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JOHN STEERS: THREE DECADES AS GENERAL SECRETARY
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The National Society
for Education in Art
and Design magazine
Spring 2012
Issue 4

nsead

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16, 17, 18 March 2012

The BALTIC Centre for Contemporary Art,
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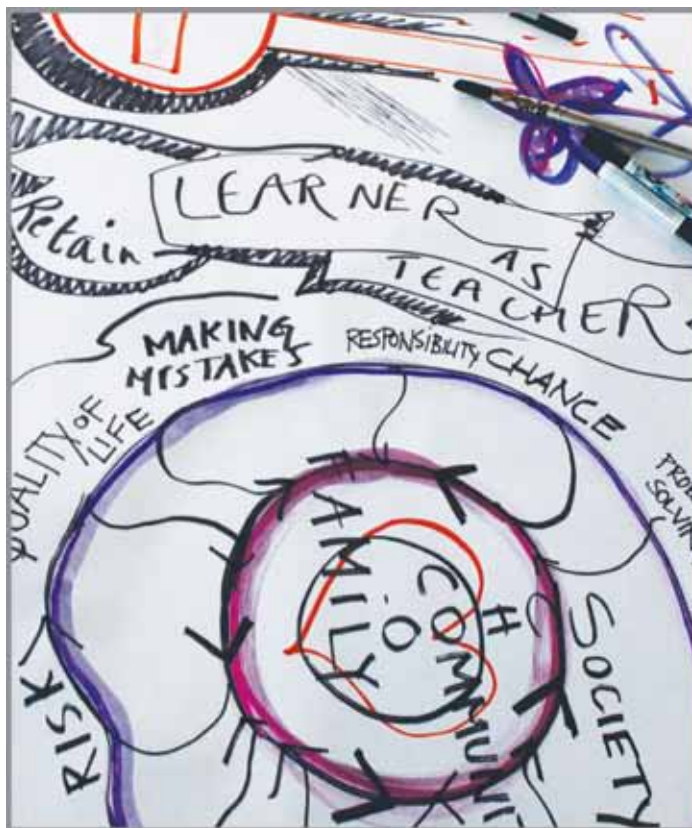
Godfrey Worsdale, Director of BALTIC opens the Conference, Bob and Roberta Smith, Sharon Hodgson MP and Dr John Steers will be giving keynote presentations.

We are privileged to be presenting the NSEAD National Conference and AGM 2012 at BALTIC Centre for Contemporary Art. The conference moves to The Shipley Art Gallery, Sunday 18 March, offering you the opportunity to listen and work alongside colleagues engaged in contemporary ceramics education.

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Editorial

In 'Three decades as General Secretary' John Steers describes with characteristic robustness many of the changes and challenges faced by NSEAD as it negotiated the education policies of successive governments. He also pays tribute to the many NSEAD members who volunteered their time and support throughout this period.

In this issue we introduce a new regular feature to *AD* magazine called 'My Teacher'. It aims to celebrate the art, craft and design educators who, knowingly or not, influenced our careers. We are grateful to Eileen Adams, who accepted the challenge of being the first author to reflect on her teachers and mentors.

With great sadness John Steers also looks back on the career of a friend and colleague John Bowden, primary editor of *AD* magazine, who died earlier this year.

We read of the research, writing and practice of a man whose extraordinary career impacted on many of us.

If you have a project or case study that you would like to share, or memories of a teacher who especially influenced your career, please contact me. At a time when art, craft and design education faces many challenges, it is essential that we continue to share outstanding practice and celebrate the people who helped instil in us the value and importance of our subject.

Sophie Leach, Editor *AD* ■

Twitter: @nsead_sophie **Email:** sophieleach@nsead.org

Facebook: <http://on.fb.me/mYsh01>

This issue of AD magazine is dedicated to the memory of John Bowden (1941-2012)

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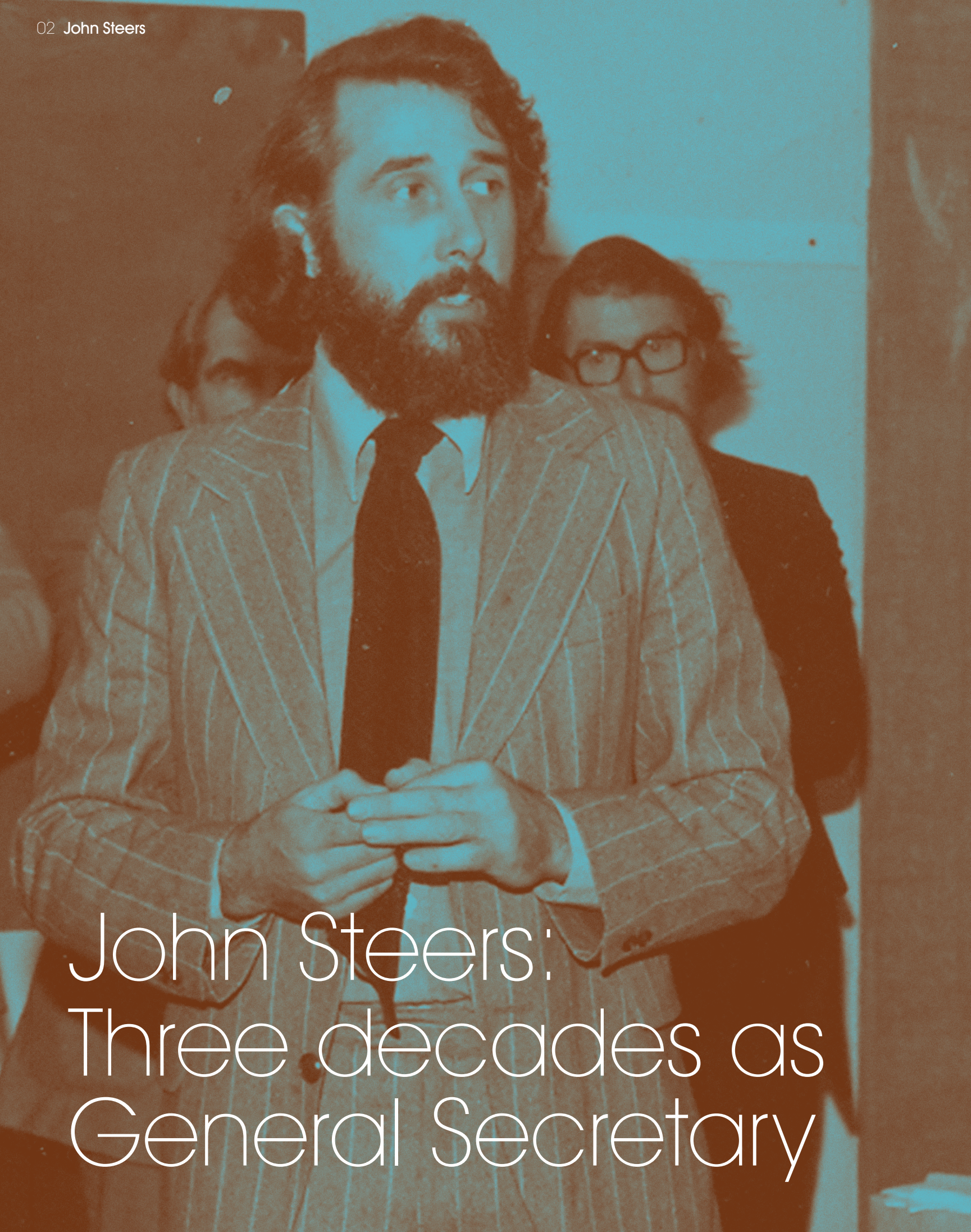
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Cover image: Martin Boyce
Turner Prize 2011 Installation view
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© BALTIC & the artist. Photo: Colin Davison

