iJADE Conference 2014
Collaborative practices in Arts Education
Tate Liverpool 24 and 25 October

International Journal of Art and Design Education
National Society for Education in Art and Design
Recap: The centre for research into education, creativity and arts through practice

COLLABORATIVE PRACTICES IN ARTS EDUCATION
Keynote speaker: Jan Jagodzinski
Keynote speaker Jan Jagodzinski is Professor of Education at the University of Alberta. He is a highly esteemed philosopher and theorist on art and media education, linguistics and psycholinguistics, postmodernity and representation. He is the author of many books and articles, including Television and Youth Culture: Televised Paranoia; Visual Art and Education in an Era of Designer Capitalism: Deconstructing the Oral Eye.

Conference registration and fees for delegates (including all speakers):
Registration from 1 September 2014
£175 (£150 NSEAD members, £50 students and unwaged)
Fee includes all day Friday and Saturday sessions, refreshments and lunch, but does not include accommodation or evening dinners. There is no single day rate.
To make your payment follow this link: http://bit.ly/Atusun
For registration and further information contact: ijade@chester.ac.uk
There will be a £15 cancellation fee and no refunds can be given after 31 September 2014. Please note that the conference is non-profit making and all fees are used for conference costs.
Publications of papers: a selection of authors will be asked to write their papers up for publication in the conference issue of iJADE.
À Rebours – ‘Turner, the title of Michael Eden’s artwork featured in our AD poster, supports the direction and evolution of his work; translated as ‘against the grain’, À Rebours illustrates the dialogue between traditional and digital technologies or tools. In Eden’s article, The thinking hand we learn how these conversations, perhaps even battles, help make both traditional and digital tools relevant.

Mirroring Eden’s approach on page 8 we learn how the V&A School’s programme offers young people the chance to engage with art, craft and design through contemporary processes; and on page 12 the learning team at The Courtauld Gallery describe how post-16 students are using online tools and images past and present to create critical and contextual visual essays. Further dialogues between past, present and future are described by Patricia Lovett MBE who examines the importance of living heritage crafts and their impressive yet undervalued contribution to the economy.

Finally please read and sign up to A Manifesto for Art, Craft and Design Education. The manifesto has been steered by NSEAD’s Council, its Boards and members and on page 11 Lesley Butterworth describes how we will be using our manifesto to shape and influence policy.

Sophie Leach, Editor, AD
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Please send article proposals or submissions to sophieleach@nsead.org

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In introducing myself, I find it difficult to give myself a label. I used to be a potter, running a workshop with my wife, supplying masses of hand made pots to shops, galleries and stores such as Habitat and Barneys. But all that changed after returning to college in 2006. I still make things, but the tools and processes have changed. So I simply call myself a maker.

When I say I am a maker, it might sound as though I spend all my time in the workshop, but as I hope to explain, my work involves using new technology, an area that’s advancing rapidly. This requires me to be up to date on developments and through their application I can reflect on their place in the world of art, craft and design. And that’s how it fits in with my part-time Digital Research Fellowship and how I hopefully can be of use as a Maker Trustee of the Crafts Council.

In other words, my practice revolves around making through thinking and thinking through making. Making is innate, it’s hard-wired into our DNA and we are surrounded by its manifestation. But making isn’t just a physical activity. As Balzac said: ‘A hand is not simply part of the body, but the expression and continuation of a thought which must be captured and conveyed.’

Making is a voyage of discovery where we adapt our knowledge and experience to unfamiliar or unknown landscapes. It is a way to engage creatively with the world around us, and when I say creatively I use the widest possible definition, one in which craft is central to our lives from birth until death as we pass through the hands of the midwife to those of the undertaker.

So making for me is a great deal more than engaging with resistant materials and involves more than the hands. It means embodied, embedded cognition where, according to Wikipedia, ‘intelligent behaviour emerges from the interplay between brain, body and world’.

Though my current work appears to be radically different to the pots I previously made, it has been an evolutionary journey. The pots we produced for over 20 years were decorative and functional and the vast majority were thrown on the wheel. Over time I developed an understanding of the 3D form, its curves, volumes and proportions along with the craft skills and tacit knowledge required to produce lively pots. In the 1990s the work began to move away from the purely functional to pieces that investigate the abstract nature of vessels, using surface treatment to create harmony or disharmony.

Alongside my love of ceramics I had been developing an interest in digital technology and when websites came in I thought it would be useful to have one. However, I wanted to design the website myself so I went to an evening class and learnt to write HTML code. I discovered that involved a different way of thinking, a different way of problem solving to ceramics. It seemed to wake up another part of my brain.

As a problem-solving exercise, using clay involves a very open-ended way of working. If I wish to make a cup and saucer I have a variety of materials and processes to choose from, and each combination will produce a different end product.
Above

Wedgwoodn’t Tureen, 2010
Made by 3D printing from a plaster and gypsum material with a unique non-fired ceramic coating in 45cm, Diameter 29.5cm
Private collection, UK
Diameter 15cm
Non-fired ceramic coating material with a unique non-fired ceramic coating

Below

Wedgwoodn’t Tureen, 2008
Made by 3D printing from a plaster and gypsum material with a unique non-fired ceramic coating in 30cm, W 34cm, D 26cm
Private collection
Image Courtesy of Adrian Sassoon

Working with HTML code is far more rigid. If the syntax is not in the correct order the webpage does not work but the challenge was how to bring these two worlds (the two parts of my brain) together. At the same time I began to hear of something called Rapid Prototyping and became excited by the prospect of being able to make the impossible. I needed time out from running the pottery in order to develop the ideas that had been bubbling away for a number of years, so in 2006 I applied to the Royal College of Art and was fortunate to be accepted to undertake an MPhil research project. I wanted to use the time to investigate the relationship between analogue and digital tools and whether my experience of actual materials and conventional processes would influence the use of new technology.

At this stage I started to use Rhino 3D CAD software and found it very useful for exploring variations of form. It’s easy to develop whatever iterations of an idea and though the virtual is no replacement for the actual, there is enough visual information to determine whether geometry and proportion are going to work. Once I was happy with the design on screen I could translate the virtual into the actual using traditional pottery methods. I continued the exploration of how traditional and digital tools can be creatively brought together and came to the conclusion that they are only tools. There has to be reason and proportion are going to work. Once I was happy with the design on screen I could translate the virtual into the actual using traditional pottery methods.

