

Become an Examiner with OCR

- Art and Design
- Media Studies
- Graphics
- iMedia

- ✓ Helps you to prepare your students for success in exams
- ✓ Earn extra money
- ✓ We'll train and support you
- ✓ Enhance your professional development

For further information:

Web: www.ocr.org.uk/assessors

Email: assessor.recruitment@ocr.org.uk

Call: 01223 552 558



OCR
Oxford Cambridge and RSA



CROSSING BOUNDARIES: TANIA KOVATS IN CONVERSATION
CREATIVE ENGAGEMENT: LIVING WITH DEMENTIA
RESOURCE: WHY ART & DESIGN?
FREE POSTER: *ALL THE SEA*

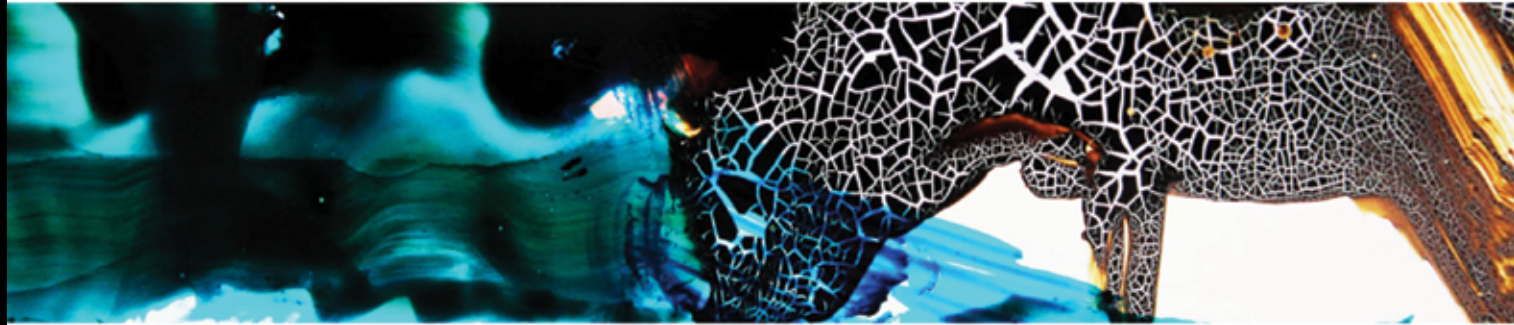
The National Society
for Education in Art
and Design magazine
Autumn 2015, Issue 14
£5.00

nsead

iJADE CONFERENCE 2015

Sustainability in Creative Arts Education

Friday 6th - Saturday 7th November 2015
The Glasgow School of Art



Call for Papers Guidance
www.chester.ac.uk/node/29644



THE GLASGOW
SCHOOL OF ART



lara

Painting: 'Iska' by Luca Indraccolo

Study with the London Atelier of Representational Art tutors and learn professional drawing and painting techniques. Full time courses, short courses and masterclasses to boost technique or simply enhance your skills. Every course is designed for those who seek tutoring in a stimulating environment, surrounded by like-minded individuals. Available during the holidays, weekends and term time.

ARTISTIC ANATOMY - LIFE DRAWING - PORTRAITURE - CAST DRAWING - INSET WORKSHOPS

Please visit our website for more information: www.drawpaintsculpt.com



(R)EVOLUTION: Celebrating the National Art Education Archive at Thirty

Yorkshire Sculpture Park
Friday 16 – Saturday
17 October 2015

NSEAD member £135, non member £165,
student/trainee £70 to include lunch and
refreshments

The National Art Education Archive is a major research facility providing a documentary trace of the development of art, craft and design education in the UK and beyond.

The conference seeks to put the National Art Education Archive into context and consider its future development for all our communities.

nsead

Editorial

From this issue onwards *AD* magazine's subscription rate has changed. *AD* continues to be membership benefit; it's one of the ways we seek to promote and champion outstanding art, craft and design education. We've made the changes to *AD*'s pricing so that more people can access ideas and features that share and champion the best in our subject. You can find out more by reading the summary of these changes on page 33.

Please continue to support NSEAD by sending us your article ideas and proposals. Our free posters will continue in every *AD*. We hope you like issue 14 which features the work of artist and MA Drawing course director Tania Kovats. In our *AD* interview Tania shares how teaching, writing, making, and drawing inform her cross-disciplinary practice.

If you are new to *AD*, why not visit The National Society for Education in Art and Design's website nsead.org to find out about NSEAD and how you can get involved or become a member.

You can also join our very popular Facebook community by emailing patburnell@nsead.org. We hope to see you there.

Sophie Leach, Editor, *AD*
Twitter: @nsead_sophie

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

Contents

Regulars

Poster

All the Sea, *Tania Kovats*

02

The *AD* interview

Crossing boundaries, Tania Kovats
Sophie Leach

15

Resources

On being a designer
Why Art and Design?
Dan Hopper

09

Craft for life

Jennifer Sharp

31

Book review

Teaching art to young children
Peter Gregory

33

News

Features

06

Don't let the doodles give
you away: from teacher to
senior leader

Chris Francis

10

Enriched by Moments:
living well with dementia

Anne-Marie Quinn

12

RE: ASSEMBLY
Ultra-red Residency

Steph Cubbin

18

Gene Genies:
textiles close-up

Debbie Hepplestone

20

Drawing with felt

Anna Pickard

22

Making it happen

Suzy Tutchell and Maria Vinney

24

(R)EVOLUTION
The National Arts
Education Archive's
30th Anniversary

Eileen Adams

26

Staff collective exhibitions

Janine Sykes and Sharon Bainbridge

28

A play-based studio:
building huts

Kai Wood Mah

30

Celebrating creativity
in Kathmandu

Anne Brown and Suzie Parr

32

Finders Keepers
Losers Weepers

Jackie Brown and Moira Jarvis

Cover image

Only Blue (British Isles), 2014

Tania Kovats

Photography by Prudence

Curning Associates

Please note: While every effort is made to check websites mentioned in *AD*, some may contain images unsuitable for young children. Please check any references prior to use in the classroom. Authors' views expressed in this publication are not necessarily those of the NSEAD. Copyright ©2015 NSEAD. All rights reserved. With the exception of fair dealing for the purposes of research or private study, or criticism or review, no part of this publication may be reproduced, stored or transmitted in any form or by any means without the prior permission in writing from the copyright holder. Subscribers to *AD* may make photocopies for teaching purposes free of charge provided such copies are not resold. **Editor:** Sophie Leach: sophieleach@nsead.org **Design:** Steers McGillan Eves t: 01225 465546 w: steersmcgillaneves.co.uk **Advertising:** info@nsead.org **Publisher:** National Society for Education in Art & Design, 3 Mason's Wharf, Corsham, Wiltshire SN13 9FY t: 01225 810134 f: 01225 812730 w: nsead.org e: info@nsead.org



Thames: Head in Mouth,
2014
Water, glass, rubber,
The Box, LED lights, unique
Courtesy Pippy Houldsworth
Gallery, London
Photo credit: Prudence
Cumming Associates

Crossing boundaries

an interview with Tania Kovats

*As the current ambassador for the schools’ project **It’s Our World** and head of MA Drawing at Wimbledon School of Art, artist **Tania Kovats** explains the philosophies that underpin her craft. She spoke to Sophie Leach*

Sophie Leach: You grew up in Brighton and attended a faith boarding school. What part did your early education, and living in a coastal region, play in signposting your work and career?

Tania Kovats: Catholic school certainly played a role in forming who I am. I don’t have faith now but my schooling did leave me with an understanding of what it is to believe in things, and it’s given me a way of looking at how certain religious ways of thinking act as controlling mechanisms. For me, the question arises about whom those mechanisms serve.

As for growing up in Brighton, it means my natal landscapes are the South Downs. I still love a pebbly beach – the sounds of the waves hitting the pebbles, then pulling back, and no sand in your sandwich! Living near the sea meant always being able to get to the edge and look out into that space. My work is still processing how important it is to be able to see the horizon.

You went on to study sculpture at Newcastle Polytechnic (Northumbria University) and completed your MA at the Royal College of Art. How did higher education impact on your career as an artist?

I loved school – something that makes my teenage son cringe – but I liked learning stuff and I had art teachers who fostered my love of the subject. So going on to art school was an easy decision. At Newcastle Polytechnic I was left to get on with things and work through what I needed to find out. It was a very introspective time for me.

The other significant aspect of life in Newcastle was the proximity to big landscapes. The Lake District, Scotland, Hadrian’s Wall and the beautiful coastline at Whitley Bay, Berwick and Holy Island were all new to me and very different from the Sussex landscape I’d grown up in.

My BA show in Newcastle was the first time I’d put work together and actually seen it in its completion. Everything before then seemed to happen without me ever seeing my

‘Collaborative activity and conversations that happen across disciplines helps to clarify and define those practices and release a lot of potential energy and creative thinking’

work finished, and as such remained intensely introspective. With the degree show I made decisions about objects in space for the first time, as well as placing one thing in relation to the other. I worked out that sculpture wasn’t just stuff, but stuff in space.

Going on to the Royal College of Art (RCA) was overwhelming but necessary. Access to London museums and galleries was an education in itself and I spent a lot of time trying to work out what art was. The whole YBA (Young British Artists) scene was kicking off so there was a fantastic energy and sense that you could determine your own future.

There were tutors at the RCA who asked me why was I working so hard as I was going to just leave and have babies. They were endlessly saying how hard it was going to be after college, especially as a woman. These things made me very disappointed with the way education was being delivered and gave me a very clear sense of how I would want to be taught – which helped when I went on to teach.

So I was lucky with how things went when I left the RCA. I was selected for a show at the Serpentine Gallery, The Barclays Young Artist of the Year. There were eight of us including Peter Doig and Douglas Gordon. Winning that award meant I could continue doing what I wanted to do.

You were awarded the Rome Scholarship. How did working in a city fit in with your relationship to coastal landscapes which features so prominently in your work?

Going to Rome was a crash course in the history of sculpture. It was a wonderful saturation in a world that I had been reluctant to visit before then. And I was in the mothership of Catholicism, so I was compelled to make repeat visits to the Vatican.



Being there for a period of time meant I didn’t have to see everything in a rush. Rome is such a fascinating city for being able to walk around through layers of time. My favourite day there was 1 November, which is the day to honour the dead. Cars are banned so the city is quiet, which heightens that sense of time loosening itself from the present. My ‘landscape’ in Italy became the archaeological sites around Rome and Naples, including the beautifully painted Etruscan underground tombs, Pompeii and Herculaneum.

The British School at Rome was a bizarrely British institution, which made me reflect on English landscape and identity. Up to that point I’d made works about places that I’d travelled too – Utah, Arizona, the deserts in Israel. Working in Rome I addressed my natal landscape for the first time and made the Vera works that reference the White Cliffs of Dover.

Your work draws on geology, mathematics, science, archaeology, and you were Visiting Fellow at the School of Archaeology, Oxford University 2006. What advice would you give to art, craft and design educators about working across disciplines, alongside specialists and making cross-curricular connections?

I think artists have an endless curiosity to find things out which leads them down many lines of inquiry that give life a real purpose. They have a hunger to search, understand and find an underlying meaning.

