

iJADE Conference 2013

ART FOR LIFE: RACE, GENDER, DISABILITY AND CLASS – CRITICAL DISCOURSES AROUND PARTICIPATION IN ARTS EDUCATION

4th annual iJADE and NSEAD research conference
Friday 15 November and Saturday 16 November 2013
University of Chester Research and Innovation Centre and Tate Liverpool

CALL FOR PAPERS

The 4th iJADE Conference considers the significance of social justice and social and critical practice in art education. The conference is also linked to the Tate exhibition *Art Turning Left* that will have opened the week before.

The arts are simultaneously recognised for their universal and inclusive values as well as for the reinforcement of elite and exclusive practices. The development of new pedagogies for critical approaches to culture has impacted upon a broad and diverse range of learners at all phases of education. However, the arts studio or classroom, an apparently democratic space for the production of learner and artefact, is also a space that is governed by assessment regimes and educational conventions, and one which may also be characterised by reproduction, routine and a reliance on entrenched pedagogic practices. This conference aims to explore the ways in which current arts-based educational practices enable or disable, include or exclude. As a guide, here are some questions that authors may wish to address: To what extent do arts in education promote participation? To what extent does mainstream arts education engage with disability? Is the emphasis on arts education as a

social and critical practice justified? What is the role of critical pedagogy in contemporary arts education? What about critical race theory in arts education? Can contemporary art engagement inform discourses around intersectionality? What are the developmental needs of artists and young people working collaboratively? What is the emancipatory potential of art? What role does art have to play in social cohesion? How inclusive are socially engaged practices? How can educational institutions be developed as participatory settings?

150 word abstracts to be sent to:
e.godding@chester.ac.uk no later than 31 May 2013

Conference registration and fees:

Delegates (including all speakers): early registration by 30 June 2013: £130 (£110 NSEAD members); registration after 30 June 2013: £150 (£130 NSEAD members)

Fee includes all day Friday and Saturday sessions, refreshments and lunch, but does not include accommodation, or evening dinners. There is no single day rate.

To make your payment follow this link: <http://bit.ly/Atusun>
For further registration and further information contact:
e.godding@chester.ac.uk

**ROB KESSELER DESIGNS A UNIQUE
IMAGE AND POSTER FOR AD**

**DR HELEN CHARMAN ON DESIGN
EDUCATION AND AGENCY**

The National Society
for Education in Art
and Design magazine
Spring 2013
Issue 7

nsead



InSEA European Regional Congress: TALES OF ART AND CURIOSITY: CANTERBURY 2013

Monday 24 – Wednesday 26 June 2013 | Canterbury Campus

This is an opportunity for all visual art practitioners, academics including teachers and teacher trainers, along with researchers, to exchange ideas, hear about new practice and explore a range of practical workshops.

KEYNOTE SPEAKERS

There will be keynotes from both international and nationally renowned colleagues including:

Ian Middleton

Her Majesty's Inspector of Schools (UK) National Advisor for Art, Craft and Design

Karen Eslea

Head of Learning at the Turner Contemporary gallery, Margate

FOR FULL CONGRESS DETAILS INCLUDING SUBMITTING ABSTRACTS AND HOW TO BOOK, GO TO:
www.canterbury.ac.uk/education/conferences



Editorial

Advocacy, agency and awe: three words which define the work of educator-artists, makers and designers: the authors in this issue. Artist Rob Kessler's article *Awe – a personal approach to looking* describes a journey, a collaboration, an intersection between art and science, which has formed his unique approach to looking. Kessler's wonderful poster *Green Man* was created especially for *AD*; we are truly grateful for this gift.

Dr Helen Charman's article *People Who Happen to Things* examines the quality of what she terms agency – defined as 'the ability to act upon the world, to make a mark, to inculcate change and transformation, creatively, critically and productively'. Agency not only underpins the Design Museum's Design Ventura competition, but we learn it is essential for relevant twenty-first century design education. Charman explains why design education matters and how the

proposals for the design & technology and art & design curricula fall short of such agency.

Lastly we turn to advocacy and to every author and article in issue 7 of *AD*. Even more than in recent years we need to advocate our subject – to shine a light on the subject and to communicate its value. This issue is filled with authors who demonstrate agency and inspire awe in galleries, museums, schools, studios and universities across the UK. Thank you for your inspiration and for providing the best possible advocacy for our subject.

Sophie Leach, Editor, *AD*

Twitter: @nsead_sophie

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

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Poster image above: Rob Kessler, *Green Man*, 2012 © Rob Kessler

Cover image: Rob Kessler, *Rubus phoenicalasius*, Japanese wineberry, fruit. Coloured micrograph, 2008. From *Fruit, edible, inedible, incredible*, Stuppy & Kessler. Publ. Papadakis

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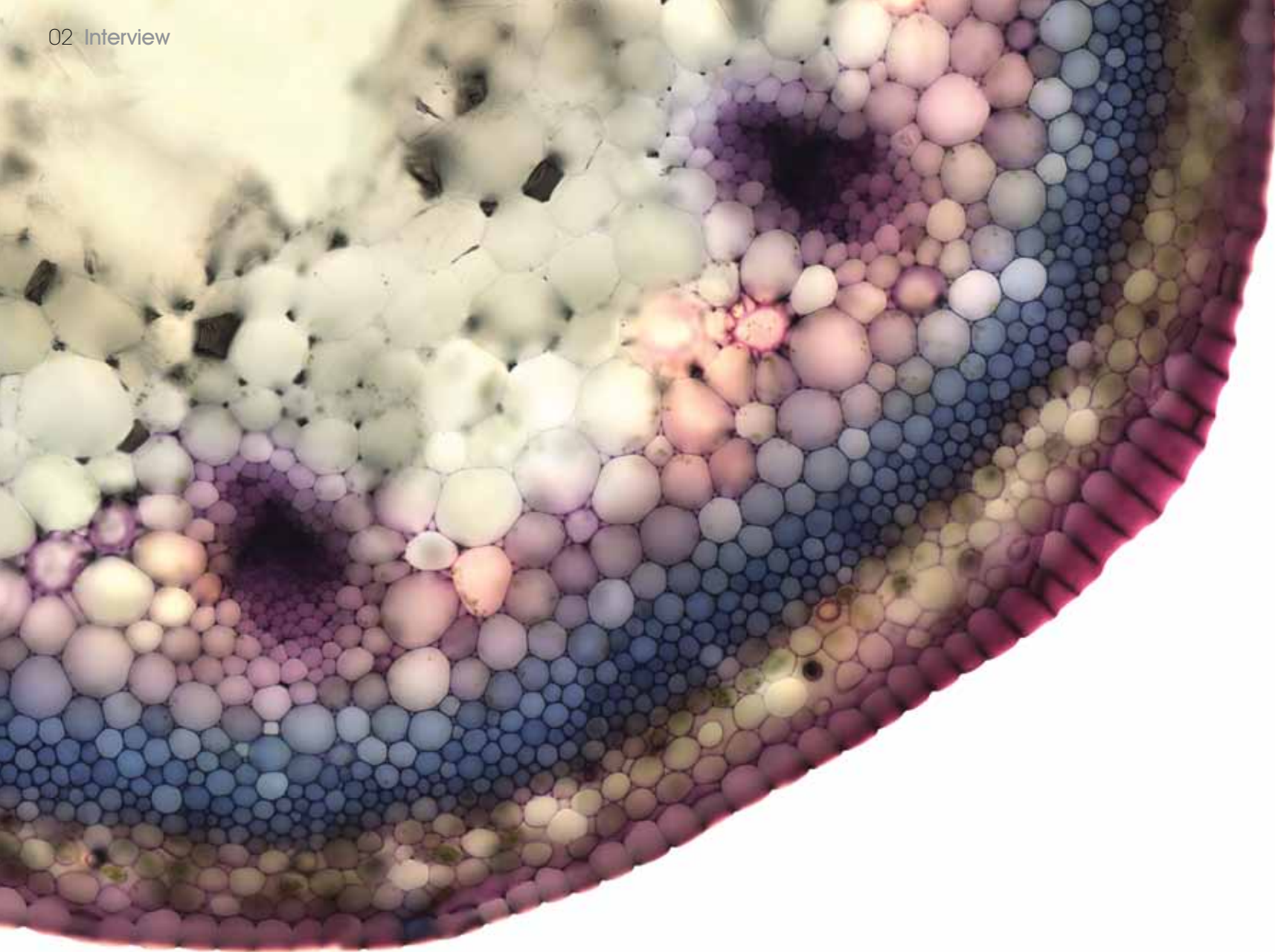
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Left: *Ophrys tenthredinifera*, Sawfly orchid, Detail of stem section stained with Toluidine Blue O

Right: *Primula veris*, Primrose, Stem section stained with Sudan red, 2010

Between science and symbolism, Rob Kessler describes the process of looking

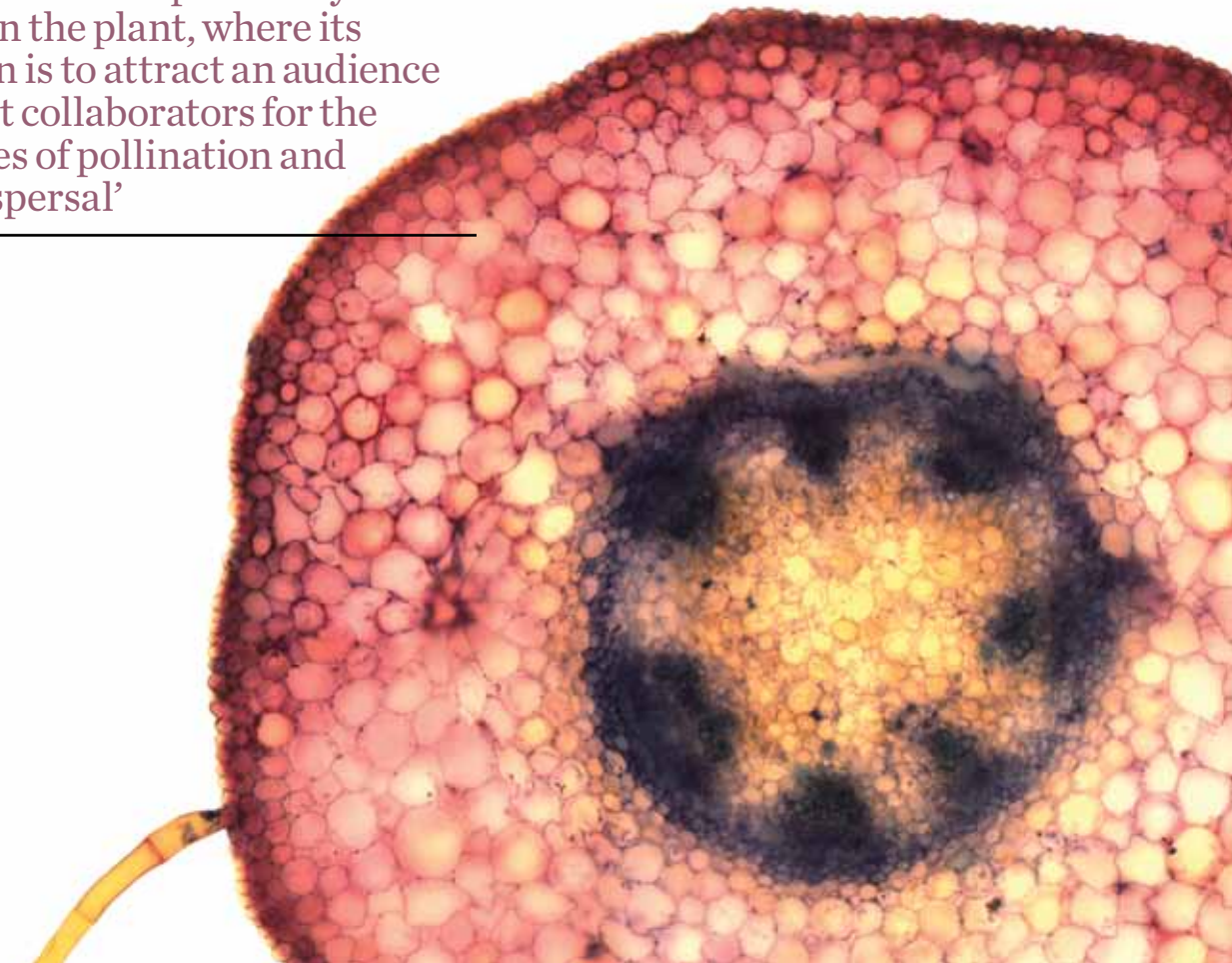
Growing up in Solihull might not be considered the most propitious environment for the creative nourishment of a young artistic soul, but this liminal territory wedged between the post-industrial conurbation of the West Midlands and the bucolic landscapes of Shakespeare's Warwickshire proved a more fertile territory than perhaps I realised at the time. Birmingham then was the home to three perfectly sized museums, whose collections presented a complimentary cornucopia of objects and images from which to understand the world. I was a frequent visitor to their galleries where in the Natural History Museum I would stand in awe in front of the giant spider crab: could such a creature two metres across really exist? In the Science Museum the might and power of Watt's beam engine rhythmically pumping its polished and oiled steel arms with such effortless precision took on a balletic elegance. Both these articulated forms seemed to sit more happily with Graham Sutherland's mildly surreal landscapes in the Birmingham Museum and Art Gallery than the obsessive paintings of the Pre-Raphaelites. What these museums with their encyclopaedic displays provided was an education through looking, an experience rich in form and colour embedded within a culture that transformed and celebrated life through the creation of things. In contrast to this arm's length observation, my excursions into the countryside provided me with a hands-on experience where I could not only look but collect, identify, record and translate through drawing, painting and making.

