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Editorial

In this issue of AD Lesley Butterworth visits NSEAD’s archive and celebrates 125 years of the Society. Like all birthdays there is much to celebrate – not least the members, general secretaries, patrons and presidents past and present, whose determination to advocate and promote our subject has been the heartbeat of the Society.

In this year of celebration there could be no better statement of advocacy than what we read and see in Bob and Roberta Smith’s poster and artwork Sing — providing a powerful statement for our subject’s intent. We thank Bob and Roberta Smith for sharing this vision and also for the historic-in-check revelation of “the government’s art strategy” – exclusively for AD subscribers and the Society’s members.

Lesley’s article ends with a question: what will our subject, the Society, face in the future? The next 125 years may well be as unpredictable as in recent years, the unprecedented level of change in the time of this governance is an unpredictable future. The government is a timely reminder of the value of the Society – an advocate, a body of influence on policy, and as a collective voice in promoting and defending our subject. Happy birthday NSEAD.

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

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We are delighted to be returning to and presenting the NSEAD annual conference at the BALTIC Centre for Contemporary Art, Gateshead. The Society was a key partner in establishing the Artist Teacher Scheme, and supporting members and teachers of art, craft and design in the region and beyond with a space to explore and explain these digital futures in the classroom and studio and across that through art and design. Children and young people become the intelligent and thoughtful consumers and producers of the future, within all forms of media.

The speed of digital and technological innovation and computer science is a cliché but are we keeping up? The gap between digital native and digital immigrant is closing, and artists, makers and designers are harnessing, spacing and further disrupting disruptive technologies and applications. How can we best explore and explain these digital futures in the classroom and studio and across that through art and design? Children and young people become the intelligent and thoughtful consumers and producers of the future, within all forms of media.
John Lloyd patented the ballpoint pen. The ideas it generates then during 1888 George cultural backdrop in 1888. If the creativity of an Art and of Art Masters, regarding the former as Art, Birmingham, the objectives were: 'to Taylor, Head Master of the Municipal School of Society of Art Masters. Initiated by Edward R. South Kensington Museum to inaugurate the teachers and lecturers of art, craft and design? sum up activities that cover four generations of during 2013 the Society celebrates its 125 years of celebrating those who have helped navigate, shape and steer 125 years of art, craft and design education. During 2013 the Society celebrates 125 years of activity. How best can I begin to explain and sum up activities that cover four generations of teachers and lecturers of art, craft and design? On July 25 1886 sixty teachers of art met at the South Kensington Museum to inaugurate the Society of Art Masters. Initiated by Edward R. Taylor, Head Master of the Municipal School of Art, Birmingham, the objectives were: ‘to preserve the interests of Art Education, of Schools of Art and of Art Masters, regarding the former as a subject of the highest national importance.” It is interesting to reflect upon the artistic and cultural backdrop in 1888. If the creativity of an era can be judged by the number of innovative ideas it generates then during 1888 George Eastman patented the Kodak box camera and John Lloyd patented the ballpoint pen. The National Gallery had been open for sixty-four years and the Great Exhibition of 1851 would still be in living memory. John William Waterhouse had just completed The Lady of Shalott and Eliah Maitet was beginning her distinguished career in textiles. PRESSING issues for the Society of Art Masters included influencing the Department of Science and Art and arguing for parity of esteem between the two subjects. By 1893 evidence in the minutes and memorandums of the Society show that this was happening on a regular and successful basis. In 1896 the Society was instrumental in the transformation of the National Art Training School into the Royal College of Art and the acceptance of its Associateship to become Degree equivalent. The Society used its influence to retain national examinations in order to ensure comparability of standards throughout the country, because if art examinations were administered by the government that reflected the strategic importance of the subject. The Society also challenged the refusal of the Department of Science and Art to consider appointing Art Specialists to Inspections, thus relying on ‘men of science to oversee the national provision for art’. In 1898 its Chairman, the first Secretary, Francis Ford, took office on a salary of 6s 8d per month and in 1899 Edward, Prince of Wales accepted the post of Honorary President. The Society has never been afraid of change. In 1906 it proved its ability to think on its feet by discarding two long held ambitions. The first, to petition for royal patronage, and the second to work corporate status, therefore allowing it the powers to issue diplomas. Rather than focussing solely, and immediately on South Kensington and Whitehall the Society began to create a framework of regional activity in order to work effectively with the newly created Local Authorities and to gain and respond to local information on a national basis. A change of name to the National Society of Art Masters sums up this new outward vision and the Society proceeded to affiliate with existing regional groups, to include the Midlands Association of Head Masters of Schools of Art and the West Riding Society of Teachers of Art and Art Technology. At this point in time membership was revised to include teachers of art with any qualification, not just, as before, the exclusive ARCA and the Art Masters Certificate (Group One). From 1907 onwards, looking back at the minutes of AGMs, it becomes apparent that the Society is beginning to nurture stronger, more meaningful links between art, the ‘creative crafts’ and industrial design, helped by new involvement with the Heads of regional art Schools linked with trade and industry. When Hermann Muthesius researched his survey of Art Schools in Britain it was the regional members of the Society that provided him with evidence of work with craft and industriy and his report influenced activities of the Deutscher Werkbund, at last between 1907-36 which in turn initiated the revision of German design education into regional schools serving local industry, one of which was the Weimar Bauhaus. In 1914 the President William Dalton, founder of Camberwell School of Arts and Crafts continued to encourage this direction by stating: ‘Our schools in relation to industrial life must perform fuller functions; they must, of course, be centres of education, but they must also be laboratories for the cultivation of ideas, where ideas could be worked out and treated not for markets, but as suggestions for manufacture… It is obvious that the pottery chemist could play an important collaborative part and that the schools of ceramic chemistry should be in constant correspondence with schools of art.’ By 1912 the Society was developing and increasing involvement in examination work and teacher education, and in 1918 it celebrated three decades of campaigning activities when the Education Act confirmed some of the most significant education reforms ever, to include national scales of remuneration and superannuation provision for teachers. In 1940 the Society’s rented accommodation in London was destroyed in an air raid, a decade of company history was sadly lost. The Society continued in the home of the current General Secretary in Berkhamstead, and thereafter moved around the country with successive General Secretaries, residing in Rochdale during the 1970s and finally moving to the weaving town of Corsham in Wiltshire where it has been for over thirty years. Reflecting through the minutes again it is clear how the Society made a significant contribution to the shaping of the 1944 Education Act and the building of a post war Britain within the context of art, craft and design education. With the appointment of men and women as full-time specialists at teachers the membership was extended again and in 1944 the Society adapted its title accordingly to the National Society for Art Education. By then, the Society was one of several similar organisations, most notably the Society for Education Through Art which had grown out of a framework of ideas for exploring new ideas in art education proposed by Henry Moore, Eric Gill, Sir Herbert Read and Alexander Brodsky Russell. In 1984 the Society of Education Through Art and the National Society for Art Education merged to form the National Society for Education in Art and Design. In 1995 the Association of Centres for Art and Design Teacher Education merged with the Society followed by the Association of Advisers and Inspectors of Art and Design in 2010. Although links with the throne were lost in 1956 with the death of King George V the Society has been fortunate with patronage; in 1982 the Journal of Art and Design Education (now the International Journal for Art and Design Education) was launched with Henry Moore as its founding patron. Today Chris Frayling, Sir Nicholas Serota, Sir John and Lady Frances Sorrell, Professor Magdalene Ondrus OBE and Bob and Roberta Smith support us in that role. The material world of the Society is slender but significant. Our archive gives us a record of our professional ‘associates’ without whom our subject might not be so securely positioned. The Presidential chair of office is equally emotive, each of its links engraved with the names and serving dates of each past President, starting with William H Evans in 1924. A collection of Past-President medals wait to celebrate the service of elected members yet to work with us. The Society is above all a community, a community of thousands of committed teachers and lecturers who have supported and influenced our work and have passed through our hands, many of them becoming not only life members but our friends, and great advocates of our activities. History is never complete. Do you want to know more about the significant moments and people of our story and what it means for the future? We always enjoy hearing the ‘voices’ of our members. When I look back upon our history I feel deeply the privilege of my position and of my stewardship of the Society. What will the Society be facing, what education, economic and cultural landscapes will future General Secretaries be looking out onto, figuring our priorities in ten, twenty, one hundred and twenty five years time? All up for conjecture but I know they will have the energies and support of a vibrant and kistory membership behind them. Lesley Butterworth is General Secretary of NSEAD NSEAD’s archives reflect changing political landscapes and education policies. Lesley Butterworth celebrates those who have helped navigate, shape and steer 125 years of art, craft and design education. Celebrating 125 years of the Society.
The government’s arts strategy

