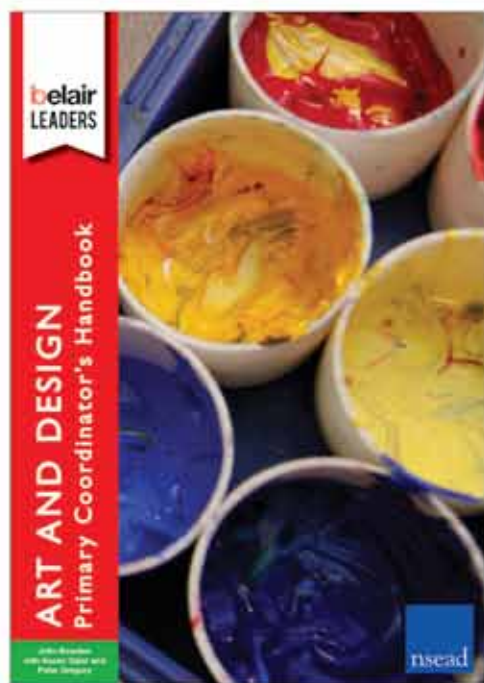




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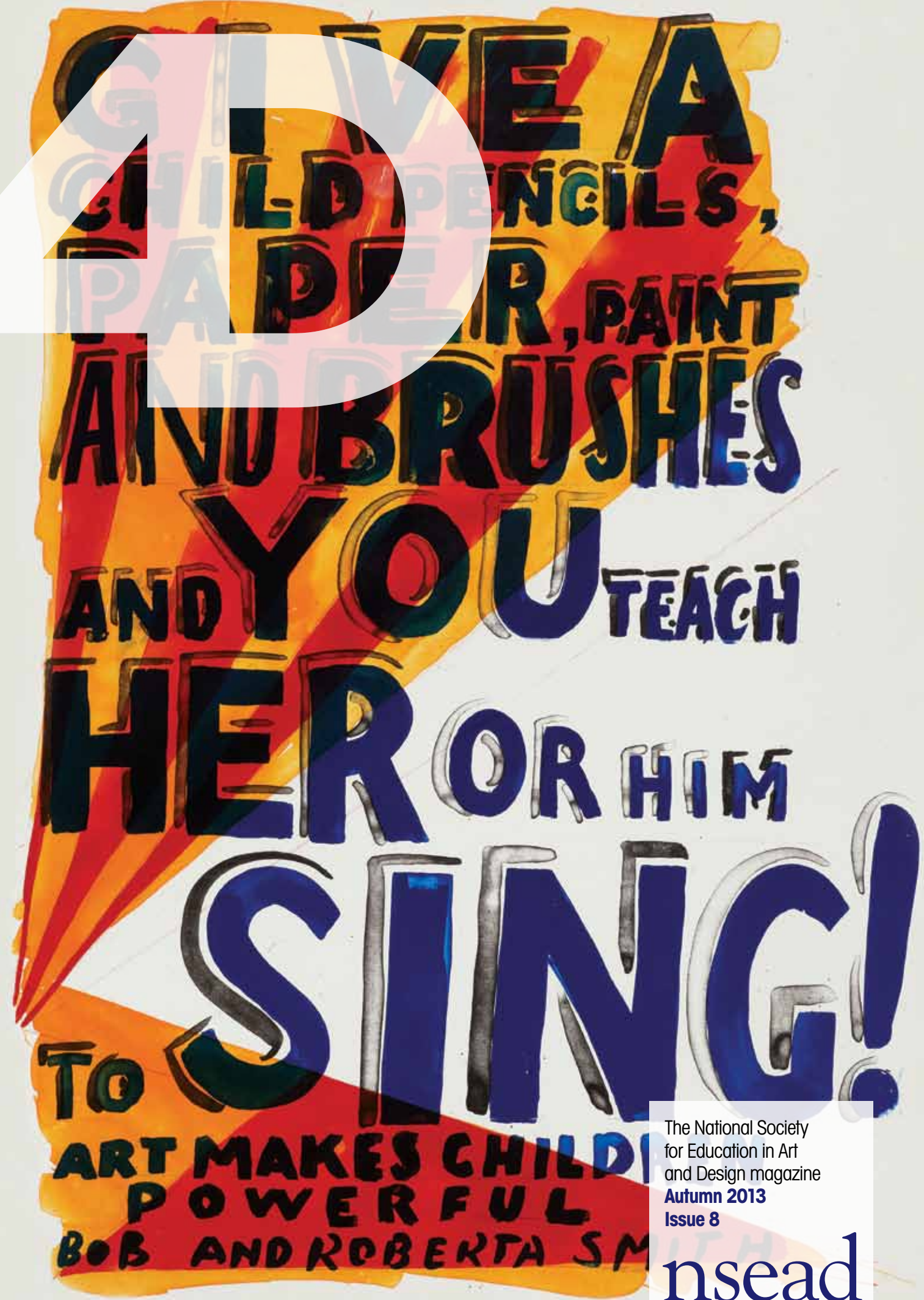


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AD MAGAZINE: ISSN 2046-3138



The National Society for Education in Art and Design magazine
Autumn 2013
Issue 8



Digital futures at the centre of art, craft and design education

Friday 21, Saturday 22, Sunday 23 March 2014



Time Telescope, installation view at
BALTIC Centre for Contemporary Art. ©BALTIC

We are delighted to be returning to and presenting the NSEAD Annual Conference and AGM 2014 at BALTIC Centre for Contemporary Art, Gateshead. The Society has enjoyed a long relationship with BALTIC, both in establishing the Artist Teacher Scheme, and supporting members and teachers of art, craft and design in the region and beyond with a space to network, create, think and engage with contemporary arts practice. BALTIC is the biggest gallery of its kind in the world, presenting a dynamic, diverse and international programme of contemporary visual art.

The speed of digital and technological innovation and computer science is a cliché but are we keeping up? The gap between digital native and digital immigrant is closing, and artists, makers and designers are harnessing, hijacking and further disrupting disruptive technologies and applications. How can we best explore and explain these digital futures in the classroom and studios and ensure that through art and design children and young people become the intelligent and thoughtful consumers and producers of the future, within all forms of media.

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.

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

Young people worked with digital artist Guy Schofield and Gateshead local History Society to explore the local heritage and cultural regeneration of Newcastle Gateshead quayside. Find out more <http://bit.ly/Wwnprj>

Editorial

In this issue of *AD* Lesley Butterworth visits NSEAD's archives and celebrates 125 years of the Society. Like all birthdays there is much to celebrate – not least the members, general secretaries, patrons and presidents past and present, whose determination to advocate and promote our subject has been the heartbeat of the Society.

In this year of celebration there could be no better statement of advocacy than what we read and see in Bob and Roberta Smith's poster and artwork *Sing* – providing a powerful statement for our subject's intent. We thank Bob and Roberta Smith for sharing this vision and also for his tongue-in-cheek revelation of 'the government's art strategy' – exclusively for *AD* subscribers and the Society's members.

Lesley's article ends with a question: what will our subject, the Society, face in the future? The next 125 years may well be as unpredictable as in recent years – the unprecedented level of change in the time of this government is a timely reminder of the value of the Society – as an advocate, as a body of influence on policy, and as a collective voice in promoting and defending our subject. Happy birthday NSEAD.

Sophie Leach, Editor, *AD*

Twitter: @nsead_sophie

Facebook: <http://on.fb.me/19mUYBj>

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

Contents

Regulars

Poster

Bob and Roberta Smith

30

My Teachers

Liz Macfarlane

31

Book review

Mike Jarvis

32

Resources

art2day

Jamie Rogers

Focus on design

08

Include Design

Joe Macleod

10

Alt/Shift: Collaborative Curriculum Development

Derek Yates

12

Redefining the opportunities brought by computing in art, craft and design

Ged Gast

International Journal of Art and Design Education

iJADE Conference 2013

National Society for Education in Art and Design

CALL FOR PAPERS

ART FOR LIFE:

RACE, GENDER, DISABILITY AND CLASS –
CRITICAL DISCOURSES AROUND PARTICIPATION IN ARTS EDUCATION

4th annual iJADE and NSEAD research conference

Friday 15 November and Saturday 16 November 2013, University of Chester Research and Innovation Centre and Tate Liverpool

The 4th iJADE Conference considers the significance of social justice and social and critical practice in art education. The conference is linked to the Tate exhibition *Art Turning Left*.

Keynote speakers:

Professor Julie Allan: Professor of Equity and Inclusion and Visiting Professor at the University of Borås in Sweden. Julie has been advisor to the Scottish Parliament, the Welsh Assembly and the Dutch and Queensland Governments and has worked extensively with the Council of Europe.

Dr Claire Penketh: Liverpool Hope University, Editorial team of iJADE, and author of *A Clumsy Encounter: Drawing and Dyspraxia*.

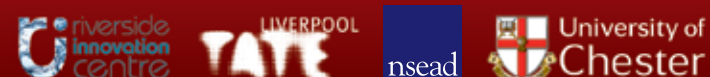
Nina Edge: Artist, designer and writer

Conference registration and fees:

Delegates (including all speakers): early registration by 31 August 2013: £130 (£110 NSEAD members); registration after 31 August 2013: £150 (£130 NSEAD members).

To make your payment follow this link: <http://bit.ly/Atusun>

For further information contact: e.godding@chester.ac.uk
Publication of papers: A selection of authors will be asked to write their papers up for publication in the conference issue iJADE.



Poster and cover image
Sing, 2013
Lithograph
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Features

02

Celebrating 125 years of the Society

Lesley Butterworth

04

The government's arts strategy

Bob and Roberta Smith

06

Art, craft and design education...

Hilary Gresty

14

This is the story of TEA

Susan Coles

16

TEA, The value of drawing in the curriculum

Eileen Adams

18

The boys are back in art

Lauren Carr

20

Inspired by the work of

Antony Gormley

Debbie Webster and Carolyn Davies

22

The curriculum antidote

Elena Thomas

24

Learning partners at a modern and contemporary art gallery

Sarah Plumb

26

A Rabbit Doll's tale

Natalie Deane and Fabric Lenny

28

Tales of magical objects

Ema Sutcliffe

29

New roles, new responsibilities

NSEAD Online

Please note: While every effort is made to check websites mentioned in *AD*, some may contain images unsuitable for young children. Please check any references prior to use in the classroom. Authors' views expressed in this publication are not necessarily those of the NSEAD. **NSEAD website:** If this is your first visit to the site you will also need your subscription number which can be obtained by calling the NSEAD office (01225) 810134. **Copyright ©2012 NSEAD.** All rights reserved. With the exception of fair dealing for the purposes of research or private study, or criticism or review, no part of this publication may be reproduced, stored or transmitted in any form or by any means without the prior permission in writing from the copyright holder. Subscribers to *AD* may make photocopies for teaching purposes free of charge provided such copies are not resold. **Editor:** Sophie Leach: sophieleach@nsead.org **Design:** SteersMcGillanEves Tel: 01225 465546 www.steersmcgillaneves.co.uk **Advertising Sales:** info@nsead.org **Publisher:** National Society for Education in Art & Design, 3 Mason's Wharf, Potley Lane, Corsham, Wiltshire, SN13 9FY Tel: 01225 810134 Fax: 01225 812730 www.nsead.org



Celebrating 125 years of the Society

NSEAD's archives reflect changing political landscapes and education policies. Lesley Butterworth celebrates those who have helped navigate, shape and steer 125 years of art, craft and design education

During 2013 the Society celebrates 125 years of activity. How best can I begin to explain and sum up activities that cover four generations of teachers and lecturers of art, craft and design?

On July 25 1888 sixty teachers of art met at the South Kensington Museum to inaugurate the Society of Art Masters. Initiated by Edward R. Taylor, Head Master of the Municipal School of Art, Birmingham, the objectives were: 'to preserve the interests of Art Education, of Schools of Art and of Art Masters, regarding the former as a subject of the highest national importance.'

It is interesting to reflect upon the artistic and cultural backdrop in 1888. If the creativity of an era can be judged by the number of innovative ideas it generates then during 1888 George Eastman patented the Kodak Box camera and John Lloyd patented the ballpoint pen. The National Gallery had been open for sixty-four years and the Great Exhibition of 1851 would still

be in living memory. John William Waterhouse had just completed *The Lady of Shalott* and Ethel Mairret was beginning her distinguished career in textiles.

