

Looking for Art & Craft materials?



- **LOWEST PRICES GUARANTEED**
- **16,000 products in stock**
- **FREE SAMPLES available***



LOWER YOUR COSTS without compromising on quality

We've got more than 16,000 products in stock and available now, including a huge range of Own Brand products guaranteeing high quality at low prices.

We have all the biggest brands in stock too - **Winsor & Newton, Berol, Daler-Rowney, Sharpie** and more...and with our Lowest Price Guarantee why go anywhere else?

Visit www.specialistcrafts.co.uk or call us now on **0116 269 7711** and let us save you money this year.

specialist

CRAFTS
ART
DESIGN

*Free samples of selected own brand products are available. Please call for more details.



ROCHE COURT: LOOK, THINK, SPEAK
A MODERN MAGNA CARTA CHALLENGE
THRESHOLD CONCEPTS FOR PHOTOGRAPHY
POSTER: NATHAN COLEY, *YOU CREATE WHAT YOU WILL*

The National Society
for Education in Art
and Design magazine
Spring 2016, Issue 15
£5.00

nsead



10 our creative future

£146,000 a minute

That's the contribution made to the UK economy by creative industries.

Give your students a chance to become one of the 1.8 million people employed in the UK's fastest growing industry sector.

Through Arts Award, you can support young people to explore routes into the professional arts world and help them jump-start their career with a CV-boosting qualification.

Full support available

- ▶ one-to-one advice
- ▶ resources and case studies for all settings
- ▶ support from your regional Bridge organisation

Make 2016 the year to get going with Arts Award. Start with one of our nationwide training courses.

artsaward.org.uk/training

TRINITY
COLLEGE LONDON

Data from Department for Culture, Media & Sport, January 2015

Supported using public funding by
ARTS COUNCIL ENGLAND
LOTTERY FUNDED

photo Craft Revolution

ARTis... education playsocial

a day devoted to dialogue, discussion & ideas
Saturday 9th April 2016 at Tate Modern
www.freelandsfoundation.co.uk for further details

Editorial

Nathan Coley's illuminated letter sculpture *You Create What You Will* was positioned last year at the entrance to the New Art Centre in Wiltshire. The artwork signposts the multitude of possible meanings and range of interpretations that can be derived from visits to this ever-changing sculpture park. We're delighted that *You Create What You Will* is AD's first poster of 2016, reminding us of the possibilities for, and potential of, our subject.

Along with a diverse programme of changing exhibitions the New Art Centre is also home to The Roche Court Educational Trust (RCET). In *Look, Think, Speak* (page 02-05) the education team describe *ARTiculation*, a project organised by the trust which exemplifies their conviction that to be able to look, critically think and to talk about art are essential skills not only for the next generation of artists, makers and designers but for all learners.

Documented by Rachel Payne the project *A Modern Magna Carta Challenge* (page 06-08) also enabled learners to use language (visual, spoken and written) to critically engage and to debate what it means to be a young person today. The 800th anniversary of the Magna Carta has now passed but let's never forget, you create what you will.

Sophie Leach, Editor, AD
Twitter: @nsead_sophie

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

Contents

Regulars

Poster

You Create What You Will
Nathan Coley

15

Resources

PhotoPedagogy and Threshold Concepts
Jon Nicolls and Chris Francis

32

Resources

#artcubed
Jo Baker

33

Book review

Towards an Inclusive Arts Education
Dr. Claire Penketh

33

News

Features

02

Look, Think, Speak

Lucy Salisbury, Emma Kerr, Nia Crouch, Josepha Sanna and Francesca Wilson

06

A Modern Magna Carta

Rachel Payne

09

The more I learn the less I know

Lindsey Bennett

10

A Window to the World

Steph Cubbin, Pete Thomas and Kat Pugh

12

A licence to print money

Vega Brennan,

14

Turner Contemporary and me

Frieda Ford

18

Drawing in photography

Graham Hooper

20

How do we design designers?

Lauren Currie

22

A school-wide Sketchbook Circle

Suzanne Chalke

24

A perfect storm and the curriculum pirates

Paula Johanne Preston

26

Big Draw inspiration

Susan Coles

28

Lift Off!

Rebecca Wombell

30

The art of questions

Paul Carney

Cover image
You Create What You Will, 2014
Nathan Coley, Copyright the Artist
and the New Art Centre,
Roche Court Sculpture Park

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 ©2016 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

Look, Think, Speak

The Roche Court Educational Trust and the New Art Centre sculpture park work closely together, stimulating discussion and prompting creativity with young people and specialist groups through, looking, thinking and speaking about art. The RCET learning team, Lucy Salisbury, Emma Kerr, Nia Crouch, Josepha Sanna and Francesca Wilson, explain

Coming down the drive of the New Art Centre sculpture park in Wiltshire, cows shelter beneath Anthony Caro's *Millbank Steps* while the illuminating lights of Nathan Coley's *You Create What You Will* form a fairground-style entrance. This is the home of The Roche Court Educational Trust (RCET), an arts educational charity with an emphasis on individual interpretation, offering a liberated introduction to modern and contemporary art for teachers, young people and specialist groups.

The Trust was founded in 2005 with the aim of enthusing young people to look, think and talk about art. The exhibitions at the New Art Centre have been designed to open minds, stimulate

discussion and prompt creativity, alongside developing vocabulary and personal responses to art, architecture and artefacts.

The three distinct spaces of the sculpture park, as well as the award-winning architecture of the Gallery and Artists House, present a diversity of voices and perceptions of the world, and is enabled by the expertise of affiliated artists and professionals.

As an independent arts charity, artists and professionals contribute to the Trust's programme through talks, lectures and practical workshops. Nathan Coley recently led students on a tour of his exhibition, having adjudicated the previous year on the Trust's *ARTiculation* prize held for the first time in Scotland. Other contributing artists include Richard Deacon, Laura Ford, Michael Craig-Martin, Gavin Turk, and Edmund de Waal.

This year's *ARTiculation* takes the Trust's philosophy of looking, thinking and speaking about art to a national audience. Now in its tenth year the initiative continues to grow and gain popularity. Alastair Sooke named his BBC2 Culture Show documentary *ARTiculation – For the Love of Art*, and both Sir Antony Gormley and the National Gallery's Dr. Christina Bradstreet have heralded it as one of the best things happening in arts education today.

ARTiculation is recognised by universities, schools and national exam boards as developing young peoples' analytical and communication skills. Each year hundreds of 16 to 18 year-olds

from Stirling to Plymouth, regardless of the subjects they study, take the opportunity to deliver a 5-10 minute presentation on a work of art or architecture of their choice.

By observing, researching and digging deeper into art and design, students build critical language that can be used across and even beyond the curriculum and into other areas of academia, be it mathematics, the sciences or humanities. One student, Richard, gave an award-winning talk on René Magritte's *Ceci n'est pas une pipe* and now studies pure maths at Cambridge University, while another student, Ananthy, discussed the Lewisham Sivan Temple and is now on a neuroscience course at Kings College London. Izzy, who presented her talk on Hannah Höch's *Russian Dancer*, went on to study fine art at Goldsmith's University.

Subjects range from the *Venus of Willendorf* and Marina Abramovich's performances to the architecture of the Trellick Tower or Hayao Miyazaki's animation film *Spirited Away*. Students deliver their speeches to invited gallery audiences at one of 12 regional heats, and adjudicators have included Penelope Curtis, Jon Snow, Edmund de Waal and Andrea Rose.

Selected finalists from each heat are then asked to deliver their talk at the annual *ARTiculation* conference where the final winners are announced. The writer and film director Hannah Rothschild is adjudicating at the 2016 finals at Clare College, Cambridge on Friday 4 March.

Exchanges university
research day

Anthony Caro,
Millbank Steps, 2004

Copyright the Artist and the
New Art Centre, Roche Court
Sculpture Park



The *ARTiculation* journey doesn't stop there. Regardless of whether they were selected for the finals, speakers are often given the opportunity to give their talks again, such as at a recent British Museum conference attended by renowned curators and historians. Talks are also published in the sculpture magazine *3rd Dimension*, and an extensive *ARTiculation* outreach programme is held for students from targeted schools, colleges and youth groups throughout the year.

ARTiculation reflects the Trust's unique commitment to stimulate aesthetic discourse and support reflective critical thinking, analysis, presentation and public speaking; life skills important to all young people, but also for specialist groups.

Seeing Beyond is a project for a Help for Heroes-run centre at Tedworth House, Wiltshire. As a local recovery organisation groups of servicemen and women visit the gallery and sculpture park once a month to look and talk about the current exhibitions. Staff also visit the centre to explore and discuss the artworks produced by participants. These reciprocal visits underline the importance of exchange and allows participants to approach and think about the artworks from their own areas of expertise and personal experiences.

In addition to bringing people to the park, the Trust also brings the park to people. The Multi-Sensory Art Project is a collaboration between two special educational-needs schools in the county, set up to bring a creative experience to those least likely to access them. Large-scale temporary art installations are brought to the schools, inspired by the artworks exhibited at the sculpture park. Specialist staff

interpret the exhibitions to produce new objects and environments housed within a geodesic dome to encourage interaction, early play skills and creativity for staff and students.

The Trust recognises that there are barriers for young people with profound and multiple-learning difficulties (PMLD) to visit art galleries and museums. As a partner to the Multi-Sensory Art Project we are exploring new and innovative steps to bring immersive art experiences to these students through the five senses.

Through the expertise, research and knowledge of our partner schools, the Trust is also able to improve the understanding and importance of modes of communicating. Young people with special educational needs are able to visit the park with sensory boxes and explore the exhibitions through sight, sound and touch, while staff undertake Makaton training.

We also work closely with teachers to encompass the needs of the national curriculum with exciting inter-disciplinary approaches. *Once Upon a Sculpture* is a project for primary schools that uses modern and contemporary sculpture as a starting point for storytelling, bringing the subjects of English and art and design together.

Although discussion is particularly valued around the park, the exploration of artworks naturally invites a physical response, bringing together body, space and object. *Exchanges* is an ongoing programme of opportunities for young dancers and choreographers, and this interplay through selected sculptures acts as a stimulus for new performance. The Trust works with Pavilion Dance South West as a creative partner to develop new interdisciplinary practice for students.

Far left
Barry Flanagan,
30FT Acrobats, 2000
Copyright the Artist and
the New Art Centre, Roche
Court Sculpture Park

Top
Primary school visit
to the park
Laura Ford, *Days of
Judgement, Cat 2*, 2012
Copyright the Artist and
the New Art Centre, Roche
Court Sculpture Park

Middle
ARTiculation participant
delivering his presentation
at the *ARTiculation* heat
at the Ikon Gallery,
Birmingham
Imran Qureshi,
Give & Take, 2013 (detail)

Bottom
Anthony Caro, *Millbank
Steps*, 2004
Copyright the Artist and
the New Art Centre, Roche
Court Sculpture Park

Right
Richard Long, *Tame
Buzzard Line*, 2001
Copyright the Artist and
the New Art Centre, Roche
Court Sculpture Park

‘By observing, researching and digging deeper into art and design, students build critical language that can be used across and even beyond the curriculum and into other areas of academia, be it mathematics, the sciences or humanities’

All participants take part in research days at the New Art Centre in order to learn about the exhibiting artists' ideas, processes and disciplines before developing their own responses to the sculptures through dance back in their studios. All new performances are then shared in a seminar day, with an emphasis on peer learning. The project promotes an exchange across arts disciplines through vocabulary, research, spaces and movement.

The work of the Trust is strengthened by our relationship with the New Art Centre, the commercial art gallery originally founded in 1958 in London and now located within the same grounds as The Roche Court Educational Trust. The Trust and the New Art Centre work closely on a day-to-day basis. Together our commitment to looking, thinking and speaking about art will be shaped and evolve in tandem with the changing environment, spaces and focus of the individuals and groups we work with. ■

edu@sculpture.uk.com
rohecourteducationaltrust.co.uk



A Modern Magna Carta Challenge

The 800th anniversary of the sealing of the Magna Carta spurred Oxford Brookes University to initiate an art and design project designed to encourage young learners to consider today’s political issues, social concepts and theoretical questions. Rachel Payne, senior lecturer in art education, explains

Last year marked the 800th anniversary of the sealing of the Magna Carta, considered one of the most important documents in British history. During 2015 Oxford Brookes University participated as an official partner in the event by working with the Magna Carta 800th Committee. In support of this, university staff offered a range of events and activities to schools and colleges across Oxfordshire to engage young people with the Magna Carta and the issues it still represents today.