At the age of 11 my father gave me a brass microscope made in London in the mid-nineteenth century. This beautifully engineered object not only reflected the ingenuity of industrial manufacture; it opened up a second world beyond the scope of my own sight. Every child should be given a microscope; it was an inspired and life-changing gift which was instrumental in opening the possibility for the collaborative work I have done with scientists during the past 12 years. Throughout my career I have always drawn heavily on the natural world to develop a wide range of projects in many different media, graphic works, sculpture, installation and design. The work has often explored modes of representation, reflecting the migration of plant imagery into many aspects of our daily lives. By 1999 I felt the work needed to move beyond what had become a comment on cultural consumption of nature and draw upon contemporary scientific practice to explore and reveal to a wider public the wealth of material that I knew existed at a microscopic level. My speculative proposal for collaboration with plant scientists at Kew Gardens drew just one response, that of Dr Madeline Harley, at that time head of research into pollen. Her own early career as an interior designer had given her an awareness of the powerful visual qualities of the images she was producing. Recognising the possibility that a collaboration might extend her work to new audiences, we started to work together and I was trained to use the Scanning Electron Microscope (SEM). A significant advance on my old brass microscope, the SEM is an extremely powerful instrument and capable of rendering highly detailed images at magnification of up to x5000.

‘Colour acts metaphorically as it does in the plant, where its function is to attract an audience of insect collaborators for the purposes of pollination and seed dispersal’

Rob Kessler

Awe – a personal approach to looking



It quickly became apparent that we shared common languages – pollen grains are often described as having sculpted surfaces and ornamental details – and also we shared an approach to work founded on looking. Many scientific practices are based upon sustained examination of specimens, to observe, record and identify similarity and difference. This is a highly tuned activity, developed over many hours of meticulous preparation and time in the lab on microscopes. It is a process that draws heavily upon our evolutionary trait of pattern recognition, evolved for purposes of navigation and survival. The level of intensity in the looking was striking; was this something that as artists we had sublimated in favour of a more conceptualised approach? Have we become so saturated by mediated images that we believe we have acquired sufficient knowledge through visual osmosis?

Science too is not without its restrictions. Much research is based upon well tested model organisms; the fruit fly, the wild-type mouse and for the plant scientist, *Arabidopsis thaliana*, Thale cress, a rather nondescript small plant that was catapulted into botanical history for its genetic stability and like its fellow models an ability to reproduce reliably and quickly. When I first started working at Kew I was surprised to discover how much more time is spent in the lab focussed on a very limited range of organisms and how relatively little time was spent in the field or even in the greenhouses. The detachment from the source of original fascination was disturbing. At times it seemed that Wordsworth's sentiments on the detachment of science persist;

*Sweet is the lore which nature brings;
Our meddling intellect
Mis-shapes the beauteous forms of things;
We murder to dissect.*¹

William Wordsworth. Extract from *The Tables Turned*, 1798

For my part I sensed how it might have been for Darwin and other plant hunters; the gardens and greenhouses at Kew are bursting with botanical diversity at every turn. It is the luxury of the artist to have the time to wander (and wonder) at random but we are also guilty of a naive understanding of how it is to work as a scientist. Aware of the shortcomings in both science and art, my mission became to fuse the strengths of both disciplines, to

learn as much of the science as I needed to converse equally with my collaborators, to work with their sense of discipline and rigour, to draw widely on the botanical horizon in front of me and to translate this experience through creative means.

When I first started to produce my own micro images, colleagues would often comment on my good fortune to have access to such powerful, expensive microscopes, to view the world in such intimate detail. Indeed it was true, but through the daily habit of exploring the gardens I became aware that my fortune extended to having two astonishingly sophisticated lenses in my head which had not been used to full capacity. With this reawakened awareness, looking became the bedrock of my practice: it enabled me to balance cognition with intuition and to develop an ability to create work that could communicate my fascination for the living world in a way that resonated with a wide audience.

Over the past ten years this has evolved into a cycle of close and total engagement with the subject. My research process could be described as ambulatory and meandering, walking through landscapes, urban, rural, wild, some familiar places, some new. Looking, looking again through a magnifying glass or through a camera lens, looking for the new and unexpected, looking for variation in the familiar. Notes might be taken and specimens collected and checked against reference books back in the studio. It took a while to find a drawing process that complemented the micro imaging. Botanical drawing and sketching, normally useful for looking and recording, seemed too rooted in an academic skill; I needed something more immediate as a foil for the arduousness of the hours spent on the microscope and something which distilled all the hours spent looking, into a harmonic, resonant image. By chance I stumbled across a way of drawing with Indian ink and brush. Mixing aniline dyes with the ink, solid silhouettes of the plants I collect are painted directly onto heavyweight watercolour paper without any preparatory drawing. The ink is left to lie on the surface for no more than a couple of minutes before being washed off under the tap. It is a serendipitous process which, if all goes well, creates a surprisingly accurate impression that hovers somewhere between drawing, lithograph or photogram. It is the artist's graphic version of the herbarium sample. In an instant the drawing synthesises the experiences gained in the field into something that resonates with my emotional response to it.

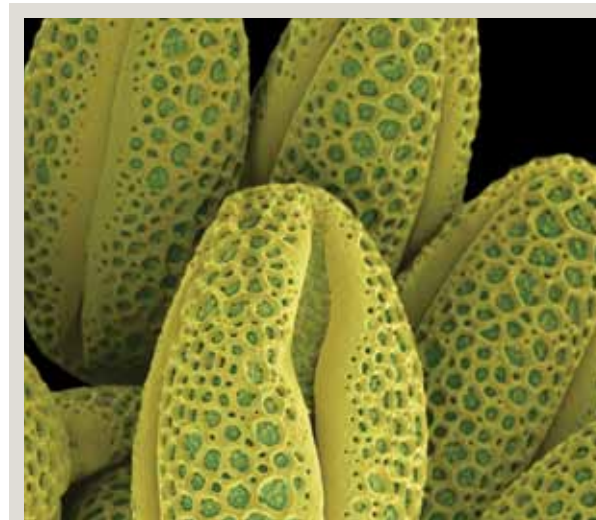
Top: *Elaeagnus*, Silverberry, Stellate leaf hair Coloured micrograph, 2010

Middle left: *Citrus aurantium*, Bitter orange pollen grain, Coloured micrograph, 2009. From *The Bizarre and Incredible World of Plants*, image courtesy Kessler, Stuppy, Harley. Publ. Papadakis

Middle right: *Salix caprea*, Goat willow, Pollen grains, Coloured micrograph, 2010

Bottom: *Ophrys ferrum-equinum*, Horseshoe orchid, Indian ink and aniline dye on paper, 2012

Bottom Left: *Allium neapolitanum*, Naples garlic, detail of stem section stained with Toluide Blue O, 2010



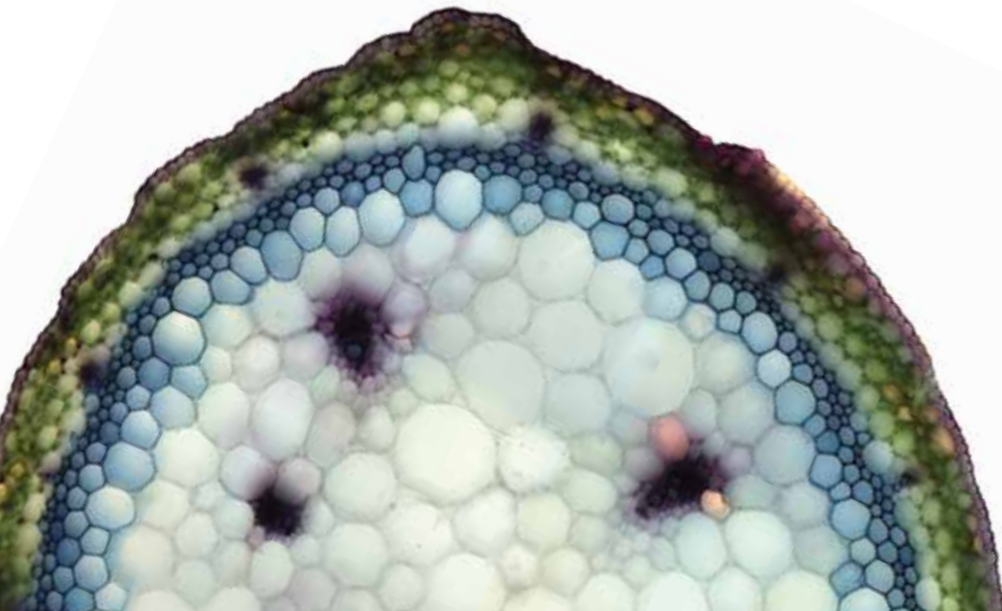
Rob Kessler is an artist and Professor of Ceramic Art & Design at Central Saint Martins, University of the Arts London. A recent NESTA Fellow at Kew and Research Fellow at the Gulbenkian Science Institute, Portugal, and for the past twelve years has collaborated with botanical scientists and molecular biologists in an exploration of the plant world at a microscopic level. He exhibits internationally and has published an award winning series of books on Pollen, Seeds and Fruit. In 2010 a monograph of his work, *Rob Kessler Up Close* was published by Papadakis, London. For his contribution to plant imaging he was recently made Fellow of the Linnean Society and Fellow of the Royal Society of Arts.

www.robkessler.co.uk
and <http://vimeo.com/59733758>
www.papadakis.net

By contrast, the process for creating the micro images is long and drawn out. After my initial training on the SEM I was quickly able to work from my own specimens, evolving a technique that transformed the rather flat grey initial images, through subtle modulation of contrast, to heighten their sense of sculptural three-dimensionality. Using basic Photoshop programmes in a sophisticated way, subtle washes and layers of colour were added to the images. Initial colouring of the images was restrained, but in time as my skills and scientific knowledge increased, this became more adventurous. Many science images use sophisticated false colouration programmes, and the question is often asked as to the authenticity of the colour in the images. (Not something that was asked of Monet, my usual retort). The colour I add is based on aspects of the original plant colour and is also used to distinguish functional characteristics of the specimen. It is modulated with the same sensibility as in my previous watercolour and pastel drawings, executed with a digital pen and tablet instead of brushes and fingers. Beyond this, colour acts metaphorically as it does in the plant, where its function is to attract an audience of insect collaborators for the purposes of pollination and seed dispersal. In my work I use colour to attract a different audience, from bee-keepers to architects to teachers using diverse dispersal strategies, exhibition, publishing and the internet.

In a recent collaboration with the Gulbenkian Science Institute in Portugal colour was introduced in the lab directly to the specimen. Microfine sections cut from the stems of local wildflowers were stained with organic dyes and photographed on a basic light microscope. The vascular and epidermal cells in the stem responded to the dyes very differently, creating a luminous stained glass effect. Working at a higher magnification than would normally be used by the scientist, images were often composed of up to 500 separate frames carefully stitched together to form an image of up to two metres in diameter, revealing a greater clarity than would normally be expected in conventional scientific practice.

