# Exploring and Developing the Spiritual, Moral, Social and Cultural Dimensions of Art and Design

SPIRITUAL CULTURAL SOCIAL MORAL DEVELOPMENT

*A guidance resource for teachers*

# What are the Spiritual, Moral, Social and Cultural Dimensions?

■ The following definition for each of the Spiritual, Moral, Social and Cultural Dimensions are taken from the Ofsted 2004 Guidance for schools.

## Development of the Spiritual Dimension

> **Spiritual development is the development of the non-material element of a human being which animates and sustains us and, depending on our point of view, either ends or continues in some form when we die. It is about the development of a sense of identity, self-worth, personal insight, meaning and purpose. It is about the development of a pupil's 'spirit'. Some people may call it the development of a pupil's 'soul'; others as the development of 'personality' or 'character'.**

## Development of the Moral Dimension

> **Moral development is about the building, by pupils, of a framework of moral values which regulates their personal behaviour. It is also about the development of pupils' understanding of society's shared and agreed values. It is about understanding that there are issues where there is disagreement and it is also about understanding that society's values change. Moral development is about gaining an understanding of the range of views and the reasons for the range. It is also about developing an opinion about the different views.**

## Development of the Social Dimension

> **Social development is about young people working effectively with each other and participating successfully in the community as a whole. It is about the development of the skills and personal qualities necessary for living and working together. It is about functioning effectively in a multi-racial, multicultural society. It involves growth in knowledge and understanding of society in all its aspects. This includes understanding people as well as understanding society's institutions, structures and characteristics, economic and political principles and organisations, roles and responsibilities and life as a citizen, parent or worker in a community. It also involves the development of the interpersonal skills necessary for successful relationships.**

## Development of the Cultural Dimension

> **Cultural development is about pupils' understanding their own culture and other cultures in their town, region and in the country as a whole. It is about understanding cultures represented in Europe and elsewhere in the world. It is about understanding and feeling comfortable in a variety of cultures and being able to operate in the emerging world culture of shared experiences provided by television, travel and the internet. It is about understanding that cultures are always changing and coping with change. Promoting pupils' cultural development is intimately linked with schools' attempts to value cultural diversity and prevent racism.**

## What are the expectations for SMSC held by Ofsted?
■ All schools should be promoting pupils' spiritual, moral, social and cultural (SMSC) development and suitably preparing pupils for life.

■ In judging the school's overall effectiveness, Ofsted inspectors consider whether:

   a. *the standard of education is 'good' (grade 2), or exceeds this standard sufficiently to be judged as 'outstanding' (grade 1)*

*b. the school 'requires improvement' as it is not a 'good' school because one or more of the four key judgements 'requires improvement' (grade 3), and/or there are weaknesses in the overall provision for pupils' spiritual, moral, social and cultural development*

■ We can see therefore that the spiritual, moral, social and cultural development of students can be a 'limiting factor' in the judgement made by inspectors to determine the overall grade a school achieves and whether a school is evaluated as good or outstanding. If one or more of these dimensions does not meet expectation, it may prevent a school from achieving the higher grades, or may also contribute to the judgement of a 'Notice to Improve'.

■ In 2004 Ofsted produced detailed guidance on ***Promoting and evaluating pupils' spiritual, moral, social and cultural development***. This contains detailed guidance and can be found at: http://www.ofsted.gov.uk/resources/promoting-and-evaluating-pupils-spiritual-moral-social-and-cultural-development

### The curriculum and pupils' spiritual, moral, social and cultural development

The following guidance points are taken from the School inspection handbook (section 5) November 2019 No. 190017 Pages 59-61.  This can be found at:
https://www.gov.uk/government/publications/school-inspection-handbook-eif

■ Within the Evaluation Schedule and the criteria for Personal Development, detailed criteria for SMSC are listed in paragraphs 219-223
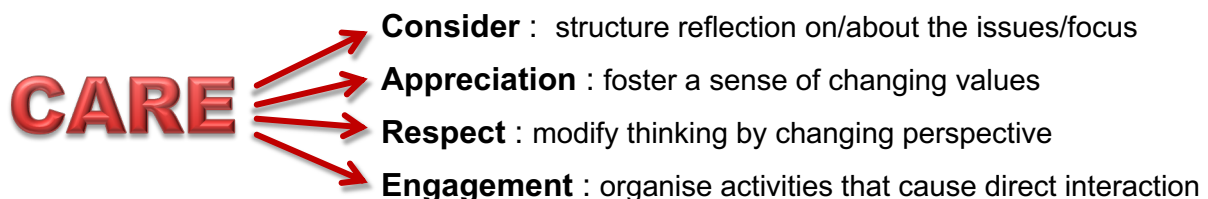
### Spiritual, moral, social and cultural development

219.  Inspectors will evaluate the effectiveness of the school's provision for pupils' spiritual, moral, social and cultural education.83 This is a broad concept that can be seen across the school's activities, but draws together many of the areas covered by the personal development judgement.

220.  Provision for the spiritual development of pupils includes developing their:
   ■ ability to be reflective about their own beliefs (religious or otherwise) and perspective on life
   ■ knowledge of, and respect for, different people's faiths, feelings and values
   ■ sense of enjoyment and fascination in learning about themselves, others and the world around them
   ■ use of imagination and creativity in their learning
   ■ willingness to reflect on their experiences.

221.   Provision for the moral development of pupils includes developing their:
   ■ ability to recognise the difference between right and wrong and to readily apply this understanding in their own lives, and to recognise legal boundaries and, in doing so, respect the civil and criminal law of England
   ■ understanding of the consequences of their behaviour and actions
   ■ interest in investigating and offering reasoned views about moral and ethical issues and ability to understand and appreciate the viewpoints of others on these issues.

222.   Provision for the social development of pupils includes developing their:
   ■ use of a range of social skills in different contexts, for example working and socialising with other pupils, including those from different religious, ethnic and socio-economic backgrounds
   ■ willingness to participate in a variety of communities and social settings, including by volunteering, cooperating well with others and being able to resolve conflicts effectively
   ■ acceptance of and engagement with the fundamental British values of democracy, the rule of law, individual liberty and mutual respect and tolerance of those with different faiths and beliefs. They will develop and demonstrate skills and attitudes that will allow them to participate fully in and contribute positively to life in modern Britain.

223.   Provision for the cultural development of pupils includes developing their:
   ■ understanding and appreciation of the wide range of cultural influences that have shaped their own heritage and that of others

- understanding and appreciation of the range of different cultures in the school and further afield as an essential element of their preparation for life in modern Britain
- ability to recognise, and value, the things we share in common across cultural, religious, ethnic and socio-economic communities
- knowledge of Britain's democratic parliamentary system and its central role in shaping our history and values, and in continuing to develop Britain
- willingness to participate in and respond positively to artistic, musical, sporting and cultural opportunities
- interest in exploring, improving understanding of and showing respect for different faiths and cultural diversity and the extent to which they understand, accept, respect and celebrate diversity. This is shown by their respect and attitudes towards different religious, ethnic and socio-economic groups in the local, national and global communities.

- Inspectors will consider the climate and ethos of the school and what effect this has on enabling pupils to grow and flourish, become confident individuals, and appreciate their own worth and that of others. In considering how well the school promotes pupils' SMSC, inspectors will take into account the wider curriculum and the impact of the range of opportunities provided for young people to develop character.