There were several strands to the Oxford Brookes Magna Carta Project and I contributed to one in particular: A Modern Magna Carta Challenge. Colleagues and I visited a number of primary and secondary schools, and further education colleges, to work with learners aged between eight and 18 from varied cultural backgrounds. Through the Challenge, learners were encouraged to consider how a modern Magna Carta might represent young people’s opinions. What should a modern Magna Carta look like? How can the learners create a modern Magna Carta fit for purpose in the 21st century?

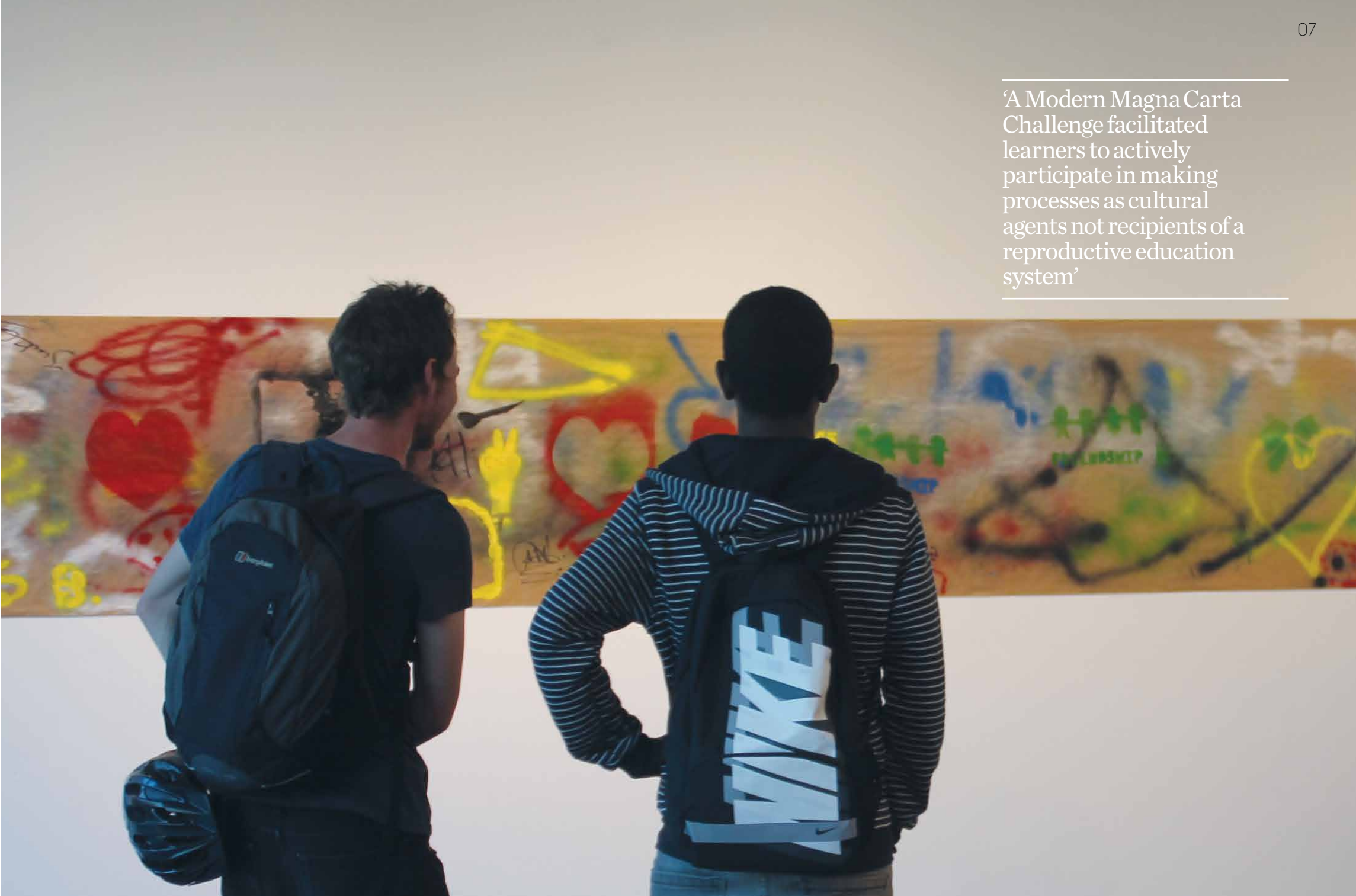
Key concepts examined include environmental and ecological sustainability,

justice and fairness, and democracy and liberties in contemporary societies. We drew on the 2015 British general election where membership of the European Union and the European Convention of Human Rights, a document regarded as having many similarities with the Magna Carta, are key and ongoing issues.

Through a number of discursive and practical workshops learners were supported to examine the rights and responsibilities they perceive as important. Initially these issues were examined with reference to contemporary art, focusing specifically on how meaning is represented and intention communicated through use of media. Learners were then encouraged to represent their own responses by creating cultural artefacts using a range of contemporary and traditional media including filmmaking, audio recordings, paintings, drawings, poems and a sculptural installation. All responses were curated by Oxford Brookes Fine Art students, culminating in an exhibition in the university’s Glass Tank exhibition space in July 2015 and the Museum of Oxford throughout August 2015.

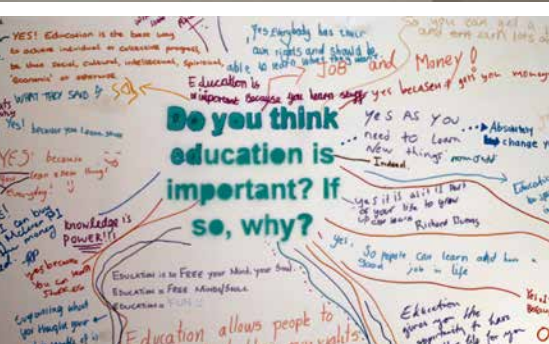
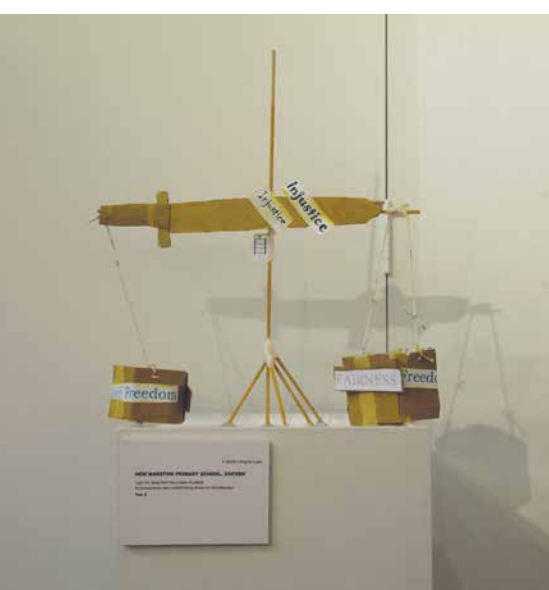
The artworks learners produced demonstrated how critically they engaged with our brief. I was struck by the importance of providing a platform for young people to communicate their experiences and opinions in a meaningful way. This supports a vital investigation and debate of core values within our society.

Here, I hesitate to mention British values as part of the spiritual, moral, social and cultural (SMSC) agenda in English education, a pervasive initiative currently being championed by the Department for Education¹. Instead of *British* values we focused on *human* values. This was achieved by exploring the power of language (visual, spoken and written) to examine what it means to be a young person in contemporary



‘A Modern Magna Carta Challenge facilitated learners to actively participate in making processes as cultural agents not recipients of a reproductive education system’





society. It is through the examination of how language is used to persuade, inform or obfuscate that enables learners to develop critical questioning of society today. This supports an increase in critical reasoning to enable learners to develop skills necessary for living in and contributing to a fairer world.

Through the exhibition learners were provided with a stage to communicate to professional and local audiences within their schools, colleges and the university, as well as to the public and wider community. Through this type of engagement in real life contexts and experiential learning students and teachers can offer lasting, deep engagement with key issues embedded at the heart of SMSC.

This is exemplified by the power of the medium that learners chose to communicate with and through. For example, memorable experiences include working with a group of 16 to 18-year-old students studying at a further education college. Our second visit with the group was on the day of the British general election and it felt a fitting way to spend such an important day discussing rights, freedoms and values with these engaged students. This was especially poignant as some of the students are asylum seekers having fled war-torn countries and living in complicated contexts.

Our discussions, which addressed the advantages and limitations of democracy in practice, were peppered with varied perspectives of British culture. Cross comparisons were drawn between Britain and their countries of origin, mapping concepts literally and metaphorically using post-it notes and a map of the world. For the final exhibition students chose to work collaboratively by responding to *State Britain*, Mark Wallinger's 2007 installation at Tate Britain which questions the gradual erosion of British individuals' liberties and freedom of speech. The students reacted by creating their own protest placard using the anti-authority medium of graffiti.

A second prominent incident was with a group of gifted and talented year 7 pupils (ages 11 and 12) discussing whether art really does empower children in response to Bob and Roberta Smith's 2013 piece *Art Makes Children Powerful*. Interestingly, not everyone agreed that it did which initiated a valuable discussion about how disagreement is an important democratic right.

Art education facilitates debate of this kind as making and analysing art are concerned with discernment not definitive answers. To create or critique art production the learner must formulate choices which 'depend upon... judgement in the absence of rules'². These are predicated on the ability to review, reflect, refine, negotiate and even change direction or opinion if necessary as art is not concerned with right or

wrong responses but informed and justified judgements. When analysing others' artworks the learner is exposed to pluralistic positions, the complex and diverse ways others experience and view the world. In turn, each learner's sense of understanding is shaped by how they experience a situation which is affected by their cultural biographies.

Both macro and micro positions are reflected in the final exhibition which evidenced the learners' personalised perceptions; artworks bring both maker and audience opportunity to reinvent the old and experience the new. Making and exhibiting artwork in response to A Modern Magna Carta Challenge provided young people with a platform to make sense of their positions in society by expressing opinions publicly, itself an empowering experience.

In the current English education system³ where the arts are frequently deemed softer curriculum subjects it is important that learners have the opportunity to express themselves through the arts. A Modern Magna Carta Challenge facilitated learners to actively participate in making processes as cultural agents not recipients of a reproductive education system³. This position is infrequently experienced in other curriculum areas and so facilitating young people to construct meaningful cultural artefacts has significant benefits for the learner as well as the status of the subject. By reorganising something, whether a concept, media or composition, the learner is encouraged to consider it and the world it is situated in, from different positions which explore the unknown and question the familiar.

Art teaches people how to develop and use these cultural frames by actively looking, which when arranged in specific ways, stimulates response and so generates meaning⁴. These acts are fundamental for humans to contribute to communities, building societies and cultures, and so became crucial methods for communicating such essential concepts as democracy, rights and liberties. ■

Visit the OBU 150 Magna Carta blog for more info:
oxfordbrookesmagnacarta.blogspot.co.uk

References

1. Department for Education (2014) Press Release: Guidance on promoting British values in schools gov.uk/government/news/guidance-on-promoting-british-values-in-schools-published
2. Eisner, E (2002) Art and Cognition: integrating the visual arts in the curriculum. Teachers College Press and National Art Education Association, Columbia University, wp. 77
3. Freedman, K (2003) Teaching Visual Culture: Curriculum, aesthetics and the social life of art. New York: Teachers College Press
4. Eisner, E., op.cit.

The more I learn the less I know

This year's NSEAD conference, held at the Birmingham and Midland Institute, proved both surprising and inspiring for Lindsey Bennett, art and design teacher at Upton-by-Chester High School. She describes why

In June 2015 I had the pleasure of attending my first NSEAD conference. I have to say, my previous experience of professional development has not always been inspiring but I was intrigued when I was notified of this upcoming two-day event at the Birmingham and Midland Institute.

After convincing no less than three members of the senior

leadership team that such a course would be of benefit to both the department and myself, I intrepidly set off on my Midlands adventure. For me the word 'conference' conjures up images of grey, corporate hotels (with maybe a splash of red – I am an artist after all) so I was pleasantly surprised to find that the Birmingham Midland Institute was a delightful redbrick Victorian building with plush velvet seats reminiscent of old-school cinemas. In fact, the whole experience was rather cinematic as I did arrive late on Friday and fumbled to find a seat in the dark!