The images have acquired a wide audience in both the science world, in arts and design communities and more widely with popular audiences. Perhaps the reason for this comes back to difference and familiarity. For the scientist, the subjects and the processes are familiar but the final result reveals a heightened resolution that exceeds their previous experience. By exploiting the astonishing clarity of modern microscopy it is possible to create images that reveal a hidden world lying beyond the scope of the human eye in which the many complexities of representing plants are concentrated into mesmeric visual statements with a disturbing sense of familiarity that places them somewhere between science and symbolism. ■



People Who Happen to Things

Helen Charman on design education, the curriculum review and agency

On a crisp February night I stood on a podium at London's Design Museum in front of 230 people and witnessed a little bit of magic. The occasion was the Design Ventura Awards, the culmination of the museum's design and enterprise programme supported by Deutsche Bank, which places design skills in a real world context, helping students in years 9, 10 and 11 (ages 14-16) to develop creativity, holistic thinking, teamwork and enterprise capabilities. Reaching nearly 6,000 students this year, Design Ventura challenges learners with a real brief set by a leading designer and

offers a taste of life within the design industry. The challenge gives students direct contact with professionals from the business and design sectors to support their work on the real life brief that can see their product manufactured and on sale in the Design Museum Shop. In 2010/11 the winning product 'Dove Bunting' by Haberdashers' Aske's Hatcham College became a best-selling product both in the museum shop and in our pop-up at Clerkenwell Design Week: these products hold their own commercially. The 2011/12 winners, Walworth Academy, went on the Today Programme and were offered work experience at Microsoft. Who knows what the future holds for the 2012/13 winners and their natty product 'Pic Pins', a tourist-friendly take on the game of consequences?

This year, for the first time, the museum is exhibiting shortlisted, commended and winning entries from the last three years of the project. Back at the podium, I invited the assembled crowd to turn around and look outside, through the glass and out to the exhibition Tank, a dark, solid cube set against the blackly sparkling Thames. Amidst whoops and claps and the chinking of glass, the crowd turned en masse and the Tank performed a touch of theatre in the night, lighting up to display its wares, a series of brightly, enchantingly lit enclosed vitrines studded around the inside of the Tank, each one proudly displaying the student teams' products. The products are professionally exhibited for all to see, out in the public realm, on a par with the professional design exhibited throughout the rest of the year in the Tank.



Left: Anya Hindmarch with students at awards night

Middle: Anya Hindmarch and Sebastian Conran at Pitching Day

Right: Pic Pins



We created Design Ventura to offer the kind of design education that we believe young people need in today's complex world – design education that connects the real world of professional practice with the classroom; that models the professional dispositions and thinking skills at the core of design; and that promotes a critical and reflective approach to individual responsibility both as producer and consumer in a world groaning under the weight of stuff. To succeed in Design Ventura, teaching and learning is predicated on teamwork, creative solutions, a competitive dimension trammelled through collaboration, financial acumen, market understanding and awareness of the bigger picture that design operates within – the 'why' as much as the 'how' and the 'what' of design. This is design education for the real world and it's a long way from designing a jitterbug. Design Ventura promotes the core quality that underpins the best of design education: agency. By agency I mean the ability to act upon the world, to make a mark, to inculcate change and transformation, creatively, critically and productively.

'By agency I mean the ability to act upon the world, to make a mark, to inculcate change and transformation, creatively, critically and productively. It can change the way people behave'

It can change the way people behave. And in a world in which technology is, arguably, rendering us increasingly passive, and significant numbers of young people are choosing not to exercise their right of enfranchisement

(source: Re-engaging Young People in Voting – Local Government Association), the more agency we can develop through education, the better. Agency is at the heart of design: it is how ideas become manifest. It fosters rich learning through thinking and doing, developing intellectual, cognitive and technical skills that enable young people to effect change in their world. The agency of design education involves embodied and experiential learning as well as theoretical learning. Deyan Sudjic, museum director, opened the Awards night by quoting Buckminster Fuller: if you want to predict the future, design it. Get in on the act. Make it happen. Develop some agency.

That, then, was our vision and we want to expand our Design Ventura programme, nurturing agency amongst many more designers of the future. We want to ensure Design

Ventura will continue to enrich and expand statutory design education. But the draft proposals for the revised curriculum, both for Art and Design, and Design and Technology, announced recently by the Department for Education (DfE) will make it difficult to join the dots: they are sorely lacking in approaches to design that will foster such agency, and are almost entirely divorced from the real world context of design practice.

Design education has been much contested these past two years, as has cultural learning more broadly. In January 2011, the DfE announced a wide-ranging, scalpel-deep review of the national curriculum alongside its proposal for the E-Bacc (English Baccalaureate), the performance measure for maintained schools that focuses on A-C passes in five 'core' subjects. The arts subjects and design were not invited into the E-Bacc collective, leading to schools directing investment away from these subjects and towards the E-Bacc subjects: according to the DfE-commissioned survey, 17 per cent of schools in England have dropped art and design from key stage 4 and 14 per cent have dropped design and technology from the same phase. Furthermore, the E-Bacc subjects were to be awarded a new certification, the English Baccalaureate Certificates (EBCs) while all other subjects would retain the GCSE award, also under revision. This proposal would have resulted in a two-tier examination system with arts subjects downgraded and suffering from a lack of investment. Across the sector we saw the flip side of Bucky Fuller's adage. We could see all too well the kind of future these proposals were predicting, and it didn't look at all good: a future fat on facts and thin on thinking. There was a groundswell of considered, co-ordinated protest across the cultural sector: Dame Liz Forgan put the value of cultural learning at the heart of her farewell speech as Chair of the Arts Council and leading cultural figures from Hare to Hytner penned their impassioned advocacy for cultural learning in broadsheets and to Government.

Why does design education matter? Restarting Britain, the Design Commission's 2012 enquiry into design in the UK, made its primary conclusion that: 'that government needs to recognise design and in turn design education, as a positive lever for growth, and act on that understanding'. The arguments for the economic value of design education are set out empirically and persuasively. Meanwhile, the Cultural Learning Alliance (CLA) in 2012 published ImagineNation, The Case for Cultural Learning, a report that contains a



plethora of key statistics, facts, quotes and evidence for the extrinsic value of cultural learning. Key educational benefits relate to improved attainment, cognitive abilities, progression to HE, employability and civic participation including the likelihood to vote and volunteer. For a Department for Education seemingly so keen on facts and sums, when

‘We could see all too well the kind of future these proposals were predicting, and it didn’t look at all good: a future fat on facts and thin on thinking’

the value of design and cultural learning is thus demonstrated, the decision to sideline these subjects simply didn’t add up. The CLA, the Bacc for the Future and Include Design

campaigns, together with arts leaders and subject associations led the charge – and the DfE listened.

It came to pass that Design Ventura wasn’t the only cause for celebration at the museum in February 2013: at the same time as our awards night, the DfE announced that plans for the EBCs have been scrapped and the threat of a two-tier qualifications system removed. All subjects will continue to be assessed through GCSEs after all. As the CLA says, this is really, really great news. But the E-Bacc league table remains and will be published alongside new school accountability measures, most notably an eight-subject performance framework. What impact will this have on maintained schools’ investment in design education? What is the point of having two performance measures? There is still some unravelling to be done and questions to be asked (not least, further lobbying by the creative and cultural sector of the Russell Group). The Design Ventura awards night concluded with an inspiring quote – attributed to

Leonardo da Vinci on a ‘quotes about enterprise’ website, so to be taken with a pinch of (quattrocento) salt –

‘It had long since come to my attention that people of accomplishment rarely sat back and let things happen to them. They went out and happened to things.’

Da Vinci is talking about agency. The Design Ventura students and teachers went out and happened to things, and the fruits of their happenings are displayed at the museum. What I ask of the DfE is this: let the new Art and Design, and Design and Technology curricula inculcate the same kind of real world agency and create a generation of young people who can design the kind of future we know we need. ■

Dr Helen Charman is Head of Learning at the Design Museum

ventura.designmuseum.org

The Design Museum puts learning and education at the heart of everything that we do. We see design as a way to learn about the world – so for us, we are not only inspiring the next Jonathan Ive, or Zaha Hadid, we also see design as a way to engage young people. We don’t see the subject as being about presenting a collection of objects on plinths, or attempting to differentiate good design from bad. We are interested in helping everybody understand how and why designs come into being, and how they change us all.

Deyan Sudjic, OBE
Director, Design Museum

Top: Winning Students from Trinity School in Lewisham, London with their award

Bottom: Helen Charman, Design Museum Head of Learning, at the Design Ventura awards night



Left: Kaftan from The Knitted Circle collection, 1969 © Zandra Rhodes 2012

Right: Video tutorial with Zandra Rhodes discussing her use of sketchbooks



Zandra Rhodes Digital Study Collection

A new resource showcasing the private collection of Zandra Rhodes

The recently launched Zandra Rhodes Digital Study Collection: zandrarhodes.ucreative.ac.uk provides unique online access to a fantastic 500 garments from the private archive of legendary British fashion designer, Zandra Rhodes.

The designer’s clothes have been worn by a host of eminent figures such as Diana, Princess of Wales, Jackie Kennedy Onassis, and Diana Ross. First and foremost a textile designer, Zandra Rhodes is renowned for bringing an innovative approach to garment construction by using her vibrant screen print designs to inform the cut and shape of the garment. The designer has kept a sample of each of her garments since the 1960s, now totally many thousands of pieces, which are held in trunks in her private studio in London. A selection of these exquisite vintage pieces have been pressed, preened, photographed, and catalogued and the images have been made available online for use in learning, teaching, and research worldwide.

The Zandra Rhodes Digital Study Collection was developed through a collaborative project between researchers and students at the University for the Creative Arts (UCA) and the team at Zandra Rhodes Studio, with funding from Jisc, and was launched online in March 2013.

As well as the finished couture pieces, an incredible series of fashion drawings are available online from the ‘Zandra Rhodes Style Bibles’, which have been used in the studio to document each of Zandra Rhodes’s designs since her first collection in 1969. The images of her work are further illuminated by online video interviews with Zandra Rhodes explaining the inspiration behind her key pieces. This ranges from her first collection influenced by knitting and stitching, to her famous punk-inspired collection of 1977-8, decorated using safety pins, tears, and silvery chains.

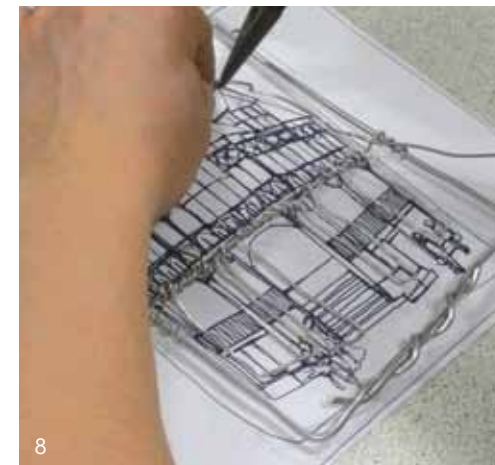
Video tutorials with the designer and her studio staff also uncover the processes involved in creating a quintessentially handcrafted Zandra Rhodes piece, starting from the designer’s use of sketchbooks, through to the koda trace process, screen-printing, pattern cutting, and sewing.

To access more image collections for free non-commercial use in education, see the Visual Arts Data Service (VADS), hosted by UCA, at: vads.ac.uk ■

Amy Robinson
Project Manager, Zandra Rhodes
Digital Study Collection



‘With art, craft and design professional development opportunities in decline, the Skills in the Making programme has become a key element in the delivery of crafts-based training for trainees and teachers’



‘The practice of all these makers translates well into the classroom as they employ accessible, often recycled materials and combine skills development with a questioning and open-ended outlook’



All images are made by workshop participants © NSEAD and Skills in the Making

Skills in the Making

Penny Jones, Skills in the Making Coordinator, on the crafts-based training initiative for teachers and trainees

Skills in the Making, supported by the Paul Hamlyn Foundation, is a professional development programme designed to improve the level of craft and design knowledge and skills among teachers. It enables primary and secondary teachers and trainees to work with some of the UK’s leading makers and explore the value of learning through making.

Now in its fourth year *Skills in the Making* was launched in 2009 by The Making crafts development agency which handed over management to NSEAD in 2012.

At its inception *Skills in the Making* sought to address the shortcomings identified by Ofsted (2009) which found craft and design were poorly taught or neglected in more than half the schools visited. Stating that this was often due to insufficiently trained teachers, Ofsted called for continuing subject specific professional development for art teachers at all levels. This view was echoed in the 2012 Ofsted report: ‘The impact of professional development on the quality of teaching and learning was profound’ and recommended that teachers be supported to take advantage of contemporary crafts-based initiatives and build partnerships with arts organisations.

With art, craft and design professional development opportunities in decline, the *Skills in the Making* programme has become a key element in the delivery of crafts-based training for trainees and teachers.

We are currently working with four primary teacher-training courses, and one PGCE art and design course which form the core of five clusters in England and Scotland. A workshop for trainees is delivered by a maker and is embedded in the course enabling the impact to be evaluated with reference to the participants’ reflections on coursework and their practice in schools evidenced by lesson plans and their pupils’ artistic work.