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Before beginning a MPhil at the Royal College of Art in 2006 Michael Eden was a well-respected and established potter. His ceramics have since evolved in a new direction, following his aim of combining traditional ceramic hand craft skills with digital technology. Eden lectures and exhibits internationally and his work has received many awards for his work. His work is represented in many public collections including the Crafts Council and Museum of Arts and Design, New York.

www.edenceramics.co.uk

References
Private collection, UK
Rigil
Wedgwoodn’t Tureen, 2008
Made by 3D printing from a plaster and gypsum material with a unique non-fired ceramic coating in 30cm, W 34cm, D 26cm
Private collection
Image Courtesy of Adrian Sassoon

In some of my recent work I have explored these themes through this technology, but I don’t use it just because it is glitzy and new. It must enable me to convey an idea into a meaningful object. For instance, Quick Response (QR) codes have allowed me to create objects that have both an actual and a virtual presence. To create the Babel Vessel I generated a QR code which links to a page on my website when scanned. Using CAD software I then extruded the 2-dimensional image into a 3-dimensional form. This was then given the shape of a Chineses, a 6th century BCE ceremonial wine vessel seen in the British Museum. The geometric surface of the hu reminded me of QR codes that, when translated, tell of battles won or of heroic deeds by emperors. Like the QR code, I wasn’t able to read them without a translator (or an App).

So, the idea is that the viewer can scan the Babel Vessel which then connects to a page on my website telling the story. It can then provide additional information, thereby creating a simultaneous actual and virtual experience. Another example of my exploration started with the use of a free App called 123D Catch that allows the user to produce 3-dimensional images. I used it to produce Art and Den, shown in an exhibition at the Schleissheim New Palace, near Munich. The invited artists were asked to respond to the theme of the Baroque, so I took a series of photos from different angles of a piece of baroque furniture. The 123D Catch app then uses Cloud computing to join them together to produce a 3D image. This was then exported into my Rhino CAD software and the church hall was morphed into a sort of baroque monument screen with an extruded pixelated image of plasterwork taken from a screenshot from the Palace’s online virtual tour.

I hope that this brief journey through the byways of my practice has given you an insight into the ways that new technology is not stand-alone, but can be assimilated into the classroom and not just in art and design. I hope that my practice plays a part in demonstrating that the making of thoughtful objects, whether by art, craft, design or some hybrid mix is an evolutionary process and must continue to evolve in order to make those disciplines relevant to the times that we live in.
Crafts Association are fighting back undervalued and neglected. Scribe and illuminator in a sizable contribution to the economy, yet remains Traditional craft is part of our rich heritage and brings our future

Heritage crafts; part of our DNA as a nation, even though the practical Making things which are useful and often beautiful is part of our DNA as a nation, even though the practical requirements, or a supportive body to advocate for them. They have no outlet to put over their views, craft needs and skills are not always evident’. A nation of craftsmen and women, with a strong sense of identity, heritagecrafts.org.uk will simply stop. Significant heritage, has a very long and making, the craft, which we are so proud of, is part of the nation. It is also huge. Overseas visitors are not only keen to view our historical towns and buildings, but wish to buy the very goods produced by our world-renowned heritage craftspeople, from bespoke suits, hand-made shoes, leather bags and luggage to saddles and hand-made guns, decorated by the best hand engravers in the world. The HCA have since made moves towards recognising traditional craftspeople and celebrating them on a national level. This year the organisation successfully nominated five craftspeople for honours, which included MBEs for calligrapher Professor Ewan Clayton and Owen Jones, the last Lake District swill basket maker. The aim is to propose top craftspeople each year. In addition the HCA runs an annual suite of Heritage Craft Awards, with up to £25,000 available in awards and bursaries. To celebrate its fiftieth anniversary, the Winston Churchill Memorial Trust has allocated a considerable sum of money to fund overseas fellowships for craftspeople and those who support craft. Support for schools has not been forgotten. The HCA’s Getting Crafty in the Classroom (http://bit.ly/1n1zArf) are free downloadable projects for non-specialist teachers, aimed at key stages 2-3. There is so much more the HCA would like to do – highlighting craft apprenticeships and bench-side training, developing additional resources for different key stages, highlighting craft on heritage trails, open studios, national exhibitions and encouraging exports are only a few projects discussed. However, until those in power recognise the importance of craft to the economy and support living crafts as they do other areas of the sector, the HCA remains limited in what it can do. If you would like to know more about the work of the HCA or support the organisation please visit the website: heritagecrafts.org.uk

References

Heritage crafts, our past and our future

Traditional craft is part of our rich heritage and brings in a sizable contribution to the economy, yet remains undervalued and neglected. Scribe and illuminator Patricia Lovett MBE describes how The Heritage Crafts Association are fighting back

It wouldn’t take long for most of us to identify craft surnames from friends and family – Cooper, Turner, Potter, Thatcher, Wright, Weaver, Taylor, Barker and, of course, Smith. Making things which are useful and often beautiful is part of our DNA as a nation, even though the practical skills are not always evident.

The benefits of everyone doing craft, including and especially children, are well known and researched. Craftwork helps to develop hand and eye co-ordination, motor skills, teamwork and cooperation, as well as raising maths, science and English. With the decline of art, design and craft education in schools it’s worrying to think where our future inventors and engineers will come from. The likes of James Dyson, Terence Conran and space scientist Colin Pillinger had more opportunities to make things in school that many of today’s children.

Living craft is part of our rich heritage, yet it is one of the most neglected member of the arts. Traditional building crafts are strongly supported by English Heritage and the National Trust and were given a boost about ten years ago by research which recognized and supported the value of our historical buildings and the craft skills needed to repair, conserve and even build new.

Then, just over forty years ago, a group of people got together to support craft, but after considerable discussion over which ones should be included a decision (strongly contested at the time) was made to focus only on design-led contemporary crafts. Thus the Crafts Council came into being, centrally funded through the Arts Council. Meanwhile, the crafts represented by those surnames, as well as basket makers, cutlery makers, picture framers, knife and scissor makers, wheelwrights, boot binders, boat builders, saddle and horse collar makers, cordwainers, lace makers, calligraphers and illuminators (and the list goes on) have had no representative body to act on their behalf. They have no outlet to put over their views, craft needs and requirements, or a supportive body to advocate for them.

A number of skilled makers showed how they craft certain tools and were used to handling tools and materials that are necessary in everyday craft. A common perception of such crafts is that they are old-fashioned, on their last legs, and not worthy of investment. ‘This view is contested by research carried out by the Department for Business, Innovation and Skills’. The study reveals that in England there are over 83,000 small firms which together bring in an annual turnover of £10.9 billion. The contribution to the economy is £4.4 billion gross value added (GVA), with an expected 12 per cent growth in employment expected up to the period of 2022. Yet it also showed that of the 230,000 practitioners, 77 per cent of makers are not passing on their skills due to financial constraints.