(Removing hope, kicking away ladders, making misery)

1. Diminish the role of art and design in the economy by making art and design a second-class subject in schools.
2. Turn ‘arts council’ into ‘arts trust’. Offer small grants to instrumentalist projects with govt. agreed objectives. BBC to be news only organization (no Licence Fee!); (Directly funded, directly told what to broadcast).
3. Hand over Drama to pay per view and sport to SKY.
4. Pressurize local councils into selling all collections, art and artifacts so that there is nothing worth seeing in municipal galleries, then one by one close them as they become unpopular.
5. Pressurize local councils without reserves to sell all public sculpture, stop subside to theatres. Contact Christies.
6. Encourage culture of philanthropy until the poor associate art and design with wealth and worship the taste of the rich.
7. Fund major museums directly under the banner, ‘strange places full of pointless objects’.
8. Make certain ‘culture’ like ‘Latin’ is seen as a language to which only the privileged have knowledge & access.
9. Reinstate admission charges so people pay to glimpse the art of the wealthy made by the wealthy.
10. Close DCMS.
11. Privatize humanities departments and art schools so that only the privileged can study art and design.
12. Button down the hatchets, watch society atomise and await the triple-dip recession.
13. Turn the lights out.
14. Send out email reminding directors of regional theatres and galleries to board up windows.
15. Caution former directors of regional arts organizations of the dangers of turning out the lights in a building where the windows have been boarded up. Buy a torch.
16. Promote austerity economy, austerity everything, austerity design, bring back rationing, horsemeat in pie, woodchips in raspberry jam, etc.

A special work for AD magazine by Bob and Roberta Smith
Hilary Gresty on the need for, the tasks and mission of the All Party Parliamentary Group for Art, Craft and Design Education

According to the Parliament website All Party Parliamentary Groups (APPGs) are ‘Informal cross-party groups that have no official status within Parliament’, a deceptively underwhelming description. The register of All Party Groups on the other hand is impressive. They cover countries across the globe and subjects ranging from the specific – The Aluminum Industry – to those more all-encompassing, for example Well Being Economics, Social Mobility or Medical Research.

APPGs provide a cross-party space for promoting shared interests within the political debate. Arts and Heritage, Folk Arts, Music and Music Education contribute to a sputtering of arts groups. The addition of the Art, Craft and Design Education group at this moment of unprecedented change in education infrastructure and policy, is hugely welcome in its potential to transform understanding of visual arts learning within the corridors of Whitehall. The group, spearheaded by NSEAD and its president Susan Coles, General Secretary Lesley Butterworth and Sharon Hodgson, Shadow Minister for Children and Young People, met for the first time in March. Those present were united in their vision: ‘Access to high quality art, craft and design education’ as an entitlement for everyone.

For today’s young the opportunity to explore and develop their creative potential through the arts is taken for granted. ‘Art, craft and design’s value is part of our DNA, but we don’t need to be tripped up by the folly of conviction alone. There is evidence. There are examples and other models. Teacher will have anecdotal examples and quantitative data. In the States, The President’s Committee on the Arts and Humanities has launched Turnaround Arts, designed to narrow the achievement gap and increase student engagement through the arts.’ Nesta’s Manifesto for the Creative Economy, April 2013, calls for a fusion in the curriculum covering technology and art, as well as maths, science and the humanities to foster creative digital skills.1 CERN, home of the Hadron Collider has raised the bar higher by hosting an artists’ residency programme so as to develop ‘expertise and knowledge of the arts to match [its] world renowned for expertise and knowledge in science.’

Closing with thoughts from Professor Ken Robinson is always helpful. He cites three key elements as essential to educational achievement: individualised learning and teaching, attributing a high status to the teaching profession and devolving responsibility to schools for ‘getting the job done.’ Strongly enough ‘education doesn’t go on in the committee rooms of legislative buildings. It happens in classrooms and schools, and the people who do it are the teachers and the students, and if you remove their discretion, it stops working.’2 The APPG is an opportunity to regain that discretion.

Hilary Gresty
Visual Arts and Cultural Consultant
hilary.gresty@gmail.com

1 Extract from the mission statement for the All Party Parliamentary Group for Art, Craft and Design Education
2 The President’s Committee’s Turnaround Arts initiative, created in cooperation with the U.S. Department of Education and the White House Domestic Policy Council, is a public-private partnership designed to help transform some of the nation’s lowest performing schools through comprehensive and integrated arts education: turnaroundarts.pcah.gov
3 A Manifesto for the Creative Economy, by Hasan Bakhshi, Hilary Gresty, Ian Austin MP, Don Davies MP, The Rt Hon. the Baroness Morris of Yardley
4 The Baroness Young of Hornsey OBE
5 The Baroness Benjamin OBE
6 John Hemming MP
7 The Earl of Clancarty
8 Ian Austin MP
9 Don Davies MP
10 The Rt Hon. the Baroness McIntosh of Hudnall
11 Tristram Hunt MP
12 The Rt Hon. the Baroness Young of Hornsey OBE
13 The Baroness Young of Hornsey OBE
14 The Baroness Benjamin OBE
15 The Baroness Young of Hornsey OBE
16 The Baroness Young of Hornsey OBE
In November last year we read an article in the Guardian on the new Ebacc qualification and how it would effectively remove creative subjects from core education. The article focused on the high arts, and the impact removing creative subjects would have on education.

From our perspective as designers, there was little mention in the article about the long-term potential impact on the design industry, as well as the UK economy as a whole. It seemed that the all too familiar battle lines had been drawn between academic and creative subjects.

We decided to do something about it. While we didn’t know much about politics or campaigning, but we used our networking skills to grow a digital audience, as well as set up a website and Twitter account. Our first mission was to simply write a letter to Michael Gove, Secretary of State for Education, on behalf of like-minded companies in and around ‘Tech City’ – the digital area around London’s Shoreditch – expressing our collective concerns.

By week three the campaign was on fire, with the cream of the design world behind it. Just when we thought it could not get better, and literally days before we were due to send our letter, we heard some exciting news that some significant leaders of the design world behind it. Just when we thought it could not get better, and literally days before we were due to send our letter, we heard some exciting news that some significant leaders of the design world had committed their support including Jonathan Ive, Stella McCartney and Lord Foster.

So with over 300 design companies and individuals backing the Include Design campaign, we sent our letter to Michael Gove. We also reached out to the trade press who helped generate more noise surrounding the campaign, resulting in many more interested parties committing to the cause.

Our aim was to sustain interest in the campaign, so we came up with various initiatives to help us achieve that goal. One example was something called ‘6 minutes for creativity’. We asked our supporters to dedicate 6 minutes at 11am on 21 December to raise awareness of creative subjects being excluded from core education. This was highly successful, generating lots of press interest.

On 6 February 2013, I heard some great news. Michael Gove was to announce a U-turn the following morning in the House of Commons. That day he backed down from his proposals on the Ebacc and re-established creative subjects within core education – this was a massive victory for all of us.

Following this our approach shifted from raising awareness of the campaign, to focusing on ways of improving the design in the curriculum. So in partnership with the Design Council, the Design and Technology Association and the Sorrell Foundation, we’ve been working hard, rewriting parts of the curriculum as well as advising on the elements that the Design Council would be expecting from it.