Pressing issues for the Society of Art Masters included influencing the Department of Science and Art and arguing for parity of esteem between the two subjects. By 1893 evidence in the minutes and memorandums of the Society show that this was happening on a regular and successful basis. In 1896 the Society was instrumental in the transformation of the National Art Training School into the Royal College of Art and the acceptance of its Associateships to become Degree equivalent. The Society used its influence to retain national examinations in order to ensure comparability of standards throughout the country, because if art examinations were administered by the government that reflected the strategic importance of the subject. The Society also challenged the refusal of the Department of Science and Art to consider appointing Art Specialists to Inspectorships, thus relying on 'men of Science to oversee the national provision for Art.' In 1898 the Chairman of the Society, Samuel Cartlidge joined the Inspectorate as the first Art Specialist.

The first Secretary, Francis Ford, took office on a salary of £6 a month and in 1899 Edward, Prince of Wales accepted the post of Honorary President.

The Society has never been afraid of change. In 1908 it proved its ability to think on its feet by discarding two long held ambitions. The first, to petition for royal patronage, and the second to seek corporate status, therefore allowing it the powers to issue diplomas. Rather than focussing solely, and inwardly on South Kensington and Whitehall the Society began to create a framework of regional activity in order to work effectively with the newly created Local Authorities and to gain and respond to local information on a national basis. A change of name to the National Society of Art Masters sums up this new outward vision and the Society proceeded to affiliate with existing regional groups, to include the Midlands Association of Head Masters of Schools of Art and the West Riding Society of Teachers of Art and Art Technology. At this point in time membership was revised to include teachers of art with any qualification, not just, as before, the exclusive ARCA and the Art Masters Certificate (Group One).

From 1907 onwards, looking again at the minutes of AGMs, it becomes apparent that the



Society is beginning to nurture stronger, more meaningful links between art, the 'creative crafts' and industrial design, helped by its new involvement with the Heads of regional Art Schools linked with trade and industry. When Hermann Muthesius researched his survey of Art Schools in Britain it was the regional members of the Society that provided him with evidence of work with craft and industry and his report influenced activities of the Deutscher Werkbund, active between 1907-36 which in turn initiated the revision of German design education into regional schools serving local industry, one of which was the Weimar Bauhaus.

In 1914 the President William Dalton, founder of Camberwell School of Arts and Crafts continued to encourage this direction by stating:

'Our schools in relation to industrial life must perform fuller functions; they must, of course, be centres of education, but they must also be laboratories for the cultivation of ideas, where ideas could be worked out and treated not for markets, but as suggestions for manufacture... It is obvious that the pottery chemist could play an important collaborative part and that the schools of ceramic chemistry should be in constant correspondence with schools of art.'

By 1913 the Society was developing and increasing involvement in examination work and teacher education, and by 1918 it celebrated the success of its campaigning activities when the Education Act confirmed some of the most significant education reforms ever, to include national scales of remuneration and superannuation provision for teachers.

In 1940 the Society's rented accommodation in London was destroyed in an air raid, so a decade of company history was sadly lost. The Society continued in the home of the current General Secretary in Berkhamstead, and thereafter moved around the country with successive General Secretaries, residing in

Rochdale during the 1970s and finally moving to the weaving town of Corsham in Wiltshire where it has been for over thirty years.

Reading through the minutes again it is clear how the Society made a significant contribution to the shaping of the 1944 Education Act and the building of a post war Britain within the context of art, craft and design education. With the appointment of men and women as full time specialist art teachers the membership was extended again and in 1944 the Society adapted its title accordingly to the National Society for Art Education. By then, the Society was one of several similar organisations, most notably the Society for Education Through Art which had grown out of a framework of ideas for exploring new ideas in art education proposed by Henry Moore, Eric Gill, Sir Herbert Read and Alexander Barclay Russell. In 1984 the Society of Education through Art and the National Society for Art Education merged to form the National Society for Education in Art and Design. In 1995 the Association of Centres for Art and Design Teacher Education merged with the Society followed by the Association of Advisers and Inspectors of Art and Design in 2009.

Although links with the throne were lost in 1936 with the death of King George V the Society has been fortunate with patronage; in 1982 the *Journal of Art and Design Education* (now the *International Journal for Art and Design Education*) was launched with Henry Moore as its founding patron. Today Sir Christopher Frayling, Sir Nicholas Serota, Sir John and Lady Frances Sorrell, Professor Magdalene Odundo OBE and Bob and Roberta Smith support us in that role.

The material world of the Society is slender but significant. Our archive gives a record of activity in the shape of neatly stacked notebooks, records of accounts and daybooks with

correspondence carefully described in copper plate hand. These are followed by rows of box files recording meetings and activities with diverse agencies to include the Department for Education in many differing guises; the Teacher Training Agency, the National Advisory Body, the School Curriculum and Assessment Authority and the Art Advisors Council of Scotland to name but a few, illustrating decades of influence, debate, and tenacity on behalf of our members. A collection of black and white photographs gives us a record of our professional 'ancestors' without whom our subject might not be so securely positioned. The Presidential chain of office is equally emotive, each of its links engraved with the name and serving dates of each Past President, starting with William H Evans in 1924. A collection of Past-Presidents medals wait to celebrate the service of elected members yet to work with us.

The Society is above all a community, a community of thousands of committed teachers and lecturers who have supported and influenced our work and have passed through our hands, many of them becoming not only life members but our friends, and great advocates of our activities. History is never complete. Do you have stories or memories of significant moments to share with us? We always enjoy hearing the 'voice' of our members.

When I look back upon our history I feel deeply the privilege of my position and of my stewardship of the Society. What will the Society be facing, what education, economic and cultural landscapes will future General Secretaries be looking out onto, figuring out priorities in ten, twenty, one hundred and twenty five years time? All up for conjecture but I know they will have the energies and support of a vibrant and feisty membership behind them. ■

Lesley Butterworth is General Secretary of NSEAD

The government's arts strategy

(Removing hope, kicking away ladders, making misery)

- 1 Diminish the role of art and design in the economy by making art and design a second-class subject in schools.
- 2 Turn 'arts council' into 'arts trust'. Offer small grants to instrumentalist projects with govt. agreed objectives. BBC to be news only organization, (no Licence Fee!); (Directly funded, directly told what to broadcast).
- 3 Hand over Drama to pay per view and sport to SKY.
- 4 Pressurize local councils into selling all collections, art and artifacts so that there is nothing worth seeing in municipal galleries, then one by one close them as they become unpopular.
- 5 Pressurize local councils without reserves to sell all public sculpture, stop subsidy to theatres. Contact Christies.
- 6 Encourage culture of philanthropy until the poor associate art and design with wealth and worship the taste of the rich.
- 7 Fund major museums directly under the banner, 'strange places full of pointless objects'.
- 8 Make certain 'culture' like 'Latin' is seen as a language to which only the privileged have knowledge & access.
- 9 Reinstatement admission charges so people pay to glimpse the art of the wealthy made by the wealthy.
- 10 Close DCMS.
- 11 Privatize humanities departments and art schools so that only the privileged can study art and design.
- 12 Button down the hatches, watch society atomize and await the triple-dip recession.
- 13 Turn the lights out.
- 14 Send out email reminding directors of regional theatres and galleries to board up windows.
- 15 Caution former directors of regional arts organizations of the dangers of turning out the lights in a building where the windows have been boarded up. Buy a torch.
- 16 Promote austerity economy, austerity everything, austerity design, bring back rationing, horsemeat in pies, woodchips in raspberry jam, etc.

A special work for AD magazine by Bob and Roberta Smith



Bob and Roberta Smith posing as a hapless junior minister in the DCMS accidentally revealing the government's arts strategy

‘Art, craft and design education is essential to the economy and the cultural, spiritual, creative and social well being of all...’¹

Hilary Gresty on the need for, the tasks and mission of the All Party Parliamentary Group for Art, Craft and Design Education

According to the Parliament website All Party Parliamentary Groups (APPGs) are ‘Informal cross-party groups that have no official status within Parliament,’ a deceptively underwhelming description. The register of All Party Groups on the other hand is impressive. They cover countries across the globe and subjects ranging from the specific – The Aluminum Industry – to those more all encompassing, for example Well Being Economics, Social Mobility or Medical Research.

APPGs provide a cross-party space for promoting shared interests within the political debate. Arts and Heritage, Folk Arts, Music and Music Education contribute to a spattering of arts groups. The addition of the Art, Craft and Design Education group at this moment of unprecedented change in education infrastructure and policy, is hugely welcome in its potential to transform understanding of visual arts learning within the corridors of Whitehall. The group, spearheaded by NSEAD and its president Susan Coles, General Secretary Lesley Butterworth and Sharon Hodgson, Shadow Minister for Children and Young People, met for the first time in March. Those present were united in their vision: ‘Access to high quality art, craft and design education’ as an entitlement for everyone.

For today’s young the opportunity to explore and develop across the arts, in parity with the humanities, maths and sciences is being curtailed. I do not need to rehearse here the panoply of challenges that teachers face everyday in sustaining a creative, aspirational, outstanding and balanced education for those in their care, or the impact that current policies will have on the sustainability of an expert workforce. What lasting scars might an education lacking the opportunity for art leave? The first task of the APPG is to articulate the deep value of learning in and through the visual arts, craft and design for individuals and society and to reiterate the conditions required to sustain excellent teaching and learning alike.

The APPG must use its collective expertise and most importantly robust evidence to inform and influence. More broadly it must endeavour to embed art and visual literacy in the political agenda – no mean task. As specialists passionate about art and education it is difficult to appreciate that others neither necessarily share our passion nor understand why we are so dogged in its support. Many politicians are still more comfortable talking about football than their local art gallery, perceiving art as an add-on, rather than part of what makes us human. The role of visual thought in underpinning innovation across engineering, architecture,

software design and other yet-to-be identified disciplines, central to the current and future economy is taken for granted. Visual literacy, as the ability to interpret, critically reflect upon and use images to create meaning is little understood. The fourth

R - routing’s position alongside arithmetic, reading and writing has long been forgotten, as policy struggles to recognise the multiplicity of literacies needed to participate in our fast moving and global world.

Visual arts, craft and design’s value is part of our DNA, but we don’t need to be tripped up by the folly of conviction alone. There is evidence. There are examples and other models. Every teacher will have anecdotal examples and quantitative data. In the States, The President’s Committee on the Arts and the Humanities has launched Turnaround Arts, designed to narrow the achievement gap and increase student engagement through the arts.² Nesta’s Manifesto for a Creative Economy, April 2013, calls ‘for a fusion in the curriculum covering technology and art, as well as maths, science and the humanities’ to foster creative digital skills.³ CERN, home of the Hadron Collider has raised the bar higher by hosting an artists’ residency programme so as to develop ‘expertise and knowledge of the arts to match [its] world

‘The role of visual thought in underpinning innovation across engineering, architecture, software design and other yet-to-be identified disciplines, central to the current and future economy is taken for granted’



‘What lasting scars might an education lacking the opportunity for art leave?’

The APPG for Art, Craft and Design meeting in the House of Commons, 4 June 2013

renown for expertise and knowledge in science.⁴ Closing with thoughts from Professor Ken Robinson is always helpful. He cites three key elements as essential to educational achievement: individualised learning and teaching, attributing a high status to the teaching profession and devolving responsibility to schools for ‘getting the job done.’ Strangely enough ‘education doesn’t go on in the committee rooms of legislative buildings. It happens in classrooms and schools, and the people who do it are the teachers and the students, and if you remove their discretion, it stops working.’⁵ The APPG is an opportunity to regain that discretion. ■

Hilary Gresty
Visual Arts and Cultural Consultant
hilary.gresty@gmail.com

¹ Extract from the mission statement for the All Party Parliamentary Group for Art, Craft and Design Education

² The President’s Committee’s Turnaround Arts initiative, created in cooperation with the U.S. Department of Education and the White House Domestic Policy Council, is a public-private partnership designed to help transform some of the nation’s lowest performing schools through comprehensive and integrated arts education: turnaroundarts.pcah.gov

³ A Manifesto for the Creative Economy, by Hasan Bakhshi, Ian Hargreaves and Juan Mateos-Garcia, April 2013: bit.ly/ZKsX0a

⁴ Collide, Arts@CERN <http://arts.web.cern.ch/>

⁵ Ken Robinson: How to escape education’s death valley, TED Talks Education, April 2013: bit.ly/17e430s

MEMBERS OF THE APPG FOR ART, CRAFT AND DESIGN EDUCATION:

Ian Austin MP
The Baroness Benjamin OBE
The Baroness Bonham-Carter of Yarnbury
The Earl of Clancarty
The Lord Cormack
Don Foster MP
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The Baroness Hamwee
John Hemming MP
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Include Design

Last year Joe Macleod, Global Design Director at ustwo™, founded the Include Design campaign. From ‘Tech City’, where the campaign originated, to Silicon Valley its many supporters share in the conviction that design matters – Joe Macleod explains

In November last year we read an article in the Guardian on the new Ebacc qualification and how it would effectively remove creative subjects from core education. The article focused on the high arts, and the impact removing creative subjects would have on education.

