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AD MAGAZINE: ISSN 2046-3138



NIGEL CARRINGTON: CREATIVITY AS A MARKETABLE SKILL
JUPITER ARTLAND: CONTEMPORARY ART AND LEARNING
WHAT IS THE VALUE OF ART?
DRAWING IN FOCUS

The National Society
for Education in Art
and Design magazine
Summer 2015
Issue 13

nsead



Art, craft and design education: preparing young people for life in modern Britain

Friday 26 June 2015
Saturday 27 June 2015

Birmingham and
Midland Institute

We are delighted to be presenting the NSEAD National Conference and AGM in Birmingham.

The conference will define and celebrate how our subject so successfully prepares young people for life in modern Britain, to include approaches to spiritual, moral, social and cultural development; signposting to careers in the creative media and design industries; engaging with gender issues and with special education needs and wellbeing.

The conference will be of relevance to teachers of art, craft and design working in primary, secondary and further education; museum and gallery educators and initial teacher trainers and trainees.

Friday 26 June is dedicated to celebrating the practice of artist teachers and confirmed speakers on Saturday 27 June include Dr Jo Twist, chief executive officer of Ukie, The Association for UK Interactive Entertainment; John Kampfner, director of the newly formed Creative Industries Federation; artist and photographer Joann Kushner and contemporary maker Jennifer Collier.

For compelling arguments why we teach art, craft and design join us in Birmingham for national conference 2015.

Photography by Joann Kushner

Notice of the Annual General Meeting

All members are invited to attend the 127th Annual General Meeting of the National Society for Education in Art & Design. This will be held as part of the annual conference in Birmingham. The agenda for the meeting is available here: bit.ly/1MF69ZK

Notice of the Annual report 2013/14

The Annual Report 2013/14 to include the audited accounts is available here: nsead.org/publications/papers.aspx

Editorial

The well-known saying ‘The future is in your hands’ is a message shared by NSEAD’s members, supporters and authors. Nigel Carrington, vice-chancellor of UAL, in *Creativity is a marketable skill* argues that over the years it has proved impossible to shift the perception that creative subjects do not deliver careers. His incisive article examines how and why we all have a part to play in persuading parents and, in turn politicians, that *creativity is a marketable skill*.

How and why we need to influence and change parental perceptions of our subject was one of the many questions asked by The All Party Parliamentary Group for Art, Craft and Design Education. Our APPG has been temporarily disbanded but will with your help reconvene after the General Election. Susan Coles, past president, explains why the APPG is essential and why that its future is very much in your hands.

Finally, we hope you will enjoy and be inspired by the focus on drawing in this *AD*. Together with Jupiter Artland’s vision for contemporary art and learning, and Marc Quinn’s poster we hope that *AD* continues to advocate for, and help to promote, the uniqueness and importance of our subject.

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

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

Please note: If you are moving home or plan to change your email address please let NSEAD know. This will help *AD* magazine arrive at its rightful address and for e-bulletins to reach you. Please send any changes to your contact details to anneingall@nsead.org

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The Light Pours Out of Me, 2012
Anya Gallaccio
Photography by J McKenzie
Courtesy of Jupiter Artland

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Creativity as a marketable skill

*The perception that arts education does not deliver careers appears all-pervasive in the UK’s political climate, and yet there is a global demand for innovation and creativity in business. **Nigel Carrington**, vice-chancellor of University of the Arts London, argues that a bridge between arts education and new thinking in the public and commercial sectors is key to viewing creativity as a marketable skill*

In many ways things have never been better for art and design. For the first time in a century scientists are looking to the arts for new angles and insights. Creativity is now recognised in many industries, especially in developing economies such as China and Korea, as a key economic differentiator. In a world where goods can be made anywhere innovation is increasingly important and the creative industries on their own now make up the UK’s second biggest business sector. For the foreseeable future there will be huge global demand for trained creative people — an area of education in which the UK leads.

The paradox, of course, is that things have rarely been harder for art and design teachers. In the understated words of NSEAD’s *Art, Craft and Design Educator Survey Report 2014* ‘the subject lacks value, especially in the state school sector’. This is food for thought for people like Chris Bryant MP who recently wondered about the public school-educated elite ‘dominating’ culture. Social disadvantage comes from political neglect of exactly the kind we see in creative education through fixation with STEM subjects.

Given these barriers, can we continue to meet the demand for trained creative people? I believe we can if we display the embattled self-belief so characteristic of our sector. And there are big opportunities to take in the coming years.

‘We need to ensure that politicians understand that creative education is qualitatively different from classroom subjects and needs a distinct set of policies’

It is true that the dice appears to be loaded against us. Art and design teaching is increasingly isolated in the timetable and under-resourced. Performance measures continue to erode provision at key stage 3 and 4 (ages 11-16). Creative education has been downgraded in the curriculum and in funding priorities by STEM. And further education funding – so important in progression to art and design education at the higher level – has been cut by 17.5 per cent for students under 19 years old, and 24 per cent for older students.

University of the Arts London (UAL) is part of a broad alliance lobbying for art and design to be taken as seriously as it should be at secondary level – not least with regard to Progress 8 which, as far as we are concerned, seems to push arts and design down the pecking order behind maths, English and the EBacc subjects.

A gloomy picture indeed, but when has that not been the case? The famous confrontation at Hornsey College of Art in 1968 was largely in reaction to political interference in art and design education. Science and art teaching in the UK came from the same cradle in provincial design schools in the 1840s yet science has long been the favoured child. These are the rocky foundations on which we built our success.

We certainly need to give politicians a more sophisticated understanding of cause and effect. UAL is taking a leading role in this, working with the newly established Creative Industries Federation incubated at our Kings Cross campus. Our case is that Britain built its world-leading creative industries on the back of creative education which therefore needs to be funded in a consistent, joined-up way from primary school and the moment children’s interest is quickened in art and design, all the way to well-resourced research universities or apprenticeships and jobs.

Will the Government understand this business case? They should because it is exactly the same business case they have accepted and aim to deliver with the focus on STEM subjects, trying to rebuild Britain’s industrial base. But politicians aren’t the whole story and we need to be careful not to lose our self-reliance as educators. As the history of our sector suggests we have a great deal of influence over our destiny and, if anything, it is our ability to respond to the speed of change over the last few decades in art and design that may represent the most profound challenge.

From UAL’s vantage point the big issue is that teachers, pupils and students must have real-life access to, or experience of, the creative sector. Over the years it has proved impossible to shift the perception by parents and headteachers that creative subjects do not deliver careers. I suspect this is the main reason that government doesn’t care about art and design. People don’t clamour for creative education policy and funding because parents don’t see the connection with ‘proper’ jobs.

Perhaps unexpectedly, the government offers an excellent definition that gets us out of this deadlock and is vibrant with promise. It states that the creative sector is ‘those industries

which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation of intellectual property’.

This point about creating intellectual property – or newness – is to me the most persuasive argument for the value of creative education. It makes sense in terms of the intrinsic value of art while also appealing to the instrumentalist approach most likely to unlock funding and lead to changes in policy. It bears constant repetition, not only at the most senior level but also to headteachers and parents. Creativity is a marketable skill. In other words, we need to tell children and parents that creative education is not only huge fun and personally enriching; it teaches them the immensely practical and sought-after skill of how to be innovative.

And the best way to make this skill come alive is to take them into the businesses where innovation and creativity are most at work. The creative sector has recently been remade by technology where almost every role is, in some sense, new and creative outputs are increasingly digital in their nature.



Opposite
Nigel Carrington,
Vice-Chancellor UAL

Top right
Students studying creative
subjects at Level 3 share
their work with year 11
students at a UAL Post
16 Progression event

Bottom
Art and science tableaux
generated by year 10
students from Langdon
Academy Newham,
working with UAL tutors

‘Our academics are expected and encouraged to get outside the walls of the university and many have commercial businesses alongside their teaching’

It follows that teachers need to keep up with the speed with which the creative sector is developing. They need to have up-to-date subject expertise, be familiar with emerging art forms and technologies used in the creative sectors. They also need first-hand knowledge of what the current workplace is like. All teachers should take this opportunity to extend their teaching practice through subject-specific professional development. Senior leaders need to support them in doing so, both through training and through structured visits to businesses in the creative sector.

This is a point made strongly by the Sutton Trust’s *Developing Teachers* report published in January 2015. Pitched firmly at the major political parties its key recommendation is a strong entitlement for all teachers and school leaders to professional development backed by a College of Teaching and a revitalised National College for School Leadership. Written in trademark tough debunking style the report sensibly, if poignantly, includes a section entitled *Practical steps for making time for professional learning*.

UAL is also playing its part in continuous professional development with a year-long pilot programme to bring teachers into UAL to work with our academics and technical staff. We are keen to talk to teachers who would like to help shape this as we make further refinements. Through our extensive widening participation programme, we are in close partnership with 60 London schools and 30 London further education colleges on a range of progression programmes. This work involves approximately 3,000 young people (aged 14-19) annually with a number of our further education and higher education staff teaching on these programmes.

Below
UAL National Art & Design Saturday Club students get to know one another through a quick-fire speed drawing/networking session



We practice what we preach. Our academics are expected and encouraged to get outside the walls of the university and many have commercial businesses alongside their teaching. For the same reason, we actively recruit leading practitioners into senior positions at the university. Fred Deakin, for example, is UAL Professor of Interactive Digital Arts. He also runs the collaborative Fred & Company which specialises in interactive art projects, co-founded groundbreaking London design agency Airside and was one half of the band Lemon Jelly.

In terms of practical opportunities we have drawn on our understanding of the challenges facing teachers as the main higher education institution to contribute to the development of the new GCSE and A-Level specifications for creative subjects. We are also giving new focus to the UAL Awarding Body, established in 2007 and still the only specialist art, design and creative industries awarding organisation in the country. It validates UAL-designed qualifications to 20,000 young people across 54 centres in England, helping develop the creative workforce of the future through arts, design and communication qualifications at levels 2, 3 and 4.

The Awarding Body has picked up the challenge of continuing professional development (CPD) and aims to provide training opportunities focusing on recent innovations through an initiative designed for teachers of creative arts subjects across the country. The aim is to achieve a closer alignment between teaching in schools and higher education. The initiative pilots in April this year in Nottingham and London.

Finally, we need to look at extra-curricular activities. For UAL, Saturday Clubs of the type led by the Sorrell Foundation are a prime example of how to open the doors of universities to secondary students. One parent at our Newham National Art and Design Saturday Club told us she was delighted to see how the club buoyed her son’s passion for learning. That’s something I’m positive he took back to his classroom at school, along with the feeling that an art and design career, and indeed university, might be for him.

Education will always be one of the key political battlegrounds. We need to ensure that politicians understand that creative education is qualitatively different from classroom subjects and needs a distinct set of policies. But above all, as the government itself reminds us, art and design has its roots in the individual and in newness. It’s important to remember that as teachers, university lecturers and researchers, we do hold our destiny in our own hands. Together I believe we can, not only keep up with the speed of change in the creative sector, but stay ahead of the curve. ■

UAL is Europe’s largest and most influential arts, design and communications university. It is made up of six colleges: Camberwell College of Arts, Central Saint Martins, Chelsea College of Arts, London College of Communication, London College of Fashion and Wimbledon College of Arts.

It is a top 30 UK research University and the dominant research insitution in its field according to the Research Excellence Framework 2014. UAL is increasingly known for its Awarding Body which is the leading provider of FE art and design qualifications in the UK.



What is the value of art?

Caroline Underwood, artist teacher and Deptford X Festival producer, explains how a series of new artworks has questioned the value of art and design and challenged attitudes in government and the wider society

Deptford X, London’s longest running contemporary visual arts festival, exists to promote and celebrate the best contemporary visual art with the widest possible audience. Since 1998 Deptford X has brought together great artists from around the globe to Deptford, South-east London, an area rich in creative talent.