The contribution to the economy in terms of ‘soft tourism’ is also huge. Overseas visitors are not only keen to view our historical towns and buildings, but wish to buy the very goods produced by our world-renowned heritage craftspeople, from bespoke suits, hand-made shoes, leather bags and luggage to saddles and hand-made guns, decorated by the best hand engravers in the world.

The HCA have since made moves towards recognising traditional craftspeople and celebrating them on a national level. This year the organisation successfully nominated five craftspeople for honours, which included MBEs for calligrapher Professor Ewan Clayton and Owen Jones, the last Lake District swill basket maker. The aim is to propose top craftspeople each year.

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If you would like to know more about the work of the HCA or support the organisation please visit the website: heritagecrafts.org.uk

References
Supporting the development of British design has always been at the heart of the Victoria and Albert Museum and it defines how we work with teachers and pupils today. Schools Programme Manager Cara Williams explains how

During a recent interview with a PhD researcher I was asked to describe my experience of working with artists and designers through the V&A residency programme. To help answer the question, I decided to bring along a photograph of a young person pressing clay into a hand-made press mould. Taken during a secondary school project with former V&A ceramicist in residence Phoebe Cummings, the photograph encapsulates the aims of the V&A Schools programme: to offer young people the chance to engage with art, craft and design through contemporary processes and hands-on making.

Phoebe’s residency was one of the first of a regular programme of residencies at the V&A, which brings in at least six different practicing artists and designers to the Museum each year. Each residency has a very public facing dimension, with all working with school students and teachers. The residencies not only offer invaluable opportunities for young people to experience working with professional practitioners first-hand, but they also open new and innovative ways of exploring and taking inspiration from the V&A’s collection of art and design.

Henry Cole, the V&A’s first director, declared that the Museum should be a ‘schoolroom for everyone’, supporting the development of British design by placing learning and instruction firmly at the heart of the institution. Its primary aim was to improve art education and, in turn, contribute to the creative economy of the country. A government grant was secured in order to purchase a small collection of teaching objects, which included examples of ‘good’ design, while another section showed examples of ‘bad’ design, known colloquially as the ‘Chamber of Horrors’.

The collection grew considerably following the Great Exhibition of 1851, which brought together the finest examples of design and manufacturing from Britain and around the world. Today, the Museum continues to collect historical and contemporary design and very much keeps alive the founding vision of the Museum to support the creative economy, inspire creativity and promote the appreciation and enjoyment of art and design. So, rather than becoming a repository for objects to gather dust, the V&A seeks to provide inspiring and innovative ways for members of the public to explore historical and contemporary art and design, and to offer a platform for debate and discussion around current ideas and issues in the art and design world.

One of the ways we do this in the Schools team is through DesignLab – a programme that gives secondary school students the chance to work over an extended period with professionals from the creative industries, including our designers in residence. Designed collaboratively with the artist or designer and the teacher, the projects open up creative processes, allowing students and teachers to access new ways of thinking, researching and making. What is really valuable about these projects is that each offers new and unique ways of accessing and bringing museum objects to life. We get to see objects that have been in the collections for decades through fresh eyes.

Take, for example, the porcelain plate (pictured) from the early nineteenth century, depicting a scene of hunting sports in India. The blue and white style, inspired by traditional Chinese ceramics, has become ubiquitous and by today’s standards might be considered average or boring. However, when ceramicist Phoebe took up residence at the Museum for six months she brought new meaning to the mass-produced design through immersive and ephemeral installations of unfired clay, inspired by the imagery found on this plate.

During her residency, Phoebe worked with a group of year 11 students (aged 15-16) from Thistley Hough High School Students, 2010. They were invited to challenge and shake off traditional ideas of factory ceramics from their local area.

The project invited the students to challenge and shake off traditional ideas of factory ceramics from their local area. Through exploring Phoebe’s practice, the students worked over a three-month period to create a site-specific group piece from unfired clay. Taking inspiration from the Staffordshire ceramics in the V&A’s collections, the students spent time looking at and drawing surface decoration found on the objects. They learnt about classic recurring motifs, such as the Willow Pattern, and explored why these designs became so popular in nineteenth century Britain.

This was followed by a visit to the Cast Courts, a collection of casts of architectural monuments and statues (including Michelangelo’s David and Trajan’s Column) made in the nineteenth century, to explore making techniques such as low relief and press molding, the methods they would then use to create their own work.

A government grant was secured in order to purchase a small collection of teaching objects, which included examples of ‘good’ design, while another section showed examples of ‘bad’ design, known colloquially as the ‘Chamber of Horrors’.
Our artist and designer-led sessions also extend to our offer for teachers, through a monthly programme called V&A Sanctuary. Taking place on Friday evenings, these relaxed workshops allow teachers to explore their creativity, develop new skills and learn about contemporary practices and processes.

As well as running a regular taught programme, our role as museum educators is to help students and teachers feel confident to use the collections independently. They are here to be explored by the public and to develop knowledge of art and design.

To support this we have devised a new series of free resources to assist teachers in the planning of self-led visits to the Museum. Each resource includes pre-visit activities to introduce the theme, activities to download and do when you get to the Museum, and follow-up activities to take back to the classroom. From September we will be hosting a programme of Teacher Twilights to launch new resources, giving teachers the chance to meet our Learning team, hear from museum curators and get lots of inspiration for planning a visit.

The opportunities for learning are endless and through our workshops and gallery sessions. The ceramics project, for example, has inspired a one-day session that Phoebe has returned to deliver on the regular programme for secondary schools. In fact, all of the sessions we offer are led by practicing artists and designers.

As well as ceramics, we run workshops on fashion and textiles, graphics and digital coding. From this September, we will be offering gallery-based sessions designed to give students the chance to make in front of objects, using the textiles, graphics and digital coding. From this September, we will be offering gallery-based sessions designed to give students the chance to make in front of objects, using the ceramics, graphics and digital coding. From this September, we will be offering gallery-based sessions designed to give students the chance to make in front of objects, using the ceramics, graphics and digital coding. From this September, we will be offering gallery-based sessions designed to give students the chance to make in front of objects, using the ceramics, graphics and digital coding.
Collaboration, collections and digital learning at The Courtauld Gallery

The Courtauld Gallery collection has proven to be a dynamic platform in supporting critical and contextual studies. Here, Sarah Green and Meghan Goodeve describe how collaboration, collections and digital learning have opened up new worlds of opportunity for students.

The Courtauld Gallery has a long-standing partnership with the art department at BSix Sixth Form College in Hackney dating back to 2009. Each year, the gallery educators and tutors of the college collaborate to deliver at least one extended outreach project inspired by the exhibitions and collection at The Courtauld Gallery. The long-term nature of our partnership has enabled a valuable exchange of education practice and allowed for the piloting of new modules and approaches to learning in the gallery setting.

