid exhibition catalogue entitled *The Other Story*. There is now, Dash reminds us, a vibrant recent art history for pupils to explore, interrogate and even emulate. INIVA and Autograph provide a very valuable and accessible entry to contemporary art such as the photography of Ingrid Pollard, the painting of Sonya Boyce and Gavin Jantjes and the barbershop art of Faisal Abdu' Allah. Despite the restrictive culture of the examination syllabuses, there is a world of new artistic practice available for pupils to explore in the classroom. And, Dash reminds us, there are both MA and higher degree programmes now for teachers to engage with to help them deliver a pedagogy that respects and promotes art relevant to the African Caribbean pupil, and incidentally, to all of us involved in exploring a postmodern curriculum.

This an excellent and challenging account and analysis. I hope that, when reprinted, the publishers will attend to better illustrations and an index.

**Nick Stanley**, Research Fellow,  
Department of Africa, Oceania and the Americas,  
The British Museum ■





Russ Ventham is the Ward Teaching Coordinator and the art and music specialist at The Evelina Children's Hospital School



Above: Inside the Evelina Children's Hospital

Opposite: A gingerbread man inspired by book reading on a ward visit

A typical day – if ever there is one – starts at the Evelina Children's Hospital School with the sunshine streaming through the impressive glass atrium of the new hospital. Staff are gathering for the initial meeting of the day – where the lists of potential pupils are collected and information given by hospital staff is shared. No two days are the same. The register of names changes daily and staff check down their list of children to see what this 'typical' day might bring.

The Evelina Hospital School is located in the light and airy atrium of the Evelina Children's Hospital, opened in October 2005, just behind St Thomas' Hospital by Westminster Bridge. The building was designed in partnership with children and parents to give a state of the art open space, housing a hospital filled with light and colour.

The school caters for pupils aged two to 19 and is organised in three mini-schools – Dialysis School, Ward School, and Atrium School. Dialysis School provides education for children and young people who attend dialysis treatment for up to four hours a day. Many attend the school for three or more days a week and some for many years. Ward School is a mobile school which provides one-to-one education by the bedside to children and young people unable to attend the Atrium School. Pupils attending the Atrium School join one of two

classrooms – Sun or Moon. Sun Centre is an open plan classroom for children from early years to the end of Year 6 in primary school. Moon Classroom is for secondary aged pupils. Some pupils are here for just one day, while others attend the school for several days. There are also pupils who stay for weeks, sometimes many months. Last year 1,500 pupils attended the school.

Working in a children's hospital is a uniquely satisfying job. Although there can be rare tragic moments, the ward teacher is often there to witness a child's first smile after surgery, or their tentative first steps back to the classroom. To see children gain in strength and confidence after the doctors have done their work is heart-warming.

On this particular morning two ward teachers examine their list. Amongst their group are children with a wide variety of special needs including pupils with cerebral palsy, children with dystonia and others suffering recurring seizures. There are young patients recovering from heart surgery recently out of intensive care, children with breathing difficulties and children with visual or hearing impairments.

Today's group includes seven children with complex learning needs, five primary children attending mainstream schools and five secondary pupils studying for GCSEs. The teachers go to the ward and meet with pupils and check with nurses

when medical procedures such as physiotherapy, scans and visits to theatre might be taking place. Many pupils' mobility is hampered by the medical paraphernalia that is needed during their treatment such as oxygen masks, tracheostomies, intravenous lines, feeding tubes and cardiac monitors. Despite such physical limitations, pupils' resilience never ceases to amaze.

Generally parents are at their children's bedside. It is a useful time for teachers to chat with parents so that lessons can be tailored to individual needs. Some parents are happy to stay and watch the lesson – curious to see how their child will respond to the new teacher in this different environment. Others take this time to leave the ward. Meeting and chatting on a daily basis, parents of longer stay pupils often get to know teachers well. This distraction from the monotony of the bedside vigil can often be very welcome to anxious parents.

Following the ward visits it is found that several of the children with special needs would benefit from activities to help develop their fine motor skills, their concentration and their social/communication skills. An art activity linked to our current planned theme Autumn is devised: pupils select colours and use their hands to scrunch paper pressing it into shapes for a collage. Squeezing, patting and pressing are vital hand

exercises; listening to the scrunching tissue, and deciding where things go, give the pupils multi-sensory experiences and present challenges to fulfil.

Two of the secondary pupils are uncomfortable from recent operations. The ward teacher takes them through a painting exercise using watercolours on damp paper, creating vivid autumn leaf pictures. Some pupils draw and decorate their autumn poems for display, whilst others study the same topics as their home schools.

Meanwhile in the Atrium School, early years pupils are working on salt dough sculptures, creating their names and making gingerbread men inspired by the book they are reading. The primary pupils are in an ICT design workshop using SketchUp, a Google 3D modelling programme, to create three-dimensional buildings.

Secondary pupils attending Moon Classroom are exploring the hospital environment – taking autumnal photos to complete the photography exhibition staged in the public area of the atrium.

While art and design form part of the curriculum, teachers also recognise the therapeutic value of these activities. Children in the hospital setting are often nervous, tense, in pain, and needing distraction and support. Art and design activities provide a way of taking the

**'Although there can be rare tragic moments, the ward teacher is often there to witness a child's first smile after surgery, or their tentative first steps back to the classroom'**

mind away from discomfort and often in their drawings, children are given the platform to voice worries and concerns. As the evening sun illuminates the glass walls and roof of the atrium, some excited children are packing away pyjamas and teddies for their journey home. Others are preparing for another night in a hospital bed. The teachers gather to reflect on the day's experiences, to evaluate the children's work and to display the artwork that has been created. The children's work remains as evidence of another happy, busy, creative and healing day at the Evelina Hospital School.

**Russ Ventham ■**

# A Life in a Day

## At the Evelina Children's Hospital School

*Teaching and healing in a hospital school*



# Two years to save the world...

*'There are no changes yet' Mick Waters looks at what the curriculum is now, and to the future when he hopes young people will look back and know why it was worth learning*

Many people are asking what I think about the changes to the curriculum in these early days of the new government. The answer is simple: there are no changes yet.

True, the coalition has said that the recommendations of the independent review of the primary curriculum will not be implemented. This means that the expectations of the current primary national curriculum continue until at least 2012. So, nothing has changed.

True, the government has said that the three later diplomas will not be developed but we are to continue with those in train, including the Creative and Media Diploma.

The secondary national curriculum was implemented from 2008 and continues; so nothing has changed in the day-to-day curriculum offer.

True, the government has said that A levels will be differently managed and they need to be. But nothing has actually changed.

It has always been the case that the curriculum of the school is bigger than the national curriculum. The best schools ensure they offer a vibrant, challenging, well structured learning experience and somewhere within it are the expectations of the national curriculum. However, this clarity of focus is far from universal. Many schools continue to grapple with the 'false idols' of the early days of the national curriculum; coverage and delivery, imperatives which became more deeply embedded as a result of the early wave of inspections. The planning blight which set in as a consequence has had an impact on the learning of a generation of our young people.

Many schools believe the myths that have been peddled about the national curriculum and some current ministers seem to believe them too. Perhaps these myths have been spouted for so long that fact and slant have become indistinguishable. The truth is that the national statutory expectations form a short document. For example, there are no time allocations for subjects nor are there any expectations that any subject should be taught weekly, termly, or even yearly.

Some ministers say there should be enforced requirements... and then they say that government should not dictate to schools. Indeed, they want a more precise national curriculum and at the same time offer to free people from it if they go for academy or free school, grant maintained status – this seems confusing and contradictory.

Basically, the curriculum is what happens in schools; lessons, events, routines and that range of activities around and beyond

the school day that make up the entire learning experience. Good schools design learning for their pupils and then cross check against the national expectations to see they have done right by the pupils in terms of the agreed, precious entitlement for all the nation's children. The attainment targets give a touchstone for the expected standards and that is it. Good schools get on and do things...art and design, dance, drama, music, using the outdoors, speaking in other languages, finding out about the past, growing things, cooking, going places, using ICT and paint brushes, making things, experimenting, learning about their own bodies and working out how to get on with others in the real world and at the same time bringing purpose to learning for pupils.

It is not that difficult; never was...in fact, without all this nit-picking from people who rarely read it, the national curriculum is a good attempt to bring a sense of consistency and entitlement for all pupils.