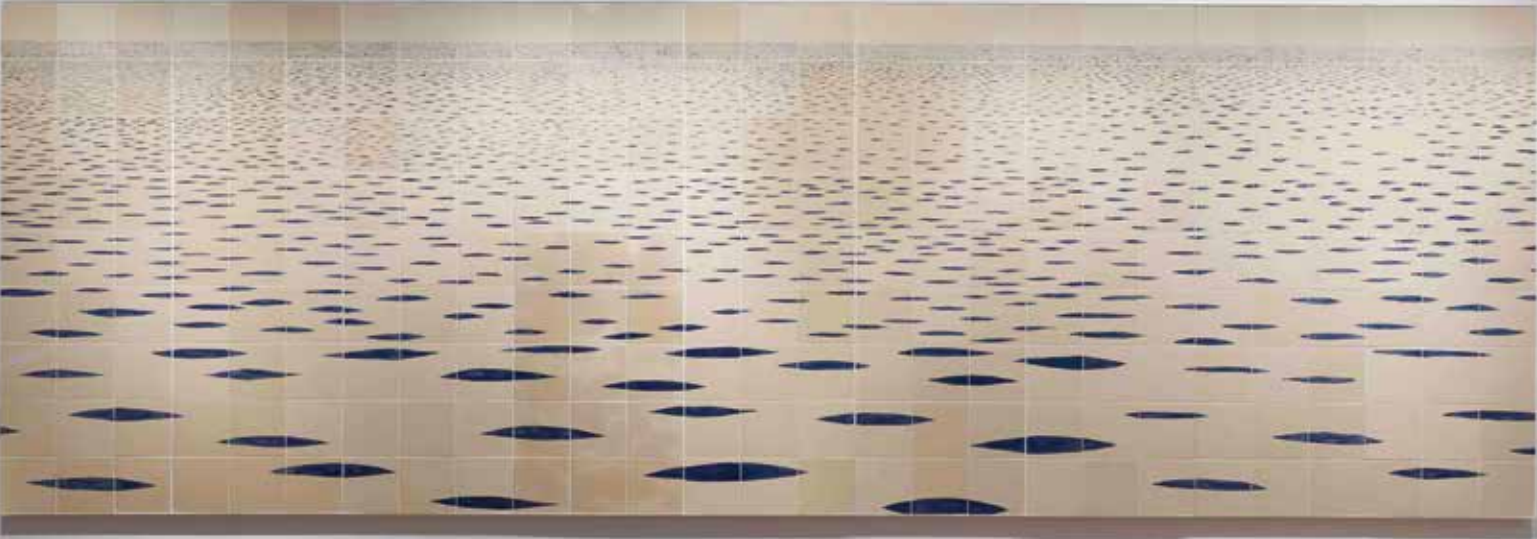
I’m convinced exposure to people doing and making things is really valuable. Lots of kids don’t even understand what their parents do for work. I’m lucky enough to love my job, which is important to communicate the idea of vocation or how loving what you do makes life better. It fosters motivation and purpose, and makes you more robust to cope with difficulty and moments of failure or doubt.

Collaborative activity and conversations that happen across disciplines helps to clarify and define those practices and release a lot of potential energy and creative thinking. It’s worth doing just that for the chance to see something from someone else’s point of view, to find out what motivates them, what do they know already, and what else they want to find out. But these relationships take a lot of time and space to foster so you have to allow for unpredictability, which is hard to accommodate sometimes.



Bottom left
Only Blue (British Isles), 2014
8 altered atlases, acrylic box
150 x 110 x 10 cm, 59.1 x 43.3 x 3.9 in
Courtesy Pippy Houldsworth Gallery, London.
Copyright the artist.
Photo credit: Prudence Cuming Associates

Bottom right
Arctic Circle Islands, 2014
Ink on layered matte acetate, 2 parts, framed
42 x 30 cm, 16.5 x 11.75 in each
Courtesy Pippy Houldsworth Gallery, London.
Copyright the artist.
Photo credit: Prudence Cuming Associates



Above
Sea Mark, 2012-14
Glazed ceramic tiles on board, 9 parts
182 x 540 cm
Courtesy Pippy Houldsworth Gallery, London.
Copyright the artist.
Photo credit: Prudence Cuming Associates

In 2004 you were appointed the Henry Moore Drawing Fellow and in the following year published *The Drawing Book. A survey of drawing: the primary means of expression.* Can you share why drawing is so important for you?

Drawing is the part of my practice where I recover myself. A lot of my work is quite public and requires me to project outwards. With drawing I spend time travelling inwards, absorbed in the task of drawing.

I like ‘reading’ other people’s drawings – not just artist’s drawings, but drawing made by architects, designers, archaeologists, explorers, scientists, children, engineers, archaeologists and dreamers. Drawing is an act of non-verbal communication.

Drawings are storytellers too, allowing someone to look over the shoulder of someone else’s thinking. The relationship between thinking and drawing is well understood both on a cognitive level as being really important for brain development, and in a more obvious way as a way to puzzle something out, or visualise a thought. I’ve been lucky enough to be able to publish two books that survey other people’s drawing and consider the way one drawing can almost unfold or talk to another. It’s the most democratic element in our visual record, and most free of specialisation that is unbound by time periods.

For the last two years I’ve run the MA Drawing at Wimbledon, part of the University of the Arts, London. It’s a cross-disciplinary course so I might have molecular biologists working alongside video gaming designers, anthropologists and artists. Their common language is drawing and wanting to discover something through their drawing research and practice.

When describing the range and variety of your work you once said: ‘There are always connections. It is a charm bracelet and I stick on different things’. If the charms are your artworks, what’s the chain?

It’s a bit of a clumsy metaphor but it helps indicate that there is a central spine to what I do, even if one thing doesn’t look

like another. I suppose it’s all attached to the chain of teaching, writing, making and drawing.

Sustainability and transformations in the environment also figure prominently in your work. Indeed, last year you became an ambassador for the schools’ project *It’s Our World.* Why did you take on this role?

It would be impossible for an artist whose work addresses our relationship with the natural world not to be engaging with the whole question of climate change, environmental damage, and how we are generally not being good enough caretakers of the planet.

I am currently the artist holding the Lovelock Commission so I have been thinking a lot about James Lovelock’s ideas and GAIA theory. Here, the whole world is considered to be an inter-connected ecosystem that also attempts to regenerate, even with our seemingly best efforts to upset, spoil and exploit the relationships between living things and their environments.

This subject is not the central concern of my work but is an inevitable part of it, but art can engage people in these questions, in debates and in political discussions in different ways. It’s a more emotional and psychological way of communicating and caring. Art can be provocative and direct, or subtly effecting, and is a route to encourage deep thinking about personal responsibility, as well as cultural and ethical issues.

It can also be none of these things. It can also just ‘be’ and end up being about the simplest relationship, without interpretation, between you and it, with all that complexity quietly buried in the exchange.

Thank you Tania for describing the back-stories in your work, your past and present motivations. Artist educators evidently have a very responsible role to play in connecting and communicating and caring for people and places. Needless to say your work embodies this important role. ■

‘Most art and design teachers who’ve climbed the greasy pole will face a similar dilemma: “Do I want to move any further away from my subject?”’

Don't let the doodles give you away: from teacher to senior leader

*Combining a role on a senior leadership team with one in the art and design class seems to be unlikely mix, yet as **Chris Francis** explains, the position can prove rewarding for both teacher and school*

I'm two hours into an SLT (senior leadership team) meeting, knee deep in detail, and my creative mind is starting to wander. I'd much rather be dealing with the bigger picture. Map out an exciting, collective vision and I'll drive towards it. I'll even put a cherry on top when we arrive. But what's with all these details? I'm an art teacher. A little risk and uncertainty won't do any harm... will it?

Of course, teams – or at least school leadership ones – don't run on risk, which is fair enough. I learnt long ago that not everyone's mind leaps about like mine. Some people need to ponder on the finer details and scrutinise the data. It's an area I've had to develop because heaven forgive the artist-turned-leader whose numbers don't add up.

I'm a senior leader in a large secondary on the south coast. It's a peculiar position, somewhere between subject leader and assistant head. I wear a suit jacket but the art apron strings still swing proudly, and the truth is I'm loath to cut them off.

Most art and design teachers who've climbed the greasy pole will face a similar dilemma: 'Do I want to move any further away from my subject?' It's a tough call. With the decline of specialist colleges and Creative Partnership schools, arts leadership jobs have become as rare as PVA-free paintbrushes.

But there's no doubt the arts are under-represented at SLT level. Jon Nicholls, director of creativity at Thomas Tallis School (a non-SLT role), suggests three potential reasons for this:

■ **Visual arts graduates may feel alienated by the focus on data handling at SLT.** In addition to this (no pun intended), perhaps we are also more skeptical of data as artists, makers and designers tend to worship at more sensory altars. Target grades for art have long been a poor fit, so to bow before them at whole school level might just be a step too far for some. For many maker teachers – spatially sensitive, less constrained in thought – looking at a spreadsheet is akin to looking at the cage rather than the horizons beyond the bars.

■ **Women arts teachers, who tend to outnumber their male counterparts, may experience a career hiatus if they choose to start a family.** It's an honest point. Interestingly, when I put a call out for art-based school leaders to share their own experiences of promotion (those beyond a head of faculty role), only one female initially came forward, and from New Zealand of all places. The NSEAD's Facebook forum then came good (it usually does) with Debbie Hepplestone, director of Teaching School, Rotherham, offering her perspective: 'I moved into an extended leadership role once my own children were well into secondary education themselves. I did choose to wait, but it should always be a personal choice'.

Jacqui Ferris, who progressed to assistant principal from a head of art post added: 'A real challenge can be balancing a whole school improvement role with your passion for the subject. On a personal level you just have to be prepared that not everything at home always runs smoothly – impossible to have the 'perfect' Cath Kidston home!'

Whilst I'm not sitting here in Cath Kidston pyjamas, I'm certainly under no illusions. Without such a supportive wife I'd be as effective as a spent glue stick.

Anyone who single-handedly manages a young family alongside a teaching career deserves a medal (or at least a reserved parking space and

the occasional 'get out of meetings free' card). But for me, it was Jon's third suggestion that rang most true:

■ **There may be a conflict between arts graduates' innate sense of rebellion and 'mischief making' and the current leadership styles in some schools.** This made me smile, as I daren't pick up a pen in a leadership meeting for fear of a doodle giving me away. However, if we art teachers do feel the arts are being squeezed – a fair assumption, if not an understatement – wouldn't the top of the greasy pole be a better place to wave the flag? I'm not sure by the way: I'm just grappling for a hold myself.

Pete Jones is an assistant head at Les Quennevais School, Jersey. He's also director of learning for key stage 3, and head of art. Whereas I'm tired just writing his job title, Pete also found the energy – positive and in abundance – to share his thoughts on the shift to leadership: 'As a creative type on SLT I tend to see things differently, and it has taken me far longer than expected to settle in. I can still feel like an outsider, although I'm not sure if that's because of my background or not!'

I suspect Pete's unfounded doubts are common amongst creative leaders: creative minds are as restless and self-reflective as they are wonderful. Ironically, it seems the downside of thinking out of the box is that you can feel a bit... well... out of the box.

Pete also spoke of the challenges of balancing art teaching and preparation time alongside SLT demands: 'There is no concrete curriculum or textbook to pick up in a hurry. Planning time is huge. Marrying that with the demands of SLT is a real challenge which can go unnoticed.'