Two or three subsidised Saturday or twilight workshops are offered to teachers from the cluster regions drawn from the universities’ networks and NSEAD’s expanding regional networks. These have taken place at local galleries and museums including Pitt Rivers Museum, Shipley Gallery, Gateshead and Stour Valley Arts, as well as in network schools, thereby contributing to the development of relationships between schools, galleries, museums and local creative industries and artists.

The workshops employ non-didactic techniques and processes summarised by Simon Taylor and Rachel Payne: ‘Active dialogue, interpretation, observation and hands-on participation; learning is viewed as a self-reflexive process

where knowledge is discovered, not simply imparted. Participation then becomes a collaborative process between the artist/practitioner and the assembled group.’²

For teachers and ultimately their students, *Skills in the Making* provides contact with professional artists and makers, usually self-employed freelancers, who are vocational role models and who demonstrate a range of career paths in craft and design and direct experience of routes into creative industries.

The workshops focus on contemporary craft practice that is often issue-based and non-functional. Internationally renowned makers have led workshops in 2013. These include mixed-media textile artist Michael Brennan-Wood (fig 1 and 2) whose work draws on historical textiles and contemporary social and political contexts, and metalworker, curator, and slow-craft specialist Helen Carnac (fig 3). Her session at Glasgow Museum of Modern Art combined discussion and collaborative making to explore the three basic abilities described by Richard Sennett as: ‘the ability to localize, to question, and to open up’ that are ‘the foundation of craftsmanship.’³

Lynn Setterington (fig 4) explores recycling and consumerism through stitched and constructed quilts often made by groups of people drawn together through common endeavour, as does Lucy Brown (fig 5), who through the reconstruction of old clothes asks questions about personal identity, consumerism and the social structures embodied in fashion.

Wire sculpture workshops delivered by Celia Smith (fig 6), Cathy Miles (fig 7), and Helaina Sharpley (fig 8) have provided inspiration for trainees and teachers who have found the techniques of bird, insect and object construction can be learned and applied in school with minimum expense and maximum impact.

The practice of all these makers translates well into the classroom as they employ accessible, often recycled materials and combine skills development.

While it is as yet too early to fully evaluate the impact of the workshops delivered in 2012-13 responses by participants to this year’s cycle of workshops include:

‘I realise the small amount of skill I have is enough to teach a scheme of work and expand upon it. There is huge scope to deal with art concepts through textiles and approaching art projects through craft.’ PGCE student.

‘The workshop was enjoyable and a different way to introduce drawing – drawing with wire. This activity could be done with most primary school children making it an enjoyable activity for all to progress learning.’ Primary trainee

By June 2013 we estimate that over two hundred primary trainees, fifteen PGCE students and around 250 in service teachers will have attended a workshop. ■

Join Skills in the Making on Facebook on [fb.me/R6MiEK](https://www.facebook.com/R6MiEK)

¹Ofsted, (2012) Making A Mark: art, craft and design in schools 2008-11 and Ofsted (2009), Drawing together: art, craft and design in schools 2005-08

²Taylor, S & Payne, R (2013) Skills in The Making, in H. Felcey; A. Kettle & A. Ravetz (eds.) (2013 pending) Collaborations in Craft, Berg Publishers

³Sennett, R (2009) The Craftsman. London: Penguin

One of the many anachronisms currently facing those fighting for the arts in education is that we are fighting for a model we do not believe in, one that is not sustainable. We are fighting for the arts to have a place at the table of measurable outcomes and celebrity chef status, where the stark distinction between success and failure plays out in rooms papered with league tables.

We believe in the entitlement for all children to be taught the arts, not simply to have access to them, but sadly the teaching models we are permitted to employ do not grow out of arts practice itself but out of a predetermined and totally inept product-based model that has nothing to do with the arts. As Allan Sekula demonstrated in his 1978-80 *School is a Factory* and quoting Ellwood Cubberley: 'Our schools are... factories in which the raw products [children] are to be shaped and fashioned... And that is the business of the school, to build its pupils according to the specifications laid down.'

So, what sort of pedagogic approach should we take, given that every model presented has an axe of one kind or another to grind? We might look at 'failure' and what this really means within teaching, learning and arts practice.

When it comes to the arts, and in fact for all areas of knowledge and experience, the notion of failure has not only to be acknowledged, but recognised and celebrated as integral to artistic practice and development.

For those of us who have been involved over the past thirty years in the development of endless new examination and assessment models with ever more complex criteria and procedures to ensure fairness and some degree of transparency, it has been a thankless task, as the achievements are swept aside by successive governments 'failing' to meet their own targets and agendas. However, for the most part, I think youngsters themselves are aware of, and appreciate, what their art and design teachers have done on their behalf in almost impossible circumstances.

As with all curricular development, (I avoid the term 'progress') in education, in the context of the current, all-embracing appetite for novelty and competition the issue of how those who fail are viewed and managed, receives greater attention than those who are successful. 'Didn't they do well?' says Brucie, when they clearly did not. The problem is that it boils down to a

question of winners and losers, and, following an extraordinary Olympic year where it is the win-lose statistic that really counts, then this is understandable. But for the art and design teacher it is a very different kind of challenge, as the significance of failure for their pupils lies in the way this might be seen as an essential, indispensable aspect of making and understanding art, craft and design. There is the tragic irony of the most successfully (in contemporary statistical terms) referenced, copied, pastiche, celebrated and financially highly prized artist, Vincent Van Gogh, being the supreme model of failure in his own lifetime.

As responses to the contemporary catastrophic failures in global economy, eco system, and social structures testify, we are in a blame culture and no more so than in education, yet speak to any teacher of the arts and they will talk about the success of their pupils in a language that is more about humanity and need, rather than league tables and celebrity status.

When a teacher sits down next to a child to talk about their drawing and how it might develop, it really does not matter if it is about the formal qualities of the drawing or about the meaning of the images.

It is the mutual struggle to find visual-verbal meaning and connection through the drawn image that is both hard and easy. The moment we start looking for 'outcomes' then all is lost, along with any meaning.

Because failure is central to the creative process then it should not simply be dismissed as a downside to success in terms of grading but as an inimical part of an engaged journey which itself is really the achievement.

The nineteenth century apprenticeship model of teaching and learning or 'sitting next to Nellie' has sometimes been dismissed as a one-dimensional and uncreative skills-focused approach, yet the relationship between the experienced and less experienced in the hands of a skilled communicator, can provide a forum to unravel the unexplored regions of failure, and what this means for us as developing individuals in a social context. This is where art is metaphor and art practice a great vehicle for creating a dynamic.

'Speak to any teacher of the arts and they will talk about the success of their pupils in a language that is more about humanity and need, rather than league tables and celebrity status'

In praise of failure

Howard Hollands on 'failure' and what this really means within teaching and learning



'[Failure]...an inimical part of an engaged journey which itself is really the achievement'

Art room sinks where all the paint that fails to make it onto the paper leaves its own creative trace as paint is washed away

As a trustee for a London based gallery with both an education department and a collective of artists' studios, I am aware of the way the divide that still exists between artists and education is often played out in this context despite the fact that they are mutually dependent upon each other. I am convinced that if the artists engaged more with artist-educators and examined what failure might mean within their own art practice, and how this relates to the more formalized context of art education then much common ground could be discovered. Artists are often less aware of their institutional constraints than art and design teachers, yet they are just as constraining. This is why the committed artist-teacher is such a force to be reckoned with. Not someone, as Shaw says of the artist, who can and does, and those who cannot, who teach. This denies art teaching as a form of art practice and art practice as a form of pedagogy and reinforces a level of ignorance we could well do without. In terms of the former then Joseph Beuys and John Baldessari

are worth exploring and the notion of an embedded pedagogy within art practice is the terrain of Robert Morris, Francis Alÿs or Bas Jan Ader. They all have in common the Sisyphean notion as described by Albert Camus *The Myth of Sisyphus* (1942) whereby Sisyphus is condemned by the gods to push a boulder to the top of a mountain only to have it roll back down again with each attempt. This was his punishment for tricking and deceiving them (as an artist does). What the gods did not realise was that the process itself of Sisyphus continually rolling the boulder up, only to see it roll back again was in itself a creative process, it does not remain the same and, is very human – something the gods could not comprehend. Artists and teachers thrive in adversity. Governments beware. ■

Howard Hollands
Middlesex University
h.hollands@mdx.ac.uk

Art matters

Hannah Hames, Senior Lecturer in Art and Design, on why primary schools need art and design Specialists

Wandering in to the art department for the first time, many of our undergraduate primary art specialists find themselves here for one of two reasons – they either thought that an art specialism would help them with their classroom displays and the development of attractive resources, or that art seemed like the easiest specialism to go for, all things considered. Very quickly they realise that they have signed up for something quite different, and that they are, in fact, going to have to develop an art practice all of their own.

From this quite revelatory moment onwards the theoretical ground covered by our students is often nothing short of phenomenal. Some students haven't had an art lesson since they were fourteen and initially many of them question the relevance of exploring contemporary art practice in such depth, particularly given the realities of the primary classroom...and who can blame them? During their placements students are considered lucky if they see a single art lesson; those that do

can be seen 'holding court' once back at university – everyone wants to know what they witnessed.

Remarkably quickly students begin to see the value of their specialism; firstly they are acquiring a number of quite impressive skills, so that by the end of their first year they are confident printmakers, junk sculptors, colour mixers, photo editors and mark makers. They can plan an excellent art lesson and can talk about why art matters to them (and why it should matter to others). But it is as the course progresses and they are encouraged to find their own way of working that, year on year, I am staggered by what takes place. Artists emerge, quietly but assuredly; and they mount exhibitions, not displays. When they talk about their work the language is not descriptive, but critical, articulated with clarity of intention and a passion for the subject that wouldn't seem out of place on a BA fine art course.

To see students produce work of such quality is exciting, but the by-product of their emerging practice is arguably of greater importance; they have acquired a new pedagogic language. They see that art is a vehicle for ideas and expression, that it can be used to interpret and reinterpret the world; that art is a way to celebrate everything for its own sake. Put simply, they realise that art can be seen as an approach as well as a subject.

'Artists emerge, quietly but assuredly; and they mount exhibitions, not displays'

Supporting the development of such philosophies has always been a crucial element of our course; Amy graduated as a primary art specialist three years ago, 'Art as a subject specialism taught me all about creativity and its relevance within the classroom. My class develop their thinking through the realm of art; it is still as relevant now as when I trained.'

Most of our students enjoy successful careers in primary education with many promoted to art coordinator within a couple of years. A few ex-students are now practicing artists and designers, having discovered that their art practice was something they were unable to relinquish upon graduating. Others have gone on to gain a practice-based MA in art education or have participated in the Artist Teacher Scheme. These are fantastic outcomes, and are a testament to the course and to the enduring impact of the subject.

However, recruitment to our primary art specialist course was suspended in September for the second consecutive year. Our final cohort will graduate in 2015.

I could explore the reasons for such a decision, discussing capacity issues, funding constraints, the political shift towards post-graduate teacher training models and the relationship between the introduction of the EBacc and the likely shape of

Top row
Katie Dunn, *Untitled*



Middle row
Lucy Buckett, *The Truth Behind the Finished Product*



Bottom row
Heidi Tucker, *The Pen is Mightier Than the Sword*



'They see that art is a vehicle for ideas and expression, that it can be used to interpret and reinterpret the world; that art is a way to celebrate everything for its own sake'

the primary curriculum in 2014. But actually, none of this matters if you really understand what art is and what it does. Jenny, an ex-student and now a primary art and design coordinator, very concisely summed this up for me, 'Art is exciting, engaging, hands on, diverse, thought provoking. It inspires, creates debate, motivates and provides an element of freedom. Restricting the arts restricts the ability to be truly creative.'

So why are we letting it slip through our fingers? Well, if you take anything from this article, let it be this: art is all of the things Jenny says it is and more - but it is not safe. We must advocate for its value and its presence in the curriculum with everything we have if we are to secure its future as a primary subject.

The scarcity of the 'art lesson' witnessed by my students on placement demonstrates how marginalised art and design has already become as a result of a literacy and numeracy saturated curriculum. Without trained advocates for the subject as an approach to learning entering the profession, primary education surely faces a dark and uncertain future. ■

Hannah Hames
Senior Lecturer in Art and Design,
Newman University College

Thinking back to my time at school I do not remember very much at all. I do remember the history lesson where we studied ‘why pot holes are called pot holes’; I remember that my Physics teacher was very scary, and that playing the French horn with an orthodontic brace is really painful.

There was one subject that stood out in which I found learning exhilarating. It was exciting, and a place where I had the ability to explore. I felt inspired; I imagine I could feel my brain getting bigger, and my understanding deepening.

I have seen the same inspiration with many children. I have seen a child so caught by their experience that they visibly change. For some it is new found confidence, a driving passion, a means of expression; for others there is a transformation in behaviour, a refuge from home and a direction for life. More often than not it is creative learning that gives this inspiration.