Some confuse the curriculum with the course or the syllabus at secondary level. Too often, a syllabus-based approach to studies means that pupils end up with no time for applying learning because they are hurtling through text books written by the chief examiners of the very courses they are being spoon-fed. The need for results at GCSE or SATs puts such pressure on some schools that their pupils become simply a currency for accountability. The learning diet becomes more limited as we move away from rounded learning into the production of more fragmented crumbs for exam answers. This style of learning will neither excite passions for subjects, as disciplines of understanding nor help young people develop insights into the way the world has been shaped for good or ill.

People know the future is going to be different, with opportunity and challenge like never before. They see the importance of preparing children for the future whilst at the same time recognising that the most precious gift we can give our children is the present of a good childhood, where all children experience some childhood 'must dos'. People see that employers and businesses will need skills for the future, while also realising that, without being able to read and write and manage number, most people will not thrive. They see that the learning experience has to matter to the learner, and that the world has moved on from the passive childhood era of postwar Britain.

There is talk of a slimmed down national curriculum; the profession has argued for that for years.



Professor Mick Waters

In twenty years' time, children of today will not recall their synthetic phonic or their apostrophe, important as they are. They will recall the impact they made, the skills they learned, the knowledge they gained, the insights they had...and the moments that took their breath away.

Subjects matter, for their knowledge base and also for their discipline. Art and design is about problem solving, observation and appreciation, Mathematics is about proof, science about hypothesis and testing, history about evidence, design and technology about fitness for purpose. A true historian shares the excitement of the discovery of the Staffordshire Hoard, the true scientist lives the Large Hadron Collider, the true geographer is excited by the Eyjafjallajökull volcano and the true artist kindles interest in the passing of 'Spiderwoman' Bourgeois and her impact on big sculpture and public art. People who are true subject enthusiasts know that their subject is a living thing to be enjoyed and explored as it unfolds in the modern and future worlds.

What needs to remain constant is our commitment to helping young people understand the value of their education, to see it as something never-ending, door opening, and threshold-crossing. When the national curriculum was introduced in 1988 it was packed with almost everything available for our young people to learn. There was too much. After a very short time we adapted it and tried to hang on to the best while changing the rest. In the end it comes down to some very simple values. Do we want our children to grow up and become responsible adults, secure in themselves and their futures, successful in learning? If we do, it has to be a wide-ranging, relevant, challenging, knowledge-seeking, skill-finding curriculum.

Nothing can be changed by statute until 2012. Even then, it will only be the national expectations. It doesn't really matter what comes from London; how it is packaged, what it contains. In the end, the curriculum is the one that children in schools meet day in, day out. As a profession we owe it to children to offer them learning that will give them the skills to manage their own lives, leave them with a desire to go on learning, and allow them to look back years later and reflect that it was worth it. Let's just get on with it!

**Prof Mick Waters**

[www.curriculumfoundation.org](http://www.curriculumfoundation.org) ■

Two years to save the world...



So what does this mean for NSEAD? It means that whilst growing increasingly aware that changes are imminent we must also remember those who are learning today. It means we must remember our responsibility to make today's curriculum and qualifications work well.

The primary art and design curriculum remains in place and the real challenge is not to tinker with content or words but to seek to improve practice. Recognising the need to support professionals' skills and understanding of art, craft and design so we become more confident in a wider range of practices.

Most schools have broadly welcomed the revised 2008 art and design secondary programme of study and the sense of coherence across the curriculum as a whole. Also, the clarified attainment targets that supported schools in making the broad judgements required. Equally the new GCSE and GCE helped move the discipline of art and design a little further into the 21st century. The Creative and Media Diplomas equally began to address issues of equity and parity in challenging the academic and vocational divide. Schools have worked hard to make this new curriculum and revised qualifications work.

Yet there remain issues to address. Over the past year we have, in response to members' concerns, engaged in discussions with Ofqual around the need to reconsider both controlled assessments and also the controls schools put in place around the final unit at both GCSE and GCE. Advocacy for our subject is essential and NSEAD, with support of the Teacher Development Agency, last year published online resources to help embed art, craft and design career routes into the curriculum.

We know also that the art and design experiences of young people in schools remain variable. We know that many do not have access to the breadth of experiences that are important to help them find their own place in the world of art and design. Too many still do little work outside the classroom or experience working with artists, craftspeople or designers.

So what of the future? Remember that nothing has yet changed, and will not until September 2012. So whilst politicians continue to debate the future, remember the present and the importance of what is now in place that counts for our young people today.

**Robin Widdowson**



# 100x100 Collaborations

*In 2007 the 100x100 project used technology to 'Bridge the Gap'. Now in its third year Sam Eyre describes the lessons learnt from 100x100's creative collaborations*

The 100x100 Project was initiated in 2007 with the desire to create a collaborative exhibition with students in Devon using new media technologies.

In the first collection, titled 'Bridging the Gap', students explored local identities using photography to document their favourite places in Devon. This was coupled with invitations to partner schools worldwide for students to submit photographic work on the same theme. The images were both individually and collectively a stunning portrait of local villages, cities, rural and urban environments, all seen through the eyes of students. The images reflected contrasting views and experiences from many settings including Indonesia, USA and Africa.

The project worked on different levels. Students and teachers were able to take part in a collective way of working, bringing with it the experience of networking across Devon and beyond. The project also became a vehicle for exploring the creative use of new technologies.

The second 100x100, launched at the Devon Art Teacher's Conference, 2009, was titled 'Faces of Devon'. Its aim was to create a portrait of Devon students. We decided to explore Lomography – a now worldwide community of photographers which originated in Vienna – and began the search of our own Lomo cameras. With backing from Devon Learning Development Partnership and Lomo in Vienna, we purchased a variety of Lomo Kompakt Automat cameras – Fisheyes, Action Samplers, Dianas,



Holgas and Ocktomats each offering changing variables such as a saturated colours or contrast, lofi grain and light leaks. Fifteen schools signed up to the project and a timetable was developed where cameras were loaned to schools for two-week periods before being passed on to the next school.

Since the projects inception I have received images every month and have watched the collection grow. I have witnessed a new network of teachers and young people contacting one another, questioning and learning new techniques and sharing practice. For students a legacy of technology was experienced and used in a new way.

The need for teachers to use both old and new technologies in the classroom, and to enable students to access and utilise them, is paramount today. The speed and efficiency that modern technology offers young people is ever increasing – knowledge and information is readily available. I only have to watch my two children aged nine and six scrolling their fingers across my iPhone to know they automatically 'get it'.

In 2007 I wrote an article for A'N'D, 'Between the Machine and the Mess'. I drew from my own experience as an art student in the 90s where 'the' computer was the dusty box in the corner of the art room and filled most teachers with dread. Students today may have access to multi-platform experiences using PCs and Macs and feeling comfortable switching between the two – and can decide which suits their preferred learning style. In my role as art and design AST, specialising in digital media, I see students being taught using a wide variety of software and equipment, flip-video cams, class sets of iTouches and even iPads. So where next?

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**'The speed and efficiency that modern technology offers young people is ever increasing – knowledge and information is readily available'**

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Well, it seems there is a stumbling block in all this fast-paced acquisition of skills and technologies – cuts have impacted on technology budgets and progress in this area may be stalled. We will not be able to afford the new technologies our students need and it will become increasingly harder to keep up with the creative use of technologies in the classroom.

Increasingly it will become more essential for schools and colleges to work collaboratively. This year I have contacted a network of collaborative artists in America who specialise in mailing their work to one another. Their artworks are worked and reworked until their collaborations take on a life of their own. This way of working has inspired my own students to create collage books from magazines, such as National Geographic, to use as starting points before being reworked in Photoshop. The exploration of collage techniques and the overlap of digital technologies gripped my own students. It's amazing when you don't have to ask a group of students to pick up their books to work because they are already doing it. Enthusiasm for this way for working has spread to other subject areas, where students are exchanging old books to collage ideas, thoughts and doodles in. The phenomenon has been fascinating to watch – it shows that the creative process fits all subject areas, allowing students to think, process, experiment and play with their thoughts and ideas.

The 100x100 collaborations encouraged young people to exchange images and ideas. Teachers in Devon had an opportunity to network, to share expertise and technologies. For the next stage of the project, an open access 100x100 PROJECT Facebook group has been set up – its aim to encourage further creative collaborations.