‘Ultimately, the anti-art and design, design and technology and creative subject mindset can discourage interest in pursuing employment in creative industries altogether – something which concerned us so much that we decided to do something about it’

From our perspective as designers, there was little mention in the article about the long-term potential impact on the design industry, as well as the UK economy as a whole. It seemed that the all too familiar battle lines had been drawn between academic and creative subjects. A focus on traditional academic subjects ostracizes those who fail to excel, offering no opportunity to explore other more creative areas of study.

Unfortunately this is further compounded for those with learning difficulties. On a personal level, I found out quite late (21), that I was profoundly dyslexic. Despite this and because of design, I’ve luckily had a successful career from St Martins, RCA, Oyster (now called LBi), Orange, Nokia and now ustwo™.

Ultimately, the anti-art and design, design and technology and creative subject mindset can discourage interest in pursuing employment in creative industries altogether – something which concerned us so much that we decided to do something about it.

We didn’t know much about politics or campaigning, but we used our networking skills to grow a digital audience, as well as set up a website and Twitter account. Our first mission was to simply write a letter to Michael Gove, Secretary of State for Education, on behalf of like-minded companies in and around ‘Tech City’ – the digital area around London’s Shoreditch – expressing our collective concerns.

We quickly built momentum within the industry and by the end of the first week, we had numerous local digital companies involved, as well as the Design Council, Terence Conran, Wayne Hemingway, Edward Barber and Jay Osgerby. Our approach naturally changed as interest grew, and we found ourselves in the rarified position to be able send a letter on behalf of the design industry as a whole – a far bigger group than initially intended.

By week three the campaign was on fire, with the cream of the design world behind it. Just when we thought it could not get better, and literally days before we were due to send our letter, we heard some exciting news that some significant leaders of the industry had committed their support including Jonathan Ive, Stella McCartney and Lord Foster.

So with over 300 design companies and individuals backing the Include Design campaign, we sent our letter to Michael Gove. We also reached out to the trade press who helped generate more noise surrounding the campaign, resulting in many more interested parties committing to the cause.

Our aim was to sustain interest in the campaign, so we came up with various initiatives to help us achieve that goal. One example was something called ‘6 minutes for creativity’. We asked our supporters to dedicate 6 minutes at 11am on 21 December to raise awareness of creative subjects being excluded from core education. This was highly successful, generating lots of press interest and even saw us trending on Twitter. Throughout January the campaign continued to grow.

On 6 February 2013, I heard some great news. Michael Gove was to announce a U-turn the following morning in the House of Commons. That day he backed down from his proposals on the Ebacc and re-established creative subjects within core education – this was a massive victory for all of us.

Following this our approach shifted from raising awareness of the campaign, to focusing on ways of improving the design in the curriculum. So in partnership with the Design Council, the Design and Technology Association and the Sorrell Foundation, we’ve been working hard, rewriting parts of the curriculum as well as advising on the elements that the Design industry would be expecting from it.

Speaking with experience of recruiting around four designers a month, I know for a fact we need to improve design education throughout the curriculum. The future quality in any national curriculum has to be driven and benchmarked by competition internationally, as this will keep standards as high as possible. It is this market that will challenge our relationship with paper qualifications, curriculum content, distance learning and design processes.

This period of much needed self-reflection for design education, is the perfect starting point for assembling a better, more rigorous curriculum. There are of course enormous challenges ahead, but I have been genuinely humbled by the speed and passion with which the industry has rallied behind this important issue.

Design should be a cornerstone of the national curriculum for one crucial reason. Where academic subjects encourage pupils to coldly recall information, design permits pupils to think confidently about the unknowns of the world – ultimately creating visionaries of the future who can apply design process and thinking to a diverse range of problems. ■

Joe Macleod
ustwo.co.uk and includedesign.org

Joe Macleod, founder of Include Design, handing in a campaign letter to Number 10





Alt/Shift: Collaborative Curriculum Development

Derek Yates, graphic design course leader, on 'motivations for change' and 'learning with industry'

In a recent article for American business magazine *Forbes*, Adam Swann, Head of Strategy at Gyro, says: 'All businesses, no matter what they make or sell, should recognize the power and financial value of good design'. He goes on to say that 'the design bar has been raised and design-oriented businesses are winning'. The UK creative industries in particular have benefited from this realization. According to Design Council research the design industry has expanded by 29 percent since 2005 and earnings have increased by 3.4 per cent. Unfortunately this growth does not seem to be reflected in graduate employment. Guardian Careers recently reported that 'graduates from creative art and design courses were more likely to be unemployed than most other UK graduates', and according to the Design Council in 2010 only 51 per cent of practising designers had a degree.

Recent changes in the funding of higher education have meant that demonstrating the employability of your graduates has become increasingly important for HE providers. As a graphic design course leader at the University of the Arts I have consequently been very keen to make a

connection between the growth of the design industry and the job prospects of my graduates. In 2008 I secured funding to create a body of research examining the potential of industry partnerships and work-based learning. This research has enabled a series of projects that it is hoped will allow creative students and educators to 'learn with industry' – but as I am always pointing out, 'learning with industry' does not mean trying to recreate industry practice.

My most recent initiative is the curriculum development platform Alt/Shift. This platform provides opportunities for meaningful dialogue and constructive collaboration between the creative industry and design education. It is central to the aims of the project that both sides recognize the value each has to inform and challenge the other. We hope that opening up this conversation will help both practitioners and educators respond to and keep pace with technological, environmental and sociopolitical change, and that this – as well as ensuring the continued economic success of our creative industries – will have benefits for society as a whole.

Alt/Shift was launched at a major conference in December 2012. 140 educators and industry practitioners from across the UK gathered at the headquarters of digital communications agency LBi to discuss the potential of genuine collaboration. The day featured presentations from key industry figures such as Shane Walter, founder of digital arts organization onedotzero and Will Hudson from creative

'Industry practitioners talked about the need to 'hold students in the journey' and to avoid learning strategies that are too focused on outcome'

blog It's Nice That, alongside talks from innovative educators such as Nat Hunter from the RSA and Professor Shan Wareing, Pro Vice Chancellor of Learning & Teaching at Buckinghamshire University. The presentations stimulated a series of discussions that enabled contributions from every level of creative education. Before and after the event, the debate was captured on the Alt/Shift website (altshiftual.com) and on Twitter via '@altshiftual'. An ongoing exchange of ideas is also featured on our blog: altshiftual.tumblr.com.

To kick off the December conference Joe Macleod, spokesman for the #IncludeDesign campaign, made a presentation about the impending EBacc proposals. Joe is also Global Design Director at digital design studio *ustwo*TM (see *AD*, page 08-09). The event focused on the implications for designers of recent digital communication innovations, and how educators can take advantage of the opportunities this new technology opens up for their students.

'Alt/Shift 2.1: Creative Education for a Digital Context' took place on 17 April 2013 at the *ustwo*TM studios in Shoreditch. It took the form of a round table discussion between leading industry practitioners and a group of invited educators. Participants included Nick Bell (designer and RCA visiting critic), Lawrence Zeegan (Dean of Graphic Design at LCC), Chris Downs (inventor of 'Service Design'), Durrell Bishop (Luckybite) and Andy Huntington (Berg), as well as secondary school teachers and lecturers from tertiary and higher education. It became apparent very quickly that 'although there are gaps between industry and education (and some gaps are important to maintain), we also share a lot of the same concerns and

motivations for change not just within digital media but across all areas of creative education.' (Comment from PhD student and lecturer, James Branch)

We have synthesized some of these 'motivations for change' into a set of principles that will provide a framework for future development:

Process rather than outcome

Industry practitioners talked about the need to 'hold students in the journey' and to avoid learning strategies that are too focused on outcome. An emphasis on finish does not enable a full understanding of the discoveries made on the way. Iterative development processes and the rapid prototyping engendered by digital technology require students to understand the benefits of an ever-evolving working process that does not have rigid beginning and end points.

Learning rather than assessment

A series of practitioners emphasized the need for students to 'take risks, make mistakes – fail'. It seems clear that deep learning and robust employability skills are developed through such experiences. Learning that is overly focused on achievement measured through formal assessment prevents students and educators from fully embracing the benefits of this process. We must find more sophisticated ways to measure learning. User testing might be one route to a rigorous 'real world' measure of success, and could allow the student to be more directly engaged in assessing their learning.

Dynamic learning frameworks

Alt/Shift participants suggested that a quest for parity and accountability has led to overly specific curriculum guidelines. Representatives from both industry and education complained that these restrictions interfere with the development of dynamic learning strategies that connect with genuine innovation. The open, collaborative, cross-disciplinary nature of all areas of contemporary creative practice requires learning that reflects these principles. We need frameworks that are flexible enough to accommodate these types of activity. Curriculum guidelines that describe principles without defining specifics would open up the possibility of interpretation at an individual level and maybe the opportunity for cross-curricular, cross-college activity.

User centred rather than egocentric

The contemporary creative industries demand that 'students leave their egos at the door'. The uncompromising creative maverick we have revered in the past now has a less prominent role. The potential for user input and the growth of collaborative practice require that individual designers 'relinquish creative control'. A key

value for the contemporary designer is 'empathy' for both the user and fellow developers. A learning framework built around picture making, artifact creation and individual portfolio building is not able to successfully nurture these qualities.

Educators rather than practitioners

In a field as dynamic and fast moving as communication design, pedagogy driven by an individual educator's creative practice is soon irrelevant. The ability to facilitate enquiry and enable independent discovery has a far more potent value for students. Contemporary educators need to develop links with each new generation of innovative practice rather than focusing on their own.

Utilizers rather than users

Using a computer does not in itself enable an understanding of the digital context, and industry practitioners urge that we focus students beyond the passive use of hardware. The purchase of computers, digital whiteboards, laser cutters and 3D printers by schools and colleges is not enough. Students need to learn how to disrupt, hack and utilize this equipment beyond its prescribed use.

Context rather than theory

Contemporary design practice focuses on the needs of the user – to fully understand users' needs requires an understanding of the world they inhabit. The development of an understanding of the political, social, cultural and economic context that design operates in is therefore extremely important to a designer's education. Contributors to Alt/Shift have called for the integration of activities that build this knowledge into all aspects of creative learning.

These ideas are still in their infancy and it is envisaged that they will evolve and develop with the discussion. What is most exciting at this stage is that there is a clear desire for industry and education to understand each other. There is also a growing realization that their viewpoints are not as polarized as was once believed. An approach to pedagogy that engages with contemporary industry practice does not necessarily run counter to traditional notions of good practice for art and design educators. By working together we can create learning frameworks that will have benefits for both parties and this, in the long term, will enhance the economic and cultural development of our society. ■

Derek Yates

For more information about Alt/Shift visit: altshiftual.tumblr.com or altshiftual.com



Redefining the opportunities brought by computing in art, craft and design

Ged Gast, Vice President of NSEAD, advocates for the continuing growth and development of creative learning, designing and making, using a new generation of digital technologies that are less virtual and more physical

Digital technologies continue to proliferate, bringing increasingly powerful and creative opportunity to support the production of high quality outcomes for presentation, exhibition, broadcast, projection and viewing on screen and handheld devices. With the recent increase in flexible computer controlled manufacturing equipment, this now places incredible design and production technologies within easy reach of the classroom.