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John Steers: Three decades as General Secretary

Left: John Steers, NSAE Berol Bursary, 1978

Below: IJADE Conference 2011, The University of Chester

After 30 years of tireless work for the National Society for Education in Art and Design, John Steers retired from the Society at the start of this year. From 'a baptism of fire' to defending art and design education John recounts some of the challenges and achievements along the way

Do you have a career plan? I never did. It's all been serendipity. After four years at art school I emerged, aged 20, needing a job. I followed my girl friend to London and saw an advert for a part time art teacher in a boys' school in the East End. I was interviewed briefly by a deputy head and started teaching the next day. It was a baptism of fire but I enjoyed the experience enough to enrol on the Art Teachers' Certificate course at Goldsmiths College. I taught in London schools for ten years

'It is now half a lifetime since I started work for the Society on 9 January 1982 on a morning of deep snow – coincidentally thirty years ago to the day when I sat down to write this article'

and was fortunate to become a head of department by the time I was twenty-five. In 1974 I moved to a large, well-equipped art and design department in a Bristol comprehensive school and became involved in examining with the then South West Examinations Board. In 1975 I was invited by John Lancaster, an active member of the National Society for Art Education (NSAE), to become an associate tutor on the Art Teachers' Diploma course at Bristol Polytechnic.

At this time I was beginning to question some of the art and design practice in my school and felt that as a department our approach needed more cohesion and structure. John Lancaster persuaded me to sign up for a new course – the Research Diploma in Art Education – where I began work on a thesis entitled '*Some Comments on the Structure and Content of Art Education*'. Coincidentally in 1978 I spotted an advert in the TES where the NSAE and Berol Ltd were offering a £500 bursary to support a curriculum development project. As I had always wanted to ski the Haute Route across the Alps I applied and to my surprise won the first 'Berol Bursary'. (The photograph of that occasion suggests the years have taken a marked toll. I hardly recognise the guy in the ill-fitting Asda suit with long black hair and beard.)

Sheila Paine was appointed as a mentor and she quickly disabused me of the idea I could use the money in quite the way I would have wished. It was a question of nose to the academic grindstone and the outcome was the publication of *An Experimental Art Syllabus* in 1979.

I was becoming increasingly restless at school – frustrated by an institution that these days would be described as 'coasting'. In addition to the art and design department I was also responsible for outdoor activities and I realised the time I spent away from school taking students climbing, canoeing, caving and skiing was particularly rewarding. Perhaps this

was an early sign of school phobia? As a consequence I was looking for other jobs and one day, again in the TES, spotted an advert for the post of NSAE General Secretary. By that time I had become a not very active member of the Society but I assumed that such an appointment was beyond my reach. After a few months the advert reappeared and this time I asked Sheila Paine (the NSAE immediate past-president at the time) if I should apply and she encouraged me to do so. To my surprise I was offered the job. It was a time of financial crisis for the Society and I guess it was a case of needs must: I had no experience whatsoever of running a professional association but I was known, I was local and I was cheap.

It is now half a lifetime since I started work for the Society on 9 January 1982 on a morning of deep snow – coincidentally thirty years ago to the day when I sat down to write this article. The NSAE had a small office in a sixteenth-century building in Corsham High Street. A part time secretary came in most days but, to be frank, there was not very much for either of us to do. She favoured long lunchtime visits to the pub and rarely reappeared before 4.00pm. I did the crossword whilst hoping for an occasional phone call. I spent a lot of time wondering if I had made a serious mistake. Office equipment consisted of a couple of typewriters, a Roneo machine and an early photocopier that was prone to scorching paper to the point where it was a serious fire risk. No computers, no fax, no high speed colour printers, no scanners, no internet, no websites, no mobile phone, no Facebook and, above all, no emails – no wonder it was a quiet life.



One of the first priorities was to organise an Annual Conference and AGM as these had lapsed. The following Easter a hundred or so people met in Bath – the first of a series of conferences in the city that culminated in the International Society for Education through Art (InSEA) Regional Congress *Many Arts: Many Cultures* held in 1985 and attended by 400 or more art educators from over 30 more countries. A couple of years earlier Brian Allison, then ‘World President’ of InSEA, had invited me to serve also as secretary to the International Society and I attended my first InSEA Congress in Sophia, Bulgaria, in 1983. Thus began nearly twenty years of close and enriching

‘The task of promoting and defending art and design education has been fulfilling and challenging in roughly equal measure, perhaps never more demanding than in the past year’

involvement with the International Society as a member of the Executive Committee in one capacity or another.

Other particularly memorable conferences over the years include the Society’s centenary conference held in Bournemouth in 1988, the National Research Conference held in Brighton in 1991 and the InSEA Regional Congress held in Glasgow in 1997.

Of course recent professional development opportunities have been far more frequent and varied than a single annual conference. Many more people attend NSEAD events in the course of a year these days as the professional development programme has expanded. Perhaps the most significant programme has been the Artist Teacher Scheme, a collaboration between the Society, HEIs and Galleries supported by Arts Council England. For eleven years the ATS has provided opportunities from the introductory weekend Power Drawing events to the higher level courses through which, over a ten year period, well over two hundred art and design teachers have been awarded a Masters degree.

My arrival at the Society coincided with the launch of the *Journal of Art & Design Education* – I attended the very first Editorial Board meeting in November 1981 shortly before I took up post as General Secretary. The idea of an academic journal focusing on art and design education had been prompted by Elliot Eisner at an HMI conference in Bournemouth but the hard slog of finding a publisher fell to Sheila Paine. Today the journal is international and a world leader in the field. It is available in over 2000 universities and in 2010 over 50,000 *iJADE* articles were downloaded. Later, the Society became a publishing house in its own right producing books, occasional papers and periodicals as well as providing a specialist bookshop with two hundred or so titles. By contrast in 1982 there were no more than a handful of art and design education books in print in the UK.

1984 saw another significant event. Discussions involving myself and the NSAE President Michael Yeomans and Derek Pope and Bob Clement from the Society for Education through Art (SEA) culminated, after nearly 40 years of on and off discussions, in a long overdue merger to form the present NSEAD. Later mergers included those with the Association of Centres for Art and Design Education in 1996 and with A4 (formerly the Association of Inspectors and Advisors in Art and Design) in 2009. Today NSEAD is the single national teachers organisation representing art and design teachers from all phases of education.