Sam Eyre ■



Contact:  
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devon.sch.uk and  
100 X 100 PROJECT Facebook  
group <http://on.fb.me/hYOFZc>





# My best...

## ...Project

Taking my year 11 Art Club to Venice for a day trip in 2003. We flew from Teesside airport and had a wonderful day, whilst the Carnevale was on, before flying back the same day. A unique and unforgettable experience.

## ...Art website

I do like the Saatchi online site, as there is so much to see and follow up.

saatchi-gallery.co.uk

## ...(Art) Book

Alice in Sunderland, a graphic novel, history, myth and storytelling in one beautifully drawn book. bryan-talbot.com/alice/

## ...Film

The Tin Drum/Die Blechtromme 1979, a black satirical comedy based on the Günter Grass novel. The scene of Oskar's birth has burnt a place in my memory forever.

## ...Gallery

The Baltic Centre for Contemporary Art, for being a physical and a spiritual refuge for me and for being a key part in promoting and preserving culture in the north east of England.

balticmill.com

## ...Museum

The Toy Museum in Tynemouth, is run by a marvellous old couple who have collected toys for years – it's small, quirky and fascinating. If you want to handle a toy, they will take it out of the display cabinets for you. Tony and Maureen also run a toy hospital.

tynemouthtoymuseum.co.uk

## ...Art Blog

doodlersanonymous.com has been a recent interesting one to follow. But I am a flitter with blogs and not a consistent follower.

## ...Teacher (when at school)

My art teacher, Sister Catherine, who taught me when I was between 11-14 years old. What a character and what an influence on me. Introduced me to Barnett Newman and soul music!

## ...Exhibition

Louise Bourgeois at Tate Modern in 2008: obsessive, unique, inventive and so utterly compelling.

## ...Public Art

The statues on Easter island or Rapa Nui, maybe never intended as Public Art but surely they are now?

<http://en.wikipedia.org/wiki/Moai>

## ...Building

'I unhesitatingly gave Durham my vote for best cathedral on planet Earth.'

Bill Bryson, *Notes from a Small Island*, and I totally agree with you Bill!

## ...Art work

The Garden of Earthly Delights 'Hieronymus Bosch is one man's vision, full of symbolism, and one hell of a piece of art. I could look at this for hours. Actually, I do. I set the alarms off at The Prado when I went to see it. Got too close!

## ...Music video

'Sledgehammer' by Peter Gabriel, fun animation, made back in 1986, it was an early project which included Aardman Animation as well. Took ages to do in the days before special effects technology. I love the rhythm of it.

[www.youtube.com/watch?v=N1tTN-b5KHg&feature=related](http://www.youtube.com/watch?v=N1tTN-b5KHg&feature=related)

## ...Animation

Jan Svankmajer and 'Dimensions of Dialogue' created in 1982.

[www.dailymotion.com/video/x2gtpo\\_jan-svankmajer-dimensions-of-dialog\\_shortfilms](http://www.dailymotion.com/video/x2gtpo_jan-svankmajer-dimensions-of-dialog_shortfilms)

This animation is one of the best ever made, darkly funny and thematically bracing as a three part study in human communication. This man is a genius.

## ...Installation

Cornelia Parker 'Cold Dark Matter' at Tate Modern, one of the few times in my life when I have walked into a room and been startled by the power of an art form. 'Cold dark matter' is a scientific term used to describe 'the substance that exists in the universe, yet remains mysterious and unquantifiable'. I was so caught up in the movement of the shadows that I felt I had been swallowed up by the installation. Glorious.

Right: In front of a piece of Baltic artwork which I took part in

## Susan M Coles Arts, Creativity and Educational Consultant

I started drawing as soon as I could hold anything that made a mark. My first 'installation piece' was on the hall wall at the age of three (using green wax crayon) according to my mother.

School was mainly a nightmare for me except for the freedom to express myself in art and English. I could not wait to escape. I did a Foundation course and a BA in Fine Art at Cardiff College of Art finishing with a first class degree. I thought I would take on the world of art and just be an artist. Idyllic though it was, the bills started to pile up, so I joined the PGCE course in Newcastle to find a chance to do art and earn a living. I intended just to be teaching for a few years but it was so rewarding and exciting that I couldn't let go. I still can't. I worked for the City of Sunderland for all of my teaching career, as a teacher, head of art, head of faculty and, finally, as an AST.

The AST work opened a door outside of the classroom and led to the opportunities that allowed me to become a freelance consultant in 2007. I now work across the United Kingdom for a wide variety of clients and organisations.

I am particularly chuffed with the success of the North East Art Teacher Network, which is flourishing here in the area. They are inspirational folk. I network all the time – face-to-face and online.

I am still an artist, having journeyed through a variety of media and concepts and my current practice is photography – which I love. I completed the Artist Teacher MA in 2009 and found it both challenging and stimulating and so it was a paradox of experiences. I have been pleased and proud to have been a part of A4 and now NSEAD, and will continue to get out there and show the world why art and design is so essential to young people, in education and beyond. I love art and am incredibly lucky to have it at the centre of everything that I do.



## Young Artists, Craftspeople and Designers

*Fallon shares a young person's view of art and design education and offers some suggestions for the future*

Fallon (16) is a sixth form student at a comprehensive school near Bristol. Studying for A levels in Photography, Chemistry, Biology and Geography.

### What art and design was for me...

I don't remember doing that much art at primary school. Art was very limited because they mainly focused on literacy and numeracy. I do remember making Tudor houses that linked in with history and in year 6 we were drawing trees lots of the time. I didn't know why art and design was important at all – it was just one thing we were told to do. We did some design work for special occasions such as posters and cards – especially for events around Easter and Christmas. I never thought of asking why. We weren't given very much freedom to explore and find out what we liked best. How much we did depended on the teacher we had and whether they liked teaching art or not. Either way there really wasn't too much to hate or enjoy.

At primary, most work was A4 size and flat so it could be kept in a folder in my draw. We mostly did pencil drawings or used paints that really were not very good. We were often just told to draw but weren't really taught how to do it. At secondary it changed and we had the opportunity to do many



more different things and to work with materials like clay and acrylic that I'd never used before.

We really didn't look at the work of any other artists until we started our GCSE and then only looked at artists and really didn't look at all at any designers or craftspeople. Now I'm in the sixth form, I have the opportunity to visit more galleries and to choose who I want to look at and to explore less known artists.

At GCSE we were told that we would have much more freedom – but the reality was that the teachers told us exactly what to do. I didn't feel I was able to express what art was for me. We simply focused on the three projects that my teachers set and really didn't do much else – there really wasn't much space for my ideas at all. My teachers didn't like me exploring my own ideas or working in my own way. It's only since starting the sixth form that I began to like art or even know why I was doing it. I am finally being encouraged to think for myself and develop my own ideas and to express myself as an artist and how I view the world, art and creativity – I'm still aware I need to get good grades but I am no longer just doing art to get good exam marks.

### My top tips for teachers ...

Teachers should:

- show enthusiasm and interest in the subject
- make it very much the student's input, offering guidelines and help, rather than dictating what we have to do
- find time for us to explore artists, craftspeople and designers in galleries and other places out of school. Making these real and relevant to the us and not just their ideas

## 'I am finally being encouraged to think for myself and develop my own ideas and to express myself as an artist'

### My top tips for policymakers ...

I would like an art and design curriculum that ...

- is relevant because we then know why we are doing it and enjoy it more
- expects us to look at real works of art and not just the images on the computer
- encourages us to try out lots of materials and to develop new skills
- helps teachers to think about art and design for themselves and be creative and inventive themselves
- encourages us to work with real artists
- offers us more time to develop ideas and work on bigger projects



# The Holocaust Project

*Kathryn Ashcroft, teaches art and design at The Dukeries College. Here she describes a cross-curricular, mixed-media collaboration between art and design and religious education*

Human existence is messy. Life is not categorised into neat little subjects. Artists make work that is gritty, often offends, deals with real, actual things that happen in life. Religious Education (RE) is not about the existence of some distant God. It tackles the word 'Faith' and the hope, pain, euphoria, despair and ultimate questions that this raises. Both subjects are fundamentally about people and their response to the world around them. Art is an ideal tool to communicate this human response. As one of our students said, 'It's for when you want to say something but it takes more than just words to say it'.

We strived to explore the possibilities of a cross-curricular project concerning the effect of

**'The focus was on empathy as a deeper-level thinking skill and discovering ways to communicate this visually'**

the Holocaust during the Second World War with a group of gifted and talented year 9 students (age 13-14). The focus was on empathy as a deeper-level thinking skill and discovering ways to communicate this visually. We were determined that the project should have integrity at its very core, and for this to happen we had to change the way we viewed ourselves as subject teachers, abandon our subject labels and simply become teachers of the 'project', albeit with a particular specialism in art and design or RE. It was essential that each department had an intrinsic understanding of how the other worked so that ideas could be developed in a genuinely collaborative context.