Top Left:
LUIZAERC, 2012,
Nick Ervinck,
©Peter Verplancke,
3D print, 42 x 28 x 19 cm
nickervinck.com
LUIZAERC is a 3D print

Middle Top:
The Postbox's Tale,
(detail) Nicola Anthony,
2011

Bottom:
The Postbox's Tale,
Nicola Anthony, 2011,
laser cut paper and
mixed media

There is a changing perception of these technologies, initiated by the return to computing as a higher-level activity and as a subject replacing ICT in the curriculum. This article identifies how computing is distinct from and additional to existing digital media processes within art, craft and design.

The ubiquitous nature of smartphone, tablet and mobile digital technologies make these ideal both as a means of viewing creative outcomes and also increasingly as the tool for creating new digital products and outcomes. Mobile technologies and the web provide students with a means to disseminate their work either as an online exhibition, or the device itself may increasingly become the means for the creation of these new graphical design products, as web design, digital games or interactive apps.

We cannot underestimate either the interest or abilities young people have in digital processes, their use of these technologies as both producers and consumers of entertainment and of learning products. Neither should we underestimate the engagement of both young boys and girls in these technologies and the particular interest shown by many boys in mastering these creative tools.

These 'digital natives' willingly commit time and energy to achieving high standards of design. Their growing interest in and mastery of programming indicates the potential for future careers in the creative, media and design industries. These tools are a route into these industries as consumers, but also as producers and practitioners. Film, TV and media content increasingly is delivered in this way, on-demand and directly to personal devices. The future of these developments must feature in those subjects that play a creative or technical role in all aspects of content creation. This is absolutely true in art and design, which has arguably the most diverse and potentially productive future career opportunities, when compared with all other national curriculum subjects.

Two of the most interesting and surprising developments of computer aided design and manufacture (CAD CAM) in recent years have been the development of laser cutting, etching and 3D printing technologies. Previously, the cost, reliability and production times have made these unsuitable as classroom tools. These issues are resolved and costs are falling rapidly as speed and quality increases. Design and Technology is rapidly embracing these tools in schools and they are as common in colleges of art and design as they are within engineering and manufacturing contexts. Art and design teachers should take a good look at these technologies and encourage schools to see these as essential in both curriculum areas.

The opportunities to create individual works to a very high quality in craft, design or fine art contexts will enable students to fully realise the products of their imagination,

blending traditional media with computer managed manufacturing processes. Creative processes might include laser cutting complex shapes in paper, card or fabric for graphics or textiles projects; cutting sheet wood, cardboard and plastics to create sculpture maquettes; laser etching lino, woodblocks or acrylic sheet for mono-printing and intaglio; etching a detailed design into a ceramic tile, board, plastic or glass surface; 3D laser-scanning natural forms to create a 3D animation or alternatively, develop as a sculpture, three-dimensionally printed in resin with complex internal and external forms.

To realise these developments, I am suggesting that there are now three aspects of digital learning in art, craft and design. Firstly, the design and creation of lens, light-based and interactive outcomes for web, screen, projected and printed products, Secondly, the production of physical and tactile outcomes using computer aided design and manufacture (CAD-CAM) and/or programming to control real and virtual systems. Thirdly, critical studies of the impact on society and the spiritual, moral, social and cultural implications of this technology.

We are truly a visual society and these technologies provide the principal means of experiencing entertainment. Learning benefits from the use of these multimedia and production technologies. Our enjoyment and understanding of society and culture often comes from the viewing of film, media, television, gaming and the appreciation of well-designed products. As consumers, young people are already discriminating and selective.

Art and design also has a role in teaching young people more about these media and product creation technologies. Enabling them to become intelligent, thoughtful and discriminating consumers and informing the products of their own creativity.

The production of high quality outcomes at near professional standards will only be limited by several factors in schools. Access, availability, cost of resources, or the personal interest and commitment to CPD that prepares teachers sufficiently to plan and use these technologies.

The involvement of industry professionals, artists, makers and designers is also of importance in maintaining the cutting edge nature of such creative activity. We must respect and learn from the past and the rich heritage of world cultures. But without fully embracing the technologies that design and create the moment and the products of future society, our subject will lose relevance and cease to have meaning to the very people who are our creative future. ■

Ged Gast
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This is the story of TEA

Susan Coles, President of NSEAD, shares the achievements of TEA and overleaf Eileen Adams, drawing expert, reminds us why young people should draw

This is the story of TEA, Thinking, Expression and Action, learning through drawing in art and design. As it passes the first anniversary of existence as a professional development opportunity for our UK art educators, it is very important not just to showcase what has happened but to also see it as a model that can be used for future projects.

The Campaign for Drawing (Cfd) received a legacy from The Helen Rachael Mackaness Trust with an aim to get more young people drawing and taking inspiration from their natural and cultural environment: learning through drawing in art and design. Sue Grayson Ford, director of Campaign for Drawing, saw an opportunity here for Cfd to work with NSEAD and so a partnership began. It had already been my privilege to work with Eileen Adams as part of my work as a Cfd Drawing Associate, so we were extremely pleased to be asked to co-facilitate the project. We were grateful that The National Association of Decorative & Fine Arts Societies (NADFAS) also joined the partnership.

We started with a group of just under a hundred art, craft and design teacher educators, from schools, a prison, pupil referral units, and FE colleges. At the beginning everyone was asked to write and illustrate a case study, providing opportunity to reflect and audit how drawing was used as a learning tool. The programme basis is action research, concerned with changing and improving professional practice; Investigation allows experimentation; Case studies provide evidence; Peer review ensures exchanges of experience and ideas, and opportunities for reflection and evaluation; Face-to-face days provide stimulus and a framework for change, and encourage teachers to be articulate about their practice.

Summer was approaching and as my role was to support the group with opportunities to interact via social media, I created platforms on Twitter, Facebook, LinkedIn and Flickr. I also used the collective email loop to make sure that everyone was included. I suggested a summer project for the group: 'Drawing on the back of an envelope' and sharing this online. A small gallery of images started to appear and soon this became a large gallery! The envelopes were an amazing source of creativity, humour, personal moments, invention, fun and a focus for what became collaborative learning and the making of art.

Summer projects developed into mail art projects, which were about sharing, about interpretation, about building your idea onto someone else's idea. Online friendships blossomed. Discussions took place. The gallery grew bigger.

September came and many teachers took the ideas into school, using our teachers as the artists to inspire their students. Schools started collaborative projects inspired by the summer ones.

In November 2012, we met all the participants in three different locations: Bristol Art Gallery, Ikon Gallery (Birmingham) and BALTIC Centre for Contemporary Art (Gateshead). The face-to-face days allowed people to connect and interact and talk. They enjoyed learning about drawing, taking part in workshops and sharing their own work-based concerns, such as how assessment sits (or doesn't sit) with creativity.

Inspired by these days and by the other group projects, people returned to work and developed new schemes of work and new approaches that had drawing at the centre. The online participation continued, new ideas and projects were shared every single day. I often describe the Facebook page as a virtual staffroom, full of art people, all chatting enthusiastically about their work. At the end of a long day, it's a great way to spend some time.

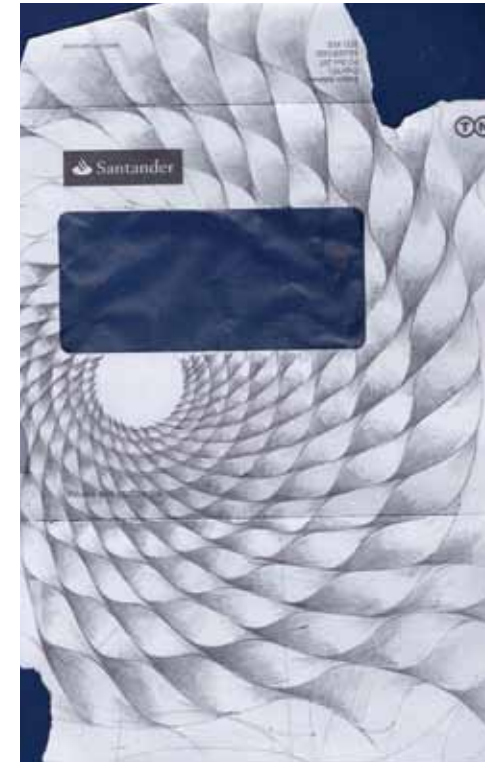
Many of our participants used the BIG DRAW as a drawing focus, some for the first time and some involving whole school approaches. Once again, the work was shared and ideas exchanged online.

In 2013, a second case study was submitted. Many of these show how the learning had moved on with drawing. They contain a rich diversity in content too. You will be able to see all of these as part of an online resource from November 2013.

We are celebrating BIG DRAW by inviting our participants to the three galleries on 12 October 2013 with a live link to join us all up! We have a National TEA Symposium at the National Gallery on Saturday 9 November, where we want to share TEA with all interested art and design educators. We continue with our collaborative work, with Sketchbook Circle, TEA Day, the TEABag project, cross-school projects, sharing of resources and online talk and discussion. And, we are also planning an exhibition at the Gerald Moore Gallery in February 2014. The journey has been empowering, affirmative, inspiring, emotional, and fun (yes, let's get the 'f' word back into education!)

The success of TEA is down to the people who have taken part – each and every one of them. TEA will never end. It leaves a legacy. It leaves an imprint. It leaves a network of colleagues and friends who will continue to work creatively together. Long-live TEA. ■