Over the past three years we have developed our pedagogy to focus on using the gallery as a resource and tool to support level 3, post-16 learners, in developing knowledge and skills for academic research and we have established a platform in supporting critical and contextual study. The Courtauld’s artworks are used as a starting point for a project about digital learning in 2014. Warburg’s practice was almost entirely visual, an unusual feature for an art historical practice. His ‘library’ was not entirely full of books but held reproductions of images from Renaissance Italy to contemporary pictures from across the world. He was interested in creating visual essays, linking historical relief sculptures of classical gods to photographic plates from contemporary newspapers. These collisions of images across time were based on perhaps a certain pose, or the shape of a body’s twist. Through these groupings a sense of sculptural landscape was created, as each image was considered a stage of its cultural context. Is this approach to researching visual culture that provides a fascinating place to start?

Pinterest is an online tool, a way to collect images digitally and to sort through the multitude of artworks that are available on the internet. This use of digital images is a minefield of exciting opportunities and dangerous pitfalls. To explore this, The Courtauld created a project called Transposition for first year students. Over seven sessions students worked with art historian Francesca Herrick and artist-photographer Marysa Dowling to explore portraiture. They chose a work from the collection and carried out research into various aspects including symbolism, identity, costumes and self-staging before producing a contemporary, photographic transposition of the work.

To explore this collaboration further, part of the 2016 programme has been centred on twentieth-century art historian Aby Warburg. During his lifetime his work scarcely left his personal library in Hamburg and was only revealed to the public after the posthumous move of his life’s work to London in World War II. So what makes Warburg an interesting starting point for a project about digital learning in 2014?

Warburg’s practice was almost entirely visual, an unusual feature for an art historical practice. His ‘library’ was not entirely full of books but held reproductions of images from Renaissance Italy to contemporary pictures from across the world. He was interested in creating visual essays, linking historical relief sculptures of classical gods to photographic plates from contemporary newspapers. These collisions of images across time were based on perhaps a certain pose, or the shape of a body’s twist. Through these groupings a sense of sculptural landscape was created, as each image was considered a stage of its cultural context. Is this approach to researching visual culture that provides a fascinating place to start?

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As a starting point, they looked at how critical and contextual study could be based in the visual, and how to translate this to a digital landscape. Through several workshops, they learnt the differences between researching from books and sourcing information online and asking pertinent questions. Which websites can be trusted? What image is a true reproduction of the original? What is the best way to find trusted images? How can you make sure texts from online sources are properly referenced? What are issues of copyright? And, how do you use the Internet as a research tool?

In addition to these issues, the students linked images of the past with contemporary images including their own, creating a platform to share their own artistic practices. As the tutor from BSix succinctly explains: ‘Pinterest also helped them as a technology to articulate their ideas… as Pinterest is a social network and the students were asked to follow each other (as well as BSix and The Courtauld) they were constantly presenting their work to each other, to adults and, in effect, publicly.’

Here, online tools are explored not only as a way to present your work as an artist but how to allow students a more democratic platform on which to communicate with each other. For example, students who might have English as a second language or struggle to write long essays were given a tool for displaying their critical and contextual ideas outside of these traditional constraints.

With an ever more important need to consider how the digital can be used both in the classroom and the gallery, this approach to artistic research opens up a range of opportunities. To celebrate this, we are launching exhibitions and college competitions in September. The aim is to create a visual essay using Pinterest and taking one of The Courtauld’s artworks as a starting point. We can’t wait to see how students across the country interpret and respond to our collection.

Sarah Green,
Programme Manager of Gallery Learning

Meghan Goodeve,
Young People’s Programme
Co-ordinator of the Oak Foundation
www.n.courtauld.ac.uk/publicprogrammes/schools.shtml
Email us: education@courtauld.ac.uk
Follow us @CourtauldYP

For left
Students from BSix Sixth Form College researching portraits of The Courtauld Gallery
Photo: The Courtauld Institute of Art, Public Programmes

Middle
Susan Nathaniel
Transposition - A bar at the Folies Bergere
Photographed by Marysa Dowling, 2014

Right
Installation photograph Pendulum of Southern Art through Fairy and Flemish Channels in the Age of Elisabeth, Display panel from the exhibition British Art and the Mediterranean
The Courtauld Institute of Art, Public Programmes

Left
Edward Monet
A Bar at the Folies Bergere 1881-82
Oil on canvas

Bottom
BSix student’s Pinterest board on Wombury Lewis: Red Portrait 1937 from The Courtauld Institute of Art
Photo: Artkind and The Courtauld Institute of Art, Public Programmes
Year 8 Progression Objectives

Mastery and Assessment

Generating Ideas, Skills of Developing & Developing Ideas

1. With careful planning and organisation, students will develop a creative plan to inform and support their creative progress. This plan should include a timeline, materials and resources, and a description of the learning process. It should also outline the objectives and outcomes of the project. Upon completion, students will present their plan to the class and receive feedback from their peers and the teacher.

2. Students will reflect on their creative process and identify areas for improvement. They will use this feedback to modify their plan and develop a new plan for the next phase of their creative journey. This process will be repeated throughout the course.

3. Students will be encouraged to experiment with different materials and techniques to expand their creative horizons. They will be given opportunities to explore new ideas and techniques, and to develop their skills in a variety of mediums.

4. Students will be expected to demonstrate a high level of technical proficiency in their work. They will be required to work safely and responsibly, and to follow the rules and regulations established by the school. They will also be expected to exhibit a high level of professionalism in their dealings with other students and teachers.

5. Students will be expected to work collaboratively with their peers to achieve common goals. They will be encouraged to share ideas, offer constructive criticism, and provide support to one another. This will help to foster a sense of community and encourage students to work together to achieve their creative goals.

6. Students will be expected to complete a final portfolio of their work at the end of the course. This portfolio will be used to assess their progress and to evaluate their overall performance. Students will be required to submit their final portfolio to the teacher for evaluation.

7. Students will be expected to give a public presentation of their work at the end of the course. This presentation will be used to demonstrate their mastery of the course objectives and to evaluate their overall performance. Students will be required to give a public presentation of their work to their peers and the teacher.

8. Students will be expected to participate in a variety of creative activities throughout the course. They will be given opportunities to explore new ideas and techniques, and to develop their skills in a variety of mediums.

9. Students will be expected to complete a final project at the end of the course. This project will be used to assess their progress and to evaluate their overall performance. Students will be required to complete a final project to the teacher for evaluation.