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Speaking with experience of recruiting around four designers a month, I know for a fact we need to improve design education throughout the curriculum. The future quality in any national curriculum has to be driven and benchmarked by competition internationally, as this will keep standards as high as possible. It is this market that will challenge our relationship with paper qualifications, curriculum content, distance learning and design processes.

This period of much needed self-reflection for design education is the perfect starting point for assembling a better, more rigorous curriculum. There are of course enormous challenges ahead, but I have been genuinely humbled by the speed and passion with which the industry has rallied behind this important issue.

Design should be a cornerstone of the national curriculum for one crucial reason. Where academic subjects encourage pupils to coldly recall information, design permits pupils to think confidently about the unknowns of the world – ultimately creating visionaries of the future who can apply design process and thinking to a diverse range of problems.

Joe Macleod, founder of ustwo™ and Include Design explains
Focus on Design

Derek Yates, graphic design course leader, on ‘motivations for change’ and ‘learning with industry’

In a recent article for American business magazine Forbes, Adam Swann, Head of Strategy at Gryn, says: ‘All businesses, no matter what they make or sell, should recognize the power and financial value of good design’. He goes on to say that ‘the design bar has changed and design-led businesses are winning’. The UK creative industries in particular have benefited from this realization. According to Design Council research the design industry has expanded by 29 per cent since 2005 and earnings have increased by 3.4 per cent. Unfortunately this growth maybe the opposite to be reflected in graduate employment. Guardian Careers recently reported that “graduates from creative art and design courses were more likely to be unemployed than most other UK graduates”, and according to the Design Council in 2010 only 51 per cent of practising designers had a degree.

The potential for user input and the growth of digital technology demand a curriculum that is not as polarized as was once believed. An approach that pedagogy that engages with contemporary industry does not necessarily run counter to traditional notions of good practice for art and design educators. By working together we can create learning frameworks that will have benefits for both parties and this, in the long term, will enhance the economic and cultural development of our society.

Derek Yates
For more information about Alt/Shift visit: altshiftual.com or altshiftual tumblr.com

Alt/Shift: Collaborative Curriculum Development

'The contemporary creative industries demand that students learn to take risks, make mistakes – fail. It seems clear that deep learning and robust employability skills are developed through such experiences. Learning that is overly focused on achievement measured through formal assessment prevents students and educators from fully embracing the benefits of this process. We must find more sophisticated ways to measure learning. User testing might be one route to a rigorous ‘real world’ measure of success, and could allow the student to be more directly engaged in assessing their learning.’

Dynamic learning frameworks

Alt/Shift participants suggested that a focus on parity and accountability had fostered specific curriculum guidelines. Representatives from both industry and education complained that these restrictions interfered with the development of dynamic learning strategies that connect with genuine innovation. The open, collaborative, cross-disciplinary nature of all areas of contemporary practice requires learning that reflects these principles. We need frameworks that are flexible enough to accommodate different types of activity. Curriculum guidelines that describe principles without defining specifics would open up the possibility of interpretation at an individual level and maybe the opportunity for cross-curricular, cross-college activity.

User-centered rather than egocentric

The contemporary creative industries demand that students “learn to take risks, make mistakes – fail”. It seems clear that deep learning and robust employability skills are developed through such experiences. Learning that is overly focused on achievement measured through formal assessment prevents students and educators from fully embracing the benefits of this process. We must find more sophisticated ways to measure learning. User testing might be one route to a rigorous ‘real world’ measure of success, and could allow the student to be more directly engaged in assessing their learning.

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The contemporary creative industries demand that students “learn to take risks, make mistakes – fail”. It seems clear that deep learning and robust employability skills are developed through such experiences. Learning that is overly focused on achievement measured through formal assessment prevents students and educators from fully embracing the benefits of this process. We must find more sophisticated ways to measure learning. User testing might be one route to a rigorous ‘real world’ measure of success, and could allow the student to be more directly engaged in assessing their learning.
Digital technologies continue to proliferate, bringing increasingly powerful and creative opportunity to support the production of high-quality outcomes for presentation, exhibition, broadcast, projection and viewing on screen and more physical forms. Art and design also has a role in teaching young people about these media and product creation technologies. Enabling them to become intelligent, thoughtful and discriminating consumers and informing the products of their own creativity.

The production of high-quality outcomes at near professional standards will only be limited by several factors in schools. Access, availability, cost of resources, or the personal interest and commitment to CPD that prepares teachers sufficiently to plan and use these technologies.

Two of the most interesting and surprising developments of computer aided design and manufacture (CAD-CAM) in recent years have been the development of laser cutting, etching and 3D printing technologies. Previously, the cost, reliability and production times have made these unsuitable as classroom tools. These issues are resolved and costs are falling rapidly as speed and quality increases. Design and Technology is rapidly embracing these tools in schools and they are as common in colleges of art and design as they are within engineering and manufacturing contexts. Art design teachers should take a good look at these technologies and encourage schools to see these as essential in both curriculum areas.

The opportunities to create individual works to a very high standard of design, digital games or interactive apps. As consumers, young people are already discriminating and selective.

The opportunities to create individual works to a very high quality in craft, design or fine art contexts will enable students to fully realise the products of their imagination, blending traditional media with computer managed manufacturing processes. Creative processes might include laser cutting complex shapes in paper, card or fabric for graphics or textile projects; cutting sheet wood, cardboard and plastics to create sculpture maquettes; laser etching limos, woodblocks or acrylic sheet for mono-printing and intaglio etching a detailed design into a ceramic tile, board, plastic or glass surface; 3D laser scanning natural forms to create a 3D animation or alternatively, develop as a sculpture, three-dimensionally printed in resin with complex internal and external forms.

To realise these developments, I am suggesting that there are now three aspects of digital learning in art, craft and design. Firstly, the design and creation of lens, light-based and interactive outcomes for web, screen, projected and printed products. Secondly, the production of physical and tactile outcomes using computer aided design and manufacture (CAD-CAM) and/or programming to control real and virtual systems. Thirdly, critical studies of the impact on society and the spiritual, moral, social and cultural implications of this technology.

We are truly a visual society and these technologies provide the principal means of experiencing entertainment. Learning benefits from the use of these multimedia and production technologies. Our enjoyment and understanding of society and culture often comes from the viewing of film, media, television, gaming and the appreciation of well-designed products. As consumers, young people are already discriminating and selective.

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There is a changing perception of these technologies, initiated by the return to computing as a higher-level activity and as a subject replacing ICT in the curriculum. This article identifies how computing is distinct from and additional to existing digital media processes within art, craft and design.

The ubiquitous nature of smartphone, tablet and mobile digital technologies make these ideal both as a means of viewing creative outcomes and also increasingly as the tool for creating new digital products and outcomes. Mobile technologies and the web provide students with a means to disseminate their work either as an online exhibition, or the device itself may increasingly become the means for the creation of those new graphical design products, as web design, digital games or interactive apps.

We cannot underestimate either the interest or abilities young people have in digital processes, their use of these technologies as both producers and consumers of entertainment and of learning products. Neither should we underestimate the engagement of both young boys and girls in these technologies and the particular interest shown by many boys in mastering these creative tools.

These ‘digital natives’ willingly commit time and energy to achieving high standards of design. Their growing interest in and mastery of programming indicates the potential for future careers in the creative, media and design industries. These tools are a route into these industries as consumers, but also as producers and practitioners. Film, TV and media content increases, is delivered in this way, on-demand and directly to personal devices. The future of these developments must feature in those subjects that play an active or technical role in all aspects of creative creation.

This is absolutely true in art and design, which has arguably the most diverse and potentially productive future career opportunities, when compared with all other national curriculum subjects.
This is the story of TEA

Susan Coles, President of NSEAD, shares the achievements of TEA and overleaf Eileen Adams, drawing expert, reminds us why young people should draw

This is the story of TEA, Thinking, Expression and Action, learning through drawing in art and design. As it passes the first anniversary of existence as a professional development opportunity for our UK art educators, it is very important not just to showcase what has happened but to also see it as a model that can be used for future projects.