I spent the first few hours listening to inspirational talks given by fellow artist teachers, who discussed their art practice and how it had made a positive impact on their teaching. When speaker Joanna Fursman documented her journey enabling students to create art that responded to the school environment I asked the question: 'How did you go about gaining permissions for the work to be done within the school?' The reply came: 'I didn't ask, I just did'. It was grass roots teaching at its finest!

'The NSEAD Conference reiterated and confirmed my belief that as an artist teacher it is my duty to push the boundaries of my own practice and embrace new technologies'



In the evening we enjoyed pasta, good company and wine. I had the pleasure of meeting fellow colleagues including Susan Coles, then past-president of NSEAD, artist and activist, as well as Sophie Leach, editor of *AD*. It was a fantastic opportunity to meet like-minded colleagues who share a passion for art and design education.

Saturday's schedule was an eclectic mix of speakers drawn from many different sectors. The morning commenced with the presidential address by Ged Gast, who discussed how educators and senior leaders could develop the spiritual, moral, social and cultural dimensions in art and design, and how our subject naturally lends itself to students developing self-awareness and reflective thinking skills.

The presentations given by Professor Jonothan Neelands followed by Eliza Easton, Creative Industries Federation, focussed on illuminating facts and figures about the creative industries. Did you know that five per cent of our economy comes from the creative industries? Armed with relevant information I feel confident that future parents' evenings will include hard data and advocacy for careers in the arts.

Dr Jo Twist from UKIE, the games and interactive entertainment industry trade body, highlighted the need for the development of resources and industry intervention for reaching young people and engaging them with these new technologies in the classroom environment. I now see the potential within my department to develop art-based gaming resources that explore a range of social and cultural issues, using an interface that is familiar and accessible to everyone.

The morning flew by and after a delicious lunch (a prerequisite for an art-hungry mind) I was ready for the afternoon session. I usually find myself waning at this juncture but, instead, I was exploding with ideas and possibilities for my own teaching practice. The talk *Where Have all the Boys Gone?*, delivered by Susan Coles and Pauline Astle, discussed practical strategies and realistic interventions to engage boys in art and design. I teach photography and was delighted to be introduced to Photopedagogy (see page 15) – a new photography teacher online resource developed by Jon Nicholls and Chris Francis to help deliver this evolving subject within the arts framework.

There were many other presentations and practical demonstrations on offer which allowed attendees to pick and choose talks that were relevant to their own teaching practice. The NSEAD Conference reiterated and confirmed my belief that as an artist teacher it is my duty to push the boundaries of my own practice and embrace new technologies. As Neil Griffiths from Arts Emergency succinctly said: 'Young people are the compost of our society and as art educators we provide a vital service to ensure that our nation's raw talent are nurtured and supported through educational pathways'.

Enlightening and inspiring, the NSEAD Conference and its members are an extremely active body of like-minded people advocating and lobbying for art and design education. I am proud to be part of such a thriving society and would not hesitate in recommending the conference and, indeed, membership to any teacher who holds these values close to their own heart. I look forward to implementing the practical ideas I have been introduced to in my own teaching practice and, of course, booking my invigorated CPD for the NSEAD National Conference 2016! ■

A Window to the World

A Window to the World *highlights both the value of creativity and performing and visual arts in every young person’s education and development. With policy changes impacting on the provision of arts in schools, teachers **Steph Cubbin**, **Pete Thomas** and headteacher **Kat Pugh** explain how they were compelled to make this powerful film*

A Window to the World depicts the importance of the arts in a rounded education and seeks to show that the arts are academically rigorous, challenging and dynamic. Arts advocacy, which is based on the view that ‘art saved me’ or that ‘drama kept me out of crime’, can diminish the value of the arts education as it is only ‘rescues’ a marginalised few rather than all school pupils.

Whilst this view has meaning for some it does not convince headteachers to devote time and budget to the arts, nor does it convince policymakers that the place of the arts in education is imperative.

St Marylebone School is a multi-faith Church of England, all-girl, non-selective state school with a mixed sixth form. We have a varied cohort of students chosen from different socio-economic backgrounds and have chosen not to compromise our arts offering because we know pupils thrive, develop and achieve because of these subjects. Our students say: ‘The arts have enabled me to develop academically’ or ‘Studying dance, theory and practice has taught me rigour, theory and application. I’m now studying French and Spanish at university next year.’

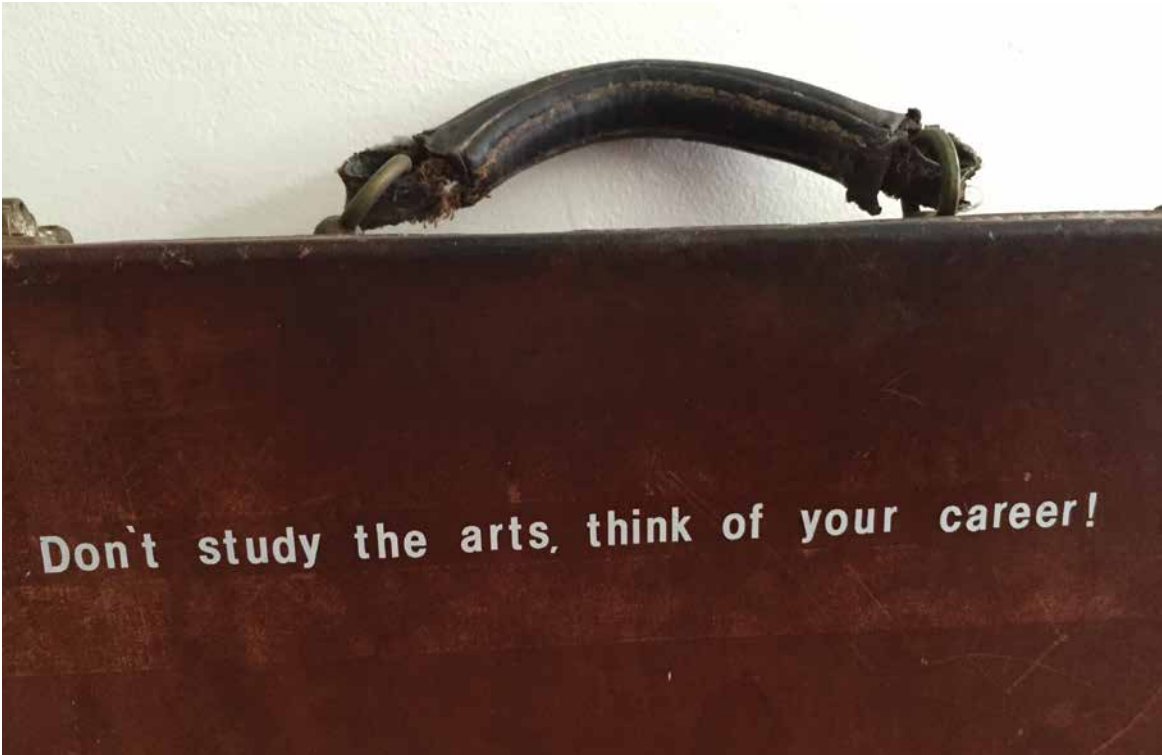
The arts have been the fuel behind the success and vibrancy of St Marylebone for years. It has informed our pedagogy, created a culture of

confidence and achievement, contributed to excellence in teaching and learning across all our subjects.

Meantime, the policymakers’ message to parents and young people counters this argument, creating concern that schools should only take STEM subjects. Indeed, the Education Minister Nicky Morgan MP, at a speech given at a ‘Your Life’ launch, claimed that pupils are ‘held back’ by studying arts subjects. The view that ‘creative’ subjects are ‘soft’ and that hard ‘academic’ courses only lead to jobs is clearly untrue. Art and design, dance, drama and music are all academically rigorous. What’s more, maths, history and science are creative!

At St Marylebone the school community is convinced by this argument, and it is not alone. The National Society for Education in Art and Design (NSEAD) in their year-on-year surveys have tracked a decrease in allocated time for art and design in schools from primary through to A-level. In higher education too, art and design foundation courses as well as degrees have closed in recent years. We made the film at a time of policy change, to provide advocacy and a voice for our subject.

So what will make a difference? We believe in collaboration between organisations and universities, providing up to the minute, vital



‘They are hoping that all students receive a full and rounded education, personalised and valued, in which the arts are a full part and where creativity runs through, bursting its banks across all teaching and learning’

and engaging week-by-week programmes in schools. We believe in courses and curriculums that promote the arts as a way of life and as a career choice, not just as a pleasant pastime. We need more political leaders who have graduated in arts subjects (as many of our excellent senior leadership team did) to fight for funding for schools in which the arts are protected and prioritised just as much as STEM.

Then there’s the question of quality. Why would talented artist-teachers enter the teaching profession if they were to be the lone art and design teacher in a school where the arts were marginalised? Add to this that art and design, drama and music PGCEs are studied bursary-free, in contrast to other subjects where course

fees are paid for, and we are looking at a shortage of arts teachers in the future.

There is hope. The arts advocates in our film spoke out because they want to change STEM to STEAM. They want arts in the EBacc. They are hoping that all students receive a full and rounded education, personalised and valued, in which the arts are a full part and where creativity runs through, bursting its banks across all teaching and learning.

The film was made in-house, and we interviewed our participants in-between lessons and in gained time after exam groups left. The contributors, some of which were known to the school, or others known to be involved in advocacy, had been contacted by the teachers asking them to join the chorus singing the value of the arts.

At the end of the summer term, when many students are involved in trips and cross-curricular events, the teachers were given time by the senior leadership team to edit the hours of material. Here, St Marylebone ties its colours boldly to the mast. We hope not to be sailing alone and welcome any support or collaboration which will strengthen our voyage. The film can be found: [youtube.com/watch?v=CftiEuG6Frk](https://www.youtube.com/watch?v=CftiEuG6Frk) ■

s.cubbin@stmaryboneschool.com



A licence to print money

Who decides what is valuable, and how do we create value? **Vega Brennan**, art and design teacher at the Queen Elizabeth Grammar School in Penrith, decided to find out with her money-based project, combining economic theory with art and design

Who decides what is valuable, and how do we create value? I use these two questions to keep my approach to art and teaching fresh and relevant.

I enjoy looking at art and design from the ‘outside’, and understand how young people may sometimes find art and design very strange indeed. Giant dogs made of flowers? Ulay and Marina Abramovich? Religious iconography? Teaching art and design every day myself it’s easy to forget that its value, its production and understanding might be a confusing, exciting and disorientating experience.

The project ‘Money’ came out of a desire to encourage young people between the ages of 13 and 14 to think about the value of art. It also became a sneaky way to combine key skills and media, and create an end-product that was slightly tongue-in-cheek.

I began by asking colleagues if they could loan me banknotes from different countries – I soon found out that photocopying banknotes is illegal and had to write to the Bank of England for permission to reproduce their notes with certain caveats attached (please do the same if you are thinking about using banknotes in your own teaching).

At the Bank of England Museum in London I found out about forgery and the elaborate

security measures used to keep our money safe. I discovered that most countries’ banknotes have patterns of dots, picked up by photocopyers and scanning software, which makes them impossible to colour copy. I also looked at coin design and manufacture that I may use later for a project based on medals – look up ‘hobo coins’ for a real kick!

So, we had our ‘visual reference material’ but to understand how money actually works I had to do the research. I pestered our school’s head of economics and business studies to explain to me about economics, inflation, deflation and exchange value, listened to BBC podcasts and read *Freakonomics* by Steven D. Levitt and Stephen J. Dubner. I found interesting parallels in Don Thompson’s *The \$12 Million Stuffed Shark* where value is created not by consensus or social contract but by a few select actions, be they deliberate or inadvertent.

At school we started looking at portraiture and images of power: representations of state leaders, dictators and kings and queens, as well as celebrities. I set up a photographer’s studio where students photographed each other with tiaras, medals and big hats, looking haughty and empowered.

We looked at graphic designers and banknote designers such as Ootje Oxenaar who created

the beautiful sunflower banknote for the Netherlands. Hidden images, microprinting and using Google Translate to create cod-Latin mottos kept my students thinking about how to make an object that was universal but at the same time personal. They loved the idea of creating their own currency.

Banknotes have been issued in ‘cookies’, ‘mollars’, ‘jazzles’, ‘leaves’ and ‘smackaroons’, and Photoshop lessons meant they could pull all the elements of their design together. Meanwhile I managed to teach the more traditional lessons, such as capturing the proportions of the face, drawing portraits from direct observation, how to make a nose look like a nose, tone and mark-making, and the basics of graphic design and typography.