Every child deserves to be inspired, and as educators we are responsible for setting up the conditions for this to happen.

The Department for Education has been working on the question of raising standards. Mr Gove’s proposal for the English Baccalaureate Certificate (EBC) was aimed at key subjects providing a recognised national qualification.

This qualification would be the gold standard at key stage 4 (ages 14-16) and deliver rigour that would raise standards. The English Baccalaureate (EBacc) would then provide a measure with which to compare schools focused on the EBC subjects. The logic was clear – judge schools on what they were supposed to be doing.

The first problem with his logic was that it was looking at the wrong end of the process of education. Raising standards is not about better exam performance and more favourable international comparisons. These are the outcomes of raising educational standards.

To raise standards you first have to ask ‘What is education for?’

Education can be viewed as preparing the next generation for work, or shaping the society of tomorrow. There is the argument that education explores our heritage and culture, and carries it forward. Education is also about children learning about themselves and their relationship to others and the world, and so building character. Of course there is also the fact that learning can be inspiring and an end in itself.

When I arrived at Humphrey Perkins School we faced a number of challenges and took the decision to completely redesign ourselves. Our shared vision was to be world class within eight

years, to think again about what we were doing, and build from the ground up. We call this ‘Success Unlimited’.

We took a blank sheet of paper and designed a curriculum to meet the question of the purpose of education. We looked at brain development as well as our best guess at future needs for our pupils to be a success. Recognising that curriculum content is the skeleton over which teaching style and ethos grow. We have built in as many opportunities for inspiration as possible. The whole process has been incredibly creative. Creativity and risk-taking by our staff is encouraged and highly valued.

We call our curriculum the ‘Hump Bacc’. It involves eight compulsory areas of learning; English, Maths, Science, Humanities, Creative, International, Physical and Personal. At the centre of what we do is creativity. Our week contains ‘normal’ lessons. Pupils also have ‘challenge’ lessons for 10 per cent of their week. These challenge lessons are industry inspired and combine subject content as well as personal learning and thinking skills. Each week our pupils also self-select their ‘elective’: a lesson to inspire them, with activities as diverse as building bicycles to running a business.

Our culture of constant learning for pupils and staff is developing a culture of innovation. As you would expect we give our pupils iPads to use freely in lessons and take home.

We are not perfect and we make mistakes. We still have a long way to go; five more years of our eight-year plan. Focusing on what education is really about has had the right outcomes. Last year we ranked in the top nine per cent nationally on achievement. Our fixed-term exclusions have dropped from nearly twice the national average in 2010 to less than half the national average this year.

Today those of us who work in schools have an unparalleled opportunity in shaping education for our children. Creativity and creative subjects lie at the heart of school improvement.

The second problem with Mr Gove’s logic was that the subjects to be recreated as EBCs did not include all the right ones. Astonishingly, creativity was missing. Olympic fever had barely died down, yet physical subjects did not appear in the EBC proposals. The thought of any personal subjects such as communication or leadership, as well as careers, sex and drugs was neglected.

The proposal assumed that art, drama, dance, media studies, food, textiles, resistant materials, IT, design, music, PE, PSHE and the rest be squeezed into the time that EBCs was not being delivered. We know what that would have meant for schools facing challenging circumstances. We know what it would have meant for pupils from poorer homes, where parents are unlikely to be able to fund extracurricular lessons, go to galleries and museums, or visit the opera. For the less affluent among us, the arts would gather dust, being sadly neglected, if taught at all.

So well done Mr Gove for not crossing that ‘bridge too far’ and setting up a qualification system where creativity comes second because it is not in with the gold standard. Instead GCSEs would be made more rigorous.

Well done Mr Gove for adding a progress measure to the way schools will be compared that includes eight subjects (I wonder if he has a ‘Hump Bacc’). This will go some way to bringing a realistic view of the performance of a school.

There remains an aspect in all this that still needs attention. The Ebacc league table measure is still hanging around. This seemingly innocent measure still divides between those subjects that were to be the gold standard and keeps creativity out. If this becomes the standard measure for league tables it will erode the standing of creative

subjects in schools. So come on Michael, get rid of this measure too.

It is clear that Mr Gove does want to raise standards. When we compare our current qualifications to what inspired pupils could achieve, he is right in that it is not fit for purpose. Often it is implied that creative subjects are not rigorous. Yet if you observe a professional dancer for five minutes and you will learn a great deal about self-discipline. Spend any time with a musician and see attention to detail. Watch an artist demonstrate communication, or a designer employ critical thinking. These are traits that would have been handy for our bankers to have had a few years ago! Qualifications and assessment of creative subjects needs to be seen by staff, pupils and parents as just as rigorous as English, Maths and Science.

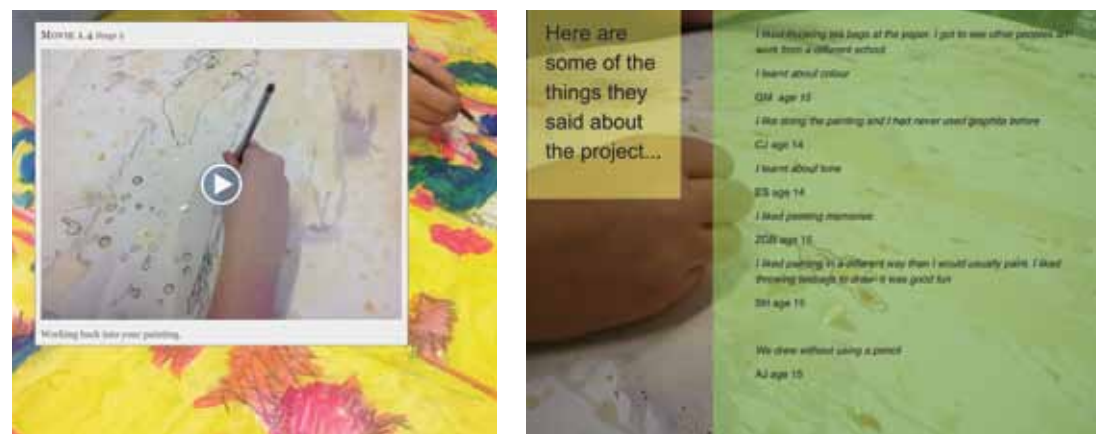
If you, like me, are inspired by creativity in learning and see that it lies at the heart of improving education in our country, then be inspirational to the children you work with. Provide the environment to empower your pupils to achieve beyond expectation and go about it all with creative rigour. ■

Peter Nutkins is a member of Heads for the Arts
headsforthearts.org

A headteacher’s view

Peter Nutkins, headteacher of Humphrey Perkins School in Leicestershire, on how creative learning can change an individual and a school

‘Today those of us who work in schools have an unparalleled opportunity in shaping education for our children. Creativity and creative subjects lie at the heart of school improvement’



'Bottling' the artist

Tom Procter-Legg explains how students used iBooks to capture the experience of working with an artist, and how their iBooks passed knowledge and understanding on to their peers

I teach at The Isis Academy in Oxford, a school for pupils with moderate and complex learning difficulties. Many of our pupils have emotional, social and behavioural needs and all pupils have Statements of Special Educational Need.

We started a collaborative project when we worked with the artist Dionne Freeman who ran an artist workshop with nine key stage 4 students (ages 14 and 15) – all are studying an Entry Level qualification. I wanted the project to have longevity and to have an impact on the school as a whole. Following discussions with the students we worked together to write up the project as a scheme of work (SoW) for key stage 3 students (ages 11-14). We wanted to 'bottle' the experience of working with an artist and share it with a wider group of students. Writing up the SoW provided a chance for the students to reflect on their experiences and think about what they had learnt, what skills they had used and if another student were to engage with this activity, what they would need to consider? It is clear that working with artists is beneficial however this can be a transient experience, which impacts on the few students involved, perhaps changing perceptions, but not always for a wider audience and for the

school as a whole. We wanted to change this, we wanted the project to have a wider impact.

Initially the artist workshop came about through a city-wide art network group. One of the partners (Meadow Brook College) offered artist workshops through their 'Visionz' project and the chance to put on a group exhibition. We took this offer up and Dionne Freeman provided a stunning workshop developing paintings on Trace and Memory. Students used unfamiliar materials such as candles and teabags and worked on a much larger scale than they were used to.

We had not set out to document the project and turn it into a scheme of work however the students were so engaged that I felt we should try to expose more students to Dionne's work. We knew that new students to the project would not have been able to see the artist, hear her speak, or experience the workshop; however a film of the workshop and subsequently short videos made by students explained the tasks together with examples of their own work. These digital resources were collated into an interactive iBook, which formed the final SoW. The iBook was then made available to key stage 3 students, who could engage with the project as if they had been there on the day.

We have been using iBooks to promote personalised learning at The Isis Academy for some time and students use them regularly to support their learning. Using iBooks with digital video and images, supports students' special educational needs allowing students to work independently at their own pace, listen to the task more than once and work, pausing the video when required.

A lot of the content was photographed or filmed by adults but students also made short voiceover videos describing the process and talking about Dionne's work. They made lists of 'what they did' and 'what they learnt'; this really got students thinking and reflecting and helped us evaluate the workshop.

The artist workshop itself, which formed the content of the iBook, was challenging and was held across two, two-hour sessions: the first with the artist in school and the second with us visiting Dionne's studio and working alongside her.

Session one encouraged the students to think of a recent memory and then through line, action and paint produce a response. They worked in wax crayon to draw a place, a sound and a person, record emotion with candle wax movement across the page and then work back into their painting with paint.

Session two in the studio saw students throwing tea bags to make marks on a large canvas. They experimented with different pressures and different types of tea and analysed what they had made and what it looked like. Students spoke

'They wanted to share their experiences and analyse their learning. They talked about what they were learning rather than what they were doing'

about explosions, the ocean and fairground rides and then in groups started to work into their paintings with graphite and acrylic paint.

Back at school we ran two SoW building sessions: the first continued the practical work we had been doing where students produced and recorded a painted response to the workshop; the second was brainstorming ideas and filming voiceover videos for the iBook. Students produced step-by-step instructions and top tips to accompany these resources and discussed how they wanted the book to look. Students took ownership of the content and this was highly successful. They wanted to share their experiences and analyse their learning. They talked about what they were learning rather than what they were doing and were able to disseminate their information in a professional format. With some support they produced a digital learning resource, which could be shared with others and students in key stage 3 will engage in learning delivered by their peers. This shows a shift in the power of the teacher and empowers learners to work collaboratively and to become specialists, sharing their knowledge. ■

Tom Procter-Legg

t.procter-legg@iffley-mead.oxon.sch.uk





Carrying the torch for the arts

The Olympics provided the perfect backdrop for an exciting, large-scale arts collaboration. Ted Kennedy shares the project's journey

This project responded to the work of Joan Miro at Yorkshire Sculpture Park. It linked visual art and music, Big Sing, in a performance/exhibition, forming part of Scarborough's hosting of the Olympic Flame. The event was the hand-over point and was covered extensively by TV and press. Eight hundred pupils from 16 primary and secondary schools would take an active singing role with over 100 making sculpture. The Olympic link ensured a huge audience were present at Scarborough's Open Air Theatre.

This was a significant investment in the arts for a Local Authority facing cut backs in funding. The LA showed both commitment and vision providing not only the finance, but expanding the role of Cathy Roberts, Educational Development Adviser, to cover creative and performing arts. The key roles played by Cathy and John Leaf, AST, demonstrated the importance of LA wide support for the arts. The event formed part of the North Yorkshire Children and Young People's Service Cultural Olympiad to enhance provision in the arts in communities of Scarborough-Whitby-Filey coastal strip building on the good practice established within the LA and the Arts Council.

Through discussions we formed the view that this was an opportunity for some joined-up thinking to establish a CPD model that could become an entitlement for art and design teachers in the county. We did not want a simple standalone event but rather use the opportunity to begin linking resources and expertise across the region.



The National Arts Education Archive (NAEA@yosp) was identified as the preferred base for the initial CPD workshop. This often little known and under-used treasure store, would expose teachers to the work of key educators from the past;

'We did not want a simple stand-alone event but rather use the opportunity to begin linking resources and expertise across the region'

bring about a real sense of a continuum and increase confidence in teachers who were feeling hard pressed and undervalued. It would also emphasise the powerful learning opportunities provided by art and design that are increasingly not recognised by many leaders in education.