The Campaign for Drawing (CfD) received a legacy from The Helen Rachael Mackaness Trust with an aim to get more young people drawing and taking inspiration from their natural and cultural environment: learning through drawing in art and design. Sue Grayson Ford, Director of Campaign for Drawing, saw an opportunity here for CfD to work with NSEAD and so a partnership began. It had already been my interest art and design. We started with a group of just under a hundred art, craft and design teacher educators, from schools, a prison, pupil referral units, and FE colleges. At the beginning everyone was asked to write and illustrate a case study, providing opportunity to reflect and audit how drawing was used as a learning tool. The programme basis is action research, concerned with changing and improving professional practice; investigation allows experimentation; Case studies provide evidence; Peer review ensures exchanges of experience and ideas, and opportunities for reflection and evaluation. Face-to-face days provide stimulus and a framework for change, and encourage teachers to articulate about their practice.

Summer was approaching and as my role was to support the group with opportunities to interact via social media, I created platforms on Twitter, Facebook, LinkedIn and Flickr. I also used the collective email loop to make sure that everyone was included. I suggested a summer project for the group: ‘Drawing on the back of an envelope’ and sharing this online. A small gallery of images started to appear and soon this became a large gallery! The envelopes were an amazing source of creativity, humour, personal moments, invention, fun and a focus for what became collaborative learning and the making of art.

Summer projects developed into mail art projects, which were about sharing, about interpretation, about building your ideas onto someone else’s idea. Online friendships blossomed. Discussions took place. The gallery grew bigger. September came and many teachers took the ideas into school, using our teachers as the artists to inspire their students. Schools started collaborative projects inspired by the summer ones.

In November 2012, we met all the participants in three different locations: Bristol Art Gallery, Ikon Gallery (Birmingham) and BALTIC Centre for Contemporary Art (Gateshead). The face-to-face days allowed people to connect and interact and talk. They enjoyed learning about drawing, taking part in workshops and sharing their own work-based concerns, such as assessment into and doesn’t sit well with creativity, inspired by those days and by the other group projects, people returned to work and developed new schemes of work and new approaches that had drawing at the centre. The online participation continued, new ideas and projects were shared every single day. Lothen describes the Facebook page as a virtual staffroom, full of art people, all chatting enthusiastically about their work. At the end of a long day, it’s a great way to spend some time.

Many of our participants used the BIG DRAW as a drawing focus, some for the first time and some involving whole school approaches. Once again, the work was shared and ideas exchanged online.

In 2013, a second case study was submitted. Many of these show how the learning had moved on with drawing. They contain a rich diversity in content too. You will be able to see all of these as a part of an online resource from November 2013.

We are celebrating BIG DRAW by inviting our participants to the three galleries on 12 October 2013 with a live link to join us all up! We have a National TEA Symposium at the National Gallery on Saturday 9 November, where we want to share TEA with all interested art and design educators. We continue with our collaborative work, with Sketchbook Circle, TEA Day, the TEA Hub project, cross-school projects, sharing of resources and online talk and discussion. And, we are also planning an exhibition at the Gerald Moore Gallery in February 2014. The journey has been empowering, affirmative, inspiring, emotional, and fun (yes, let’s get the ‘F’ word back into education!).

The success of TEA is down to the people who have taken part – each and every one of them. TEA will never end. It leaves a legacy. It leaves an imprint. It leaves a network of colleagues and friends who will continue to work creatively together. Long-live TEA.

Susan Coles
Artist, Creativity & Educational Consultant
To understand drawing in the context of learning, it is more helpful to ask what is the drawing for, rather than what is the drawing of?

Numeracy and verbal literacy are key in developing our capacity to understand experience, to think and to participate in the concrete world of objects and experiences as well as in the abstract world of ideas. Visual and spatial literacy are also important if we are to equip students with the intellectual survival kit to enable them to prosper in an increasingly complex world, to be sensitive and creative. So much in our material culture depends on drawing – the complex range of environments, products, communications and systems that support and shape contemporary life could not be brought into existence without drawing.

Words and numbers codify information. They enable us to shape ideas and communicate thoughts. Drawing uses visual codes and conventions to do the same things. Drawing is marks that have meaning, the representation of ideas, thoughts and feelings in symbolic form. It makes thought visible, accessible and capable of manipulation – drawing makes you think!

Drawing is an intellectual activity that links sensing, feeling, thinking and doing. It can make ideas visible, accessible, usable. It can be exploratory, investigatory, questioning. Through drawing, we can recall a memory, record an observation or imagine future possibilities.

Just as different kinds of speaking and writing serve different purposes, drawings need to be seen as perceptual, conceptual and expressive tools, an aid to understanding, thinking about and communicating ideas, not just as an end in themselves. Drawings can be used to externalise and manipulate ideas to clarify, order, develop and refine thinking. Drawing is not a set of discrete skills and techniques: it is a way of prompting different kinds of thinking, emphasizing the importance of thinking in progress, as well as conclusive thought.

To understand drawing in the context of learning, it is more helpful to ask what is the drawing for, rather than what is the drawing of?

As a learning strategy, it can be used across the curriculum in both primary and secondary schools. It may be for the benefit of the drawer, or it may be to facilitate interaction or collaboration with others, or be done specifically for a viewer – the teacher or examiner. Drawings are done for a variety of purposes as part of the learning process. Drawers may wish to understand something for themselves. These drawings make use of personal imagery or symbols and may make sense only to the drawer – drawing as perception.

Drawers may wish to communicate information or ideas to others. Here they need to adopt codes or conventions that the person attempting to read the drawing can understand – drawing as communication.

It may be that drawers start drawing with only a vague idea of the subject matter or intention, but through drawing, ideas take shape and are developed and refined – drawing as invention.

Sometimes, drawers will want to make something happen as a result of their drawing – a plan to make something or to do something – drawing as action.

Drawing is often considered to be a ‘talent’ or skill that you have or do not have. It is more accurate to think of it as an innate capacity that can be nurtured and developed through experience, learning and practice. We learn to walk, and some of us become runners or dancers. We learn to talk, and some of us become chatterboxes or linguists. In much the same way as we learn a verbal language through experience, trial and error, we learn to draw. However, to develop both verbal and visual literacy, sensitive tuition will ensure a greater understanding of how to use our knowledge and skills.

More information about learning through drawing can be found in the Power Drawing books published by The Campaign for Drawing campaignfordrawing.org/resources/publications.aspx and in TEA case studies on the Campaign’s website campaignfordrawing.net/special-projects/tea. Look out for TEA resources, which will be published online November 2013.

Details on the TEA Symposium in November at The National Gallery can be found on page 30 or visit the Big Draw Shop for more information: http://bit.ly/1dmjz9D

Eileen Adams
The boys are back in art

Fewer boys study GCSE art and design than girls. Newmarket College are changing this. Here’s how...

One of the conversations you hear at most art and design teacher gatherings will be about boys: their homework record or a lack of interest in natural forms which all too often contrasts with their girl counterparts.

Boys’ engagement and achievement in our subject is highlighted by Ofsted’s report, Making a Mark, art, craft and design in schools 2008-11, and year-on-year NSEAD has reported on the decline in boys studying art and design. I am part of a small art and design department consisting of two female teachers. We had, in the past, given little thought to how this femininity might affect the dynamics of our department. We knew, however, that we needed to tackle boys’ underachievement and engagement in a way that suited our school and our learners. We included clay modules in key stage 3 and 4 (ages 11-16) and encouraged students to pursue personal lines of enquiry but were we equipping our students with enough tools and the know how to use these tools creatively, skillfully?

Ofsted’s subject report makes it clear that unless schools are actively addressing the issues of boys’ inclusion and underachievement, their provision is inadequate. We have fewer boys than girls choosing GCSE art and design and decided to approach the problem in our school in two ways: firstly by changing some of the content and the style of our teaching and secondly by supporting boys in their studies through extra school clubs.