As the Society became more active more staff were employed and among the first was Anne Ingall who has been a stalwart and indispensable office manager for 28 years. Undoubtedly the Society would have needed many more employees through the years (the maximum was nine at any one time) if it had not enthusiastically embraced new technologies as they became available – two line word processors, early fax machines and IBM dual disk drive computers with 28K memories were all quickly superseded as better equipment came along. Today the Society is well-equipped with all the accessories and ‘apps’ of the digital revolution, which enable frequent and effective communication with the majority of members. For the record, it was the author and artist Nigel Meager who first persuaded me in the very early days of the World Wide Web that the

Below left: John Steers with Norman Manners (Chair, Art Advisors Association) and Terry Satterford (NSAE President in 1978)

Below right: John Steers and Professor Brian Allison at the InSEA congress in Sophia in 1983

Below left: Presenting Elliot Eisner with InSEA’s Sir Herbert Read Award, Glasgow 1997

Below right: InSEA 1983 (from left to right Andrea Kárpáti (Hungary), Rachel Mason, John Steers, and Solomon Wangboje (Nigeria))

Society needed a web presence. When www.nsead.org was launched at the Education Show in 1998 we certainly never imagined anything as extensive or with the capacity of the present site – or the advent of e-updates and social networks such as Facebook or Twitter.

Much of the Society’s work is concerned with policy issues, with promoting and where necessary defending art and design education and with influencing the policy makers. Key concerns have come and gone over the years. Early on it was the National Advisory Board’s plans for further and higher education. This was followed by the development of the GCSE and the working party to draft grade criteria. The early 1990s saw the introduction of the national curriculum when NSEAD past-president Bob Clement served on the art working group. Since then there have been constant revisions of both exams and the curriculum with which to contend. Writing responses to government ‘consultations’ has been a regular if never

‘It is good to know the Society is respected nationally and internationally, that it has influenced practice and policy significantly, supported members careers and offered support as a trade union in times of personal and professional crisis’

routine task and the extent of this work is evident in the pages of *iJADE* and on the web.

It has been a huge privilege to work for the Society for so long. I certainly never planned or envisaged spending thirty years in post but I should have been forewarned: there have only been nine general secretaries in the lifetime of the Society from 1888 to 2011. The task of promoting and defending art and design education has been fulfilling and challenging in roughly equal measure, perhaps never more demanding than in the past year – and the battle is not over, probably never will be. It is good to

know the Society is respected nationally and internationally, that it has influenced practice and policy significantly, supported members’ careers and offered support as a trade union in times of personal and professional crisis. Throughout the past three decades working for the Society has been an on-going education, it has been enjoyable (mostly) and has become a way of life. Above all I value the many strong friendships that have developed – my work for the NSEAD and InSEA has convinced me that art and design educators all over the world share common ambitions and commitment to their work; they are very good people with whom to share one’s professional life.

To conclude I must thank the all the office staff, past and present – especially Anne Ingall and David Jones – for tolerating me and my constant demands with good humour; they have usually responded by going the extra mile. My sincere gratitude to all the hundreds of volunteers past and present, who have given willingly their time energy on Council, its boards, committees and working parties to serve the Society and the cause of art and design education. It seems invidious to single out a few individuals among all those people who have contributed to the Society’s work over the past three decades. However I must pay particular tribute to Brian Allison, John Bowden, Arthur Hughes, Alastair Laing, Rachel Mason, Sheila Paine, Tom Pannell, Nick Stanley John Swift, David Thistlewood and Michael Yeomans, all of whom willingly accepted major responsibilities over periods of many years and always offered considered, supportive advice and great comradeship. Sadly not all of them are still with us.

I know I will miss the day-to-day involvement but I look forward to continuing in an advisory role with the Society for as long as I can be useful. I am delighted that my colleague Lesley Butterworth has been elected to succeed me as the Society’s tenth General Secretary. I know that she is totally committed to the work of the NSEAD and the future of the Society is safe in her hands. I wish her and the NSEAD every success in the future.

John Steers ■

¹See Steers, J (1983) ‘The Structure and Content of Art Teaching in the Secondary School’, *Journal of Art & Design Education*, Vol 2, No. 1 pp 61-80.



Where have all the boys gone?

With the gender gap between boys' and girls' achievements increasing, Susan Coles, NSEAD President-Elect, asks why?

When I facilitate meetings or run art inset for art, craft and design teachers, I ask myself the same question every time: 'Where have all the boys gone?'. The decline in the number of boys who continue with the subject between the ages of 14-18 (and beyond) is of huge concern to me. There are nearly twice as many girls as boys following GCSE and BTEC in the UK. The knock-on effect is that we also have a predominance of females going through foundation and fine art courses and, inevitably, only small numbers of males training to be art and design teachers. This then becomes a vicious circle, as the curriculum becomes more and more feminised. It does not surprise me that the achievement gap between girls and boys (A to C grades at GCSE) is 20 per cent.

Don't get me wrong though, this isn't a criticism of all those excellent female art teachers. But it is about raising concerns that some female teachers will teach in the way that they themselves like to learn and, inevitably, this favours the girls. The last Ofsted report in 2009, *Drawing together: art, craft and design in schools*, hit the headlines with sound-bites like 'boys don't like art', 'boys put off art by painting', and it advised us, ever so carefully, to review our curriculum models and create broad and balanced models which would attract boys and girls alike.

What can we do to redress the imbalance? Ask Year 9 boys (ages 13-14) why they are not continuing with art and design and they will talk about the lack of opportunity to do fun projects, the emphasis on drawing and on writing, the lack of ICT opportunities and the fact that they don't 'see' the point of the subject. In many cases they will not have been engaged enough with the subject in key stage 3 (age 11-14).

So, are we all including new media and new technologies, three dimensional work, different approaches to 'drawing', research tasks (which are not about cutting and pasting from Wikipedia), discussion, debate, visits to galleries, open-ended starting points, personalised learning approaches?

Or are we teachers who stay in our own comfort zone, offering a diet which is predominantly about drawing and painting, topics which are teacher-led, artists who are teacher preferences, linear methods of recording and outcomes which are cloned and similar?

I celebrate the fact that boys and girls *are* different and my job in the classroom, or working alongside teachers as advisor, is to make sure that all learning styles are catered for, that the interests of the students themselves are exploited and developed, that art is about self-expression and identity. I despair of the hours spent drawing from observation when

there are so many other ways of drawing and so many alternative ways of observing. I despair of the lack of opportunities for boys to be naturally kinaesthetically involved with their work, through making and creating. Boys learn by doing. I also despair of the fact that many art and design

'Ask year 9 boys why they are not continuing with art and design and they will talk about the lack of opportunity to do fun projects, the emphasis on drawing and on writing, the lack of ICT opportunities and the fact that they don't 'see' the point of the subject'

departments are not fighting and pushing for an entitlement to ICT facilities, where boys (and girls) would find an incredibly exciting vehicle for creative involvement and expression.

I have supported many teachers in moving away from the outmoded curriculum model of the past and have seen pupils and teachers flourish in an exciting new world of possibilities. I have seen option numbers for boys double in schools where the GCSE curriculum is interesting and diverse and fit for purpose for the twenty-first century. The curriculum and the learning between ages 11-14 also has to move away from the fine art bias. Year 9 (ages 13-14) is very important, that is where you should be offering an exciting curriculum, look at street art, look at digital media, make and create from diverse 2D and 3D materials, embrace creativity and originality, generate debate and discussion. Boys enjoy sharing their opinions and issues-based work is very motivating. I have seen very moving teenagers' work on the subjects of war, inequality, poverty, global warming, and loss and grief. They have personal interests too and it doesn't matter if you don't like cars, their music, graffiti, Manga or soccer, because it isn't about the teacher, it's about the person who makes the art.

