



iJADE Conference 2014

Collaborative
practices in Arts
Education

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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.

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for conference costs.

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of authors will be asked to write
their papers up for publication
in the conference issue of iJADE.**



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MICHAEL EDEN: THE THINKING HAND
HERITAGE CRAFTS; OUR PAST AND OUR FUTURE
COLLABORATIONS, COLLECTIONS AND DIGITAL LEARNING

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Editorial

À Rebours' Tureen, the title of Michael Eden's artwork featured in our *AD* poster, signposts 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 schools' 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*
Twitter: @nsead_sophie

Please send article proposals or submissions to sophieleach@nsead.org

Contents

Regulars

Poster

Michael Eden

19

Resources

Got an image?
Vega Brennan

32

Perspectives

The importance of art gallery visits
Bethany Naulls

33

Book Review

Graffiti School: A Student Guide with Teacher's Manual
Harry Fisher

33

News

Features

02

The thinking hand

Michael Eden

06

Heritage crafts; our past and our future

Patricia Lovett MBE

08

Think, research, make

Cara Williams

11

A manifesto for art, craft and design education

Lesley Butterworth

12

Collaboration, collections and digital learning at The Courtauld Gallery

Sarah Green and Meghan Goodeve

14

Mastery and assessment

Ged Gast

16

Artist studies; a new perspective

Nicola Collins

20

Perspectives from TEAm

Susan Coles, Elinor Brass, Karen Wicks and Georgia Naish

22

Art of persuasion

Katie Keech

24

Inspired by digital

Jean Edwards

26

The RSA Student Design Awards

Oliver Reichardt

28

Looking ahead

Natalie Gale

30

Let's make books!

Jane Zanzottera



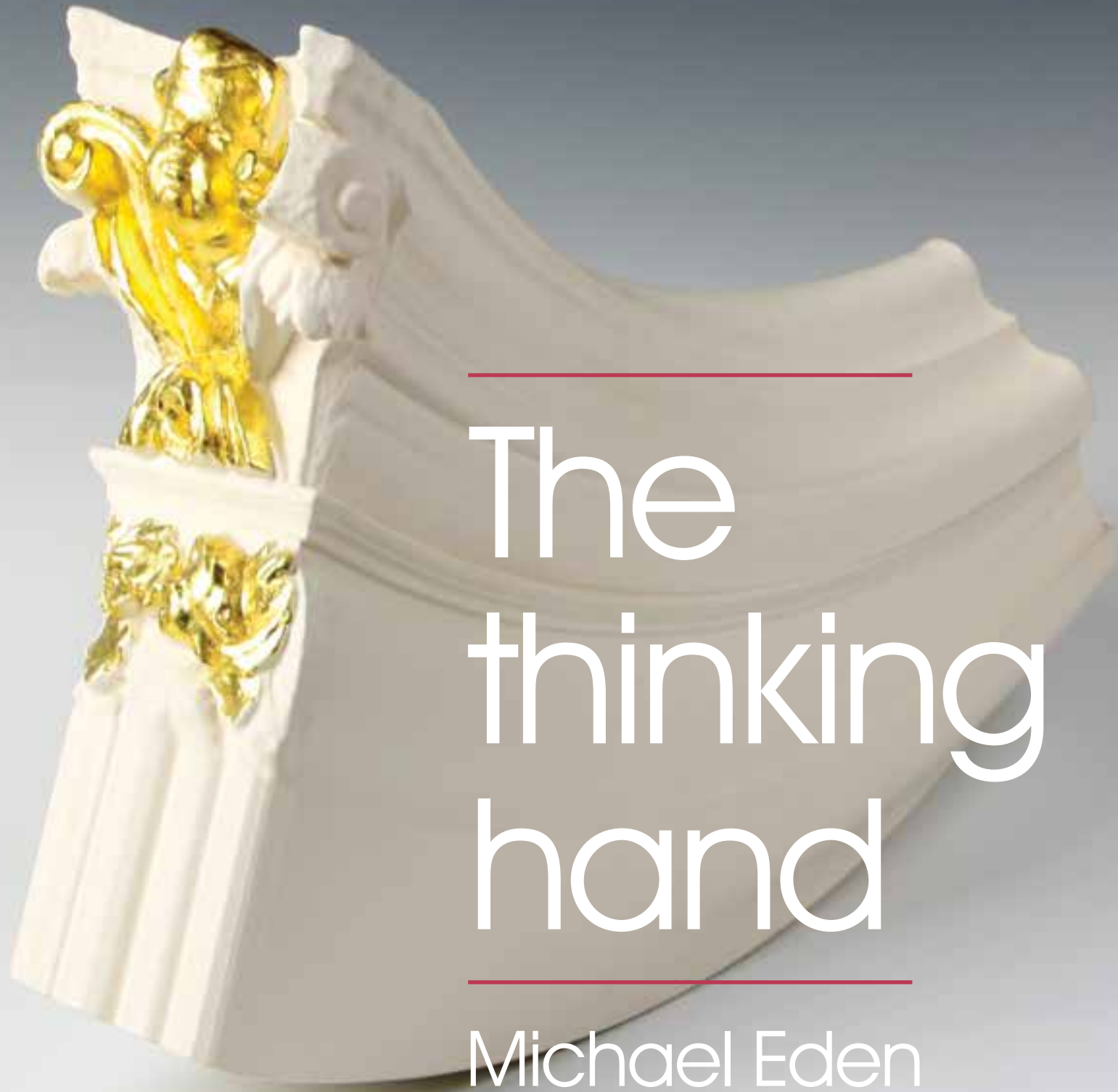
Cover image
Arte Dolum (back view)
Michael Eden
Courtesy of Adrian Sassoon

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‘Making is a voyage of discovery where we adapt our knowledge and experience to unfamiliar or unknown landscapes’

The thinking hand

Michael Eden



Main image and left

Arte Dolum, 2013, front and back views
Made by Additive Layer Manufacturing from a high quality nylon material with mineral soft coating and details in 24ct gold leaf
H 27.5cm, W 46cm, D 18.5cm
Images courtesy of Adrian Sassoon

After years of working with ceramics, Michael Eden decided to extend his craft through cutting edge digital technology to combine both disciplines in new and evolutionary ways. Here, he describes his journey

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 H 40cm, Diameter 25.5cm
Crafts Council Collection P493, London
Image courtesy of Adrian Sassoon

Right
Babel Vessel I, 2012
Made by Additive Layer Manufacturing from a high quality nylon material with mineral soft coating H 36.5cm, Diameter 20cm
Aberdeen Art Gallery & Museums Collections, purchased in 2013 with assistance from the National Fund for Acquisitions
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 (and the two parts of my brain) together.

Around 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 a very useful tool for exploring variations of a form. It's very easy to develop numerous 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 for using them, a desire to explore, an idea to communicate or a problem to solve. As a maker whose life has spanned the digital divide, evolving from whittling sticks to whittling voxels, there is a temptation to be wowed by the truly fabulous box of tricks that I sit in front of right now as I write this. But,



technological enchantment leads down the slippery slope to the 'media of attractions' as being 'artefacts of digital culture whose appeal is essentially their perceived novelty. They attract less for what they mean than for the fact that they are'.¹

The final piece I made at the RCA was my first fully digital piece. I aimed to really test the digital software and hardware, and also to tell a story. As Additive Manufacturing (AM), the umbrella term for 3D printing, is regarded by some as the new Industrial Revolution. I decided to redesign an iconic object from the 1st Industrial Revolution. It had to be Wedgwood as he was at the forefront of ceramic innovation. I was attracted to the tureens in the 1817 catalogue, so I designed a generic tureen using Rhino 3D software.