We also talked about printmaking and what is an ‘original’ piece of art and a ‘copy’. Reflecting on Walter Benjamin’s *The Work of Art in the Age of Mechanical Reproduction* (1936), we discussed how the values of authenticity, authorship and singular presence are changed and transformed when there are multiples of an object.

For printmakers the ‘original’ is the ‘print’, whereas the preparatory designs and blocks or plates are simply parts of the process. One of my students said that concept of editioning prints ‘did her head in’, but she appreciated the

economics of it. They categorically did not enjoy the seemingly endless lessons of scratching into plastic to create a dry-point plate, but they got thoroughly involved in the process of actually printing their final banknotes.

To finish, I negotiated with the headteacher to enable the group to ‘buy’ a cake in the canteen with one of their banknotes. I later turned classroom into a bank, my kiln into a safe and used it to display big wedges of cash (which unfortunately could not be used to bolster our school’s budget). So, if I haven’t managed to turn my students into artists, I will have given some an alternative career in master forgery.

But seriously, I believe the desire to create art is an innate human need. So much of what we wear, use and carry around with is designed, so it was useful to look afresh at an everyday object like money.

To return to the questions I posed at the start of this article, I would say ‘it depends on what you mean by value. We create value by being creative.

For example, did you know that anti-corruption campaign group 5th Pillar in India use a ‘zero rupee’ banknote to allow members of the public to thumb their noses at those who ask for kickbacks? Art is powerful. ■

vbrennan@qegs.cumbria.sch.uk

Turner Contemporary and me

A-level student **Frieda Ford** describes how working with Turner Contemporary in Margate and the group Dialogic Portraits has not only ignited her artistic passions but created a blueprint for the future

As an A-level student at the Queen Elizabeth’s Grammar School in Faversham, I am very much involved with the Turner Contemporary in Margate, which has had a huge impact on my life.

I first read about the group Dialogic Portraits in a magazine and thought I would go along to improve my CV. It is run by the Turner Contemporary in collaboration with artist in residence Flick Allen, and combines my two great passions – art and feminism.

As a group we have created, demonstrated and performed. One event involved a portrait of a sitter as a public performance piece – the process and relationship between the sitter and the artist being crucial. When I decided to sew my portraits with my mother’s old-fashioned, hand-cranked, black and gold Singer sewing machine, the gallery took note.

I was asked to come (usually under the title ‘young person’) to many amazing events and started to do the odd bit of work. I went on to judge and curate the touring exhibition *Generation ART* (2 June – 13 September), the only downfall being that I couldn’t enter a piece of my own.

As the youngest and least experienced on the panel I rather expected to have very little persuasive power but that wasn’t the case. It really was brilliant to have my opinions valued on the same level as people who have been working in and around the arts for longer than my entire life.

The most exciting thing the Turner has asked me to do is to be an artist-in-residence, with emphasis on interacting with the public. All the planning was up to me, on the single condition that it involved my sewing machine. I took inspiration from Grayson Perry and decided to create a collaborative tapestry of faces with visitors to the Turner.

I sewed quick portraits, asked people to add any word they believed summed-up their experience of sitting for me, and they, in turn, added a splash of paint to the piece. I called it the Turner Tribe Tapestry. It was an intense and fascinating day. The sitters often had amazing and original views on art and I was really pleased with the tapestry. I even managed to sell a few pieces, the first artwork I ever have sold.

Studying A-level Art, English Literature and English Language, my experiences with the Turner Contemporary have had a massive effect on my work. Dialogic Portraits spurred on my commitment to feminism and my A-level work now addresses the oppressive, notional and pristine screen representations of women without body hair.

The whole experience has shown me that in order to do well, initiative is needed and independence in knowing what to research and how to research has been crucial. A large part of my schooling involves writing essays for English literature and language in order to persuade or argue. The communication skills I learned, whilst working with both staff and the public, help me to put points across with strength and clarity.

The skills of simplistic yet intelligent writing is also useful when trying to drastically cut down my essays with a limited word count. What’s more, my school has been incredibly supportive and at every turn my art teacher had given advice and treated me as an artist.

I have been daunted at times, but being able to show my art to the outside world and to take inspiration back with me to my school is the most amazing experience. It is thrilling to be in one room, selling my work and sewing away whilst in the room next door Grayson Perry is exhibiting his own sewn tapestries.

Bringing both academic and artistic worlds together as one has given me so many ideas on what to do and where to go next. Just enjoying the experience as it happened, and not seeing it as a live-or-die situation if it wasn’t perfect (art never is anyway), made it an amazing experience through and through. I will jump at the chance of any more opportunities now that I have the confidence to know that I can. ■

friedaford.wix.com/friedaford



PhotoPedagogy and Threshold Concepts

With the proliferation of ‘photographers’ in today’s visual media world, the popularity of courses in the subject has soared. Here, photography teachers **Jon Nicolls** and **Chris Francis** explain how they created a web resource to help meet demand

Photography seems to be a growing subject, and it’s no real surprise. Digital culture, the proliferation of smartphones and the saturation of visual culture with photographic imagery has enabled a generation of young people (and some older ones) to think of themselves as photographers.

We’re both photography teachers. The frequent emails we have received in recent months from colleagues asking for support in setting up new courses inspired us to create a web resource which we called PhotoPedagogy. We felt there was a growing need for colleagues to connect with each other, to share good practice, debate the nature of the subject and seek support for the development of exciting initiatives.

We launched the site in June 2015 with a game of #photopingpong at the NSEAD conference in Birmingham in July 2015. With the support of First Call Photographic, we published the first edition of our newspaper entitled *Wrong? It’s* been an exciting few months.

We feel the steady expansion of new photography courses is really encouraging, not only because we love our subject but also in the context of the effects of the EBacc and the overall squeeze on arts and creativity in schools. We both believe in what Chris refers to as ‘creative mischief’, the potential for the arts to throw a well-fashioned spanner in the works. Further opportunities for students to help shape some spanners must be a good thing.

‘We both believe in what Chris refers to as “creative mischief”, the potential for the arts to throw a well-fashioned spanner in the works’

Fortunately for photography teachers in need of a little help, there are already great support networks available. For example, the NSEAD’s Facebook Group ‘Through the Lens’ provides a fantastic forum for discussion. We are indeed very grateful for the support of NSEAD and to other leading organisations such as The Photographers’ Gallery and A New Direction.

Everyone can take part, and we all benefit from hearing each other’s stories. We have begun to invite colleagues (and students) to write guest blog posts, contribute longer articles and share tried and tested lesson plans on the site. We are keen to showcase examples of great work by students in our Gallery pages, both the process and the products of their creativity. We want to the site to be a place where we can debate what it means to study photography at this point in the history of the medium.

Prior to developing the PhotoPedagogy website, we had already collaborated on creating a set of threshold concepts for photography. We wanted to identify for students (and colleagues) 10 of the big ideas in our subject, the concepts that might engage and sustain deep engagement with the fundamental nature of photography. What makes photography different from the other visual arts? What do all photographs have in common? What do photographs mean? Over a period of several weeks we have shaped a set of pithy and, hopefully, memorable concepts which are shared in the centre-fold.

We hope these threshold concepts resonate with you and prove useful in the classroom. They are not meant to be instantly understood or assimilated. A threshold is like a portal to new and possibly troublesome world of knowledge. Once you’ve entered the threshold, things don’t look the same any more and finding focus can prove tricky. We hope these concepts provide 10 apertures through which students will travel over time, reaching a deeper and more confident understanding of photography on the way. ■




The PhotoPedagogy website is still its infancy and, so far, features a range of resources contributed generously by colleagues from across the UK. We hope you find the site useful and see its potential. If you’d like to be involved please get in touch. We’d like to thank everyone for their interest so far and we look forward to working with you in the near future.

Jon Nicolls is director of arts and creativity at Thomas Tallis School and Chris Francis is senior leader at St Peter’s Catholic Comprehensive School.

photopedagogy@gmail.com






Photography has many genres, some old, some borrowed, some new

#1



Photography is the capturing of light; a camera is optional

#2



Photography is a hybrid kind of picture making, democratic and diverse

#3




Photography is an art of selection rather than invention

#4



Photographs are abstractions, shaped by technology

#5




Photographs rely on chance, more or less

#6



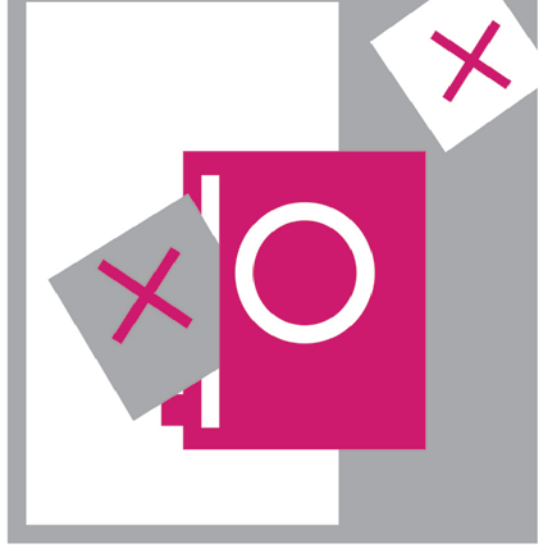
Photographs are not fixed in meaning; context is everything

#7




Photographs have their own visual language and 'grammar'

#8



Photographs are not neutral; they are susceptible to the abuse of power

#9



Photographs warp our sense of time; they remind us of things lost

#10

THRESHOLD CONCEPTS FOR PHOTOGRAPHY

Understanding a threshold concept can be likened to moving through a portal into a previously unimagined space. Once through there is no going back; new knowledge only presents further possibilities. This poster shares 10 possible concepts. Each one hints at a significant notion - perhaps a little fuzzy at first. Focus carefully; new perspectives await.

PHOTOPEDAGOGY

Drawing in photography

Following the new A-level art and design specifications' renewed emphasis on drawing, **Graham Hooper**, photography teacher at Peter Symonds College in Winchester, explores its application in photography

The new A-level art and design specifications reinforce the value of drawing. For photography teachers this might seem a challenge, but with careful planning and preparation the inclusion of drawing can be of great value and provide immense enjoyment.

Drawings can be expressive and analytical, created from memory or direct observation, and used in planning or for reflection. Drawing can facilitate students' ability to think and communicate visually and, furthermore, enable higher levels of clarity and conviction in the outcomes produced.

Personally, I've found that some students choose to study photography because they may lack confidence or perceived ability in what they consider to be 'photo-representational' drawing skills. They might feel a strong desire to create images and compulsion to explore ideas visually but see photography as a means to avoid the need to 'draw'.

In fact, the word photography was first coined in 1839 and derives from Greek words for light and drawing, so it is entirely appropriate to talk about of drawing and cameras in the same breath – the camera 'draws in' light. Indeed there are many ways we draw with light.

In-camera techniques: creating long exposure light trails

Many students are attracted to imagery they see online and in popular magazines that makes use of long exposures to record light 'trails' (images of car headlights, photographed from motorway bridges appear to hold a particular fascination). Once young photographers have grasped the technique of long exposure they can and do go on to use a tripod and the open-shutter method to 'draw' with light sources such as a torches. It does, however, take a more creative and innovative photographer to move beyond simply writing their name in the air (backwards if facing the camera so that the text appears correctly on the image) or drawing circles.

The most successful or effective imagery created using this method utilises the visual spectacle to engage with and explore relevant concepts. Traffic, for example, photographed 'slowly' like this might come out of the study of speed and frequency of traffic in and out of a city.

Practical darkroom strategies: mark-making with light

Another point at which photographic 'drawing' can be explored is when using the darkroom. With the expansion of digital photography the value of light as being physically integral to photographic image-making is less apparent. Not being in a darkroom can alienate the student from the experience of illumination in a literal as well as a metaphorical sense. Conversely, when

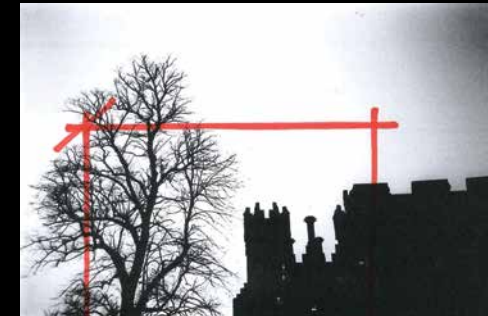


Fig.2 Marked up print for cropping



Fig.3 Marked up print for alternative cropping

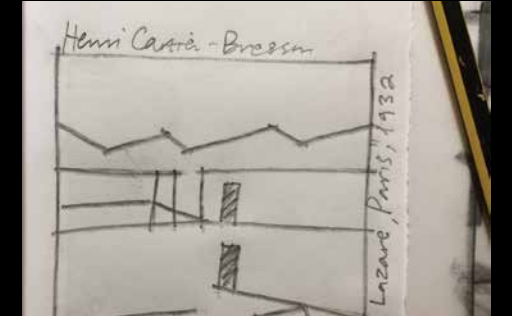


Fig.4 Compositional study



Fig.5 Contact (negative) print from drawn over (positive) print



Fig.6 Scratch and drawn into print



Fig.7 Scratch line into print for contact printing

'The word photography was first coined in 1839 and derives from Greek words for light and drawing, so it is entirely appropriate to talk about of drawing and cameras in the same breath – the camera 'draws in' light'

you use a darkroom to enlarge prints, light exists in a very real and practical sense and at each point of the process.