- In good schools, Ofsted have an expectation that the *'curriculum extends beyond the academic, vocational or technical and provides for pupils' broader development. The school's work to enhance pupils' spiritual, moral, social and cultural development is of a high quality.'*

- This expectation includes the provision the school makes for *'a wide range of opportunities to nurture, develop and stretch pupils' talents and interests'* and that *'pupils appreciate these and make good use of them.'*

- In addition pupils should *'understand, appreciate and respect difference in the world and its people, including the things we share in common across cultural, religious, ethnic and socio-economic communities.'*

**NB. Therefore it is important that <u>each</u> subject maps and plans within their schemes of work, how each dimension of SMSC may be covered and how these will be taught.**


# CARE : A Mnemonic to help you plan for learning in the Spiritual, Moral, Social and Cultural Dimensions?

**CARE**

**Consider** : structure reflection on/about the issues/focus

**Appreciation** : foster a sense of changing values

**Respect** : modify thinking by changing perspective

**Engagement** : organise activities that cause direct interaction


**How relevant are the Spiritual, Moral, Social and Cultural Dimensions to learning in and through art and design?**

- The expectation Ofsted has for SMSC within planning and teaching is not clearly defined as a minimum expectation. However, each subject is expected to make suitable and relevant contributions to the wider areas of learning relevant to the personal and intellectual development needs of each student.
- Art and design is one of the named subjects where Ofsted Inspectors expect to see evidence and so subject leaders and teachers must ensure they plan for the development of these dimensions.
- All four of the Spiritual, Moral, Social and Cultural Dimensions are extremely relevant to learning in and through art and design, precisely because the study of art, craft and design is also a reflection on or representation of all of life, nature, the environment and universe. Creative outcomes are inspired or informed by the human condition and a celebration of what human-kind may think of as any form of beauty, or its' opposite.

- A definition of the scope of the human condition may include:

  *"the unique and believed to be inescapable features of being human. It can be described as the irreducible part of humanity that is inherent and not dependent on factors such as gender, race or class. It includes concerns such as the meaning of life, the search for gratification, the sense of curiosity, the inevitability of isolation, or anxiety regarding the inescapability of death."*

  Wikipedia definition:  http://en.wikipedia.org/wiki/Human_condition

- The study of art, craft and design explores and represents humanity both creatively and commercially. This encompasses creative activity in a wide range of areas, including:
  - **Fine Art :-** painting, drawing, sculpture, printmaking, photography, conceptual etc.
  - **Design :-** graphics, print, fashion, architecture, photo journalism, product design, interior design, theatre design, exhibition design, advertising, surface pattern etc.
  - **Craft :-** jewellery, weaving, textiles, ceramics, embroidery, applique, batik etc.
  - **Screen based media :-** film, TV, digital media, web design, games design etc.
- The Importance statement for art and design helps to define the unique characteristics of the subject and its' scope, this states:

  *"In art, craft and design, pupils explore visual, tactile and other sensory experiences to communicate ideas and meanings. They work with traditional and new media, developing confidence, competence, imagination and creativity. They learn to appreciate and value images and artefacts across times and cultures, and to understand the contexts in which they were made. In art, craft and design, pupils reflect critically on their own and other people's work, judging quality, value and meaning. They learn to think and act as artists, craftspeople and designers, working creatively and intelligently."*

- The four Key Concepts of Creativity, Competence, Cultural Understanding and Critical Understanding, provide a structure to plan learning experiences so that students both deepen and broaden their knowledge, skills and understanding through the study of art, craft and design from their own culture and other times, places and cultures. They also learn how to explore and create, understand and evaluate their own art, craft and design by designing and making outcomes and artefacts informed by their studies. Where these can be informed or contextualised by the Spiritual, Moral, Social and Cultural Dimensions, will add depth and breadth to richness of the learning and increase opportunity for creative links to be made.

**What are teachers and subject leaders therefore expected to do regarding integrating SMSC into art and design?**

- Ofsted Inspectors clearly will not want to see teachers falsely addressing these dimensions, but will expect where relevant for connections to be made or activities structured that enable reflection, discussion and development of relevant skills, knowledge and understanding.
- Ofsted inspectors record evidence using an Evidence Form. This now contains a specific space for the recording of evidence of SMSC. Each inspector will need to contribute to the overall assessment of a school and the evidence they gather is necessary to inform this judgement. They would like to be able to add some evidence in every lesson they visit, whether this is direct evidence of SMSC or Indirect evidence.
- **Direct evidence can be observed when teachers:** purposely determine objectives that directly address one of the characteristics of SMSC e.g. by exploring how an artist such as Peter Howson determines his subject matter, structures composition informed by religious iconography and then exploits the characteristics of key colours, enables students to better understand the spiritual dimensions. This may be directly reinforced through a sequence of practical activities that then go on to direct students to apply these principles as part of a structured painting workshop.
- **Indirect evidence can still be observed when teachers:** structure learning experiences that lead students through a practical exploration of creative outcomes, or where discussions identify and recognise how the characteristics of SMSC may be evident in the work of an artist. Where this is not the central focus of the learning objective, or will not form the context for subsequent practical activity, then students still gain a broader understanding of the works being studied, registering this information, but may not have opportunity to directly apply this to their own work at this time.

- This is essential learning and probably more common as a learning experience, but is no less valuable than a direct learning experience. Here are some possible examples of both types of learning:

  - **Direct evidence of SMSC**
    a. **Spiritual -** Teacher shows examples and structures discussions and evaluation of western religious genre paintings to explore the ways in which colour pigment (Lapis lazuli), Gold and precious stones have been used by artists to represent or communicate religious experience, Christ and religious figures, God, the infinite, heaven and hell. This is part of a project on colour developed through the context of paintings exploring the meaning of faith and belief, or the creation of sculptures to be used to carry a soul.
    b. **Moral –** Teacher uses examples of 'war art' or art produced by war artists, to explore the role of the artist as observer and moral commentator, prior to a large scale drawing project on using, marks, dynamic composition and colour to express powerful emotions and moral viewpoints.
    c. **Social –** Teacher groups students to collaborate on a large scale drawing activity that requires each to contribute a particular element to the work.
    d. **Cultural –** Teacher shows examples of artworks and structures discussion of religious art from different cultures in order to explore the signs, symbols and deities (i.e. rays of light, lightning, nimbus, heightened colours, dove, the hand of god, representations of gods, symbols and animal forms) used by artists to communicate religious experience and the representation of faith or belief. This is one part of a project on signs and symbols, developed either as a clay relief or painting.



  - **Indirect evidence of SMSC**
    a. **Spiritual -** Teacher uses whale song as background music and for reflection when creating lyrical lines and marks as part of a drawing or painting activity.
    b. **Moral -** Teacher explores the moral responsibility of designers who create graphic outcomes and TV adverts for major companies that sell potentially harmful or addictive products (i.e. cigarettes, junk food, alcohol).
    c. **Social -** Teacher encourages students to collaborate thoughtfully, listen carefully, demonstrate respect for each other's views, as they evaluate and suggest ways to improve, as part of a peer assessment activity.

       **Social/Moral -** alternatively, Teachers develop a series of lessons on developing Image Processing IT skills using Photoshop. As part of the project on image manipulation, teachers pause to explore the social and moral implications of image retouching and modifications for promoting 'perfect' looking celebrities in advertising, magazines and on TV. Discussions examine the impact on the attitudes and desires of young people, leading them to set false and unrealistic aspirations for their own appearance (linked to PSHE).
    d. **Cultural –** Teacher leads practical technique focused activity to create mono-prints in a single colour ink on paper using lino. Examples shown to students reference several cultural styles. Teacher reviews technique but not the cultural background and artists themselves.

- Inspectors have a responsibility during Section 5 Inspections to gather and record evidence on each of the 4 Dimensions (Spiritual, Moral, Social and Cultural), but they will not expect this to be the equally evident within each subject or across the school. There will be areas of strength and possibly, dimension/s requiring further development.