It's a theme that Diane Cavallo, deputy principal in Hobsonville Point Secondary School, New Zealand, also picked up: 'Moving to senior leadership roles definitely becomes more administrative in nature. There can be pressures with teaching a practical subject and balancing

other roles. It’s made me appreciate my teaching time even more, although I miss extra-curricular art-based projects like community murals, exhibitions etc.’

The path to a whole school leadership role can appear littered with compromises, but these don’t have to include your creative principles. Jon Nicholls and Pete Jones are testament to that. Their schools are certainly more inspirational for them being in senior roles, and I’m sure the same can be said for Diane Cavello in New Zealand (for definitive confirmation refer to my NZ holiday Kickstarter account).

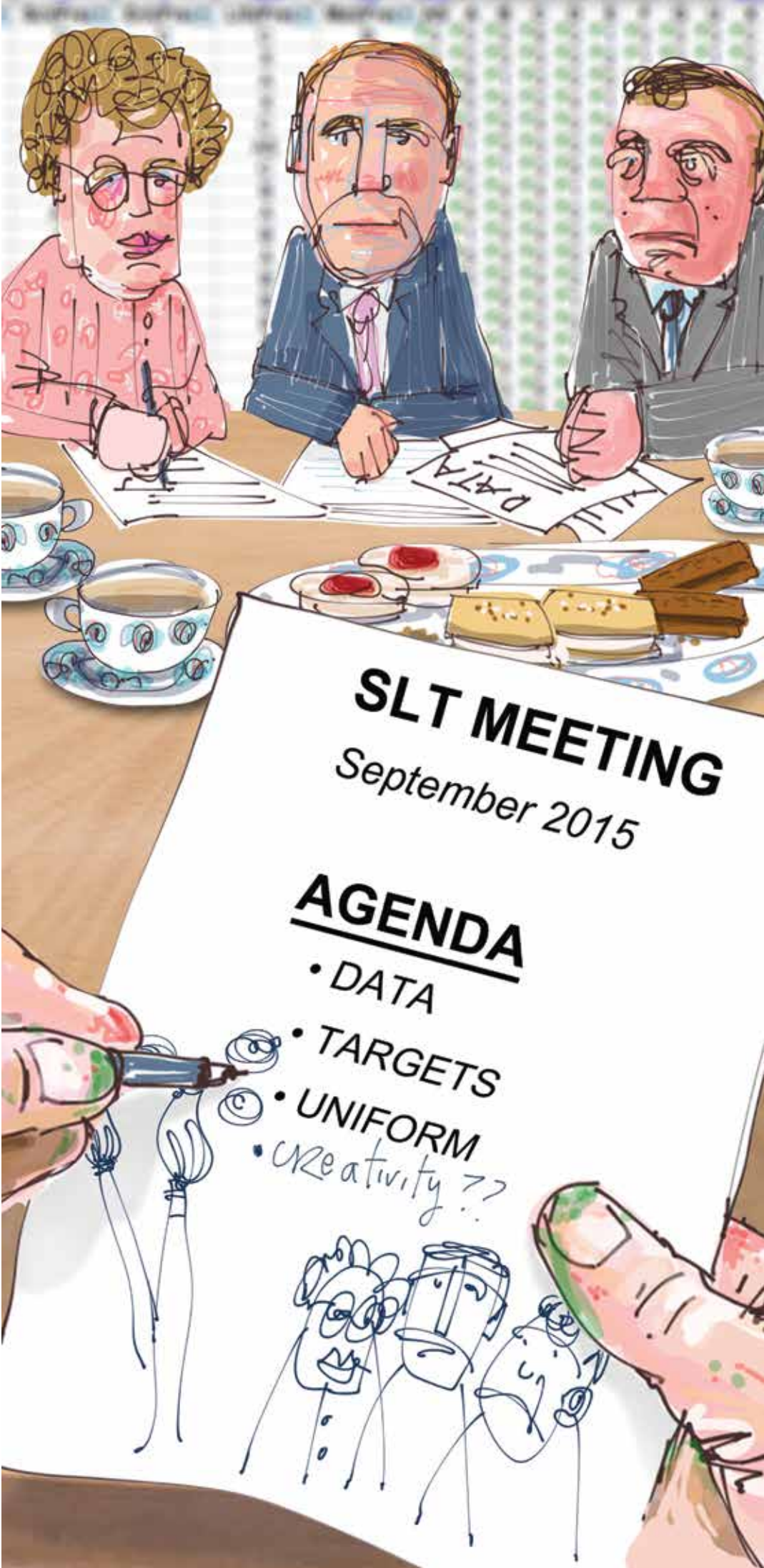
For young-gun art teachers reading this, an SLT role might be an instant turn-off or might feel a world away but be warned, time and opportunities creep up. Blink and you might just find yourself head of department. It happened to me – abruptly, if not quite out of the blue – in less than ideal circumstances. I’ll spare the details but it’s often the way. And whilst something might be said for being thrown in the deep end – possibly an art teacher’s perspective, one not averse to a little chaos and risk – it’s not always ideal for everyone involved.

That said, I do believe the subject leader role – arguably the most demanding job in a school – is one of the most rewarding. Having cut my teeth in challenging circumstances, I moved to my present school champing at the bit. In my teaching experience to date there has been no finer reward than being at the helm of a department with the wind fully in its sails.

The collaborative ‘culture’ of the department was always number one priority. It’s the advice I’d offer to any new subject leader: get the spirit of creative play, mischief and collaboration right, balanced with deep thinking and integrity, equally, across staff and students, and that’s where the true pot of gold lies. Target grades, assessment objectives and all the other fluff settles in your wake if you can get a team – that is staff *and* students (as a team, the influence of student role-models can’t be underestimated) pursuing excellence together.

Creative minds still have a habit of becoming restless. When a new challenge arrived for me in the form of my present senior leader role (responsible for T&L research and development), the time felt right to dive in. After a couple of years I’m now beginning to peer up a little, curious to know what it’s like a bit higher. It seems a long way up though. I wonder if those apron strings will stretch... ■

st-peters.bournemouth.sch.uk/photo



Craft for life

*Stitch-Up, a community-based project run by founder **Jennifer Sharp**, promotes the benefits of knitting and yarn crafts in school and community workshops. Here, she explains how the project can support young people in developing valuable educational and life skills*

Stitch-Up is a community interest, social enterprise company that teaches and promotes the basics and benefits of knitting and yarn crafts in a modern world.

We run unique and engaging school and community workshops for fun and enjoyment, but also to increase creativity, improve wellbeing and raise aspirations.

The focus of our school programme is to encourage children to design, make and explore their creativity which, in turn, leads to the development of vital skills such as decision making, problem solving and innovation. We believe that simply being given an opportunity to create something in a supportive environment gives young people a ‘can do’ attitude, and improves their confidence in trying and overcoming challenges.

Teaching children to knit can be challenging, but we encourage everyone to embrace their mistakes. They learn that dropping a stitch or twisting their work is part of the

process and they will gradually learn how to fix it for themselves. This helps build resilience and, in the meantime, the wonky and holey pieces are either works of art or a perfect yarn bomb!

Alex Clark, assistant head and teacher of year 3 and 4 (ages 7-9) at Meadowfield Primary School in Leeds says: ‘It has been a pleasure to see that children excel in these sessions when they may usually lack confidence in other areas of their learning’.

We teach knitting with a mixture of finger and arm knitting, sewing, pom poms, weaving and crochet which are all very hands-on and help develop children’s haptic skills relating to touch, sense and using materials and tools which aids cognitive development.

These activities improve coordination, dexterity and concentration. We use yarns and materials that have been donated from the local community, yarn shops or waste from a yarn company so they all vary in colour, size, texture and weight, all of which is brilliant for the children to be able to explore their individual tastes and styles. Whilst teaching different techniques we encourage children to be mindful of where the yarns have come from which helps to make connections with their environment, community, sustainability and recycling.

We also work with schools to enrich areas of the wider curriculum and create cross-curricular learning, which includes numeracy and literacy. In history we focus on the origins of knitting and textiles. Where possible we incorporate digital technology through the use of our how-to videos and guides, and introduce blogging. All children are given a ‘tool kit’ that gradually builds up and for which they are responsible. The toolkit can be taken home at the end of the project.

We work in a diverse range of settings and welcome parent volunteers, offering them training opportunities for makers in the community as well as CPD for teachers. ■

stitch-up.org.uk
jen@stitch-up.org.uk
twitter: @Stitch_up



Enriched by Moments: living well with dementia

Inspired by the work at the Abbot Hall Art Gallery in Kendal, 'Enriched by Moments' is a programme of creative engagement for people living with dementia, set up by learning and engagement officer Anne-Marie Quinn

When I first came to Lakeland Arts' Abbot Hall Art Gallery in 2012, my remit was to broaden the range of people accessing our cultural spaces and engaging in creative activity.

Dementia was then, and is still, very much on our minds, as a regular news item and a big concern for our ageing population. 'Enriched by Moments' recognised that creative and cultural experiences can be enormously rewarding, and evolved alongside a growing body of evidence that such experiences can have a dramatically positive impact on people living with dementia¹. Being engaged, creatively and socially stimulates brain activity, aids communication skills and enhances feelings of wellbeing.

At the time I was captivated by New York's 'Meet Me at MoMA' programme, which pioneered engagement activity for people whose memory is compromised in order to access their imagination and their emotional capacity through works of art. It spoke to me so positively, as my experience of gallery programmes specifically designed for older people was that they were largely reminiscence based: the implication being that older people are more interested in remembering the past than exploring contemporary ideas. Looking at contemporary art with older people did not seem to be an option, which I found fascinating!

As a result, I embarked upon a huge learning curve to set up 'Enriched by Moments'. The initiative comprises of a number

of elements. Gallery-based activity happens every month in a session called 'Every First Tuesday'. Sessions are informal, social and stimulate discussion and debate. Poetry, handling objects and tactile materials provide additional means of exploring ideas.

We employ a creative storytelling engagement process, developed in the USA, called 'Time Slips', in which participants are encouraged to engage with an image and reflect on what is happening. This results in a collaborative narrative about the image before them, building a story between the group. The results are very powerful as attention is sustained and, in the retelling of the story throughout the session, individual contributions are reaffirmed.

Each session is documented and evaluated as we identify what worked well and where any challenges arose. It's also shared with all participants following a session. Whilst being an opportunity to ask for feedback, it importantly provides an opportunity for participants to return to the moment in the gallery, enabling a sustained note of engagement for everyone.

'In the Moment' is a weekly art and poetry session, run in partnership with the Wordsworth Trust. Collaborative poetic responses and creative storytelling lead into visual art activity, inspired by a diverse range of media and ideas. The routine of a weekly group has generated real energy amongst participants – a joyful commitment to the group and to the activity. Like 'Every First Tuesday', it invites people with dementia and their carers to share creative moments together, and we have found that carers gain a level of therapeutic enjoyment and pleasure in being creative themselves, as well as seeing the person they are caring for, creatively and pleasurably, 'in the moment'.