Wedgwood and his contemporaries often based their designs on natural objects and I wanted to do the same. So I chose bone, partly because it's a structure that would be difficult to hand craft and also because it also refers to the artificial bone produced by AM. It was printed on a ZCorp 3D printing machine in a type of plaster/gypsum material. It was then infiltrated to give the material more strength and then coated in a non-fired ceramic material to closely resemble *Wedgwood Black Basalt*. I gave it the title *The Wedgwoodn't Tureen*. Since then I have made a series of unique pieces that I sometimes coat using traditional Wedgwood colours and sometimes I don't.

Digital technology is becoming increasingly available, with new tools and apps allowing the user access to new information and experiences. The adoption of Augmented Reality is starting to blur the boundary between the actual and the virtual world. Gaming is responsible for much of the innovation, creating immersive, computer-generated

interactive worlds. Yet, regardless of the number of pixels in your high-resolution screen, it is a 2-dimensional representation of the 3-dimensional, real world.

One example is the Google Art Project, where galleries such as the Uffizi in Florence can be explored from the comfort of your armchair. It is an incredible technological achievement where the viewer can zoom right in on the brush strokes of a Botticelli. But it's not the real thing. The view is distorted, the colours are inaccurate and you can't 'walk' round any of the sculptures.

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 convert 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 Chinese *hu*, a 6th century BCE ceremonial wine vessel seen in the British Museum. The geometric surface decoration 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).

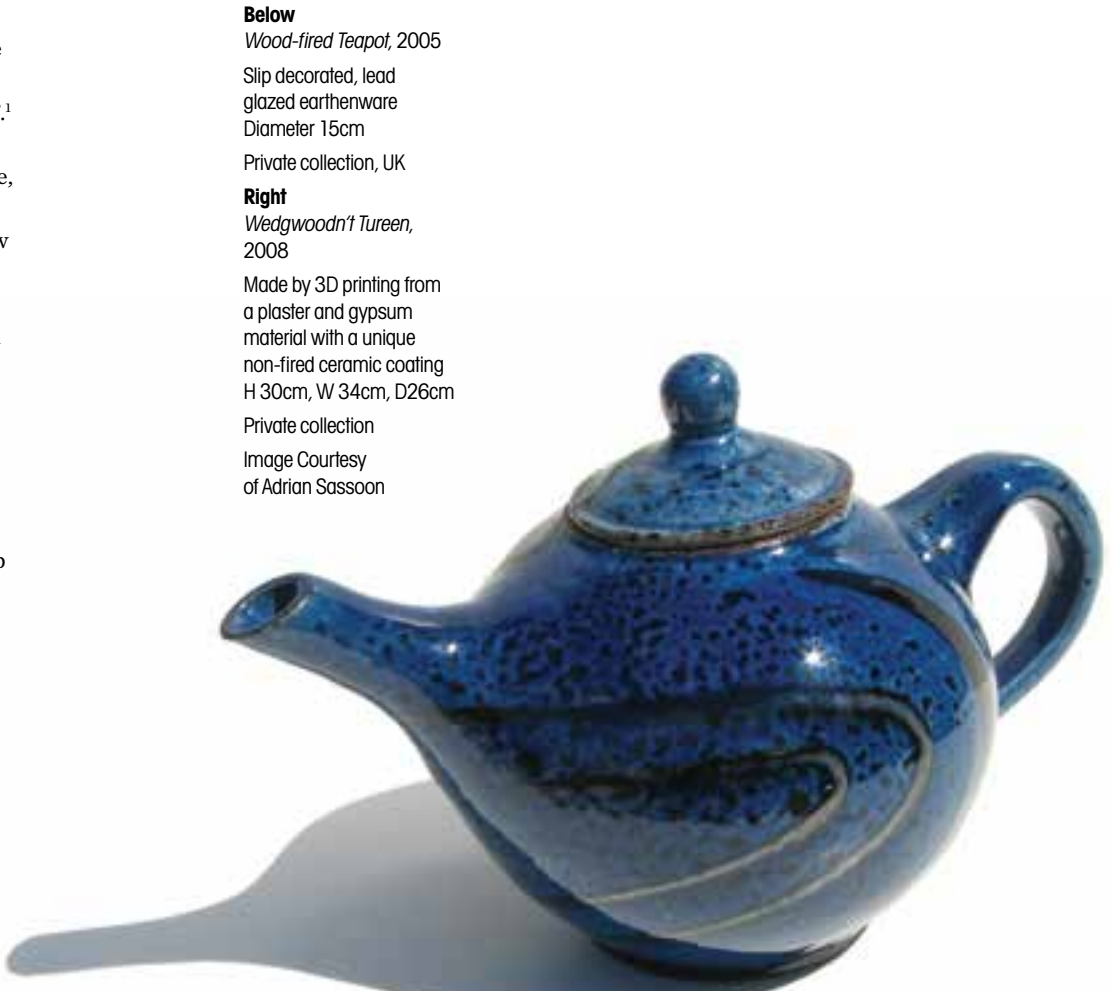
So, the idea is that the viewer can scan the *Babel Vessel* which then connects to a page on my website telling the story. It can then provide additional information, thereby creating

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 *Arte Dolum*, 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 cherub detail was morphed into a sort of baroque monitor screen with an extruded pixelated image of plasterwork taken from a screengrab 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 they be 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. ■

References

1. Lunenfeld, P. (2001). *Snap to Grid: A User's Guide to Digital Arts, Media, and Cultures*, 1st ed., Cambridge, MA: MIT Press. p.173



Below
Wood-fired Teapot, 2005
Slip decorated, lead glazed earthenware
Diameter 15cm
Private collection, UK

Right
Wedgwoodn't Tureen, 2008
Made by 3D printing from a plaster and gypsum material with a unique non-fired ceramic coating H 30cm, W 34cm, D26cm
Private collection
Image Courtesy of Adrian Sassoon



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.



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 using 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 research¹ 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, wheel wrights, book 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.

About five years ago, five concerned makers and those associated with craft, decided to do something about this. The Heritage Crafts Association (HCA) was set up as a result

‘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’

Left

Owen Jones MBE is the last swill basket maker in the country. Swill baskets are made from oak strips, not willow, and peculiar to the Lake District. They are shown in many Beatrix Potter books.

Swill baskets were used all over the world for laundry, garden baskets or for simply carrying things. There is still a strong market for them today. However, without proper funding for passing on the skills, when Owen stops making, the craft, which has a very long and significant heritage, will simply stop.

All image Images courtesy of The Heritage Crafts Association

‘Living craft is part of our rich heritage, yet it is one of the most neglected parts of the sector’

and became an umbrella body to ensure that craft skills – our intangible heritage – are passed on and that our traditional crafts do not die out. The HCA is a charity with The Prince of Wales as President.

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 Skills². The study reveals that in England there are over 83,000 small firms which together bring in an annual turnover of £10·8 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 210,000 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.

In addition the HCA runs an annual suite of Heritage Craft Awards, with up to £26,500 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

1. *Traditional Building Craft Skills – Assessing the Need, Meeting the Challenge* (2005, <http://bit.ly/1qfRAjN>).
2. *Mapping Heritage Craft: The Economic Contribution of the Heritage Craft Sector in England* (2012, <http://bit.ly/1uJgM4N>).



Many children enjoy the satisfaction of making things with their hands. With proper training they can use the sharp tools which are necessary in many crafts.