We also need to create value for the subject by educating all of our pupils (and parents) about the importance of the subject in the world outside, not just about well-being and aesthetics but about the very real opportunities to work as part of the expanding and vibrant creative industries. Engage boys with this by making the curriculum work-related, using more design and more craft, creating comics, packaging, CD covers, music festival posters, making sculptures for public places, designing a webpage for a gallery or an artist, designing and making designer toys, customising clothing, creating animations and films, etc. etc. etc.

I have seen very exciting original and creative work where sketchbooks have been replaced (or enhanced) by blogs, digital portfolios, walls and mood boards, thinking maps, mind maps, presentations, web pages etc. We need to see more of this, for the boys in particular but also for the girls. And, yes, it ticks the right assessment objective boxes. I also think that we have a moral obligation to make the subject much more inclusive, to show the boys that art, craft and design can be about what they are about, and that it really isn't just about drawing lobster pots or green peppers. Teachers need to listen to student voice too: do we ever give them the chance to genuinely feed back and tell us what they like? Is it wrong if they prefer Banksy to Monet? Whose life is it anyway?

But I also have the joy of working with teachers who want to buck this downward trend; they are willing to find out about different ways of learning, experiment with the content and focus of work and join the boys (and the girls) on a never ending learning curve. The curriculum in the classroom should reflect what is happening in the world of art and design today as well as connect to the past. Contemporary practices and contemporary ways of making art and design are just so exciting.

The future can be bright, but only if we are honest and reflective practitioners. Are you?

Come on, let's get the boys back into art and design.

Susan M Coles

artcrimes.org.uk/projects/82/current-courses ■

Left: Excelsior Academy Newcastle, 6th form sculpture project

1&4: Royal Grammar School, Newcastle, GCSE sculpture projects

2: Biddick School, Washington, GCSE graphic project

3: Southmoor Community School, Sunderland, Year 9 (age 13-14) graffiti project

5-7: Southmoor Community School, Sunderland, Japanese designer toy project GCSE

All artworks are produced by boys





Cy Twombly, *Hero and Leandro*, 1985, 202 x 254cm, Private Collection, Courtesy Thomas Ammann Fine Art AG, Zurich, © Cy Twombly, as seen in the exhibition *Twombly & Poussin: Arcadian Painters at Dulwich Picture Gallery*, 29 June – 25 September 2011

Reflections on the legacies of Cy Twombly and Lucian Freud

The deaths of the painters Lucian Freud and Cy Twombly should give us pause for thought about the importance of the arts in the contemporary world. Their passing might represent the end of an era in terms of painting practice, as well as the larger context of art practice as a whole. However, I think we should also consider the implications of their respective practices upon the entire field of art education.

It seems to me that whenever the education sector is in crisis, (which it undoubtedly is at the moment, if we think of issues ranging from the provision and content of early years education to the debates about the cost of university education) then the status of the arts at all levels of education (involving music and drama as well as visual art) tends also to be problematic, because these subjects are viewed as marginal, rather than central components, in the evolving experiences and development of all children.

In visual art, particularly in a world dominated by competing 'virtual' realities, by often ephemeral encounters with media and processes, it is crucial for children to discover how the exploration and manipulation of materials like paint, clay, ink, wood, card, wire, and crayons can help facilitate a grounded and practical experience of the world.

The practices of Freud and Twombly express a determination to achieve a form of self-discovery through the act of painting. Why are these exemplary practices for our contemporary culture? What can we learn from their examples?

Superficially, there could not be two more dissimilar painters, with Freud representing a traditional lineage stretching back from Cézanne to Rembrandt and Giotto,

'Then it is crucial for children to discover how the exploration and manipulation of materials like paint, clay, ink, wood, card, wire, and crayons can help facilitate a grounded and practical experience of the world'

with Twombly belonging to a more recent Modernist tradition of abstraction, ranging from the New York School of the 1950s, to earlier twentieth century exponents of expressionist mark-making, like Chaim Soutine.

However, I would prefer to underline the relative similarities of concern and temperament of the two, because it is in their virtuosic skill in handling paint, and the understanding of the succulent and viscous materiality of paint, that their true identity can be found. Between them Freud and Twombly encapsulate the whole armoury of a painter's obsessive exploration of paint as a means of expression and catharsis. Philip Hensher notes of Twombly's paintings that 'their subject is memory and imagination itself'. In comparison, Freud's methods are not so much

gestural as the product of intense and concentrated looking over long periods of time, as testified by the numerous models for his portraits. Martin Gayford's comment that 'his project is to make an absolutely instinctive examination of the world... in the form of paintings' seems especially apposite. Another point of similarity for both painters is that their work is not predetermined, but more an arena for discovery. As Freud said, 'half the point of painting a picture is that you don't know what will happen. I sometimes think

'The analogy is made to highlight how such openness, freedom of exploration and risk taking with materials like paint and clay are absolutely vital in the experiences of children throughout their schooling'

that if painters did know what was going to happen they wouldn't bother actually to do it.'

This is an absolutely crucial aspect for learning, as well as purely painterly, projects. I have often alluded to the paintings of Twombly when referring to the mark-making of very young children. The analogy is made to highlight how such openness, freedom of exploration and risk taking with materials like paint and clay are absolutely vital in the experiences of children throughout their schooling, and especially in the formative early years of development and discovery.

Of course, the skills of a Twombly or Freud are hard-won and cannot be equated with the natural spontaneity of children's mark-making. However, their practices both manage to highlight the importance of actively encouraging and enabling children to play with materials akin to the way in which these painters have pushed the boundaries of painting, and to learn the value of looking intensely and being able to remake the world in their own image. They indicate the value of a deep and sustained engagement with a particular medium and process, instead of a superficial acquaintance with it.

A look at the paintings of Twombly and Freud can underpin the value of such a practical engagement with the world, and constitutes their real legacy.

Michael Jarvis
Senior Lecturer, Visual Art Education ■

Hensher, Philip (1995) 'Twombly's Mysteries' in *Modern Painters*, Winter 1995 Fine Art Journals Limited, England, pp16-20

Gayford, Martin (2002) 'True Rebel' in *Modern Painters*, Summer 2002, ABC, England, pp80-84

Jarvis, Michael (2011) 'What Teachers Can Learn from the Practice of Artists' in *International Journal of Art and Design Education*, Volume 30 No 2, Wiley-Blackwell, pp307-317

WHAT ON EARTH IS CLAY?

A creative investigation led by arts organisation Clayground Collective



Many cities in the United Kingdom are built on clay. Everyday language tells of our relationship with this versatile and abundant material. The word 'china' for example, comes from the fine white domestic ware first imported from China and subsequently made from 'china' clay quarried in Cornwall. Clay provides the stuff of bricks, roof tiles and drainage pipes, china and sanitaryware, coatings for paper, ingredients for paints, medicines, cosmetics and toothpaste, waterproof linings for canals and tunnels, heat resistant materials for space exploration. Clay provides a stimulus for children's first creative explorations and the everyday medium for clay makers, industrial designers and nanotechnologists. Clay is fundamental to cultural traditions the world over. The world's earliest artists drew on its creative qualities and many legends relate that human life itself began in clay. It is integral to the human story across the globe.