Bob and Roberta Smith recently worked with Deptford X as lead artist, creating new artworks and providing a statement or question to act as a focal point for the festival. ‘Art Makes People Powerful’ inspired artists, teachers, students and members of the public to come together in a public drawing ‘flashmob’ as part of Deptford X, and then at the Art Party in Scarborough where artists, teachers and students from around the country collaborated with Deptford X to draw ‘Art is for Everybody’ on the dance floor. The idea even spread to California where one art teacher, after seeing the Deptford X flashmob film online, arranged a lunchtime drawing session for her students along the length of the school corridor.

As part of an ongoing body of work advocating the arts, in the context of their increasing marginalisation politically, Bob and Roberta Smith posed the question; ‘What is the Value of Art?’, as a provocation for Deptford X 2014. Each spring the new theme is put out as an open call to local artists, inviting proposals for projects to be showcased as part of the Deptford X Fringe.

‘What is the Value of Art’ prompted a higher than ever number of applications to present workshops and collaborative projects, indicating contemporary visual arts practitioners’ increased interest in engaging with educational activities and reflecting widespread concern amongst artists about a reduction of opportunities for – and decreasing value placed on – opportunities for children and adults to be introduced to and to participate in creative activity. It became apparent that here was a chance to engage with the wider national discussion about the value of art in education. Elinor Brass, a fellow NSEAD member based in south London, agreed to get involved: ‘I was considering over the summer break ways how to get my students to consider the value of art and thought how great it would be if all the staff in the art department made a piece of work that both promoted the power of the subject but also showed that we are all artists.

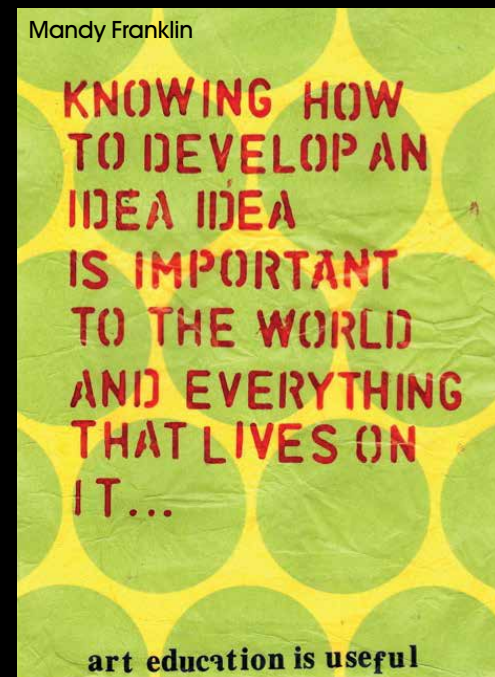
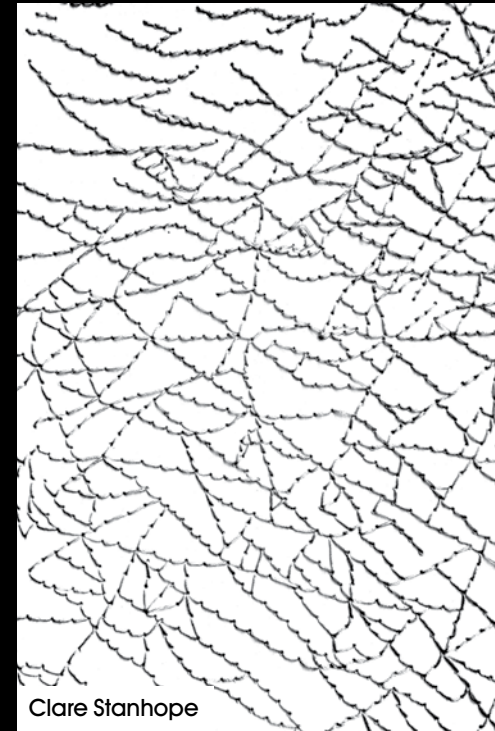
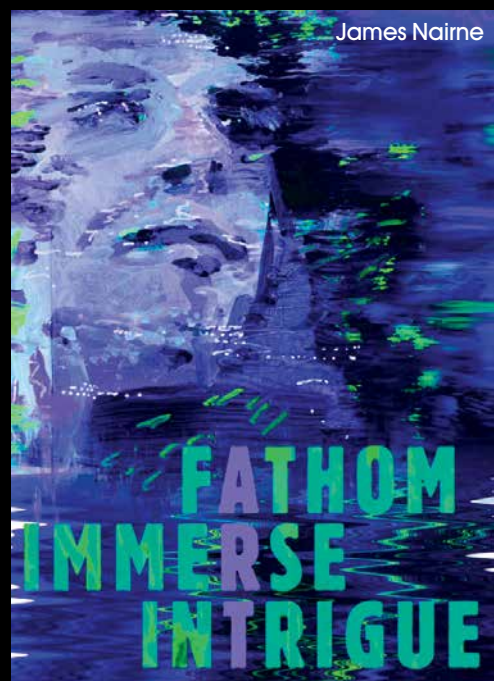
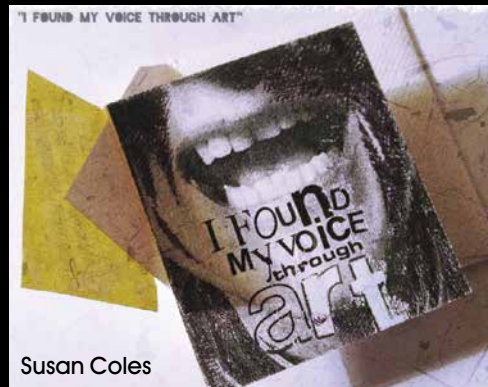
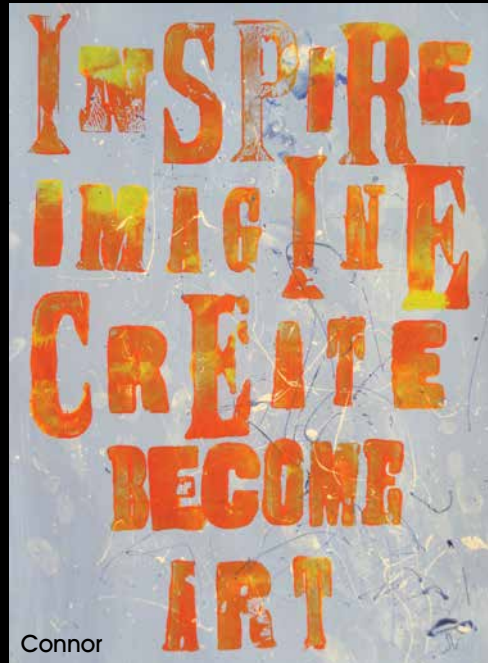
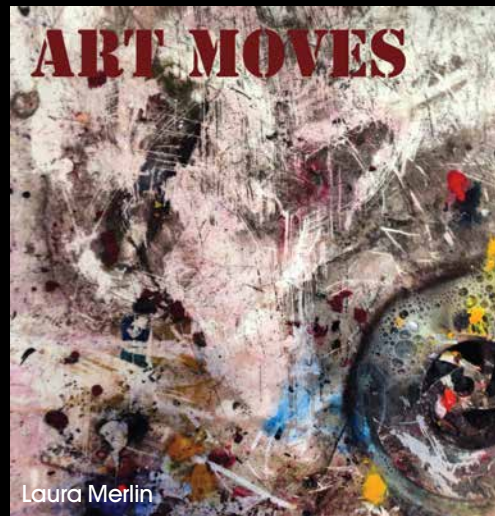
‘It led me to consider how fabulous it could be if other art teachers did the same. Then we would have a collection of excellent images to share to promote the subject. Using the NSEAD Facebook group we put out a call for artists educators to

design posters that responded to ‘What is the Value of Art?’ It was really inspiring to know that these posters were to become part of the Deptford X project.’

The result was a collection of thought-provoking responses (see following pages), created by art educators across the country. Many of the digital images were projected at Goldsmiths Deptford X event ‘What is the Value of Art in Education?’ Bob and Roberta Smith said: ‘It was wonderful to see the images and posters made by NSEAD members and their students. NSEAD has been vital in voicing the concerns of teachers, artists and students across the country who are deeply worried about the future of British art and design if governmental ignorance is not opposed.’

A selection of posters were also displayed in Bob and Roberta Smith’s temporary studio space, where the lead artist worked throughout Deptford X to develop new paintings highlighting his belief in art as an important element in democratic life. Bob and Roberta Smith’s new work *Art is an Election Issue* encourages everyone to use their voice, through art and in voting. ■

‘It became apparent that here was a chance to engage with the wider national discussion about the value of art in education’



Please contact admin@deptfordx.org

Jupiter Artland

Contemporary art and learning

Jupiter Artland in Scotland has been surprising, inspiring and challenging the public and schools for ten years with its collection of contemporary outdoor art. Diana McMicking, education director at Jupiter Artland Foundation, explains the philosophies behind it

At 9pm, on the 9th May 2009, a cascade of rockets exploded over Jupiter Artland, just west of Edinburgh. This intervention by artist Cornelia Parker marked the opening of a private collection of contemporary outdoor sculpture that is open to the public. The particle of moon rock contained within one of the rockets scattered over the land and set the tone for what was to come – outdoor art that is designed to surprise, inspire and challenge.

Over the last 10 years a collection of work by some of the world's best-known sculptors as well as exciting new talent has been building at Jupiter. So far there are 24 permanent artworks dispersed around the one hundred acre site. Every summer Jupiter opens for five months to the public, and throughout the year the Jupiter Artland Foundation offers an education programme that gives free annual access to thousands of visitors.

Jupiter's artworks are dotted around a bucolic landscape which sits cheek by jowl with the harsher industrial environment on its West Lothian borders. To the north evidence of the area's mining past in the form of the West Lothian Bings is visible, while to the west neighbouring industrial estates peep over the horizon. Visitors to Jupiter drive through this busy working landscape and enter the gates to find an entirely different peaceful world hidden within the woods and parkland.

A walk around Jupiter includes a hidden room filled with trees by Andy Goldsworthy; a crouching figure by Antony Gormley that evokes the constellations; a dark mysterious hole sunk into the ground by Anish Kapoor; a looming orchid by Marc Quinn; majestic landforms by Charles Jencks; an underground amethyst grotto by Anya Gallaccio; monuments in stone by Ian Hamilton Finlay; and psychedelic mirrored walls by Jim Lambie.



Top
Linlithgow Academy,
Twining Workshop at
Jupiter Artland, 2013
Photography by Jupiter
Artland, Courtesy of
Jupiter Artland

Left
Cells of Life, Charles
Jencks, 2005
Photography by Allan
Pollok Morris, Courtesy
of Jupiter Artland

Below
A Forest, Jim Lambie,
2010
Photography by Keith
Hunter, Courtesy of
Jupiter Artland

The collection belongs to the Wilson family who live at the park's Bonnington House. It is a very personal reflection of the family's artistic interests and they invite artists whose work they admire to fulfil a site-specific commission. The process usually involves an artist coming to Jupiter for an initial visit and walk round, followed by meetings with the collectors and a brainstorming of ideas. The artist then chooses a space and sets about creating an artwork in response to that site. The commissioning is ongoing and new permanent works are added annually. This process sits alongside a curated programme in the Steadings Galleries throughout the summer months.

Artists have been surprised by the freedom offered during commissioning. This is due to Nicky Wilson's (co-owner of Jupiter) artist background, her understanding of the process, and the importance of Jupiter as a place where the art connects to the land.

Many sculpture parks buy artwork and simply place it in the landscape but not here. When Antony Gormley installed his work *Firmament* in 2009 he said: 'At Jupiter the dialogue is not about the ownership of art and the placing of pieces. It is a wonderful experiment in which art is an instrument that allows us to reconnect with a place.'

From its inception Jupiter set education and access at the heart of its aspirations. The Jupiter Artland Foundation was established simultaneously with the founding of the sculpture garden itself. The artworks set within the environment offers visitors a physical experience of contemporary art. Being where it is, this can sometimes be the first experience of art for visiting children and its role is to help make it accessible through a fun and informal approach.