We worked with a group of 10 students (age 14-15) who were recognised as being 'gifted and talented' in art and design or RE, and opened the project with a study day at the nearby 'Holocaust Centre' in Newark. Here they had the opportunity to build upon learning from their RE lessons, and to meet a Holocaust survivor. At this stage they seemed quite overwhelmed by the situation and the visit required thoughtfully



planned follow-up sessions in school, in which the students began to grow in confidence, talk openly about how they felt and to begin to place themselves in the situation of the Holocaust victims. The gradual development of a sense of empathy began to occur. The comments the students were making were thought-provoking and insightful, and supported by hard-hitting practical outcomes. We challenged their concepts about what a piece of art is, by examining a range of contemporary installations, and introducing video, projections and text-based processes.

The students worked together to explore their ideas and ultimately produced three large-scale canvases that showed 'fragments of broken lives'. They collected and dismantled hundreds of personal objects, dipped them in plaster of Paris, and arranged them on the canvases to create 'textures from peoples' lives', working intuitively and showing aesthetic awareness. It was felt by the group that the white finish helped to obscure the identity of the objects. From a distance the individual objects were unidentifiable – a visual metaphor for the stripping away of one's identity. One student was particularly skilled in IT and explored the possibilities of projecting images over the textured surfaces; it was then a logical progression to layer the images with music and the speech of Holocaust survivors.

The students presented their work at a press event arranged in school, which led to being invited by the Holocaust Centre to present the work in front of an audience of international dignitaries and Holocaust survivors as part of the 15th anniversary celebrations of the centre. The work is now on loan there and is being shown to every school group that visits.

We were constantly ambitious throughout this work and had a strong vision of how cross-curricular learning could be established within the college. We believe the project has had a truly positive impact, not only with regard to attainment, but in many more subtle ways. Students have gained kudos by being recognised as gifted and talented, had *time* to reflect and experiment, produced large-scale powerful artwork, and above all, worked as a team to support and coach their peers through an emotional, ground-breaking project for their college.

For more information about the Holocaust Centre go to: [hcentrenew.aegisdns.co.uk](http://hcentrenew.aegisdns.co.uk)

## Subject Leaders of Art and Design in Primary Schools

a research project summary



*Peter Gregory summarises his research findings into the role of the primary art and design subject leader*

Very little is published on the role of the art subject leader in primary schools. In fact I could only find three books – of these I would recommend that the Primary Art and Design Subject Leaders' Handbook (Bowden, 2004) certainly should be on the shelves of every teacher holding that responsibility!

I started to consider what subject leaders were actually doing so I constructed a questionnaire with extensive follow-up interviews, during which I showed a collection of images of art works and asked the subject leaders to respond on a personal level to what they saw, whether they would use them with pupils and if so, what age range and in what ways. This activity provided a real insight to their experiences and attitudes as well as how these affected their teaching.

Almost half had started teaching in the past five years. In the main the subject leaders were female – a far greater proportion than generally represented across primary education as a whole. The largest group were between 26 and 30, highlighting the number of inexperienced teachers undertaking the role. A third had been trained as art specialists but more had no qualification in art and design subjects. This is surely a challenge for all phases of education as the majority of primary teachers seem to be found amongst those secondary pupils who 'drop' the subject as soon as possible.

The relatively low value art is given in schools was also evident: the vast majority of teachers received no financial reward for their art leadership role and many had no funding for art whatsoever.

For me, one of the most surprising aspects was the general level of ignorance about artists, artworks and the techniques and materials used. This was most clearly seen during the discussions about the art works I showed them. I identified several concerning themes: issues of personal belief systems such as influence of colour, familiarity and a sense of whether the teacher

'would or wouldn't have the art work in my house'. Some of the art works were clearly larger than most rooms so this seemed a particularly odd criterion to use. The teachers often searched the works for 'stories' and there was a strong sense of art being used to support the more important literacy activities in the classroom.

Three-quarters of the schools based their art curriculum on the QDCAScheme of Work and 62 percent of subject leaders told me that they had not defined the curriculum but had 'inherited' it. All these factors seemed to affect the choice of artists and examples of artworks used in the school.

Overall there was a sad sense of 'powerlessness' as subject leaders told me they were unable to affect the curriculum or challenge their colleagues. This was also compounded by the isolation they expressed. Very few subject leaders involved themselves with professional networks so spent their energy in their own setting largely unaware of what was happening around them in other schools. A significant factor in the work of subject leaders could be noted in how they described their appointment. If this was a positive experience where the head teacher recognised their talent and invited them to take the role they generally felt more able to affect the school context. However, the majority of teachers described a negative appointment experience – where no-one else would undertake the role.

Having presented these outcomes at several conferences many have recognised the landscape I have described. It does seem to me to be the net result of factors beyond the control of subject leaders themselves – the near extinction of local authority support for art, the dominance of core subject measurements of progress and the minimal experiences provided in art in teacher training.

My study has challenged my resolve to improve the situation. I would be delighted to hear from readers who are tackling the lack of leadership in art and design in their area or from individuals who can articulate their own development in order to inform and inspire others.

**Peter Gregory** is Senior Lecturer in Education (Creative Arts) at Christchurch University ■



**‘Despite cluttered classrooms and huge, unfinished chairs, I have learnt a lot from this process and the evaluations suggested that the children had, too’**

Helen Brimblecombe is a teacher studying for the part-time MA (art and design) degree at Roehampton University



I work in an inner London primary school teaching art and design to cover for class teachers' PPA time. This year, for the second year running, I was teaching the QCDA unit 'Take a Seat' to parallel classes of year 4 (age 8–9) children.

I linked the project to literacy work on William Shakespeare, with groups of children designing and making a chair for a character in A Midsummer Night's Dream. Although the children enjoyed the task and produced attractive finished chairs, (fig 1) I was concerned that they had not been given enough freedom of choice – I had made the decisions about almost all the variables such as the scale of work, construction methods, skills and techniques and materials. To minimise mess and storage problems, I had also organised the children to work in groups. This year, despite fearing the disorder and chaos that might ensue, I decided to approach the unit of work differently, allowing individual children to make most of these decisions.

We started the first session looking at chairs from different cultures and different historical periods, discussing the shapes, construction methods and materials used, and considered the materials we might be able to work with in

school. We drew some initial designs, modelling our ideas in card (fig 5).

The children were enthusiastic about beginning construction. However, by the fourth session, many were experiencing problems and needed individual help and support. Unlike a controlled teacher-led project, where all the children require the same skills that can be taught in advance, every child needed to know something different. Several children, who had chosen to work on a large-scale, realised that they were not going to finish their chairs in the available time. I was becoming anxious. Storage of materials and half-finished models was also a problem. Chaos had descended!

**‘...too much choice can limit children's learning as severely as too little choice’**

Being a specialist art teacher covering for PPA time was a disadvantage – if this were my own class, I would have blocked the unit of work into a couple of days. I had to remind myself that I had chosen to work in this way because I was interested in everyone's ideas, skills and abilities



and for once I wanted the children to be totally free to create.

Happily, by the end of the fifth session, most chairs were finished and I was very encouraged by the diverse range of outcomes. All sixty chairs were very different. There was a life-size chair made from a huge reel of bubble wrap with a black shiny fabric cover (fig 3). There was a tiny, Eames inspired chair and footstool decorated with animal print (fig 2), and a chair which had been designed and made for a favourite teddy bear (fig 4). A large spotty cardboard chair had been filled with polystyrene pieces to reinforce it and making it strong enough to sit on and there was a prototype of a flower chair, which looked exactly like the original design.

Despite cluttered classrooms and huge, unfinished chairs, I have learnt a lot from this process and the evaluations suggested that the children had, too. I have discovered that too much choice can limit children's learning as severely as too little choice. Some children relished the complete freedom and went on to make very successful pieces. Others were overwhelmed by the range of options and were unable to make their own decisions. 'Choice' will therefore be one of the ways in which I will consider differentiating art activities in the



future. For appropriate projects, I will allow some children to make their own decisions about almost all the variables and for other children I will allow choice within set parameters. For a small third group, I will narrow the choices still further to allow me to teach the specific skills and knowledge to enable children to make quicker progress. Most importantly, I have reminded myself that the process of making art is at least as important as the product.