- ■ There are several different ways teachers can include the Spiritual, Moral, Social and Cultural Dimensions within a lesson. These include the following:
  - o **Directed Learning** – As in the examples given above, teachers will plan lessons containing directed discussions, practical activities and discussions that engage students directly through one of the Spiritual, Moral, Social and Cultural dimensions.
  - o **Signposting** – Teachers will pause to signpost (make clear or explain to students during the learning) how any aspect of the study may connect with or relate to any of the Spiritual, Moral, Social and Cultural dimensions. Teachers will indicate how students may think about or follow up on these links or connections at some other time, but where a planned opportunity to engage directly in activities to explore these links has not been included in this lesson.
  - o **Indirect Learning** - by creating opportunities within the art and design learning that reference, yet still help to promote the Spiritual, Moral, Social and Cultural dimensions within a lesson, the teacher continues to build the consideration, appreciation and understanding of students. Learning extends beyond the main activities to encompass e.g. broader cultural references, or to reinforce moral and social understanding, and wider appreciation of the aesthetic or when assisted in the interpretation of any creative artefact.
  - o **Reflection -** where time is provided for quiet thinking, reflection and organisation of thoughts following an input, reading, analysis of an image/artefact, presentation or briefing. This is particularly important when seeking to develop the spiritual dimension. Students need quiet reflection time to build their own thoughts and opinions on what has been learnt, or studied. From here, it can be useful to embed this learning with an opportunity for shared thinking, as either 'pair-share' or talking partners. This may be extended using active learning activities such as 'envoys' or 'jigsawing' to share the personal views developed during quiet reflection across the class. See Discussion below.
  - o **Discussion** – Where teachers model and lead structured activities for paired, group and whole class discussion. Discussion has a purpose to support the learning by sharing ideas and views, both in and through art and design, as well as one or more of the Spiritual, Moral, Social and Cultural dimensions.
  - o **Active learning** – Practical activities in art and design that directly model or address the principles of Spiritual, Moral, Social and Cultural dimensions by enabling students to engage directly in a creative or practical designing and making process. Typically, this may involve students in responding directly to the study of a cultural style to inform the creation of designs or outcomes (e.g. students study motifs from the Art Nouveau period in central Europe to create their own motif designs of flower forms) when designing a ceramic tile, a decorative pattern, or repeat pattern textile design for a fabric.



- ■ **Subject Leaders should:**
  1) **Audit their schemes of work** to review the balance of emphasis and coverage of the Spiritual, Moral, Social and Cultural Dimensions of the art and design curriculum.
  2) **Lead discussions with members of the team** to develop a shared understanding of the Spiritual, Moral, Social and Cultural Dimensions that can be developed within art and design.
  3) **Plan different activities** within the scheme of work that develop student's skills knowledge and understanding through the Spiritual, Moral, Social and Cultural Dimensions of the subject.

4) **Delegate developments of SMSC dimensions to members of the team** (where appropriate), encouraging them to share examples of this practice with each other through subject meetings.
5) **Develop examples and model the kind of activities and approaches** to be used within their department.
6) **Lead training and development** within the department to ensure all members of the team implement the teaching of the Spiritual, Moral, Social and Cultural Dimensions.

- **Teachers should:**
    - **Research and gather evidence** or art, craft and design that can be used to support learning, contextualise activities or exemplify ideas and approaches.
    - **Consciously seek out and store visual images** and information that can be used to visually illustrate, communicate meaning or contextualise any study of the Spiritual, Moral, Social and Cultural Dimensions.
    - **Ensure most lesson planning**, in some way makes reference to one or more of the Spiritual, Moral, Social and Cultural Dimensions, either by signposting, indirectly referencing, or by directly exploring a dimension through a reflective and/or practical activity.
    - **Plan activities** that make clear to students, the ways in which the Spiritual, Moral, Social and Cultural Dimensions link with or inform design processes and the development of all forms of creative outcome.
    - **Invest in their own CPD** to improve their understanding of the Spiritual, Moral, Social and Cultural Dimensions of the curriculum.

# The Spiritual dimension in art and design:

*Spiritual development is the development of the non-material element of a human being which animates and sustains us and, depending on our point of view, either ends or continues in some form when we die. It is about the development of a sense of identity, self-worth, personal insight, meaning and purpose. It is about the development of a pupil's 'spirit'. Some people may call it the development of a pupil's 'soul'; others as the development of 'personality' or 'character'.*

■ Spirituality can be considered either as an integral aspect of religious experience, or as a reflection on higher values or humanistic ideals.
■ Artists across many cultures have always created work that addresses the spiritual, or made a representation of the spiritual in their art as:
  a. a representation of spirituality, faith or belief as a representation of a deity, as a faith based scene (biblical events), or a representation of their own faith as 'believers';
  b. a representation of 'faith' created by a secular artist/non-believer, producing the art because of a commission from the church or faith leaders;
  c. non-religious works that address humanistic ideals, representing characteristics of the human condition seeking to make visible or tangible, the moment of spiritual experience or transcendence beyond the physical or earthly;
  d. purely expressive manifestation of artistic form that seeks to cause the viewer to understand or experience a spiritual or 'transcendental' response.

■ The concept of art as a means to communicate 'Awe and Wonder' to the viewer, can be seen in both religious and non-religious works and in representational art as well as abstract and non-representational works.



A good example of representation of the power of the Christain God can be seen in: **The Great Day of His Wrath** by John Martin 1853

This representation of the wrath of god was designed to impress and intimidate, representing the scale and power of a supreme being. This is a very large painting and can be seen at Tate Britain or online at: http://en.wikipedia.org/wiki/File:MARTIN_John_Great_Day_of_His_Wrath.jpg

■ Representation of the Spiritual is not a characteristic that can only be found in paintings, but is evident across all forms of art, craft and design, and can even be seen in sculpture, film, TV and commercial works, advertising and forms of craft and design such as graphics, weaving, photography, stained glass windows, jewellery and architecture.



*The Passion of Joan of Arc* – Film, 1928 (Carl Theodor Dreyer)

*"Spirituality exists wherever we struggle with the issues of how our lives fit into the greater scheme of things. This is true when our questions never give way to specific answers or give rise to specific practices such as prayer or meditation. We encounter spiritual issues every time we wonder where the universe comes from, why we are here, or what happens when we die. We also become spiritual when we become moved by values such as beauty, love, or creativity that seem to reveal a meaning or power beyond our visible world. An idea or practice is "spiritual" when it reveals our personal desire to establish a felt-relationship with the deepest meanings or powers governing life."*

*Robert C Fuller*

## What is spiritual?

We may believe we experience something spiritual or transcendent, by experiencing a tingle down the spine when we see, watch, hear or experience the arts, or when we reflect on a work of absolute beauty and perfection. It is interesting to note, that many Renaissance artists cried as they painted representations of Christ. We may consider this to be a transcendent experience, similar to being 'in the flow' when we are being personally creative, or when we consider the absolute, when making works that address the infinite or when attempting to make a representation of God or a supreme being. However, Spirituality remains difficult to describe or define. For example, in his book on where are we going with SMSC? in *Education for Spiritual, Moral, Social and Cultural Development.* London, Continuum, 2000. R. Best suggests:

'*… of all experiences, it is the spiritual which, it seems, is most resistant to operational definition. At its worst, attempts to pin it down lead only to a greater awareness of its intangibility and pervasiveness*'.

*R. Best   2000*

■   This view of the intangibility of the spiritual has never prevented artists from attempting to define, engage with or seeking to represent this. And neither should it prevent teachers from seeking to help young people engage with such complex or fundamental issues in art and the making of their own art.

## Ofsted's view of spiritual development

The 1994 inspection handbook attempted a definition of spiritual development:
'*Spiritual development relates to that aspect of inner life through which pupils acquire insights into their personal experience which are of enduring worth. It is characterised by reflection, the attribution of meaning to experience, valuing a non-material dimension to life and intimations of an enduring reality. 'Spiritual' is not synonymous with 'religious'; all areas of the curriculum may contribute to pupils' spiritual development.*'

*Handbook for the Inspection of Schools. Part 4. Inspection Schedule Guidance. Consolidated Edition, 1994.* HMSO, 1994.

This definition was then explored further in an Ofsted discussion paper in 1994 which added that spiritual development is about how individuals acquire personal beliefs and values, determine whether life has a purpose, and behave as a result. It is about how pupils address 'questions which are at the heart and root of existence'. It identified 'the idea of the spiritual quest, of asking who you are and where you are going.'

It also said that spiritual development is about how a school helps:
'*…individuals to make sense of these questions, and about what it does to help form pupils' response to life and various forms of experience, or even to ask questions about the universe*'.

*Spiritual, Moral, Social and Cultural Development: An Ofsted Discussion Paper.* Ofsted,1994.

■   Artists experience this all the time, when they both engage with a work of art, craft and design, or when they are researching and making new work. Not all artists seek to engage with these areas for creative practice, but all can appreciate this and choose to engage at points in their career. Most are concerned with the representation of beauty or purity, even if this is not always in keeping with the observers' view of beauty.

