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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.

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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 under-stated words of NSEAD’s Art, Craft and Design Educator Survey Report 2004 ‘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 the 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 that is characteristic of our sector. And there are big opportunities to take in the coming years.

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 for their 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 glasnost 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 heading in the UK came from the same crucible in provincial design schools in the 1840s yet science has long been the favoured child. Those 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 further and higher education policy and funding because parents don’t see the connection with ‘proper’ jobs.

Will the Government understand this business case? They should because it 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 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 rule is, in some sense, new and creative outputs are increasingly digital in their nature.

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

Opposite: Nigel Carrington, Vice-Chancellor UAL.
Top right: Students studying creative subjects at level 3 share their work with year 11 students at UAL, Post-16 Progression event.
Bottom left: Art and science takeovers generated by year 10 students from Langdon Academy, Newham, working with UAL tutors.

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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 Dpecific, 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 once 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 focussing 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 piloted 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 an important example to open up to the millions of students 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 had benefited her son’s education. That’s something I’m positive he took back to his classroom at school, along with the feeling that an art and design career could be possible 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 recognises, art and design has its roots in the individual and in newness. It is 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 ensure that we stay ahead of it.}

Below: UAL National Art & Design Saturday Club students get to know one another through a quick-fire drawing session.
What is the value of art?
Posters

Art Makes People Powerful is available from Deptford X as a 2014 limited edition silkscreen print, signed by the artist Bob and Roberta Smith (£200, 42x59.5cm, signed edition of 100).

Please contact admin@deptfordx.org.
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.

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.’

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. A 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 to 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 ways 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 15 May – 27 September 2015

References
1. TES, Raymond, ‘A Fusion of art and nature’, 13 April 2013

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 Shепerson
itisourworld.org.uk
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 art and design uptake and attainment across England; Sophie Leach succinctly presenting information and debate conduit to the people. Sophie Leach summarises the important update on the decline in PGCE art and design uptake and at attendance 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 influential talk about what they felt their A level art and design students should be doing; and the Earl of Clancarty, our vice chair. Letters, with our questions, were regularly sent to Michael Gove, Nicky Morgan, Nick Gibb, Ed VAzquez, 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.

The Campaign for Drawing is not just to get everyone drawing but also to 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 festival initiative (see page 10) 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.

Portland 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 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 (handUploaded) tools like sponges, scourers, battery-powered toy cars with pens attached, or using recycled or natural materials such as leaves, twigs or seashells can overcome inhibitions. Turning art projects into imaginative adventures sometimes involves convincing colleagues of the virtue 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.

‘Everyone 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?’ prompts 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 as we can add it to our incredible collection of online case studies to inspire others across the world.

The impact of the Big Draw on children’s lives continues to be extraordinary. What started as a small idea to entertain children has developed into a campaign that inspires and educates. The Big Draw reaches further than ever before, engaging children, carers and families in a collaborative and creative way.

Our new membership scheme (£30) provides inspiring, downloadable publications and enables event organisers to apply for the prestigious Creative Schools Award (£500) and NADFAS Young Arts Award (£100).

The Big Draw is run by a voluntary team and the successful delivery of the festival relies on the time and dedication of people who believe in the power of drawing. To find out how you can get involved, please visit thebigdraw.org.
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**Artist profile:**

Jeanette Barnes

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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, and I allow it to think about my own approach.

As a number of schools and students use my work as reference, I am often asked to lead workshops. 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. 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 unfold, 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 chose 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 all just portray drawings. Of course.  

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As a number of schools and students use my work as reference, and in response to workshops 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 and risk in exploration in drawing. Mainly I teach urban drawing for 14 year olds upwards, covering my own and other artists’ approach to working from the city.
Right
Aquatic Centre, Stadium
and Stratford work –
Olympics, 2010-11
151 x 208cm,
compressed charcoal
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 Terraces 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 and heroines, and ask 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 old 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. We considered this a mix of story-based and drawing-based 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 bending, and fulfil an illustration brief. We were able to share planning and organisational tasks to make the day run smoothly.