'Enriched by Moments' also includes an annual summer project for people living with dementia. Last year the project was inspired by the Cumbrian photographer Joseph Hardman. 'Following in the Footsteps of Joseph Hardman'

Photo credit: Florence Acland Photography

'The process of creatively engaging with works of art generates experiences that enable participants living with dementia and their carers to feel achievement and success, feel valued, feel alive'

saw the group making new memories by going out on day trips to Lakeland sites, learning how to use iPads to take photographs, and then using their photographs to create their own map of moments using collage and ink. It featured on the BBC's Inside Out series with Fiona Philips who reflected on the incredible positivity she experienced from participants, noting that although we were inspired by a collection of old photographs, we were very much together in the present moment, creating personal works of art and making new memories.

And the initiative is not only for the older generation. We are working with Kendal College to establish a module within their Health and Social Care course that promotes the benefits of cultural and creative engagement. Young people becoming carers and working in health settings will take part in gallery experiences, respond to works of art and develop meaningful conversations with each other. Students will also be able to volunteer at sessions and undertake work experience. Our belief is that if they enjoy conversations inspired by art, they will see the value of ensuring the people they are caring for can access such experiences too.

We've found that carers love the sessions as much as the participants with dementia. In the flow of the creative moment it isn't always clear who has dementia, which is liberating for everyone, and challenges preconceptions one might have about dementia 'behaviours'. There is an overwhelming sense of all participants being present, being connected to others and generating outcomes which give them a voice. The process of creatively engaging with works of art generates experiences that enable participants living with dementia and their carers to feel achievement and success, feel valued, and feel alive.

One of the big messages promoted through the Dementia Friends campaign is that it is possible to live well with dementia. All those involved in 'Enriched by Moments' believe that programmes like ours contribute to making this possible. The words in the title of the programme have been carefully chosen. 'Enriched', because experiences steeped in art are transformative, cathartic, pleasurable and meaningful. 'Moments', because though fleeting and transitory, these moments for people living with dementia are an opportunity for their imaginations, emotions and memories to be voiced, shared and celebrated.

Our initiative has been celebrated by Arts Council England and having been lucky enough to be mentored through the process so far, we are now supporting other galleries in promoting and developing imaginative models of engagement for older people. ■

annemarie.quinn49@gmail.com

References

1. MoMA, *Conversations and Testimonials*, 2014, moma.org/meetme/perspectives/index





RE: ASSEMBLY

Ultra-red residency

The Edgware Road Project brought together artists, school children and the Serpentine Gallery to collaborate on a research project looking at state and social citizenship. Steph Cubbin, head of art and SLE at St Marylebone School explains



From 2009 to 2013 the St Marylebone School, the Serpentine Gallery projects team and the Ultra-red Sound Artist Collective collaborated on a research project called The Edgware Road Project. Looking at state and social citizenship, this work took place against a backdrop of government policies that had the potential to marginalise arts subjects. It was hoped that the collaborative approach would achieve a diverse range of cross-curricular work.

The project first began when the Serpentine Gallery invited a range of groups and institutions to participate in a project that would centre on the Edgware Road, a district rich in social and cultural history. The idea was that schools, businesses, community groups and artists would participate in small investigations that would contribute to a larger body of research and creative outcomes.

An open publishing platform (edgwareroad.org) was created by the digital artists collective Camp to be used for local research, which could then be distributed as journals, pamphlets and webcasts.

The St Marylebone School is an all-girl non-selective state school with a mixed sixth form located in central London. It is a multi-faith Church of England school, partnered by the adjoining St Marylebone parish church. It has a mixed cohort of students from different socio-economic backgrounds and impressive academic results, a specialism in the performing and visual arts, and a head teacher who is passionate about creativity. All this played a part in the successful turnaround from an underachieving to overachieving school twenty years ago.

And so, St Marylebone began a four-year residency with the Serpentine Gallery and Ultra-red, a sound-artist collective that works in the heart of communities, using their practice of 'listening' as a central protocol.

Ultra-red are a group of artists, musicians, educators and researchers who focus their practice within different social movements, including the struggles of migration, anti-racism, participatory community development, housing, gentrification and the politics of HIV/AIDS.

The group's approach to participatory investigations is inspired by the Brazilian popular educationalist Paulo Freire. The audio, textual and visual representations of collective investigative processes and the knowledge it produces is an essential element of his approach and led to Ultra-red moving into a secondary educational setting in which those protocols sat in a natural home. Ultra-red had a series of protocols that were followed as part of its intrinsic practice.

The Ultra-red 'sound art' practice of listening is an integral part of its process in working with communities, and so it listened...to pupils, teachers, support staff, in school, in church and in the surrounding community. Ultra-red member Robert Sember listened to staff talking about the changes to policy by government and the huge implications on their vision and passion for their vocation. He listened to students about the devaluation of the exams that they were studying, the pressures to achieve when they had an undefined future, particularly after the huge financial outlay in further education. The resounding focus of discourse concerned areas of state and social citizenship.

During the period of the residency there were many research projects with many year groups and subjects that all contributed to the bank of investigations undertaken. The aim of the work was similar to the whole aims of the Edgware Road Project, in that there were many smaller studies contributing to a larger investigation.

A year 12 (ages 16-17) project mapped land ownership and the economy of the Edgware





Road area. It photographed all the areas in an Ed Ruscha style panorama, delved into archives to look at the history of the area and presented this information in a large panoramic document.

Year 9 (ages 13-14) produced the 'Hymnal', while year 10 (ages 14-15) art students made drawings and illustrations, took photographs and collected research into various self-created themes on the locality. Year 8 (ages 12-13) students interviewed local residents and leaders in youth and migrant support groups. All of this research was added into the larger databank created by Camp for the Edgware Road Project.

Many of these works were included in the final exhibition *RE: ASSEMBLY* that drew from the documentation of these activities and conversations. Our transcriptions of the flipchart papers were composed into an alternate 'hymnal' taken from the schools own hymn books. Choreographed performances of a selection of these songs were offered as a video letter to the citizens of Edgware Road.

With artists-in-residence projects, it is often this 'creative license' that allows risk taking in lessons, bringing a kudos and a rogue element that allows work to happen in the classroom, as well as discourse that would not normally be part of the every day curriculum.

Students gain from being given the opportunities to critically investigate their own institutions. They gain a better understanding of their own environment, who and why constraints are made, and learn to recognize the impact of their institution on the wider community.

With this thinking at the heart, the last project involving the students was the making of the audio guide. Students were chosen from a variety of year groups and subjects for their involvement in school council duties. They carried out collective research on local histories and delved into the data bank created through all the

different projects in the school, and discussions about their own place within their community and the education system. Students spoke about examinations, expectations from peers, teachers, parents and the wider community.

This artistic practice allowed students to reflect on the expectations placed upon them, to respond to what they hear in the media about examinations and their worth. Students spoke about how exams are often criticised as being too easy, but that the extent to which they work to achieve those high grades would suggest that is not the case. The expectations for the students to achieve is much higher than in the education their parents experienced, and a culture of fear drives their parents and the students themselves into working extremely long hours for exemplary exam results which are then deemed valueless because too many students achieved highly!

Students put into context their learning, and that expectations and experiences are transient dependent on the social and cultural context. For instance, currently society is living through a period of 'austerity', and people are working longer hours for less money because they fear losing their jobs. That culture of fear drives every aspect of our society and our young people are feeling the pinch. We know that the corporate world of teaching, created by policy changes from central government, has impacted on pupil choices, school structures, staffing and departmental funding. Therefore, in education today, the immeasurable has become non-valuable.

In addition to raising standards there is a need to break down the boundaries of subject disciplines and create opportunities for students to engage in broad learning. Artists in residence help to overcome some of these obstacles and can, at their best, change the practice of teachers, leaving a legacy of analysis and critique. Residencies at their best create a forum for

'With artist projects students have the opportunity to enter into a dialogue about art, to discuss its value and learn how to use art to explore the issues important to them'

discourse concerning the barriers to providing a valuable education and like-mindedness. It opens the doors to working together in partnerships based on a mutual trust and respect.

The 'artist in residence' has a license and the ability to take risks, and so pursue radical educational approaches that would not be otherwise possible. The artist has the power to reach beyond the institutional limits, allowing them to advocate the arts and use multidisciplinary approaches to fight against the received wisdom of whoever happens to occupy the Department of Education.

With artists' projects students have the opportunity to enter into a dialogue about art, to discuss its value and learn how to use art to explore the issues important to them. A great start would be to address the language used to describe the subject areas and recognise that science is creative, art is academic and that the language used by students, teachers and central government does not always promote public perception.

The legacy of The Edgware Road Project is that we're now working on a series of classroom studies called 'The Subverted Curriculum'. There are no set outcomes by which to measure its success as the students and teachers evaluate this by looking at their own set of criteria. These can be linked to National Curriculum and GCSE content, and will be published by the Serpentine this year. ■

s.cubbin@stmaryleboneschool.com

All images © Mark Blower, courtesy of the Serpentine Gallery



On being a designer

*With distinctly average school grades and 'too many ideas', graphic designer **Dan Hopper** describes how he has successfully mastered his craft and combined it with his creative ambitions*

I have always loved drawing, but to tell the truth I'm not very good at it. I got a very lucky 'C' in my art GCSE, which I put down to me not being very talented and also to having too many ideas. Yes, I was your worse nightmare; the student who changes his coursework three or four times, and even his exam piece idea, days before the exam. One past employer described me as 'a bit, erm, different. His brain works in a different way to ours'. And you know what? Yes it does, and I love it.

I always wanted to be an architect. The idea of designing spaces people see, live in and interact with just fascinated me. At 14 years old I applied to a local architect practice to complete my work experience. I learned something during that week. All the ideas in the world are useless without skill and hard work to make them a reality. I went back to school determined to return to the drawing board.

At 16 I left school with very average C grades. I was a Jack-of-all-trades, master of none. I wanted to be creative, so I returned to the architects, completed my work experience with and worked under the excellent Dick Jones. He was adamant I would learn the craft before I was allowed to get my hands on a 'bloody computer'.

Hundreds of Rotring 0.2, 0.5 and even the odd few 1.0mm nibs later, I had mastered the drawing board. I no longer smudged the ink and I could write freehand in a perfect line. Best of all I learned how to compose huge pieces of A1 paper, ensuring the layout was clear, polished and practical. It was a skill I would later use very effectively to earn a living.

I went on to learn AutoCAD while studying to become an architect's technician, even getting to work with famous designers like Wayne Hemingway of Red or Dead fame. But I realised I had made a mistake. Straight lines and maths didn't fulfill my creative cravings.

At the age of 20, after completing qualifications in building studies and architecture, I applied to study new media design at Sunderland University. During my first year I started my first business Rendered Speechless. I used university and commercial projects to my advantage, using university projects to build a professional portfolio and commercial projects to complete university assignments.

For me it was the best of both worlds. I was learning and I was earning. Unfortunately my university tutors didn't see it the same way. My work was dull, safe and corporate in their eyes. I left university with, again, a very average 2.2. Though I did walk straight into a full-time job: sometimes I guess you need to stick to your guns.

For the next few years I designed 3D walkthroughs and marketing materials for house builders and architects. I even got the chance to design some eco homes that won a local authority planning competition. But with the economic crash, my 3D work for housing companies was redundant. Builders had stopped building.

I was lucky enough to find a job as a designer for a local secondary school. Working closely with teachers, I started to see opportunities where design and creativity could support teaching and learning.