The after school clubs are project based with the main aim being to equip the boys with the tools and expertise to complete homework tasks and personal projects using media they are interested in. We are always looking for new ideas and joining NSEAD’s Facebook group, ‘Let’s hear it for the boys’ has meant there is an on-tap supportive community of practitioners who inspire and help develop new ideas with boys in mind. Here are a few of the projects and strategies we have found most effective.

Sharpies and projection photography: What could be better? Sharpie marker pens akaposh felt tips, see through plastic to trace designs without feeling like cheats, an old-school projector and a camera. The boys loved the projector. I loved their photos when I realised they had projected images onto all sorts of objects. That was certainly not what I was expecting. Time and again the boys exceed my expectations and think of solutions I hadn’t considered. Each time, it reminds me I must take a back seat with their ideas (fig 1).

Posca pen group work: I told the boys that graffiti artists and bookkeepers used Posca Pens. They were seriously unimpressed. I then showed them some of the work the artists produced and I haven’t had the pens back since. I set a project with the boys each working on a section of a sheet of long paper (fig 2); they were asked to set their own rules and left them to it. I discovered that their organisational skills are far superior to mine. Incidentally Posca Pens are non-toxic, without solvents and are water-based, allowing bookkeepers to safely identify the queen bee.

Metal, car parts and glue guns: Unfortunately, I tend to spend a lot of time at the local garage with my car. Fortunately, I have discovered that they throw loads of car parts away everyday. Not any more! The bonus of scrap I take to school is instantly raided by the boys and some of the girls too. I set up sessions with boxes of scrap metal, car parts, bits of computers that the IT department kindly donate for us and electrical goods that my husband patiently disassembles. I add a few glue guns and then let the boys loose on it all. An hour later, beautiful, tactile, intricate objects appear which are then also photographed on the light box (fig 3-4).

Role-play: Setting up roles to shape the boys’ investigations can be useful. I let one boy be the brief to become a mad professor who was trying to invent a new amphibian and was recording all his experiments in a notepad. Recording ideas and presenting outcomes: The boys often produce existing ideas and outcomes that they don’t necessarily appreciate. I encourage them to photograph all their work so they can refine and review their ideas. As soon as the boys finish a piece of work we find a means or way of presenting their work in their sketchbooks - this has dramatically decreased the amount of loose work never to be claimed that I usually find lying around my room (fig 5).

Developing ideas: Monoprinting, tracing and photography are all popular methods for recording and exploring ideas and designing in our clubs. The boys use tracing paper to work into designs without fear of overworking a design. This method has helped a number of boys become more open to exploring a range of compositions.

Lauren Carr
Lead Practitioner Art and Design
Newmarket College, Suffolk
This year and last year, Antony Gormley’s major installation, *Critical Mass*, has toured Brazil. *Critical Mass* incorporates body forms cast in twelve different postures and situated on the floor, ceiling and walls of the exhibition space, encouraging the viewer to experience what the artist has described as our ‘inherent emotional engagement with the body’.

Anthony Gormley’s work is well documented and can be followed through the usual search engines. It can be pieced together. Each digital-web-viewer can interpret the work personally. But how many would be able to share Gormley’s work with confidence and an enlightenment that would engage young children? ‘Young’ being ages five and six – young enough to embrace art works with integrity and ‘matter of factness’. Working closely with primary schools is a privileged position and the rich breadth of learning can very often astound and astonish. Such was the insight into the work of one primary school in Swansea. Debbie Webster, art and design co-ordinator Oystermouth Primary School, Swansea, describes the project in her own words:

“Our introductory topic in the new term was *Ourselves*. Having undertaken preparatory work on body parts and functions, I introduced the children to the work of Antony Gormley, explaining that he liked the way that our bodies made different shapes and that we could identify a body shape even when it was made from wood, wire or metal. We looked at some of Antony Gormley’s artwork and the children were particularly interested in *Event Horizon* (London 2007) as they thought it was like a trick to make people look up from the pavement and look around them at different aspects of the world.

In the playground I introduced them to pictures I had taken at *Critical Mass* in the De La Warr Pavilion in Bexhill-on-Sea (2010). Without any prompting the children started to make shapes with their own bodies, using the pictures as guides. We split into two groups. One group made different body shapes and the other walked around looking at the bodies from different angles. They then swapped groups and were able to give good critical comments on the accuracy and effectiveness of the shapes as well as how some shapes interacted with others whilst others were alone. We then used a narrow part of the yard to make a whole class composition, each child finding their own space and shape and taking time and care to get their placement as they wanted it.

In class we used Plasticine to model body shapes to make our own *Critical Mass* exhibition. The children used the photos from our session in the yard to help them get the proportions and shapes correct as well as working from their friends as models. During the days that followed, the children made ‘Antonys’ out of all sorts of construction kit, paper and junk modelling materials until we had a whole display table of different body shapes made from different materials. The children worked on their own, in small groups and in one instance, nearly everyone got involved using every piece of Lego in the class to create a life-size model.

The children were keen to take the topic further so we looked at photographs of the casting process and after a long discussion, decided to make casts of our hands and feet. We used homemade play dough pressed into take away tubs, which the children felt the plaster warm up as it solidified. Once the plaster had set the children were fascinated by the amount of detail they could see as they peeled away the dough. Fingerprints, skin texture and nail details were carefully examined and compared to the real thing. We then used metallic colours to paint the casts in keeping with the Antony Gormley theme.

Debbie Webster

Gormley’s work encouraged the children to experience what he describes as our ‘inherent emotional engagement with the body’ and for the five and six year old working on the project, this happened intuitively. Their positive dispositions of innate curiosity and inventiveness that drive enquiry and experimentation were at the fore, but in this instance maybe it took Antony Gormley’s sculpture to recognise it. Even more importantly it needs a teacher with the understanding and vision to bring such an empowering artist into the classroom and beyond.

Carolyn Davies
Freelance Adviser for Art and Design
The curriculum antidote

Elena Thomas is an artist working with at Our Lady and St Kenelm Catholic Primary School, here Elena describes how planning for unplanned art lessons provides space for children to think

Our primary curriculum is packed full. Sometimes though, it’s worth standing back, and letting it go. There is growing debate about the connections between allowing children more time to think independently, and their burgeoning inherent creativity. My experience has been that not planning can work.

Year 6 teacher Kevin Brown and I used to sit in the staffroom at the end of Friday afternoons, discussing how a particular group of lively, physical, noisy and opinionated children could be better engaged in their art lessons. By this point in the week they had had enough sitting and listening.

They just weren’t getting through the set tasks as previous cohorts had, and as a result the pace of the sessions was thrown out, so of course they were getting bored. Then a casual comment along the lines of ‘You know I don’t know why I bother, I’ll just let them do what they want!’ led to a pregnant pause, everyone stopped, looked at each other.

Someone suggested, ‘So that’s what we did. We stopped. We had no plan, other than an introductory lesson, we gave them ideas how to use their sketch books/note books. They were to think, discover, experiment. That is where the emphasis was, and it’s great!’ ‘Friday afternoon goes too quickly now.’ Kevin says: ‘We share discoveries as we go along, they get to show who they really are through the debate that happens along the way.’

When I have the time to sit back and watch, I see and hear the most amazing things:

Two girls discussing the portrayal of dreams and nightmares, and what symbolism they can use and how others might read their intentions.

A group of children have role playing games in the playground that translate directly to a game they have made on the computer, which feeds back into the playground. Two boys lie under a table with an overhead projector and a screen, trying to work out where to put their model, whilst rolling on the floor with the waste paper basket and some bubble wrap, how it is not an iceberg, but an undersea monster that sank the ship. ‘You really can’t have too much glitter on an iceberg!’ (She could be right).

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Two girls discussing the portrayal of dreams and nightmares, and what symbolism they can use and how others might read their intentions.