Clayground Collective is an independent arts organisation led by ceramic artist and educator Duncan Hooson and arts producer Julia Rowntree. Concerned with the decline of ceramic departments in schools and colleges, five years ago they set out to revive clay and craft skills through a celebratory investigation of this universal material. The starting point was a participatory public art project of international scale.

Taking inspiration from the hundreds of athletes arriving in London in 2012, Clayground is connecting with people from different walks of life in every country to be represented in the London Olympics, inviting them to literally dig clay for relay to London. (DEFRA has provided an import licence.) These clays will be incorporated into a new public space created with young people in 2014 so that anyone standing there gains a poetic sense of the world through the world's earths in all their variety.

Left: Ceramic artist, Duncan Hooson, and students at Hazelbury School dig for clay in the playground. Photo: © Nick Platon

Left: A selection of the world's clays shows natural colour variation determined by organic and mineral content. Each clay brings with it a story of where it comes from and who has relayed it to London. Photo: © Clayground

Right: Children at Clifton Primary School built a giant cityscape with towers and transport connections. Photo: © Clayground

Below: Henry Maynard students learn through archaeology about clay and other materials. Through movement, they explore working within particular constraints and about negative and positive space. The school's ceramics museum. Photo: © Clayground

Below far right: Children at Broadwater Farm Children's Centre experiment with their own giant sculpture. Photo: © Clayground

A pilot project in 2007 with Oak Lodge School for Deaf Children (funded by the Paul Hamlyn Foundation, Economist Group and Arts About Wandsworth) established the principles with which Clayground now approaches each project leading towards the final artworks. Taking clay into every area of the curriculum at Oak Lodge opened up new possibilities for the development of Personal Learning and Thinking Skills (PLTS) and the Social and Emotional Aspects of Learning (SEAL). The principles underlying Clayground's work include: the development of haptic skills; improved proprioception; heuristic learning, a culturally diverse, celebratory approach responsive to specific curriculum areas.

Haptic skills: of or relating to the sense of touch, in particular relating to the perception and manipulation of objects using touch and proprioception.

Proprioception: ability to sense stimuli produced and perceived within an organism, especially connected with the position and movement of the body.

Heuristic: enabling a person to learn something for themselves: a 'hands-on' or interactive approach to learning.



In 2011, Clayground completed an Olympic-themed clay enquiry project with eleven schools (nine primary, two secondary), funded by A New Direction, the strategic body providing ways for young Londoners to access arts and culture. One of 14 independent arts organisations delivering similar creative enquiry projects, Clayground's offer to each school was: an inset for all staff, four day-long sessions with either Duncan or another artform specialist (movement/dance, film animation, sculpture or story-building). An additional half-day was included with an archaeologist or

'Clay is fundamental to cultural traditions the world over'

scientist. The budget per school was approximately £4,500 including a contribution per school of £1,000.

Each school devised its own approach. Henry Maynard School linked clay skills with archaeology and movement to illuminate the changing shape of pots over time. Duncan advised on development of the school's ceramics department. Staff, parents and children exhibited clay items from different cultures in the school's Ceramic Museum.

Keir Hardie School made artifacts and a film to send to a school in South Africa as part of an ongoing cultural and skills exchange. Scargill School focused on digging and creating their own animation (also on the link following) and

communicated with a school in upstate New York www.anewdirection.org.uk/content/313/Clayground-Collective. Hazelbury School incorporated clay into the term's theme: 'Under the Ground'. At Broadwater Farm Children's Centre, the smallest children (9 months) interacted with clay and three- and four-year-olds experimented with their own clay construction on a giant sculpture.

Other schools explored topics such as animal migration, architecture, towers, castles and transport and made links to parents and families. The project culminated in a festival with drop-in sessions for families and additional school workshops to create a giant imagined cityscape beside the Olympic park.

Clayground also advises the Crafts Council's *Firing Up* national initiative aimed at reviving clay skills in secondary schools and Higher Education Institutions. www.craftscouncil.org.uk/learn/programmes/firing-up

Clayground Collective offers skills and curriculum development through CPD sessions, Insets or longer-term projects. The company's approach starts with clay, the basic material, its properties, origins, limitless creative potential and role in cultural traditions the world over. This perspective makes for exceptional responsiveness to specific curriculum areas and opens up a universe of personal and group learning. **Julia Rowntree and Duncan Hooson** claygroundcollective.org ■



Art Through Words

From words to ideas

Miranda Baxter, Access and Family Officer at The National Gallery, examines the background and methodology of picture description



Willem Kalf, *Still Life with the Drinking-Horn of the Saint Sebastian Archers' Guild, Lobster and Glasses*
© The National Gallery, London. Bequeathed by R.S. Newall, 1978
nationalgallery.org.uk/paintings/willem-kalf-still-life-with-drinking-horn

For over a decade the National Gallery has run picture description sessions on the last Saturday of every month. While these sessions are free and open to all, they cater for blind or partially-sighted visitors especially. Sessions involve an hour-long, detailed verbal description (also known as audio description) of one painting. This is followed by a visit into the gallery which for some is an opportunity to see the painting, and for others, an occasion to listen and engage in further discussion.

You might ask, 'How can a person with little or no sight enjoy a painting?' You may also be asking, 'How can verbal description equate seeing art?' People with sight loss enjoy art and galleries for the same reasons as anyone else: for the joy of art, to learn and to socialise; looking and seeing are however facilitated differently.

The debate about the hierarchy of the senses is ongoing. Ocularcentrism, or privileging vision over the other senses, has gained greater currency since the gradual secularisation and institutionalisation

'Having a visual memory is potentially advantageous, but capitalising on sensory faculties that are not visual is paramount to creating a 'picture' or experience in the mind'

of Western European culture. The proverbial expression 'I have to see it to believe it' demands rationalisation, proof and understanding before ideas are accepted into the mind. Equally, technology has transformed the way we manipulate and speak with images. Since at least Aristotle, however, theorists and practitioners of art, education, and culture have challenged this hierarchy. Twentieth-century thinkers like John Dewey wrote that reason 'must fall back upon imagination – upon the embodiment of ideas in emotionally charged sense.' He posited that consciousness of sensory engagement amounted to an (aesthetic) experience and the transformation of ideas. Similarly, Paolo Friere was adamant about the transformative power of words; he claimed that to name the world, was also to change the world. With these possibilities in mind, let's return to paintings.

Having a visual memory is potentially advantageous, but capitalising on sensory faculties that are not visual is paramount to creating a 'picture' or experience in the mind. Before imaging and reproduction technologies were available (back again to the Greeks BC!) a rhetorical device called eckphrasis emerged. It literally means a verbal description of an art object, animating the inanimate by description, which is what Art Through Words does.

What is the methodology to verbal description? During each session, which takes place in a quieter room away from the louder gallery, each visitor receives a high-resolution A3 reproduction of the designated painting. We distribute A3 copies as they are manageable and relate better to the body as a reference point. A4 close-ups are provided if a particular detail assists the discussion. At the beginning, we also do a round table introduction so that everyone is aware of each other.