Small LED lights can be used to trace around shapes or objects placed on light sensitive paper to leave a trace of the outline. This can be just as responsive as using a pencil, delineating details as well as reflecting the sensitive touch and feel of the student's hand. A torch could even be attached to a pen, for instance, to create a double drawing, in light and ink simultaneously.

Using a violin as the subject means that the moving marks can even echo the movement of the bow, and allude to the energy and dynamism of the musician. The results can seamlessly lead on to, or come out of, investigations into Futurism too, and photographs by the likes of Étienne-Jules Marey and the Bragaglia brothers.

Drawing as visual annotation – the contact sheet

Drawing has always been of importance in my teaching when discussing, exploring and

recording intentions. Students producing contact sheets (digital or chemical) can mark alternative croppings or key images that represent lines of enquiry they wish to focus on and pursue, and even cul-de-sacs as they see them. Historically contact sheets would be visually annotated (I always used a red chinagraph pencil which are semi-permanent and write well on semi-gloss surfaces) to show areas to be enlarged, cross through negatives that were under or over-exposed, or scratched and out of focus (Fig 1-3).

Recording intentions – revealing possibilities

We also trace over photographs as a way of revealing the main compositional structure of images (Fig 4). This enables students to better see the axis of symmetry or asymmetry. When students review their work in this way it can result in a greater degree of refinement when using the camera in future.

Post-printing approaches

Coming from a fine art background I like to show students how they might want to 'work into' their images with mark-making implements too. They can draw on the reverse of photographs to create 'paper negatives' to print from in the darkroom (Fig 5-7), or even as part of photocollage work (in the manner of Laszlo Moholy-Nagy).

Drawing can be also be used later on, perhaps when imagining a variety of exhibition spaces and how their work could be displayed in-situ. Students can work in a sketchbook or on a computer screen in Google Sketchup. The

outcomes can be large-scale or thumbnail, diagrams or a storyboard sequences.

Drawing as process made visible

It's possible to consider how drawing might support or consolidate other skills and processes already being used in their daily practice. A range of diagrams, maps and flowcharts can be used in the classroom/studio to externalise thought, to visually explain methodology rather than just describe it. Students can plot decision making and thought processes from camera to print. I ask students to consider the workflow involved in project-building, while artist research and investigation can lead onto personal response, followed by a series of image manipulations and so on.

Exploring location: mapping in photography

When considering different photographic locations I use Google Maps. We communicate our intentions, draw and plan, and then circle and indicate possible routes and places to research.

So, drawing in photography and for photography is filled with opportunity. It can be playful and expressive, functional and informative, as well as for exploration or analysis. With an increased emphasis on drawing in art, craft and design education, photography provides many wide-ranging ways for young people to learn that they can draw. ■

ghooper@psc.ac.uk

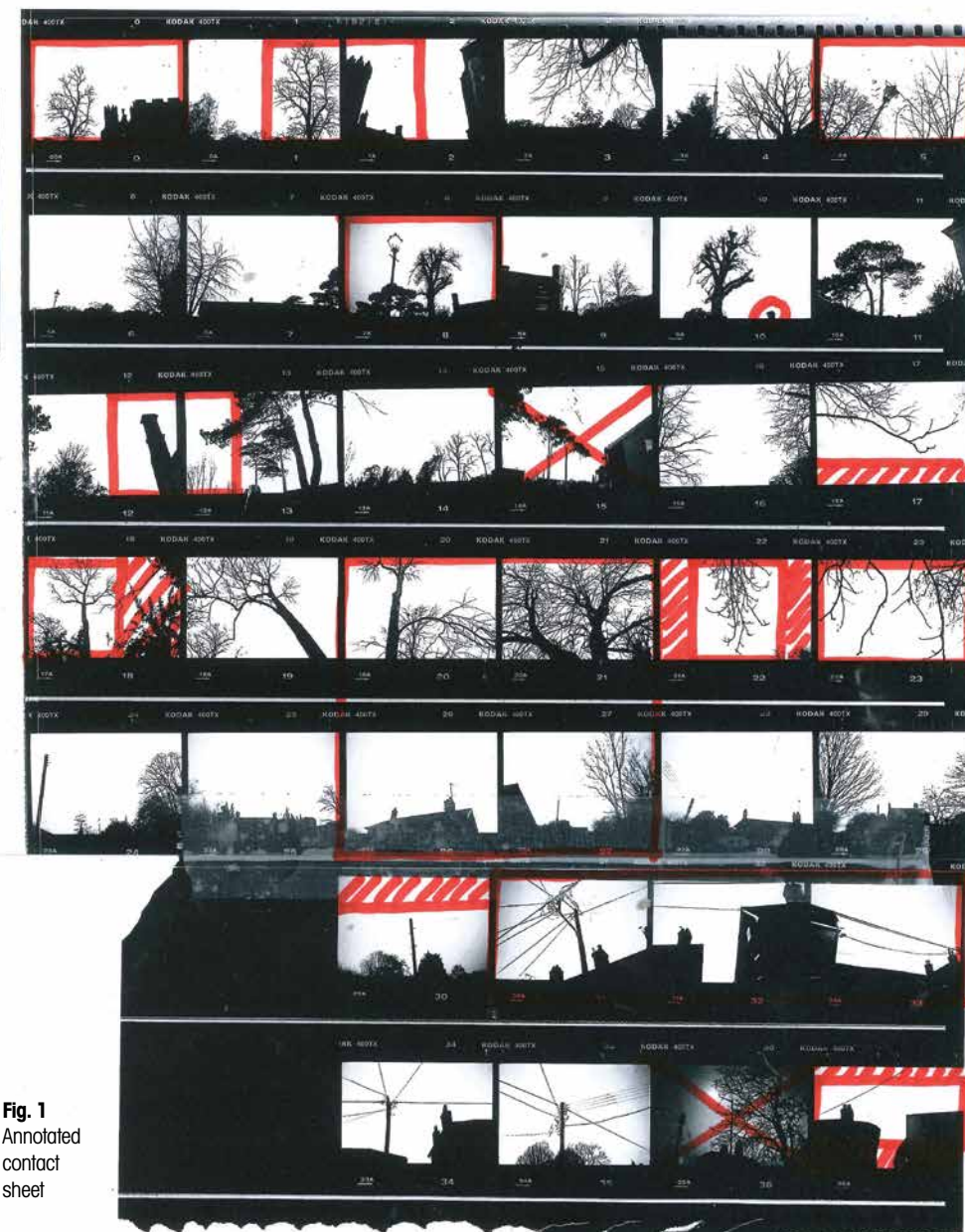


Fig. 1 Annotated contact sheet

Hooper 30.X.15 Day Silhouettes

How do we design designers?

What does a design education for the twenty-first century look like? **Lauren Currie**, programme leader and learning designer for Hyper Island, gives a taste of things to come, as well as presenting the ambitions, methodology and new Digital Experience Design MA in Manchester

There’s no shortage of headlines shining a light on the state of our art schools. Isabel Sutton in the *New Statesman* called them, ‘a dwelling place for commercial interests and the children of the international elite’, while British designer Jonathan Ive used the word ‘tragic’ to describe the inability of the many design schools to produce real world-ready graduates. Coupling this rhetoric with the current state of flux in the design industry raises important questions: Who is ultimately responsible for design education? What does design education for the twenty-first century look like?

I graduated from a Scottish art school, set up a design agency based in Glasgow and I’ve taught design in universities and art schools all over Europe. My imperative is to shape societies and communities to enable them to elevate their game. I do this by engaging people and bringing them together. For me, one of the most exciting places to do this is in a learning environment. That’s why I joined Hyper Island.

Hyper Island was set up 20 years ago with the aim to re-shape design education in the context of the emerging digital world. The founders started off with a pretty punk manifesto: No Grades, No Tests, No Textbooks, No Teachers and No Classroom. Since then, Hyper Island has worked with more than 5,000 full-time graduates from more than 50 countries and has had more than 5,000 participants in executive master classes worldwide. Hyper Island has 100 employees based at learning hubs in New York, Singapore,

‘Instead of teaching people tools like html and Photoshop, we teach people how to learn new tools and how to be comfortable with the uncomfortable learning zone’

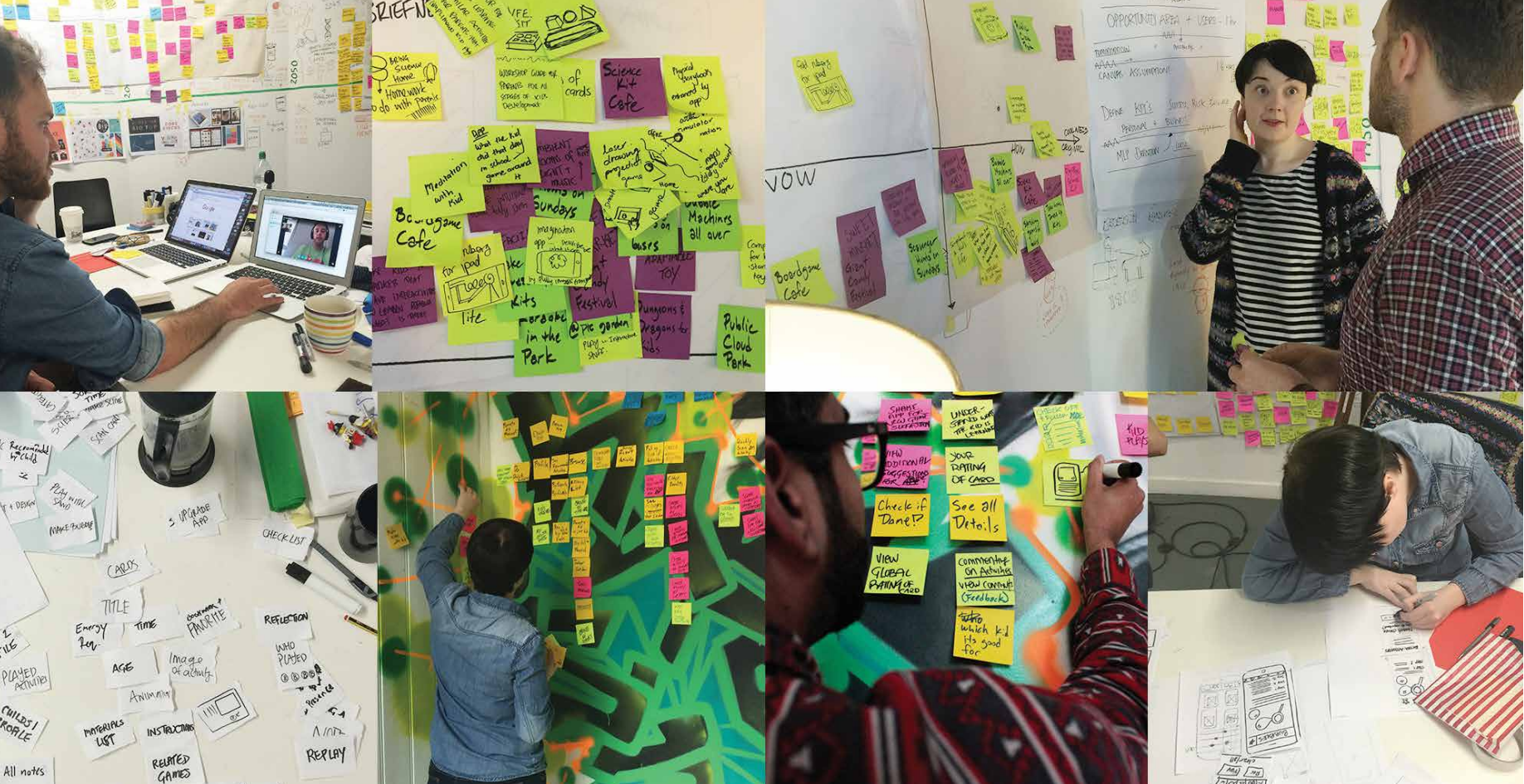
Sao Paulo, Manchester, London, Stockholm and Karlskrona. We run undergraduate and postgraduate vocational programmes (and nowadays even accredited MAs) in areas such as digital media management, interactive art direction, data strategy, digital business strategy, mobile creative, motion creative and digital media creative.