**Helen Brimblecombe ■**

# Control versus Chaos: Choices and Chairs

*Helen Brimblecombe's lessons were filled with choice and chairs. Would she do the same again?*

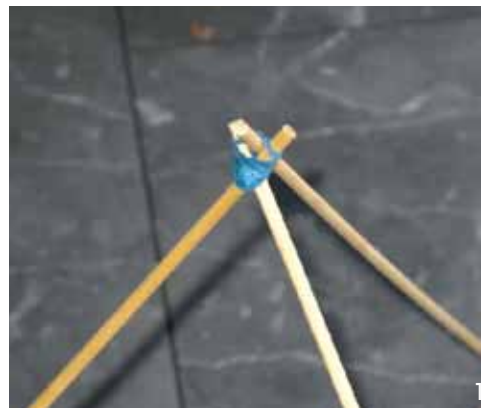




## How to...

# Build a large-scale lightweight triangular-based pyramid, linking art and maths – an activity for 7-10 year olds

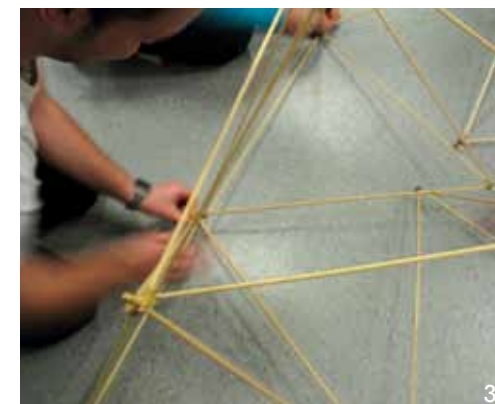
*In this regular feature by John Bowden a process will be described that you can use as a starter for work with your class – the direction the activity then takes and its eventual outcomes will depend on the creativity of you and your students of course.*



This interesting structure relies on the fact that a triangle is a rigid shape. Pupils in pairs can each make one regular tetrahedron pyramid from six pieces of dowel, or plant supports that can be purchased in packs from a garden centre of standard length, around 2 ft long. The dowel can be joined together by using elastic bands wrapped around each end until tight (fig 1). First make a triangle using three pieces then add three more to make the complete module (fig 2). Build it in layers: 1, 3, 6, 10, 15 are triangular numbers so there is a clear mathematics learning opportunity here (fig 3). Start with the largest layer. In total, 35 of these are needed to make a five-layer structure several feet in height, though you may want to be less ambitious than this at first! (fig 4)

Though this construction may seem impressive in its own right, the potential for using it for more interesting art activities is enormous. For instance, some planes could be covered with reflective card or translucent tissue – when coloured light is projected from two different points onto it, interesting shadows will be cast. The effect will be enhanced if the structure is hung from the ceiling, as it will revolve slowly, casting changing coloured shadows and shapes on the walls (fig 5).

If you invent another innovative way of using this structure send me a photograph and it will appear in a later edition. ■



John Bowden is running a Primary Art, Craft and Design Subject Leaders Workshop

Pallant House Gallery,  
Chichester

Thursday 7 April 2011

For more information or to book contact [anneingall@nsead.org](mailto:anneingall@nsead.org) or download a booking form: <http://bit.ly/eTQael>

# Q

## Your Questions Answered

**What is your advice about reorganisation of the primary curriculum now that the Rose Report recommendations are not being implemented? Art is still being taught as a separate subject in my school though many cross-curricular links are made.**

The Rose Report, as you say, is no more, so some schools rather jumped the gun on this, reorganising on the 'areas of learning' principle, which grouped art and design with subjects such as music and drama. I did have some reservations about this proposal, questioning whether links between these subjects were any more meaningful than links that might be made with other subjects outside this 'umbrella' anyway. Now it's pretty obvious that the new coalition government is going to provide some alternative guidance about the priorities and organisation of the primary curriculum, so retaining your existing separate subject structure makes sense if you have not changed already – watch this space! The existing statutory programmes of study for art and design for KS1 – 3 remain in place at least until September 2013.

**I am a new subject leader, enthusiastic about art and design from college days, but am now in a school where the subject is not prioritised, the head teacher is not interested and my role so far seems to be just a nominal one. Many staff say that they are 'no good at art so can't teach it'. Where should I start in raising the profile of the subject?**

It is interesting that no teacher would dare say that they can't teach reading or number! There's a complete chapter on strategies for developing the subject in NSEAD's *The Primary Art and Design Subject Leaders Handbook* so this is a big question that deserves a fuller answer than I can give here.

*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](mailto: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>*

Linking art with teaching literacy and numeracy will immediately increase the credibility of the subject in the eyes of the head teacher (see 'How to' elsewhere). However your primary strategy should be to ensure that you present your own pupils with art activities and experiences that enthuse them. If they talk about this with excitement to their parents and you share the outcomes with them on parents' evening or class blog, notice will start to be taken of your work. Ask the head teacher if time could be provided to work jointly with other staff to take the lead on joint art projects. Always make yourself available to make suggestions about new approaches and resources – more staff will probably join in than you think if you provide encouragement and a non-threatening good example. At the right moment ask the head teacher if you can talk to the whole staff in order to better co-ordinate provision for the subject and make teaching more systematic – but most of all demonstrate by example. And remember to sign-up to the Primary Subject Leader NSEAD Facebook group – as the network gets bigger support from outside your school will increase.

**When my pupils do mono-printing the paint dries so quickly that the prints taken are poor. Why is this?**

Almost certainly it's because you are using ready mixed paint which is made to dry quickly. Though there are crude additives available that will slow down the drying process for this paint, I always use water-based printing inks which are available in any good art catalogue. These might seem expensive but only a small amount is needed to produce a clear consistent monochrome print.

**John Bowden** ■





# CROSSING BOUNDARIES

*As an artist and designer Anna Deamer is used to crossing boundaries. Now she's crossing boundaries in schools.*

How do transitional projects involving art and design nurture and inspire? By transitional projects I mean sessions that cross boundaries. These boundaries can be between year groups, subjects, schools or communities. They can be imposed or self-imposed by a group or individual. In my experience, transitional projects engender confidence and I'm interested in how this occurs.

This interest has arisen through my personal practice in art and design undertaken around teaching (figs 1-4). My experience, ranging from fine art (painting) to set design in theatre, film and television, has taught me to be flexible and value collaboration. I enjoy the cross fertilisation of subject areas; this informs my work, helps me develop new ideas and also encourages me to be analytical of my work. My broad subject knowledge is a rich base for my teaching. I teach art and design to undergraduates and postgraduates, adults, children, run workshops and community projects. I cross boundaries in my personal practice as well as my teaching.

Recently I delivered the same lesson to students of reception to senior school age (for Beacon Arts<sup>1</sup>). Everyone made large drawings of the same subject (fig 5). As the week progressed I

hung the drawings around the room. Looking at and discussing the work produced by different age groups can be helpful to students. Younger students' aspirations are raised by observing the controlled and sometimes more complex work of older students. Older students benefit too and can be informed and inspired by the bold, intuitive images produced by younger children.

Cross age projects can be liberating. And annually The Big Draw<sup>2</sup> provides an opportunity for all Years to collaborate. I've run many workshops involving pupils from Reception to Year 6/ten year olds (figs 6-8). These back-to-back sessions (20-30 minutes) require little planning or funding and can be run with a large roll of paper, enough bios to go round and something to draw.

During my sessions participants contribute to one large drawing. They are asked not to sign or 'frame' their part of this collaboration and initially some are reticent because of the need to mark territory and define space. We discuss visual collaborations and, when drawing begins and the group works together, resistance turns into focus. Students warm to shared experience.

At the session's end I ask participants to walk around the piece. They enjoy the challenge of spotting their drawing among the hundreds. I emphasise there is no right or wrong, simply different ways of seeing and recording. Students observing the work understand this. Working with over 5,000 students on dozens of collaborative drawings, remarkably I've never heard older pupils criticise younger pupils work. Students offer praise and support each other.

Peer-support can be helpful in transitional projects. Working in familiar groups reassures students, giving them confidence to cross barriers. Cross-curricular activities can be challenging but if students work in supportive groups fear can turn to excitement and this increases motivation.