The *Framework for Picture Description* (below) is an outline of the methodology, with abbreviated examples using the current Take One Picture painting *Still Life with the Drinking-Horn of the Saint Sebastian Archers' Guild, Lobster and Glasses*. It's a flexible framework!

The National Gallery has also hosted drawing sessions using the describing technique (eckphrasis). Likewise, description can be used as a literacy, art or cross-curricular exercise. The Take One Picture website explores how we achieve this but one example involves working in pairs or in a larger group. A child or adult selects a painting from a pack of postcards, like a card deck. This person 'describes' the picture whilst their partner or group draws what from the description. Compare!

A Framework for Picture Description

Introduction: Artist, nationality, title, media, orientation, provenance and dimensions, which we could relate to the body (arm's length, the size of a door).

This painting, called 'Still Life with Drinking-Horn', is oil paint on canvas. The entire painting is about as big as a coffee table and is in landscape format. A still life painting is an arrangement of inanimate objects, which was a popular subject during the Netherlands' Golden Age, in the seventeenth century...

Thumbnail: Provide a general overview of the subject matter, compositional aspects, and mood or atmosphere of the picture.

We are looking at a picture of a bright red, cooked lobster on a pewter platter sitting precariously atop an exotic, expensive carpet, maybe from Turkey.

The carpet is crumpled on top of a wooden table. There is also a half-peeled lemon in front with a spiralling peel dangling into our space. The details are very realistic, like you could reach out and touch everything...

Sequential Description and Detail: Move on to sequential description, orienting with directions referencing the body, like, left-hand or right-hand, providing distances between objects in the paintings using both inches and centimetres. Include details about the objects or figures in the painting.

Starting from about five inches up from the bottom left-hand corner and one inch inwards to the left is the

corner edge of the wooden table upon which all of the objects are displayed. The tabletop is about two inches thick, so it is a sturdy table which and is made from fine grained, smooth but strong wood... This painting is animated by opposites and contrasts... (one could go on to discuss the different textures and themes: shiny-matt, hard-soft, sweet-sour, dark-bright, round-soft, pleasure-pain, pagan-Christian).

Technical Details and Style: Provide technical details about the painting if they are helpful. This could include information about the medium and its effects on meaning. Details about the style may be described including historical relevance, like the development of a particular school of artists during a period of time or in a particular geographical region.

The surface of the painting is very smooth, and the brush strokes are barely discernable. This would have been typical of the style of painting in the Dutch Republic during the seventeenth-century...

Other tips

Narrative: If there is a story, weave in narrative details. If it is not a narrative painting, like a still life, describe the painting using what could be imagined as a possible narrative, but only as long as it contributes to the mental picture.

Analogy: Refer to senses analogously to vision and explain intangible concepts with analogies.

Use clear language and explain: Do not assume that learners will understand why oil paint can yield a smooth surface. Explain why this matters.

Understanding through re-enactment:

If describing a portrait or a statue, suggest re-enacting a pose, like: 'cross your right leg over the left, turning your torso towards the direction of your right hand side.'

Provide information on social and historical context: What was the Archers' Guild, what is a guild and why was it important to the Dutch Republic at this time?

Incorporate sound: Use period music, an evocative soundtrack, or sound to produce rhythm, action, emotion, movement which resonates with the object or work of art.

Touch and Smell: If the artwork can't be touched, use other resources to make your point. What would the painting's environment smell like?

Tactile diagrams: If the facilities are available, tactile diagrams can be printed.

Try 'describing' for yourself.

There are guidelines and advice available through organisations like Art Beyond Sight www.artbeyondsight.org, VocalEyes vocaleyes.co.uk and the RNIB rnib.org.uk, all of whom have been significant in the development of Art Through Words at The National Gallery. www.nationalgallery.org.uk/whats-on/art-through-words. ■

Looking East, learning through art and design: From Person to Process

Iain Macdonald and Richard Firth on crossing continents, turning tables and collaborations in China

Context

China: 'They've got the creative industries message – and how!' Sir Christopher Frayling's interview in the first issue of *AD* drew attention to China's programme of currently 'building or developing 1200 art and design colleges'. This is a report from one such academic institution. We have been teaching product design in China since 2006 at the Zhengzhou University of Light Industry in Henan Province, over an hour's flight inland from Shanghai on the Yellow River. Our initial aims were to teach design innovation, teamwork, idea generation, and quick prototyping (testing of ideas). Our delivery is over two, two-week workshops each year.

It is a highly stimulating teaching experience, but it is not without its challenges: large class numbers, small studios, limited resources, and not least a language barrier despite helpful interpreters. In the beginning our teaching practice could be viewed as a Western modernist crusade, with the focus around us delivering a tightly structured lesson plan. But on reflection we realised that our teaching was becoming more about us and not about the students. The mindset and normative behaviour of the Chinese students who follow respectfully in line with their professors had increasingly dictated our approach. Had we gone native?

How did we resolve this? We took a step back and asked

questions: how should we communicate to large groups, and enthuse a sense of play? We looked at a more interdisciplinary approach, one that could develop a broader range of transferable and collaborative learning skills. The use of moving image became our driver.

Process not the person

In groups students were asked to make a short 1-2 minute video, either as a news report, interview or sales commercial of their product design. These required the students to approach, review and treat their design projects in very different ways. It gave every team member a voice and a role that became very outward looking. The design process needed to be the focus for the lessons, not the tutor. We changed from an instructivist to a constructivist model of teaching where learners were able to participate in the shaping of their learning. In this way the students became empowered and could take control and initiative of their own learning, and hopefully apply it after we left. It became focused on social and collaborative learning; learning that was fun.

A sense of ownership, a sense of place

Mindful of Foucault's politics of power and our opportunity to be agents of change, we looked to disrupt the expected



Above: Proud student records finished project

Right: Main campus building, Zhengzhou University of Light Industry. Students leaving main campus building

Right below: Early concept testing of multi-functional bag



learning patterns of the Chinese students. We were struck by the layout of the studio, where all the desks faced forward. This suggested that teaching and learning were delivered by rote. By rearranging the tables into a collection of small inward facing clusters, we changed the landscape of the

'The mindset and normative behaviour of the Chinese students who follow respectfully in line with their professors had increasingly dictated our approach. Had we gone native?'

studio to cultivate a collaborative learning environment. Engaging students with the shifting of furniture symbolised a physical shift in the way they would be taught for the next two weeks – an obvious arrangement to us, but not to Chinese learners encountering this for the first time. It added to the specialness of our visit, the privilege that we and the students, both recognised in the project.

The exchange was a two-way learning experience. As lecturers we were able to leave behind some of our day-to-day responsibilities from Edinburgh Napier University and focus purely on our teaching. This enthused a sense of experimentation in our delivery and a freedom to explore, which we might not normally have. On returning to the UK we were able to bring back our innovative teaching and integrate it into our own studios.

