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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
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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

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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 people’s 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 a 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 Abramović’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.
The ARTiculation journey doesn’t stop there. Regardless of whether they were selected for the finals, schools are often given the opportunity to give their talk 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 Holy for Heroes centre at Tadworth House, Wiltshire. As a local recovery organisation, groups of service men and women visit the gallery and sculpture park on a monthly basis 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 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, whilst staff undertake Makaton training.

We also work closely with teachers to encompass the needs of the national curriculum with exciting interdisciplinary 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. Through the expertise, research and knowledge of our partner schools, the Trust also improves 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.

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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 sculpture through dance back in their studios. All new performances are then shared in a unanimous seminar, 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 expanding environment that encompasses the needs of the national curriculum with exciting interdisciplinary 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. Through the expertise, research and knowledge of our partner schools, the Trust also improves 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.

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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 Trust. The New Art Centre is the venue for the Trust’s annual 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 Purdon Dance South West as a creative partner to develop new interdisciplinary practice for students.
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.

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 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
or critique art production the learner must discernment not definitive answers. To create which initiated a valuable discussion about how Interestingly, not everyone agreed that it did 2013 piece 12) discussing whether art really does empower the anti-authority medium of graffiti. freedom of speech. The students reacted by erosion of British individuals’ liberties and at Tate Britain which questions the gradual State Britain of origin, mapping concepts literally and drawn between Britain and their countries of British culture. Cross comparisons were practice, were peppered with varied perspectives advantages and limitations of democracy in 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 those engaged students. This was especially poignant as some of the students are asylum seekers having fled war-torn countries 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 in small groups of 4 – 5, cross comparison and critical thinking, they chose to work in small groups of 4 – 5, cross comparison and critical thinking, they created their own posters placards using the anti-authority medium of graffiti. Questions created by creating their own post against power and what are the symptoms of children’s beliefs in Bob and Roberta Smith’s 2013 piece Art Makes Children Powerless. 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 connected with disagreement and the belief in the rules. 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. Wherever possible artists’ 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 perspectives are reflected in the final exhibition which evidenced the arts and curriculum subjects it is important that learners have the opportunity to express themselves through the arts. 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 system where the arts are frequently others’ artworks 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 system. This position is frequently 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 medium. Subjects. By reorganising something, whether a concept, medium, 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 artistic responses as a force for social change. When arranged in various ways, limitations and possibilities are redefined and speculated on by the learners. Even when arranged in various ways, limitations and possibilities are redefined and speculated on by the learners. Even so sometimes I felt pleasantly surprised to find that the Birmingham Midland Institute was a delightful redbrick Victorian building with plush velvet cinemas. In fact, the whole experience was rather cinematic as I arrived late on Friday and fumbled to find a seat in the dark! I spent the few hours listening to inspirational talks given by fellow artist teachers, who discussed their unique and practical and how it had made a positive impact on their teaching. When speaker Joanne Furseman delivered her journey enabling students to create art that responded to the school environment I asked the question: ‘How did you get going and plan your exhibition? ‘ Didn’t I tell you, I just did!’ It was grass roots teaching at its finest!

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 eagerly 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 art teacher after all so I was pleasantly surprised to find 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 arrived late on Friday and fumbled to find a seat in the dark! I spent the few hours listening to inspirational talks given by fellow artist teachers, who discussed their unique and practical and how it had made a positive impact on their teaching. When speaker Joanne Furseman delivered her journey enabling students to create art that responded to the school environment I asked the question: ‘How did you get going and plan your exhibition? ‘ Didn’t I tell you, I just did!’ It was grass roots teaching at its finest!

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 leaders face team that such a course would be of benefit to both the department and myself, I eagerly 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 art teacher after all so I was pleasantly surprised to find 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 arrived late on Friday and fumbled to find a seat in the dark! I spent the few hours listening to inspirational talks given by fellow artist teachers, who discussed their unique and practical and how it had made a positive impact on their teaching. When speaker Joanne Furseman delivered her journey enabling students to create art that responded to the school environment I asked the question: ‘How did you get going and plan your exhibition? ‘ Didn’t I tell you, I just did!’ It was grass roots teaching at its finest!