Kevin and I say we are no longer teaching, but truly facilitating individualised learning. In previous art lessons he recalls: ‘They didn’t feel they owned much of the work they did, because it was what they had been told to do, not what they thought. Now we are advisors, technicians, holders of things, we are the rehearsal audience. I show them other art, we talk about everything, and we allow plenty of thinking and sketchbook time. The children teach and help each other too; they ask for the opinions of their classmates; they draw on each other’s skills and talents. ’And he, really good at doing photo editing. ’

The children love it. The lessons spill out of the room and the time frame, the thinking expands to any space that is available. The children tell me: ‘Working like this is much better – I like my work much more now because it is interesting to me, I can find out things I want to know’. ‘It’s like experimenting, and it doesn’t matter if things go wrong’, ‘I work with my friends and we have fun, and it’s easier to make things when you work together’, ‘I prefer working on the computer to drawing, so I’m just doing that, it’s great!’ ‘Friday afternoon goes too quickly now.’ Kevin says: ‘We share discoveries as we go along, they get to show who they really are through the debate that happens along the way.’

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Modern Art Oxford is a modern and contemporary art gallery with an international reputation for showing pioneering visual art exhibitions. Through its Learning & Partnerships programme the gallery makes a valuable contribution to the understanding of contemporary art, offering events, activities and resources that enable a wide range of audiences to learn and engage critically with art and artists.

As Project Manager: Learning & Partnerships, I develop and manage an innovative programme that includes formal learning opportunities for schools, colleges and universities, informal workshops and resources for children, families, young people and adults; long-term learning and community projects; and artist residencies. I take care responsibility for developing and implementing the long-term plan for working in partnership with artists, educational institutions, youth groups, health and community organisations, funding bodies and the local authority.

The role of Project Manager: Learning & Partnerships was established two years ago and it now seems that a focus on partnership working is more essential than ever. As Sir Peter Bazalgette recently stated in his inaugural lecture as Chair for Arts Council England: ‘...a Grand Partnership is an idea that can be found in action in places across the country. It contemplates held new ways of doing things: fighting to create cultural prosperity first and, alongside it, economic prosperity. It is the way we see our cultural life thriving even in challenging times’.

There are numerous examples of partnership working at Modern Art Oxford. However, I will focus on one example – working with artist Zsuzsanna Nyúl during her recent residency, to illustrate the benefits of taking such an approach and the impact on audiences, the artist and gallery practice as a whole.

Nyúl undertook her residency Visible Invisible in March 2013 and created new work that responded to the Hans Josephsohn exhibition (23 February – 14 April 2013). Nyúl was selected for a residency, in part, as a parallel could be drawn between her practice and that of Josephsohn – an ongoing investigation into the concept of being. She used materials including black grout, clay and carbon paper to explore open-ended ideas about space, memory and perceptions of the present.

During Nyúl’s residency we worked together to develop a series of workshops for audiences including primary school students, secondary school art and design teachers and families, that facilitated engagement with her work and the work of sculptor Josephsohn, as well as stimulating their own creativity. One such workshop included working with local primary school and gallery partner SS Philip and James. Year 5 students (ages 8–9) visited the Josephsohn exhibition and Nyúl working in her studio and engaged in hands-on and discursive activities. This direct access offered an insight into the career of an artist. It meant that the students were able to see Nyúl’s artwork at various stages; explore the processes and methods she employed and the materiality of the artworks, and enquire and ultimately understand how her thoughts and ideas were realised. As part of this year’s NSEAD conference Nyúl also delivered two workshops for secondary art and design teachers and arts educators. She shared her innovative use and manipulation of materials, along with giving participants the space, materials and equipment to make their own work. She encouraged them to experiment with making and to reflect on teaching in their own context. The activities included drawing on carbon paper with objects, rather than traditional drawing materials; the marks made referenced the everyday movement associated with the objects. The second activity explored the effects of movement again, this time the everyday movement associated with the objects. The second activity explored the effects of movement again, this time the everyday movement associated with the objects.

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Nyúl’s residency offered her a space, structure and focused time to develop a new piece of work, with support from the team at Modern Art Oxford. Working within such a close proximity to the Josephsohn sculptures also offered Nyúl the opportunity to make new connections between the works. However the residency offered more than just the opportunity to develop her practice, it also enabled Nyúl to interact with numerous different people with inquisitive minds and encounter several different responses to her work. It was those dialogues that perhaps proved most beneficial. The process of developing and leading workshops, which enabled others to engage with her work on a more meaningful level ‘built her confidence tremendously’ (Nyúl). I would like to end by discussing the benefits of partnership working to the gallery. Gallery educators often work in partnership and taking a collaborative approach to facilitating the learning of others is nothing new. However in recent years there has been a shift increasing towards a pedagogical approach in all areas of programming, including integration of educational roles within what is traditionally thought to be exhibitionary practice. Sally Tallant, Director of Liverpool Biennial, has widely published her thoughts on experimental and integrated programming.

‘The “new institution” places equal emphasis on all programmes... The implications for the gallery, as a platform for experimentation and a laboratory for learning, have been embraced by curators and artists alike, with education and learning at the heart of this process of reinvention.’

With learning at the core of Nyúl’s residency the emphasis towards collaborative working and engaging audiences was of equal importance to the creation of new work. This integrated approach linked several strands of the gallery’s programme and facilitated the learning of other gallery practices.

During these challenging times partnership working offers one way towards being more culturally productive, as well as economically. Through seeking out new relationships and cementing existing ones, resources, specialist knowledge and skills can be shared and new innovative models of working can be established.

Sarah Plumb

Modern Art Oxford’s Project Space residencies launched in 2010 with the aim of supporting emerging artists in the region through offering a studio space to develop new work. Artists in residence contribute workshops, talks and hold open studio sessions where visitors can meet them and view and discuss their work.

Sarah Plumb on learning and partnerships at Modern Art Oxford

Middle Left: Year 5 Students from SS Philip and James Primary School visit the Hans Josephsohn exhibition at Modern Art Oxford, March 2013. Photograph: Sarah Plumb
Middle Right: Visible Invisible, Workshop for families with artist Zsuzsanna Nyúl, March 2013. Zsuzsanna Nyúl working with participants. Photograph: Sarah Truby

Bottom: Visible Invisible, Workshop for families with artist Zsuzsanna Nyúl, March 2013. Zsuzsanna Nyúl working with participants. Photograph: Sarah Truby

Nyúl took up her residency Visible Invisible in March 2013 and created new work that responded to the Hans Josephsohn exhibition (23 February – 14 April 2013). Nyúl was selected for a residency, in part, as a parallel could be drawn between her practice and that of Josephsohn – an ongoing investigation into the concept of being.

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As part of this year’s NSEAD conference Nyúl also delivered two workshops for secondary art and design teachers and arts educators. She shared her innovative use and manipulation of materials, along with giving participants the space, materials and equipment to make their own work. She encouraged them to experiment with making and to reflect on teaching in their own context. The activities included drawing on carbon paper with objects, rather than traditional drawing materials; the marks made referenced the everyday movement associated with the objects. The second activity explored the effects of movement again, this time the everyday movement associated with the objects.