Over the next five years I worked with a brilliant team of teachers and support staff, especially NSEAD's own Gemma Roache and Beth Stobbart. No problem was too big for our team. From Big Draw posters that filled the corridors, cardboard cities to help teach nets in maths, to whole school literacy marking schemes and growth mindset posters. I didn't know it then, but that was the start of the Design Thinking Agency. My work would soon be shared thousands of times on Twitter and at teach-meets around the world.

So now here I am running The Design Thinking Agency. For the last two years I have been working with educators from around the world to create bespoke educational resources. I now work from a studio in Gateshead, mostly creating bespoke, colourful and engaging A1 posters. I have worked on just about every area of education you can think of, with everyone from students to head teachers.

Hopefully you can see from my story why, to me, art and design are so important. They're not just creative outlets for my ideas, they have allowed a young lad from a poor school with average grades to work in a career he truly loves. ■

info@designthinking.ac

On pages 16-17 Dan Hopper, The Design Thinking Agency shares a pullout resource *Why Art and Design?* See more art, craft and design posters, books and ideas at *designthinking.ac*



The Design Thinking Agency — Why Art and Design?

Gene Genies: textiles close-up

When St. Bernard’s teaching school decided to begin their GCSE courses in year 9, an effective way to ease the art and textiles students into a new set of disciplines was launched. Debbie Hepplestone, director of the school and curriculum leader, provides a close-up view of the new GCSE textiles project

To place our project in a context, for the first time this year all GCSE courses in our school began in year 9 (ages 13-14). This was a decision based on the national anticipation of increasing standards and altered content at GCSE across the spectrum of subjects. We now deliver a three-year Art and Design: Textiles GCSE course.

Whether the loss of time in art, craft and design for students in year 9 who have not taken an arts GCSE is balanced by increased time for the enriched delivery of the GCSE courses for the students that opt in is debatable. Like many of my colleagues, I am concerned that students who do not opt for an arts GCSE will cease all arts education aged 13, even though the future economy and universities require our students to leave us as creative, reflective and resourceful individuals. This is a dichotomy that’s not simple to address.

With the age and inexperience of our new cohort in mind, we wanted to devise a project for our year 9 GCSE textile design cohort which would ease them into the GCSE approach, familiarise them with the assessment objectives, provide strong links to primary source material, allow them to learn and practice skills, and introduce contemporary textiles practitioners.

Crucially, we also wanted to give them the freedom to be imaginative and explore their ideas without fear of failure. We know as teachers of art, craft and design how important it is for our students to take risks and extend their work in this way, and I do not believe that students can really grow until they fail. Resilience is an important tool for learning and creative practitioners must be able to operate in an environment where it is okay to explore new ideas, processes and boundaries.

We decided to base student research on the theme of biological forms. Students began by exploring the imagery of microscopic photographs, using a USB microscope camera

attachment to take their own photographs of skin surfaces, hair, teeth, nails, wrinkles (mine!) and eyelashes, as well as collecting secondary research imagery for homework. Students developed these images alongside studies of fingers, eyes and fingerprints in a variety of media.

The students then explored the work of textiles practitioners and mixed-media artists, including Yinka Shonibare, Marjolein Dallinga and Cecile Perra. Perra creates unsettling and strange characters from traditional and non-traditional textiles media, which often tell a story about that character or reveals an inside story.

We wanted students to consider the process of how these practitioners develop their ideas into the physical making of their work. Students were introduced to Bloom’s Taxonomy as a way of developing their thinking and questioning of the work. For example, when exploring the materials used by Yinka Shonibare, students examined the construction of identity and tangled interrelationship between Africa and Europe and their respective economic and political histories. Students learned that works of art, craft and design have multi-layered meanings, in Shonibare’s case mixing Western art history and literature and traditional craft such as batik print, asking what constitutes our collective contemporary identity today. By considering practitioner’s making process, students were able to bridge that difficult, abstract gap of translating their ideas into a visual tactile outcome. This is especially difficult for year 9 students who have not yet developed their full understanding of our subject, nor themselves.

As the cohort had limited previous experience of textiles media, students were introduced to range of new skills and techniques. We had sessions on batik, felt making, tie-dye and sewing machine use, only one student had used a sewing machine before and it is remarkable how



‘Resilience is an important tool for learning and creative practitioners must be able to operate in an environment where it is okay to explore new ideas, processes and boundaries’

frightened of the machines the group were at the start compared to now. They also learned about couching, fabric painting, Photoshop and digital image transfer. Their sketchbooks became experimental diaries of the different processes and techniques that they tried out in order to determine which ones most closely mapped their ideas for the biological forms they were using in their Genie designs.

We have limited access to computers, printers and only one sewing machine to every three or four students in our department, so resourcing was a challenge. Students were encouraged to be magpies, collecting buttons, beads, threads and fabrics, which they could use in their final outcome. Alongside classwork, students were given a homework menu to choose from, which encouraged research, skills development with primary and secondary observations, researching practitioners and setting up their own Pinterest folder of imagery.

Our students rose to the challenge and I began to see that their own visual developments referred to the artists they had explored, plus they were making the connection between material, process and imagery whilst becoming increasingly independent. We began designing characters, bringing all of their research together and slowly evolving each character to have their own personality, quirks and humour. One of our students commented that it was ‘a bit like giving birth’!

Each student created three designs, which they then developed into a final design. Their brief was to include at least three different textiles techniques. From this point they created a paper pattern for their genie body parts – ample numeracy opportunities naturally present at this stage! This was probably the most difficult stage of the project – visualising a three-dimensional object from a two-dimensional pattern.

Fabrics and textures were prepared, cut to scale, stitched and stuffed and the basic characters materialised. Surface embellishment followed, as well as bespoke character individualisation one student whose gran taught her to knit made a matching scarf and booties. I love the idea of craft being passed down families in this way, but also those students who don’t have ‘knitting grannies’ were then taught how to knit by the student in peer teaching sessions.

Our genies are rather like Marmite: some staff from other subjects thought they were creepy, sinister and freaky, whilst others love them and would like to commission their own. I envisage them slowly taking over the school, waking up at night and roaming around the site! At least they always seem to be sitting in different positions the following day, or could that just be the cleaners playing with them?

The project has been a big hit with our students. It has enabled contextualisation and personalisation of outcomes, and everyone remained engaged. Yes, there are things to be learned and things we will change and improve next time, but aren’t there always? If we stop learning as teachers, then we stop understanding the learning of our students. That’s why I love being a teacher of art, craft and design, because we can always do things differently, even when faced with constraints beyond our control. ■

dhepplestone@sbch.org.uk



1



2



3



4



5



Figure 1
Laying out the wool
tops for the background

Figure 2-3
Laying out the image

Figure 4
Rubbing

Figure 5
Rolling



Drawing with felt

Specialist art and design teacher Anna Pickard shares a cross-curricular, hands-on, visual arts project, which keeps both disciplines at the centre of learning

In inner city Leeds, with an Ofsted rating of Outstanding, Beecroft Primary School in Kirkstall is a vibrant and diverse school. The head teacher June Turner is committed to the visual arts and music, and so appointed a specialist art teacher in 2011.

The school embraces learning about its locality and, as a result, trips out of school are an important part of the curriculum. This project, developed with children in key stage 2 (ages 7-11), came about after a trip to Salts Mill, Saltaire, where children were inspired by the David Hockney exhibition there.

Researching and making large-scale collaborative felt pieces provided a powerful learning experience on many levels. The children learnt about locally-born David Hockney who was inspired and connected to the local environment. They learnt how to work with merino wool (bought from a local mill) and worked collaboratively using the ancient craft of felt making.

The cities of Leeds and Bradford were once known as the textiles power house of the North. For the children this provided natural links to the geography and history of the area, while the tactile nature of the felt making and collaborative work helped to aid descriptive language.

During the visit to the exhibition, children were encouraged to explore Hockney's expressive use of mark making and colour, and discussed the similarities and differences between paintings and art created on an iPad. They were particularly interested in how Hockney selected, removed or exaggerated observations, and considered how they could bring these observations and playfulness to their own work.

Once back at school we planned how groups of children could work collaboratively on a large scale and respond to the landscape in a similar way to Hockney using wool fibres. We decided to work with each class for one morning, working with five children at a time for 30 minutes.

‘Researching and making the large-scale collaborative felt pieces provided a powerful learning experience on many levels’

Each felt took about three hours to make. A large table was set up in the hall by a window with a good view and each group worked in teams on different parts of the felt-making process. Every group discussed the shapes and colours in the landscape and described how these changed through the seasons. They were all encouraged to discuss and share ideas, combining ideas from observation, memory, imagination, and Hockney's work.

To prepare the ground, the first two groups laid out a cream horizontal base layer of wool on bubblewrap which the children covered with wool laid down in a vertical direction. They thought of this as their white paper. They then discussed which colours they wanted to use for the sky and ground, and considered where the horizon would be on the landscape.

The second group put down the background colours (Fig 1). The third group planned and discussed what they wanted to add to the image, such as trees, grasses and leaves. They selected colours and added thin layers of wool over the background colours. We described this as ‘drawing’ with wool (Fig 2 and 3).

The fourth and fifth groups then began the felt-making process by lightly spraying the work with soapy water (Lux flakes dissolved in water) and covering it with bubble wrap. They gently rubbed this to create friction enabling the wool fibres to lock together (Fig 4).

The last group rolled the felt using a long piece of pipe-insulating foam (a broom handle could also be used). They rolled it 50 times in one direction, turned it 90 degrees and rolled 50 times in the other direction. They worked in teams to count and roll, trying to keep in time with each other (Fig 5). The final pieces were laid flat to dry and then stapled around a canvas frame.

The project has provided all children, regardless of age or ability, the opportunity to create high quality artwork. It has engendered a sense of pride and achievement across the school and enabled children, teachers, carers, parents and the wider community to celebrate the visual arts. ■

Anna Pickard joined Beecroft Primary School in 2011 as a specialist teacher of art and design, having previously worked as head of art in several secondary schools. She also works as a freelance artist teacher, and teaches the art, design and technology programme to Primary PGCE trainees at Leeds University.

To find out more about felting, please contact annapickard@sky.com
Twitter: [@AnnaPickard](https://twitter.com/AnnaPickard)

Making it happen

*Retaining enthusiasm and developing student confidence to champion art and design teaching and learning in primary school was the goal of a research project, set up by **Suzy Tutchell** and **Maria Vinney**. Here, they reveal the results*

The origins and incentive for devising this research project were rooted firmly in our career-long passion, enthusiasm and commitment to the wonders of art and design in primary education, and art’s unique contribution to the education of children. Yet it has been clear from our own experience that, despite student and lecturer enthusiasm, much of what is learnt and engaged with through university art sessions does not always transfer into the primary classroom.

This research project explored the potential barriers that affect transference, and how they might be overcome to increase student engagement, thereby strengthening links between university and school-based experiences.

The project’s focus was on student engagement, at a vital point in their learning, as they enter school placement, and embark on their own research dissertation. Crucially, we had a series of questions to ask:

- How student and staff expectations about the potential of teaching art in school are shared and where they diverge?
- What could we do to assimilate these in future?
- What discrepancies exist between practice in the university art classroom and practice within the school environment?
- What barriers prevent a synthesis of university learnt and school practice from being more apparent, and what could we do to minimise these?