'Developing an engagement with art in the young is essential. Through visiting and experiencing art young adults develop empathy, curiosity and imagination – all attributes that lead to a colourful and fulfilling life'

Nicky Wilson, co-owner of Jupiter Artland



Many a learned thesis has been written about the function of art but maybe P7 pupil Connor Preston (aged 11) goes to the heart of the matter when he says, quite simply: ‘Art makes you feel happy.’¹

The Jupiter Artland Foundation’s mission is to get every school child in Scotland to visit or experience Jupiter Artland. To achieve this there are three objectives:

- 1 To provide all year-round free access for school children, students and community arts groups. Last year Jupiter welcomed 8,000 educational participants, while there have been 21,000 educational visitors since opening.
- 2 To build a lifelong appreciation of art through a programme of CPD, outreach sessions, projects with other gallery partners and long-term relationships with educational organisations.
- 3 To explore digital routes to reach young adults. This includes the development of the Jupiter Artland app which allows the visitor to navigate around the Artland with audio, video and textual information to help to deepen the experience. An exciting feature of the app is the ‘third eye element’ where the visitor can choose to be notified to see past artworks and events triggered by their GPS position. This gives a multi-layered experience to a visit to Jupiter and helps enrich the experience of our permanent collection. The digital development was run in partnership with Edinburgh Napier University. This entailed working collaboratively with academics and PhD students to develop the app, an iBook and an audio guide for Jupiter.

Alongside the free programme, Jupiter has created a series of courses and workshops which introduce outdoor learning, contemporary art and artistic skills to paying participants. These courses help sustain the Foundation’s offering and also act as way of developing the materials and resources on offer for free.

The commissioning process of the artwork has influenced the way in which Jupiter works with many educational groups. Just as a commissioned artist will find a site and respond to the land by creating an artwork, the organisation tries to connect children to the land by introducing the artwork to them through a tour and a hands-on activity based on the work of one of the collection’s artists. Schools love the idea that they can work outside and create large-scale artworks in the Arcadian environment.

Sarah Knox, art teacher at St George’s School said: ‘The pupils had hands-on workshops at Jupiter and it was inspiring for them as it helped them to appreciate how to work in and with a landscape.’

Jupiter Artland has come a long way in the last 10 years, from an idea to a reality that touches peoples lives. Its vision to enrich the educational experience by providing free access to contemporary art in an outdoor setting – whether by hands-on experience or digital interaction – is nearing realisation, driven by the belief in art’s relevance to everyone. ■

Public opening 16 May – 27 September 2015
jupiterartland.org

References
1.TES, Raymond Ross, *A Fusion of art and nature*, 13 April 2013



Suck, Anish Kapoor, 2008
Photography by Ray Cox,
Courtesy of Jupiter Artland



Update: It's Our World

Developed in support of the Campaign for Drawing, **It's Our World** aims to inspire children and young people to connect with the environment through art. As such, **Jupiter Artland** were amongst the first of over 20 project partners to be approached – not just as one of the UK’s foremost collections of nature-inspired contemporary sculpture but also in light of their active commitment to education.

Mostly driven through schools and colleges the It’s Our World online teaching resources encourage participants to draw inspiration from artists and from their environment. The use of natural materials and the creation of artworks outdoors is especially encouraged, further reinforcing the rationale behind the partnership with Jupiter Artland. Under their auspices, the It’s Our World resources feature commissioned works from their collection by Tania Kovats (It’s Our World ambassador), Andy Goldsworthy and Anya Gallaccio: itisourworld.org.uk/resources/artresources/artistic-inspiration

The Online Gallery is open until end of May 2015 and has already received artworks in a wide variety of approaches, from stone sculptures on Loch Lomond beach to breakdancing with paints in Colchester. There is no doubt that there will be some stunning works created by children and young people visiting Jupiter Artland who will find inspiration from nature and some of the world’s leading contemporary artists. ■

Patzi Shepperson
itisourworld.org.uk

Right
Balerno High School Duke of Edinburgh Group Visit, 2013
Photography by Peter Dibdin, Courtesy of Jupiter Artland

Bottom
Rivers, Tania Kovats, Photography by Brian Fischbacher, Courtesy of Jupiter Artland





The future is in your hands

The first All-Party Parliamentary Group on Art, Craft and Design in Education is to be disbanded in May but must be reformed after the election, says past-president of NSEAD Susan Coles. She explains how NSEAD members can help

Don't let anyone ever tell you that it is not worth contacting your MP when you have a concern (local or national) because it is. My MP is Sharon Hodgson and since 2011 she has listened to my concerns about the marginalisation of art, craft and design education and supported myself and the NSEAD in setting up and chairing the first All-Party Parliamentary Group on Art, Craft and Design in Education (APPG).

As an informal cross-party meeting, the APPG wasn't easy to start and took almost six months to sign up 20 qualifying members — ten from the government and ten from the opposition (MPs or members of the House of Lords). But we are now in our third year and the APPG has proved itself

‘It's a place to share concerns but also to highlight and showcase good practice’

to be a very public forum for the discussion of those issues. It's a place to share concerns but also to highlight and showcase good practice and to set actions which lead to influencing policy makers of the present and of the future.

Highlights have included; two sixth-form students from Chenderit School, Northants, talking about what they felt their A level art and design course meant to them; Rachel Payne's important update on the decline in PGCE courses in the subject; Ian Middleton showing fascinating geographical differences in GCSE art and design uptake and attainment across England; Sophie Leach succinctly presenting the results of the 2014 NSEAD survey; Bob and Roberta Smith explaining why he does what he does; and Dr Jo Twist, CEO of Ukie, with her summary of what an exciting world the games industry in the UK is. And there are many more important moments than I have space for here.

Actions have been constant thanks to Sharon, our chair, and the Earl of Clancarty, our vice chair. Letters, with our questions, were regularly sent to Michael Gove, Nicky Morgan, Nick Gibb, Ed Vaizey, Maria Miller and Lord Nash. We also had questions asked in Westminster and have briefed MPs and Lords on important issues concerning the subject, which in turn were debated in both the House of Commons and House of Lords.

Our non-parliamentary following has also increased significantly, with standing room only at the February 2015 meeting. This is allowing

NSEAD to network with more people and organisations who support our work.

But because of parliamentary legislation, all APPGs must disband when an election occurs and then re-form post election. This means we must restart the recruitment process from scratch, finding a chair and vice-chair and twenty qualifying members.

This is where we need quick and active support from NSEAD members. We need you to lobby and write to your MPs (old or possibly new) as soon as we technically can, asking them to sign up to become a member of The APPG for Art, Craft and Design in Education. This will ensure we can continue the good work that has started.

Details of how and when to write will be posted in NSEAD's e-bulletin and online. Many of our members have already made contact with their MPs, so keep this up. If not, then please start doing your homework! The APPG is there for you as NSEAD members and is there as an information and debate conduit to the people who make decisions about our subject. Let us all pull together and make sure it survives and ultimately thrives after 7 May 2015. ■

Interested in supporting the APPG?
Email me at: susanmcoles@gmail.com
Find out about your MP at: theyworkforyou.com
APPG details: publications.parliament.uk/pa/cm/cmallparty/register/art-craft-and-design-in-education.htm



APPG Meeting March 2015, Sharon Hodgson MP and Chris Bryant MP

The Big Draw Beyond the art room

Sue Grayson Ford MBE, Campaign for Drawing and The Big Draw director, lays out reasons why all teachers should involve their school in the world's biggest drawing festival

The Campaign for Drawing's mission is not just to get everyone drawing but to also promote the importance of visual literacy. More than ever we need your support to strengthen our campaign with Big Draw case studies demonstrating drawing's value in education.

Our annual awards ceremony celebrates teachers who use The Big Draw to try something new and ambitious, not only appealing to the 'gifted and talented' but including the whole school in a positive experience.

Our 2014 theme supported the inspirational It's our World initiative (see page 11) by urging schools to contribute to the UK's biggest online mapping exercise, encouraging under 20s to chart their environment and speak out for sustainability. The results were awesome, not least when schools chose to explore the world on their doorstep.

Ponteland High School students, for instance, made kinaesthetic drawing devices which used Northumbria's abundance of wind and rain to create their art. At Stanley Grove Primary Academy a week-long project expanded children's knowledge of their city, Manchester. Every class used folded photocopied images of the city's past and present, as well as copies of their own photos (representing the future),

to construct a 24-metre square model celebrating their multicultural, creative, sporting and inventive city. Families celebrated its completion with live music and Mancunian songs.

Experimenting with unconventional (and cheap) tools like sponges, scourers, battery-powered toy cars with pens attached, or using recycled or natural materials such as leaves, twigs or seedpods can overcome inhibitions. Turning art projects into imaginative adventures sometimes involves convincing colleagues of the virtues of messy play. Gyms can host exciting collaborative installations and school halls can become galleries where students curate displays for the wider community. Some schools engage parents, carers, younger siblings and grandparents in their Big Draw workshops.

'Every Drawing tells a Story' is the theme for The Big Draw 2015. Adapt or vary it. Draw to make stories live, reveal the past, capture the present and explore the future. Invite pupils to illustrate stories, read aloud or design alternative covers and illustrations for favourite books.

Provide 'What if?' prompt cards to give well-known stories new twists and information that can be used to create storyboards. Combine 2-D designing with 3-D construction to make your classroom a story setting. Graphic novel workshops inspire individual storytelling while collages reflect shared experiences. Or prompt discussion of an inspiring cause with posters designed to promote the cause.

Whatever you choose, please tell us by becoming a member and submitting documentation of your event for an award so we can add it to our incredible collection of online case studies to inspire others across the world. ■

Last year 26 countries joined The Big Draw – making it the world's biggest drawing festival – and schools' participation rose 22 per cent to 310. However, we want to involve twice as many schools by 2016. So please register at thebigdraw.org and visit our *Schools Page* now.

Our new membership scheme (£30) provides inspiring, downloadable publications and enables event organisers to apply for the prestigious Creative School Award (£500) and NADFAS Young Arts Award (£1000).



Below
Put yourself in the Picture, Changing Rooms, Stirling

Right
Stanley Grove Primary Academy's Manchester installation



Artist profile:

Jeanette Barnes

As a lifelong drawing artist, Jeanette Barnes finds her inspiration in the history and movement around our urban buildings and architecture. She describes her journey as an artist and teacher

Drawing is the beginning and end of my practice, whether working with pencil, charcoal or compressed charcoal on paper, or scraping a metal plate during printmaking. Using colour and painting have never interested me.

I wasn't allowed to take an exam in art at secondary school as the teachers said I wasn't accomplished enough. The art at school was neat and more like graphic designs so I suppose they were right. Even now I can't work in that way.

Even though I didn't do art at school I had always drawn as my dad worked at a paper mill and brought lots of paper home. I copied from Disney books and comics and was always interested in observational work. So when I first took art at sixth form college in Accrington it was a revelation. We were introduced to art history and taught to be involved, with the focus on drawing.

I studied for my BA Hons Fine Art at Liverpool Polytechnic where I was mainly in the life room or drawing outside. I came from a very small cotton town that was industrial and surrounded by dramatic landscape, but when I went to Liverpool I knew I would be an urban artist. I love the hustle and bustle of cities, the energy and movement and this has been my subject ever since.

On my foundation course I found a mentor in Robin Bownass, while at Liverpool it was Mike Knowles. Mike's influence has stayed with me, as he encouraged rather than just recording or being satisfied with observational work: he was involving, always asking: 'And what's next? How can you take this information and create something more personal and inventive?'

I went on to take a fine art post-graduate course at the Royal Academy in London. We had to be in the life drawing room for a year but I didn't like the set up there. It didn't have the intensity of Liverpool as they were more concerned with the conventional accuracy of the picture not its creativity. So, as an alternative, London became my sole subject.