I was first invited to teach at Hyper Island in Stockholm in 2011. I ran service design workshops for the interactive art director program and instantly fell in love with the school, their values and the graduates they produce. I taught there for three years and as a result my business partner and I hired seven graduates. We were blown away by their work ethic and skill set. Now I’m the leader of our new MA in digital experience design here in Manchester and I work closely with our business clients.

There are four critical areas that are the corner stones of our methodology:

- 1. Life-long learning** The ability to constantly and quickly learn and apply new things, behaviours and beliefs, and (be ready for the discomfort zone) to expand our learning capabilities, making the most of all the ways in which human beings can learn and grow – this includes things like learning by doing, experiential learning, action learning, etc.
- 2. Collaboration** The ability to work together with new technologies and over geographies and time zones, and with different stakeholders, transcending individual expertise and agendas, and delivering outstanding results.
- 3. Co-creation** Constructively build on the ideas of others, share and create critical insights, venture into big unknowns and produce mutually valued outcomes.
- 4. Curation** The ability to critically manage complex information, to analyse, reflect, communicate and conceptualise data, and to create new value and values (ethics being an important part of that).

Top Students; Austin Beer, Edwina Nolan and Hasan Habib designed an app to help parents and children play better together
Middle Lauren Currie, programme leader and learning designer for Hyper Island
Bottom The inaugural cohort of Digital Experience Design at Hyper Island in Manchester



These ideas are concretely converted into our curriculum. Instead of teaching people tools like html and Photoshop, we teach people how to learn new tools and how to be comfortable with the uncomfortable learning zone.

I see the demand for this new MA as a celebration of how design is engaging with urgent priorities in the world around us. And much of the running on this worldwide comes from research and practice in UK art schools. As the 2013 report from the Design Council *Design for Public* argued:

‘Societies today face common challenges in delivering the best possible quality of life in a way that is economically sustainable. Design thinking offers a highly effective methodology for squaring this circle and connecting with citizens – at all levels of the public sector, and from services to policy.’

It is precisely the kind of work that our students are doing that demonstrates the power of design in addressing issues of complexity such as health and social care.

Our first cohort welcomed 18 students, representing every continent. We worked with The BBC, Future Cities Catapult and Vans to help them solve problems that mattered to them such as what will the role of a train station be in 2025? We learned from practitioners from UsTwo, IDEO, Sapient Nitro and Method.

We *all* have a stake in designing the next generation of designers. Designers with the mindsets, beliefs, tools, competencies, abilities and behaviours that will allow them to shape and thrive in the world. Let’s face the biggest design challenge we have ever faced; how do we design designers? ■

redjotter.wordpress.com
Twitter @redjotter
lauren.currie@hyperisland.com

A school-wide Sketchbook Circle

*As a way to embed an innovative project into her school's extra-curricular programme, and kick-start her own creative juices, head of art **Suzanne Chalke** adapted the Sketchbook Circle concept for Hinchley Wood School in Surrey. She explains how*

The initial idea for the Hinchley Wood Sketchbook Circle was born out of attending an NSEAD conference at the National Gallery. The concept of sharing a sketchbook with a neighbour and creating collaborative work appealed to me so, when the project was pitched, I jumped at the chance to become involved.

As head of department and being swamped with paperwork and deadlines I was beginning to feel that I was losing my creativity. A sketchbook circle seemed to be the best way to kick-start my creative juices and trial an innovative and enjoyable project, which could then be embedded in our school's extra-curricular programme.

My plan was to create a year-long, whole-school circle, launched to both student and staff. This was done with a certain apprehension as I had no idea whether I would have ten or 200

volunteers. The final figure was a nice manageable 48, ranging from 11 year-olds who had just entered the school to staff members about to retire.

Students and staff were asked to make a small donation to cover A5 sketchbook costs and then fill in a questionnaire about their artistic interests. Once I had the information I set about planning my circle and matching neighbours. I combined artistic styles and preferences but also opposite approaches to create challenge and to get participants out of their comfort zones.

I wanted to use the circle as a mentoring programme as much as an art club and so spent time considering which people would work best together in terms of personality. For example, a talented young student (aged 11) was paired with me in order to give her a degree of challenge. She was worried her work would disappoint me but

over the course of the project her confidence grew and she understood my reasoning. Likewise, I also paired up some shy year 7 students (ages 11-12) with year 11 mentors (ages 15-16) to give the younger pupils a sense of security knowing they could turn to an older student if needed.

The students embraced the project and couldn't wait to get their sketchbooks and meet their partners. Teachers, however, took a little more convincing as they claimed they were concerned about the time involved. It became apparent that lack of artistic confidence also played a big part and I heard the common phrase, 'I can't draw' on many occasions. One of the things I found most gratifying was that by the end of the year most staff members had enjoyed themselves, claiming that the circle had caused them to slow down, become more creative and do something for themselves.

In order to give those participating some direction, each month changed thematically, ranging from collage (black and white), to words and lyrics, and photography. To help ensure that this was a collaborative project and that the participants had ownership, our monthly meetings consisted of discussion on what the next topic could be.

Some of the students liked the guidance each theme provided, whereas others felt out of their comfort zone but enjoyed the challenge. One year 8 student commented: 'It was great to try new effects, techniques and materials, as I'd only ever felt comfortable drawing before. I loved using Photoshop and image transfer.'

Over the year we met monthly to swap our books. The sense of excitement, waiting for everyone to arrive and reveal their work, was infectious. Unlike the Sketchbook Circles I had been involved in with NSEAD (where you rarely get to meet your partner) it was very much a face-to-face experience.

Those involved would be nosy, look at others work and discuss. 'Wow, that's brilliant', 'How did you do that?' or 'You're so good at art!' were typical comments in the room. Unfortunately there was also the occasional knock to confidence if one partner was of a higher ability than the other, but over the course of the year they usually learned from others and broadened their skills base.

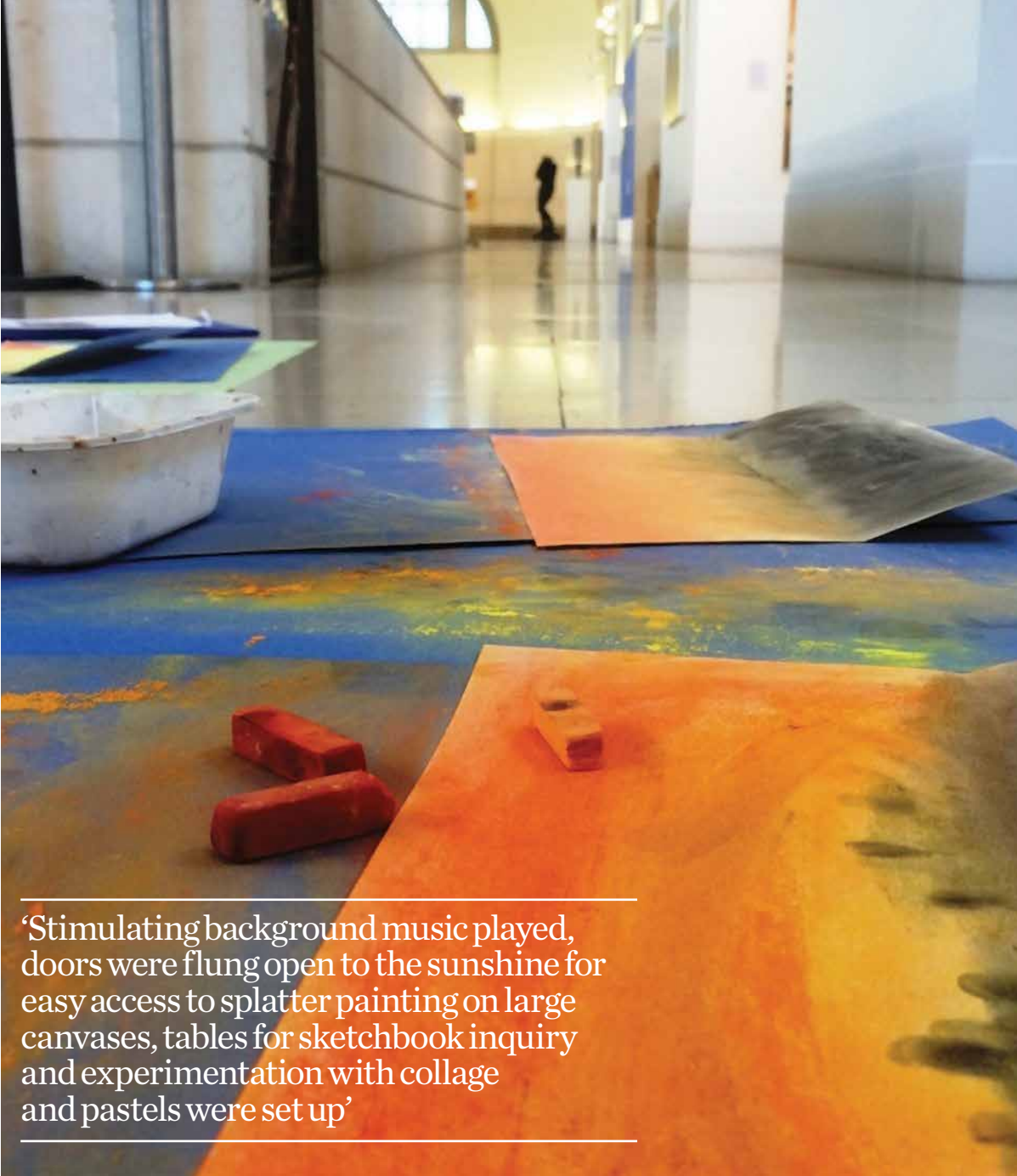
Of course there were teething problems. The lack of boys (with only two students and one male member of staff) was an issue which seems to highlight the national concerns of art being a female-dominated subject. Also, not everyone

could turn up for our monthly meetings for various reasons, meaning that some of those involved missed out on the excitement of receiving their books back and any subsequent feedback.

A private show was the culmination of everyone's efforts when staff, students and parents were invited to view the hard work produced over the year, the final full-stop to a thoroughly enjoyable experience. I'm currently in the process of planning the next Hinchley Wood Sketchbook Circle 2.0, and can't wait to see new faces and all the excellent work I know will be produced. ■

'One of the things I found most gratifying was that by the end of the year most staff members had enjoyed themselves, claiming that the circle had caused them to slow down, become more creative and do something for themselves'





‘Stimulating background music played, doors were flung open to the sunshine for easy access to splatter painting on large canvases, tables for sketchbook inquiry and experimentation with collage and pastels were set up’



A perfect storm and the curriculum pirates

*In designing a combined art, music and writing topic for Castle Hill Infant School in Basingstoke, teacher and art manager **Paula Johanne Preston** used contemporary art and a gallery visit to both inspire and motivate*

Last year I was lucky enough to be a part of a local art network group run by Jayne Stillman, county inspector for Hampshire, and Fiona Godfrey, general advisor for Visual Arts, which was set up to explore ways of developing primary art curriculum.

One of the meetings was held at Southampton City Art Gallery during Kurt Jackson's 'Place' exhibition. Up close to one of his huge, expressive landscape paintings Fiona demonstrated an effective questioning technique for drawing children into works of art. I was inspired by the potential for developing language through art, but also by the powerful presence of the work itself. It just so happened that a school trip was imminent so I booked the gallery.

Around the same time our school subscribed to a new integrated curriculum framework, designed by Hampshire education consultant Jane Warwick. Along with all foundation areas there was scant allocation for art teaching in favour of the STEM subjects. Luckily the planning was not concrete and colleagues were open to suggestions. Inspired by my gallery visit I seized the chance to design a combined art, music and writing topic for six and seven-year-olds which, I hoped, would steal more art time. Skills-based art lessons were woven into the planning for a four-week topic.

The project kicked off with a visit to the gallery to see Kurt Jackson's work. To prepare, the children were each given small collecting envelopes in which to keep memory words about places that were important to them for later use in collages. They were delighted to see that Kurt Jackson used words in a similar way in his work.