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13. Students will be expected to complete a final project at the end of the course. This project will be used to assess their progress and to evaluate their overall performance. Students will be required to complete a final project to the teacher for evaluation.
Last year, as part of an ongoing project to modernise our Key Stage 3 curriculum I started to redesign a portraits project for 13 to 14 year olds. The aim was to make the project more student-centred by focusing on the wider theme of ‘identity’ as opposed to just the portrait itself. The intent was to balance out parts of our curriculum that centre heavily on traditional skills and move to one that incorporates more opportunities for critical thinking, risk taking and personal expression.

I asked the students to become independent researchers in order to explore their own identities. When Nicola Collins asked her students to become independent researchers in order to explore their own identities, she was surprised by the variety of results. Here she explains why...

‘The use of key words challenged students to think carefully about why they had chosen their artist rather than simply lifting information straight from other sources’

When Nicola Collins asked her students to become independent researchers in order to explore their own identities, she was surprised by the variety of results. Here she explains why...
selection of an artist of their choice that reflected their own particular tastes and interests. The aim was also for students to connect to an artist's work on an emotional level and present their findings in an imaginative and thoughtful way. Students were tasked with creating an artist study that had both a visual and written outcome (left). The written outcome focused on the use of descriptive language to express their own thoughts and feelings about the work of others using a small selection of key words. The use of key words helped students to think carefully about why they had chosen their artist rather than simply lifting information straight from other sources. Assessment of written work was based on the use of descriptive language and subject-specific terminology rather than how much was recorded.

The visual aspect of the study was left open to interpretation. I emphasised that I would not be criticising the students for not being an artist's work, but how they could present the artist’s work in a visually exciting way. As they were not only teaching each other about the artists they had investigated, but also the teacher. This dialogue created a space where the traditional roles of student and teacher disappeared and new roles for “teacher-student with student-teacher” emerged. In Paolo Freire’s words: “as a class become jointly responsible for a process in which all grow.”

Nicola Collins
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Reference
Co-creations, conversations and connections: participants from a TEA sketchbook circle and TEAm symposium describe the benefits of collaborative practice

Susan Coles @thecritical

In February 2014, the art educators involved in Sketchbook Circle 2013 exhibited their work at the Gerald Moore Gallery in London. Sophie Leach, Assistant General Secretary NSEAD, and Sue Grayson Ford, Director of the Campaign for Drawing, opened the exhibition. It was a very proud moment for those who were exhibitors to see their work in the gallery setting and to also spend the day in the company of other creative people at the very busy workshop day organised by Elinor Brass, Director of the Gallery, and her great team. Sketchbook Circle has been a powerful opportunity for artist teachers to develop their own practice in an unusual and challenging way.

Sketchbook Circle grew out of TEA, Thinking, Expression and Action, which was the national CPD drawing programme developed by NSEAD and the Campaign for Drawing. One of the many strengths of the programme was the collaborative work that artist teachers found time to do, despite their busy schedules. Sketchbook Circle is seen as an ideal way to give them a sustained project over a longer period of time. To see someone else’s marks appear alongside your own or a completely new direction happen, was intriguing and at times even frightening. Sometimes it was a very creative month and at other times it was a last minute rush. I personally found it an empowering experience. I loved it and am now also part of Circle 4.

Elinor Brass @elinorbrass

Sketchbook Circle participant, subject leader and gallery director

I established a sketchbook circle for artists with friend and artist educator, Tanya Paget in 2009, and we have organised a new circle each year ever since. Tanya and I wanted to get back to regularly making work and challenging ourselves as artists. We were seeking a way that fit with the hectic life of someone in education and so-developed a project that had a monthly exchange with another artist making sure that a routine of making was established. We did this because we were hunting for a space to create, to exchange and to reflect.

Susan was aware of this sketchbook project and encouraged me to offer it to TEA teachers to build upon the success of the summer projects. As the social media facilitator of the TEA project, Susan saw that this sketchbook circle model had the potential to bring people together in a meaningful way and that it was a format which suited the already established active TEA Facebook group. Twenty-nine teachers of art and design from across the country signed up to take part in the TEA circle that we organised to begin in January 2013 for the whole year.

From the gallery perspective, I am really proud of the TEA events that we held at the Gallery. There is no doubt it was a highlight of the year. There was a lot of discussion and exchange on the Facebook page about how we might organise an exhibition with everyone spread across the country, but we found some imaginative curatorial possibilities. I really learned for there to be as much input from the TEA teachers as possible and a group of teachers volunteered to come to the gallery the day before the main TEA event to curate the show. Those who were involved in the 2013 circle sent in images from their shared books for me to print ready for the exhibition and it was a case of the curating team exploring the possibilities of the space together. It was such a pleasure to work together and the exhibition looked stunning with such a variety of approaches on display.

I really enjoyed the chance to plan the TEA day with a view to enabling plenty of exciting collaborative opportunities and also looking for new ways of working that could be introduced. I invited artists to lead workshops who offered very contrasting but equally interesting projects - from book-binding to building camera-observas, from mixed-media explorations to large-scale installations. The energy from those who attended on the day was something special. Every activity was approached with so much positivity and there was a genuine sense of excitement. It meant so much for us all to get together, to meet and get to know our sketchbook partners, to chat, to celebrate, to make friends, to exchange ideas, to re-energy. It really couldn’t have gone better. I think it represents all the good things the TEA community has done and will continue to do.

Georgia Naish @ellieelliebthy

Sketchbook Circle participant and subject leader

The Circle makes you think in new ways, more than working on your own. I have just been working on something in a new sketchbook. No starting point, no partner, no collaboration. It was hard. I now think I’ll have to be in Sketchbook Circle 5, almost certainly! I am proud to be a sketchbook circle participant and subject leader of TEA obviously!

Karen Wilkie @Elliebrass

Sketchbook Circle participant and subject leader

Having participated in Sketchbook Circle 13 and other related TEA spin-off projects I was delighted to be asked to present a workshop activity at the TEA exhibition. My initial thoughts were around how to be a catalyst for practising art educators to work together in a practical task. The spirit of being involved in Circle 13 was very much about the visual ‘conversation’ and interweaving of techniques and ideas in partnership with other participants. In developing an idea for a drawing-based workshop I decided to build upon the physical structure and momentum of the circle. This had become a prominent fascination in my shared sketchbook work with Jill Pitchford.

Participants were each given a cardboard circle to work with, plus ‘Tanya’s’ prompt to help get to the moment of the workshop started; each of these words related to the ‘circle’ theme. As people started to make marks using the range of media available, they were encouraged to swap circles and work on each other’s drawings or to trace from the projected images of work in progress taken with the iPad. The circles were then collectively hung as a moving structure in the gallery space, with the projector being used to cast images and light that resulted in other fascinating permutations of shape, colour and time. The finale of the workshop which was entirely unplanned was a musical composition to accompany the installation. Working as a group in this way reinforced to me the power of collaboration, or in the words of Japanese poet Ryunosuke Satoro ‘Individually, we are one drop. Together, we are an ocean… of TEA obviously!’
Students at Cockburn School in Leeds had something important to say. Using the language of typography, art teacher Katie Keech and her colleagues helped students create artworks that explain why art matters.