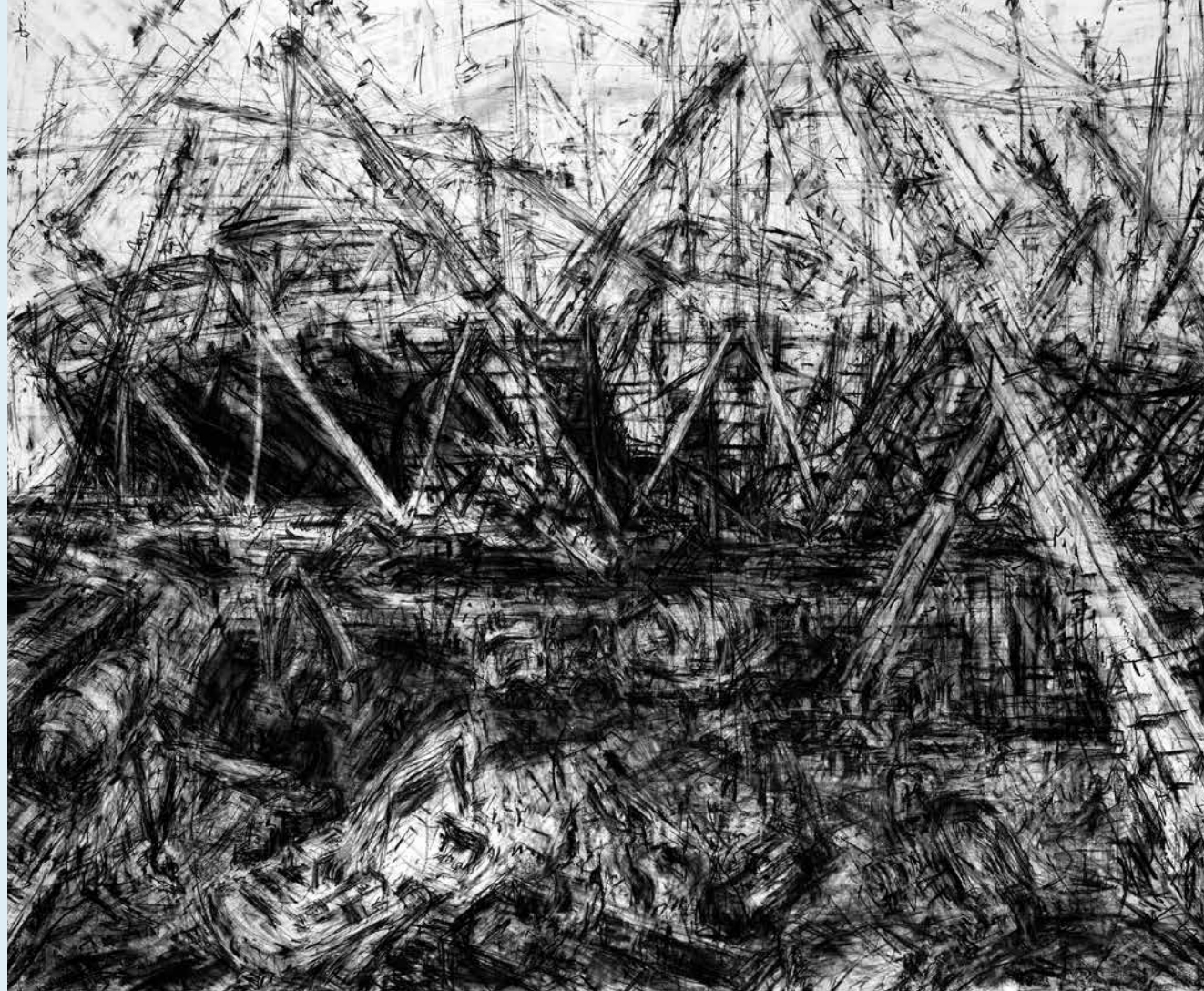
My work for many years has been about the city, its people and architecture. I am lucky that in my teaching I cover those aspects and for over twenty years have taught life drawing on the Royal Academy's outreach programme. We go into schools and colleges and do a one-day life drawing workshops. For many students this is their first experience and we encourage them to be instinctive, inventive and adventurous in their drawings. It's fantastic to see the confidence they and their drawings have at the end of the session in relation to the first tentative piece.

I also teach at the Royal Drawing School in Shoreditch where I take the Drawing Into Print and Challenging Interior courses. In the latter the focus is on architecture and my students have to do many immediate sketches in places like the V&A and Liverpool Street station and then produce a large drawing away from location in their own time. This mimics the way I work, so again it allows me to think about my own approach.

As a number of schools and students use my work as reference, and in response to workshop requests I have also set up a website called 'We Explore Drawing' with my artist husband Paul Brandford. We go into schools to lead a number of workshops that encourage creativity, risk and exploration in drawing. Mainly I teach an urban drawing day for 14 year olds upwards, covering my own and other artists' approach to working from the city.

Above
Building the Olympic Stadium, 2009
150 x 190cms,
compressed charcoal

Right
At Bank – Road sketch, 2013
59 x 42cms, pencil



Beyond topography

In my own work I aim to go beyond topography. Yes, hopefully the locations I work from are recognisable but I'm more interested in the experience of being at that specific place over a long period of time, so I'm not just recording a short visit but a history of events. I want to emphasise the energy and movement in the location, the people and traffic. I often work on the construction of new buildings and like to see the change in cities with new architecture built next to old.

In the construction of the Leadenhall (the Cheesegrater) building in the City of London I also drew buildings from at least five different decades in the environs nearby. London is a city of history where skyscrapers have sprung up in a relatively short time in areas where there was nothing for them architecturally to relate to.

I make many pencil sketches on location, generally over a longish period of time. When I have a good amount I staple a large piece of paper, say 210 x 150cms, on to the wall and begin trying to fit all the information together. Although I work from a specific location, sometimes I sketch from near, sometimes farther away, looking down on the scene or looking up, drawing from the middle or the sides and working on the details or the whole thing.

Certain differences in these works make the final piece feel a bit unsettled. When more than three or four pieces of information are drawn on to the big

paper that, for me, is when the interesting part – the changes – begins. All the different elements don't quite work together, so I have to move them around, erase and modify them. I use either charcoal or more usually conté crayon as the marks can't entirely be dismissed. This means there's always an underlying history of where marks have been that helps the movement, giving an energetic feel to the piece.

If possible I go out and do more sketches, being more specific about what I need. The drawing and taking apart of the work takes many weeks or months until it gets to a stage that I find provocative. I often work in series, making drawings from one particular area or subject, usually over a number of years – for instance, the Docklands, Grand Central station and the construction of the London 2012 Olympics. In this latter series I produced twelve large drawings from the early beginnings of the stadium through to the Orbit and stadium on the park during the Olympics. I very much enjoy recording a history of events as a whole story of one location unfolds, trying to capture that transformation and dynamism.

Currently, along with my usual large-scale drawings, I am working on a project about the archaeology of the large sites I choose to draw in London. It's taking my work along new, challenging routes and I also hope to make some animations soon. I am enjoying thinking about my work in a variety of ways, although they're all just types of drawings. Of course. ■

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'It's fantastic to see the confidence they and their drawings have at the end of the session in relation to the first tentative piece'

Right

*Aquatic Centre, Stadium
and Stratford work –
Olympics, 2010-11*

151 x 208cms,
compressed charcoal



Sketchbook scavenger hunt

London-based illustrators StoryHands Collective led adults and children in a series of challenging city-based drawing activities. Jenny Robins recounts her experience of organising and running their ‘drawing walking’ tours

The Big Draw festival, held each year in October, has become an epic international affair. For one month, all over the UK and abroad, hundreds of events are aimed at promoting drawing to all communities, peoples and demographics.

The majority of these events are based at established venues, from galleries and studios to schools, and it is fantastic that so many organisations are happy to put time and effort into hosting free or cheap events. But for myself and June Sees (the other founding member of StoryHands Collective) a space to call our own is something we definitely don’t have.

When we met to discuss the possibility of a Big Draw event as a follow up to the Tate Collective workshop we ran last May we knew we wanted to retain our autonomy as a group but could not afford to rent a venue. Our solution? To organise a ‘drawing walking’ tour in the City of London, similar to other London tourist walks but with added drawing activities. This also made a nice fit with the festival’s theme ‘It’s Our World’ which we chose to interpret as a call to notice the amazing wealth of visual treats around us in the world, and especially the rich and diverse environment of central London.

We ran four versions of the StoryHands ‘Sketchbook Scavenger Hunt’ over two Saturdays, with two afternoon walks aimed at families and affiliated with the Family Arts Festival, and two evening walks that included pub stops for the over 18s.

‘We consciously chose a mix of open and closed tasks and short time limits to give the attendees a chance to both play to their strengths and leave their comfort zones’

With about 20 participants on each walk, we began at the Monument to the Great Fire of London, took in Leadenhall Market and went onto the Girdlers’ Company Hall, the Barbican Lake Terrace and Postman’s Park. All these places illustrated just a small selection of the breadth of diverse environments within spitting distance of each other in the capital. We took around 15 minutes to complete two to eight drawing tasks in each location.

Because we were out and about, we needed to keep things relatively simple and minimise the amount we had to carry but we also wanted to maintain a large element of surprise with regards to tasks and locations. For this reason we printed the task list for each of our four sites on sticky labels, which were given out while we introduced the area and its history.

The tasks varied from exploring and finding named items in the environment – three different window designs or a golden fleece for example – or asking participants to imagine creatures, events and characters based on the environment. In Postman’s Park, they were asked to read the plaques describing heroes who sacrificed their lives and then illustrate the event and people involved.

Introduction talks encouraged participants to notice specific design features related to the historical context and, on each walk between locations, the group was given a particular unusual detail to look out for. On the evening walks we also did some quick-fire drawing tasks in the pub for bonus points, such as how many recognisable London landmarks one could draw in 60 seconds.

Time was carefully balanced so that information and guidance between walking and drawing times were in short bursts to avoid information overload. The information element was designed to make participants not only look but also to think about why our environment looks the way it does. We highlighted historical



contexts such as the Great Fire and the Blitz, the power of the livery companies in preserving older buildings, the power of fashion in architecture, and the thinking behind more modern structures.

We consciously chose a mix of open and closed tasks and short time limits to give the attendees a chance to both play to their strengths and leave their comfort zones. Although several of the adults who attended the walks were art students or creative professionals, the majority were from a diverse set of backgrounds and occupations including a medical student, an accountant, a nurse, a city planner and a scientist. Given the structured nature of a scavenger hunt list, they embraced the challenge as much as the children (mostly primary aged) and raced to find and draw all of the items on their lists.

Through the scavenger hunt we witnessed the power of a unique event to inspire the imagination and the courage of those who experience it – that many adults who don’t usually draw enjoyed the day was encouraging, but even more so is that both children and adults said it would inspire future activities. Although very specific to the places we visited, the message

of the event had wider applications and participants said they left inspired to look, notice and draw more in their own environments. These types of finding and drawing tasks in a location could be fit to almost any theme and location.

StoryHands Collective was formed in 2012 by June Chanpoomidole (aka June Sees) and myself (Jenny Robins) to collaborate on self-promotion, events and to share our skills. It also includes a rotating cast of illustrators and designers. In terms of idea generation, nothing beats collaboration for coming up with innovative solutions to problems, and while my teaching experience gave us a pragmatic framework to work in, June’s sensitivity to design gave the Scavenger Hunt a more grounded context as she encouraged participants to look at the design of seating solutions, compare historical and contemporary branding, and fulfil an illustration brief. We were able to share planning and organisational tasks to make the day run smoothly. ■

*storyhands.wordpress.com
jennyrobins.co.uk
junesees.com*



New horizons

When art and design teacher Allison Cargill embarked on a new teaching challenge in British International School in Hanoi, Vietnam, she participated in the country's first Big Draw campaign. Here, she describes her journey

Whenever anyone asks why I went to Vietnam to live and teach, I always reply: 'I ran away'. At 52, with my children grown up and self-sufficient, I considered myself fortunate to be in a profession where I could live and teach anywhere in the world. My age was balanced by my experience and there were opportunities for an adventure abroad before I retired.