Last Spring I worked on 'Transformation' with Year 6s (from several junior schools) who were referred to as 'reluctant learners'. This project involved art and design, English and media studies (figs 9-11) and was initiated by Robyn Steer<sup>3</sup>. 'Transformation' began with poetry workshops under the guidance of performance poet Paul Lyalls<sup>4</sup>; the poems were read at 'Watchwords'<sup>5</sup>. In my workshops the poems were storyboarded and illustrated; illustrations were exhibited in an art trail. Finally the images were animated and made into short films, premiered at the Duke of York's Cinema, Brighton.

'Transformation' was cross-subject and cross-school. Emphasis was taken away from art and design and placed on communicating ideas through word, image and moving image. Pupils experienced being part of a large project and were motivated partly because they had something concrete to aspire to and partly because they were crossing in to new subject areas. Students, eager to join in, worked hard and the results were funny, sad and poignant.

In Brighton it is a problem that not all junior school pupils know their upper school. I mean 'know', in two ways, which school or what it's like. Undertakings involving both, ease the

passage from Year 6 to 7 (age 10-12). Again working with Robyn Steer, 'MySpace' united all Year 6s attending several schools with one senior school (figs 12-13). In this project Year 6 students explored their place in their families, class, school and community. Children visualised their 'space' by painting a canvas. These were butted together between mirrored panels to form a 'cube' viewers could walk in, out and around whilst listening to a recording of interviews between Junior and Senior school pupils. Mirrors, intrinsic to the piece, reinforced the self-reflection of participants and viewers, uniting both.

Unification was central to the project. The private view, held at the senior school, was attended by students from all schools, parents, tutors, professionals and the local press. Year 6s' felt they were being taken seriously, met future peers, tutors and crossed in to the world of Senior School. The 'cube' was then exhibited in Jubilee Library, Brighton, taking the work into the wider community. Robyn Steer described 'MySpace' as 'dynamic, enriching, multi-layered and insightful to everyone involved'. 'MySpace' was an example of how traversing boundaries inspires.

There is no doubt that crossing boundaries, through whatever means, motivates learners and raises aspiration. Transitional projects can be enlightening to all involved. I cross boundaries in my professional work and also as an artist coming in to a school environment. I am constantly surprised by human beings flexibility. The difficulty lies in first identifying then attempting to cross self erected as well as imposed barriers, allowing ideas to flourish. If we erode and traverse barriers in art and design we see increased confidence and motivation and the results can be surprising and inspired.

**Anna Deamer** ■

<sup>1</sup>For information on art classes see

[www.beaconarts.co.uk](http://www.beaconarts.co.uk)

<sup>2</sup>See Further Information

<sup>3</sup>See Further Information

<sup>4</sup>[www.paul-lyalls.com](http://www.paul-lyalls.com)

<sup>5</sup>'Watchwords' was a celebration of creative writing at Jubilee Library, Brighton.



## Further information

- Anna Deamer [www.annadeamer.com](http://www.annadeamer.com)
- Robyn Steer is a Community Media & Visual Arts Co-ordinator. In 2010 she won an award for her contribution to Arts & Culture in Sussex. For further information on her projects [rsteer@patchamhigh.org.uk](mailto:rsteer@patchamhigh.org.uk)
- 'The Big Draw' is a national yearly campaign to encourage drawing [www.campaignfordrawing.org](http://www.campaignfordrawing.org)







# Creativity should be a democratic right

*At a time of significant change across all phases of education it is important to consider both what policy makers and practitioners believe works. Penny Hay and Mary Fawcett share 5x5x5=creativity's practice-based research findings*



5x5x5=creativity originally involved five educational settings, five artists and five cultural centres (galleries, theatres, music and outdoor centres) working in a multi-professional research partnership to support children's creativity. The collective aim is to support children and young people in their exploration and expression of creative ideas.

5x5x5=creativity recognise the potential of art and design within their work and for children and young people to think and act as artists. At **Batheaston Primary School**, near Bath, children worked with Edwina Bridgeman, an artist who uses found materials to transform and tell stories. A visit was arranged to Edwina's

**'5x5x5=Creativity's research findings, demonstrate the value of fostering creative enquiry by empowering children to take the lead in what and how they explore'**

exhibition at the Victoria Art Gallery in Bath. The theme was 'Shelter' and Edwina shared her ways of working, exploring ideas of home and special places and what such ideas mean for the children.

Back in school, the children transformed objects made drawings, paintings, sculptures and installations. Edwina also posed the question 'Where do good ideas come from?' Such open

discussion about creativity, together with the notion of being an artist, encouraged children to work as artists and to take their own ideas seriously. The project culminated in children putting up an exhibition of their work for their parents to see.

Thorough documentation of children's thoughts, feelings and ideas is fundamental to the 5x5x5=creativity approach. Written observations (often made by parents), photographs and videos provide the basis for reflection and further planning by the artist and teachers; this evidence is used for analysis of the year's work and for the virtual exhibition on the website.

#### What works

5x5x5=Creativity's research findings, demonstrate the value of fostering creative enquiry by empowering children to take the lead in what and how they explore. They emerge notably more confident – better able to engage, express themselves and problem-solve.

5x5x5=Creativity conceive creativity as a democratic right. They aim to 'research children researching the world', to enquire into the conditions that facilitate their innate creativity. They have structured their research study into four themes: focusing on creative values, creative dispositions, creative relationships and creative environments – which were latterly mirrored by the four principles of the Early Years Foundation Stage.



For more information or to subscribe to the 5x5x5=creativity's newsletter: [www.5x5x5creativity.org.uk](http://www.5x5x5creativity.org.uk)

#### The key principles are:

##### 1. The rights of children

Given an environment where rights are truly respected we have found that valuable learning dispositions can flourish, for example, concentration, collaboration, confidence, independence, imagination, perseverance and sustained shared thinking.

##### 2. Children are seen as creative knowledge builders from birth. They are explorers and co-constructors of their learning

Children are born equipped with creative capacities: the drive to explore, to hypothesise, to make connections and to communicate.

##### 3. Educators and artists are enablers and companions in the children's learning with in a culture of listening

Being a supporter of children's enquiries means being prepared to 'follow the smoke'. The open-minded exploration and imagination of children can lead them in surprising directions.

##### 4. Artists and cultural centre colleagues are essential collaborators in our creative learning community

5x5x5=creativity challenges the belief that adults need to prescribe and control: instead they are companions in the children's learning. Adults are careful to give appropriate time, space and attention to children's creative ideas.

##### 5. Documenting the children's learning journeys is our method for evaluating and researching

Critical reflection on the children's ideas, creative representations and the collaborations and analysis of our own contribution are at the heart of 5x5x5=creativity's practice ■

In August 2010 Children's Minister, Sarah Teather, announced a review of the Early Years Foundation Stage (EYFS). The review is led by Dame Clare Tickell, chief executive of Action for Children, who will be reporting on her findings in Spring 2011. The government will consult on any proposed changes before they take effect from September 2012.

The review covers four main areas:

1. Scope of regulation – should there be one single framework for all early years providers;
2. Learning and development – this looks at the latest research into children's development and what is needed to give them the best start at school;
3. Assessment – whether young children's development should be formally assessed at a certain age, and what this should cover;
4. Welfare – the minimum standards to keep children safe and support their healthy development.

NSEAD has responded to the consultation and we now wait to find out what changes will be made as a result. The review consisted of 40 questions, some of which were aimed at parents and others specifically for professionals.

Deciding on what is best for the youngest children in society can become an emotive topic, and the review appears to ask for genuine opinions. Many questions however are of the 'closed' variety. Respondents are asked to make virtually impossible choices. In the review respondents are asked to name the top three most important things that schools, or other settings, should do to support children's learning and development, and six current areas of learning are offered from which to choose: Personal, Social and emotional skills, Problem

solving & numeracy, Creativity, Communication, Speaking & listening skills, Making sense of the world, and Physical development. Of course it is perfectly clear, that all six areas are equally important and it seems divisive to ask parents to choose out of this group of 'options'. Why not want, and expect, all of these? The review adds a seventh area 'Reading & Writing' - a sign that this will be a requirement for the under fives in future.

There is a great deal of support amongst early years practitioners for the EYFS. It has enabled many settings to embed the most excellent models of child-centered and play-based practice, and to allow these pedagogies to develop and thrive since its inception in September 2007.

Some of the initial criticisms, however, remain a concern. These include the statutory nature of the curriculum, which remains problematic for institutions such as Steiner schools who must continually apply for exemptions. For others, the focus upon goal or target orientated outcomes, can encourage a 'tick-box' culture whereby all children are monitored over an onerous 69 targets.