A number of skilled makers started learning their craft when young and were used to handling tools and materials that might be considered ill-advised nowadays.

Think, research, make

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 schools 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 worlds.

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. Devised collaboratively with the



Above
Death of a Bear
E. Challinor, ca.1819-1822
© Victoria and Albert Museum, London

Opposite
Final group piece,
Thistley Hough High School Students, 2010
© Victoria and Albert Museum, London

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 one 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 Stoke-on-Trent – home to the British Ceramics Biennial and a rich ceramics heritage.

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 moulding, 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’



Back in Phoebe’s studio they got to see how she had been inspired by 2D surface designs in the collection and how she had re-interpreted them as 3D forms and immersive environments. The students then learnt how to translate their drawings from the galleries into clay through creating press moulds of their designs. The clay shapes were then turned out and arranged together to create a large-scale piece of work, which was installed in the grounds of their school. In its unfired state it eventually dissolved and returned back to the earth.

Since the beginning of the Museum’s Residency Programme and the creation of DesignLab, we have run over 25 projects like Phoebe’s, each one offering new and interesting ways of working. As museum educators we use the experience of DesignLab to inform and develop the rest of the Schools programme. The principles developed through this kind of in-depth working help us to generate ideas for the daily 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 Museum as an exploratory space to draw, create and generate ideas. On a practical level, these project and sessions give students the chance to find out what it’s like to be a professional artist or designer and get direct advice about different pathways into the creative industries, whether it’s through higher education routes or apprenticeships and start-up schemes.



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 programmes, projects and resources, we hope to continue the founding mission of the V&A – to make the collections open to all and to inspire creativity and through that, make it a place for young people to explore, create and enjoy. ■

Cara Williams
Schools Programme Manager

To find out more about the V&A Schools Programme and to download Free Teachers’ Resources visit www.vam.ac.uk/learning

Clockwise from top left
View of Ceramics Residency Studio, V&A, 2010 © Sylvain Deleu
Student drawing in the gallery, 2010 © Victoria and Albert Museum, London
Students from Thistley Hough High School visiting Phoebe’s studio, V&A Museum, 2010 © Victoria and Albert Museum, London
Students working with clay, 2010 © Victoria and Albert Museum, London

A manifesto for art, craft and design education

NSEAD General Secretary Lesley Butterworth, presents the Society’s manifesto 2014

This year, 2014, will predictably see the political parties consulting on and preparing manifestos in readiness for the General Election 2015.

A manifesto is a public declaration of intent. Objectives, opinions and motives are not confined to a political party. The visual arts alone have provided some electrifying examples of manifestos over the years. Indeed, this particular form of writing has played an incisive role in major art and design movements; Futurism, Cubism, Surrealism, Fluxus and the Bauhaus to name but a few. The Society has consulted with members and supporters and written a manifesto for art, craft and design education.

A Manifesto for Art, Craft and Design Education, NSEAD 2014 seeks to celebrate, signpost and position our subject

What we want

- 1 A curriculum across all phases and levels that is inspirational, aspirational and makes explicit the distinct value and future of the subject
- 2 An entitlement to a high level of subject, specific professional development for teachers and educators
- 3 An entitlement to a high level of teacher education in partnership with HEIs and partnership schools
- 4 An accountability, assessment and progression system that supports and not restricts the subject
- 5 A strategy for access and underachievement that recognises the inclusivity of art, craft and design
- 6 Effective and creative partnerships with museums, galleries and practitioners that will provide a bridge into the creative and cultural sectors
- 7 Champions and advocates from the creative, cultural and education sectors who will promote and defend art, craft and design education

within the context of seven research-evidenced policy proposals to ensure a world-class art, craft and design education for all our communities of learners.

The manifesto starts by asking and answering the question; why is art, craft and design vital to our cultures, our society, our economy and ourselves? It goes on to ask what we want to achieve for art, craft and design education.

The response to these questions fall within seven broad areas. We conclude with an evidence bank to support our concerns gathered from sources to include the CLA, Ofsted, RSA, NAHT, NFER, DCMS, NESTA and our own *Art, Craft and Design Educator Survey 2014*.

We are not alone in our endeavour and, indeed, welcome other manifestos from other organisations and agencies as they emerge. At the time of writing, the Crafts Council are consulting for and preparing a craft education manifesto to be launched in November 2014.

The Headteachers’ Roundtable, which originated on Twitter out of a frustration regarding current government education policy and the opposition’s response to it, launched their manifesto *A Great Education for All* in May 2014.

As I write we are concluding our consultation through our Publications, Curriculum and Professional Development Boards and Council. We will be further aligning the manifesto with the findings of our *Art, Craft and Design Educator Survey 2014*. We will be asking our patrons and supporters to sign up to our manifesto and, finally, we will be using it as a tool to influence policy and share our vision for our subject. ■

A Manifesto for Art, Craft and Design Education, NSEAD 2014 is available on the NSEAD website or by request from lesleybutterworth@nsead.org



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 at 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 models 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 the contextual studies and research component of the BTEC Extended Diploma in Art and Design. The Courtauld Gallery collection has proven to be a dynamic and productive platform for inspiring vocational learners to engage in academic research and we have established a number of workshops and projects that extend and enrich curricula by developing students' visual analytical skills and critical and contextual understanding.

This year we delivered an integrated art practice and art history project titled

Transpositions for first year students. Over seven sessions students worked with art historian Francesca Herrick and artist-photographer Marysa Dowling to explore portraiture. They each chose a work from the collection and carried out research into various aspects including symbolism, identity, costume and self-staging before producing a contemporary, photographic transposition of the work.

To explore this collaboration further, part of this year's 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 feat for 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 photographs of golfers from a contemporary newspaper. 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 a cultural landscape was created, as each image was considered a sign of its cultural context. It 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



‘Online tools are explored not only as a way to present your work as an artist, but to allow students a more democratic platform on which to communicate with each other’



for students on the second year of the BTEC which builds on the approaches to research and contextual studies taught in the first year by asking students to create a visual essay based on and around a piece from The Courtauld Gallery.

Using Warburg as a starting point, they looked at how critical and contextual study can be based in the visual, and how to translate this to a digital landscape. Through several workshops, they learnt the difference 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 practice. 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

Far left
Students from BSix Sixth Form College researching portraiture at The Courtauld Gallery
Photo: The Courtauld Institute of Art, Public Programmes

Middle
Susan Nathaniel
Transposition - A Bar at the Folies Bergère
Photographed by Marysa Dowling, 2014
C-type print
Photo: Susan Nathaniel and Marysa Dowling

Bottom
Installation photograph
Penetration of Southern Art through French and Flemish Channels in the Age of Elizabeth, Display panel from the exhibition British Art and the Mediterranean,

The Warburg Institute, London, 1941. This board includes The Courtauld's painting Hans Eworth, Allegorical Portrait of Sir John Luttrell, 1550
Photo: The Warburg Institute Archives

Left
Edouard Manet
A Bar at the Folies Bergère, 1881-82
Oil on canvas
Photo: The Samuel Courtauld Trust, The Courtauld Gallery, London

Bottom
BSix student's Pinterest board on Wyndham Lewis' Red Portrait 1937 from The Courtauld Institute of Art
Photo: Artist and The Courtauld Institute of Art, Public Programmes

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 a schools and colleges competition 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.courtauld.ac.uk/publicprogrammes/schools.shtml
Email us: education@courtauld.ac.uk
Follow us: @CourtauldYP

Mastery and assessment

Ged Gast, NSEAD President-Elect, explains the significance of changes to the national curriculum and assessing without levels

There are two very significant changes that have been introduced as a part of the new national curriculum. Surprisingly, I wouldn’t include the Programmes of Study as they are not so radically different from previous versions. Although I would suggest that they should be read carefully as they offer plenty of opportunity for primary teachers to make exciting links across the curriculum and into topics, or guide secondary art and design teachers in redefining the structure and learning content of their curriculum.