I was fortunate again when I was offered the job on the top of my wish list, which offered a very different life and working environment to what I was used to in the UK. The British International School (BIS Hanoi) in Vietnam could provide a new experience.

One of the first experiences happened when, in October 2014, I participated in Vietnam's first Big Draw. After enquiring about joining existing events in Hanoi it was suggested I run my own event as there had never been any Big Draw events in Vietnam. With the support of the Big Draw organisers, BIS Hanoi management and volunteer artist Pham Luc, I planned six events. We were very excited when the president of the NSEAD Susan Coles agreed to travel the long distance to run an inset programme.

The inset day, delivered by Susan, had been requested by primary teachers who expressed that they had very little training, skills or confidence when delivering art lessons. The day included a practical mark making session for experienced teachers, NQTs and trainee teachers using everyday found objects. In addition to building teacher confidence, ideas were shared on how these techniques could be used in the classroom.

The most Big Draw events for our students included wall murals with year 8 (ages 12–13), lacquer panel work with key stage 4 and 5 (ages 14–18) and mixed media work with year 9 (ages 13–14). The wall murals were designed to add colour and interest to the bare walls in the students' recreation room. Ideas included using images of Britain and Vietnam on two walls with separate images for both countries. Older students helped with the higher parts of the walls and all students were thrilled with the finished colourful outcome.

Similarly, key stage 4 and 5 students produced lots of alternative ideas for the lacquer project before deciding to depict Britain and Vietnam in separate panels. This was a unique project where students took great pride working

alongside the professional renowned artist Pham Luc and his technician. This proved to be a two-way learning experience, students gaining knowledge and skills in traditional Vietnamese lacquer work and Pham Luc, who previously knew very little about British culture, becoming aware of the four separate countries, each with their unique language, costumes and flags. The lacquer panels are now displayed in school and attract positive comments from visiting ambassadors, VIPs, parents and prospective students.

Susan Coles also generously gave her time to help support the first drawing events in Vietnam. Shortly after arriving in Hanoi she was whisked off to Thinh Dai pagoda with a group of year 9 students. The pagoda, managed by a Buddhist monk and home to many orphaned and abandoned children, provided a special working environment.

This was one of the most successful and unique projects, with a handful of young children joining in activities and Susan facilitating a large-scale group mural. Coloured flags draped around the pagoda were used as background ideas for smaller works. Handmade paper was stained, torn into strips and collages created by layering ceremonial paper money, gold leaf and gold votive cards. These surfaces were overlaid with thick lined charcoal and ink drawings, producing striking images that illustrated the features of the pagoda. Work was framed and I returned to the pagoda to hang three paintings in the classroom.

The Big Draw event and Susan Coles' visit had been a memorable experience for the pagoda children. BIS Hanoi holds an annual art auction and money from the sale of two pagoda paintings will be donated back to the pagoda.

The Big Draw provided a wonderful opportunity to develop the schools community programme with the intention to build upon this every year, involving local artists, other schools and the wider community. It has also promoted drawing as a means of expression and communication in an environment where art is not normally studied beyond primary school.

From a personal perspective, the Big Draw has invigorated my professional practice and has been a huge learning curve, an opportunity to collaborate and one of the most exhausting but memorable experiences in my teaching career. I have a new perspective on my career and I believe the profession has many perks.

How many other jobs offer the opportunity to live and work almost anywhere in the world? But you don't have to travel a million miles away. Perhaps a change is only a short distance away or a new challenge like the Big Draw is the solution to revitalising your enthusiasm for what I feel is one of the most rewarding vocations throughout the world. ■

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Manga me

Charli Neal, lead practitioner in art and design at Cherry Willingham Community School, asked her students for input when designing the year 9 curriculum and came up with some surprising and insightful results

Cherry Willingham Community School, near Lincoln, is a small rural school with 340 on roll. Due to the size of the cohorts, year 9 pupils (ages 13-14) normally begin some GCSE options in year 9. Tailoring our curriculum offer to this particular year group, however, we decided to start their GCSEs in year 10 (ages 14-15).

This led to pupils, whose preferred subject wasn't art and design, feeling a little miffed, which prompted me to ask the year group what projects they were interested in and what they would like to do in the coming year. Hands went

up for clay, mythical creatures, achieving tone with colour in drawing, cross-curricular opportunities, group work, textiles – and Manga.

I design my curriculum to suit my learners and their culture. I want to ensure it excites, motivates and teaches a huge variety of art skills as well as keeping the Cherry art teacher on her toes (that's me and only me).

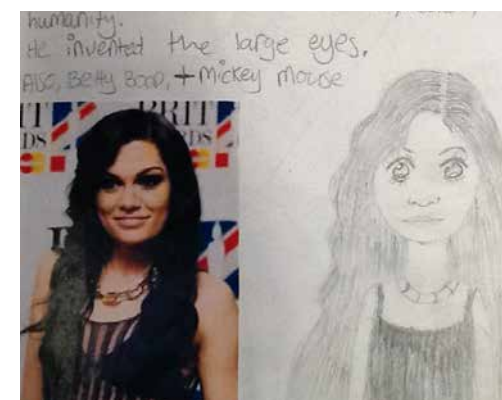
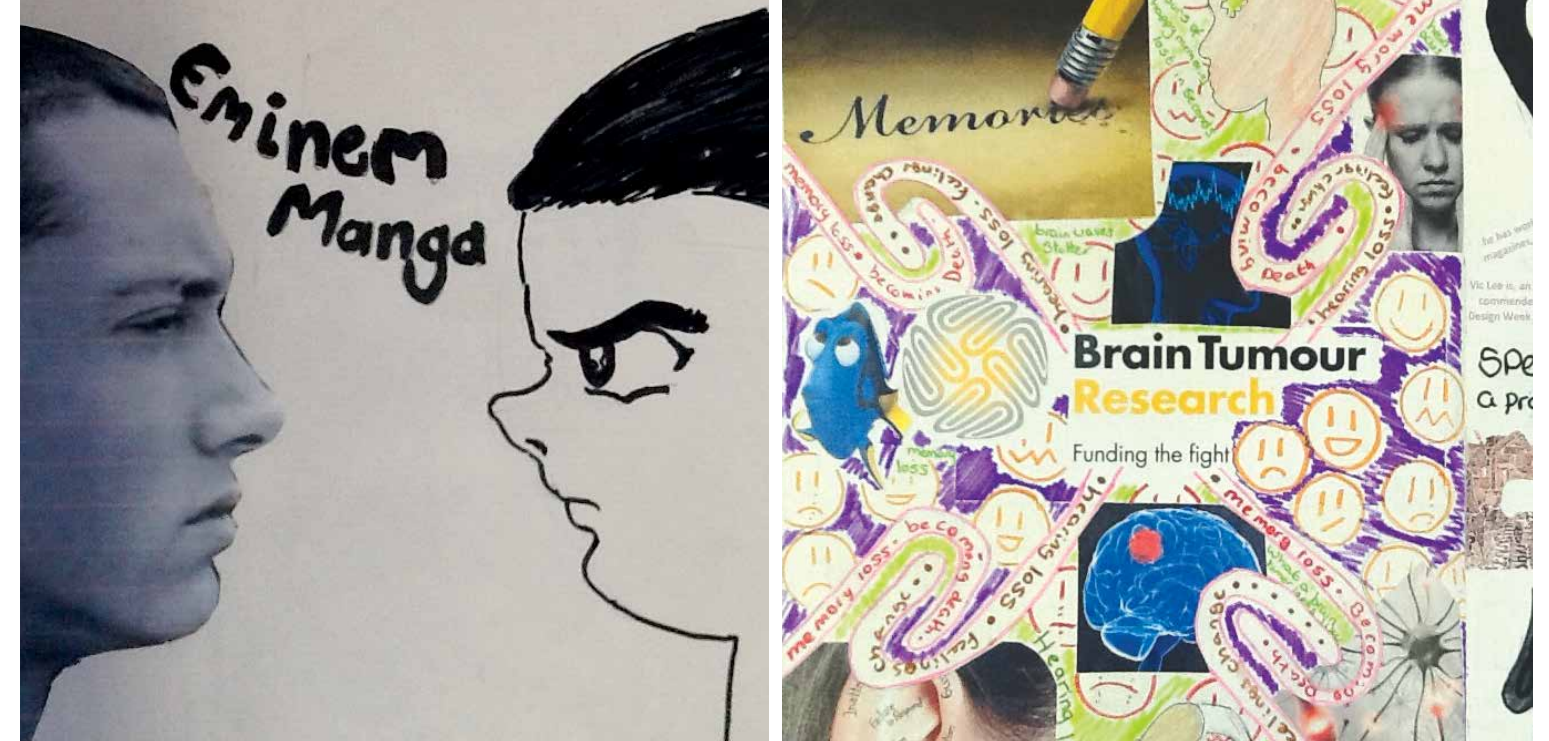
It wasn't long, therefore, before I was researching Manga and soon had the new year 9 curriculum mapped out. I set a research task for homework and the following lesson we began our journey into the art form. Every student contributed, from the history club boys in the top set and those who liked to copy cartoons, to the learners who read Manga books and the lower ability who could describe the look of the characters.

On asking year 9 what it was they loved about Manga the answers were varied. Some said it was because the characters are easy to draw, thus

building self-confidence in ability. Others said it was because it came from Japan and so they could learn about that culture. Others pointed out that every Manga artist draws differently so it's possible to learn about different styles and interests. Some pupils liked Manga because the themes within the stories and animation are so varied.

After discussing the origin of Manga drawings the pupils applied the style to a portrait of their favourite celebrity and were motivated by their own success within their sketchbook pages. They went on to compare the proportions of Manga characters to that of the human face through portrait drawing, which really tested their observational skills.

The next step was to venture across the curriculum to citizenship and to discuss world issues they felt strongly about – after all 14 year olds have no problems sharing their opinions do they? Moving to the ICT suite each of my year 9 classes were tasked with identifying what they believed to be the most terrible thing in our world today. As they were researching we discussed each of their choices and reasoning behind it. I thoroughly enjoyed their input and feelings as they sourced moving imagery and shocking facts to support their opinions.



Inspired by Astroboy – the first Manga character, designed to lift the spirits of the Japanese nation post WWII – year 9 worked from selfies on their phones to create images of themselves as the next Manga superhero with the ability to fight their chosen global tragedy. Their ideas really impressed me as our year 9 classes changed from 13-14-year-olds into young adults who cared about the world.

The issues they explored and wanted to 'fix' ranged from cancer, war, poverty, terrorism and pollution to racism, stereotyping, bullying and animal cruelty. One student, a bright young man but not really interested in art, really impressed me with his knowledge of terrorism and the names, dates and reasons behind it. It was nice to have a grown-up conversation with him instead of constantly reminding him to be on task.

The pupils worked up their characters with the use of typography and composition inspired by illustrator Vic Lee and then applied ink in black and one other colour of their choice to fill in their cartoons. Students absolutely loved the entire project and their Manga Me's are fabulous. If year 9 ruled the world it would clearly be a better place! ■

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'Their ideas really impressed me and our year 9 classes changed from 13-14-year-olds into young adults who cared about the world'

Connecting Europe through art

Creative Connections, a three-year EU research project involving school children from six countries, set out to explore themes of identity, understanding and what it means to be European. Susan Ogier, senior lecturer in art and design and Fiona M Collins, principal lecturer in English at the University of Roehampton, explains how it worked

Creative Connections was a three-year, EU funded collaborative research project (2012-2014) involving six universities and 25 schools across Europe, where primary and secondary aged pupils in six countries explored their identity as European citizens, communicating with each other through contemporary art and written language by using web-based blogs.