■ Artists throughout time have sought to engage with this through their representation of content, use of media and representation of a vision or ideal. Artists have always created religious scenes and representation of God or higher beings e.g. Religious icons. Historically they have included precious materials to achieve this, such as pure Gold leaf, as the preciousness of the materials and the colour and lustre of gold both signify God. Other precious materials include jewels and materials with spiritual significance such as lapis lazuli used to represent the infinite owing to its purity and the intensity of the blue.

**Artist examples:**
In the examples below, these images represent interpretations of the spiritual, either as a representation of a religious experience, an event, or the representation of god or a god. Others represent the spiritual as a transcendent experience or an inner representation of the effect of colour on the soul.
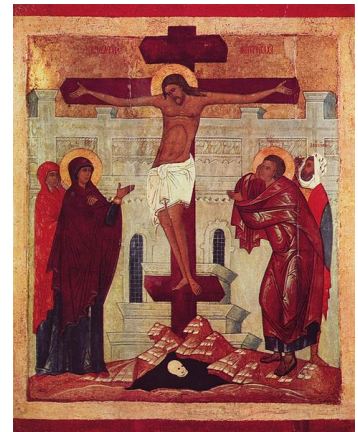


**The Sistine Chapel Ceiling** - Michelangelo Buonarroti (with detail of the hand of God below left)





**The Kiss** - Gustav Klimt
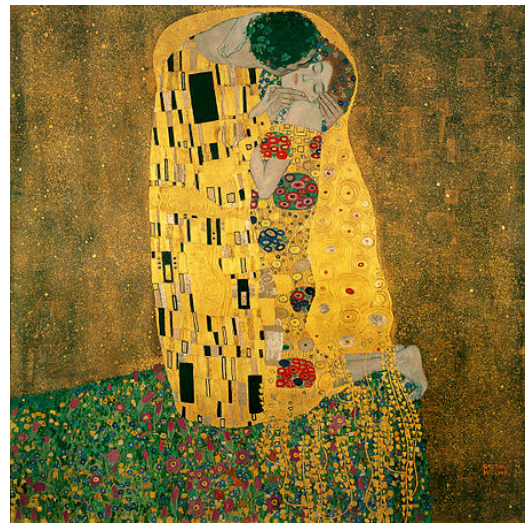


**The Wilton Diptych**



**Icon of the Crucifixion** - Novgorod School (Russian Icon) 1360



**The Light of the World** - William Holman Hunt (Pre-Raphaelite Brotherhood)



**The Garden of Earthly Delights** (Detail) Hieronymous Bosh

**The Garden of Earthly Delights** - Hieronymous Bosch (c.1500) central panel, and below is a detail from the right panel "Hell"







**Lakshmi** – A Hindu Deity and goddess of wealth and abundance

*"A Hindu Goddess Who Governs All form of Wealth and Success and the Paths, Means and Results of all forms of Prosperity. Mother Lakshmi is often depicted in several colours: Pink, Gold and White. When Lakshmi's skin colour is Pink, She is the Divine Mother. When Her skin is Gold, She is the Universal Shakti and when Her skin is white, She is Mother Earth."*

*"As the Consort of Lord Vishnu (Narayana), Lakshmi Devi is the Goddess of Health and Beauty. Sri Lakshmi embodies Sublime Beauty, Siddhi, Peace, Strength, Balance, Auspiciousness, Opulance and Wisdom. Because Lakshmi possesses all of these good and noble qualities, she embodies infinite wealth, symbolizing that good and noble qualities are the only wealth we can keep."*

**Krishna** – A Hindu Deity (15th Century)

**The visual representation of deities and holy personages is a feature of religious beliefs and practices throughout the world.**





An Aztec Deity



A deified ruler named Gudea of Lagash - Mesopotamia



**Spiritual** - Wassily Kandinsky
Kandinsky published writings on the spiritual in art, where he explores the effect of Colours on the painter's palette evoking a double effect: a purely physical effect on the eye which is charmed by the beauty of colours, similar to the joyful impression when we eat a delicacy. He suggests that this effect can be much deeper, however, causing a vibration of the soul or an "inner resonance" - a spiritual effect in which the colour touches the soul itself.

## How might we explore the spiritual in art and design?

**Colour**
- Explore the use of colour in spiritual representation through the study of works from the medieval period, through to the 16th century, where Gold, gold leaf, silver, precious stones and rare materials such as lapis lazuli (blue pigment) were used to create colour that represented God, a higher being, purity, spiritual experience, heaven, the infinite, or the infinite being.
    - The use of gold as a colour and study of how gold leaf was used on Icon paintings.
    - The use of blue (ultramarine) as a colour and exploration of how blue was made, what it was made from and why it was used in Icon/religious paintings, also as a representation of the infinite and the creation of International blue by Yves Klein.
        - Titian 'Bacchus and Ariadne' https://www.nationalgallery.org.uk/paintings/titian-bacchus-and-ariadne
        - Yves Klein 'International Blue' http://en.wikipedia.org/wiki/International_Klein_Blue
    - The analysis and exploration of the meaning and symbolism of colour in western and other cultures.
    - Further links to explore the meaning of colour and symbolism of colour can be found at:
        - https://www.incredibleart.org/lessons/middle/color2.htm
        - http://www.arttherapyblog.com/online/color-meanings-symbolism/#.XiHDx1P7S3A
        - https://emptyeasel.com/art-tutorials/color-theory/

        - Concerning the Spiritual in Art – Wassily Kandinsky (PDF translation) http://www.aetheric.life/kandinsky-2/


**Religious symbolism**
- Explore and compare religious art from different times and cultures (western and non-western faiths). Explore the role of Theistic beliefs in encouraging the creation of art that celebrates belief or represents god, a god or several gods, an event in the life of god or the suffering of a Christian god on behalf of mankind.
- Identify the use of religious symbols and compare the meaning these symbols may or may not have for us in the UK. Explore whether these meanings are powerful and consider their effectiveness in communicating the spiritual, faith or belief in a higher being.
    - Religious symbols - http://en.wikipedia.org/wiki/Religious_symbolism
    - Christian religious symbols - http://symboldictionary.net/?p=1333

**Representation of the spiritual**
- Representation of the spiritual by artists with a particular faith, Theists and secular artists.
    - Explore representations of Christ and the apostles (e.g. Last Supper by Leonardo da Vinci), as well as examples from the National Gallery (such as the Wilton Diptych). Access examples by viewing 'religious works' from the collection dated 1200-1700 http://www.nationalgallery.org.uk/paintings/explore-the-paintings/browse-by-century/
        - The Last Supper – Leonardo da Vinci - http://en.wikipedia.org/wiki/The_Last_Supper_(Leonardo_da_Vinci)
        - Video Analysis of the painting: http://www.youtube.com/watch?v=CnBS-9XQ7vY
    - Explore more contemporary religious artists such as:
        - Sir Stanley Spencer - http://www.stanleyspencer.co.uk/
        - Sir John Everett Millais http://www.tate.org.uk/art/artworks/millais-christ-in-the-house-of-his-parents-the-carpenters-shop-n03584
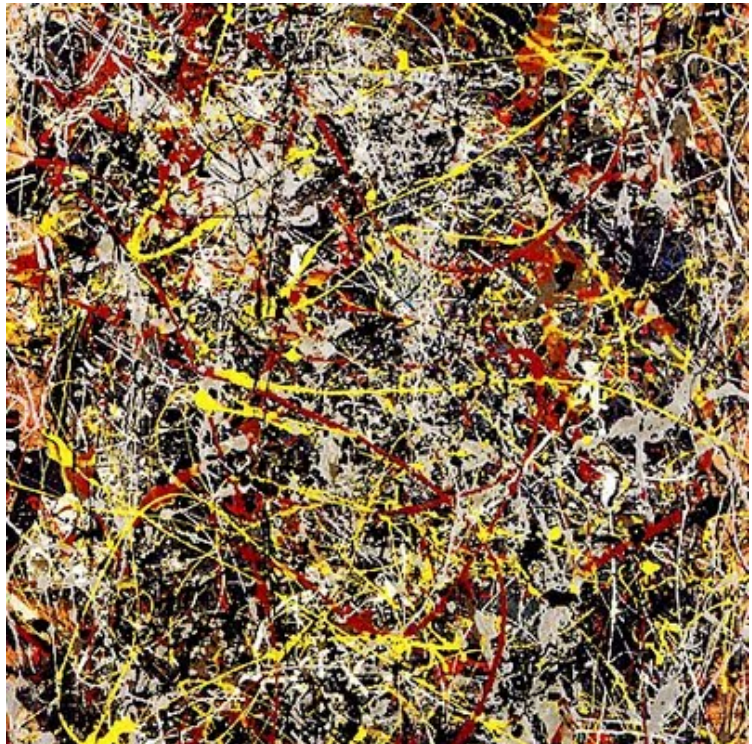        - Peter Howson - https://peterhowson.co.uk/


**Abstraction as a way to communicate the spiritual or transcendental**
- In our postmodern era, explore whether abstraction continues to retain the proprietary claim on the spiritual it held in the early 20th Century?