Susan Coles
Artist, Creativity & Educational Consultant

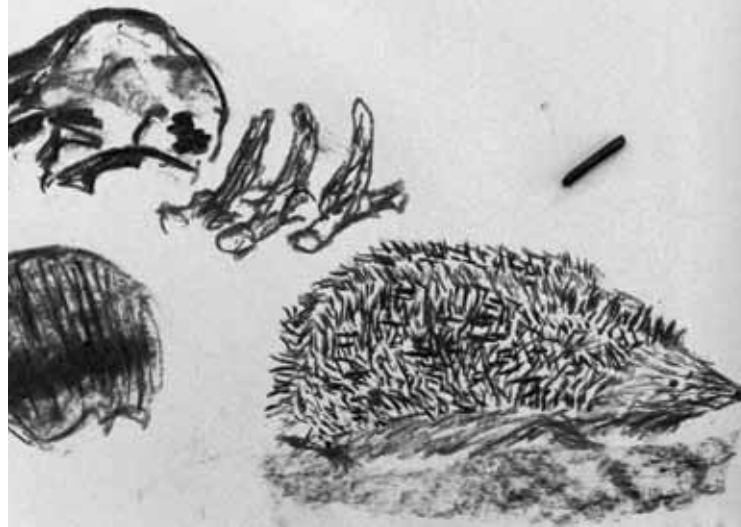


Communication
John Ruskin School, Cumbria

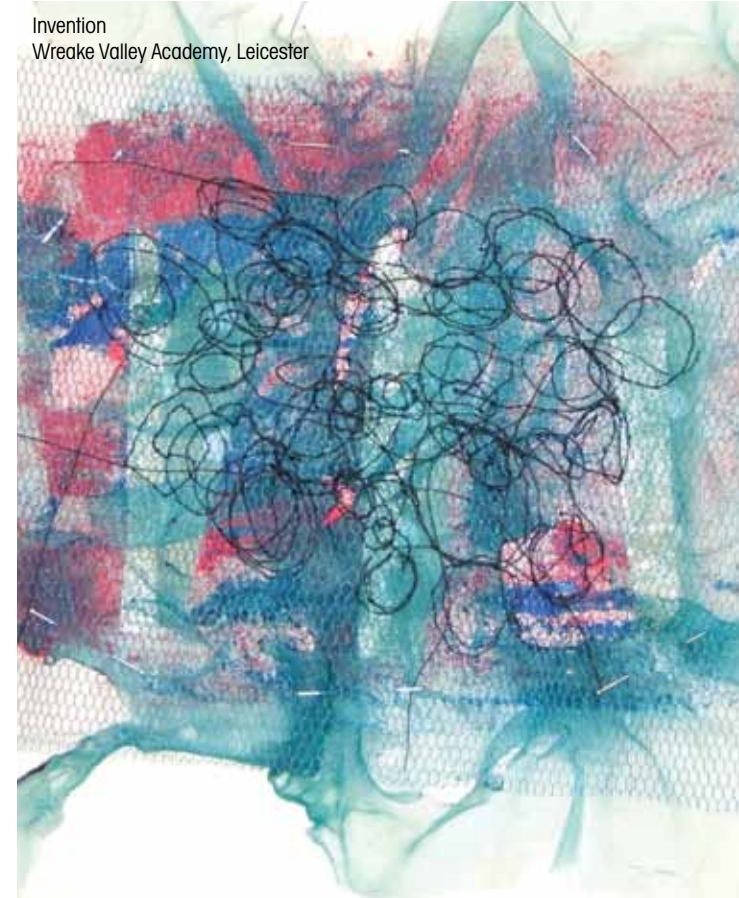


Perception
The Duchess's Community High School, Alnwick

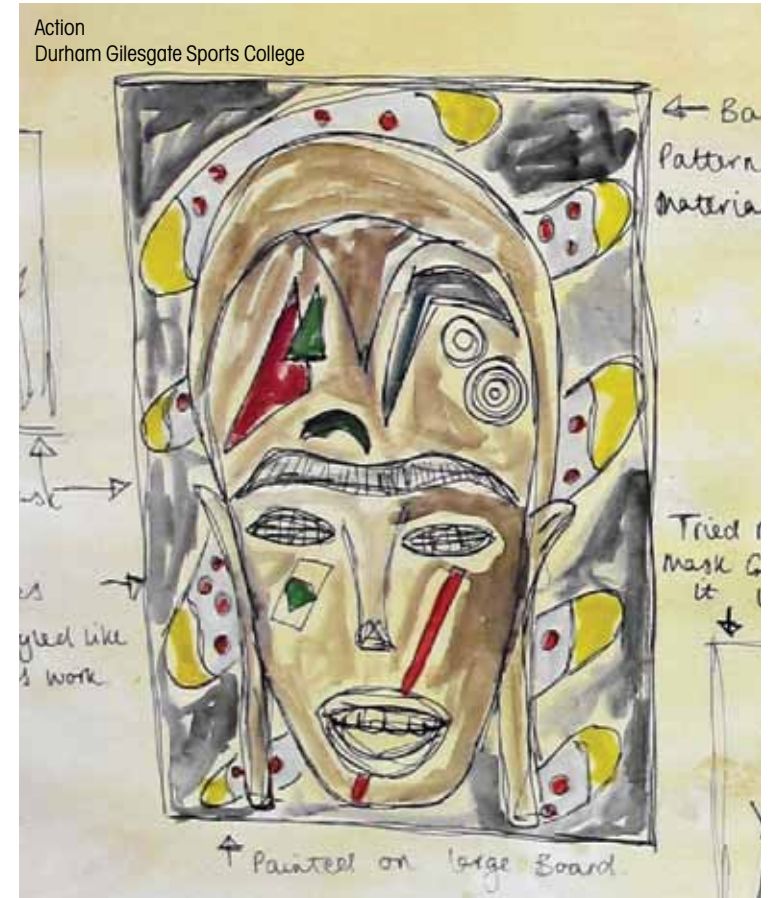
'To understand drawing in the context of learning, it is more helpful to ask what is the drawing for, rather than what is the drawing of?'



Invention
Wreake Valley Academy, Leicester



Action
Durham Gilesgate Sports College



TEA

The value of drawing in the curriculum

Numeracy and verbal literacy are key in developing our capacity to understand experience, to think and to participate in the concrete world of objects and experiences as well as in the abstract world of ideas.

Visual and spatial literacy are also important if we are to equip students with the intellectual survival kit to enable them to prosper in an increasingly complex world, to be inventive and creative. So much in our material culture depends on drawing – the complex range of environments, products, communications and systems that support and shape contemporary life could not be brought into existence without drawing.

Words and numbers codify information. They enable us to shape ideas and communicate thoughts. Drawing uses visual codes and conventions to do the same things. Drawing is marks that have meaning, the representation of ideas, thoughts and feelings in symbolic form. It makes thought visible, accessible and capable of manipulation – drawing makes you think! Drawing is an intellectual activity that links sensing, feeling, thinking and doing. It can make ideas visible, accessible, usable. It can be exploratory, investigatory, questioning. Through drawing, we can recall a memory, record an observation or imagine future possibilities.

Just as different kinds of speaking and writing serve different purposes, drawings need to be seen as perceptual, conceptual and expressive tools, an aid to understanding, thinking about

and communicating ideas, not just as an end in themselves. Drawings can be used to externalise and manipulate ideas to clarify, order, develop and refine thinking. Drawing is not a set of discrete skills and techniques: it is a way of prompting different kinds of thinking, emphasizing the importance of thinking in progress, as well as conclusive thought.

To understand drawing in the context of learning, it is more helpful to ask what is the drawing *for*, rather than what is the drawing *of*? As a learning strategy, it can be used across the curriculum in both primary and secondary schools. It may be for the benefit of the drawer, or it may be to facilitate interaction or collaboration with others, or be done specifically for a viewer – the teacher or examiner. Drawings are done for a variety of purposes as part of the learning process. Drawers may wish to understand something for themselves. These drawings make use of personal imagery or symbols and may make sense only to the drawer – drawing as *perception*.

Drawers may wish to communicate information or ideas to others. Here they need to adopt codes or conventions that the person attempting to read the drawing can understand – drawing as *communication*.

It may be that drawers start drawing with only a vague idea of the subject matter or intention, but through drawing, ideas take shape and are developed and refined – drawing as *invention*.

Sometimes, drawers will want to make

something happen as a result of their drawing – a plan to make something or to do something – drawing as *action*.

Drawing is often considered to be a 'talent' or skill that you have or do not have. It is more accurate to think of it as an innate capacity that can be nurtured and developed through experience, learning and practice. We learn to walk, and some of us become runners or dancers. We learn to talk, and some of us become chatterboxes or linguists. In much the same way as we learn a verbal language through experiment, trial and error, we learn to draw. However, to develop both verbal and visual literacy, sensitive tuition will ensure a greater understanding of how to use our knowledge and skills. ■

More information about learning through drawing can be found in the Power Drawing books published by The Campaign for Drawing campaignfordrawing.org/resources/publications.aspx and in TEA case studies on the Campaign's website campaignfordrawing.net/special-projects/tea. Look out for TEA resources, which will be published online November 2013!

Details on the TEA Symposium in November at The National Gallery can be found on page 30 or visit the Big Draw Shop for more information: <http://bit.ly/1dmjz9D>

Eileen Adams

The boys are back in art

Fewer boys study GCSE art and design than girls. Newmarket College are changing this. Here's how...

One of the conversations you hear at most art and design teacher gatherings will be about boys: their homework record or a lack of interest in natural forms which all too often contrasts with their girl counterparts.

Boys' engagement and achievement in our subject is highlighted by Ofsted's report, Making a Mark: art, craft and design in schools 2008-11, and year-on-year NSEAD has reported on the decline in boys studying art and design.

I am part of a small art and design department consisting of two female teachers. We had, in the past, given little thought to how this femininity might affect the dynamics of our department. We knew, however, that we needed to tackle boys' achievement and engagement in a way that suited our school and our learners. We included clay modules in key stage 3 and 4 (ages 11-16) and encouraged students to pursue personal lines of enquiry but were we equipping students with enough tools and the know how to use these tools in creative, skilful ways?

Ofsted's subject report makes it clear that unless schools are actively addressing the issue of boys' inclusion and underachievement, their provision is inadequate. We have fewer boys than girls choosing GCSE art and design and decided to attend a course run by Susan Coles, President of NSEAD, that focused on boys' underachievement at GCSE. What had we been doing about it? Not much. Now? Quite a bit actually!

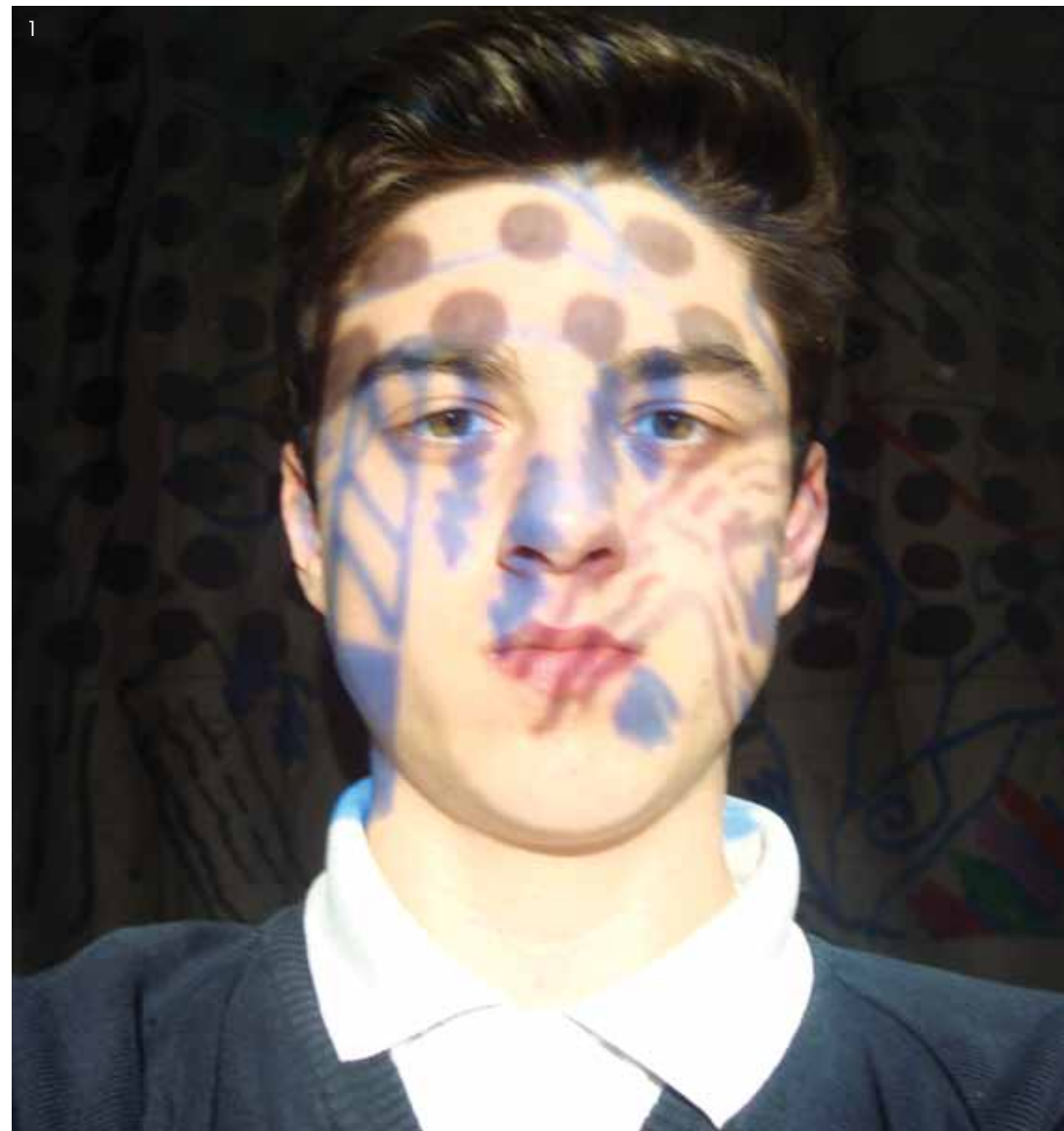
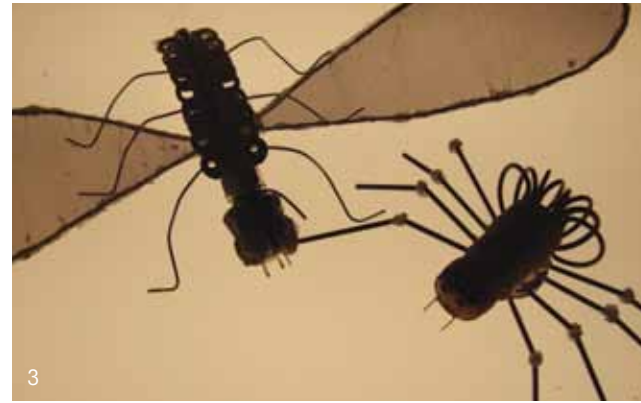
Our first hurdle was avoiding stereotyping boys and what they might like to do in their art lessons. However, some of the activities we associate with boys are exactly the areas we needed to develop. A lot of boys do like working with their hands and making models out of all sorts of materials. Many seem to dislike planning, drawing organic forms, and homework. Most love stencils, spray paint, photography, Photoshop and being left to experiment and get mucky. We

decided to approach the problem in our school in two ways: firstly by changing some of the content and the style of our teaching and secondly by supporting boys in their studies through after school clubs.