The countries involved were United Kingdom (lead), Czech Republic, Finland, Ireland, Portugal and Spain. In each of the countries the pupils worked on localised projects that used contemporary art as a starting point for their own artistic responses. Pupils up-loaded their own images, together with some explanatory text, to a ‘Quad Blog’ where four classes of the same-age pupils from the partner countries were connected. The innovative use of automatic machine translation allowed pupils to communicate without language barriers.

UK schools, contexts and Creative Connections projects

In the UK, two primary and two secondary school art departments participated in the project. The schools are situated in either rural or urban environments and the pupils were in years 5 and 9 (ages 9–10 and 13–14).

As an introduction to the Creative Connections project the teachers were involved in a day’s training to familiarise them with the aims of the project, working with contemporary art, blogging and issues related to EU citizenship. From then on each school made individual decisions about the themes for their own projects.

Nine to ten year olds from urban environments used buildings and landmarks as their themes, while the same age group from rural areas decided on identity. Fourteen and fifteen year olds from rural areas also decided on identity and belonging, while the urban group chose mapping and identity. Each of the projects used pupils’ visual responses to existing contemporary artwork, such Rachel Whiteread’s House and Ed Fairburn’s Map Portraits as a way of exploring their own identity in a European context.

As the project progressed at both primary and secondary level, a great deal of discussion was generated about Europe which was quite challenging at times for both teachers and pupils. Many of the pupils had not considered themselves

as European before. However, the teachers came to realise the depth of knowledge and understanding that the pupils developed through having time and space to reflect upon the significant social and political issues that affect them on a daily basis, whilst also producing their own artwork.

For example, pupils recognition of the complexities of their personal identities in a pluralistic society were explored and talked about openly. The cross-curricular nature of the project encouraged and utilised the pupils’ out-of-school knowledge in a very meaningful way and highlighted for the teachers what the pupils did and did not know about Europe.

In an interview at the end of the project one group of primary pupils said they would not have learned so much about the Czech Republic as they had done through Creative Connections, had they not been able to communicate with real individuals of their own age from this country through the Quad Blog. The project also showed that the use of art education is an important vehicle to enable pupils to learn about their world.

As artwork was posted on each of the Quad Blogs the pupils were exposed to visual responses of their European peers, as well as their thoughts and feelings about Europe, their personal identity, their culture and their lives. For instance, one Finnish school was situated in the very north of Lapland where the pupils were Sami by heritage and spoke several languages. The partner pupils within that specific Quad Blog were exposed to this different environment and culture through seeing the pupils’ artwork and images and by developing conversations with them.

One aim of the project was to promote Pupil Voice, and the urban UK secondary class developed work on portraits through extending the notion of identity within the contexts of maps and mapping. They studied *The Great Bear* by Simon Patterson as a starting point for mapping their own identity. Their art teacher was keen to develop the pupils’ skills as well as focusing on the overarching citizenship themes. She was able to introduce new techniques and media to pupils, such as detailed and precise paper cutting, marbling and collage, through the mapping project.

Within the UK the Creative Connections project not only allowed pupils to liaise and communicate with others from European schools, but also allowed them to experience different forms of artwork. This allowed them to recognise and appreciate both the similarities and differences between themselves and their European peers. In this regard the project became a rich context for not only exploring personal identity but for acknowledging and appreciating the identity of others through the powerful medium of art. ■

Central to the project’s website: creativeconnexions.eu is an online gallery of images from practicing European artists to stimulate creative discussion and practical projects in participating primary and secondary schools.

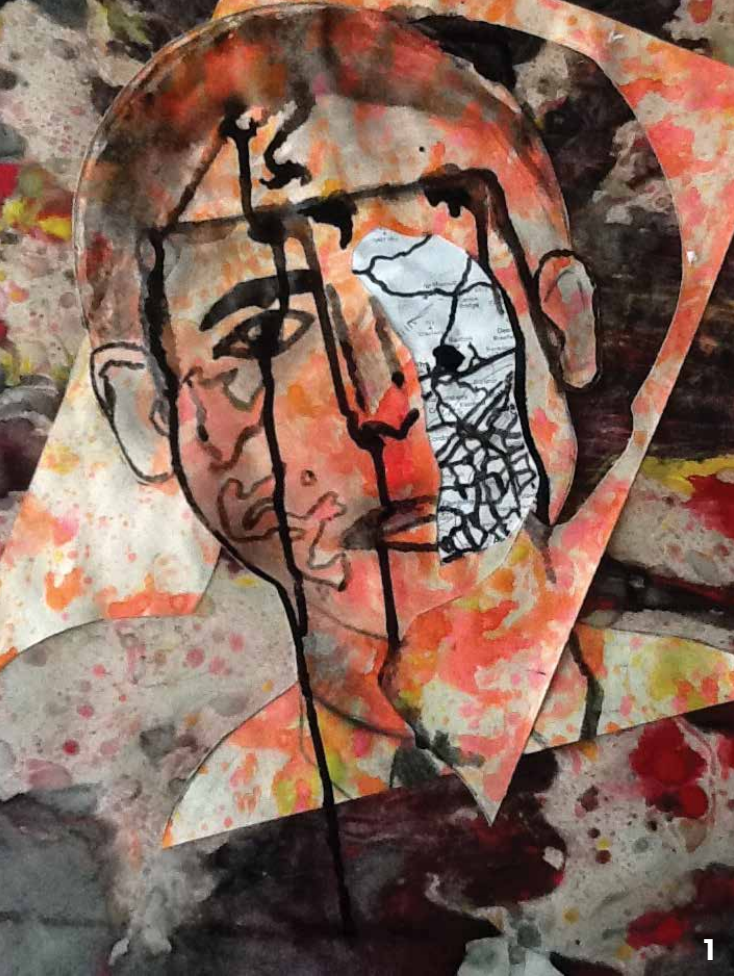


Image 1: Marbling technique

Interestingly, the pupils were unused to discussing their work with one another so Creative Connections facilitated a platform for them to articulate their ideas not only within the Quad Blog but also to each other within the classroom context. Below are two examples of the pupil’s communication with others in their blog:

Image 2: Dialogue about the artwork

Timothy: Nice to see some of our work finally up for a change.
Lissa (Finnish pupil): Could you please explain me what you are doing?
Ahmed: We are basically carving into maps and creating things to do with our identity.
Ammaar: We are putting our identity into our artwork.

Image 3: Responses from pupils in partner countries

Secondary UK boy: I like the identification of the features of the face and how you zoomed into them and highlighted the details of the work.
Secondary Finnish girl: This is very interesting. I like the idea and I want to know more about your inspiration. It would be great to read about the process and the reasons for the decisions.



Immersive learning in primary settings

When Secondary PGCE art and design trainees work in a primary school environment, there are tangible benefits for all involved. **Simon Huson**, senior lecturer for PGCE Art and Design at UWE Bristol, explains



For the last two years, as part of the secondary PGCE Art and Design course at University of the West of England (UWE) Bristol, trainees have taken part in a week-long placement in a local primary school.

The idea behind it is to give trainees an immersive experience in this setting and to broaden their understanding of the phase of education which precedes their specialist phase. It is important that trainees develop a strategy for working with feeder schools whilst in their NQT year, and an understanding of the national curriculum at this age is central to this aim, together with knowledge of the range of abilities of students within primary schools.

The week's placement was structured around the concept of a 'Big Art Week', during which children in the school would be taken off timetable to take part in a range of workshops which the trainees would plan and deliver. Children would opt for one of the workshops and remain in that workshop for the week, whilst staff at the school would act as observers and classroom support but would also take part in some of the activities. This allowed trainees to receive some feedback about the quality of the workshops they were providing, and also for school staff to develop their own understanding of art and design possibilities within the primary classroom.

Trainees planned a series of workshops which included suggestions made by the head teacher for developing the school environment. Assigning the children to the workshops was managed by the school; they were given a free choice but the school also had to make sure that workshops were manageable in terms of numbers of participants.

Workshop themes related to the local environment or to themes that had been studied in the school's schemes of work. They included:

- 'The Green Man' — ceramic sculptures based on this traditional folklore tale and used to decorate an important tree in the school grounds, under which storytelling is a central activity
- 'The Elements', using the idea of earth, air, fire and water to make images (this included mud drawings, wind-blown drawing machines, sun cyanotypes and images made by swinging suspended paint filled bags with a pinhole in the bottom)
- Wall painting images based on familiar children's stories to create reading areas around the school
- Textile and printmaking wall hangings based on local architectural landmarks
- The life cycle of a butterfly, made using three dimensional textiles and printmaking
- Animals and their habitats
- Clay pots



- Textile bombing and den building
- Ceramic letter tiles

The structure of the week allowed for trainees to prepare materials and resources on the Monday, having returned from teaching placements only the Friday before. Trainees were in the primary school from Tuesday until Friday delivering workshops, but the children's routine of assembly followed by literacy time remained in place. This gave trainees some space for setting up each morning, discussing progress with the head teacher or for observing the morning routines.

Following the literacy period the children split up into their chosen workshops and worked in them for the rest of the day, allowing for the usual break times and lunchtimes. Trainees worked in pairs during the planning and delivery of workshops which allowed them to support each other and which lead to greater confidence. There were about eight workshops with around fifteen children in each, with at least one staff member to support.

During the week the trainees were given a more formal talk from the head teacher about teaching in the primary phase and all that this entails. This kind of specialist input is key as trainees need to feel that they have developed their own knowledge and understanding, and have not just been used to run art-based workshops.

'We could not have done this without the trainees' specialist input'

On the final day there was tangible excitement as workshops had to be finished by two o'clock in order to prepare for the private view, to which parents, governors and the local press were invited. The quality of the work that the children produced was commented on by parents and staff alike. Teachers said such things as: 'We could not have done this without the trainees' specialist input', and 'This experience has been excellent. The trainees have been very inspiring and professional'.

The ceramic work was taken back to the university to be fired and then glazed, after which it was returned to the school.

Overall, this was a rewarding experience for all involved. Trainees got a good experience which benefitted their professional development, the children had fun doing a range of activities with knowledgeable teachers which extended their own skills and experience, and the staff gained some inspiration and ideas for how art and design might be used to develop their curriculum.

We look forward to developing more links with our primary partners in the near future. ■

Funding faces

Kate Allan, art co-ordinator across two primary schools, successfully raised funds through the Eridge Trust to make two enriching and productive gallery visits for the children. She describes the process

Following a successful funding application to the Eridge Trust in Summer 2012, which enabled me to take my year 5/6 class (ages 9–11) to visit the new Hepworth Wakefield gallery, I was keen to re-apply for a grant for a Key Stage 1 visit. The rural location of our schools (Garton on the Wolds and Barmby Moor CE Primary Schools in East Yorkshire) often pushes bus prices sky high and makes whole-day art gallery visits a luxury rather than the norm.

With this in mind, and wanting to enable our young pupils to appreciate works of art in a gallery setting, I discussed with key stage 1 staff their upcoming themes and researched exhibitions locally that would complement these. Our year 1/2 (ages 5–7) autumn term theme was ‘I’m the King and Queen of the Castle’ and in art and design pupils would be creating portraits.

National Trust property Beningbrough Hall gallery and gardens in North Yorkshire was hosting an exhibition called *Royals: Then and Now*. This was a brand new collection of contemporary royal portraits from the National Portrait Gallery and would provide an excellent opportunity for our children to explore first-hand examples of portraiture in a location that could be travelled to and from in a day.

I met with year 1/2 staff and Beningbrough Hall’s learning officer, Sue Jordan, to discuss an itinerary. A mix of portraiture exploration and creation in led workshops was decided upon, with the aims of the visit as follows:

- to enable young pupils to explore quality examples of portraiture first-hand
- to enable the collaborative exploration of art by pupils from partnered schools
- to access the National Portrait Gallery collection

- to stimulate young pupils’ appreciation of portraiture and to inspire pupils to create their own portraiture
- to make meaningful cross-curricular links to the theme of ‘I’m the King and Queen of the Castle’

A grant of £800 was applied for – to cover the cost of the workshops and two buses – and awarded.