Writing a new scheme of learning is always an exciting process. As an NQT at Cockburn School I was asked by the head of the art department to develop an existing scheme with the focus on typography. After numerous discussions and planning sessions, a fellow art NQT, Merry Hardcastle and myself produced a fresh scheme. Little did we know just how passionate and overwhelming the response from the students would be.

It was a Monday morning and Merry and I were discussing the latest headlines regarding Michael Gove MP and the coalition government, who have set in place policies that, we believe, will marginalise the arts, restrict access to arts courses and threaten the future of the UK’s artistic success story. We imagined telling him what we felt about his ideas and how we would get him to listen. Then the light bulb flashed. Why don’t we ask the people his policies really affect—the students—to voice their opinion?

Inspired by Bob and Roberta Smith’s slogan artwork and his speech at the Art Party Conference 2013 we discussed how powerful words can be and developed the scheme for Key Stage 3 (ages 11-12) around the use of persuasive language to develop into a campaign.

To evoke a genuine response from students we worked alongside our headteacher David Gurney to make a spoof video. The resulting short was broadcast in which David flashed. Why don’t we ask the people his policies really affect—the students—to voice their opinion?

Students approached the headteacher on a number of occasions, giving incredibly honest opinions on his video message and Gove’s plans.

During the early stages of the project students used lesson time to discuss in depth the impact the marginalisation of art would have. Many students were shocked at the plans and quickly became passionate, and at times feisty! Lessons were exciting and students were keen to voice their opinion.

Students used frameworks to create collaborative thought-provoking slogans ranging from ‘Art and design lives in the soul of every person’ to ‘To kill art is to kill our imagination’. Students each created a 3D cardboard letter that would be displayed to form the slogan.

Students also wrote personal letters to Michael Gove, explaining their opinions and putting their persuasive writing into practice. Elements of the letters were then used to decorate the 3D letters and create a personal feel.

The NSEAD social networking page played an integral part in sharing the exhibition and gaining opinions on the scheme of learning. It was incredible to see so many like-minded art professionals spurred them on to ensure their voices reached as many as possible.

The outcomes have been overwhelming. Responses have been wide and varied; from the 3D letters shouting powerful slogans, to infectiously catchy self-penned songs performed on video, to emotive and eloquent letters to Gove himself.

Students also produced, at times, ‘interesting’ portraits of Gove, adding slogans to create a campaign feel in their work. Students also wrote personal letters to Michael Gove, explaining their opinions and putting their persuasive writing into practice. Elements of the letters were then used to decorate the 3D letters and create a personal feel.

The lead up to the exhibition and the exhibition itself act in stone the key role the arts play in a young person’s development. I encourage any teacher to discuss the importance of their subject with students as it has certainly given our students a true thirst for learning. The students have a sense of achievement and ownership, knowing that their voice had been heard and that they can make a difference.

Katie Keech
Teacher of Art
At the beginning of 2014, the School of Education at the University of Northampton launched a series of teacher network meetings as part of the Northampton Inspire project. Academics from School of Education and the School of Arts, IT specialists and students worked with local teachers to explore the potential of digital technology and media to support and enhance the learning in the arts. These meetings formed part of a larger university project called From Stem to Steam: Integrating Technology and the Arts in the Creative Classroom and is our response to the international initiative to make connections between science, technology, engineering, art and mathematics.

Five meetings were held this year during which we focussed on different themes, making physical art and using digital media. We looked at responses to art, creating physical art to manipulate digitally; creating art purely in a digital form; and using digital media and tools to collect images that will inspire the making of physical art. Along the way we have introduced and shared useful apps, software and websites, whilst recording ideas and outcomes on the Northampton Inspire blog: http://mypad.northampton.ac.uk/inspire.

Using the Visual Poet app to create three picture/caption panels:

At the first meeting we looked at responding to art using digital technology. Participants were shown how to use the app Visual Poet to choose three images and were asked to add a small amount of text to each of them. Some teachers used the environment to take photos, some made art to photograph, whilst others found images from their own photo albums. Flicker or from the web. Some annotated the images with poetic phrases; others chose an artist and described key features of their work. Others used their images to ask questions of the viewer.

Combining made and/or chosen images with text within the app proved a great potential for learning art and across the curriculum. We also looked at using the app with the web tool Voice Thread in order to allow children to respond to an image or piece of art through music and sound. An example of some of the responses to Cornelia Parker’s Cold Dark Matter: An Exploded View feature on the Northampton Inspire blog was a great opportunity to connect art and digital media with music and speaking and listening.

Manipulating photographs of mark making on tissue and cellophane:

At the second meeting participants looked at moving from physical art to digital art form, where the art we created on paper was not the end in itself but a means of creating images to manipulate digitally using apps. Mark making on tissue or tracing paper, cellophone based around lines and marks, as well as letters and typography were used as surfaces to photographe, and then overlaid on top of each other. Shining lights through or on these surfaces created different effects. Finally participants used the app Be Funky to manipulate their images applying colour and texture effects.

It was interesting to see that the physical art had become a means of creating material to manipulate digitally rather than an outcome in itself. Evaluating visual material and choosing elements to discard, use and develop was an important part of this activity. This could be developed by adding text using an app such as Path On, which allows children to add text along lines they have drawn.

Drawing with light:

Following on from the idea of moving from physical art to digital art our next meeting focused on creating art that only existed in digital form. We looked at capturing movement through light trails and manipulating it using photographic effects. Using the app Light Trail, iPads and torches, fairy lights and LED lights in a darkened room we learned how to use the app to compose the camera open for up to 30 seconds in order to draw with light, experimentally or purposefully.

There was a sense of excitement and wonder in the room as we experimented with colour and movement, along with lots of ‘how did you do that?’ between participants. Discussion centred on creating, sharing and displaying art that exists only in digital form and the idea of projecting it large scale came out as one interesting possibility. Connections to dance and physical education were another possibility considered.

Drawings taken from microscopic images of cells:

The next meeting concentrated on making and manipulating close up and magnified images to support drawing and painting. In this session we were shown the Proscope digital microscope linked to iPads, the Easi-Scope handheld digital microscope and the app Big Magnify, all of which allowed children to explore their environment close up. This can facilitate a great link with science and with learning outdoors.

We also looked at the amazing microscopic images available online that could be used to inspire exploration of line, shape, pattern and colour. We went on to use pens, brushes and links to work from microscopic images, this time creating physical art from digital inspiration.