We should also think carefully about the subject aims, which have been used in the NSEAD guidance to define the scope of the Progress Objectives in the published assessment tables. This model promotes a much more straightforward curriculum structure than existed previously, providing maximum flexibility for teachers to make choices about content and learning priorities. In essence, the subject is still wide open for teachers to define and shape in ways that offer the best creative opportunity.

The first significant change is, in my mind, the inclusion of the word ‘mastery’. This has been added to all subject programmes of study and although we know this is about becoming more skilful, I would encourage you to find out as much as you can about how this works best with different groups in the classroom. Mastery is just one word, but it best describes one of the most fundamental re-thinks by the government on how teaching must evolve. Gone is the idea that students must accelerate as rapidly as possible up through the levels to gain the highest grade possible, hence, the need to also remove the concept of levels and the old level statements. What we have instead is nothing less than a

re-evaluation of learning that draws on the educational successes of the pacific-rim countries and those in the PISA tables group.

A note of caution is needed here. We should not dismiss the concept of mastery purely because it is associated with the academically successful nations. It is based on real evidence and a little reflection will confirm that we have not really been encouraged to teach in ways that promote deeper, more frequent and focussed learning that reinforces concepts, building knowledge and mastery before moving on to learn new concepts and skills.

It is true to say that we do not always have the time to reinforce and embed new learning in, for example, just one lesson a week. To support this principle therefore, we have built the concept of mastery into *An NSEAD Framework for Progression, Planning for Learning, Assessment, Recording and Reporting*. This should help teachers in their planning with revisiting and reinforcing concepts and knowledge. It will also reward students who achieve highly, become skilful, flexible and more creative in their ability to apply their knowledge and skills in different contexts.

The second significant change is in the definition of age-related expectation or criteria for assessment. This is so familiar to us all that it does not seem new. However, we are so used to levels as the model for defining the standard that many schools struggle to understand how they will manage to replace them. The problem with levels is that they are quite a crude measure, reducing everything down to a single number that groups students on the same level without definition of relative strengths and aspects for improvement (except through their progress reviews). The sub-level notion of a, b and c is also very clear and helpful in those subjects with extremely detailed programmes of study, but next to useless in a subject like art and design where they are vague by comparison, lack a nationally agreed model of progression, or an accepted order in the sequences of learning. However, the use of a, b and c is different when

used in the context of a judgement of progress in our more detailed age-related expectation statements in art and design. These now provide effective support for teachers in giving definition to their assessments.

It is also true to suggest that historically, levels have had a more damaging effect on subjects like art and design in secondary schools. This was because data systems infer that students share level judgements across subjects and some senior leaders tied foundation subject levels to level judgements in the core, often without regard for their suitability. One key advantage of age-related expectations is that these define a measure that students can be checked against in relation to all others in their cohort. But at the heart of this measure, is a profile of strengths and the identification of aspects where students can improve, i.e. their ‘next steps’. These age-related criteria also provide a means to standardise against and more importantly, they clearly identify when cohorts or groups fail to measure up well against the age-related criteria. Students cannot be defined as in line with an expectation when they fail to meet the criteria. This model supports and recognises high achievement, specifying where the strengths exist and exactly where further action is needed to bring their wider skills and knowledge up to an equivalent standard. This should prevent over acceleration and reinforce the potential and expectation to build mastery in the knowledge and skills.

‘At the heart of this measure, is a profile of strengths and the identification of aspects where students can improve, i.e. their ‘next steps’

In learning to use the age-related expectation tables, teachers should be comfortable with the principle of ‘best fit’ as this is well understood through the experience gained in using GCSE criteria. Although far less detailed, they promote a similar approach to criteria-based assessment for achievement at the end of the GCSE and foster a continuing growth and improvement model where progress is measured against ‘in year’ expectations. The age-related framework for progression model enables students to be assessed against the expectations for their year, or against any of the statements from the years above or below. An advantage therefore of not having content defined within the programmes of study means that the statements in the years above or below, define either a lower or increasingly complex expectation. In art and design these are not about subject matter, but a depth or mastery of understanding and skilful

Year 8 Progression Objectives

By the end of:	Yr 8: Below the expectation	Yr 8: Meeting the expectation	Yr 8: Exceeding the expectation
Progress Objectives	Students should be able to:	By the end of Yr 8 students should be able to:	By the end of Yr 8 students may also be able to:
Generating Ideas <i>Skills of Designing & Developing Ideas</i>	<ol style="list-style-type: none">1. Work with purpose responding to stimulus to design ideas and intentions in 2D and 3D clearly taking creative actions to developing their ideas;2. Use a sketchbook for different purposes, including recording observations, planning and ordering ideas;3. Show how they can draw and design to plan and make works in a variety of scales and to exploit the qualities and characteristics of different materials;4. Show how their study of the work of artists and designers has informed their actions to improve their outcome.	<ol style="list-style-type: none">5. Effectively use web and book based research to inform their experience of how artists develop ideas to create outcomes in two and three dimensions to realise creative intentions;6. Improve accuracy when recording from observation, memory and imagination in sketchbooks, journals and other media to develop their ideas towards an outcome;7. Develop their ideas and plan intentions following a sequence of design steps evidenced with e.g. thumbnail studies, annotation, multiple views, compositions and maquettes;8. Explain or show how their individual selection of an artist, designer or crafts person to study, informs their personal actions to realise creative intentions.	<ol style="list-style-type: none">9. Engage in purposeful and open ended research to inform, experimentation and investigation leading to the development of ideas in the pursuit of particular creative intentions;10. Achieve proficiency in the use of virtual and paper based drawing and design approaches (including collage, multi-media tools) to perceive, communicate and invent;11. Exploit the characteristics of design to review, modify, evolve and improve designs through several stages;12. Demonstrate how their study of visual, written and multimedia outcomes, inform their design development or investigations and extends their creative intentions.
Making <i>Skills of Making Art, Craft and Design</i>	<ol style="list-style-type: none">13. Develop their making skills by exploring and investigating the properties of a range materials in two and three dimensions to create work which realises their intentions;14. Experiment with ways in which they can express line, shape, tone, colour, texture, form, space and explore compositions when using a variety of 2D and 3D media and processes;15. Sustain concentration working safely with control when using different tools and exploring materials for a purpose;16. Apply technical understanding gained through the study of artists, crafts people and designers to interpret and inform creative actions.	<ol style="list-style-type: none">17. Independently improve their practical skills or understanding of the qualities of different materials and processes as they purposefully investigate and experiment for a purpose;18. Successfully explore the expressive characteristics of different media, processes and techniques, in order to express personal ideas, communicate meaning and intentions;19. Work safely and effectively to improve their skills with various tools to explore the characteristics of different 2D and 3D media when making work about social issues;20. Create imaginative responses and representations of the real world in response to their study of artists, crafts people and designers, remaining flexible to adapt and change the characteristics for a specific meaning.	<ol style="list-style-type: none">21. Confidently investigate and exploit the potential of new and unfamiliar materials, engaging in purposeful and open ended experimentation in which their ideas and purposes are clearly apparent;22. Extend their practical and technical skills informed by their investigation of the descriptive and expressive qualities of line, shape, mark and texture using various materials;23. Work confidently to improve their understanding of the properties of different materials and how they can be manipulated to communicate specific meaning;24. Exploit the unique characteristics of the work of the artists, designers or architects studied, in order to inform creative actions and the selection of processes and techniques.
Evaluating <i>Skills of Judgement and Evaluation</i>	<ol style="list-style-type: none">25. Respond to the creative outcomes of others with an open mind, expressing a preference and personal interpretation;26. Explain the purpose and intentions informing their work and respond to teacher’s guidance on strengths and aspects for development that will lead to improvement;27. Show that they can use their research on artists and designers to inform their creative decisions.	<ol style="list-style-type: none">28. Evaluate their own work, adapting and refining choices and actions, applying their understanding of different forms of art to improve and realise their own creative intentions;29. Discuss different aspects of their own and other’s work, explaining how they refine their ideas, skills and methods, applying what they learn to improve their own outcomes;30. Compare, analyse and describe different ideas and approaches used by artists and designers, recognising the influence of contexts, cultures and times on their work.	<ol style="list-style-type: none">31. Extend their research to identify new and innovative creative practice that challenges their thinking about what art is and can be e.g. graffiti or installation;32. Describe how their interpretations of art, craft and design from different periods and times have informed their own actions to improve;33. Express their own opinions through their evaluations of several artists, how their work is a product of their culture, time or place.
	By the end of Yr 8 students should at least know:	By the end of Yr 8 students should know:	By the beginning of Yr 8 students might also know:
Knowledge <i>Knowledge about art processes and context</i>	<ol style="list-style-type: none">43. The difference between drawing, collage, painting, print and something constructed, modelled or digital;44. Which tools are best/suitable to select for controlling their mark-making, painting and surface decoration;45. How to select and mix different colours, and apply these colour media to express ideas such as the changes of colour across the seasons or times of day.	<ol style="list-style-type: none">46. How to mix and apply colour so they can convey concepts such as warm and cool, or express meanings and emotions;47. Use their understanding of dry and wet techniques, colour theory, structure and surface qualities to create and communicate moods and meaning using suitable tools;48. How to interpret and respond to different creative forms from diverse historical periods, cultures and times e.g. artists, crafts people, designers, architects, digital, photographic and graphic media artists.	<ol style="list-style-type: none">49. That colour, surface, form, mark and techniques used by creative practitioners convey emotions and subtle moods50. How to exploit the appearance of modelled and painted surface characteristics including wet, dry, or wet on wet techniques, applying knowledge of colour or 3D media techniques to express an intention;51. How individual experience and cultural contexts shape what artists and designers make, using this to critically inform improvements in their own work.
Assessment:	(C) Emerging or Developing	(B) Secure or Meeting the expectation for the year	(A) Confident or Exceeding the expectation for the year