The after school clubs are project based with the main aim being to equip the boys with the tools and expertise to complete homework tasks and personal projects using media they are interested in. We are always looking for new ideas and joining NSEAD's Facebook group, 'Let's hear it for the boys' has meant there is an on-tap supportive community of practitioners who inspire and help develop new ideas with boys in mind. Here are a few of the projects and strategies we have found most effective:

Sharpies and projection photography: What could be better? Sharpie marker pens aka posh felt tips, see through plastic to trace designs without feeling like cheats, an old-school projector and a camera. The boys loved the projector. I loved their photos when I realised they had projected images onto all sorts of objects. That was certainly not what I was expecting. Time and again the boys exceed my expectations and think of solutions I hadn't considered. Each time, it reminds me I must take a back seat with their ideas (fig 1).

Posca pen group work: I told the boys that graffiti artists and beekeepers used Posca Pens. They were seriously unimpressed. I then showed them some of the work the artists produced and I haven't had the pens back since. I set a project with the boys each working on a section of a sheet of long paper (fig 2); they were asked to set their own rules and left them to it. I discovered that their organisational skills are far superior to mine. Incidentally Posca Pens are non-toxic, without solvents and are water-based, allowing beekeepers to safely identify the queen bee.



'Ofsted's subject report makes it clear that unless schools are actively addressing the issue of boys' inclusion and underachievement, their provision is inadequate'

Metal, car parts and glue guns: Unfortunately, I seem to spend a lot of time at the local garage with my car. Fortunately, I have discovered that they throw loads of car parts away every day. Not any more! The boxes of scrap I take to school are instantly raided by the boys and some of the girls too. I set up sessions with boxes of scrap metal, car parts, bits of computers that the IT department kindly dismantle for us and electrical goods that my husband patiently disassembles. I add a few glue guns and then let the boys loose on it all. An hour later, beautiful, tactile, intricate objects appear which are then also photographed on the light box (fig 3-4).

Role-play: Setting up roles to shape the boys' investigations can be useful. I set one boy the brief to become a mad professor who was trying to invent a new amphibian and was recording all his experiments in a notepad.

Recording ideas and presenting outcomes: The boys often produce exciting ideas and outcomes that they don't necessarily appreciate. I encourage them to photograph all their work so they can refine and review their ideas. As soon as the boys finish a piece of work we find a means or way of presenting their work in their sketchbooks – this has dramatically decreased the amount of loose work never to be claimed that I usually find lying around my room (fig 5).

Developing ideas: Monoprinting, tracing and photography are all popular methods for recording and developing ideas and designs in our clubs. The boys use tracing paper to work into designs without fear of overworking a design. This method has helped a number of boys become more open to exploring a range of compositions. ■

Lauren Carr
Lead Practitioner Art and Design
Newmarket College, Suffolk

Inspired by the work of Antony Gormley

Learning in art
about ourselves

This year and last year, Antony Gormley's major installation, *Critical Mass*, has toured Brazil. *Critical Mass* incorporates body forms cast in twelve different postures and situated on the floor, ceiling and walls of the exhibition space, encouraging the viewer to experience what the artist has described as our 'inherent emotional engagement with the body'.

Antony Gormley's work is well documented and can be followed through the usual search engines. It can be pieced together. Each digital-web-viewer can interpret the work personally. But how many would be able to share Gormley's work with confidence and an enlightenment that would engage young children? 'Young' being ages five and six – young enough to embrace art works with integrity and 'matter of factness'. Working closely with primary schools is a privileged position and the rich breadth of learning can very often astound and astonish. Such was the insight into the work of one primary school in Swansea. Debbie Webster, art and design co-ordinator Oystermouth Primary School, Swansea, describes the project in her own words:

Our introductory topic in the new term was *Ourselves*. Having undertaken preparatory work on body parts and functions, I introduced the children to the work of Antony Gormley, explaining that he liked the way that our bodies made different shapes and that we could identify a body shape even when it was made from wood, wire or metal. We looked at some of Antony Gormley's artwork and the children were particularly interested in *Event Horizon* (London 2007) as they thought it was like a trick to make people look up from the pavement and look around them at different aspects of the world.

In the playground I introduced them to pictures I had taken at *Critical Mass* in the De La Warr Pavillion in Bexhill-on-Sea (2010). Without any prompting the children started to make shapes with their own bodies, using the pictures as guides. We split into two groups. One group made different body shapes and the other walked around looking at the bodies from different angles. They then swapped groups and were able to give good critical comments on the accuracy and effectiveness of the shapes as well as how some shapes

'Their positive dispositions of innate curiosity and inventiveness that drive enquiry and experimentation were at the fore, but in this instance maybe it took Antony Gormley's sculpture to recognise it'

interacted with others whilst others were alone. We then used a narrow part of the yard to make a whole class composition, each child finding their own space and shape and taking time and care to get their placement as they wanted it.

In class we used Plasticine to model body shapes to make our own '*Critical Mass*' exhibition. The children used the photos from our session in the yard to help them get the proportions and shapes correct as well as working from their friends as models. During the days that followed, the children made 'Antonys' out of all sorts of construction kit, paper and junk modelling materials until we had a whole display table of different body shapes made from different materials. The children worked on their own, in small groups and in one instance, nearly everyone got involved using every piece of Lego in the class to create a life-size model.

The children were keen to take the topic further so we looked at photographs of the casting process and after a long discussion, decided to make casts of our hands and feet. We used homemade play dough pressed into take away tubs to make our impressions and when we had done this, small groups helped to mix the plaster and pour it carefully into the moulds. We took care to tap the sides to get rid of any air pockets and felt the plaster warm up as it solidified. Once the plaster had set the children were fascinated by the amount of detail they could see as they peeled away the dough. Fingerprints, skin texture and nail details were carefully examined and compared to the real thing. We then used metallic colours to paint the casts in keeping with the Antony Gormley theme. ■

Debbie Webster

Gormley's work encouraged the children to experience what he describes as our 'inherent emotional engagement with the body' and for the five and six year olds working on the project, this happened intuitively. Their positive dispositions of innate curiosity and inventiveness that drive enquiry and experimentation were at the fore, but in this instance maybe it took Antony Gormley's sculpture to recognise it. Even more importantly it needs a teacher with the understanding and vision to bring such an empowering artist into the classroom and beyond. ■

Carolyn Davies

Freelance Adviser for Art and Design





The curriculum antidote

Elena Thomas is an artist working with at Our Lady and St Kenelm Catholic Primary School, here Elena describes how planning for unplanned art lessons provides space for children to think

Our primary curriculum is packed full. Sometimes though, it's worth standing back, and letting it go. There is growing debate about the connections between allowing children more time to think independently, and their burgeoning inherent creativity. My experience has been that not planning can work.

Year 6 teacher Kevin Brown and I used to sit in the staffroom at the end of Friday afternoons, discussing how a particular group of lively, physical, noisy, funny and opinionated children could be better engaged in their art lessons. By this point in the week they had had enough sitting and listening.

They just weren't getting through the set tasks as previous cohorts had, and as a result the pace of the sessions was thrown out, so of course they were getting bored. Then a casual comment along the lines of 'You know I don't know why I bother, I'll just let them do what they want!' led to a pregnant pause, everyone stopped, looked at each other. Someone sniggered. So that's what we did. We stopped.

We had no plan, other than an introductory lesson, we would take it from there, be led by what the children came up with. We know them well, and could tell the difference between a child who was engaged and one who was not and could therefore target quite easily who needed more guidance. We showed them how to find things out, gave them ideas how to use their sketch books/note books. They were to think, discover, experiment. That is where the emphasis was, and still is, almost four years on. Each cohort brings a new set of challenges, needs, and brilliant ideas. You really get to know the true nature of the child when you allow them this time. Some are driven, focussed, right from the start. Some attempt to make many different things, but never finish, learning more with each attempt. Some make twelve things every lesson. Some research a lot, and make nothing.

Head teacher Jayne Brock says: "This way of working is a great antidote to the planned, prescribed, weighed and

measured curriculum which we are expected to present to children these days. The children are allowed to be truly creative, and best of all, they have fun!"

Kevin and I say we are no longer teaching, but truly facilitating individualised learning. In previous art lessons he recalls: 'They didn't feel they owned much of the work they did, because it was what they had been told to do, not what they thought.' Now we are advisors, technicians, holders of things, we are the rehearsal audience. I show them other art, we talk about everything, and we allow plenty of thinking and sketchbook time. The children teach and help each other too: they ask for the opinions of their classmates; they draw on each other's skills and talents: 'Ask B, he's really good at doing photo editing'.

The children love it. The lessons spill out of the room and the time frame, the thinking expands to any space that is available. The children tell me: 'Working like this is much better – I like my work much more now because it is interesting to me, I can find out things I want to know', 'It's like experimenting, and it doesn't matter if things go wrong', 'I work with my friends and we have fun, and it's easier to make things when you work together', 'I prefer working on the computer to drawing, so I'm just doing that, it's great!' 'Friday afternoon goes too quickly now.' Kevin says: 'We share discoveries as we go along, they get to show who they really are through the debate that happens along the way.'

When I have the time to sit back and watch, I see and hear the most amazing things:

Two girls discussing the portrayal of dreams and nightmares, and what symbolism they can use and how others might read their intentions.

A group of children have role playing games in the playground that translate directly to a game they have made on the computer... which feeds back into the playground.

Two boys lie under a table with an overhead projector and a curtain, trying to work out where to put their model, the lamp and the camera.

Another girl says loudly, although to herself: 'You really can't have too much glitter on an iceberg!' (She could be right).

The writer of an alternative ending to Titanic explains, whilst rolling on the floor with the waste paper basket and some bubble wrap, how it is not an iceberg, but an undersea monster that sank the ship.

One boy, who is a gifted mathematician, is totally engrossed with Fibonacci. He has spoken confidently to the school governors about his work in art/maths. He even impressed our recent inspectors!

Now, when the children have done their own tidying up, and gone home, we sit with a cup of tea, talking about the children, their work, what they have said to us, and each other, how they work together, how they think. Their enthusiasm is infectious, and highly motivating for all involved. I can't remember the time we last had any behaviour issues, other than occasional arguments over whose turn it was to use a camera. I have to remind myself they are only 10 and 11 years old.

They just needed time to think for themselves. ■

Elena Thomas
elenathomas.co.uk



'They were to think, discover, experiment. That is where the emphasis was, and still is, almost four years on'



Learning partners at a modern and contemporary art gallery

Sarah Plumb on learning and partnerships at Modern Art Oxford

Modern Art Oxford is a modern and contemporary art gallery with an international reputation for showing pioneering visual art exhibitions. Through its Learning & Partnerships programme the gallery makes a valuable contribution to the understanding of contemporary art, offering events, activities and resources that enable a wide range of audiences to learn and critically engage with art and artists.

As Project Manager: Learning & Partnerships, I develop and manage an innovative programme that includes formal learning opportunities for schools, colleges and universities; informal workshops and resources for children, families, young people and adults; long-term learning and community projects; and artist residencies. I also have responsibility for developing and implementing the long-term plan for working in partnership with artists, education institutions, youth groups, health and community organisations, funding bodies and the local authority.

The role of Project Manager: Learning & Partnerships was established two years ago and it now seems that a focus on partnership working is more essential than ever. As Sir Peter Bazalgette recently stated in his inaugural lecture as Chair for Arts Council England:

‘... a Grand Partnership is an idea that can be found in action in places across the country. It contemplates bold new ways of doing things: fighting to create cultural prosperity first and, alongside it, economic prosperity. It is the way I see our cultural life thriving even in challenging times.’¹

There are numerous instances of partnership working at Modern Art Oxford. However I will focus on one example – working with artist Zsuzsanna Nyúl during her recent residency, to illustrate the benefits of taking such an approach and the impact on audiences, the artist and gallery practice as a whole.