At our next meeting we explored working in three dimensions and looked at shaping ideas and outcomes at a local gallery in Northampton, NNContemporary. As a result of our meetings, the Northampton Inspire blog has evolved into a useful record and resource of ideas, tools and outcomes. Meetings have been supported by Pinterest boards, reviews of apps and reports on how teachers have used the ideas in their schools.

For myself, the ideas we came up with have connected well with other areas of my professional role and my practice as an artist, such as the digital image swap with m oreTEA and the NSEEAD Online Facebook page I took part in.

What’s more, over the course of this year my understanding of the interaction between digital technology and art has developed enormously. As academics working with teachers, teaching assistants and students we have enjoyed seeing the ideas being taken up and used at school and used with children to inspire and engage their learning.

Jean Edwards, Senior Lecturer, School of Education, University of Northampton
Jean.Edwards@northampton.ac.uk

Northampton Inspire includes: Jean Edwards, Helen Cabble, Rebecca Heaton, Sorrell Kinley, Tracy Sherwood, Emma Whewell, Karen Woolley and Stephen Bryant, Belinda Green, and Al Holloway.

There was a sense of excitement and wonder in the room as we experimented with colour and movement’
The RSA Student Design Awards

The RSA Student Design awards will be celebrating its 90th and most successful year to date following the announcement of this year’s winners, Oliver Reichardt, director of fellowship at the RSA, on why next year’s emerging young designers should use their skills to tackle social, economic and environmental issues through design thinking.

How do we encourage people to live the kind of life that will lead to a better future for all?

There is no shortage of ingenuity in the world – we know how to make things, lighter, faster, smaller and more economically efficient. But how do we design an environment that will enable us to become more socially conscious citizens?

This is a question that the RSA (The Royal Society for the Encouragement of the Arts, Manufacture and Commerce) has been exploring for 260 years. Since the first gathering in a Covent Garden coffee shop, the RSA has sought to offer awards for original, imaginative thinking. As early as 1770, it asked the public to come up with a product or service that would reduce smoke emissions.

Among this year’s eight briefs, entrants were being asked to design a concept to improve hygiene for people in low income areas; redesign consumer product packaging to minimise waste; and design new ways for people to increase behaviours that encourage mental wellbeing.

All winners receive a prize in the form of cash awards or industry placement and one year’s gratis Fellowship at the RSA. The benefit of joining the Fellowship is that it offers the SDA winner new connections by introducing them to a unique network of individuals who are committed to positive social change. As Fellows, the winners are also able to gain access to funding and advice to develop their ideas; the opportunity to share and utilise skills from within the network; and access to the facilities at RSA House in London. The winner went on to undertake a paid internship at Yorkshire Water.

The thinking behind the competition has always been to encourage students to apply their design knowledge to real life situations – thinking more about people and space than aesthetics or consumables. The briefs are intended to inspire students whilst offering them sufficient scope to design something that is original and suited to their particular skillset.

Each year brings unique results. A winner of last year’s brief around ‘Valuing Water’ designed a Hydrologic Rainwater Harvesting System that would be able to retain and purify rain so that it could later be used as drinking water for livestock. The winner went on to undertake a paid internship at Yorkshire Water.

In 2011, two students came up with a project entitled ‘Donate at the Gate’ which uses Transport for London’s Oyster card network to raise funds and awareness for charities without taking time out of a person’s working day. Much like using an Oyster card, the commuter would be able to tap in their card to donate. The project emerged from the brief ‘Giving and Getting’ which asked students to use design to inspire generosity. The winners both won a paid placement at Springetts Brand Consultants in London.

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The RSA are delighted to offer members of NSEAD the opportunity to apply for Fellowship taking advantage of a reduced joining fee. We would also be very happy to provide members with a tour of the facilities at RSA House so please drop in touch if you would like to arrange this.

The challenges of the twenty-first century require a greater focus on socially conscious design, but there is also an increasing need to involve the generation that will inherit them.

If you would like more information about the Student Design Awards and how to enter visit: http://sda.thersa.org/en/

If you are interested in becoming involved in the RSA’s work or becoming a Fellow of the RSA then please contact Alex Barker at alexandra.barker@rsa.org.uk or call 020 7451 6896.

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Below

Joel Knox, University of Nottingham, Hydrologic Rainwater Harvesting System, 2013

Right

Stuart Kench and Helen Parry, Kingston University, Donate at the Gate, 2011

The challenges of the twenty-first century require a greater focus on socially conscious design, but there is also an increasing need to involve the generation that will inherit them.
For three consecutive years, groups of 14–16 year-olds will participate in The National Art & Design Saturday Club at the National Glass Centre in Sunderland. Natalie Gale, academic tutor at the University of Sunderland, shares her insights from the first year.

Looking ahead

It was The Sorrell Foundation, a charitable organization set up to inspire creativity in young people, which set up the National Art & Design Saturday clubs in 2009. The idea was to link school children with tutors at universities and colleges and with professional designers, artists and architects, to take part in art and design and offer young people routes into higher education. The club is a new model, but is taken from a tried and tested idea. In the 1950s, 60s and 70s a post-war initiative encouraged Saturday morning classes for 14-16 year-olds at local art schools. The model was widely available across the country and, for many artists and designers, it was the start of their creative and entrepreneurial journeys.

Last year, in October, The University of Sunderland joined at the National Art & Design Saturday Club at their National Glass Centre location to provide free art and design workshops for 14-16 year-olds over the next three academic years. The club has 17 dedicated members, who have explored the subjects of abstraction and mark making through a variety of specialisms including drawing, painting, printing, architectural glass, hot glass, ceramics and visual communication. The aim of the University was to re-create a ‘mini’ foundation course that would provide the club members with an array of creative experiences and new skills, develop independent thinking and confidence, as well as give an insight into further and higher education.

This aim has been fulfilled, revealed in both work produced and positive feedback. Member Rebecca Parkin says of the Saturday club; ‘It’s been an amazing experience for me. It’s a brilliant opportunity for someone of my age to embark on a range of new skills and workshops. All the time I’ve been there I’ve learned about abstract work and mark making through a range of workshops and exhibitions like the Paul Klee at Tate Modern during our trip to London. All I can say is this was a brilliant opportunity that I couldn’t afford to pass up and I’m glad I didn’t because I have really enjoyed it. Next year I’d like to come along and help out with the next batch of young artists in the group.’

Many of the members are now interested in studying art and design, as well as returning to the club in October 2014 as voluntary student helpers to support the running of the workshops. In addition, the members’ experience of being taught by highly successful and respected staff at the University and taking part in the superb Master Class of internationally known ceramicist Magdalene Odundo OBE has reinforced the possibility of a career in the arts or creative industries. Now members see artists, craftsmen and women as real people with fruitful careers, no longer existing only in books or on the Internet.