A blank piece of paper for us all

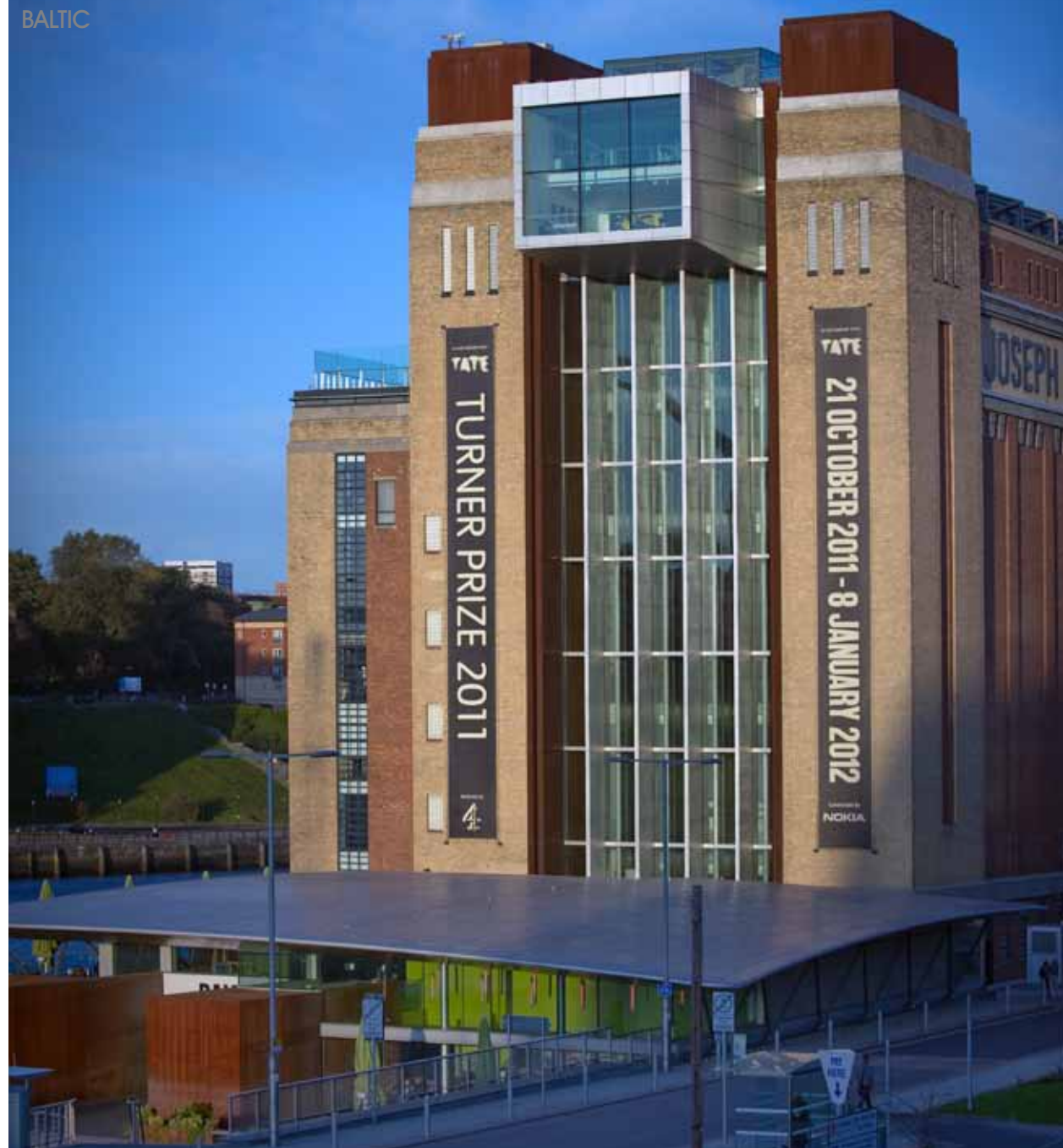
Drawing became a universal language as we undertook the projects with the students, so they could see our process with its unexpected flaws and failures. We gave approval to make mistakes; we acknowledged that it is part of the process. This created a bond between student and lecturer and fostered an authentic learning environment.

In the comfort of small groups the students were able to express their own creative thinking, rather than copy or follow an approved model. Their creative work gained meaning as they used the same digital technology that they use at home and within their youth culture. We also injected an entrepreneurial spirit, much like *Dragon's Den* as teams competed to present the most viable and effective design.

Echoes on the screen

Sometimes it is the things that are in the background that reveal the real story. During the screening of the students' movies the background sound of laughter, conversation and debate became apparent; this was something that we had overlooked until playback. The noise from our studio was almost amplified by the quietness of the surrounding studios. It was a stark reminder of where they had come from. We had changed the focus and had shared the experience, with our students and consequently we all got more back in return. We returned to Edinburgh wondering if the tables had been changed back.

Iain Macdonald and Richard Firth
School of Arts and Creative Industries
Edinburgh Napier University ■



All photos: Colin Davison © BALTIC

10 YEARS OF LEARNING AT BALTIC CENTRE FOR CONTEMPORARY ART

Ten years on and BALTIC's Learning and Engagement Team has much to celebrate



It's now ten years since BALTIC Centre for Contemporary Art first opened its doors at one minute past midnight on 13 July 2002, and what a decade it has been!

Back in 1994, Gateshead Council made the momentous decision to turn what was once a derelict flour mill into what is now a major, international centre of contemporary art. When it opened, BALTIC welcomed a largely regional audience who were new to contemporary art. Ten years on, BALTIC is firmly established as an important part of the cultural landscape locally, regionally, nationally and internationally. With 4.5 million visitors to date, there is a clear appetite for cutting edge, contemporary visual arts in the north east.

At the heart of BALTIC is its Learning and Engagement Team, involving more than 200,000 people every year in its learning events and activities. Whether it's rolling up your sleeves in an artist-led workshop or engaging in a Spotlight Tour, the Learning and Engagement Team help audiences make sense of what they see, explore different lenses on the world and understand new ways of thinking.

In October 2011 BALTIC opened the Turner Prize 2011 exhibition, a major accolade for BALTIC as the first non-Tate venue to host the prize. Hosting the Turner Prize presented a unique opportunity to project contemporary art into the public consciousness by creating an innovative audience development programme where ideas around art could be engaged with and debated at many levels.

The idea was simple, to get members of the public talking about the Turner Prize 2011 and contemporary British art in a non-art environment, to provoke natural conversation about art in a relaxed environment. The Turner Prize Café was born; a self contained pop-up cafe complete with coffee trike, barista, tables, chairs and sofas, and a wealth of information to inspire and support people to have conversations about contemporary art. Over a free cup of coffee, visitors were offered a platform to have their say and find out more in an informal and fun way. Staffed by BALTIC Crew, visitors were shown exhibition catalogues, film footage and given



chocolates with questions printed on them, all as ways to stimulate debate.

The Turner Prize Café travelled the region during the summer, engaging people from all walks of life with contemporary British art; finding out what they think, introducing them to the nominated artists, encouraging them to find out more through dialogue and debate. The Café

'The idea was simple, to get members of the public talking about the Turner Prize 2011 and contemporary British art in a non-art environment, to provoke natural conversation about art in a relaxed environment'

visited many locations across the north east from Gateshead Transport Interchange to South Shields beach, Northern Pride to Eldon Square shopping centre with the aim of involving as many and varied audiences as possible and building anticipation for the opening of the Turner Prize exhibition.