Teachers and TAs came together for a development day at NAEA facilitated by Tony Chisholm, John Leaf, and myself. Primary and secondary colleagues had the opportunity to explore work in the archive collections followed by a practical three-dimensional workshop introducing the work of Miro and construction techniques suitable for children in any phase. The day provided an increasingly rare opportunity for teachers of the arts to meet, share ideas and connect with regional arts institutions. Further sessions are planned as part of the ongoing support for teachers and schools. Additionally, the archive has been invited to show part of the collection as a focal point display in Whitby Community College and will become a supportive resource for further LA professional development sessions.

Such was the impact of the development day that very little further support was needed. Schools pursued a variety of creative responses, a wonderful testament to the skills, abilities and imagination of teachers, TAs and pupils. Community involvement developed with parish councils, engineering firms and newspapers supporting the project.



We wondered just what outcomes would result and were not disappointed. Cars and vans delivered nearly 30 pieces of work, some small, some larger than life-size and two amazing floating pieces. All clearly referenced the work of Miro. Our worry then became how would John, Cathy and I set up the show within a window of a couple of hours 6.30 to 8.30. Thankfully help came from schools and senior staff from Create and the Arts Council NPO.

On the day of the event the pupils' work was exceptionally well received by everyone: from participating schools, children and the compere who drew attention to the quality of display in his address to the audience. Many of the organisers expressed surprise at the quality on show and confessed they had been a little worried when they heard schools would be showing work. We are delighted to be working with Create and contributing to their Coastal 2013 festival.

The success and impact of this and other arts projects in North Yorkshire demonstrate the high value placed on the arts recognising the importance of engaging thousands of children and young people in high quality arts. The LA plan to run more projects across the county in 2013 taking inspiration from the forthcoming Yinka Shonibare exhibition at YSP. Planning for these projects and supporting CPD events is underway and the LA confirmed they would support these initiatives with funding. ■

Ted Kennedy, Consultant
gluep@btinternet.com

Cathy Roberts
Cathy.Roberts@northyorks.gov.uk

John Leaf
J.Leaf@whitbycc.co.uk

NAEA: ysp.co.uk/naea

Create...

Ian Lightfoot on independent learning through art, craft and design education



It seems to me that there are six distinct areas of learning, thinking and feeling in the study of art, craft and design. The six areas are not separate, but overlap and support each other. We emphasise one or more of these six domains as we encourage participation and progression. The areas are:

CONCEPT:

The formation of ideas and the values we as educators attach to originality, lateral and higher level thinking skills.

RESEARCH:

Searching for relevant information in books, the Internet, word of mouth etc.

EXPERIMENTING:

Taking risks, not worrying about failure, investigating new methods.

ANALYSIS:

Recording with curiosity and scrutiny, the visible world as fact.

TECHNIQUES:

Step-by-step thinking through methods, techniques and approaches.

EXHIBITING:

The arrangement of two- and three-dimensional visible forms in order to show our achievements.

What follows is a description and explanation of how students might encourage independent learning whilst developing their portfolios and sketchbooks.

These areas when placed together, spell the word 'Create' though this is not to imply that they should be taught in that order, far from it, we can introduce them in any order and emphasise more than one at the same time as they overlap.

One technique employed to inspire independent artistic thought in our studios at Macmillan Academy is a wheel of six segments (fig1 and 2). It is designed deliberately to visually highlight the nature of the thinking. For example...

‘These six areas are not separate, but overlap and support each other. We emphasise one or more of these six domains as we encourage participation and progression’

Concept is blue, suggesting the imagination and blue-sky thinking; the brain deliberately shows the left cortex to initiate a conversation about right-brain thinking.

Research is yellow-brown, the aged colour of books/papers and one letter is magnified, the magnifier a metaphor for

searching and highlighting. *Experiment* uses green and red complementary colours, to see how they affect each other and I have dribbled and printed with bubble-wrap in the hope of discovery when applying paint. *Analyse* uses Leonardo Vinci's

Vitruvian Man, to emphasise analytical drawing from curious observation, the desire to calculate and use proportion. I have measured the lettering carefully *Techniques* uses the technique of the gradual admixture of white to purple in steps to emphasise step by step thinking *Exhibit* is a gold picture-frame with the word itself exhibited in it.

In the studio the wheel is spun and when it stops it rests upon one of the six segments. A student is invited to choose a page from their sketchbook that appears to have this segment as the main intention.

If the pointer rests upon Research, then evidence of finding out about a relevant artist, craftsperson, or designer a technique, method or process must be sought. This may take the form of annotations of works or evidence of verbal enquiry.

If the dial comes to rest upon Experiment, a student will highlight an item or page from their body of work that shows risk taking or discovery with the use of materials. I remember my art teacher at school would often say to us before embarking on a demonstration: 'What if..?' I refer to this same phrase as a way of encouraging serendipity in the studio.

If it rests on Technique, then they will try to refer to their own or others' work where step-by-step linear skills or procedures have been the focus of research – learning by example, as well as trial and error is important.

The segment entitled Analyse is when the concern has been to grasp the look of the thing(s) observed.

If the pointer rests upon Exhibit, then a particularly pleasing page layout or framed item might be chosen. The urge to create order out of chaos it seems is in us all, though arguably children mature before they keep a tidy room, and how to best present, indeed exhibit, their work needs as much consideration as any.

We use the wheel as we teach and facilitate. For instance, when agreeing a lesson objective or aim to the whole class, the segment concerning the learning is moved to the pointer. If talking to a group who might be working collaboratively, it might be turned several times, and when engaging with students one-to-one, the wheel is turned so as to make a particular emphasis.

In my department at Macmillan Academy, we have the word Create emblazoned in gold on the front of student sketchbooks. It is used for self-reflection prompts and its signage is in the form of artists palettes displayed around the department. It will be the summer of 2014 before the year 9 (ages 13-14) who first use Create take their GCSE and I am keen to see how the portfolios and their sketchbooks will have developed over two years. My hope is that slower, more pedestrian learners are able to make their own checks on progress and be prompted into shaping bodies of work that are driven by their own thinking through the six areas. ■

Ian Lightfoot

Specialist Leader in Education for the Arts, Design and Creativity

Out with the old, in with the new – artist teachers and the National Curriculum for Art and Design

Carol Wild reflects on ‘unlearning’ and occularcentric art and design national curriculums

‘Please note that students wishing to pursue further and higher education courses will be expected to unlearn knowledge, skills and information from all previous key stages.’

These words were inserted into old copies of the National Curriculum for Art and Design (1999 version) by students on the MA Arts Practice and Education at Birmingham City University. Similar statements were inserted between each key stage. The brief was to make an intervention that made explicit what was implicit, hidden, or null in how the document was understood in practice. The activity formed part of a day devoted to the National Curriculum as part of the ‘Histories of Art and Design Education Module’. As the new draft National Curriculum for Art and Design is under consultation it is useful to reflect on the past and to consider what the old curriculum might suggest about the new.

The idea that school learning is an inappropriate foundation for future learning in the arts is not new. Artist teacher Richard Hamilton who was instrumental in setting out the remit for foundation courses in art and design wrote:

The first aim of our course is a clearing of the slate. Removing preconceptions. People come to art school with ready-made ideas of what art is. We have to do some erasure.

The beginning of a new stage becomes a blank slate. Our students are never empty vessels to be filled, but the idea of erasure and ‘unlearning’ is an interesting one. Piaget defined learning as a process of assimilation and accommodation. New experiences have to be connected into the cognitive structure we have already developed for learning to take place. At times, for this to happen successfully, structures require dismantling and reconfiguring. The willingness to ‘unlearn’ is essential to art practice, to hold intentions lightly, to be open to seeing the world in new ways, and to accept criticism. This is as true for teachers as it is for artists. A new curriculum, whether imposed from above, or developed internally, is an

opportunity to engage in ‘unlearning’ ourselves, and should therefore feel challenging, exciting – anything but comfortable.

Maybe experienced art teachers barely think of the National Curriculum in practice – but as a document it maps out the terrain the subject occupies, we stand on it even when we are unaware of it. That is why it is important to discern whether a new curriculum provides us with enough ground to stand on and enough scope to interpret the curriculum creatively in localised ways. The new draft curriculum represents a rather severe retreat back into the comfortable practice of yesteryear. It reveals what has always been at the heart of the National Curriculum – an occularcentric vision built on the western canon of art. Another group of MA students chose to highlight this by creating a stepped pop-up in the opening pages of the document. Artists commonly referred to, almost all from the western canon of art history, white, male, and heterosexist. At the bottom stands Krusty the clown from the Simpsons and at the top, hanging over Rodin’s *The Thinker* is a target. Around the bottom spins a conveyor belt of students with the

phrase, ‘Most students are artists who never make it’. Occularcentricism is the privileging of the eyes over all other senses as a way of knowing. It assumes that the truths of the world are only knowable by detached observation. Progression takes place as the student moves from the simple, joyful realm of the senses towards the analytical stance of the Thinker. In this way the curriculum values analysis more highly than sensuality and denies the truth that we all occupy our own subjective position. Nothing could be further from contemporary art practice which, as the 2012 Turner Prize nominees demonstrated, is sensual and critical in equal measure, and through its immersive nature is certainly not occularcentric.

Over several national curriculum reviews of art education we have failed to unlearn our occularcentric bias. Committed and ‘talented’ students reach the target and encounter truly critical art education that questions the western canon. But most students never make it and the art knowledge they take with them beyond school is simplistic and exclusive. The statement ‘I’m no good at art’ is still too often heard and takes a lifetime to ‘unlearn’.

Finally, a third group of students made interventions that commented on the misuse of National Curriculum levels and

their criteria. Page one of their altered curriculum document provides a list of motivating but vacuous comments for teachers to encourage their students onwards. This is followed by a sinister pencil drawn pop-up of a male teacher massaging the head of a young girl,

and a few pages later by a boy spinning on a target whilst the teacher throws knives: A comment on the endless, thankless task of trying to demonstrate progress. If there is one area for ‘unlearning’ that the new curriculum should address it is that of

assessment, particular in relation to the ‘levelling’ of individual students. No child should ask ‘What level am I?’ or see the value of their creative endeavours summed up solely in a grade. For the last fifty years artists from Joseph Beuys to the collective Superflex have addressed the fundamental questions of who art is for and how should we measure its value or success. They have sought to answer these questions through working with specific groups of people, in specific contexts to create art that has relevance and power in particular contexts. The model presented in schools presents art as for the individual (myself) and for the teacher or exam board. The measure of success is whether it passes the grade or perhaps has some intrinsic therapeutic value. But outside the school, within the cultural sector, art making is almost always for someone else, the client or public audience and is often produced collaboratively at the outset. We need to ‘unlearn’ art and design as lonely pursuit and reconfiguring it as a social endeavour, as seen in the participatory and collaborative work of many contemporary artists. Again, the new draft curriculum represents a retreat to familiar practice in this area rather than a challenge to develop new models of working.

Rather than offering an erasure and the opportunity to reconfigure, the new draft curriculum has pared down to the bone the structure we have been working with all along. What it leaves us with is a fossilised version of what learning in art and design should be. How should we respond? Through the joyful, sensuous, inclusive, participative and unmeasurable force of art. ■

Hamilton, R. (1983), *Collected Works*, London: Thames and Hudson, p.179

Carol Wild
Arts and Education MA, Course Director, BCU

‘The statement ‘I’m no good at art’ is still too often heard and takes a lifetime to unlearn’

‘Our students are never empty vessels to be filled’





Exploring paintings using a range of arts practice for literacy work in primary schools

Anne Brown describes a project with the Stanley Spencer Gallery

In the spring of 2012 I was approached by the Stanley Spencer Gallery in Cookham, Berkshire to help them work with four local Primary Schools as part of the Gallery's 50th Anniversary Exhibition, 'Spencer's Earthly Paradise'.

The Gallery wanted to explore new ways to encourage schools to visit and make better use of the work of their local painter. A project inspired by my previous work on the Creative Partnerships programme set out to change the way schools used the paintings for teaching and learning through the introduction of a creative practitioner to work alongside them to unpack the narrative and stories for literacy work.

The project started with a teachers' twilight session at the Gallery exploring Spencer's paintings, connecting with underlying themes. This was followed by each school bringing a

group of 30 pupils for an initial half-day visit to the Gallery and to the nearby church and grounds that Spencer had used in his work. Starter activities included developing imaginary names for colours painted on canvas strips and finding these in Spencer's paintings; others looked for 'visual clues' in the paintings in order to understand more about Spencer and his art. These collaborative learning activities built confidence and interest in Spencer's work leading to questions and ideas about the paintings.