- ■ Explore the different ways in which abstract and non-representational artists create works that address the spiritual, comparing artists of the early 20<sup>th</sup> Century with more contemporary artists.
  - o Andy Goldsworthy https://www.spiritualityandpractice.com/films/reviews/view/9214/rivers-and-tides-andy-goldsworthy-working-with-time
  - o David Nash (Video) - http://www.bbc.co.uk/programmes/b00ymlhp
  - o Wassily Kandinsky - http://en.wikipedia.org/wiki/Wassily_Kandinsky
  - o Jackson Pollock - https://www.jackson-pollock.org/
  - o Mark Rothko - https://www.nga.gov/features/mark-rothko/mark-rothko-classic-paintings.html



**White Center,** Mark Rothko,1950          **Number 5,** Jackson Pollock, 1948

**The role of new media in exploring spirituality**
- ■ Explore whether new media addresses the spiritual?
  - o Consider whether different forms of interactive digital media have spiritual qualities?
  - o Appreciate examples of still, time-based or multimedia forms.
  - o Develop Respect for the qualities, skills and ability of these media to communicate.
  - o Engage with these media to gain experience and inform your developing views.
- ■ Search for digital artists and designers who address the Spiritual in their work. Explore common factors and differences. Identify whether the spiritual dimension works well within digital media and reaches a different audience. Are there ethical issues connected with using new media. Does film and broadcast media still address the spiritual?
  - ■ Examine the way contemporary artists use new media, multi-media, lens and light based media, games and multi-sensory installations to explore the spiritual. The following artists provide some examples to begin investigations:
    - o Swiss digital installation artist – Pipilotti Rist http://www.guardian.co.uk/artanddesign/video/2011/oct/05/artist-pipilotti-rist-eyeball-massage-video
    - o Bill Viola – https://www.billviola.com/
    - o Greyworld - http://greyworld.org/?page_id=4373

# The Moral dimension in art and design:

*Moral development is about the building, by pupils, of a framework of moral values which regulates their personal behaviour. It is also about the development of pupils' understanding of society's shared and agreed values. It is about understanding that there are issues where there is disagreement and it is also about understanding that society's values change. Moral development is about gaining an understanding of the range of views and the reasons for the range. It is also about developing an opinion about the different views.*

■ The Social and Moral Dimensions are very closely related in art and design. This is because artists, craftspeople and designers make creative outcomes that are often in the form of statements about 'issues'. This means that they choose as subject matter, moral and social issues, or things that they seek to comment on. Moral contexts more specifically explore the range of views expressed by artists on such themes as:

  ■ a morality tale

  ■ what is, or is not fair,

  ■ ethical issues and the behaviour of major companies

  ■ humanity and the inhumane treatment of others

  ■ justice and equality

  ■ representations of conflict and aggression (including images of war)

■ Artists most often do this by making art as statements that reflect on a moral life, 'man's inhumanity to man', or the mistreatment of others. These themes are often seen in the work of social commentators, photo journalists or those employed as war artists. Other artists explore the morality of international businesses and their treatment of communities and cultures, such as those whose lives are harmed by oil spills, injured by land mines, blighted through persecution or forced poverty.

■ An international photo journalist such as Sebastião Salgado, documents forced migrations, children and adults displaced by famine and war. In his series The Children, he documents children from around the world, recording each one in the same way. They stand proudly to be photographed, all looking us in the eye, challenging us to confront their difficulties with honesty evident in whatever meagre possessions they have.



https://thephotographersgallery.org.uk/print-sales/explore-artists/sebastiao-salgado

■ By signposting moral issues in art and design, we encourage young people to reflect on and examine the issues artists choose to address, the moral context to creative making and wider ethical implications of the materials they select and the processes they use.
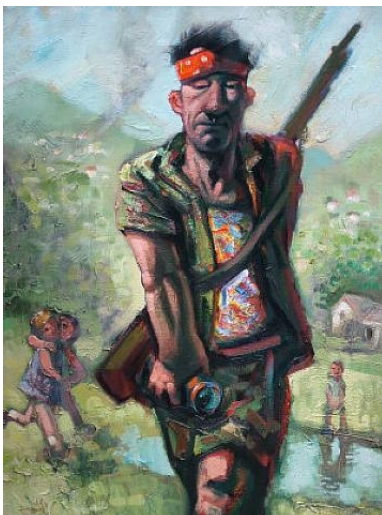


**Cleanser** - John Keane, 1994
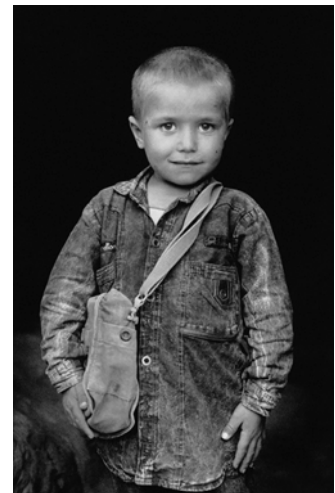
■ By creating works of art that address Moral Dimensions, Artists seek to comment on or draw attention to these issues, in similar ways as a journalist, author, film maker or playwright. The fact that they do this, directs the attention of society to these issues. Their visual representation or 'interpretation' of the issue, will be different to that made by a playwright, or journalist. It may share characteristics with a photojournalist or photographer, but each visual medium has unique characteristics for communicating ideas in different ways. Consequently, a sculpture exploring the morality of war will be a very different viewing experience to a similar theme expressed in a painting.

- Perhaps the best known painting that documents the impact of war, is 'Guernica'. Picasso's emotional statement directly communicates the chaos, horror and needless slaughter caused by the first aerial bombing of the small rural Basque town of Guernica in 1937.



- In art and design, it is therefore important for young people to learn how to read the meaning and interpret the moral messages contained within the full range of creative media, from film, photography and poster design, through the crafts to fine art and sculpture.

- In his pots and tapestries, Grayson Perry invites the viewer to engage with a narrative about the characters depicted on the surface. By choosing the surface of a pot for the narrative, Perry can take greater freedom with the juxtaposition of the visual elements of his story.

**The plight of the sensitive child** - Grayson Perry, 2003 Craft/Pot





**Mine** – John Keane, 2006 Oil and inkjet on jute

- John Keane is a former war artist, but continues to make images of inhumanity, as in his series on the conflict in Angola, This work continues his moral commentary on the interference in developing countries by super powers and international companies. In the image above, entitled 'Mine' we witness families living amongst unexploded landmines following the war. Closer examination will show the images of war digitally incorporated into the rich fabrics of their clothes. See examples at: http://www.independent.co.uk/arts-entertainment/art/features/images-of-redemption-john-keane-in-angola-791235.html?action=Popup&ino=4

- Photographer Sebastião Salgado chronicles the almost otherworldly existence of displaced people around the world. He is a UNICEF Photographer and Goodwill Ambassador. View his UNICEF work at: http://www.unicef.org/salgado/




<u>Sebastião Salgado</u>, from the series *Other Americas – Otras Americas*, 1977 – 1984 (left) and *Sahel – The End of the Road*, 1984 – 1985 (right).

- William Hogarth's A Rakes Progress is a morality tale that warns all young men in 18<sup>th</sup> century England of the consequences of becoming a spendthrift and being extravagant with their money. This theme has been explored by many artists and the series of paintings and etchings have been reworked and reinterpreted by others, including contemporary artists.