Top:
2013 NSEAD conference hosted at Modern Art Oxford. Workshop with artist Zsuzsanna Nyúl, March 2013. Photograph: Sarah Plumb

‘Through seeking out new relationships and cementing existing ones, resources, specialist knowledge and skills can be shared and new innovative models of working can be established’

Middle Left:
Year 5 students from SS Philip and James Primary School, Oxford visiting the Hans Josephsohn exhibition at Modern Art Oxford, March 2013. Photograph: Sarah Plumb

Middle Right:
Visible Invisible, Workshop for families with artist Zsuzsanna Nyúl, March 2013. Zsuzsanna Nyúl working with participant. Photograph: Sarah Truby

Bottom:
Visible Invisible, Workshop for families with artist Zsuzsanna Nyúl, March 2013. Sarah Plumb, Project Manager: Learning & Partnership leading gallery session. Photograph: Sarah Truby

Modern Art Oxford’s Project Space residencies launched in 2010 with the aim of supporting emerging artists in the region through offering a studio space to develop new work. Artists in residence contribute workshops, talks and hold open studio sessions where visitors can meet them and view and discuss their work.

Nyúl undertook her residency *Visible Invisible* in March 2013 and created new work that responded to the Hans Josephsohn exhibition (23 February – 14 April 2013). Nyúl was selected for a residency, in part, as parallels

could be drawn between her practice and that of Josephsohn – an ongoing investigation into the concept of being. She used materials including black grout, clay and carbon paper to explore open-ended ideas about space, memory and perceptions of the present.

During Nyúl’s residency we worked together to develop a series of workshops for audiences including primary school students, secondary school art and design teachers and families, that facilitated engagement with her work and the work of sculptor Josephsohn, as well as stimulating their own creativity.

One such workshop included working with local primary school and gallery partner SS Philip and James. Year 5 students (ages 8-9) visited the Josephsohn exhibition and Nyúl working in her studio and engaged in hands-on and discursive activities. This direct access offered an insight into the career of an artist. It meant that the students were able to see Nyúl’s artwork at various stages; explore the processes and methods she employed and the materiality of the artworks; and enquire and ultimately understand how her thoughts and ideas were realised.

As part of this year’s NSEAD conference Nyúl also delivered two workshops for secondary art and design teachers and arts educators. She shared her innovative use and manipulation of materials, along with giving participants the space, materials and equipment to make their own work. She encouraged them to experiment with making and to reflect on teaching in their own context. The activities included drawing on carbon paper with objects, rather than traditional drawing materials; the marks made referenced the everyday movement associated with the objects. The second activity explored the effects of movement again, this time the participants were asked to impress and move their objects into a ball of clay, this was then cast in plaster, capturing

both the object and the subtle act of moving.

For Nyúl the residency offered her a space, structure and focused time to develop a new piece of work, with support from the team at Modern Art Oxford. Working within such close proximity to the Josephsohn sculptures also offered Nyúl the opportunity to make new connections between the works. However the residency offered more than just the opportunity to develop her practice, it also enabled Nyúl to interact with numerous different people with inquisitive minds and encounter several different responses to her work. It was these dialogues that perhaps proved most beneficial. The process of developing and leading workshops, which enabled others to engage with her work on a more meaningful level ‘built her confidence tremendously’ (Nyúl).

I would like to end by discussing the benefits of partnership working to the gallery. Gallery educators often work in partnership and taking a collaborative approach to facilitating the learning of others’ is nothing new. However in recent years there has been a shift increasing towards a pedagogical approach in all areas of programming, including integration of educational roles within what is traditionally thought to be exhibitionary practice. Sally Tallant, Director of Liverpool Biennial, has widely published her thoughts on experimental and integrated programming:

‘The ‘new institution’ places equal emphasis on all programmes... The implications for the gallery, as a platform for experimentation and a laboratory for learning, have been embraced by curators and artists alike, with education and learning at the heart of this process of reinvention.’²

With learning at the core of Nyúl’s residency the emphasis towards collaborative working and engaging audiences was of equal importance to the creation of new work. This integrated approach linked several strands of the gallery’s programme and on an institutional level connected gallery practices.

During these challenging times partnership working offers one way towards being more culturally productive, as well as economically. Through seeking out new relationships and cementing existing ones, resources, specialist knowledge and skills can be shared and new innovative models of working can be established. ■

Sarah Plumb
Project Manager
Learning & Partnerships at Modern Art Oxford, May 2013

1. Bazalgette, P. (2013) Inaugural lecture as Chair, Arts Council England, at the RSA.

2. Tallant, S. (2012) Experiments in Integrated Programming, in P. O’Neill & M. Wilson (eds) Curating and the Educational Turn. Open Editions/de Appel.



‘The project has been an amazing catalyst for many other ventures’

A Rabbit Doll's tale

Natalie Deane and Fabric Kenny on filmmaking, common goals, collaboration and character

In my role as Advanced Skills Teacher for Art, Craft & Design in Kirklees, I have helped bring together a creative film education project entitled ‘Magic Frames’ in partnership with a local film company Big Voice Media, who are the fabulous practitioners Fabric Lenny and Yvonne Roberts, and four Primary Schools from across the district. This scheme was funded by First Light Media under a Studio Award scheme using National Lottery monies. The school partners were mainly linked to existing relationships where I had been developing the arts via thematic creative curriculum planning in conjunction with head teachers and art coordinators. The film project enabled a whole new layer of learning and expertise enhancing pupils cross curricular opportunities, through art, craft and design; professional development for teachers and a broadened view of drawing on and bidding for external funding. The films were ultimately showcased in a professional

cinema setting and the schools now have a set of films that can be presented at National and International Film Festivals. Most of all, the entire scheme has raised everyone's aspirations, not least the pupils.

I work from the film project host setting of Battyeford CofE, in Mirfield, West Yorkshire and the scheme has been something of a springboard for sharing my focus on contemporary craft, character and literacy to a broader audience. This curricula emphasis has been emerging in the ether for five years, through approaches to contemporary craft, and specifically character-based schemes of work (inspired by contemporary practitioners such as Julie Arkell, Samantha Bryan and Lauren Van Helmond). These previous opportunities meant that when our pupils in year 3 (ages 7-8) were handed the opportunity to devise their own totally child-led film submission, they pulled on the knowledge of character via their art, craft and design experiences, without any intervention from a teacher. They decided to introduce a familiar creature to the filmmakers, ‘The Rabbit Doll’, who they had dreamed up, written about, crafted and created a range of settings and scenarios for earlier in year 1 (ages 5-6), placing a crazy ‘Fabric

Lenny’ interpretation of this character at the heart of the story for their film project proposal two years hence. It is wondrous that within my own school, and in the three other participating schools in ‘Magic Frames’ our individual cultures shine through.

The project has been an amazing catalyst for many other ventures in my school that are entrepreneurial in nature and clearly link with business, marketing and merchandising. Interest generated amongst parents of our filmmakers and from the key character of our film ‘The Rabbit Doll’ a series of new designs came forth created by the children, linked to the film, thus... ‘Oscar’ was born! He like many other British animation successes (and be sure we are raising pupils awareness of this industry) now has his own Facebook and Twitter sites and range of merchandising products: rugs, toys, mugs and brooches. This not only helps to raise awareness of our own particular film but has acted as a ‘broker’ forging his own new relationships for us with local enterprise. All funds raised from ‘Oscar’ products go directly back into funding additional professional artist/practitioners to work in school.

I have always been convinced about the value of film in education. Film is inclusive, everyone can bring to a project something of themselves and at all levels can feel valued, as a result we discover new learning styles and skills; it is collaborative in nature and most importantly film pushes our horizons and joins up our thinking. This project is local, national and will be international, the arts provide opportunities very few areas of the curriculum can match in terms of the sheer level of collaboration between business, community, national associations, creative practitioners and pupils themselves ...never mind ‘assessment levels’ this project is something our children are going to remember and may influence their life choices for the rest of their lives. ■

Natalie Deane
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Magic Frames participant schools: Battyeford CE(C) Primary School, Netherthong Primary School, Crossley Fields Junior and Infant School and Ashbrow Junior School in Kirklees Metropolitan Council.

Photographer Yvonne Roberts and I have worked together under the banner of Big Voice Media for a number of years now, with a view to supporting children, young people and communities in the creation of high quality short films that give their ideas a platform and a voice.

The Magic Frames project was initially developed alongside Natalie Deane through close consultation with potential young filmmakers at four Kirklees schools, with a view to ensuring that the ownership of the ideas and imagery sat with the children from the start. After solid groundwork with the four groups, recording their ideas and supporting the development of their imagery, the project was offered Studio Award funding from First Light Movies.

Our approach in supporting filmmaking with children is to dig deep and uncover new ways of working that empower young filmmakers to realise their vision, and share stories, rather than trying to ‘shoe horn’ their ideas into existing adult processes. This is always built around a collaborative ethos, where working together towards a common goal is paramount.

We don't always start with a script. Projects are often image led, with stories developing through the process of drawing, and the discussions that accompany a variety of creative activities. As was the case with all of the four Magic Frames shorts, the films developed out of the process of making, and were not dictated by it, which is a refreshing and empowering way to work.

We try and foster an approach that encourages children to think big, share ideas and most of all have fun.

This way of working does tend to be a rollercoaster full of risk and experimentation, but one that leaves everyone invigorated, and proud that they completed the ride. ■

Fabric Lenny (Paul Slater)
fabriclenny.com
Photos ©Yvonne Roberts

For more information and to view the films:
magicframes.tumblr.com
yvonnephotography.tumblr.com
Big Voice Media: vimeo.com/user1291910
firstlightonline.co.uk

Tales of Magical Objects

Emma Sutcliffe on amulets and illustrations

Students in year 9 (ages 13-14) at Chenderit School in Northamptonshire have been creating narrative illustrations for a competition set by The Pitt Rivers Museum, Oxford. The museum houses the University of Oxford's collection of anthropology and world archaeology, including a huge and diverse collection of amulets from around the world.

Students were inspired by the 2012 Cheltenham Illustration Awards Exhibition – Tales of Magical Objects that was exhibited at the School and were invited to explore the Pitt Rivers collection of amulets. After selecting an amulet they began to let their imaginations take them on a journey exploring its history and culture. They were fascinated by the tales of supernatural powers and the links to other cultures and traditions.

Armed with their initial ideas and creative links students had the fantastic opportunity to work with local graphic designer and illustrator James Vinciguerra. James ran a series of workshops that encouraged students to develop their ideas, to experiment and take risks. This created a directness and freshness to their work. They went on to create a series of outcomes in a range of media, including storyboards and more abstract compositions combining text and image. Students were then given the opportunity to work on a final illustration that built upon a technique or composition they had explored in previous lessons. The result is a diverse range of highly creative, imaginative and personal illustrations. ■

The work was displayed at The Pitt Rivers Museum 15 April 2013.

Emma Sutcliffe completed her NQT in July 2013



New roles, new responsibilities

In our Facebook Group NSEAD Online, a question was asked: 'Does anyone have any tips and tricks for a new head of department?' The answers to this question provide new or experienced subject leaders a selection of top-tips

Go out of your way to thank your staff when they do good.

Never put more than six items on your department agenda.

Hit the ground running, bring everyone on board...I found arranging for a day off timetable together outside of school at a hotel brilliant for bonding, sharing visions, looking at the curriculum etc...

Make time for yourself.

Be excellent to each other.

Vision comes before strategy. Read Michael Fullan...he is adamant that moral purpose and 'vision' are the drivers to good leadership.

Make time to talk to all your staff individually on a regular basis.

Acknowledge and use the strengths of the individuals in your department.

While you're in the 'honeymoon period' (first three months), remember you are in a 'not-to-be-repeated' situation, so you must use it before the golden glow of being a new appointment fades. Talk to your colleagues in the dept and put together a department inventory and a 'vision' (see above) statement.

Fight your corner!

Keep in mind that your new role is to promote art and design in your school, for the benefit of your students, and you are in competition with your fellow head of departments, who will be making a similar case for their own department!

One thing that has really helped me is to send a bulletin out to the team each Monday morning, which is of things that they need a

heads up on for the week... Reports, deadlines etc so that when we have meetings we are talking about teaching and learning and the really important things rather than ploughing through admin.