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In my role as Advanced Skills Teacher for Art, Craft & Design in Kirklees, I have helped bring together a creative film education project entitled ‘Magic Frames’ in partnership with a local film company Big Voice Media, who are the fabulous practitioners Fabric Lenny and Yvonne Roberts, and four Primary Schools from across the district. This scheme was funded by First Light Media under a Studio Award scheme using National Lottery monies. I worked from the film project host setting of Battyeved CoE, in Mirfield, West Yorkshire and the scheme has been something of a springboard for sharing my focus on contemporary craft, character and literacy to a broader audience. This curriculum emphasis has been emerging in the art for five years, through approaches to contemporary craft, and specifically character-based schemes of work inspired by contemporary practitioners such as Julie Arkell, Samantha Bryan and Lauren Van Helmonde. These previous opportunities meant that when our pupils in year 3 (ages 7–8) were handed the character and literacy to a broader audience. This curriculum emphasis has been emerging in the art for five years, through approaches to contemporary craft, and specifically character-based schemes of work inspired by contemporary practitioners such as Julie Arkell, Samantha Bryan and Lauren Van Helmonde. These previous opportunities meant that when our pupils in year 3 (ages 7–8) were handed the opportunity to devise their own totally child-led film submission, they pulled on the knowledge of our filmmakers and from the key character of our film ‘The Rabbit Doll’ a series of new designs came forth created by the children, linked to the film, thus ‘Oscar’ was born! He is like many other British animation successes and (if we are raising pupils awareness of this industry) now has his own Facebook and Twitter sites and range of merchandising products: rugs, toys, mugs, and brooches. This not only helps to raise awareness of our own particular film but has acted as a ‘broker’ fororging his own new relationships for us with local enterprise. All funds raised from ‘Oscar’ products go directly back into funding additional professional artist/practitioners to work in school. I have always been convinced about the value of film in education. Film is inclusive, everyone can bring to a project something of themselves and at all levels can feel valued, as a result we discover new learning styles and skills; it is collaborative in nature and most importantly film pushes our horizons and joins up our thinking. This project is local, national and will be international, the arts provide opportunities very few areas of the curriculum can match in terms of the sheer level of collaboration between business, community, national associations, creative practitioners and pupils themselves…never mind ‘assessment levels’ this project is something our children are going to remember and may influence their life choices for the rest of their lives.

Natalie Deane
AST Art, Craft & Design and Freelance Artist Ed Consultant
nataliedeane@yahoocouk

Magic Frames participant schools: Battyeved CoE; Primary School, Netherthong Primary School, Crossley Fields Junior and Infant School and Ashbrooke Junior School in Kirklees Metropolitan Council.

Photographer Yvonne Roberts and I have worked together under the banner of Big Voice Media for a number of years now, with a view to supporting children, young people and communities in the creation of high quality short films that give their ideas a platform and a voice.

The Magic Frames project was initially developed alongside Natalie Deane through close consultation with potential young filmmakers at four Kirklees schools, with a view to ensuring that the ownership of the ideas and imagery sat with the children from the start. After solid groundwork with the four groups, recording their ideas and supporting the development of their imagery, the project was offered Studio Award funding from First Light Movies.

Our approach in supporting filmmaking with children is to dig deep and uncover new ways of working that empower young filmmakers to realise their vision, and share stories, rather than trying to ‘shoe horn’ their ideas into existing adult processes. This is always built around a collaborative ethos, where working together towards a common goal is paramount. We don’t always start with a script. Projects are often image led, with stories developing through the process of drawing, and the discussions that accompany a variety of creative activities. As was the case with all of the four Magic Frames shorts, the films developed out of the process of making, and were not dictated by it, which is a refreshing and empowering way to work.

We try and foster an approach that encourages children to think big, share ideas and most of all have fun.

This way of working does tend to be a rollercoaster full of risk and experimentation, but one that leaves everyone invigorated, and proud that they completed the ride.

Fabric Lenny (Paul Slater)
fabriclenny.com

For more information and to view the films: magicframes.tumblr.com

Yvonne Roberts (photographer) vimeo.com/user1291910
Big Voice Media: vimeo.com/user6299010
firstlightfilmone.co.uk

We are proud that they completed the ride.

ARabbit Doll’s tale

Natalie Deane and Fabric Kenny on filmmaking, common goals, collaboration and character

teachers and a broadened view of drawing on curricular opportunities, through art, craft and expertise enhancing pupils cross project enabled a whole new layer of learning curriculum planning in conjunction with head developing the arts via thematic creative Award scheme using National Lottery monies. funded by First Light Media under a Studio from across the district. This scheme was funded by First Light Media under a Studio Award scheme using National Lottery monies. This way of working does tend to be a rollercoaster full of risk and experimentation, but one that leaves everyone invigorated, and proud that they completed the ride. We try and foster an approach that encourages children to think big, share ideas and most of all have fun.

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Students in year 9 (ages 13-14) at Chenderit School in Northamptonshire have been creating narrative illustrations for a competition set by The Pitt Rivers Museum, Oxford. The museum houses the University of Oxford’s collection of anthropology and world archaeology, including a huge and diverse collection of amulets from around the world.

Students were inspired by the 2012 Cheltenham Illustration Awards Exhibition – Tales of Magical Objects that was exhibited at the School and were invited to explore the Pitt Rivers collection of amulets. After selecting an amulet they began to let their imaginations take them on a journey exploring its history and culture. They were fascinated by the tales of supernatural powers and the links to other cultures and traditions.

Armed with their initial ideas and creative links students had the fantastic opportunity to work with local graphic designer and illustrator James Vinciguerra. James ran a series of workshops that encouraged students to develop their ideas, to experiment and take risks. This created a directness and freshness to their work. They went on to create a series of outcomes in a range of media, including storyboards and more abstract compositions. Students were then given the opportunity to work on a final illustration that built upon a technique or composition they had explored in previous lessons. The result was a diverse range of highly creative, imaginative and personal illustrations.

The work was displayed at The Pitt Rivers Museum 15 April 2013.

Emma Sutcliffe on amulets and illustrations

Emma Sutcliffe completed her NQT in July 2013

Emma Sutcliffe on amulets and illustrations

In our Facebook Group NSEAD Online, a question was asked: ‘Does anyone have any tips and tricks for a new head of department?’ The answers to this question provide new or experienced subject leaders a selection of top-tips.

- Go out of your way to thank your staff when they do good.
- Never put more than six items on your department agenda.
- Hit the ground running, bring everyone on board. I found arranging for a day off timetable together outside of school at a hotel brilliant for bonding, sharing visions, looking at the curriculum etc...
- Make time for yourself.
- Be excellent to each other.
- Vision comes before strategy. Read Michael Fullan... he is adamant that moral purpose and ‘vision’ are the drivers to good leadership.
- Make time to talk to your staff individually on a regular basis.
- Acknowledge and use the strengths of the individuals in your department.
- While you’re in the ‘honeymoon period’ (first three months), remember you are in a ‘not-to-be-repeated’ situation, so you must use it before the golden glow of being a new appointment fades. Talk to your colleagues in the dept and put together a department inventory and a ‘vision’ (see above) statement.
- Fight your corner!
- Keep in mind that your new role is to promote art and design in your school, for the benefit of your students, and you are in competition with your fellow head of departments, who will be making a similar case for their own department!
- One thing that has really helped me is to send a bulletin out to the team each Monday morning, which is of things that they need a heads up on for the week... Reports, deadlines etc so that when we have meetings we are talking about teaching and learning and the really important things rather than ploughing through admin.
- We write out the half term schedule on the whiteboard in the art office, ensuring up to date deadlines and important dates etc are upthere – it’s a great way for everybody to be aware of whole school stuff and everyone writes in it. Saves paper and emails.
- Be part of TQA, do a good job, establish a good reputation with the teaching staff, if they know you’re still developing your practice and therefore you have some experiences to share, as a result of that then they are more likely to listen to what you have to say.
- We have an art dept staff exhibition once a year in a prominent part of the school... [Staff exhibitions] are a great leveller and allow teachers to celebrate how we all bring something different to the party.

Elizabeth Millward
Paul Carney
Natalie Gray
Elena Thomas
Bryony Milton
Jo Liddell
James Nairne
Jono Carney
Tina McKnight
Gayle Jones
Sue Leaner
Eleanor Leman
Bill Hall
Paul Carney
John Knowles
Elaine Marie-Morgan
Lisa Murphy

In our Facebook Group NSEAD Online, a question was asked: ‘Does anyone have any tips and tricks for a new head of department?’ The answers to this question provide new or experienced subject leaders a selection of top-tips.
My teachers

Liz Macfarlane is a consultant and Additional Inspector for art, craft and design. As a student in a ‘highly academic’ school, Liz describes her art department in the 1970s and 80s as a wonderful place to be. As a schoolgirl, she was encouraged to make art as a serious career option.