Back in pupils' own schools classes worked over four half-days in partnership with either musician Rob Harris or theatre practitioner Tina Muir. The aim was to create a range of responses to a particular chosen painting. Cookham Rise Primary School looked into the narrative behind the *The Scarecrow* painting through the use of vocals, instruments and

sound; Holy Trinity CofE Primary School looked at colour in the painting *St Francis and the Birds* – using movement, music, recorded poetry and human shadow puppets; Herries Preparatory School researched *Sarah Tubb and the Heavenly Visitors* using physical theatre to explore what happened in the lead up to the picture; Cookham Dean CofE Primary School looked at *The Last Supper* painting and how music could be used to tell a story by creating ambience, mood and emotion to express feeling.

Pupils from a fifth school, Priory Primary School in Slough, who were already employing a more creative curriculum based on works of art, took on a documenting role. A small group of pupils, ages 10-11, worked with filmmaker Dean Soden. They created an online blog [prioryprojects.blogspot.co.uk] and filmed and edited their own short documentary film.

A sharing event was held at the end of the project at the Holy Trinity Church in Cookham, enabling schools to see each other's work and for the gallery trustees and their guests to see the outcomes.

The project set out to forge stronger links between Stanley Spencer Gallery and local primary schools and to inspire new approaches to the arts, literacy and learning. All the schools intend to use aspects of the project for future work in the gallery, with one school immediately following up their launch event with more class visits to research their own village and the work and life of its most famous former resident. The launch activities and the creative workshops enabled teachers and pupils to work in new ways and to try out different approaches to gallery work. Pupils said they had stronger feelings about the paintings through doing drama and by putting the song-story together. Teachers noted that the project offered new opportunities for literacy through speaking, writing and listening skills; that gallery visits and response to paintings allowed pupils to bring their own ideas to artworks and performances; and when learning is truly collaborative, everyone can bring something to the creative process. ■

Visit vimeo.com/50438078 to view the documentary film by students at Priory School. This film follows the four Cookham schools as they participate in the project



Eridge Trust

Grants for school trips

The Eridge Trust gives grants for trips to museums, galleries and centres of art at home and abroad. With art and design teaching now under pressure, it is more important than ever that pupils are given the opportunity offered by such trips to see and enjoy works of art. We urge members to consider applying to the Trust.

The Trust supports trips for pupils in the maintained sector. Its purpose is to encourage young people to look at works of art, especially paintings, and to enjoy and appreciate them. So that must be one of the objectives of every trip supported. But it need not be the only objective, nor need pupils be studying art and design. The Trust is keen to support trips for a wide range of pupils, which are not narrowly focussed on a particular exam.

Grants can be used in whatever ways organisers think most useful. They can reduce costs equally for everyone, sometimes even meet all costs. They can be used partly or wholly to give extra help to pupils who would not otherwise be able to afford the trip. They can pay for improvements which wouldn't otherwise have been possible: a flight, for example, instead of a long coach journey, or an artist or guide to work with pupils.

This year's grants have covered the usual wide variety of trips. A Bristol school, for example, is taking all year 7s (ages 11-12) to local art galleries. A Kendal primary is taking key stage 2 pupils (ages 7-10) to London for three days to visit museums and galleries. A school from St Helens is offering assisted places on a trip to Rome for GCSE students, and schools from Liverpool and Penrith are taking 6th formers to Paris. All such trips provide eye-opening experiences for pupils and staff alike. They improve pupils' self-confidence and maturity and their relations with each other and with staff. Sometimes they kindle enthusiasms that will enrich lives for ever.

Applications for grants for the next school year must be received by 31 May 2013. More details and information on how to apply visit: www.eridgetrust.co.uk. ■



My Teacher

Caroline Corker is a senior lecturer in primary art education and programme director for the primary BA ITT course at St Mary's University College, Twickenham. She was taught by Miss Jackson at Trinity CE Primary School, Henley-on-Thames in 1967

Thinking about it, Miss Jackson may have been a student teacher on her final teaching placement or possibly a newly qualified teacher (NQT). I recognise those personal and professional traits that I see in my own students and NQTs who are full of fresh ideas, optimistic youth and a desire to raise the profile of art, craft and design. Miss Jackson had all of these characteristics. I think the whole class of six and seven year olds fell in love with her. She had long, silky brown hair and dark brown eyes. She was gentle and caring and she wore mini-skirts and long white boots. She suddenly appeared in our Plowden-inspired classroom, mid-term in 1967. This was a time when teacher-led curriculum innovation was being actively encouraged in primary schools and 'at the heart of the educational process lies the child.'¹ Bridget Plowden's review of primary education valued and supported art and craft and considered connections between these subjects with the rest of the curriculum. Something both the independent reviews of primary education (Rose 2009² and Alexander 2009³) also specify, but sadly lacking in a third review of primary education, recently undertaken in 2011 by the Coalition government and known as in the Framework for the National Curriculum.⁴

Teaching through 'Topic' was the education trend and experiential learning was the way forward. Taught well, this provided children with opportunities to acquire knowledge, understanding and skills that enabled them to build on and strengthen their intrinsic interest in learning and lead them to learn for themselves. Miss Jackson taught Topic through craft. We were introduced to working with sheep's wool before building our own looms and weaving. This

entailed washing, teasing and dyeing sheep's wool; investigating natural dyes and making colours from boiled onion skins, berries and grass and then dyeing our wool. We learnt how to spin wool using a wooden spindle, making yarn, which we would use in our weaving.

At the age of seven I became a master bookbinder! Before attaching the folded and carefully sewn sheets of paper into the book cover, I was taught the traditional craft skills of tie and dye, influenced by West African craftmakers, who used indigo dye to produce spectacular textile designs. I remember the distinct earthy-iron smell of the indigo dye and how skilled I became in creating shades of navy through tying my fabric with differing pressure. I would use my dyed fabrics, which I ironed myself, to cover the backing boards; carefully folding the material along the sides and around the corners of the board before sticking them to the buckram and creating the book.

The changing context of teacher training creates a challenge to art educators in finding opportunities to introduce craft skills in the curriculum. With many primary initial teacher training (ITT) courses limited to eight hours of the art provision and some not offering the subject at all, it is a difficult task to identify what is essential training in art education, in order to enable emerging primary teachers to teach art in their classrooms. In research undertaken as part of a Masters in Art, Craft and Design, I identified the teaching of craft as being limited or, at worst, not offered as part of primary ITT provision. However, there are some opportunities for student teachers, primary teachers and their pupils to engage with craft practitioners, to learn traditional and contemporary making

processes and broaden skills knowledge and understanding in art, craft and design. The Skills in the Making programme has responded to this need and offers craft-based professional development opportunities.

The skills and love for traditional crafts that I learnt at such an early age influenced my educational values and made me the art educator I am today. As I pass on my knowledge and skills to emerging primary school teachers, I remember Miss Jackson. She encouraged her pupils to view aspects of their world through traditional crafts; through play, experimentation and discovery of materials, craft techniques and processes. Understanding that most knowledge, processes and skills are learnt more easily when they are needed for the purposes children have in mind. ■

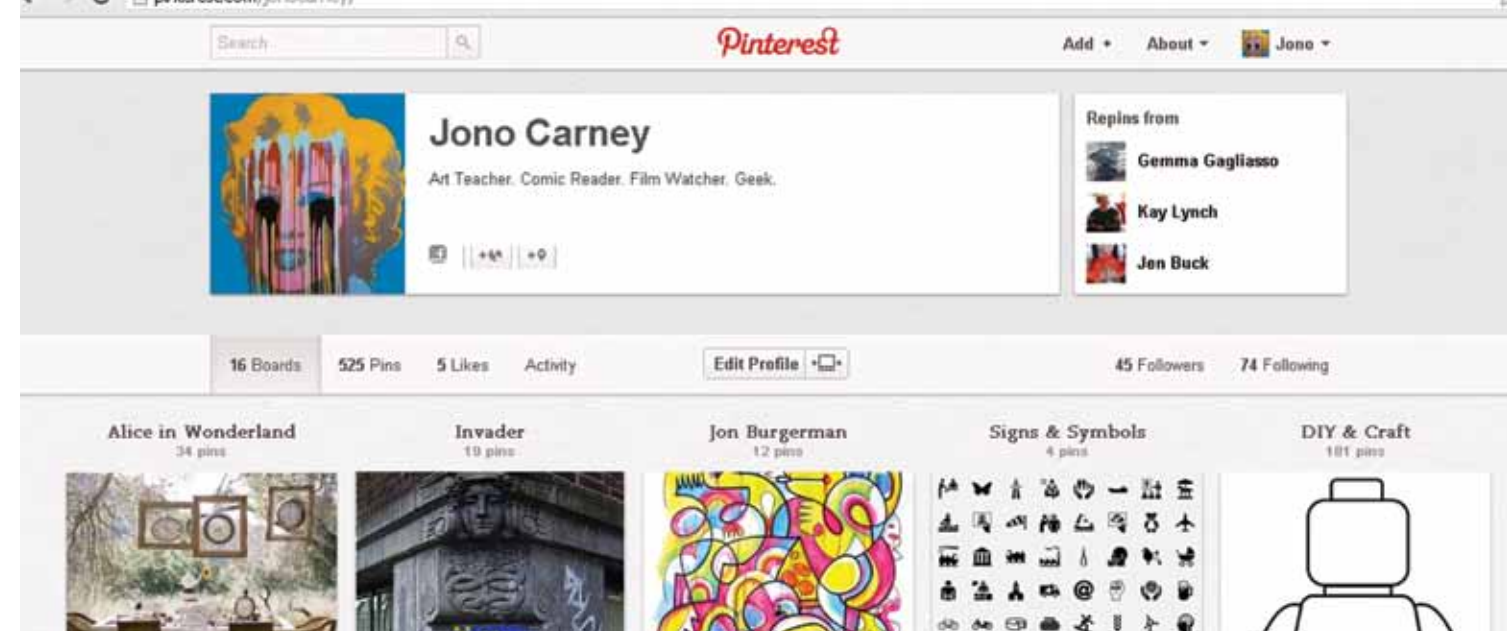
See page 10 – 11 for more information on Skills in the Making

¹Plowden, B (1967) *Children and their Primary Schools: A report of the Central Advisory Council for Education (England) Vol.1*. Her Majesty's stationary Office

²Rose, J. (2009) *Independent Review of the Primary Curriculum: Final report*. DCSF publications

³Alexander, R (2009) *Children, Their World, Their Education: Final Report and Recommendations of the Cambridge Primary Review*. London: Routledge

⁴*The Framework for the National Curriculum - A Report by the Expert Panel for the National Curriculum Review*. 2011, DfE



Pinterest

With a keen interest in Pinterest, Jono Carney explains why it's a particularly useful website for art, craft and design educators

It is a Friday evening in January. The ground outside is thick with snow, it's freezing cold. I'm sat in the kitchen with my wife to be, a fellow art teacher, and we are both working. It's around about now that I start to wonder whether it's just art and design teachers that spend so much time outside of school working on their own practice or simply searching for things to inspire their students.

I know that we aren't alone in this, because I see it all of the time on the various NSEAD Facebook groups, art and design teachers constantly looking for innovative ways of working, new and relevant ways to inspire, exciting techniques to try; the next big thing to use in the classroom. The majority of art teachers aren't happy doing the same project rolled-out year after year. This way of working results in one main problem – resources. If only there was a way to quickly and easily group together images for use in the classroom. A twenty-first century way of storing inspirational images, text and video, a digital way of sharing such resources with students and fellow professionals around the world...

Pinterest is a website that can do just this. A pinboard-style photo-sharing website it allows users to create and manage theme-based image collections. Users can browse other pinboards for inspiration, 're-pin' images to their own collections or 'like' photos. Users can upload, save, sort and manage images and videos, known

as pins, through collections known as 'pinboards'. Pinboards are themed so that pins can be organised and discovered by other users. Pinterest acts as a personalised media platform, whereby your own content, as well as anyone else's uploaded pins, can be browsed on the main page. Users can then save their favourite pins to one of their own boards using the 'Pin It' button. Content can also be found outside of Pinterest and uploaded to a board via the 'Pin It' button which can be downloaded to the bookmark bar on a web browser.

The site is ideal for teachers to complete initial research into a project and the ability to share boards with other users can make the research a truly collaborative effort. Apps are available for both Apple and Android users so content is available wherever you go and once you get started 'pinning' it can be difficult to stop.

In the classroom boards can be shared with pupils via a whiteboard, and pupils can use the site themselves to create their own boards in response to projects they are currently working on. I have trialled this with both all young people between 11-16 years old and the amount of visual research generated is unbelievable, the site is so quick and easy to use that everyone can generate quality research in a relatively short space of time.

Another exciting prospect to consider is the scope for collaboration. This can take the form of pupils working together, entire classes producing

a single board or cross-curricular boards generated between subjects. One account recently allowed Think, Expression and Action (TEA) programme teachers to 'pin' collaborate and share, irrespective of their location. Visit pinterest.com/artroom4all/.