"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"
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 NSRA/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 for 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 collage 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.

When the president of the NSEAD Susan Coles agreed to provide a new experience.

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 collage 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.

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.

allisoncargill@bishanoi.com
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 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 problem 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 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 (England, 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 year 5 and 6 (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 as well as focusing on the overarching citizenship theme. They were exposed to this different environment and culture through seeing the pupils’ artwork and images and by talking about openly. The cross-curricular nature of the project encouraged and utilised the pupils’ out-of-school education as 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 cultures 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 theme. 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 art work. 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.

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.

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Central to the project’s website creativeconnections.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 amused 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 pupils’ 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. Lina (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.

Ammar: 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 work about the process and the reasons for the decision.

Connecting Europe through art

Creative Connections, 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.
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 phases of education which precede 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 choice but the school also had to make sure that workshops were manageable in terms of numbers of participants.

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

- ‘The Elements’, using the idea of earth, air, fire and water to make images (this included mud drawings, wind-blown drawing machines, sun-catchers 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 print-making wall hangings based on local architectural landmarks.
- The life cycle of a butterfly, made using three dimensional textiles and printmaking.
- Animals and their habitat
- Clay pots
- Ceramic letter tiles
- Textile bombing and den building
- Clay pots
- ‘The Green Man’ — ceramic sculptures based on this traditional folkloric tale and used to decorate an important tree in the school grounds, under which story-telling is a central activity.
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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 led 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.

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.
Following a successful funding application to the Eridge Trust in Summer 2012, which enabled us to take our 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 (Garnton 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 younger 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 ‘The King and Queen of the Castle’ and in art and design lessons, pupils would be creating portraits.

National Trust property Beningbrough Hall’s eighteenth century collection were enabled. This was a brand new collection of portraits 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.’

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

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.

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 excitedly 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.”’

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

Funding faces

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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 passion 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 2013.

For more details and information on how to apply visit: www.eridgetrust.co.uk
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’. 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 the term ‘education for creativity’ since its creativity, the ability to think creatively (not artistic creativity) that is the main skill that art education advances.

Creativity 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 All children are born creative in order to survive and process. Albert Einstein wrote that numbers and words were not important in his thinking but images were.

We are born creative in order to survive and adapt but creativity withers if not nurtured. In Breakpoint and Beyond: Mastering the Future Today3 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 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.

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

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.

MASK runs daily after school clubs in five schools in Kenya. These include Creative Clubs, Creativity for Entrepreneurship and Leadership clubs, and Peacebuilding Through Art programmes.

Initially Creativity Clubs were called art 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, costuming 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 evaluate ideas and value.

In the Creativity for Leadership Clubs 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 advertised widely and 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 was widely advertised.

‘The prize is greatly appreciated by young people and teachers for ‘building skill in Africa’ and for ‘spreading the value of art’. It was great to show my creativity and to encounter the creativity of others’,” said Benon, 16. ‘Even parents of my students are supportive of my art classes now’ said Esther, 30, a teacher from Nairobi. ‘I have the freedom to teach in our schools in Kenya and beyond have participated. The artworks have been exhibited at leading institutions around the world including the Nairobi National Museum, Saatchi Gallery and Library of Congress.

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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 City projects was a 'Creative Week' with an unrelenting 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 from another project to create 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 playground. The school lacked resources or displays for art's sake, rather 'art for our sake'.

I had an idea for what became the Drawing Room. It was a more playful and spontaneous space with permission to just use the tools steered children away from outcome-based art work to the use of the materials and tools.

Each 'wall' of the Drawing Room had a large sheet of paper attached with two bulldog clips. The non-traditional tools allowed children to work within the realm of outcome-based art work to a more playful and spontaneous space with permission to just use the tools.

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, focusing on their own use of the materials and tools.

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 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 0238 810343 or lesleybutterworth@nsead.org.

The President is elected by members of the Society by a postal ballot. Membership of the Board 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 18 September 2015.

Lesley Butterworth
General Secretary