control of creative processes, as well as the development of creative learning behaviours.

The emphasis on core subjects within Ofsted inspections may have taken the focus away from some subjects, but has not removed the expectation for strong progress data and improving attainment. *An NSEAD Framework for Progression*, the Progress Objectives and Statement Tables are designed to provide a structure within which teachers are welcome to redefine, modify or re-write these age-related expectation statements in ways that can be more tightly linked to their teaching approaches and curriculum content, or in line with individual school contexts.

What else is new?

Well, as a profession and since the introduction of the national curriculum, we are increasingly operating without government rules. The Coalition Government have made it quite clear that there will be no new guidance issued by the Department for Education. They now see their role as specifying policy and strategy. The curriculum sets out what must be taught, but schools will define their own approaches to the ‘how’ and to assessment. This gives autonomy back to schools and encourages subject leaders to take the initiative in defining how their team will teach. In art and design we also have plenty of scope in defining the areas of experience, as

well as how the subject matter will be organised. The greater the need therefore, for subject leaders and teachers to be a member of NSEAD to ensure they are both up to date and well informed. ■

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Visit nsead.org/curriculum-resources/assessment_and_progression.aspx for NSEAD’s guidance materials



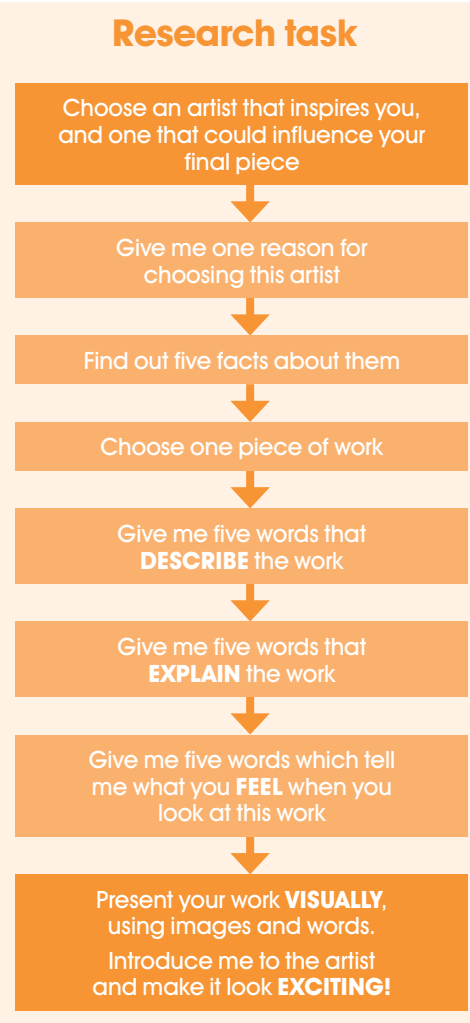
Artist studies; a new perspective

'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

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 focussing 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 by exploring their own identities and



selecting an artist of their choice that reflected their own particular tastes and interests. The aim was for students to connect to an artwork 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 challenged 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 assessing the studies on imitation of an artist’s work, but how they could present the artist’s work in a visually exciting way. As they were not asked to simply copy an artist’s work outright, students were freed from the constraints of choosing a piece of art work simply because they thought it would be easy to replicate.

The results were varied and often surprising. Whilst some students presented images of the artwork and wrote around them, others played with aspects of their chosen artist’s work, manipulating it to make something new.

The artist studies were created on a variety of scales, from the miniature to the ginormous (the largest being three metre tall street art poster). The formats students chose were also wide-ranging, from sculptural pieces and canvases to self-made manuals and PowerPoints. Whilst some chose traditional artists from historical periods, others chose contemporary conceptual artists, gaming artists, comic artists, illustrators, street artists, photographers and animators.

The class was filled with an air of excitement when students came to present their artist studies, as none of them knew what each other had created. Discussion around the work created a space for shared knowledge, where students 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 of ‘teacher-students with student-teacher’ emerged.

In Paolo Friere’s words: we, as a class ‘become jointly responsible for a process in which all grow’.¹ ■

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References
1. *Pedagogy of the Oppressed*, Paolo Friere, 1970, P. 61.



Got an image?

A simple lost list of signposts and prompts sent artist teacher Vega Brennan on a journey into the instruction work of Yoko Ono and Hans Ulrich Obrist, to name but a few. She tells her story

This little postcard (pictured) doesn’t have a ‘home’ yet in my own teaching, but I am putting it out as an open resource for all to use.

It began life as a list used by the now freelance consultant Stuart Langford who used to teach Art and Design at South Tyneside College and then at Newcastle College. I attended a course led by him about six years ago and he kindly gave us a range of resources to use in our teaching.