Of course every website brings its own problems. Network managers can be a testy bunch at the best of times, and even getting access to Pinterest in school can be a battle (one I am still fighting in myself). The main issue appears to be inappropriate content, or the fear of pupils seeing it in school. I can only speak from my own experience and say that in all the time using the site I have not seen anything even slightly 'dodgy' – indeed Pinterest is reported to be extremely strict about the content allowed on the site and quick to remove anything that can be deemed as offensive.

As a tool to use in the classroom, whether to inspire students to develop your own ideas or even just to collect inspiring images, Pinterest is proving to be a vital part of my practice. I think I have barely scratched the surface of how the site can be used and I'm excited at the prospects for collaborative working it brings to art educators, not only in the UK but all over the world. ■

Join me here:
pinterest.com/jonocarney/

AccessArt

AccessArt began life in 1999 with the aim of inspiring and enabling high quality education in the visual arts. It was the vision of Paula Briggs and Sheila Ceccarelli, graduates of the Royal College of Art. They continue to guide and manage the organisation today

When we started out, we wanted to create a digital space in which artists, creative practitioners, teachers, facilitators and learners themselves could share visual arts teaching ideas, processes and outcomes.

AccessArt has worked for many years to promote an open sharing of practice, as a means of helping to contribute to a positive climate in which creativity can flourish. Through collaboration and partnership we have created an evolving collection of resources, online courses and participatory projects that now attract a very wide-ranging audience. AccessArt

is a place to find new ideas, share experiences, and develop new skills.

So how does it work?

All content on the AccessArt website is based upon real life artist-led teaching, or artist-inspired processes. For example, we continue to facilitate and teach in the Cambridgeshire area, and much of our practice is then shared in the form of online resources. Added to this, our network of members across the UK and beyond are encouraged to share their processes and ideas too, and we work in partnership with artists and teachers to create resources for the site. Unlike larger repositories of resources, like TES, each resource on the AccessArt website has been created or edited by members of AccessArt, ensuring the quality remains high and relevant.

AccessArt now has over 400 resources on the site, which cover many aspects of visual arts teaching and learning. These include drawing exercises, drawing projects, sculpture and three-dimensional work, printmaking, painting, installation art, and design. Key to our approach,

is that most topics represent practice which is transferable – that is to say that a resource which shares a drawing exercise which is practiced at the Royal College of Art, can be easily adapted to a group of seven and eight year olds. The resources on the site cover a wide range of ages from primary through to teenage and beyond to adult – but the reality is that any of these resources can be used with any audience.

The website contains a search box so you can search for resources by keyword, or you can use the drop down menus or tag cloud. To help busy teachers find their way through the myriad of resources, we've also created some themed pages with links to resources, such as *Subject Matter for Thoughtful Drawings* – accessart.org.uk/?p=10467, *Drawing & Making Inspired by Artists* – accessart.org.uk/?p=11318 and *Drawing for Teenagers* – www.accessart.org.uk/?p=4380.

A particular skillset of AccessArt is the work we've done on promoting and enabling sketchbooks in schools as a creative tool. Originally funded by the Esmée Fairbairn Foundation, the AccessArt website contains

'AccessArt website has been created or edited by members of AccessArt, ensuring the quality remains high and relevant'

more than sixty resources which explore how sketchbooks can be introduced in schools, developed and integrated into the school day. Find out more at accessart.org.uk/?p=3820.

New resources are added every week – signup at the site to receive email bulletins when new resources become available. ■

Find out more at accessart.org.uk, or contact us at info@accessart.org.uk, t: 01223 262134

AccessArt is a UK Registered Charity (1105049)



International perspectives

An InSEA and International Arts Education week update

NSEAD is proudly affiliated to the International Society for Education through Art (InSEA). At a recent meeting in Rovaniemi, Finland, InSEA formally signed a Memorandum of Alliance with three other international art based societies representing dance, drama and music. Together, as the World Alliance for Arts Education (WAAE) there will be a stronger voice for the arts as well as developing the on-going interest and support of UNESCO. WAAE will soon have a website of its own.

The meeting in Rovaniemi, also saw over 100 arts educators from more than 28 countries come together to review the progress made in implementing the Seoul agreement between UN member states in 2006 to promote and develop the arts (the so called 'Roadmap for Arts Education'). Generally progress has been slow. The global political and financial pressures have often dominated thinking and arts education has been marginalised as a result. But here have been some important developments on the world stage – including one in which the UK has yet to become fully involved.

The second International Arts Education week will take place 20-26 May 2013. This will provide an exciting opportunity for arts educators – from early years settings to adult education classes – to reinforce the message that we believe the arts are crucially important in education. By registering events, each celebration can be amplified across communities, nations and continents. Further details will follow in NSEAD e-bulletins but now is the time to start considering the kind of event that you could think about organising next year. Whether for learners, schools, parents, families, colleges, universities or whole communities, an event in your location could powerfully reinforce the message that the arts do matter. ■

Peter Gregory

Senior Lecturer in Education (Creative Arts)
Canterbury Christ Church University

Visit <http://bit.ly/MbjMkh> for information on the International Arts Education Week 2012 and to read the Final Report.

Visit nsead.org/news/news.aspx?id=519 for International Arts Education Week 2013 updates.

The Leonardo Effect: Motivating children to achieve through interdisciplinary learning

Edited by Ivor Hickey and Deirdre Robson
Published by Routledge, 2013,
ISBN: 978-0-415-604840

By the time I began teaching in primary schools in the early 1990s, cross-curricular approaches to learning were becoming firmly marginalised in favour of the strictly timetabled, subject-specific approach preferred by secondary schools. 'Art,' an Ofsted inspector once informed me, 'should be taught in Art lessons. History in history lessons. And science in science lessons.'

Had *The Leonardo Effect: Motivating children to achieve through interdisciplinary learning* been published a couple of decades earlier, I'd have had something pretty substantial to hit him around the head with in response. The idea that children's learning should be firmly compartmentalised is one that Leonardo da Vinci – who was as happy designing a prototype helicopter as he was adding an inscrutable smile to the Mona Lisa – would have resolutely resisted. Inspired by Leonardo, and drawing on the results of research in 19 schools in England, Ireland, Northern Ireland, Scotland and Wales, authors Deirdre Robson and Ivor Hickey have formulated a convincing argument for the value of interdisciplinary learning in primary schools.

Many primary teachers find both science and art problematic subjects and the potential for

partnership is often overlooked, a theme explored by science specialist Hickey and art educator Robson. Young children, however, are far less inclined to differentiate between disciplines and are, the authors argue, 'born with the attributes of artists and scientists and the desire to learn... inquisitive, eager to explore and experiment, to ask questions and to communicate their ideas.'

The Leonardo Effect is a method rooted in children's natural capacity for creativity, and Hickey and Robson outline a theoretical framework for their research before exploring how theory translates into classroom practice. Robson and Hickey explain their four-stage approach – research, experimentation, application and extension – in the first half of the book, before analysing a range of responses to the project from teachers, parents and children. Evidence from case studies informs the second half of the text, which features contributions from a number of artists, teachers, head teachers and student teachers.

These articulate accounts challenge teachers to be confident enough to let their children become explorers, inventors and creators. There are also implications for the subject-specific approach of initial teacher education: might there be space for the Leonardo Effect on university timetables? ■

Robert Watts is Programme Convener for the MA Art, Craft and Design Education at the University of Roehampton, London



Fraser Smith 1942-2012

Fraser Smith died at his home in Reading on 8 December 2012. We worked with Fraser from 1985 until 1996 at the University of Reading's School of Education, where Fraser continued lecturing in art and design education until his retirement in 2007. We worked together on the PGCE Secondary Art & Design course, in 1985 one of only twelve such courses in the country. Fraser was a hugely important role model to us, mentoring our transition from school to university educators, initially as teacher-tutors and his influence remains with us to this day.

We were passionate about maintaining our personal art practice, as Fraser was, then mainly in ceramics and drawing, later turning more to paintings and constructions. Fraser's deep knowledge and skill together with the importance of practice, was passed on to his students. We always saw Fraser's art as strong, assured and deeply expressive of his private self, of love and pain, infused with humour and characterised by a highly personal vocabulary of image and mark making. His work revealed the sensitivity he only rarely seemed to reveal to others; we both loved his work and still do.

Fraser attended Wolverhampton and Manchester Schools of Art before teaching art in schools in the north-west. Fraser began teaching at Liverpool College of Art, by then part of Liverpool Polytechnic, lecturing on the Art Teacher's Certificate (ATC) course before it became the PGCE, moving to Reading in 1975. Fraser lectured at Reading University for 32 years, serving as course leader for PGCE Secondary Art and Design, and running an MA course, as well as holding a variety of other senior management posts which he performed admirably. A career-long member of NSEAD, Fraser regularly attended annual conferences and served for a number of years on the editorial board of iJADE, including periods as a reviews editor. One of the few colleagues to appreciate the theoretically and practically nuanced distinctions between art, craft and design, Fraser was closely involved in the Making it Work project, based at Reading Museum.

Fraser had great wit and wisdom, hence we often seemed to be laughing together, but also reflecting on insights into the difficult issues and ideas in art and education. He had a mischievous and playful side, as well as a facet to his self that was sometimes consumed with existential uncertainty. Fraser's loss will be deeply mourned by his family and friends and he will be widely and affectionately missed by numerous colleagues and the countless numbers of teachers of art and design he trained. He would be surprised, we think, by just how many people he influenced through his long career. ■

Dr James Hall and Dr Richard Hickman

NSEAD Elections 2013: Take an active part in managing the work of your Society

Call for Nominations for President Elect, members of Council and members of Boards of Council

President Elect

Andrew Mutter, who served as President of the Society in 2010-2013, currently serves as Immediate Past President on Council and the Finance and General Purposes Committee. His tenure ends on 31 December 2013. Consequently nominations are sought for a member of the Society to serve as President Elect from January 2014, President 2015-2016 and Immediate Past President until 31 December 2017.

Individuals nominated to serve as President of the Society normally will be serving members of Council or will have recently completed a term as a member of Council. The role of the President is to chair the Council and the Finance & General Purposes Committee and to represent the Society alongside or in lieu of the General Secretary. For an informal conversation about the role of President please call Lesley Butterworth on 01225 810134 or email lesleybutterworth@nsead.org.

Council Membership

Vacancies have arisen for members wishing to serve on Council for the period 2014-2016. Candidates seeking election to the Council must be paid up Full Members, Associate Members or Honorary Members resident in the United Kingdom or Northern Ireland. Council normally meets on a Saturday three times each year. There are 12 vacancies on Council.

Boards of Council

Vacancies have arisen for members wishing to serve on our three Boards: Publications Board, Curriculum Board and Professional Development Board. Candidates seeking membership of a Board must be paid up Full Members, Associate Members or Honorary Members resident in the UK or Northern Ireland.

Eligible members are encouraged to apply for any of these posts using the application forms available by e-mailing info@nsead.org, or calling 01225 810134.

The President Elect and members of Council are elected by members of the Society by postal ballot.

Membership of the Boards will be by Council appointment from nominations received, due regard being given to the nominees gender, the phase of education in which they work, ability to attend meetings and undertake work on behalf of the Boards.

Members currently serving on Boards are welcome to seek re-election, or to be nominated for a different Board.

The deadline for the receipt of nominations is 12noon on Friday 27 September 2013. ■

Lesley Butterworth
General Secretary



TEA revives you!

Join the 'TEA Party' in the week commencing 1 July where the participants of the 'Thinking Expression Action' programme would like to invite practitioners to collaborate using drawing in the classroom. We would like to involve as many young people as possible in open-ended drawing activities over the space of this week, and to share images and experiences via social media and a dedicated blog. Teachers who have been involved in the TEA programme so far have gained much from developing drawing approaches in their own practice in collaboration with each other, and through reflecting upon strategies to develop pupil's skills. Participating schools will receive instructions on how to get involved. For more information contact Karen Wicks: kwicks@ilfracombecollege.devon.sch.uk ■



Unique opportunity to purchase this superb Maison de Maitre with spectacular views of the Pyrenees. This property is currently a successful Art School and Chambres d'hôtes, fully equipped with ceramic and painting studios, but offers opportunities for the development of any number of business initiatives.

Ideally situated; easy access to Toulouse; midway between the Atlantic and the Mediterranean; 50 minutes from the airport and the Spanish border; ski stations within 40km.

£315,000

Further details www.artcoursesfrance.com/page/la_maison_de_maitre
Phone +33 561905021 email francesmarsden@orange.fr

Are you missing out on the NSEAD E-Bulletin? If you are not receiving this fortnightly (during term time) update please email info@nsead.org and we will add your details to the database. ■