Prior to the visit an image of one of his paintings was explored using the questioning. This familiarity provoked genuine excitement when they saw the exhibition. All were engaged in the artwork, relating easily to the subject matter and offering comments that showed insight and understanding. In this magnificent gallery space they spread out on the floor with pastels, pencils and paper and recorded what they saw. The experience provoked a lasting enthusiasm.

A positive attitude from all staff helped enormously. Everyone embraced the idea and felt enabled by the gallery trip to respond creatively. Exciting off-shoots from our planning, such as a weaving project initiated by a learning support assistant, large-scale collaborative collages undertaken by a student, musical soundscapes and poetry recitals set up by the English coordinator, were testament to the confidence the art had inspired.

The timetable was adjusted so that on one afternoon per week two adjoining classrooms became the year group art workshop. Stimulating background music played, doors were flung open to the sunshine for easy access to splatter painting on large canvases, tables for sketchbook inquiry and experimentation with collage and pastels were set up.

Poems were created from paintings and paintings from poetry. The poem *Sea Fever* by John Masefield inspired six large, mixed-media canvases. Subject boundaries disappeared in an environment of creative exploration. Enjoyment was rife and risk taking was celebrated in a spirit of curriculum piracy.

Treasure was real enough. Our English coordinator was thrilled with the writing outcomes. When we were visited by county moderators they praised the 'rich language used' and the way children had been able to 'transfer this language seamlessly from their poetry into their story writing.'

The successful placement achieved by our student owed much to her group's collaborative collage. The end of topic exhibition was a high-spirited affair, well attended by parents, governors and ex-pupils who were all enthralled by the quality of the art on display. Lasting impressions were clearly made as our comments book filled up.

By making links between their own work and his, the children developed a genuine and personal interest in Kurt Jackson as an artist. They related their struggles and experiments to his preliminary sketches and learnt the value of turning a mistake into an opportunity. Reticence fell away and they began to solve problems more creatively.

Being alert to opportunities, teamwork and creative thinking enabled us to go off the map in search of quality teaching and learning experiences. It all came together to demonstrate that the work of a contemporary artist can inspire and motivate high achievement in both art and writing. Maybe we need more pirates.

At the end of the four weeks the children asked if they could write to Kurt Jackson. Curious and keen to communicate how much they had enjoyed his paintings, they wrote freely without asking for help – these included reluctant writers and even those who usually need one-to-one support. The letters were heartfelt and showed tangible connections between each child's individual experience and the paintings.

We were rewarded with a great reply from the man himself and the gift of a signed copy of his book. I saw a note at the end of one of the children's letters which, for me, underlined the impact of all our work. It just said: 'P.S. I am an artist too.' ■

p.preston@castlehill-infhants.sch.uk
instagram.com/missiz_p/

The enrichment section of Castle Hill Infant School's blog shows how Kurt Jackson inspired art and writing and other art adventures: chisma1.blogspot.co.uk



Big Draw inspiration

Every year The Big Draw Awards offers a chance to celebrate the most innovative, resourceful and inspiring drawing events. Susan Coles, art, creativity and education consultant, describes the inspiration gained by both participating in The Big Draw and achieving a Big Draw award

As an associate of The Big Draw I'm always keen to involve myself and local art educators in the project. Our North East Art Teacher Educator Network (NEATEN) has a very close and important relationship with the BALTIC Centre for Contemporary Art in Gateshead. In September 2015, schools and colleges programmer Vicky Sturrs asked me to run a Big Draw twilight training session – on a Friday.

You might ask who on earth is going to turn up on a Friday for a three-hour inset? Well, it so happens that over 60 people did! All phases were represented and we also had our enthusiastic and lively Northumbria University PGCE trainee teacher cohort in attendance.

The session looked at the different meanings of drawing. I facilitated some long and short activities, individually, in pairs, and in small and large groups. The responses were excellent and there was something for everyone to take back to school. The final (and fun) Drawing Machine session has inspired similar workshops this year. It's a cracker of an activity.

A few weeks later Vicky and I met with a small volunteer 'steering group' of teachers, trainee teachers, artists and those who had helped to run the Baltic Big Draw public event in October. We came up with a theme of 'Hands' and created ideas for mini workshops which people could dip into in the large public space.

Over 300 people visited throughout the Saturday afternoon and it was inspiring to see our own teachers working with families in a

'We agreed to set up our "Selfie Gallery" where we encouraged people to draw themselves from mobile phone self-portraits using a continuous line'

diverse range of drawing activities. One of the most popular tasks was the 'Draw your Dinner' tablecloth, which was inspired by an idea from AccessArt. The most delicious plates of food were drawn and coloured in – a very sociable way to draw.

I entered our activities for The Big Draw Awards and, some time later, was surprised and delighted to hear that we had won one of the major awards.

In May of this year, myself, Vicky, art subject leader Gemma Roche, art teacher Paul Raymond and Anna McKeown Ramsay, PGCE trainee teacher, travelled down to London awards ceremony at Painters Hall. We had also agreed to set up our 'Selfie Gallery' where we encouraged people to draw themselves from mobile phone self-portraits using a continuous line. We were overwhelmed by the numbers of people who took part, and met winners, arts enthusiasts and some of The Big Draw judges, as well as Paul Bell who had recently won the BBC's *The Big Painting*

Challenge, Sue Grayson Ford, president of the Campaign for Drawing (CfD), and Kate Mason, CfD director.

The prize ceremony followed inspirational speeches by film director Mike Leigh and artist and NSEAD patron Bob and Roberta Smith. There were winners from all over the world, and to see The Big Draw inspiring so many people in so many different ways was a highlight of my day.

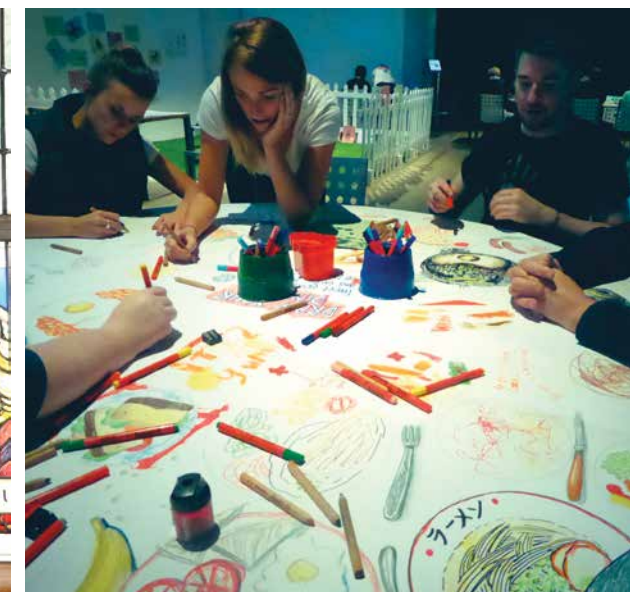
We were presented with the Barbara Whatmore Award and a very welcome and unexpected cheque – NEATEN has since donated the prize to BALTIC to aid further professional development opportunities for teachers.

I would urge everyone to support and take part in The Big Draw, either during October and/or at anytime during the year. It's a fantastic celebration of creativity, drawing and bringing people together in a very special way. ■

artcrimes.org.uk
thebigdraw.org/the-big-draw-awards-2015



Christina Cocullo Photography © 2015



Lift Off!

Supporting six schools in Nottinghamshire and Derbyshire, the arts education project Lift Off! aimed to enrich pupils’ experience of the subject by working with practicing artists. Rebecca Wombell, marketing manager at The Harley Gallery in Worksop, describes the process

The Lift Off! education programme offered 12 months of arts support for six schools in Nottinghamshire and Derbyshire. Three local practicing artists were recruited for the project, each artist partnered with both a primary and a secondary school for the year.

Working with a practicing artist aims to develop students’ making skills, exploring new materials and learning new techniques. The project, organised by The Harley Gallery in Worksop, sought to explore how working with an artist over a year would enrich learning experiences and improve a pupil’s performance and enjoyment of the subject.

The gallery’s education and engagement manager, Dayle Green, explains the development of this project: ‘This funding opportunity gave pause for thought as to how arts practice could be encouraged and experienced in schools today. The idea of a practicing contemporary artist going into school on a regular basis, and pupils and teachers having the opportunity to experience a new way of working, was influential in the decision to create the project.’

Funded by a grant from the John Hemingway Trust, the project set out to choose schools by their geography; each primary school being feeder to the secondary. The Lift Off artists all work as practicing artists in the Harley Studios and were chosen for the variety and versatility of their disciplines.

Textile artist Ruth Waller worked with Norbridge Academy and Outwood Academy Valley on a collaborative outdoor art installation inspired by colour. Laura Baxter, a metalsmith and jeweller, created enchanted woodland with mini installations throughout Model Village Primary in partnership with Shirebrook Academy. Ceramicist Kyra Cane worked with Crompton View Primary and Dukeries Academy to create an outdoor tile bench and a series of totem poles, while Caddick Construction sponsored the programme at both Dukeries Academy and Crompton View Primary School, donating building materials so the artworks could be installed.

Lift Off! is also supported by educational consultants Brochocka Baynes. At the end of the academic year Brochocka

Tamara Jones and Trish Butt, art and design co-ordinators, Crompton View Primary School said: ‘Ceramicist Kyra Cane helped our children to develop skills in three-dimensional work through the use of clay. Everyone produced a clay cylinder to form part of a totem pole. The end result is a collaborative piece of art installed in the school garden.

‘Kyra helped raise our children’s standards and expectations. Working with contemporary artists gives children insight into possible careers in the arts. They appreciate how art can enrich their school lives by aiding their cultural understanding. Knowledge, skills and techniques are shared with the children and staff, methods that staff are able to use in the future. All our pupils achieved well which had a direct impact on their self-esteem and confidence.’

Kyra Cane, ceramicist: ‘Being part of The Harley Gallery’s Lift Off! project has been fantastic. It reminded me how my own wish to work in the arts all started. It’s essential to engage with children whilst they are young and willing to explore ideas and methodologies, harnessing their enthusiasm and capacity to be absorbed in unfamiliar territory. At a time when numeracy and literacy have so much attention in schools it’s important for staff to realise just how inclusive arts subjects can be, and how easy it is to apply these fundamental skills through practice-based activity.

‘The children visited the heritage coalmining museum in Bilsthorpe to look at the equipment and tools used in coal mining. Imagery inspired by these visits were combined with children’s drawings of relatives who had worked, in any capacity, at the colliery.

‘Each section of the totem poles were made up of incised clay drawings of Bilsthorpe colliery and its surroundings. The drawings were created by projecting the children’s own sketchbook images and photographs onto clay, encouraging skills in the simplification of complex structures.

‘Through Lift Off! children experienced the transformation of clay from raw material to fired ceramics. Their individual pieces are installed as a group of totem poles in the school garden as a celebration of the mining history of Bilsthorpe.’

Set up in 1977 by the Duchess of Portland, The Harley Gallery is part of The Harley Foundation, a charitable trust. The Foundation aims to encourage the enjoyment of the visual arts and celebrate the handmade.

www.harleygallery.co.uk



‘It’s essential to engage with children whilst they are young and willing to explore ideas and methodologies, harnessing their enthusiasm and capacity to be absorbed in unfamiliar territory’



Susan Coles

Susan Coles ended her presidency in 2014 and her past-presidency in 2015. Looking back and ahead Lesley Butterworth, general secretary of NSEAD, gives thanks to Susan Coles and to her exceptional service and dedication to art, craft and design education

On 31 December 2015 we said a very warm thank you, but not goodbye, to Susan Coles who stepped down as Immediate Past President of NSEAD.

Susan brought passion and conviction into the work of the society in three distinct areas. Her enthusiasm and expertise in the potential of social media created new and vibrant communities through which our members could network, learn and communicate. The NSEAD Facebook platforms, which include NSEAD Online and Through the Lens, are growing and highly valued by everyone who participates.

Taking her classroom role forward as an advanced skills teacher in art, craft and design, Susan travels tirelessly across the UK facilitating professional development programmes on behalf of the society, in areas such as subject leadership, drawing and supporting strategies to encourage more boys back into the subject.

Engaging with and supported by her local MP Sharon Hodgson, Susan set up the All Party Parliamentary Group for Art Craft and Design in Education in 2013. Reconvened in 2015, it provides a mechanism to influence and challenge issues around our subject at the highest level.