Comments, as a result of roundtable discussion with students, indicated initial lines of enquiry about lack of subject knowledge – anxiety around level of skills, health and safety concerns when using equipment/tools, organisation and deployment of staff, time constraints of a full timetable, control, and lack of resources and budget constraints.

We worked with three undergraduate art-specialist students on the primary education B.Ed degree, who took on the role of co-researchers in order to ensure and maintain a continual triangular representation of tutors, students and school throughout the duration of our project. The students had to formally apply to work on this project and have been active, considered and collaborative in their approach. They have been intelligent conduits of student thought and an interface between us, as tutors, and their fellow students.

In their words...

‘We were so enthused and excited to join Suzy and Maria on this research project. As primary art specialists we are all very passionate about art in the curriculum. We have all had different experiences of art on our school placements, but we all understand the great impact art has on children and their development. Now we have entered our final year of our degree, we have noticed the push towards the core subjects and this frustrates us because of the benefits we all know that art offers!’

Last semester we collected data through a questionnaire. These were given out to non-art specialists, both undergraduates and PGCE

students (99 in total), to research their views on art in the classroom and their own confidence in teaching and delivering art. Primarily we focused on the year 2 students (our own cohort) before our second school placement.

Questions included: What is your preferred key stage to teach art in? Have you seen or participated in art sessions during school experience? Do you think there should be more time provision for art overall? How do you think teachers and schools can be supported to develop their confidence in art and design teaching?

It was important for us, as art specialists, to use questionnaires because we needed to gain a more holistic understanding and awareness of the subject through the perspective of non-art specialists.

Our findings showed: 65 per cent said they preferred teaching art and design at key stage 1 (ages 5-7), and 35 per cent preferred key stage 2 (ages 7-11). When asked why responses included:

- ‘Key stage 1 because the (art and design) skills are more basic and will require less knowledge.’
- ‘Key stage 1 due to my own art ability and because it is less intense.’
- ‘Key stage 2 because I feel like you can really stretch and challenge children.’

- 94 per cent thought there should be more provision for art in schools.
- Clay had been used by 20 per cent of the students on school placement.
- 90 per cent felt that art enabled an emotional involvement for children.
- Only one out of 99 students had seen photography used as a medium.



- Three students were adamant that there should be more focus on the ‘core’ subjects.

As a result of our overall findings we aim to track the same cohort – now final year students – on their third school placement and continue to compare their experiences so that this, in turn, will shape our own teaching of non-specialists as they enter university studies. The student researchers are very keen to continue with the research, post-school placement for their year group.

Importantly, our findings have greatly influenced our own teaching, specifically in relation to what we plan and consider for our year 1 undergraduate non-art specialists and our PGCE students. As they only have minimal input for all foundation subjects, we know it is crucial to offer sessions which enthuse, excite and underpin what is most important about art and design in the primary classroom. We have introduced the following aspects to our year 1 teaching, in order to influence their attitude and aptitude to art and design from the very beginning of their university-based experience and into their first teaching placement.

Sketchbooks (process-folios)

All year 1 and PGCE students started off this new academic year with a University of Winchester embossed sketchbook, which we were adamant remained theirs to store, maintain, divest their own ideas into and so start to collate their own autobiographical experiences. We hope that this will not only reflect the experiences of children in many schools, but also allow them ownership and



development of their own theoretical and empirical knowledge (Gatt & Karpinnen, 2014). To encourage the use of these sketchbooks as ‘working documents’, we also refer to them as ‘process-folios’ (Eglinton, 2003), so to retain and highlight development of ideas and imagination through exploration and experimentation.

Project-based discovery

The findings of our project have already been influential on our teaching of non-specialists in their first semester at the university. We have been conscious of designing sessions which allow students to get fully involved in exploring potential projects and so, again, take ownership of their art input and interactivity and so modelling a process they will hopefully undertake with children. Project exploration, around a theme within sessions, appears to have given students a greater sense of ‘finding out’, using a variety of materials, working collaboratively as well as individually, and encouraging discussion of this within a primary classroom context.

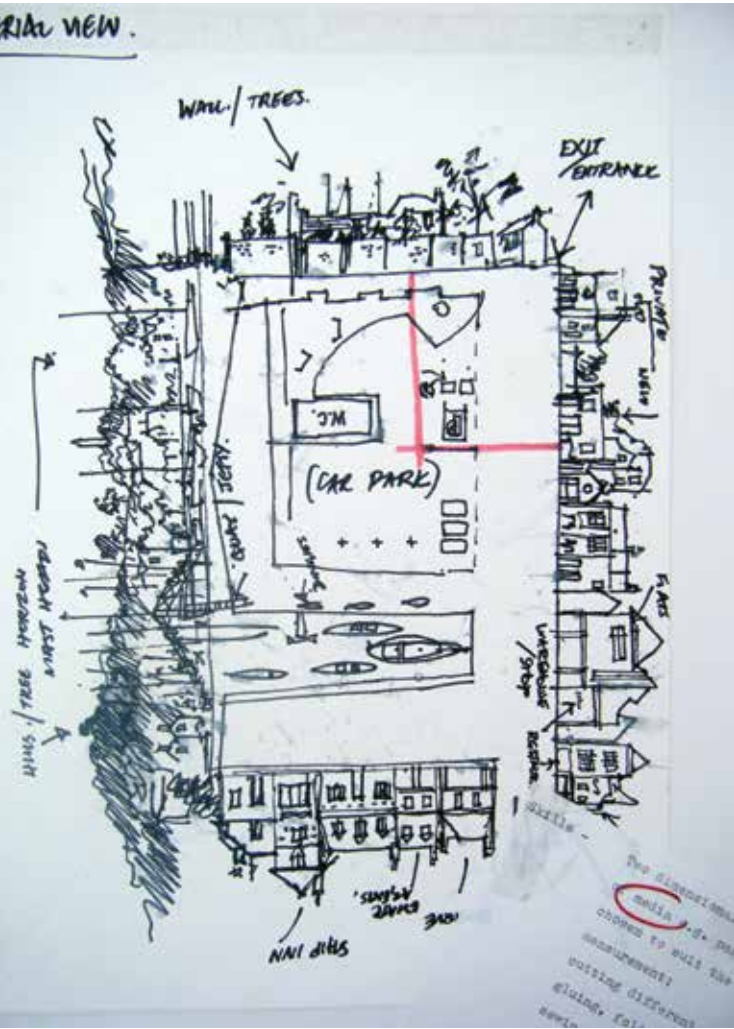
We know that this is only the beginning, but we hope that as we invest time into strategies such as

the examples above, we will be changing attitudes to a much more ‘can do’ and ‘is possible’ way of thinking. So that when these students enter their classroom, they feel better-equipped and far more confident to go forth and lead some wonderfully inspiring art lessons. ■

Suzy Tutchell
Senior lecturer in primary education (art and early years)

Maria Vinney
Senior lecturer in primary education (art and professional studies)

‘We know it is crucial to offer sessions which enthuse, excite and underpin what is most important about art in the primary classroom’



Top left
Art and design are also about translation, transformation and invention. Participation in the design process was an important element in the *Learning through landscapes* project. In this montage, nine year-old pupils at Mount Stuart Primary School in Cardiff appropriated an architect's drawing of the new school building, and used it as a basis for their collaborative design for the school grounds.

Top right
This observational drawing by a 15-year-old pupil at Priory Park School where I was a teacher brought home to me that the ordinary and the everyday were appropriate subjects for study, and that art was about a personal and emotional response.

Bottom left
This page is from a research notebook by a 17-year-old student studying for the International Baccalaureate at Oakham School. The books were part of an internal dialogue, and made use of drawing for a range of purposes – reflection, analysis, critique, experiment and invention.

Bottom right
As part of the Front Door Project this drawing based on photographic reference was by a 15-year-old pupil at Pimlico School in London. This took art out of the studio and into the street to investigate the local neighbourhood.

(R)EVOLUTION

The National Arts Education Archive's 30th Anniversary

The National Arts Education Archive was set up in 1985 to chart the development of arts education. Eileen Adams, art and design education consultant, considers the importance and purpose of documenting visual and written research

What do you know about the history or philosophy of art and design education? What has informed your own practice? Have you had an excellent training in education? Have you been influenced by your own teachers or professional colleagues, or have you made it up as you have gone along? Have you deliberately attempted to place your work in a wider historical context of those who have gone before you, and those who will follow?

The National Arts Education Archive (NAEA) was set up in 1985 to provide a documentary trace of the development of arts education by bringing together significant collections of writings by key educators and original artworks created by their students. The NAEA, managed by the Yorkshire Sculpture Park, offers resources not only for researchers, but also provides professional development and outreach activities (see *Marking Time: The National Arts Education Archive*, Tony Chisholm, *AD* issue 9, 2014). There are now over 100 catalogued collections comprising of books, papers, artefacts, correspondence and original images generated by practitioners and academics in art and design education.

The NAEA is not only a monument to the past but a foundation for the future as a national resource of ideas, information and expertise for students and teachers to build on and add to. We need to value our professional heritage and use it to inform and support our work. We need a national focus that links practice, theory, evidence and arguments as a basis for advocacy to convince others of the value of our subject.

We need to ensure that future developments are informed, not only by previous successes and satisfactions, but also that we learn from our failures and mistakes. We need to be familiar with the body of knowledge we feed off and build on. We each need to take some responsibility for contributing to and shaping that knowledge. The NAEA provides resources and offers opportunities.

Themes relating to the past, present and future of the NAEA will be discussed at the *(R)Evolution: Celebrating the National Art Education Archive at Thirty*, on the 16th and 17th October 2015, the NAEA's 30th anniversary. This will acknowledge the contribution of educators in art and design, either through revolutionary zeal or through their everyday work, seeking improvement in small increments.

Speakers, including teachers, academics, researchers and curators will view the archive from their different perspectives and consider its importance. Delegates will be invited to speculate how it might be used to support art and design education in the future.

My own archive contains thousands of books, files, reports, slides, photographs, films, digital images, drawings, photocopies and other documents that record my professional life as a teacher, examiner, researcher, consultant, advocate and writer. For nearly two years I have been reviewing and interrogating this material to prepare a book called *Visual Literacy: prompting change in art, design and environmental education*, which reflects my efforts to extend and strengthen the art and design curriculum, and to support teachers through professional development.

This book will be the latest addition to NAEA's material, to be launched at the NAEA Conference and accompanied by an exhibition at the Lawrence Batley Centre Gallery. The exhibition will show how visual education has taken art and design out of the studio into school grounds and onto the street, and how collaborations between pupils, teachers, architects, planners and artists have created new learning opportunities. Drawing will feature prominently, with the emphasis on drawing to learn rather than on learning to draw.

We can all contribute to the body of knowledge about learning and teaching through documenting and sharing our work. Significant change does not necessarily happen through the efforts of one individual, but is created by a critical mass of people who share similar ideas and ways of working. These people are able to bring their collective energies to bear on particular challenges.