**A Rake's Progress** The eighth panel depicting Tom Rakewell in Bedlam – William Hogarth 1732-3 and the engraving created in 1735.





■    In Banksy's **Peace Soldiers**, soldiers anxiously watch for sudden attack, gun poised to protect themselves as they engage in graffiti to paint their peace sign on a wall. Several moral issues are being explored here.
- o    The morality of graffiti
- o    The morality of war
- o    Membership of CND by soldiers
- o    The real beliefs that soldiers may hold
- o    The thought that soldiers may disagree in principle with war and their Government.

# How might we explore the moral dimension in art and design?

## Moral issues and war art

- Explore the work of artists who examine war from different periods and genres. Compare these examples with the work of officially appointed war artists from the past century and particularly contemporary living artists.
- Analyse the works of war artists, the subject matter and compositions they use; their use of line, shape, tone, colour and form; their selection of content; scale and ability to communicate:
    - the absurdity of war, or the horror of war
    - the impact on the lives of those caught up in conflict
    - the waste and futility of war.
- To support these investigations and provide some stimulus for the development of drawings and paintings as part of a project on war art, explore the following web links:
    - A website listing British war artists - Vortex  - http://www.vortex.uwe.ac.uk/warg5.htm
    - Wikipedia listing of contemporary war artists: http://en.wikipedia.org/wiki/War_artist
    - John Keane – Images of Angola and children in conflict: http://www.johnkeaneart.com/angola2.html
    - Peter Howson – Images from his work as a war artist during the Bosnia conflict: http://www.tate.org.uk/art/artists/peter-howson-2204/text-artist-biography
    - Paul Nash  - First world war artist and painter reflecting on the second world war: http://www.bbc.co.uk/history/trail/wars_conflict/art/act_art.shtml http://collection.britishcouncil.org/collection/artist/5/18421
- Consider also the work of artists who created works as soldiers and as prisoners or war. Many of these images were created in secrecy and the act of making these images posed a threat to the lives of the artists.
    - Listings of artists as prisoners of war: http://www.angelfire.com/ca/hmhsllandoverycastle/POW1.html
    - Art by Prisoners of War at Stalag Luft I, a World War II German Prison Camp: http://www.merkki.com/art.htm
- Explore the work of the photographer Sebastião Salgado, a Brazilian born photo journalist and UNICEF Goodwill Ambassador. Use monochromatic photography to explore the power of black and white images and the conventions of recording images that require thoughtful and sensitive documenting.  The role of the artist in respecting the rights of the individual.
    - Sebastião Salgado – Changing the World with Children (collections) http://www.unicef.org/salgado/ http://www.photography-now.net/sebastiao_salgado/portfolio1.html
- Explore also, the role of the artist as moral commentator, by exploring the work of an artist who turns art into a moral comment, such as works by Tracey Emin, as in "My Bed" "I've Got It All" or "Everyone  I have ever slept with"



    - http://en.wikipedia.org/wiki/Tracey_Emin
    - http://www.saatchi-gallery.co.uk/artists/tracey_emin.htm

## Morality tales

- Explore the concept of a Morality Tale and link this to the depiction of such tales in contemporary art using Digital time-based media (film and TV), Graphic Novels or even a Cartoon. To develop this further, explore the use of storyboards and visual narrative tools such as iMovie, Movie Maker 3, PhotoStory 3, Comic Life, or any visual narrative recording tools (including the use of a still image or video camera to record and document). Explore availability of free web tools and Apps. Develop suitable themes for contemporary interpretations of a Morality Tale. This could be linked to the life of a particular celebrity or to celebrities as a group. Consider the implications on the life of an individual or impact on individuals by those who exist without moral values.
    - Examine versions of A Rake's Progress. The creation of a storyboard that reworks the sequence of consequences of extravagant consumerism, a life of debauchery followed by a decline into poverty and then madness.
    - William Hogarth - A Rake's Progress http://en.wikipedia.org/wiki/A_Rake's_Progress

**Vanitas paintings**

■ Consider the little know genre of 'Vanitas' paintings and the creation of a still life that contains elements of our life and elements that remind of our mortality. Reinterpret these paintings in a contemporary way to create works and installations that present our life achievements and evidence of living a life by different moral codes and value sets.
  ○ Dutch 'Vanitas' paintings are still-life paintings that explore the inevitability of death. http://en.wikipedia.org/wiki/Vanitas
  ○ http://www.bridgemanart.com/search.aspx?key=Vanitas&filter=CBPOIHV

**Graffiti**

■ Review the work of Banksy and other contemporary Graffiti artists, to explore their choice of subject matter and the personal views they hold about the right to create work in public places and without permission. Consider the case for creative vandalism, disrespect for the environment and property of others, as well as the moral high-ground they seek to hold. Review the attitudes of the public and whether Graffiti changes attitudes or has a positive effect on society.
■ Consider also whether all Graffiti is political, moral or socially improving in its ambitions. How are contemporary artists using street art as a means to communicate alternative views?
  ○ Examples by Banksy: http://en.wikipedia.org/wiki/Banksy
  ○ Bristol Street art: http://www.bristol-street-art.co.uk/
  ○ Art Crimes – Artist listings world wide: http://www.graffiti.org/
  ○ Further world examples: http://www.smashingmagazine.com/2008/09/14/tribute-to-graffiti-50-beautiful-graffiti-artworks/



Examples by Banksy and from Bristol Street Art Festival 2011.

# The Social dimension in art and design:

*Social development is about young people working effectively with each other and participating successfully in the community as a whole. It is about the development of the skills and personal qualities necessary for living and working together. It is about functioning effectively in a multi-racial, multicultural society. It involves growth in knowledge and understanding of society in all its aspects. This includes understanding people as well as understanding society's institutions, structures and characteristics, economic and political principles and organisations, roles and responsibilities and life as a citizen, parent or worker in a community. It also involves the development of the interpersonal skills necessary for successful relationships.*

■ The Social Dimensions of learning in art and design can be explored as an extension to work begun as part of the focus on the Moral Dimension. By considering the social implications of art making and the role of the artist as social observer or commentator, we are able to understand the motivation many artists have for their subject matter and sense of purpose. This is particularly true of contemporary artists, but the role of a social observer has always been a focus of art making, even during the Renaissance. For example, a Flemish artist such as Pieter Bruegel *(Brueghel)* the Elder c. 1525 –1569 depicted the daily life of the time in landscapes and everyday peasant scenes.

Pieter Bruegel the Elder
*The Wedding Dance* (c.1566), oil on oak panel, The Detroit Institute of Arts



■ As documenters of everyday life. Artists have often provided an accurate record of social history throughout time. Increasingly in the last centuries, artists have also taken it upon themselves to focus and make comment on the world and aspects of life that interest them. This helps us to understand something of the thinking and social context of the time. This is particularly true where we have good records of the views and life of the artist themselves.

■ Other forms of artist comment on society and particularly on politicians, the rich and famous. These include:
   a. Cartoonist
   b. Political Cartoonist or Caricaturist
   c. Illustrator
   d. Graphic and Commercial artists
   e. Animator
   f. Film maker



Armstrong, Harold 'Mick' (1903 – 78) Armstrong drew political cartoons for the *Melbourne Punch* and the *Sydney Sun*, among others. He is best known for his work on The *Argus* during the Second World War. As in this example of Hitler caught between actions by Russian forces.

Spike Gerrell is a contemporary illustrator has worked on long running columns for most of the major daily papers and has contributed to a mind-bogglingly wide range of publications covering just about any socially relevant topic in the world. He is also currently authoring two comic strips, as in the example here, taken from his strip entitled 'Family Values'.

■    Comic strip artists, illustrators, cartoonists and political caricaturists all reflect elements of society, politics and everyday life. These artists attempt to capture the mood of society or suggest how we might respond to the extreme situations where significant people find themselves placed.

■    The work of satirical illustrators such as Gerald Scarfe have interpreted the news of the day and defined the mood of the nation in our response to the actions of politicians and world events.  In one of many illustrations of Margaret Thatcher as Prime Minister (on the right), his portrayal of her is believed by many to have helped shape the perception of her in the minds of the nation and maybe even to some extent, the political ideology of the Tory Party itself.