At Beningbrough, pupils explored the artwork in the Hall and learned how to talk about symbolism in portraiture, discussing clothing, poses, backgrounds and the use of props and what these things say about the person in the artwork. Comparisons between contemporary artworks (including Chris Levine’s *Lightness of Being* and Warhol’s prints of Queen Elizabeth II) and the Hall’s eighteenth century collection were enabled. Pupils were also invited to get inside the historic portraiture by dressing up as these characters – one being the Earl of Sandwich – in order to feel how particular costume and clothing changes the body.

A second workshop focused on portraiture creation. Here pupils put into practice what they had learned through exploration and created pastel self-portraits, adding symbolism significant to themselves such as colours, references to hobbies, etc. This exploration and creation led into work back in the classroom where pupils used the knowledge gained on the visit to create self-portraits over a series of art and design lessons, with a joint KS1 exhibition planned for later in the year.

The visit made pupils more confident when creating their own portraits: ‘We looked at ourselves more carefully when we drew our portraits’ and ‘We got better with the head shapes and the eye shapes.’



‘I would encourage readers to consider the Trust when looking for ways of funding meaningful, curriculum-linked gallery visits’

Having applied successfully for two Eridge Trust grants, I would encourage readers to consider the Trust when looking for ways of funding meaningful, curriculum-linked gallery visits enabling pupils to appreciate quality works of art. Furthermore, art visits are an excellent way to engage subject governors in their curriculum area. An art and design governor attended the visit, which enabled her to see the value of learning in a gallery setting and consequently further increased her advocacy for both the subject and gallery education. She described our visit to Beningbrough Hall as ‘wonderful’.

Thanks to the Eridge Trust and its belief that young people should be able to enjoy and appreciate visual art. Our pupils have been both excited by looking at art and engaged in discussions about it. Inspired by the range of painting, print and photography they witnessed, a pupil summed up the experience: ‘The photographs of the Queen and her family were awesome and we would like to go back again.’

The positive feedback continued and our most recent Ofsted inspection report states: ‘The curriculum is extensively enriched by art, music, sport, visitors and residential visits. Pupils talk animatedly about the art work stimulated by a recent visit to Beningbrough Hall.’

Both staff and pupils have had their appetites whet and we look forward to future gallery visits. ■

Kate Allan is a graduate of Glasgow School of Art. She is the year 5/6 teacher at Garton on the Wolds CE Primary School and the Art & Design Co-ordinator for this school and Barmby Moor CE Primary School, East Yorkshire
gartonprimary.co.uk

Eridge Trust

Grants for school trips

This year schools from Cumbria and Dorset are taking sixth formers to Paris. Another school from Cumbria and a school from Buckinghamshire are going to Rome and Florence, while 15 Sheffield primary schools are visiting the V&A’s touring exhibition at Sheffield’s Millennium Gallery.

Students from Cheshire are spending a week in Tuscany and primary and secondary schools from all over the country are going to the National Gallery, Tate Britain or Tate Modern or visiting their local galleries in Manchester, Edinburgh, Hull, Cambridge, Margate or Wakefield.

These trips, and more, are supported by the Eridge Trust. The Trust’s purpose is to encourage young people to enjoy and appreciate looking at works of art, especially painting. It gives grants for trips by state schools to museums and galleries at home and abroad. It also gives occasional grants directly to museums or galleries.

The Trust believes that all young people should have the chance to visit, see and enjoy great works of art. Sometimes trips spark what becomes a life-long pleasure and interest in art, craft and design. Teachers also report that they increase students’ maturity and self-confidence and improve their relations with each other and with staff. Teachers are struck, too, by the enthusiasm with which students respond to what they are seeing and doing.

Do consider applying for a grant. Applications for the next academic year must be received by 30 May 2015. ■

For more details and information on how to apply visit: www.eridgetrust.co.uk



MASK: Education for Creativity

Alla Tkachuk MSc is a scientist by education who practises as a professional artist. Her work establishing a mobile art school and ‘creative clubs’ in Kenya has led to the training and advancement of young people in Kenya and beyond. She explains how her charity MASK has changed lives

Eight years ago I established a charity MASK (Mobile Art School in Kenya) that trains young people for creativity in Kenya. Arriving in Kenya to paint in 2006, I started to volunteer art activities in local communities, soon discovering that there is virtually no art education in schools, apparently because ‘the value of the arts is not recognised’.¹

From the start I felt that the term ‘art education’ was confusing for my teachers and parents. They thought that MASK was training students to earn a living from art or that art education is an alternative for academically weak children. These views were often shared in the UK as I discovered when fundraising for MASK. We decided therefore to use term ‘education for creativity’ since it is *creativity*, the ability to *think* creatively, (not artistic creativity) that is the main skill that art education advances.

Creative thinking is visual thinking and ideas are images. Our visual processing mechanism is the key to our creativity and our ability to select and connect information. Most discoveries made by Nobel Prize scientists began as images.² Albert Einstein wrote that numbers and words were not important in his thinking but images were. According to the Centre for Mind and Brain³, changes in visual processing affect how we think and the process of making art and is most effective in developing our visual processing.

We are born creative in order to survive and adapt but creativity withers if not fostered. In *Breakpoint and Beyond: Mastering the Future Today*⁴ Beth Jarman and George Land share their research findings. In 1968, they tested a large group of children aged five. They found that 98 per cent displayed strong creativity but by the age of 15 only ten per cent of the same group, and only two per cent of adults aged 25 years and over, displayed the same characteristics of creativity. If the school system fails to nurture creativity young people will enter the workforce without this essential skill.

A leading industrialist, Dr Manu Chandaria CBE, said at a MASK event: ‘Survival in the twenty-first century will be very difficult and without creativity it is not possible’.⁵

MASK

In our training we combine three methods that teach creativity:

- The *Making Objects* method is effective for younger students to learn about making connections (between knowledge, techniques and materials).
- The *Integration* method integrates making and creativity with other subjects such as peacebuilding.
- The *Direct Learning of Creative Thinking* method aims, through specific creative thinking techniques and strategies, to re-structure imagination, to develop visual and divergent thinking and an ability to make connections.

Since MASK was established we have many success stories. Joel Gatua, now 23, was on the MASK programme for five years. A confident young man, he now earns a living as an entrepreneur and is a leader in his community, valued by the elders for his ‘good ideas’. He presented MASK’s work at UNESCO IIEP⁶ in Paris. He said: ‘Before MASK I did not know I was creative. MASK helped me to become an entrepreneur and to think outside the box. I love creative thinking.’

Hellen Gichuki, 23, is from the same class as Joel. She said: ‘MASK helped me to develop the habit for innovating. While studying chemistry in college I designed a new drug which my college is now patenting. I found a job immediately after graduating and this is rare for Kenya. For my creativity I got promoted to a supervisory position only after four months. I am now in charge of an all-male team who have been in the company for years.’

MASK runs daily after-school clubs in five schools in Kenya. These include: Creative Club, Creativity for Entrepreneurship and Leadership clubs, and Peacebuilding Through Art programme.

Initially Creativity Clubs were called arts clubs but we wanted to move away from the vocational meaning of art education and use of art to imitate, and focus instead on nurturing resourcefulness. Students now make toys, collages, costumes and decorations out of recycled material which they often find around their home or school. Creating the unique from the everyday, they are encouraged to be imaginative and curious.

Creativity for Entrepreneurship and Creativity for Leadership clubs are new and evolved out of our creativity integration methodology. Linking creativity and business we wanted to show our students what creativity means in practice.

Creativity for Entrepreneurship clubs help students acquire knowledge and a mindset to enhance entrepreneurial thinking. They make connections between creativity/innovation and profit and competition, and through hands-on activities practise generating and evaluating ideas and value.

In the Creativity for Leadership Club students learn that people do not follow people but people follow ideas, and leaders are those who generate effective solutions to people’s problems. Students identify problems in their schools and neighbourhoods and brainstorm effective solutions.

MASK PRIZE

Three years ago, at the suggestion of Kenyan teachers, we established an annual national creativity competition called the MASK PRIZE. It is not a usual art competition but is themed ‘Young People – The Creative Nation’. Young people are invited to submit any media works on any subject that reflect ideas or solutions that can improve lives for people or the planet, or innovative methods in making art.

Seven prizes totalling £2,500 are awarded to young people and schools. With a leading Kenyan national newspaper as the competition’s media partner, the MASK PRIZE is widely advertised. Thousands of young people and schools in Kenya and beyond have participated. The artworks

‘Albert Einstein wrote that numbers and words were not important in his thinking but images were’

have been exhibited at leading institutions around the world including the Nairobi National Museum, Saatchi Gallery and Library of Congress.

The prize is greatly appreciated by young people and teachers for ‘building talent in Africa’ and for ‘spreading the value of art’. ‘It was great to show my creativity and to encounter the creativity of others,’ said Benson, 16. ‘Even parents of my students are supportive of my art classes now,’ said Esther, 30, a teacher from Darubini School. Ibrahim El-Salahi, one of Africa’s leading artists, said at the opening of the MASK PRIZE at the Saatchi Gallery in 2014: ‘Governments in Africa do not support art. The MASK PRIZE gives children their humanity back.’

A challenge

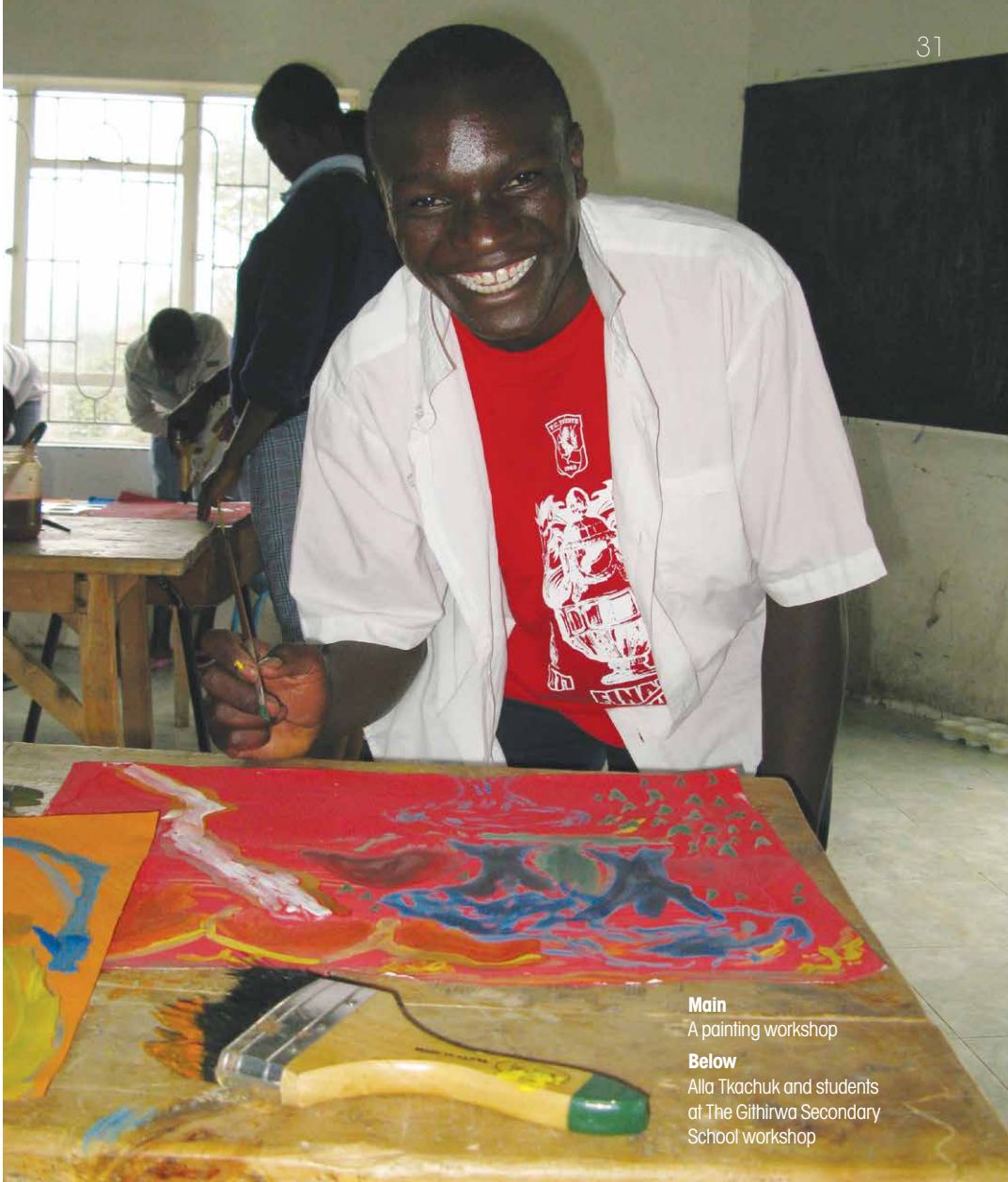
We worked together with SOAS and the Institute of Education on an ‘Art Education in Kenya’ seminar and recently spoke on creativity for developemnt at UNESCO Forum in Seoul. It would be great to bring to our work the expertise of the National Society for Education in Art and Design. We invite art and design educators and researchers – primary to higher education – on ‘sabbatical’ to teach in our schools in Kenya and to help us in London to advance our work. ■