This is also the way a body of knowledge can be built up about situations that are dynamic and about which there is little existing theory. An archive tells us what we did and what we believed. It shows us where we have come from and can point the way to where we might go. If we do not know who we were, what we said and what we did, we cannot use our voice. ■

National Arts Education Archive
artsedarchive.org.uk/collections.aspx
For further information about the NAEA or to book a visit, tel: 01924 830690

Leonard Bartle leonard.bartle@ysp.co.uk
Anna Bowman anna.bowman@ysp.co.uk

Visual Literacy: prompting change in art, design and environmental education by Eileen Adams, published Loughborough Design Press, October 2015 in a variety of formats: ldpress.co.uk/book/visual-literacy-prompting-change-art-design-environmental-education

**Right**

A Colourful Past, dye recipe books, Kirsty Williams, *The Process Continues*

Left

Karen Tobias-Green *The Interview Archive* & Matthew Wheeldon *Probably shouldn't wear that T-shirt to work* (gloves) worn by Claire Curtin Karen Tobias-Green, Patsy Cullen, Katrina Welsh, (background) Mark Robinson painting, Miss-Judged Sarah Taylor, *The Process Continues*



Staff collective exhibitions

Senior lecturer **Janine Sykes** and **Sharon Bainbridge**, course leader at the Leeds School of Art, reflect upon a case study of object-based research, using archival material from the National Arts Education Archive (NAEA) and exhibits which reflect this history

Provincial art schools like Leeds, Birmingham and Burslem School of Art contributed to art pedagogy at national and international levels, and their legacy of a practice-led research, which took the form of staff exhibitions, continued throughout the early twentieth century and beyond. The re-emergence of 'the staff exhibition' at Leeds College of Art in 2012 sprung from research into art pedagogy.

Gorden Forsyth, principal of Burslem School of Art was the starting point for the staff collective. Behind the glass mosaic 1913-2013. Forsyth continued his own practice and worked with curricula, primary to postgraduate, as part of his role as superintendent of art instruction for Stoke on Trent city art schools (1920-1944).

Our own exhibition's aim was to illuminate the connection between art teaching and art practice, through responses of contemporary art educationalists working at Leeds College of Art. Nine members of staff responded to the question: 'Does your creativity inform your learning design?' Exhibits were contextualised by debates taking place in art education in 1913 and 2013.

What emerged from the process of curating the staff exhibition was a dialogue that otherwise would not have happened. An exhibition format

can reveal aspects of art pedagogy in a different ways. The exhibition brought together staff, students, external visitors and senior management to discuss connections between art pedagogy across disciplines. Other opportunities included how students used the exhibition for research for their own theory and practice; the opening of dialogue with Susan Coles; connecting with other staff collectives; and further use of NAEA archival material for future exhibitions.

The Process Continues exhibition (26 January – 13 March 2015) was an apt second staff exhibition, marking as it did the 30th anniversary of the NAEA under the auspices of the Yorkshire Sculpture Park. Studying the collections and art teaching legacies of Eric Atkinson and Tom Hudson, both firmly engaged in the development

'As in the past, the staff collective exhibition provides the opportunity to inform, sustain and challenge art education discourse'

of the Basic Design Course at Leeds College of Art, brought a new question to pose to staff that asked: 'How important is the use of specialist collections and archives to your creative practice and teaching?'

An aim of the exhibition was to invite participants and viewers to assess how artists, educators and artworks speak to each other across time. The loan of colour exercise teaching materials from NAEA showed this eloquently. Not only did they converse on the walls with Richard Baker's *chroma reference* series, but they evoked memories of staff's own experiences on the foundation programme in the 1980s. Exhibitor Claire Lane currently uses digital versions of the pieces to teach colour to students on the BA printed textiles course.

We were grateful to Mark Hudson, arts journalist and son of Tom Hudson, who opened the exhibition with his film debut *Tom went to Brazil* (2014). The exhibition itself was composed of 23 staff exhibitors, which created a transdisciplinary collective who would not normally show work together. Their uses of archives and collections (their own and others) highlighted the difficulty of access to archival materials and the rich vein of possibility, this

narrative-digging creates. This is epitomised in the work of Matthew Wheeldon, whose tie-dyed archival gloves represent how research with clean gloves in boxes, within locked archival cabinets can be a vibrant experience and where hidden stories are found.

The NAEA continues to care for, order and catalogue significant collections that have formed the foundations and turning points of visual arts and design education for more than a century. Seeing the typed-up lecture notes of Tom Hudson's address to the *World Congress of Art Education in New York* (1969) not only brought to the fore the boundary-breaking nature of his art pedagogy, it gave us a window into the past. His biography notes listed 15 student-staff exhibitions between 1955 and 1970, including *The Developing Process* (ICA, 1959). As in the past, the staff collective exhibition provides the opportunity to inform, sustain and challenge art education discourse. ■

janine.sykes@leeds-art.ac.uk

Photography: Sam Wilcox and Hamish Irvine
hamishirvinephotography.wordpress.com

A play-based studio: building huts

Can play-based learning in adults facilitate an increased level of teamwork, empathy and craft in their work? Kai Wood Mah, associate professor at Laurentian University School of Architecture and co-director of Afield Design, thinks so

Play-based kindergarten contributes to children’s cognitive, social, physical and emotional development. Playing encourages cooperation, and develops problem-solving and motor skills. Given all the positive attributes of play-based education for young children, how about offering it for university students?

Architectural education is constantly changing with the ebb and flow of emerging theories, social, global and environmental issues, advanced technologies, and the economy. To be current is to keep up with the changes in this neoliberal context, wherein students of architecture and design must develop resilience and grit as they are participating in a field that requires them to think on their feet and be receptive to change and difference.

It is a tremendous adjustment for some students who, after years of individual performance and testing in schools, are suddenly expected to shift gears to a studio environment that expects teamwork, empathy and craft. From years of teaching architectural design to undergraduate and graduate students in both the classroom and the studio, I have discovered that students first need to learn to reconnect with their imaginations, and this happens by being outdoors in nature as much as being in the studio. The ability to imagine can be exercised through play-based learning that offers important lessons in collaboration and compassion, approaches not likely to be emphasised in traditional project-based architectural education.

Can play-based learning impart similar positive outcomes to juniors embarking on academic studies in architecture and design? I believe it can, and I explain how with two first-year studio projects in which students built huts.

Building huts in the woods

The first huts were built in the woods near the school, using materials the students gathered from around the site. The only directive given to the twelve students was that they had to work in even groups, and search for slopes and rock edges for their habitats. In the leaf-covered woods of autumn,

leaves and branches were gathered for building roofs and weaving screens for walls.

The groups self-organised, strategised about what to collect, and discussed site selection. The concepts vital to the fundamentals of architecture are inherently folded into the construction of the one-room shelters: the boundaries delineating inside and outside, and the structural components that contain the physical as well as social space. The complex notion of embodiment was enacted in constructing with their hands for their bodies.

Building ice-fishing huts in the snow

The second hut was for ice-fishing, a winter pastime with a long tradition in northern Canada. Basic parameters were given to the students: the approximate size, maximum cost, and required drawings and process work that were to accompany the project. Much time was devoted to group learning using research, discussions, sketching and quick mock-ups with paper models.

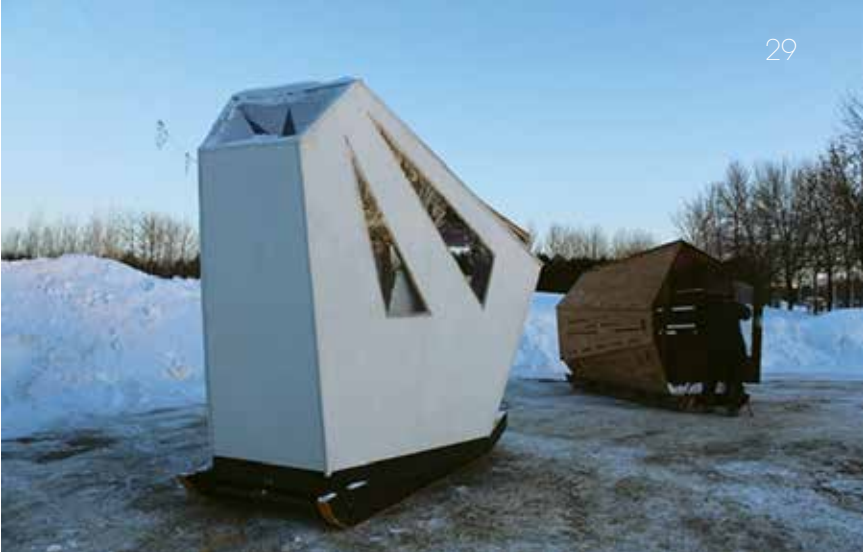
I interjected when students needed guidance, and organised short discussions around topics pertaining to design research, wood construction techniques, drawing and working with models, among other topics. The students were responsible for scheduling their work and self-organising with assigned real jobsite roles such as project manager, quality controller and cost estimator.

Imagining and inhabiting the hut

Martin Heidegger’s hut was the subject upon which much writing and thinking took place for him and for others after him. At the same time, the experience of building huts in the woods and in the workshop is direct and immediate, and need not necessarily be philosophically ponderous. Building a shelter is an imaginative act of childhood (e.g., tents with bed sheets, forts in cardboard boxes, tree houses) that forges the connection between nature, play, collaboration, and the physical and social dimensions of humans and animals. These huts are places for students to return to as architects to find inspiration, knowledge and the power of play. ■

kaiwoodmah@gmail.com

‘The complex notion of embodiment was enacted in constructing with their hands for their bodies’



Celebrating creativity in Kathmandu

Transforming established attitudes to teaching art in Nepal was the vision of art educators Anne Brown and Suzie Parr, whose first large-scale project was launched earlier this year. Anne tells their story

Working in a developing country brings many challenges, but also opportunities to do things in new and different ways. One such project was the Kathmandu Inter Schools Art scheme (KISA), which was developed in partnership with my UK colleague Suzie Parr.

KISA was set up to transform how school communities see art and art education. It is part of a vision to transform teacher's attitudes to teaching and learning (currently dominated by rote learning in Nepal) and it's how I started work with the Education Quality Improvement Programme (EQUIP).

Back in the UK, Suzie and I worked for a number of years as art and design teachers and as artists. I went on to work as an arts advisor for Creative Junction in Berkshire, Buckinghamshire and Oxfordshire, and also for Creative Partnerships which, between 2002-11, became the longest and largest-running arts education intervention in the UK. Suzie also worked for Creative Partnerships and our resulting experience provided the fuel to invest and support a new community of teachers, artists and students in Nepal.

KISA 2015 was our first large-scale event, involving many different schools with both local and international students. In one afternoon, in February, the schools worked collaboratively to produce an art installation, and Kathmandu's discarded junk became a colourful palette for over 120 students and 45 teachers.

Teachers and students aged between 10-13 spent a day connecting with each other through a series of fun, creative, collaborative and interactive problem-solving activities, culminating in the creation of a giant art installation made from several hundred pieces of colourful plastic junk. The project was completed when all the junk, collected from this polluted and littered city, went off to a new plastic recycling plant in Kathmandu.

As a result of KISA 2015, new partnerships have been forged, providing encouragement and support for those

'Kathmandu's discarded junk became a colourful palette for over 120 students and 45 teachers'

with a similar vision and passion for using art education to help transform creative learning in Nepal.