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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’.

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The more you learn the less you know
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 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!”

AIS 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 in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level. In higher education too, art and design in schools from primary through to A-level.
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 dogsmade of flowers? Ulay and Marina Abramović’s Religious iconography? Teaching art and design every day myself it’s easy to forget that it’s 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 classroom into a bank, my kiln into a safe and teaching (please do the same if you are teachers). We looked at graphic designers and banknote designers such as Ootje Oxenaar who created ‘did her head in’, but she appreciated the students said that concept of editioning prints as celebrities. I set up a photographer’s studio 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.

At the Bank of England Museum in London I found out about forgery and the elaborate security measures used to keep your money safe. I discovered that most country’s banknotes have patterns of dots, picked up by photocopiers 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 ‘hebe coins’ for a real kick!

So, we had our ‘visual reference material’ but 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 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 motifs 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 lesson 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 basis 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 originality can change and transformed when there are multiples of an object.

For printmakers the ‘original’ is the ‘print’, whereas the preparatory drawings are little more than a rough draft. 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 hours of scratching into plastic to create a dry-point plate, but they got thoroughly involved in the process of actually printing their final banknote.

To finish, I negotiated with the 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 us is designed, so it was useful to look afresh at an everyday object like money.
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 big 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 an apparatus 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 gallery10. I was asked to come (usually under the title ‘young person’) to many amazing events and took note.

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

Photography is the capturing of light; a camera is optional.

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

Photography is an art of selection rather than invention.

Photographs are abstractions, shaped by technology.

Photographs rely on chance, more or less.

Photographs are not fixed in meaning; context is everything.

Photographs have their own visual language and ‘grammar’.

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

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

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

For further information and practical resources to help students explore these threshold concepts visit Photopedagogy.com/threshold-concepts
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 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 make use of long exposures to record light ‘trajectories’ (images of car headlight, photographed from motorway bridges (Fig.1), or light from a particular fire). 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 torch. 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 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 photographer’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 musician can draw. I often use this as a starting point, as music and photography are both visual, and can be visually annotated (I always used a red chinagraph pencil which are semi-permanent and write well on semi-gloss surfaces) to show how their work could be displayed in-situ.

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“...you use a darkroom to enlarge prints, light exists in a very real and practical sense and at each point of the process...”
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 Ives 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 digital art school, set up as a sign 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 very 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, Sao Paulo, Manchester, London, Stockholm and Karlskrona.

We run undergraduate and postgraduate vocational programmes and nowadays even accredited MA in areas such as digital media management, interactive art direction, data strategy, digital business strategy, mobile creative, motion creative and digital media creative. 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.

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The ability to critically manage complex information, to analyse, reflect, communicate and conceptualise data, and to create new values and values (ethics being an important part of that).

1. Life-long learning
2. Collaboration
3. Co-creation
4. Curation

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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 argues: ‘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 2050? 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?

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Twitter @redjotter

redjotter.wordpress.com
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 becoming concerned about the time involved. It became apparent that lack of artistic confidence also played a big part and 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.

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 got to meet your partner) it was very much a face-to-face experience.

‘Those involved would be noisy, 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.

The students embraced the project and 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. To help ensure that everyone to arrive and reveal their work, was infectious. Unlike the Sketchbook Circles I had been involved in with NSEAD (where you rarely got to meet your partner) it was very much a face-to-face experience.

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My plan was to create a year-long, whole-school sketchbook project where participating students and staff members could draw and write about a monthly theme. 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.’

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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 own creative juices, which could then be embedded in our school’s extra-curricular programme.