The really good parts of the EYFS, on the other hand, celebrate individuality and promote creativity as a way of learning for young children. There are clear indications that there will be a shift towards very early reading and writing (and testing at age six). Do remember you will have opportunity to comment on any proposed changes.

**Susan Ogier**  
Senior Lecturer, Art Education, Roehampton University ■

## Early Years Foundation Stage Review

*Susan Ogier considers the Early Years Foundation Stage Review and what changes may lay ahead*



# A personal line of enquiry

*Sophie Bower describes what shapes her work – both as artist and teacher*

## Current focus

It was in 1994, when I was a student living in a Pimlico bedsit that I noticed the way my brain involuntarily brings back seemingly irrelevant spatial memories. I was cutting a vertically positioned carrot chunk into tall thin strips and ‘out of nowhere’ into my mind popped a snapshot of one of the tall thin streets in York. The odd thing was that I’d only ever been there once, on a school trip in the early 80s.

In Marcel Proust’s first volume of (*À la Recherche du Temps Perdu*) the narrator bites into a madeleine and its taste and smell instantly bring about a rush of happiness (though he struggles for a while to recall its associated memory of what is initially an old childhood room). My ‘Proustian Rush’ differs in that it is the picture from the past that is brought back immediately; my challenge is identifying what it is that has connected the past and the present. On that day in my bedsit I happened to make the spatial connection between the carrot strips and the York streets, but then thought no more of it for years. It is this search for the elusive ‘connector’ that much later became my focus.

## Identifying a personal line of enquiry

I followed an unconventional route, first leaving art teaching and then enrolling on the Artist Teacher Scheme MA a year later. What attracted me back was the chance to re-engage with my own long-forgotten art practice... and I had expected

this to happen as soon as I came into contact with other art teachers on the course ‘doing art’ too. Instead, we were mightily discouraged from creating anything concrete until we’d identified a personal line of enquiry. I was so wrapped up in the world of education and instruction that it took me until halfway through the spring term to identify something personal that I was passionate about. I was trapped in the urge to ‘educate’ my audience: essentially I had to completely let go of my ‘educator self’ in order to free up some space and energy for my ‘artist self’.

And in the space that was left I eventually began to notice and feel affection for my idiosyncratic ‘connectors’ to involuntary memories of places. It felt gentle, just noticing and collecting these ‘couplings’ in my notebook, without having any idea of how they would affect the eventual outcome. Playing around, I made a simple stop frame animation (fig 1) that caught the coming together of a spatial memory and its trigger. It was well received and I planned to develop a series of them.

## Sustaining the enquiry

I went through two black holes during the course – the first one when I had to re-learn what it’s like not to be an educator, and the second bigger one opened up once I had to start thinking about reconciling what I was creating with *where* I wanted to situate it.

**1** A still from an animation based on a ‘coupling’ of one of my memories and its trigger

**2** Object and story exchange at the Boothe Car Boot Sale

**3** These objects came with stories of someone’s happy memories of sharing a bed with her sisters by candlelight, and a son’s story of the awe he felt for the sound and heat of his dad’s blowtorch

**5** Tour participants’ involuntary thoughts documented per room on gallery floor plan



**4** Stories of Memory was exhibited in interior and exterior settings

I got stuck halfway through the second animation, not being able to divorce the planned set of animations from the (seemingly) inevitable white cube presentation. I just couldn’t bring together the objects that were the filmic representations of my memories with my strong belief in creating an artwork where engagement presides over the art object. One of my colleagues could sense this block and suggested that I see the animation as a sketch and let it go.

So I let it go. But it had taken over a year to make that step. It was followed, however, by a flurry of activity as I set up an exchange at various car boot sales across Liverpool – with any one of my items on display to be traded for an object from another stall, something that happened to bring back a

**‘One of my colleagues could sense this block and suggested that I see the animation as a sketch and let it go’**

memory for them (fig 2). I then exhibited them in a mobile museum I created from a trailer, along with an accompanying audio piece of clips from the stories collected (figs 3–4).

## Impact on the ‘artist self’

One of the biggest impacts the ATMA had on me in my role as an artist is that I’m now comfortable in actually seeing myself as one (having felt like a fraud before, knowing that my degree work was such a long time ago!).

Last September I had the chance to conceptualise and lead a ‘mediated tour’ for *Liverpool Biennial*. The only direction I was given was that the tour should engage, be part of my own practice rather than take on a traditional structure. I chose to ask participants to notice the thoughts that might otherwise go unnoticed or be edited out, while we walked around the gallery space discussing various artworks. (See fig. 5 for documentation piece). What stood out in terms of how

different my practice has become is that I felt strongly enough about this work to ask complete strangers to take part in an activity that had no predictable outcome. One of the unexpected consequences of this tour was the intimacy between strangers that resulted from the sharing of trivial, honest or personal thoughts.

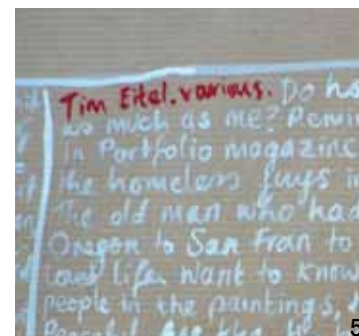
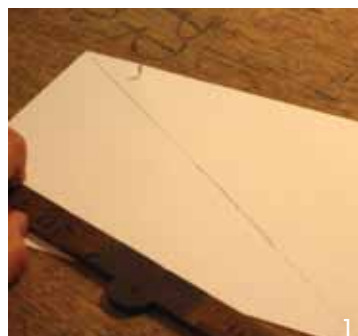
## Impact on the classroom

On the whole, the impact the ATMA has made on the teaching and learning that takes place in my classroom is more of a subtle shift. It is my teacher stance itself that has changed rather than anything more specific. It has led me away from the need to feel so in control of my pupils’ responses to the lesson content.

In a recent year 10 (age 14–15) lesson on abortion, for example, I was frustrated at some of the pupils’ flippant responses towards what I naturally feel is an extremely difficult and personal decision. My urge was to pull them up on it and *tell* them this. Instead I trusted that given enough information and opportunities for challenging debate they would be much more likely to develop their own informed opinion. I don’t think I would have been able to hold back my frustration before whereas now I’m more aware of the learning opportunities these uncomfortable moments can offer.

I’ve also cut syllabus content in order to provide more time for deeper learning. This has encouraged an increased sense of the pupils’ ownership of their religious education. Given that the general range of our MLD pupils is from NC levels 1 to 3, I’ve been surprised at the depth of expression, creativity and empathy they’ve since shown. In a class of students (age 13–14), I invited one of our science teachers into the lesson so that the class could quiz and question him on his beliefs about the origins of our world and life within it. By the end of the lesson, the group understood and respected the difference between a literalist and non-literalist reading of the Bible!

**Sophie Bower** teaches at Bank View High School in Fazakerley, Liverpool. [www.sophiebower.com](http://www.sophiebower.com)





## NSEAD Transition of Drawing into Painting August 2010

### Corsham Court: Tutor Saied Dai

The Persian Prince, we called him in at the Power Drawing weekends at Glasgow School of Art – and I for one was not going to miss the opportunity to spend a week at Corsham Court painting under his expert direction.

Saied Dai, highly respected artist and tutor, has been a regular at NSEAD Power Drawing weekends for some years now and this course was arranged to feed participants insatiable desire for more. It always felt like we were just getting somewhere with our life drawing and John Steers would reluctantly be telling everyone to stop. We would all leave exhausted, exhilarated but always

wanting more.

The week was warm and sunny and fifteen of us were crammed into a lovely but tight space in the basement of the beautiful Corsham Court buildings. Some of us feeling quite nervous – it had been a while since I had painted in oils, and inadequacies were compounded when we discovered a few within our number were regular students at Saied's weekly life drawing classes. Oh how jealous I was and am of these professional and semi professional artists who have the opportunity to work with the Prince every week.

What makes Saied so special? Would I be exaggerating to say I have learned more during one week with him than in my four years at art school? I don't think so. Or is it more that he makes all the little bits of information and knowledge I have gathered over the years fall into a complete and coherent whole? Perhaps. I know for sure that the knowledge he imparts has dramatically changed my approach to drawing and my teaching too.