It was particularly good to work with so many enthusiastic young people from organisations like Nepal's Children's Art Museum, [facebook.com/NepalChildrensArtMuseum](https://www.facebook.com/NepalChildrensArtMuseum). They are part of a growing number of young Nepalis who have studied abroad and made a positive choice to return to inspire a new generation. Shashank Shresta forms part of this team and is a freelance filmmaker who recorded our day youtu.be/TSIM19Hx-5A. The event attracted considerable interest, with a write up in Nepal's leading English paper *The Himalayan Times: Exploring Creativity thro Junk* P.15: <http://bit.ly/1Flx63F>

Preparations for next year are already taking shape to include even more partners and schools. We want to push the boundaries in creative thinking and explore further how art can be used in everyday life to explain who we are and the world around us. ■

Anne Brown is an NSEAD member currently living and working in Nepal with the Kathmandu International Study Centre (KISC) and EQUIP. The programme aims to provide transformational training for schools to positively impact all areas of people's lives, families and communities and Nepal. annebrown750.wordpress.com

Suzie Parr is also an NSEAD member and has worked within education and museums for nine years, developing formal and informal creative learning opportunities for all ages. She is currently developing the art and design curriculum at KISC as the head of art and design. She has been living in Nepal for two years.

This article was written in April, a week before the earthquake in Nepal. Annie and Suzie remain in Kathmandu to help communities rebuild their lives. If you are interested in sustainable development for schools and resources in Nepal, and would like to donate, please email: relief@kisc.edu.np or go to kisc.edu.np/donate. There is still a great need.



Teaching art to young children

Rob Barnes

Published by Routledge, third edition (2015)

Although the first edition of this book was published almost three decades ago in the midst of a very different educational landscape, this remains an interesting and insightful book. The second edition was updated and revised in 2002 and has been helpful to art educators, parents, teachers and student teachers alike. My own well-used copy has an important place in my resource library.

The important question today is, can the latest version remain such a favourite? I personally think it can for three reasons.

Firstly, Rob Barnes is clear that he's not writing a book about the delivery of the current incarnation of the National Curriculum but about a subject which enthral children and enriches their experience of life. In this way he carefully explains the importance of teaching art rather than simply 'doing art activities', and retains the basic informative approach for which the book has been well respected.

The updating process has been thorough and the reader clearly gets a sense of the changes in educational landscape since it was first written. Some examples of this are in the recognition that there are many more teaching assistants in primary education and their immense influence in securing children's experiences and understanding. Rob also spends time exploring aspects of learning which were once more commonly understood – especially the ways in which learners need to be taught to carefully look and observe. This is undertaken in sensitive and supportive ways, resulting in a very helpful and thought-provoking guide for *all* adults wanting to develop young children's potential in art.

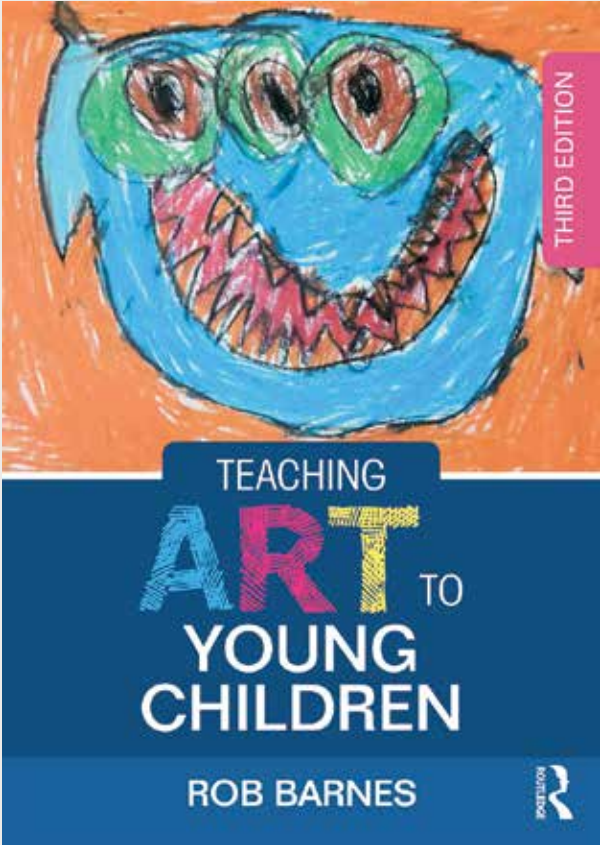
Lastly, the inclusion of twenty new colour illustrations of children's work significantly adds to those of the earlier editions. These allow educators to see for themselves the ways that art can be explored today and truly illustrate the points the author makes. The richness of the earlier monochrome and colour images remain.

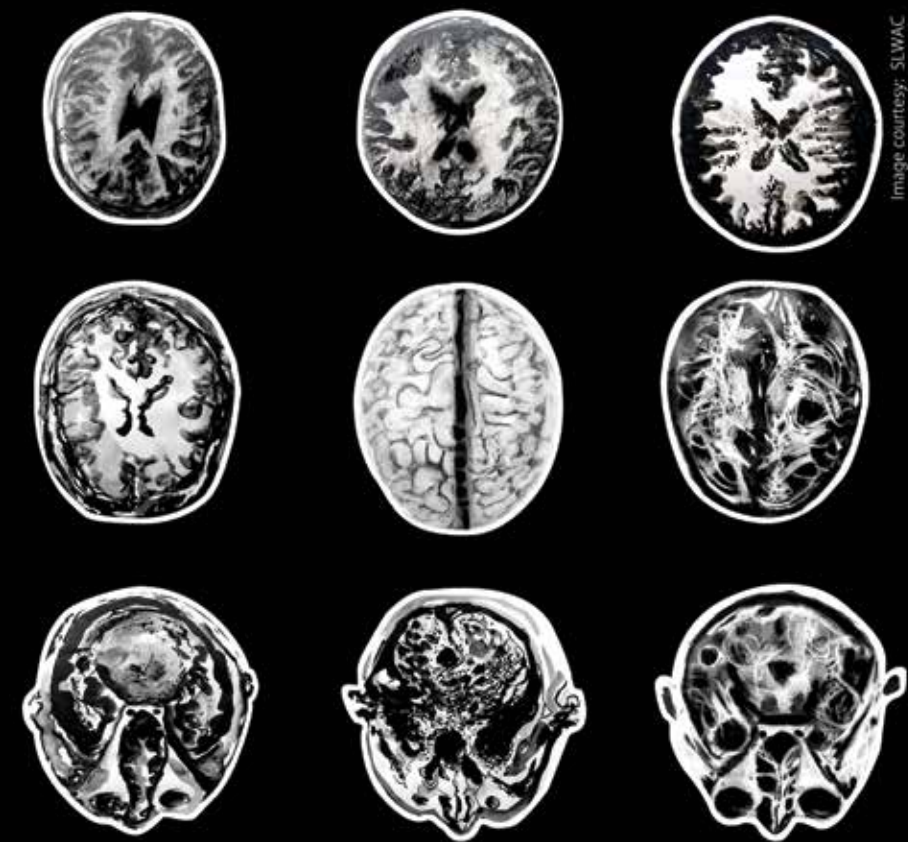
Together, these reasons point to a good source of insight and support, particularly for new generations of educators in whatever role they may play in developing understanding.

This is not to say that I think it's a perfect book. There are some regrettable aspects: specific references which were missed in the updating process: the use of the older title *JADE* rather than the current *iJADE*, the omission of any female artists as reference points, and the removal of some important writers of the last century (Herbert Read and Elliot Eisner). However, I would still urge those involved in teaching art to children to make good use of this book and in so doing ensure Rob's passion remains influential in developing another generation. ■

Dr Peter Gregory
Principal Lecturer, Canterbury
Christ Church University
peter.gregory@canterbury.ac.uk

ISBN 9781138022553
(RRP: £24.99)





Archaeology of mind and memory

Finders Keepers Losers Weepers

A playground chant informed the theme of an exhibition at Conway Hall Ethical Society, involving pupils from local primary and secondary schools. Jackie Brown and Moira Jarvis, artist educators at the South London Women Artists Collective explains how

The premise of the playground chant ‘Finders, keepers, losers, weepers’ is that when something is disowned or abandoned, whoever finds it can claim it. This proverbial saying became the title of the South London Women Artists Collective’s residency at Conway Hall where thirty-four artists made site-specific work, using the building as a space to make work in response to the environment which was in turn discovered by visitors.

Conway Hall, opened in 1929, is owned by the Conway Hall Ethical Society, an educational charity whose object is the advancement of study, research and education in humanist ethical principles. The hall houses a library

and archive of humanist research and materials that look to science, philosophy, history, reason and empathy. The collective’s artworks were made in response to both the space and the archive.

The artworks and on-site interventions ran around the entire building from the roof to the basement. Pupils from local primary and secondary schools were also invited to respond to the exhibition’s theme and made their own sketchbooks and paper-sculpture time capsules which became part of the exhibition.

To prepare all participating schools, artists from the collective ran workshops based on the ‘Finders, keepers, losers, weepers’ theme. Visits

began with a presentation of images that sought to challenge and encourage ethical provocations. The images included artworks created in response to the ideas of radical thinkers and writers such as Mary Wollstonecraft, and images from the seed bank at Kew, which prompted discussions on future environmental threats.

Visits to schools were followed by pupil visits to Conway Hall and the *Finders Keepers Losers Weepers* exhibition. Jim Walsh, CEO of Conway Hall, welcomed each cohort of students and gave fascinating talks about the history of the building, introducing many of the ideas that informed the site-specific art works.

These talks initiated lively question and answers sessions. Jim was delighted to have so many young people in the building and looks forward to nurturing these new relationships with schools in the future.

A *Finders Keepers Losers Weepers* explanatory ‘mind map’, drawn on a wall in Conway Hall, formed the starting point for an art trail and

showed additional aspects of our theme such as past and future, possession and loss, the brain, archaeology, metaphysics, space and time, memory story-telling and the future.

Individually and in small groups we asked: ‘What will we find in the future? What would we want to keep from today? What would we like to lose?’ Pupil’s answers were drawn and folded to form small paper sculpture time capsules which were later hung from the ceiling in the Brockway Room. Students were then invited to the private view to see their work exhibited alongside that of the other exhibiting artists.

For the second part of each school visit students made their own folded sketchbooks and, in small groups using an art trail map, set off to locate and explore each art intervention. The trail covered the entire building offering opportunities to explore areas not normally accessible to the public.

Students were delighted to have the opportunity to talk with artists and to learn

in detail how work was made. In the plenary sessions they talked enthusiastically about what they had seen. One primary school pupil was overheard saying to another: ‘We are all artists now’.

In the evaluation session students wrote about what they had learned, one saying: ‘The history of this building has been very interesting. I liked learning about how the art was made and the stories behind the work’. Another said: ‘There are different types of art and it is all important as long as it expresses something’. ■

South London Women Artists is a community of women artists based in South London who present an online portfolio through exhibitions and education. education@slwa.com southlondonwomenartists.com



AD News

AD’s subscription rate and pricing has changed. If you purchased a subscription before 22 June 2015 you will continue to have access to NSEAD’s website and other e-publications.

New AD subscribers will no longer be able to access members only sections of NSEAD’s website or receive art, craft and design educator e-bulletins, but the cost of AD magazine has been reduced to £5.00 per copy (£15.00 for an annual subscription). Current AD subscribers have the option of continuing as they are or reducing their subscription to £15.00/year. NSEAD members continue to have full access to members-only sections of the website, e-bulletins and *iJADE*, and can purchase additional ADs at a reduced rate of £4.50 per copy.