We write out the half term schedule on the whiteboard in the art office, ensuring up to date deadlines and important dates i.e. (staff courses etc) are up there – it's a great way for everybody to be aware of whole school stuff and everyone writes on it. Saves paper and emails.

Being part of TEA, or any links to teacher CPD, is a great way to inspire your team if they know you're still developing your practice. Share your experiences as I have found it encourages and motivates my team to do likewise.

We have an art dept staff exhibition once a year in a prominent part of the school....

[Staff exhibitions] are a great leveller and allow teachers to celebrate how we all bring something different to the party.

Take biscuits to department meetings.

Elizabeth Millward
Paul Carney
Natalie Gray
Elena Thomas
Becky Mizon
Jo Liddle
James Nairne
Jono Carney
Elinor Brass
Bill Hall
Paul Carney
John Knowles
Gayle Jones
Susan Coles
Elaine Marie-Morgan
Lisa Murphy



TIME FOR TEA! National Symposium for everyone concerned with creativity and visual literacy

TEA is about drawing as thinking, expression and action. TEA is about drawing to learn as well as learning to draw. TEA is about supporting TEACHERS. The symposium will be an opportunity for policy makers, art, craft and design teachers, student teachers, artists and designers working in education and educators in other settings to focus on drawing as a medium for learning, and to consider its vital contribution to visual literacy.

This national symposium is organised by The Campaign for Drawing, National Society for Education in Art and Design (NSEAD) and National Association of Decorative and Fine Arts Societies (NADFAS), and hosted by the National Gallery.

We've heard a lot about the importance of verbal literacy and numeracy. Now let's hear it for visual literacy! ■

9 November, 11am-5pm

Visit the Big Draw, bit.ly/1dmjz9D, to book tickets. Delegate tickets: £25, TEA participants: Free

My teachers

Liz Macfarlane is a consultant and Additional Inspector for art, craft and design. As a student in a 'highly academic' school, Liz describes her art department in the 1970s and 80s as a wonderful place to be and reflects that art teachers today need the same qualities of resilience and dedication as were needed then

I loved art lessons at school. It was one area of my school life where I felt that I excelled, not that that was a particularly prestigious thing at my highly academic girls' school in Edinburgh, where accolades were reserved to be showered on those who shone at history, mathematics and literature, or those who were in the winning hockey team or the record breaker in an athletics event on sports day. Art, it seems, was a subject that well educated girls should appreciate but not actually be encouraged to do as a serious career option.

Despite this view of art as a subject that the school generally held, the art department was a wonderful place to be. The small team of teachers exuded enthusiasm for the subject and made sure that our experiences of it were as broad and engaging as possible. There was a great emphasis on drawing and painting, (this was the late 1970s and early 80s, the days when part of the A level exam still consisted of a three-hour long direct observation drawing task and work for all components of the exam had to fit onto A1 mount board as everything was sent away for assessment, never to be seen again) but we also had specific craft lessons where I loved exploring 3-dimensional form through papier-mâché and ceramic sculpture and was first introduced to printmaking, later to be the main focus of my degree.

In the sixth form there were only two of us who were looking to continue the subject post A level and we were encouraged to attend evening classes at Edinburgh College of Art to get some experience of life drawing and boost our portfolios. This opened up a whole new world for me; it was challenging as we were introduced to working with a much wider range of approaches than we used at school and it felt very much more grown up and sophisticated as we worked alongside real art students and adults who shared the passion for creating art. It certainly whet my appetite for the years of higher education that followed.

One of our teachers at school was, and still is, a widely exhibited and successful textile artist and discussion in her lessons instilled in me a great sense of curiosity about how and why art was created. Our practical work was always thoroughly underpinned by historical and contextual studies and I left the school with a set of notes and knowledge and understanding that really helped me through undergraduate level study, and through my early years of teaching. Although I don't actually remember going on many formal school trips to the local galleries over my years there, I was well prepared for them and gained maximum benefit from the experience. Those we did go on had massive personal impact, leaving me with a sense of empowerment in terms of knowing what to expect at a gallery, how to read visual imagery and the desire to go and see and learn more for myself, which I did regularly.

The head of art always seemed a little aloof when I was younger, but grew to treat the little group of us who dedicated ourselves to the subject as we got older as confidants, sharing frustrations at having to continually justify the existence of the department. She worked hard to make the successes of the department noticed and have the value of the subject recognised. Looking back I can respect the fact she fought hard for her both subject and her students and one of the most important things that I learned from her was that to be involved with art requires great resilience and a fighting spirit.

Fast forward to the present day and a depressing educational climate that reflects my school's view of art; it's not as important as those traditional academic subjects represented by the EBacc. It saddens me to think that to be an art teacher in today's world you still need those same combative qualities that my head of art had but I meet many resilient, dedicated and creative teachers with passion for the subject and ambition for their students who have the will to keep fighting hard to safeguard the subject. I hope that from my current position I am able to support both the subject and those who teach it. It has never been such an important time to join forces, shout about the benefits that a good art education provides for all young people and ensure that a great experience is what they receive, as I did. ■

Liz Macfarlane
www.artyliz.com

'Discussion in her lessons instilled in me a great sense of curiosity about how and why art was created'

Sixth form drawing from evening classes at Edinburgh College of Art

Teaching Art 7-11

By Nigel Meager
Published by HarperCollins
in partnership with NSEAD, 2013
ISBN 978-0-00-745562

Nigel Meager's book *Teaching Art 7-11* is part of the Belair 'Best Practice' series and is published in conjunction with NSEAD. This is a new edition of an older text and has been completely reworked. Although it will prove to be a useful addition for art teachers and students, this book can also be seen as complementary to the same author's *Teaching Art 4-7*. If the emphasis in the latter book was on the formation of basic skills and concepts about art (line, colour, pattern etc) then the text of *Teaching Art 7-11* broadens out into a set of different project examples, which are not prescriptive schema but which aim to suggest various starting points for teachers. Thus, some ideas of how to use pattern are followed by a section which focuses upon the theme of forests, while some ideas about the drawing of buildings is followed by a section focusing upon architecture.

Underlying this structure is the philosophy which explains how young children can initially be introduced to a set of activities which give them opportunities to establish some familiarity with the 'core skills and principles' through which a language of visual art can be grasped. Although this latest book emphasises how these principles can be developed thematically there are still some references to the core skills and repertoires that need to be practised and revisited by older children, especially important if their earlier experiences of art have been either sporadic or inconsistent.

The Introductory chapter sets out these key ideas succinctly and reiterates the need for teachers to really tease out the key principles



underpinning their individual practices. I think the emphasis on talk is most appropriate, as children tend to benefit from the sharper contextual pointers that talk and dialogue can offer. As the author insists, it can enable the children to focus and to 'slow down the process of seeing'. I also like the endorsement of exploration and experimentation which, in my view, is a very neglected aspect of current visual art teaching amidst the almost obsessive quest for tangible 'outcomes'.

I like the way in which the chapters are divided up into individual session outlines and, within this structure, further subsections for teachers to explore. Each chapter contains a list of possible resources, while at the end of the book is a comprehensive list of equipment and resources as well as a useful index. There are some good photographs to augment the text, including many instances of children working and engaging with artwork from different periods and cultures. The focus upon the work of artists is also a fundamental component of learning as it helps children to think about their own work in relation to current as well as past artistic practices.

This is, altogether, a most useful book with lots of practical examples and starting points for teachers, and one that I will be recommending my own students to use. ■

Mike Jarvis

Mike Jarvis leads the primary art component of BA and PGCE courses at Northumbria University. He is also a practising artist and writer.
mikejarvisart.com

art2day: a contemporary art and photography database

art2day is an online resource that enables teachers, students and creative practitioners to independently and easily search for contemporary art and photography.

I have been teaching art and photography for five years and initially created art2day as a resource to aid my own teaching practice. I completed my PGCE at Goldsmiths College where there was an emphasis on utilizing contemporary art and artists in order to make art education and the art world more exciting and accessible to students.

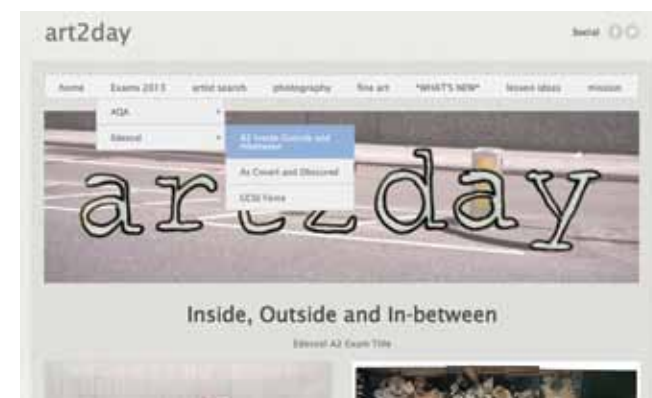
I have also become increasingly frustrated by the prescriptive nature of art education and the expectation that a teacher's role is to dictate ideas and feed students information about artists and designers.

For students to create creative and exciting work they need to be more independent. As a teacher I feel my role is to facilitate this and support students to take ownership of their ideas. In an age of technology, it seems far too many students are still unable to properly utilize the internet for research and this is what I would like art2day to encourage.

From a teacher's perspective it can be difficult to recall an artist's name or find work that can relate to a student's ideas. art2day aims to be an ever-changing contemporary artists' database which will not become outdated.

Since art2day went online it has been used in several hundred schools throughout England, USA, France and even in the Southern Hemisphere. My intentions are to keep this resource up-to-date and introduce other teaching resources such as video demonstrations. ■

Jamie Rogers
art2day.co.uk



Anita Reardon 1951-2013

Even within the remarkable field of education, Anita Reardon was remarkable. The word 'passion' is sometimes overused, but if it can be applied to anyone it can be applied to Anita. She was as truly passionate about art and its values as she was about education and good teaching. Perhaps most of all she was passionate about the future as it was embodied in the young people with whom she came into contact.

Those who were lucky enough to have worked with Anita in schools and latterly in her leadership of the Art and Design PGCE course at Birmingham City University, know that the passion that she exhibited every day during her time involved in art education will have a beneficial effect for many years to come.

Anita's long teaching career started in London and led her to Thomas Keble School in Stroud where she taught with enthusiasm and flair. She is remembered there with great affection. In her leadership of the PGCE course at Birmingham City University Anita was able to put into practice her passion for the training of teachers in art and design. Her understanding of the subject and her rigorous approach to education meant that she created a robust course that prepared her trainees well for the creative mission that she knew lay ahead of them. She was also responsible for the academic and pastoral care of her tutor group. In this role her support and kindness for her students along with her passion for her subject means that her legacy will live on in art departments for many years.

In her research Anita developed a nationally important debate on the partnerships art teachers could develop with artists and art galleries. Anita's doctoral research was in this field. It is a loss to art education that she was not able to complete this research.

Anita did not compartmentalise her life. Her colleagues knew the love and care she shared with Clive, Dan, Ollie, Jo and her parents and her friends at her home in Oakridge. Anita was a warm and generous friend in every area of her life. She will be very much missed by everyone who knew her. ■

Peter Carr
Monica Keating
Birmingham City University

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John Hargrave Gallery photo: Ronica Gray and Fryde

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The Art Party Conference

Join NSEAD patron Bob and Roberta Smith at The Art Party Conference at The Spa Scarborough, 23 November 2013. Find out more: <http://bit.ly/1bkg45t>

Notice of the annual general meeting

All members are invited to attend the 126th Annual General Meeting of the National Society for Education in Art & Design. This will be held in the BALTIC Centre for Contemporary Art, Gateshead Quays, South Shore Road, Gateshead, Tyne and Wear NE8 3BA on Saturday 22 March 2014 commencing at 13.30 as part of the annual conference. A draft agenda for the meeting will be made available to all members of the Society in January 2014 on the NSEAD website.

Council and Boards of Council

A reminder that we have vacancies for members wishing to serve on Council and on our three Boards: Publications, Professional Development and Curriculum. The deadline for receipt of nominations is 12 noon on Friday 27 September 2013. Nomination forms are available from lesleybutterworth@nsead.org

Subscriptions

Look out for your new membership card in the post in October 2013. If you are not using a direct debit method you should have received a prompt to renew your membership in early September.