Before I had an opportunity to use it, I managed to lose the folder. It was a resource I felt would have been very useful in developing an explorative approach in my students. I missed it, so I kept looking. I heard whisperings of other artists writing lists so I searched and searched but to no avail. Finally, in March 2012, I attempted to recreate it over three frenzied days in an act of desperation. I still don’t have Stuart’s original list and I like the idea that it is slightly mythical.

As part of my Masters course in Fine Art and Education at the University of Northumbria, I have been looking at instruction art. In my own work I am looking at it as a tool for inviting participation from my audiences/project collaborators.

RIP IT UP AND REARRANGE IT. MAKE A 3D VERSION OF IT. WHAT DOES IT LOOK LIKE FROM BEHIND? UPSIDE DOWN? INSIDE OUT? JUST USE A SILHOUETTE OF IT. LAYER IT WITH SOMETHING ELSE. REPEAT / ROTATE / MIRROR IT. MAKE A PATTERN OF IT. PICK OUT ONE COLOUR / TONE AND USE JUST THAT. PRINT IT. JUST USE THE OUTLINE. USE TEXT AND GET IT TO INTERACT WITH IT. MAKE A NEGATIVE VERSION OF IT. MAKE IT MASSIVE. SHRINK IT. BLUR SOME OF IT. BLUR ALL OF IT. DISTORT IT. FOLD IT. CREATE A STORY / SONG / POEM ABOUT IT. TURN IT INTO A BOOK. USE ONLY STRAIGHT LINES/CURVED LINES/BASIC GEOMETRICAL SHAPES. JUST USE A SMALL SECTION OF IT. TURN IT INTO A FUNCTIONAL OBJECT. MAKE IT PART OF A LARGER COMPOSITION. HIDE IT. MAKE IT OUT OF EVERYDAY OBJECTS. WILL YOU WORK INSIDE OR OUTSIDE? ANALYZE IT – TURN IT INTO A DIAGRAM OR MAP. IF IT’S A PERSON, TURN IT INTO A THING OR AN ANIMAL. IF IT’S A THING, TURN IT INTO A PERSON OR AN ANIMAL. STORYBOARD IT / ANIMATE IT. CHANGE THE LIGHTING / COLOUR / MOOD. MAKE THE HARD THINGS SOFT OR THE SOFT THINGS HARD. GLUE IT ONTO SOMETHING ELSE

.....
.....OR JUST TURN IT TO THE WALL AND LEAVE IT FOR A WHILE.
.....
thereconnectproject@gmail.com

Yoko Ono’s *Grapefruit: Instructional Pieces* (1964) is much more poetic than my list of somewhat more forceful suggestions. I also enjoyed looking at Hans Ulrich Obrist’s *Do It* (2004), Erwin Wurm’s *One Minute Sculptures* and Keri Smith’s blog *The Wish Jar* and her explorations into creativity. My own list is much more limited, more like a menu designed to whet the creative appetites of my students who, once they settle on an idea or image, sometimes can’t seem to work out what to do with it.

‘But’, I hear you asking, ‘does the image come before the idea or after?’ I would hope that the list is open enough to invite both kinds of considerations. In using this with my students I always allow them to try a range of things before asking them to justify themselves with the all-important question, why?

Since I wrote the list, it has been circulating around on the NSEAD’s Facebook page and my own blog. Stuart calls it a list of ‘directional strategies’, and said it was ‘perhaps a sign that some students need a hard shove towards generating anything other than a single idea... or two!’

I call it my Odradek after Kafka’s short story about an elusive little object that lingers on the threshold of a family man’s house, accumulating bits of coloured thread. You can call it what you will. And you are most welcome to alter or add to it. I would be very interested to hear how you have used it and whether it has found a home in your teaching. ■

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Got an image is available here:
www.nsead.org/Downloads/Got_an_image.pdf

Perspectives from TEAm

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

Susan Coles @theartcriminal

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 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 seemed 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 2014.

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 TEAm event 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 was really keen 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 TEAm 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 so 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 TEAm 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-obscuras, 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 play, to celebrate, to make friends, to exchange ideas, to re-energise. 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.



Karen Wicks @IACartroom

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 TEAm 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 Piddock.

Participants were each given a cardboard circle to work with, plus a written 'prompt' to help to get the momentum 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 to 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 line. 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!

Georgia Naish @olivethethird

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 so hard. I now think I'll have to be in a sketchbook circle for the rest of my life. ■

facebook.com/groups/moreTEACPD;
moreteacpd.wix.com/moretea;
 #teacpd; #moreTEA; #moreTEAmail;
 #moreTEAdigital; #sketchbookcircle13;
 #sketchbookcircle14;
geraldmooregallery.org; elinorbrass.com; amyash.ca/view; nguyen-ceramics.co.uk; stephenfowler72.blogspot.com

TEAm exhibition was funded by individuals, schools and the J.A.Clark Charitable Trust with many thanks to all of you.

Art of persuasion

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 addressed the students directly, informing them of his plans to scrap the arts in school as a result of Gove’s policies. The response from the students was dramatic and created a real buzz. They were incredibly mature in their understanding and argument against Gove’s proposals and spent two months debating the future on the arts in today’s climate of spending cuts and changes to the education system.

In February 2014, we organised an exhibition held over two nights, a culmination of student responses to the policies. A focus was placed on Bob and Roberta Smith’s slogan artwork and the students used the exhibition as a chance to create a large-scale campaign to voice their opinion. The atmosphere around school in the build up to the exhibition was fantastic.

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 in shock 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 opinion 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 teachers supporting the exhibition and inspired to follow in our footsteps. We shared the students’ work and letters to Gove with the NSEAD from which numerous important figures congratulated the students. The student’s reaction when they were told their work had been shared with these 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.

The exhibition itself was centred on a fly poster display board and a shed installation. The shed was an interactive piece with a video display allowing viewers to watch students performing their songs and reading their letters, plus live performances on both evenings. Parental attendance was