■    The work of Animators and Film makers are diverse and cross the lines between art and entertainment, as well as occupying the world of commercial and advertising communication. Some artists work across all



these areas, just as many film makers started their careers in advertising, others film makers come to animation later in their lives. Animators and particular companies such as Aardman, produce world class



feature films for family entertainment (e.g. Wallace and Grommit), whilst others in the company specialise in commercial products such as TV adverts, music videos and promotional short films for national campaigns. Some of their work has particular social relevance, as in their trademark stop-frame animation series 'Creature Comforts' developed from recorded interviews with ordinary members of the community, portrayed as animals.

- The Designer is perhaps the most pervasive and widely impacting role of the artist in society. Their focus is typically defined as improving the quality of life for a particular group, community or humankind. They achieve this by designing better buildings (as Architects), better products (Product designer) that improve the quality of our lives or enable us to live our lives more effectively, efficiently, or more enjoyably. Other forms of Designer, including Graphic, Typographic, Interior, Industrial, Games, Digital and Artistic designers, all work within creative and industrial processes that seek to improve some aspect of our lives, or improve communications or the clarity of information.



- Designers from the Bauhaus are well known originators of what is now termed as the 'International Style'. Their work helped define a concept of modernism and contemporary design. Despite it now being nearly 90 years since much of their work was produced, as in the example of a chair by Marcel Breuer

*Club Chair (The Wassily Chair)* (1925) by Marcel Breuer

*"The sleek design and innovative use of materials in the "The Wassily Chair" are typical of the ground breaking developments in design that made the Bauhaus famous. It is lightweight, easily moved, easily mass produced, and its components are arranged with a clarity that makes its structure immediately legible. It also employed new materials"*

- The Bauhaus is also interesting as an example of a Design movement that emerged out of a Crafts movement with some roots in folk art. There were many areas of their creative outcomes that incorporated fine art as well as stage design and performance, typography and architecture, but also metalwork, weaving, rug making, furniture design and photography.

  T. Lux Feininger, Photographic Montage. Sport at the Bauhaus (The jump over the Bauhaus), c.1927, Bauhaus-Archive Berlin



- Photographers document life and make a record of social history, as well as making art and redefining how we read the way in which the record of an event, a split second in time, is captured. Increasingly and with digital technologies, the photo image can be manipulated.

- Art and design teachers will want to question the effect on society of such manipulation.

- The work of Craftspeople shares some characteristics with the designer, but with a focus more clearly driven on targeting a 'niche' product or group and producing quality products that improve the quality of life and the environment of these people. Crafts do suffer from the



difficulty of production costs and the belief in the traditions of 'hand-produced' products in limited quantities/editions, in order to add value to the product. Part of this dilemma is created by the belief many craftspeople have in creating high quality hand-made products for ordinary people, yet the cost of production often places these products out of the reach of most people. This was just as true at the end of the 19th century with the work of William Morris and the Arts and Crafts movement, as it was in the early 20th century in the original Weimar Bauhaus before their Crafts work developed into the International Design Style that we continue to recognise today.

'Chrysanthemum', wallpaper, William Morris, late 19th century. (From the V&A Collection).

# How might we explore the social dimension in art and design?

## Social Reportage

■ Explore the work of artists who engage in social reportage. This reinforces the study of history and helps build understanding of the genre. Artists such as Pieter Bruegel the Elder, gives an insight into the social life of Medieval times, through scenes of celebration, communal eating, hunting, village and large community life. His scenes of daily life in the 16th century are highly accessible and enable us to view full compositions, but also to select and zoom into smaller groups, pairs and individuals. We learn more of the time, the society and of the painter by studying such works. These can be found at: http://en.wikipedia.org/wiki/Pieter_Bruegel_the_Elder

■ Develop in a sketchbook the skills needed to observe and document some approaches to social reportage. Use a small sketchpad (A5 or A6) to document, for example:
  o Views, landscapes and scenes
  o People on trains, in settings and
  o Capture candid moments
  o Events and celebrations
  o Frozen action, sports and performances

  o Before activities, make a selection of simple materials such as, 2 pencils/graphite sticks, fine and medium line pens, small watercolour pan, water and brush, glue stick, a few scraps of coloured tissue or coloured paper, thick marker pen and small pack of pastels.
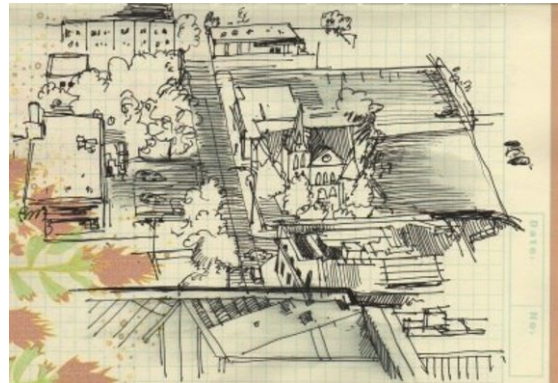
*Reportage is the term for drawing or photographing something as it happens rather than writing about it as a newspaper reporter would. A long time ago, before video cameras could capture events as they happened, the world depended on artists to illustrate how an event occurred. Although not necessary today, it is a great skill to learn. You may find that you enjoy reportage and that it adds to your own journals and sketchbooks immensely.*

Read more: How to Make Reportage Art  http://www.ehow.com/how_4549557_make-reportage-art.html#ixzz26oIFJNz2

■ Other than drawing, photography is the other social reportage tool. Teachers need to teach students how to observe, select, frame/compose and capture high quality images. These may be captured as part of photographic development, or used to inform the development of paintings. Many examples of Reportage Photography can be found by entering this into a web search, then compare and analyse the examples seen. More on Photojournalism can be found at: http://en.wikipedia.org/wiki/Photojournalism

■ At GCSE and A Level, teachers should address issues of the social manipulation of digital technologies. The ethics of digital manipulation and the role of teachers in developing an understanding by students can be found at: http://www.fno.org/may97/digital.html

■ Equally, examples digital manipulation of humans into works of art can be found at '50 Amazing Artworks: Examples of Photo Manipulation' http://www.hongkiat.com/blog/human-photo-manipulation-50-amazing-artworks/

## Issues based Art

■ Explore the work of political satirists, illustrators and cartoonists by creating works that reflect social issues.

■ You will find historical examples of the work of the satirist and cartoonist e.g Punch magazine http://en.wikipedia.org/wiki/Punch_(magazine)

■ The Political cartoon Gallery : Examples of political cartoons from the last two centuries. http://www.original-political-cartoon.com/gallery/

Cummings, Michael (1919 -1997)

- The Association of Illustrators represent the work of the best known illustrators. Good examples can be found at: http://www.theaoi.com/
- On the AOI website you can views examples of award winning illustrators as well as examples by featured current practitioners.
- Gerald Scarfe is one of the longest working political commentators of our time. As a professional illustrator, he has commented upon almost every aspect of life in Britain for the last 40 years.  You can view examples of his work on his official website at: http://www.geraldscarfe.com/

- Compare works that explore similarities of subject matter and composition, in order to learn more about the social message underlying the later work (the one influenced by the other).

- An illustration of "Margaret Thatcher and John Major" by Gerald Scarfe, alongside the painting by Francisco de Goya – "Saturn" otherwise known as Saturn devouring his son.



- By comparing works that explore similarities of subject matter and composition, or where one artist has been very clearly influenced by another, we can learn much more about the social message underlying this later work. We also learn something of the intention of the artist in referencing the original work. As in the example here by Gerald Scarfe, who clearly represents Margaret Thatcher tearing the head off the small body of John Major, to demonstrate her anger at his disloyalty (Major was widely perceived to have been like a 'political son' to Thatcher at the time). This makes the image all the more vicious and horrific, drawing a direct parallel with the work by Goya from his dark period, where the inference extends to a suggestion of madness. The reference even extends further, suggesting that by comparison with Thatcher, all other politicians were like puppets, dwarfed by comparison with their 'god like' parent.