This realisation has given the members the aspiration and opportunity to consider themselves working in such roles, as well as pursuing careers in art and design. At the University we feel this is the greatest achievement.

Natalie Gale, Academic tutor, Foundation Art and Design Programme, the University of Sunderland
natalie.gale@sunderland.ac.uk

‘Now the members see artists, craftsmen and women as real people with fruitful careers, no longer existing only in books and on the Internet’
Let’s Make Books!

In order to address the lack of children’s picture books in minority languages, Leeds City Council and its ArtForms team developed an inspirational project now rolling out in many primary schools. Arts Manager Jane Zanzottera, explains...

The motivation behind the development of Let’s Make Books!, a project that incorporates the early years, visual arts, literacy skills and parental engagement, was an inspirational workshop run in October 2012 by Victoria Ryle, Her Kid’s Own Publishing organisation, originally founded in Ireland in 1997, is a not-for-profit organisation that empowers children, families and communities from diverse cultural, social and linguistic backgrounds to have their stories through artist-led processes and community publishing. Working with Leeds Libraries, the Closing the Gap team, early years advisors and two visual artists, Lou Sumray and Sarah Jane Mason, ArtForms, the music and arts team within Children’s Services at Leeds City Council, developed the project and delivered it initially in three Leeds primary schools in 2013. Leeds is culturally rich and diverse, with an aspiration to become a ‘child friendly city’. The aim of the project was to address a lack of children’s picture books in minority languages. The outcome was that children and families would create books reflecting their home culture. Lou and Sarah Jane worked alongside teachers, children and their parents using child-led approaches to capture pupil voice and imagination. This was a powerful way of engaging parents with their children's learning. It also went some way towards helping to ‘close the gap’ in attainment for identified vulnerable groups of children.

Small groups of children participated in a range of engaging, child-led, creative activities, a few of which Lou and Sarah have shared on the following page. Parents and carers were invited to take part in the creative process which formed a family learning experience that enhanced community cohesion.

The books were then published so that each participating school received a set for their library. A set was also handed over to the local public library and schools library service. Parents also bought copies to send to their families living elsewhere in the world.

Following the success of the initial project, ArtForms are currently delivering ‘Let’s Make Books!’ in a further three schools in Leeds. ■

‘Let’s Make Books! has given children the opportunity to explore and take a lead in their own learning. I would definitely do this again’
Melvina Williams, Bracken Edge Primary School

Getting to know each other
Lou Sumray, artist, describes the process I worked with four different groups, of different ages, who didn’t necessarily know each other and whom I’d never met before. Our home languages were different and I wasn’t sure how much the children might understand me.

In order to help us get to know each other, build a relationship, encourage child-led learning and to stimulate curiosity, I started all sessions in the same way, although each group took the same starting points into completely different directions. I initially thought of these activities as a gentle introduction but they actually took on a more seminal role in creating a group dynamic and ideas.

We all sat in a circle. I gave out stickers for name tabs but I didn’t want myself or the other adults to write names. Instead, children were encouraged to either write their name in whichever language they wished, or draw something and place the sticker wherever they wanted on themselves. I drew a funny squiggle for my own sticker in order to show that they didn’t have to feel pressurised into writing. This activity became so popular that we started each session with it.

The Arabic-speaking group taught me how to write my name in Arabic while one of the Lithuanian children chose not to speak at all. Instead, his eyes glittered whenever he came into the session and he’d eagerly make tiny little drawings of his name stickers, which he proudly wore all session. My intention wasn’t to create labels but to give the children a feeling of identity and importance a part of the group.

www.lousumray.co.uk

Making the I Spy books and paintings
Sarah Jane Mason, artist, explains
We used recycled materials to make our own binoculars which, in turn, were used to spy or look closely at objects in the garden. Whilst ‘Spying’ we used an egg tray to collect six special things to take back to our base, to then draw and paint in detail. Again, we used the binoculars to view the different textures and patterns in the collected objects.

In a second activity, after a storytelling session in the library, we created large-scale group paintings on huge pieces of cardboard. Each group picked something they had spied in the book that could become a new story and then painted a scene from that story.

The next day we exhibited the paintings in the school hall and asked the children to use their binoculars to view things in the images. Children came up with hidden characters, secret gardens and exciting stories they thought were happening within the paintings.

www.sarahjanemason.com

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Sarah Jane Mason, artist, explains

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www.sarahjanemason.com
Graffiti School: A Student Guide with Teacher’s Manual

Chris Ganter

Published by Thames and Hudson Ltd

Chris Ganter’s book, Graffiti School: A Student Guide with Teacher’s Manual is an publication aimed at students and teachers, its purpose being to introduce readers to the art of graffiti.

The book covers much - if not all - aspects of graffiti from its background and history to physically using and handling a spray can. It even covers the legalities of graffiti, ensuring that the reader doesn’t spray walls and property indiscriminately.

The actual ‘guide’ sections of the book are where it comes into its own, giving insights into the sketching, designing, tagging and spraying techniques, treating graffiti as an art and not as a crime as it is often viewed.

Exercises range from basic lettering to intricate designs, providing sufficient content to hold the interest of students of all levels and abilities, from beginner to experienced artist.

Design samples are taken from actual street art from around the world. The author (otherwise known as Jeroo) is an experienced graffiti artist himself who teaches art in Stuttgart. Self-taught, he’s been writing for 20 years, evident in the way the book is written and produced, giving views from both ‘the Street’ and Academia.

One chapter is aimed directly at the teacher, with ideas on organizing courses and arranging simple lesson plans, alongside suggested further reading material, internet links, images and development, advancement of the student.

Overall, the book is an ideal way of introducing new artists to the relatively recent art form of modern graffiti as it breaks down the various stages of finished pieces. It even covers the legalities of graffiti, ensuring that the reader doesn’t spray walls and property indiscriminately.

The actual ‘guide’ sections of the book are where it comes into its own, giving insights into the sketching, designing, tagging and spraying techniques, treating graffiti as an art and not as a crime as it is often viewed.

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Art, Craft and Design Educators Survey 2014

The Art, Craft and Design Educators Survey Report 2014 presents the combined findings of both the Art, Craft and Design Heads of Department, and Educator Surveys. The report provides evidence that shows government policy has impacted on art, craft and design education, and concludes with five key findings: Performance measures that exclude or marginalise art, craft and design are impacting on key stage 3 - 4 provision; The subject is not always highly valued by senior staff and governors and learning opportunities have reduced; DfE and Ofsted’s emphasis on post ‘rarely or never’ receive training; Opportunities for pupils to work with practitioners or to engage with original artworks have been reduced.


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