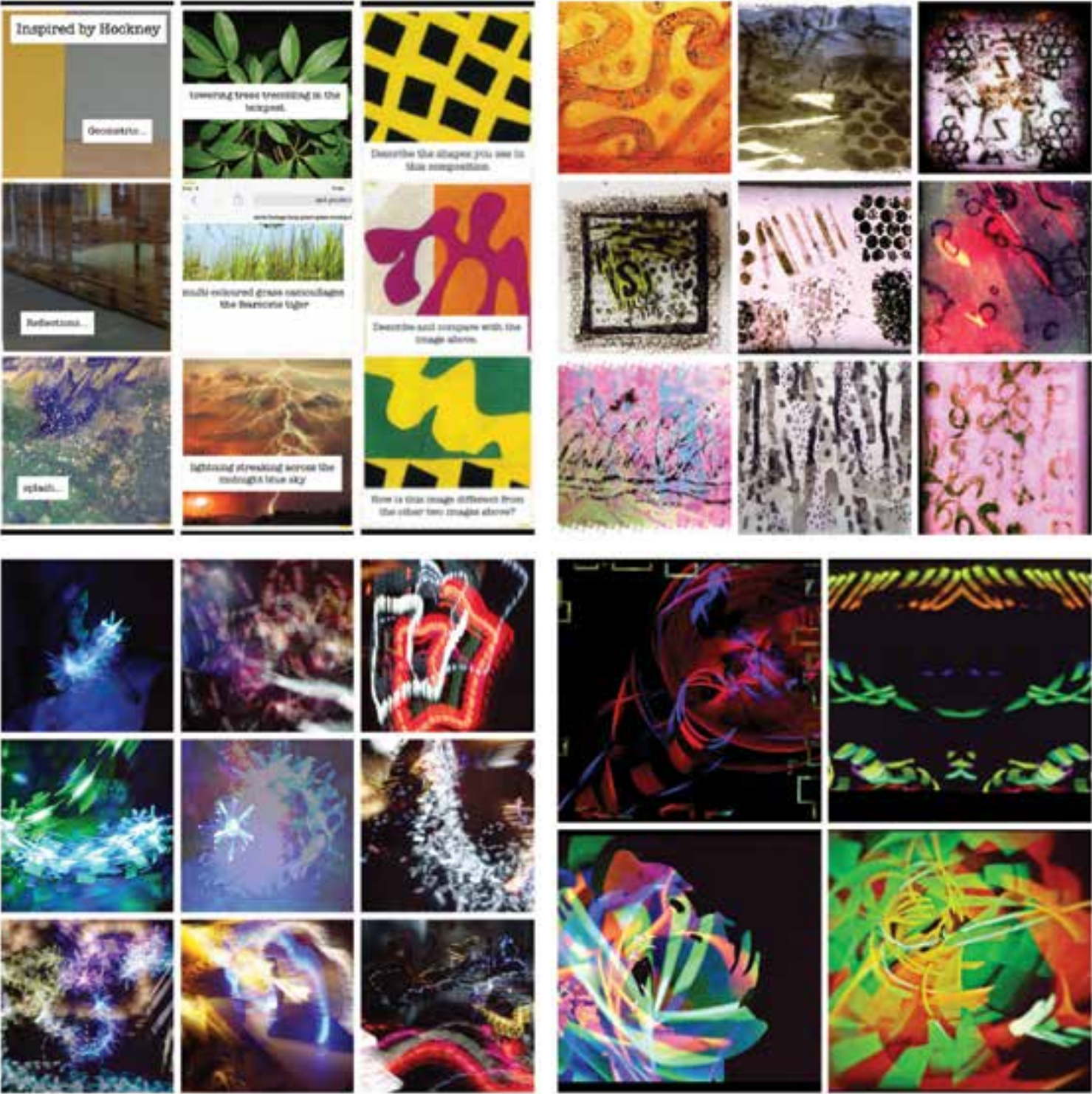


excellent and watching the sense of pride and achievement as students took their guests around the work was priceless.

The exhibition itself was overwhelming. Walls were plastered with personal responses, posters, letters and portraits. The sound of students singing out their passion along with the interactive element created a truly memorable two evenings. As a result, the scheme will be adapted further and lengthened for next year’s cohort.

The lead up to the exhibition and the exhibition itself set 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



Clockwise from top left
Using the Visual Poet app to create three picture/caption panels.
Manipulating photographs of mark making on tissue and cellophane.
Year 5 pupils (ages 9-10) at Bridgewater Primary School use the Light Trails app to produce striking images.
Drawing with light.
Left
Drawings taken from microscopic images of cells.

‘There was a sense of excitement and wonder in the room as we experimented with colour and movement’

Inspired by digital

A series of meetings to explore the potential of combining digital technology with the arts put academics, IT specialists and students together with local teachers to inspire new areas of learning. Jean Edwards of the School of Education at the University of Northampton explains

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, while others found images from their own photo albums, Flickr 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 in 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 and 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 artefact, 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, cellophane based around lines and marks, as well as letters and typography were used as surfaces to photograph, and then overlaid on top of each other. Shining lights through or on those 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 artefact 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 keep 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 allow 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 inks 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 sharing 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 @moreTEA and the NSEAD 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 into school and used with children to inspire and engage them in learning. ■

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

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?

‘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’

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.

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. In 1924, this need was first addressed by the RSA through a new project called The Student Design Awards, a competition that set out to provide young designers with new opportunities, linking education with industry.

Over its long history, the RSA Student Design Awards has evolved, mirroring the evolution of design throughout the twentieth and into the twenty-first century. Today, the scheme asks emerging young designers to use their skills to tackle pressing social, economic and environmental issues through design thinking. Since then, more than 100,000 students have entered ideas for over 2000 project briefs. This year, the Awards will be celebrating their 90th and most successful year to date.

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 tube 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.

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. ■

Oliver Reichardt
Director of Fellowship

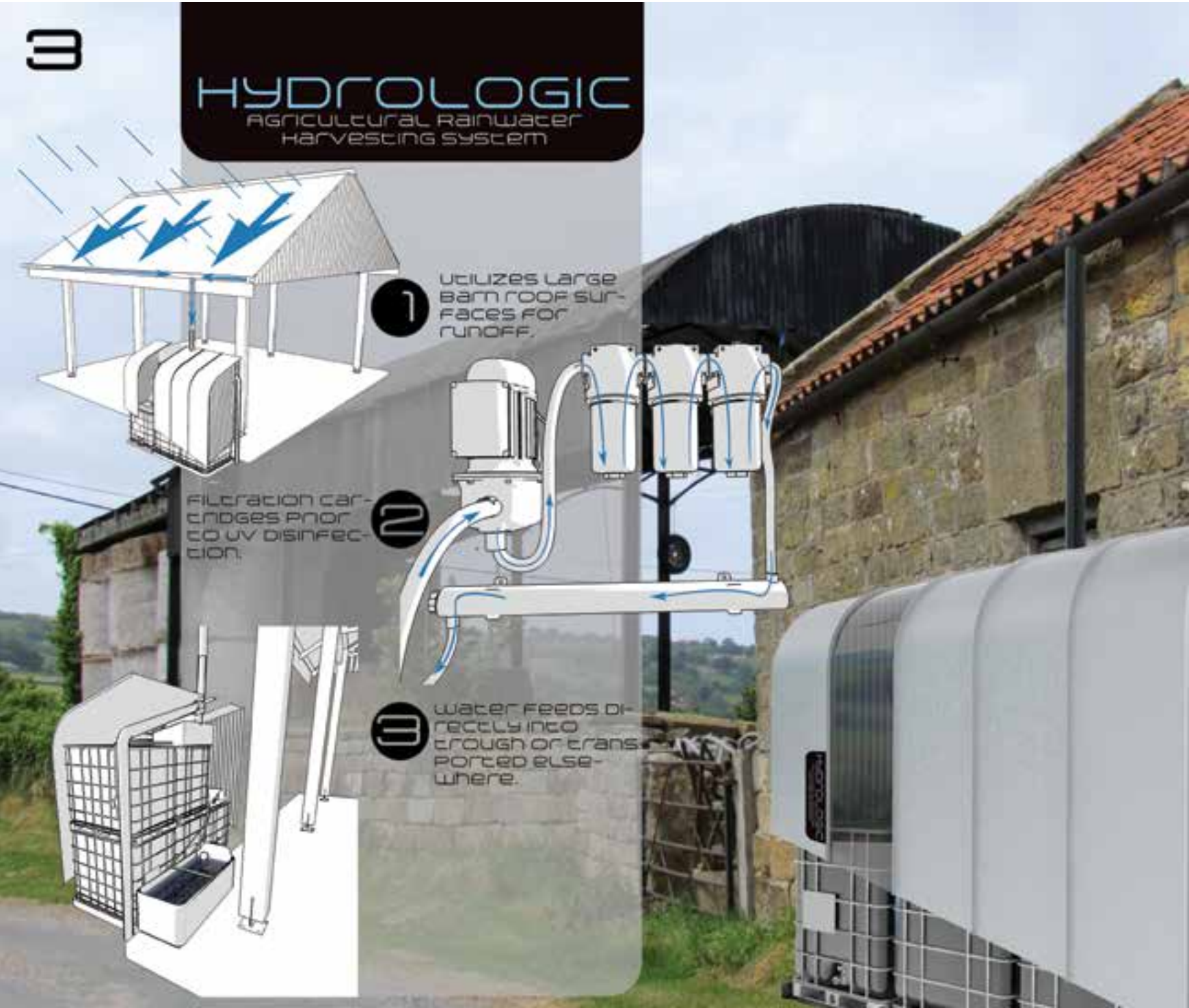
If you would like more information about the Student Design Awards and how to enter visit: <http://sda.thersa.org/en/>

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.