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Johanne Preston, teacher and art manager at Castle Hill Infant School in Basingstoke, shares her experience of planning and executing a school visit to a contemporary art gallery to inspire and motivate primary school children.

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 to 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 our colleagues were open to suggestions. Inspired by my gallery visit I seized the chance to design a combined art, music and treasure hunt trip to both inspire and motivate high achievement in both art and writing. 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 steal more art time. Skills-based art lessons were woven into the planning for a four-week topic. 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.

The enrichment section of Castle Hill Infant School’s blog shows how Kurt Jackson inspired art and writing and other art adventures: chims1.blogspot.co.uk

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 the icing on the classroom cake and risk taking was celebrated in a spirit of curriculum piracy. Treasures was read aloud. 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 enrichment section of Castle Hill Infant School’s blog shows how Kurt Jackson inspired art and writing and other art adventures: chims1.blogspot.co.uk

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 primary school children.

The enrichment section of Castle Hill Infant School’s blog shows how Kurt Jackson inspired art and writing and other art adventures: chims1.blogspot.co.uk
Cross phase

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, trainees, 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 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 platters of food were drawn and coloured in – a very social 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 McKeevorn Ramsay, PGCE trainee teacher, travelled down to London awards ceremony at Painters Hall. We had 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 number 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 Whatmores 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.

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.
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, Doyle 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 reach 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 Beth Walker worked with Norbridge Academy and Outwood Academy Valley on a collaborative outdoor art installation inspired by colour. Louise Middlemass, a metalworker and jeweller, created encaustic wooden poles with miniature installations throughout Model Village Primary in partnership with Shimloolok 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 Baynes and Trish Butts, 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 still all stood. It’s essential to engage with children whilst they are young and willing to explore ideas and methodologies, harnessing their enthusiasm and capacity to take 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 those 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 those 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. 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.

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Susan Coles ended her presidency in 2014 and her post-presidency in 2015. Looking back and aheadLesley 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 and its future. Susan brought dedication to art, craft and design education in the UK, but not goodbye, to Susan Coles who stepped down as Immediate Past President of NSEAD.
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 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 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 teaching. They support the idea-developing, project-making, material-exploring activity can become part of a question-based model instead of a teacher-led one. 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 eventually, 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?

F**oundation 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?**
- **How should we value art?**
- **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 and feedback. Supportive comments from other pupils are useful:

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

Questions can show and help pupils to self-analyse through discussion, evaluation and collaboration. 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

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.
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, inspiring work has had on my practice, I ask, ‘Can we harness this into a resource to return to and 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 images into tweets to share. This became ‘artcubed’. The images were typically in a three by 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) tiles. 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 had students very excited and keen to get on board.

We try to create a new post every week, collating all of the last week’s 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.

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 curriculum 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 related to race, class and disability.

These include, amongst others, Bernice Donisman, visual artist and writer; Eldred Herrington, principal lecturer at the University of the Arts, London; Caroline Stevenson, curator, writer and consultant at the London College of Fashion; Sylvia Thesis, PhD candidate at the University of Suffolk; 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 commitment to engaging with ‘matters of inclusion in contemporary art education’ and a desire to generate deeper critical engagement with inclusion by both arts educators 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 practical and theoretical elements of the arts and visual culture. It moves beyond problematic definitions of inclusion as assimilation or integration to acknowledge the relevance of diverse educational, social and pedagogic practices in the current context of arts education in UK higher education. Kerry Fordham, 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.

Towards an Inclusive Arts Education
Kate Hatton

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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 commitment to engaging with ‘matters of inclusion in contemporary art education’ and a desire to generate deeper critical engagement with inclusion by both arts educators 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 practical and theoretical elements of the arts and visual culture. It moves beyond problematic definitions of inclusion as assimilation or integration to acknowledge the relevance of diverse educational, social and pedagogic practices in the current context of arts education in UK higher education. Kerry Fordham, 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.

Towards an Inclusive Arts Education
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