‘Discussion in her lessons instilled in me a great sense of curiosity about how and why art was created’

One of our teachers at school was, and still is, a widely exhibited and successful textile artist and discussion in her lessons instilled in me a great sense of curiosity about how and why art was created. Our practical work was always thoroughly underpinned by historical and contextual studies and I left the school with a set of notes and knowledge and understanding that really helped me through undergraduate level study and, through my early years of teaching. Although I don’t actually remember going on many formal school trips to the local galleries over my years there, I was well prepared for them and gained maximum benefit from the experience. These did go on, but in the form of visits to exhibitions, as my school had no gallery of its own. I have fond memories of going to the Hayward Gallery, South Bank, London, in the late 1970s and early 80s, the days when part of the Hayward was still dedicated to early 19th century French paintings. However, I do remember being blown away by a small show dedicated to female artists from the 1970s and 80s at the Royal Academy in 1981. I also recall the sense of excitement that I felt whenever my school sponsored a trip to the Tate Britain to see the exhibition of the ‘Art and Harem’ on display there.

Liz Macfarlane www.artyliz.com

TIME FOR TEA!

National Symposium for everyone concerned with creativity and visual literacy

TEA is about drawing as thinking, expression and action. TEA is about drawing to learn as well as learning to draw. TEA is about supporting TEAchors. This symposium will provide an opportunity for policy makers, art, craft and design teachers, student teachers, artists and designers working in education and educators in other settings to focus on drawing as a medium for learning, and to consider its vital contributions to visual literacy.

This national symposium is organised by The Campaign for Drawing, National Society for Education in Art and Design (NSEAD) and National Association of Decorative and Fine Arts Societies (NADFAS), and hosted by the National Gallery.

We’ve heard a lot about the importance of verbal literacy and numeracy. Now let’s hear it for visual literacy!

9 November, 11am-5pm
Visit the Big Draw, 9 November, 11am-5pm
www.bignodraw.org
www.artyliz.com

Sixth form drawing from evening classes at Edinburgh College of Art

Teaching Art

By Nigel Meader
Published in partnership with NSEAD, 2013
ISBN 978-0-00-745462

Nigel Meader’s book Teaching Art 7-11 is part of the Belair ‘Best Practice’ series and is published in conjunction with NSEAD. This is a new edition of an older text and has been completely reworked. Although it will prove to be a useful additional art teacher and students, this book can also be seen as complementary to the same author’s Teaching Art 4-7. If the emphasis in the latter book was on the formation of basic skills and concepts about art (time, colour, pattern etc) then the text of Teaching Art 7-11 breaks out into a set of different project examples, which are not prescriptive schemes but which aim to suggest various starting points for teachers. Thus, some ideas of how to use patterns are followed by a section which focuses upon the themes of forests, whilst some ideas about the drawing of buildings is followed by a section focusing upon architecture.

Underlying this structure is the philosophy which explains how young children can initially be introduced to a set of activities which give them opportunities to establish some familiarity with the ‘core skills and principles’ through which a language of visual art can be grasped. Although this latest book emphasises how these principles can be developed thematically there are still some references to the core skills and repertoires that need to be practised and revisited by older children, especially important if their earlier experiences of art have been either sporadic or inconsistent.

The introductory chapter sets out these key ideas succinctly and reiterates the need for teachers to really tease out the key principles underpinning their individual practices. I think the emphasis on talk is most appropriate, as children tend to benefit from the sharper contextual points that talk and dialogue can offer. As the author insists, it can enable the children to focus and to slow down the process of seeing. I also like the endorsement of exploration and experimentation which, in my view, is a very neglected aspect of current visual art teaching amidst the almost obsessive quest for tangible ‘outcomes’.

I like the way in which the chapters are divided up into individual session outlines and, within this structure, further subsections for teachers to explore. Each chapter contains lists of possible resources, while at the end of the book is a comprehensive list of equipment and resources as well as a useful index. There are some good photographs to augment the text, including many instances of children working and engaging with artwork from different periods and cultures. The focus upon the work of artists is a fundamental component of learning art, and helps children to think about their own work in relation to current as well as past artistic practices.

‘This is, altogether, a most useful book with lots of practical examples and starting points for teachers, and one that I will be recommending to my own students to use’

Mike Jarvis
Mike Jarvis leads the primary art component of BA and PGCE courses at Northumbria University. He is also a practising artist and writer.

mikejarvis@outlook.com
art2day: a contemporary art and photography database

art2day is an online resource that enables teachers, students and creative practitioners to independently and easily search for contemporary art and photography.

I have been teaching art and photography for five years and initially created art2day as a resource to aid my own teaching practice. I completed my PGCE at Goldsmiths College where there was an emphasis on utilizing contemporary art and artists in order to make art education and the art world more exciting and accessible to students.

I have also become increasingly frustrated by the prescriptive nature of art education and the expectation that a teacher’s role is to dictate ideas and feed students information about artists and designers.

For students to create creative and exciting work they need to be more independent. As a teacher I feel my role is to facilitate this and support students to take ownership of their ideas. In an age of technology, it seems far too many students are still unable to properly utilize the internet for research and this is what I would like art2day to encourage.

From a teacher’s perspective it can be difficult to recall an artist’s name or find work that can relate to a student’s ideas. It is about education and good teaching. Perhaps most of all she was passionate about the future as it was embodied in the young people with whom she came into contact.

Those who were lucky enough to have worked with Anita in schools and latterly in her leadership of the Art and Design PGCE course at Birmingham City University, know that the passion that she exhibited every day during her time involved in art education will have a beneficial effect for many years to come. Anita’s long teaching career started in London and led her to Thomas Kellie School in Stroud where she taught with enthusiasm and flair. She is remembered there with great affection.

In her leadership of the PGCE course at Birmingham City University Anita was able to put into practice her passion for the training of teachers in art and design. Her understanding of the subject and her rigorous approach to education meant that she created a robust course that prepared her trainees well for the creative mission that she knew lay ahead of them. She was also responsible for the academic and pastoral care of her tutor group.

In this role her support and kindness for her students along with her passion for her subject means that her legacy will live on in art departments for many years.

In her research Anita developed a nationally important debate on the partnerships art teachers could develop with artists and art galleries. Anita’s doctoral research was in this field. It is a loss to art education that she was not able to complete this research. Anita did not compartmentalise her life. Her colleagues knew the love and care she shared with Clive, Dan, Ollie, Jo and her parents and her friends at her home in Oakridge. And a warm and generous friend in every area of her life. She will be very much missed by everyone who knew her.

Peter Carr
Birmingham City University

Anita Reardon 1951-2013

Even within the remarkable field of education, Anita Reardon was remarkable. The word ‘passion’ is sometimes overused, but if it can be applied to anyone it can be applied to Anita. She was as truly passionate about art and its values as she was about education and good teaching. Perhaps most of all she was passionate about the future as it was embodied in the young people with whom she came into contact.

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The Art Party Conference


Notice of the annual general meeting

All members are invited to attend the 126th Annual General Meeting of the National Society for Education in Art & Design. This will be held in the BALTIC Centre for Contemporary Art, Gateshead Quays, South Shore Road, Gateshead, Tyne and Wear NE8 3BA on Saturday 22 March 2014 commencing at 1.30 as part of the annual conference. A draft agenda for the meeting will be made available to all members of the Society in January 2014 on the NSEAD website.

Council and Boards of Council

A reminder that we have vacancies for members wishing to serve on Council and on our three Boards: Publications, Professional Development and Curriculum. The deadline for receipt of nominations is 12 noon on Friday 27 September 2013. Nomination forms are available from lesleybutterworth@nsead.org

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Look out for your new membership card in the post in October 2013. If you are not using a direct debit method you should have received a prompt to renew your membership in early September.

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