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 do get in touch if you would like to arrange this.

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

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



Looking ahead

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

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.'

Each member has developed a body of work that resembles an artist's practice, establishing an in-depth exploration of a particular subject. As artists, they went on to exhibit in Somerset House in London.

'Now the members see artists, craftsmen and women as real people with fruitful careers, no longer existing only in books and on the Internet'

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,
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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 share 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 Summray 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



'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

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. ■

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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 pressurized 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 glinted whenever he came into the session and he'd eagerly make tiny little drawings on 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

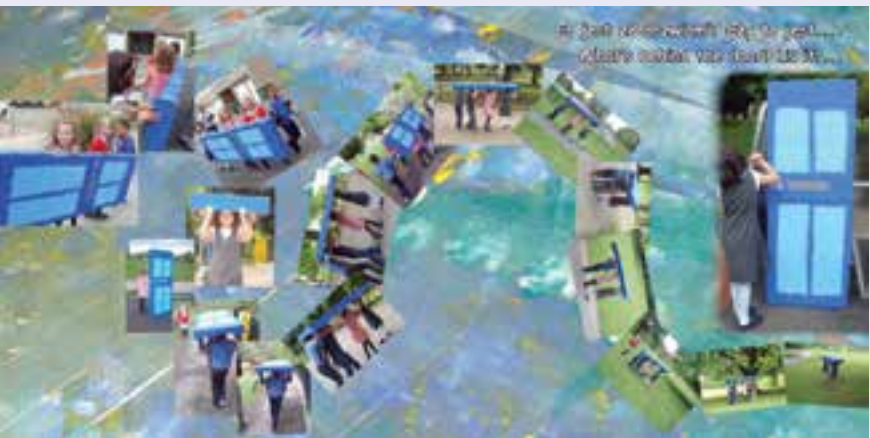
Sarah Jane Mason, artist, explains

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

'My intention wasn't to create labels but to give the children a feeling of identity and importance a part of the group'





‘Only three out of the thirty children had visited an art gallery before’



The importance of art gallery visits

As an art and education intern at the Sidney Cooper Gallery in Canterbury, Bethany Naulls explains how gallery visits for school children are crucial in developing creative and critical engagement

In November 2012, I began an art and education internship at the Sidney Cooper Gallery in Canterbury. As the gallery does not currently have an education officer, the main focus of the internship was to make it more accessible to children and to encourage schools to use the space as a resource.

Curator Hazel Stone supported the type of environment we wanted to create, where children would have the freedom to act, sing and dance in response to different pieces of art work and create their own work in the gallery space. We anticipated that this would encourage

creativity and personal responses to the art they were viewing. In the process of seeing their work alongside those of professional artists, we hoped it would encourage them to show critical engagement when evaluating their work and the exhibited pieces.

A workshop of thirty pupils (ages 10-11) helped reflect on our initial ideologies. When questioning the children about previous visits to art galleries, we found only three had visited an art gallery before. This alarming figure indicates that partnerships need to be created between galleries and schools.

In addition, a discussion with a group of children confirmed the importance of learning through experience. Comments such as: ‘I didn’t realise that art could be this big’, and ‘I thought art was just painting’, reiterates the importance of gallery experiences and first-hand observations. It also suggests that teaching art in isolation of experience could limit children’s understanding and development. However, a positive aspect was that some children claimed to ‘feel like a real artist’ after encouragement to create next to exhibited work, which helped

them make connections and provide reasons for why they had produced in a certain way. I believe that children should have the opportunity to visit art galleries, as through my experience I have witnessed the development of their engagement, curiosity, risk taking and learning. This opportunity helped progress my own professional practice by realising the potential of out-of-school visits, something I will take with me through my teaching career.

Whilst on my final teaching placement, I used many of the strategies I had learnt from the gallery experience. My class were encouraged to assess their own work and the work of others which helped them develop their own pieces and draw influence from their peers. We often viewed our artwork as a ‘gallery’ and during this time celebrated each other’s achievements and developed responses to the pieces.

I believe this process helped the children to develop critical thinking skills and appreciate the work of others. ■

Bethany Louise Naulls,
Canterbury Christ Church University

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 a publication aimed at students and teachers, its purpose being to introduce readers to the art of graffiti.

The book covers most – 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 readership don’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.

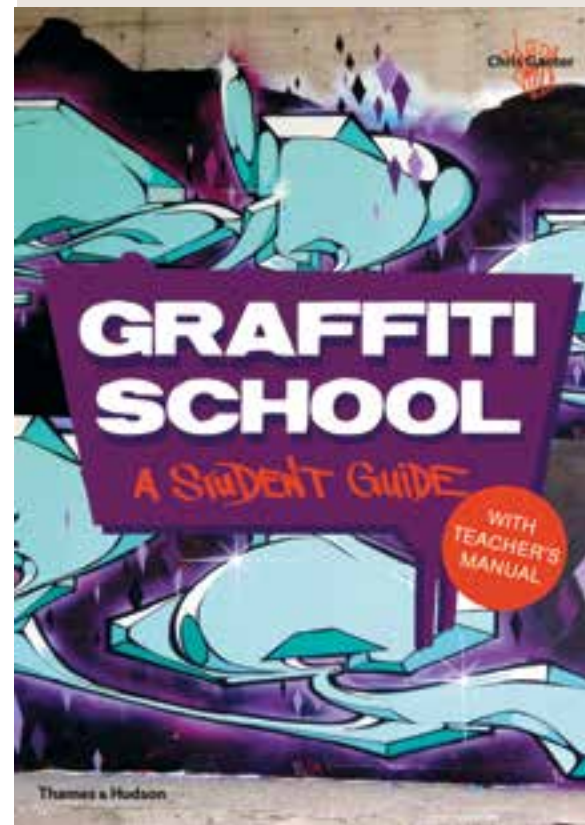
The author (otherwise known as Jeroo) is an experienced graffiti artist himself who teaches art in Stuttgart. Self taught, he’s been writing for 20 years, evident in the way the book is written and produced, giving views from both ‘the Street’ and Academia.

One chapter is aimed directly at the teacher, with ideas on organising 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. ■

Harry Fisher #amazingharry
age 12, Dulwich Prep, London

Paperback, colour:
ISBN 9780500290972
(£12.95 RRP)



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Art, Craft and Design Educators Survey 2014

The Art, Craft and Design Educator 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; Significant numbers of specialists in post ‘rarely or never’ receive training; Opportunities for pupils to work with practitioners or to engage with original artworks have been reduced. Visit <http://bit.ly/Wu1B3C> to download the report

Art kits for schools

Artway and NSEAD are working together to provide art kits for schools that will also support the work of the Society. There are very good discounts for multiple purchases. Find out more www.artway.co.uk/nsead-art-kits/

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