MASK is a UK registered charity (No. 1128734) mobileartschoolkenya.org

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Alla Tkachuk MSc, is a scientist by education who practises as a professional artist. Her work has featured in The Times (UK) and Bild (Germany). She led a series of seminars on innovation in portraiture at the National Portrait Gallery. She writes on art and creativity. alla@mobileartschoolkenya.org



Main
A painting workshop
Below
Alla Tkachuk and students at The Githinwa Secondary School workshop



The Drawing Room

Hannah Yason is an artist and educator with extensive experience of working with children who experience emotional and behavioural difficulties. Her interest in self-expression and learning environments fuelled the Drawing Room

As an art educator I am driven by a passion to create spaces for self-expression within art and design education. I believe that art and design education needs to make more room for self-expression and process-based art to exist beyond the realms of assessment. It is not a case of ‘art for art’s sake’, rather ‘art for our sake’.

In May 2014 I moved to Cape Town with my South African husband. I arrived there during a ‘creative thunderstorm’ triggered by the city gaining the title of Design Capital of the World 2014. One of the Design Capital’s projects was ‘Creative Week’ with an umbrella title Start Where You Are, a highly apt theme for someone who had just arrived in a new country.

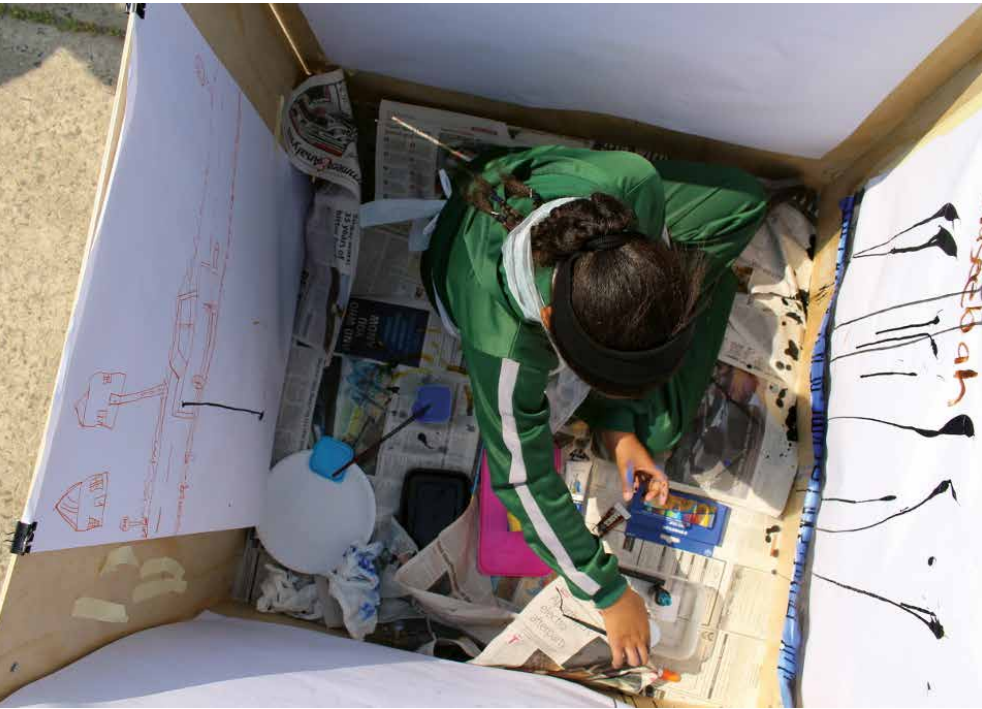
I had an idea for what became the Drawing Room. It was a foldable, contained, safe space for a child to express themselves within. So, I put on a designer and manufacturer hat and proceeded to design and build four Drawing Rooms.

I had previously volunteered at a township school to help create a mosaic mural aimed at brightening up their playground. The school stood in the centre of a poverty-stricken township where gang warfare was rife and where those members regularly stole from the school – on one occasion the grass was stolen. The classrooms lacked resources or displays so the head teacher was very pleased to host the project.

The Drawing Rooms were to be in a ‘safe’ inner courtyard where children would go when gang warfare broke out. I was allocated one class and one of their lessons. Groups of four children in turn were to come out to the playground to visit the Rooms.

With storage in mind the four Drawing Rooms fold flat and open on hinges. Children can enter by disconnecting the joining ‘walls’, although in practice it proved more time efficient to lift the children in and out.

In each of the Drawing Rooms was a container of tools and drawing materials. The idea was to create ripe conditions for play and self-expression. Ink, pastels, charcoal and paint were selected as the most fluid and spontaneous materials, with a felt tip for the familiarity value. Although a brush was available, so too was a sponge and pipette which enabled a non-precious approach to the process.



Once inside, most children hesitated at first and many did not know what some of the materials and tools were. After an explanation they slowly engaged. It was a moving experience to see the children own the space inside and most fell naturally into a deep silence, focussing on their own use of the materials and tools.

Each internal ‘wall’ of the Drawing Room had a large sheet of paper attached with two bull dog clips. The non-traditional tools steered children away from outcome-based art work to a more playful and spontaneous space with permission to just be in the experience.

The project was a great success with the head teacher at the township school, joking that the teachers would enjoy using the Drawing Rooms themselves.

As for myself, I would like to develop this project further, to make more Drawing Rooms and to find more supporters of the project. With the Drawing Room having endless potential, I would also like to introduce it to children’s wards in hospitals and special schools. ■

An extended version of this article written for *AD* can be read here: hyason.com/the-drawing-room creativecapetown.com/8-reasons-creative-week-is-not-about-the-money

Communication Design: Insights from the Creative Industries

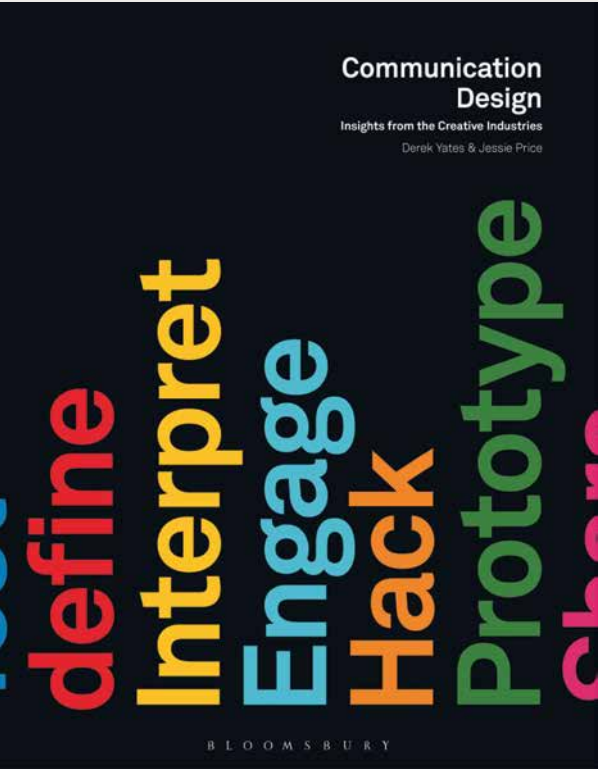
Derek Yates and Jessie Price

Published by Fairchild Books, an imprint of Bloomsbury Publishing

Derek Yates and Jessie Price’s book *Communication Design: Insights from the Creative Industries* is about designers who make a difference in the world.

Its aim is to bridge the gap between education and emerging practices in communication design so that graduates will be more employable. But it is more than just having the right skills and approach to get a job. This book also illustrates the diverse and dynamic field of marketing, advertising, graphic, interaction and digital design, and all the spaces in-between. The authors articulate the zeitgeist: design has an economic value, but also it can raise social and cultural awareness bringing change for a greater good.

The book is designed and written to be approachable and functional. It delivers a lot of content in a well-structured format that allows easy navigation from each section. There is a good balance of text and illustrations, the rich images draw your interest and the text sustains your attention.



I’m pleased to have read it. It’s on the pulse and very current. It sets out an important curriculum for communication design that embraces process, politics, society, media and technology. While many books on graphic design education have come from USA, and especially the influential pen of Ellen Lupton, it is welcome to see world-leading UK and European practice being recognised. Conversations with leading designers provide authoritative accounts of changing and developing practice in the field. The ‘Collaborative’ section is a delight because it critically examines traditional production-line approaches, introducing hacking, play and shared interactive design. Branding, navigation and information overload, sustainability and design advocacy are finally all under one cover.

I would recommend all FE and HE lecturers in the subject area to read it and use it in lectures to support their teaching. It is both contextually and practice led, so it really underpins industrial and pedagogic approaches. But it would also assist A Level and Highers art and design teachers in understanding what graphic design/ illustration/communication design undergraduate study is and should be.

I think the case studies are probably the most approachable aspects of the book, which could also attract and interest 14-16 year olds. They are succinct, well illustrated and capture a wide range of exciting real-life examples that will really broaden their perception of communication design. The inclusion of Kate Dawkins’ work for the London Olympics 2012 opening ceremony is one of many excellent contemporary examples.

As an overview it provides an important introduction. For further, deeper investigations an advanced reader/practitioner will need to look for more subject specific literature. ■

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ISBN 9781472534408
Individual ebook available (9781474239257)
(RRP: £29.99 / \$45.95)

NSEAD Elections 2015

President Elect

Susan Coles, who served as President of the Society during 2013–2014, currently serves as Immediate Past President on Council and the Finance and General Purposes Committee, ending her tenure on 31 December 2015.

Consequently, nominations are sought for a member of the Society to serve as President Elect during 2016, President during 2017 and 2018 and Immediate Past President until 31 December 2019.

Individuals nominated to serve as President of the Society normally will be serving members of Council or will have recently completed a term as a member of Council.

The role of the President is to chair both the Council and Finances and General Purposes Committee and to represent the Society alongside or in lieu of the General Secretary.

For an informal conversation about the role of President please call or email Lesley Butterworth on 01225 810134 or lesleybutterworth@nsead.org

Boards of Council

Vacancies have arisen for members wishing to serve on the Publications Board, Curriculum Board and Professional Development Board for the period 2016-2018. Candidates seeking membership must be Honorary Members, paid-up Full or Associate Members resident in the UK.

Eligible members are encouraged to apply for any of these posts. More information and nomination forms are available from info@nsead.org or by calling 01225 810134.

The President Elect is elected by members of the Society by a postal ballot.

Membership of the Boards will be by Council appointment from nominations received, due regard being given to the nominees ability to attend meetings and undertake work for the Boards and the phase of education in which they have expertise.

The deadline for receipt of nomination forms for President Elect and membership of any of the three Boards is Friday 18 September 2015.

Lesley Butterworth
General Secretary