**Comics and Graphic Novels**
- Teachers can explore Comics and Graphic Novels as genres of work that are of strong interest to young people and have real relevance in representing aspects of contemporary society. Teachers can find out more about 'comic art and design' and find good examples to show students at:
    - The Comic Art Community website provides access to different genres and allow members to upload their own work: http://comicartcommunity.com/
    - The Comic Art Gallery, showcases work for sale: http://www.comicartfans.com/
    - Find out more about Comics and Comic Arts at: http://en.wikipedia.org/wiki/Comics_artist http://www.thecomicartwebsite.com/comicart.php?PHPSESSID=c134a3613559ffb37bd3e6d7c4ced0d4 http://cadencecomicart.com/
    - Information about **Graphic Novels** can be found at: http://en.wikipedia.org/wiki/Graphic_novel

- Teachers can explore drawing styles and techniques, as well as methods of production. There are a number of low cost and free software programmes and Apps available, that work with drawn images and photographs, adding speech bubbles, narration and other design characteristics. Most software also contains very helpful guidance on the artform and guidance for activities.
    - Comic Life is generally considered the best and easiest software for comic design and output to print or screen. It contains templates for all comic genres and styles, or you can adapt any to suit your needs. It can also produce multi-page layouts and full comics or even Graphic Novels. You can find it at:
    - http://comiclife.com/education
    - A YouTube tutorial can be found at: http://www.youtube.com/watch?v=b_83FgdOlM0
    - The Comic Life App for phones and Tablet devices can be found at: http://itunes.apple.com/gb/app/comic-life/id432537882?mt=8

## Film and animation
- Animation companies such as Aardman based in Bristol, produce a very wide range of products from commercials, shorts and clips for children's TV, as well as feature length stop frame animations for the big-screen world market. You can review the range of work they are involved in at: http://www.aardman.com/
- Teachers can lead animation activities very simply these days. The software and technologies have become very simple and widely available.
    - I can Animate is cheap and easy to use with good online tutorials. http://www.kudlian.net/products/icananimate/
    - Toon Boom is a simple animation tool and can be found at: http://www.toonboom.com/products/comicboom/
- The best book for learning how to animate is: *Cracking Animation, the Aardman Book of 3-D Animation*, by Peter Lord and Brian Sibley of Aardman.
- Guidance on developing the making and viewing of Film in the classroom is available at: http://www.firstlightonline.co.uk/projects/

## Developing Design Practice
- Information on Design, the story of the Bauhaus can be found at: http://www.theartstory.org/movement-bauhaus.htm
- Explore the development of Design and carry out activities where students gain an understanding of the breadth of specialist activity within Design as a career. Select an aspect such as Typographic Design and encourage students to investigate typeface design and learn how to design their own typeface for a specific purpose such as to communicate energy or noise, calmness or a typeface for a carnival.
- Explore the work of contemporary Illustrators from the following website. Use their work to review and discuss the ways in which contemporary illustrators use digital technologies and software such as Photoshop or Illustrator to create their work. Explore whether these images could only be made this way? http://www.hongkiat.com/blog/human-photo-manipulation-50-amazing-artworks/


What colour is death' by Garthim.

## Craft
- Create activities using simple materials such as paper, card, fabric strips, or yarns, clay and strings, twigs, leaves and found materials to explore craft skills and the making of small constructions and hand crafted forms using selections of these materials combined. Design and make small works (using these materials), that will enhance the lives of their owner.
- Research Craft with students and make collections of works that interest and intrigue.
- Explore the work of the Art and Craft Movement at the Design Museum. http://designmuseum.org/design/art-and-craft-movement
- Make a selection from the V&A Museum : http://www.vam.ac.uk/page/a/arts-and-crafts/

# The Cultural dimension in art and design:

*Cultural development is about pupils' understanding their own culture and other cultures in their town, region and in the country as a whole. It is about understanding cultures represented in Europe and elsewhere in the world. It is about understanding and feeling comfortable in a variety of cultures and being able to operate in the emerging world culture of shared experiences provided by television, travel and the internet. It is about understanding that cultures are always changing and coping with change. Promoting pupils' cultural development is intimately linked with schools' attempts to value cultural diversity and prevent racism.*

■ Culture and other cultures are not synonymous, but share many characteristics in their description of either:
   a. an exclusive association with the arts as well as a general process of intellectual or social refinement.
   b. those things that define and detail all aspects of the life of an individual, community, group, peoples or nation.
   c. the full range of learned human behaviour patterns.

■ When we talk about someone being 'cultured', this describes aspects of 'a.' above. It is one aspect of the role of art and design to inform and educate young people in creative and intellectual activity involving a study of the works of art, craft and design produced by different communities or nations from other times and places.

■ The broader study of other cultures makes the explicit link between the creative works of others, with the wider context of their beliefs, lifestyle, history, celebrations and behaviours, as set out in 'b. and c.' above.

■ We sometimes describe these differences as either high art or popular culture.

■ The study of both Culture and different cultures, enriches our lives through the development of an understanding of the principles of aesthetics and of the ways this is intrinsic to different peoples, their culture, beliefs, faiths, food, industries, environment, behaviours and lifestyles. This helps to build an understanding of the world, but also clearly develops knowledge, tolerance and respect. These things make us all more thoughtful and balanced in our views. It helps to remove extremism and the fear that comes through a lack of knowledge and misunderstanding of the lives of others. This also makes all things in life part of art or the potential subject matter for a creative representation or outcome.



Examples of cultural images and creative cultural outcomes including Mehndi henna applied as body adornment in India, a Kente cloth made in Ghana and Chinese dragon used as part of a dragon dance in street activities and celebrations

■ These things link art, craft and design to history, geography, music the study of literature, dance, sport, religious education, mathematics etc. In fact all other subjects. Through the study of the art, crafts, artefacts and all creative and life enriching outcomes that define a culture we build understanding of those cultures and respect for these peoples.

- The Cultural Dimension of art, craft and design can be partly addressed by looking at the creative outcomes of any culture. However, in doing this, we must be wary of purely 'plundering' the culture, if we only encourage our students to replicate or 'work in the style' of a particular cultural form. Through such study, we must encourage students to respect the cultural style and design integrity of a peoples, community or group with shared beliefs.

**Responding to a Culture**

- An example of this form of cultural 'plundering' can often be seen when students study African Masks and then go on to create their own African Mask. We should question the purpose of such an activity, as these young people are not themselves African. They also live in the UK and do not operate within a mask making culture or are not part of a specific tribe where masks form part of their life, celebration or belief. Other than through the wearing of a mask for a play, attending a fancy dress party or on Halloween.



A selection of masks from diverse cultures, demonstrating a breadth of creative approach and style.

- Instead of directing students to make copies of African or native American masks, we need activities that draw from their study of mask styles, design, decoration and motifs to inform the development of creative outcomes relevant to the life of young people living in the UK.

## How might we explore the cultural dimension in art and design?

- Design and make masks for a celebration or important event in the life of young people. Use the study of selected masks from specific cultures to learn more about these peoples and their culture and through a respect for and understanding of the purpose of their masks, use this information and the creative style of the masks to develop their own outcomes.
- Develop design and make activities based on the direct study and exploration of the crafts and creative artefacts of other cultures, produced for specific celebrations and cultural events. Students should research and be prepared to learn about a culture in order to inform their understanding of the images, textiles and artefacts that they study
  - Masks of the World can be found at: http://www.masksoftheworld.com/
  - The William Pitt Rivers Museum website can be found at: http://www.prm.ox.ac.uk/
  - The British Museum database of collections can be found at: http://www.britishmuseum.org/research/search_the_collection_database.aspx
  - The musée du quai Branly, Paris can be found at: http://www.quaibranly.fr/en/musee/visit-the-museum.html
  - The Ethnographic Collection at Harvard University can be found at: http://www.peabody.harvard.edu/node/41
  - The Metropolitan Museum collection of anthropology can be found at: http://www.metmuseum.org/exhibitions
  - More information on Mehndi body adornment can be found at: http://en.wikipedia.org/wiki/Mehndi
  - More information on Kente cloth can be found at: http://en.wikipedia.org/wiki/Kente_cloth
  - Crafts Council Collections and exhibitions of crafts by UK and other cultures can be found at: http://www.craftscouncil.org.uk/collection-and-exhibitions/
  - The Crafts Council website and examples of creative practice by UK Craftspeople can be found at: http://www.craftscouncil.org.uk/

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