Susan Coles joins a distinguished and growing alumni of past presidents who continue to support NSEAD in many different ways, including Alastair Laing guiding the work of the Athene Trust, and John Childs as our honorary treasurer.

We are delighted that Susan will continue to support our work through her continued role in the All Party Parliamentary Group for Art Craft and Design in Education, through steering our social media platforms, and in delivering our professional development programmes.

On behalf of NSEAD thank you Susan for your exceptional service to art, craft and design education. ■

The art of questions

*How can teachers meet their learning objectives whilst maintaining pupil motivation? Art and design education consultant **Paul Carney** explains the theories and techniques behind using questions to develop autonomous learners and achieving the balance*

When planning and delivering lesson content teachers are continually striving for a balance between ensuring their pupils achieve the intended learning objectives whilst maintaining their motivation. We can't place enjoyment above the need to deliver good content, but we can't ignore it either because creativity is dependent on motivation.

Of course, many art teachers build creative opportunities into project learning stages to facilitate personal interpretation and so improve motivation. Whilst this usually reaps considerable rewards in terms of the quality of pupils' output, it's still very teacher-dependent.

All those long nights planning lessons and making resources, selecting relevant images, themes, artists or designers as starting points can be counter-productive to good learning. Our well-intended, over-planned projects can kill the very thing we are striving for, dulling creativity and teaching learning by imitation. Pupil motivation can be lost if the teacher has done all the thinking beforehand and all that's left is a series of instructions to follow.

In the book *Questioning in the Primary School*, Brown and Wragg (2002) say that the ability to ask intelligent and searching questions, and to use questions that stimulate complex reasoning, imagination and speculation, is crucial to teachers of all ages and subject groups. Research by Professor Steve Higgins for the Sutton Trust (*Meta-cognition and Self-regulation*, July 2015) bears out the potential gain of meta-cognition as being equivalent to eight months of academic progress, which is the most effective way of raising attainment as well as the cheapest.

In *Principals and Student Achievement: What the Research Says* (2003) education researcher Kathleen Cotton argues that primary and less-able children learn when lots of lower-cognitive questions are asked that build gradually to higher cognition. In the secondary sector she recommends students are given higher cognitive level questions at an increased frequency in order to attain higher pupil performance.

In the classroom, every skill, technique, knowledge-finding, idea-developing, project-making, material-exploring activity can become part of a question-based model instead of a

teacher-led model. Instead of delivering content, teaching should facilitate investigation, problem solving and inquiry.

Essential Questions are questions that evoke curiosity, deep thought, enquiry and reflection. They help pupils focus on core knowledge and values, and ensure they consider alternative options, provide evidence to support their ideas and provoke discussion. Questions such as: 'Why am I here?' and 'What do I want to do with my life?' are the driving force behind any intelligent thinking person and integral to art and design because artists have struggled with similar themes throughout time.

Writing Essential Questions isn't easy. It requires thought from the teacher at the planning stage, and even then, pupils need to be taught how to respond to this type of question, how to present an argument, and how to show evidence and persuasion.

That's where Foundation Questions come in, because they help to develop pupils' understanding of the big question and steer the outcomes. Without the Foundation Questions pupils can become confused and the outcomes chaotic. They support and steer but don't dictate obvious outcomes, like clues to the answer. For example:

Essential Question (based on Arte Povera):
Is the world's greatest art just a product for rich, intelligent people?

Foundation Questions:

- Why is some art worth millions when others are not? What effect does this have on artists? What makes some art great and others not?
- The Arte Povera artists in the 1960s made art out of rubbish to attack the snobbery of the art world and the high prices of art. Many artists to this day make art from rubbish and unwanted objects, and their art is worth a lot of money. How should we value art?
- Banksy says: 'You owe the companies nothing. You especially don't owe them any courtesy. They have re-arranged the world to put themselves in front of you.



They never asked for your permission, don't even start asking for theirs!.' However, Banksy's art is now so valuable that people actually want him to graffiti on their building. So, when is graffiti art good and when is it vandalism?

- Can beautiful art be made from rubbish?

This approach not only increases pupils' curiosity but gives a greater autonomy to work in ways that interest them. Once ideas and responses begin to flow pupils show an eagerness to get started, which is then a time to think about the skills they have, how their ideas can be successfully executed and what the project learning objectives are.

This is where further questions come in:

- Which materials will you need to make your idea, and have you used them before? How successful were you the last time you used them?
- Where can you get the help and support you need to practice the skills and techniques you need?

Throughout the process you will need regular evaluations to ask:

- 'Do you need to alter and adjust your idea in light of what you've just done?'

Supportive comments from other pupils are useful:

- How might this person improve their work? Again, the emphasis should be on steering and guiding rather than dictating.

Questions can show and help pupils to self-analyse through dialogue, evaluate and collaborate. Making art in this way is very different to process-led models. It takes time for pupils to be able to achieve the same standard of outcomes you may be used to, but it's more exciting and puts the responsibility for learning back onto pupils, where it belongs. ■

The Art of Questions can be purchased from www.paulcarneyarts.com

#artcubed



*Inspired by the visual world around her, **Jo Baker**, head of art and design Branston Community Academy, in Branston, Lincoln, decided to share her passion and ideas on Twitter, and opened up a global audience for her students. Here’s how*

Where do you find your inspiration? For many of us it comes from what we see around us, and as creative individuals the visual is a language we’re all naturally fluent in. Art educators are highly creative, imaginative and innovative individuals, so give an art and design teacher an image and they will run a mile with it. The power of the visual, at least for me, is how I am most strongly inspired, and no amount of sharing schemes and lesson plans recorded in written form can compete.

When I think about the impact of images and seeing creative, awe-inspiring work has had on my practice, I ask; ‘Can we harness this into a resource to return to and to be inspired by?’

Artcubed came about after an evening conversation on Twitter. We were keen to share what we had been doing in our classrooms and, limited to 140 characters, we found images of our day explained and demonstrated what had been happening in our busy classrooms far more effectively. After all, an image can say a thousand words.

These were the days when only one image at a time could be posted on Twitter. So, being resourceful arty types, we collaged nine images together into one. The blog’s name came about from a play on words. The images were typically in a three x three grid, hence ‘artcubed’.

It works like this. Fellow teachers take images of their day and collage them into nine (or four or five – art teachers are naturally rebellious!). Then they post the image, including the hashtag #artcubed.

As the number of teachers taking part increased, I found uploading the images to the blog becoming more time



consuming. Damian Ward, Head of Art, Outwood Academy Valley, kindly volunteered to share uploading duties. He had found sharing the images on the blog with his students very useful, and was keen to get on board.

We try to create a new post every week, collating all of the last weeks’ images shared by teachers onto one post. Anyone can view the blog and it currently has almost 30,000 views, with just over 50 per cent from the USA. *Artcubed* has a truly global audience, from Ireland to Indonesia to Australia and New Zealand.

‘Give an art and design teacher an image and they will run a mile with it.’

Sharing my students’ work on the artcubed blog has benefitted in ways I had never envisaged. I thought all the benefits would be mine at first, but mainly it’s my students who have really felt the difference as the blog has opened their work up to a global audience, friends and family, as well as giving them a new-found confidence and pride.

Anyone involved in art and design education is welcome to contribute by collaging images of their day using an app such as Moldiv and posting the image on Twitter. Make sure to include the #artcubed. ■

Visit *Artcubed*: 9picsaday.blogspot.co.uk

Towards an Inclusive Arts Education

Kate Hatton

It is important to question which bodies have access to education in the arts, particularly at a time when arts education is itself subject to exclusionary forces via ongoing funding cuts and curricula reform. Kate Hatton’s edited volume *Towards an Inclusive Arts Education* makes a welcome addition to writing about arts education, drawing together pedagogical and theoretical perspectives from academic contributors relating to class, race and disability.

These include, amongst others, Bernice Donszelman, visual artist and writer; Eldrid Herrington, principal lecturer at the University of the Arts, London; Caroline Stevenson, curator, writer and lecturer at the London College of Fashion; Sylvia Theuri, PhD candidate at the University of Salford; and Samantha Broadhead, head of research at Leeds College of Art.

The aim of this volume is to generate debate and reflection at an institutional level in order to move towards a more inclusive arts education. There is indeed a strong critically reflective element to the project, which signifies Hatton’s continued engagement with ‘matters of inclusion in contemporary art education’ and a desire to generate deeper critical engagement with inclusion by artists, tutors and students. Hatton raises important questions regarding who has access to the arts in higher education and the types of institutional practices we have access to, establishing race, disability and class as central themes in the book.

This is an ambitious project and expansive in its view of the arts, including chapters on dance as well as on practical and theoretical elements of the arts and visual culture. It also moves beyond problematic definitions of inclusion as assimilation or integration to acknowledge the role of diversity as a gain for identity work, central for many to an education in the arts.

The subject-specific focus is important here for enabling a sustained engagement with inclusion via theory and reflections on recent and relevant pedagogic practice in the current context of arts education in UK higher education. Kerry Freedman, professor of Art and Education at Northern Illinois University, develops the central theme of the book, examining the potential for institutional change to promote wider engagement with the arts and visual culture.

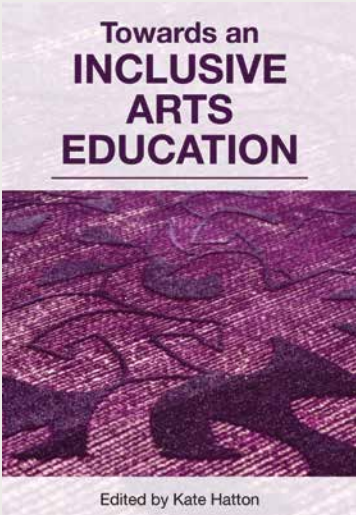
Dan Goodley, professor of Disability Studies at the University of Sheffield, introduces important ideas from critical disability studies which are developed but also applied by Anna Hickey-Moody, head of the PhD in Arts and Learning at Goldsmiths College, who explores dance and the ‘aesthetics of intellectual disability’. Donszelman, Herrington, Stevenson and Theuri explore the intersection of race and arts education in HE via a range of critical perspectives, which again draw theory through to examine institutional hegemony experienced in practice. Theuri’s work is particularly useful in recognising the intersectionality of race and class as an essential theme in any current negotiation of the complexities of inclusion. Broadhead explores class and access to pedagogies for ‘non-traditional’ mature students entering studio practice in HE.

Work on race and arts education is vital, although this does dominate the project. There are some obvious omissions with only slight attention paid to intersecting identities (e.g. heteronormativity and disability for example) and no recognition of gender or sexuality in the work. In addition, the book is surprisingly text heavy given its emphasis on the arts and visual culture.

However, Hatton has succeeded in bringing together a collection of rich theoretical perspectives which have been applied to recent and relevant practice in arts education. This book offers a valuable interrogation of exclusionary practices offering a convincing argument for critically reflective practice as a precursor for personal, professional and institutional change. ■

Dr. Claire Penketh
Principal Lecturer, Department of Disability and Education Centre for Culture & Disability Studies, Liverpool Hope University

Paperback: ISBN 9781858566542
(£24.95 RRP)



Introducing NSEAD’s President Elect Dr Peter Gregory

We are delighted to announce that Dr Peter Gregory was elected unopposed as President Elect from 1 January 2016, President 2017-18 and Immediate Past President concluding 31 December 2019.

Peter is extremely active in the work of NSEAD, undertaking in a variety of roles. As a member of the Teacher Education Board he has been active at the annual conferences and has chaired and contributed workshops to the Primary Summer Schools held at the University of Winchester. He then joined and contributed to the Professional Development Board and Publications Board, and is now a member of the editorial board of *iJADE (International Journal for Education in Art and Design)*.

He’s also a member of the NSEAD Finance and General Purposes Committee and was vice president of the society. On the society’s behalf he facilitated the Primary Curriculum 2014 Art and Design workshops run by the Cambridge Primary Review Trust and Pearsons.

Many members and supporters will have met Peter both at our annual conferences and virtually as an active member of NSEAD Facebook and NSEAD Online. He also organised the European Regional Congress of the International Society for Education in Art (InSEA) at Canterbury Christ Church University in 2013.

Peter trained as a ceramicist and has taught in primary, secondary and special schools in the south east of England. After several school leadership roles he moved into initial teacher training, firstly with the University of Greenwich and more recently at Canterbury Christ Church University where he is now employed as principal lecturer in Education. Peter is currently the European World Council Regional Representative for InSEA.

We are privileged to welcome such a well-known and long-serving member as President Elect and look forward to all that Dr Peter Gregory will bring to this role. ■