Saied's skill as a teacher is in the way he strips drawing down to its fundamentals. And these

fundamentals equip you to progress in your observation and drawing in a sure way. To hear him talk about the fundamentals of painting, colour mixing and composition was equally eye opening. And talk he does – for his courses are not all about doing. The first of the five days was for the most part a lecture – we only got as far as preparing a ground for the next day. But boy what a lecture and all of us hanging on his every word scribbling notes furiously; notes that I return to again and again. It's as though he is entrusting us with his particular knowledge acquired through years of study and practice. Throughout the week he repeats the fundamentals again and again calling us back to the principles he expounds.

And how was my painting? Better than I dared hope but still a long way to go – Same place same time next year? – I hope so.

### Patricia McKenna

Faculty Head for Art and Design and Technical Education at John Ogilvie High school Hamilton, South Lanarkshire ■

## White Paper Clues or Blues?

*The schools White Paper, The Importance of Teaching, sets out a radical reform programme for the schools system? Lesley Butterworth asks what it means for teachers' professional development.*

When I heard that Secretary of State for Education, Michael Gove, was intending to review professional development I wondered what this might look like. So I looked with interest at The Schools White Paper 2010 *The Importance of Teaching*.

The paper opines that 'too much professional development involves compliance with bureaucratic initiatives rather than working with other teachers to develop effective practice. Only 25 percent of teachers report that they are regularly observed in classroom practice and two-thirds of all professional development is 'passive learning' – sitting and listening to a presentation.' If a presentation is relevant and inspiring then, for me, 'sitting and listening', is worthwhile. And mindful of the many conferences that now includes virtual audiences and Twitter feeds, and a myriad of presentation techniques, the word 'passive' feels redundant.

The intention to create a national network of teaching schools is also outlined. Each teaching school will receive funding to offer professional development for teachers. There is also a strong

commitment to observation. 'As opportunities to observe and be observed are central to effective professional development we will make it clear that there is no 'three hour limit' on the amount of time a teacher can be observed'.

Subject knowledge is noted and welcomed, but sadly might not be for everyone. 'It is also vital that we give teachers the opportunity to deepen their subject knowledge and renew the passion that brought them into the classroom. So from 2011 we will introduce a competitive national scholarship scheme to support professional development.' Cheered as I am to find subject knowledge I am disappointed to see that teachers will have to compete to access it.

The paper leaves me with modest hope and major questions. I salute the notion that professional development is seen as vital for teachers to engage in, but questions remain:

- Will spending for professional development in schools, be protected, fit for purpose, personalised and clearly accounted for?
- Will teachers be encouraged and enabled to access professional development out of school, in museums, galleries and studios, with artists, designers and makers?
- Will the White Paper stimulate a need for professional development for all teachers of all subjects and improve and encourage take up?

### Lesley Butterworth

Assistant General Secretary and Professional Development Board Secretary

For more information on the Importance of Teaching go to: <http://bit.ly/fZzwwx> ■

Professional development courses can be found on the NSEAD website.

### Mr Jervis



"OK TB - Love sharpen our pencils!"

Graham Jervis

## Obituary for Dr Louis Wilde, PhD, MA, DAE, ATC, NDD.

Dr Louis Wilde was born in Westminster, London, not far from Tate Britain, 14 March 1921. After serving in the RAF during the Second World War, he moved to Yorkshire in 1947. He began his studies in art full-time at Leeds College of Art in 1951 and became an art teacher after training at Leeds University. In 1961 Louis became a member of the NSEAD. In 1965 he was awarded a Goldsmiths Travel Scholarship to study art in France for six months. In 1970 he studied for a post-graduate Higher Diploma in Education, followed in 1980 by an MA in Art Education at Birmingham Polytechnic.

At the age of 79 he decided to study for a doctorate in Leeds Metropolitan University, the subject 'the mathematical structures in painting'. After many difficulties due to ill health, he received his doctorate in 2007 amidst great cheers.

He has shown his work in solo, group and open exhibitions both in this country and abroad. His work has been reproduced in many publications. He became a member of the Society of Graphic Fine Art, London in 1992.

Louis retired from his teaching career as Head of the School of Art, Halifax in 1986. He remained in touch with many past staff and students who responded to his kindness and help at the start of their careers.

On 30 June 2010, Louis died in hospital after a severe fall at home. Evidence of his work still in progress, was left on the easel in his studio. Louis is survived by wife Janet, their son, daughter and three granddaughters. He is sadly missed by all who knew him.

## NSEAD Annual Report and Accounts 2009-10

The Society's Annual Report is available to members online (i.e. you need to log on to the site) at [www.nsead.org/downloads/AR0910.pdf](http://www.nsead.org/downloads/AR0910.pdf) Any member of the Society who wishes to obtain a copy of the full accounts for the year ended 30 September 2010 should contact the General Secretary at the National Society for Education in Art and Design, 3 Masons Wharf, Potley Lane, Corsham, Wiltshire, SN13 9FY, T. 01225 810134 or E. [info@nsead.org](mailto:info@nsead.org) Copies of the full report will also be available to all members attending the Annual General Meeting at the British Museum on Saturday 19th March 2011.

## Election of the NSEAD General Secretary 2012-2016

Dr John Steers has announced his intention to retire from the post of General Secretary of NSEAD in December 2011 after 30 years of distinguished service. In accord with current trade union legislation an election will be held to appoint a new General Secretary in April/May 2011. This is a full-time post subject to re-election every five years.

Closing date for applications: 31 March 2011

Salary: 40-50K by negotiation

Start date: 1 January 2012.

## Eridge Trust: Grants for 2011-12

A reminder to members that the closing date for applications to the Eridge Trust for grants in the school year 2011-12 is 28 May 2011. The Trust gives grants for school trips and projects which encourage young people to enjoy and appreciate visual art, especially painting and sculpture. Details of the grants and how to apply for them are on the NSEAD website [www.nsead.org/news/index.aspx](http://www.nsead.org/news/index.aspx) Further information may also be obtained from the Eridge Trust by telephone (01223 207549) or by email [dkm.cowdy@btinternet.com](mailto:dkm.cowdy@btinternet.com)

## Sir Nicholas Serota joins the NSEAD patrons

The Society is delighted to announce that Sir Nicholas Serota has generously agreed to join the patrons of the NSEAD.

Sir Nicholas has been Director of Tate since 1988 and before that Director of the Museum of Modern Art Oxford and the Whitechapel Art Gallery. He is a member of the Cultural Olympiad Board and the Olympic Delivery Authority, which is responsible for building the Olympic Park in East London and other sporting and cultural facilities for 2012.

On behalf of all our members we very much wish to welcome Sir Nicholas Serota in his role of patron of NSEAD.



To download a person specification, job description and nomination form, please visit [www.nsead.org](http://www.nsead.org) or contact Anne Ingall on 01225 810134 or by e-mail at [anneingall@nsead.org](mailto:anneingall@nsead.org).

Applicants should have proven senior management skills and be able to demonstrate how they have successfully taken a lead in an aspect of strategic policy development in art and design education.

## Bacc and forward...

Since the present Government took office in England, there have been many wide-ranging and rapid changes in education policy. Not least of which is the introduction of an English Baccalaureate (E-Bacc) and publication of The Schools White Paper. Our key message to the Government is a broad and balanced education should not exclude the arts. Otherwise the message, intended or not, to schools, parents and children will be clear – the arts have no real value.

John Steers, both as General Secretary of NSEAD and Chair of the Council for Subject Associations, has met with Nick Gibb, Schools Minister and questioned the Secretary of State for Education, Michael Gove at the launch of the Curriculum Review (20 January 2011). On both occasions the possible but likely consequences of the education policies were debated. Whilst The Society expects to be consulted on the Curriculum Review, we will also make a collective response on behalf of members. Numbers however, are vital and every single member (and non-member) should respond individually to the Curriculum Review. The closing date for responses is 14 April but please don't wait – do it today.

We will keep posting news on our website and in our e-updates but in the meantime please use our Forum and Facebook groups to post your views and be involved in discussions. These issues will also be at the forefront of work of the Curriculum Board and Council in the next few months. We thank everyone who responded to our National Curriculum online survey and we ask that if your school's curriculum offer has changed considerably that you let us know. Please email your experiences to [info@nsead.org](mailto:info@nsead.org). Your details and school's name will not be shared.

Do remember that whatever the outcome of the review, the current statutory art and design curriculum remains in place probably until 2014.

Go to this link to respond to the Review of the Curriculum: <http://bit.ly/hCb9gW>