Local schools were also given the chance to host their very own Turner Prize Café. Six lucky schools were selected from the huge number of applications. Pupils visiting the Turner Prize Café took part in discussions and practical art sessions led by BALTIC artists and inspired by the work of the 2011 nominees. In total over 3000 pupils aged 3-18 took part. Kate Hancock, a teacher at Chillingham Road Primary, said:

'The Turner Prize Café was an inspired idea, a brilliant way of bringing contemporary art out of the rarefied atmosphere of a gallery and into children's lives. The mix of practical activity and talk was just right, and the cafe itself with bright furniture, accessories and juice, made talking about art the most natural and fun thing to spend time on.'

Conversations and debates from all of the Cafés were recorded using photography and film, and presented within Quay, BALTIC's dedicated learning space right in the heart of the building, for



the duration of Turner Prize 2011, encouraging participants to visit with their families and friends.

With 149,700 visitors to Turner Prize 2011, huge numbers of visitors were able to listen and respond to young people's opinions about the artists, the prize and BALTIC. Godfrey Worsdale, BALTIC Director said:

'The Turner Prize Café project has enabled BALTIC to achieve something that feels very special. The initiative has, through meaningful engagement, been able to deepen knowledge, understanding and appreciation of contemporary art for its participants, and through that greater openness, access to new ideas. The real success of this model however, is that these goals have been achieved by empowering children and young people in a way that they clearly find attractive, and in so doing, BALTIC has secured valuable visitors to whom BALTIC will always belong.'

Over the last ten years, BALTIC has presented over 120 exhibitions by artists from all over the world. As BALTIC's tenth birthday approaches, the poster insert looks back and celebrates highlights from an impressive and dynamic exhibition programme including exhibitions by Yoko Ono, Cornelia Parker, Antony Gormley and the 2011 Turner Prize winner Martin Boyce.

'The initiative has, through meaningful engagement, been able to deepen knowledge, understanding and appreciation of contemporary art for its participants, and through that greater openness, access to new ideas'

Free downloadable teaching resources for these exhibitions and many more can be found on BALTIC's website at balticmill.com/resources
Lucy Smith
 Schools and Colleges Programmer ■
 Turner Prize 2011 was organised in partnership with Tate.

A Wednesday in January

A life in a day of Greg Hodgson, senior teacher at Chalfonts Community College



Due to the daily senior teacher meeting starting at 8am my day begins at 6am. I wrestle the dog, kiss my wife and I grab coffee in a travel mug, and drive into Chalfont through the Chiltern Hills.

I have a small office in the centre of the school which all students walk past at some point in the day and most check their hair first thing in the reflection of the glass; the girls pull a kind of celeb pout and the lads flick their heads self-consciously.

The SLT meeting at 8am is highly unpredictable in terms of interest; today we discuss tonight's CPD session, Gove's plans for Music (it seems everyone must play the pianoforte or the bassoon), a couple of new Brazilian kids and skirt length. We talk a lot about skirt length at present.

I still teach about 20 periods a week but lucked out this year and never teach before 9.30am, so I grab more coffee and breakfast, check email, sign invoices, check trip forms and scribble down a plan of about five to ten items I need to achieve if the world is to continue into tomorrow. Most days I may get one or two crossed off and the others join a darker more sinister list on a longer growing yellow sticky, which is attached to about seven others.

Today Year 13 arrived looking slightly fearful, as they are way behind with their personal studies and are at least now having the courtesy to panic or at least pretend they are

'Who else gets to work with the entire gamut of human emotions neatly packaged into 50-minute chunks'

panicking. The lesson started with a reminder about forthcoming deadlines, sigh, then a short but dazzling clip of stop-motion genius I stumbled upon the other night. By this time the stragglers have arrived and most of the class are facing the general direction of the moving lights. We look at some clean examples of graphical layout and talk through why some compositions work and some simply do not. Most students will publish their personal studies through Blurb.com, a web-based publishing company who produce bound one-off books, and we spend 15 minutes looking at the options and how they will need to prepare reasonably high-quality images, sigh.

The rest of the lesson I work with one to one. Their abilities and needs are at both ends of the spectrum. I set them a task to find and analyse a superb example of graphic design and explain why it is superb. I also remind them of the forthcoming deadline, big sigh. Most students stay on and work into break. I may have missed their enthusiasm, if I had not been making notes for this my 'Life in a day'. Impressive.

Tameem is waiting gleefully for me at my office door with his sketchbook. He was on the wrong end of a heated debate I had with him on Friday, about the number of hours between September and now, and the related lack of work in his book. He then emailed and texted me regularly over the weekend to explain how many gigabytes worth of work he had achieved! Gigabytes? I am reminded how funny teenagers are and why I like working with them: funny, brilliant, terrible, rude, wonderful, irritable, moody, sulky; but more

often than not, funny. Who else gets to work with the entire gamut of human emotions neatly packaged into 50-minute chunks?

I teach on a variety of courses and share all the teaching with at least one colleague. I started to teach Digital Art, GCSE, about seven years ago as there seemed to be a demand, and aimed the course mainly at underachieving boys who have lapped it up ever since. This year there has been a real move towards cutout stop-frame animation. Influences from Lotte Reiniger's ancient animations to the current hit game *Limbo* help shift students to engage.

Lunch duty is the low point in my day. This week I am on the field mainly telling kids off about eating on the wrong side of the eating line. They look nonplussed and I feel stupid. I think about the Penguin in *Gregory's Girl* then head off to find the smokers. I catch 10 minutes with the art team who are talking through the Leonardo exhibition.

On average I teach four classes a day, which leaves me a few hours a week to do my proper job of being in charge. I am one of six senior staff who all have their own key responsibilities. Mine stretch from 'Raising Attainment' to 'Gifted and Talented'; they are stimulating, thought-provoking and creative. Others like 'Trips and Visits' make me think I have been rather bad in previous lives. Today I am trying to find Maths and English tutors for one to one tuition and have asked all staff to consider mentoring a year 11 student over the next few months.

Most of my time, when I am not actually teaching, involves training and staff development. One little online project we have been developing for the last few months is called 'Tech Wednesday 4' a 10-15 minute online webinar where a new technology or application is shown and discussed each week at 4pm. Today's session is on 'Prezi' and an LSA is presenting. I click the buttons and she does the talk. It works well and the staff who tuned in are all positive in a virtual way.

Next I meet with the art and design team and we work out how to add content onto the new Art Exam blog and then moan about year 13.

I try to leave between 5-6pm and drive home. I tried listening to relevant and stimulating podcasts but have recently become bored. I can however recommend *CoolHunting.com*; their podcasts on art, design, culture and technology, always take you somewhere brilliant.

I get in at 6.30pm and all hell breaks loose. Guitar practice, drum practice, dog, lots of giggling, shouting, chickens, drawing weapons, making toy weapons, family meal, Facebook, talking about weapons, Jimi Hendrix, homework, YouTube and stupid animal videos, bedtime stories, marking, Simpsons, hunt for the toothpaste and boys in bed. Not all in this order.

Once the kids are in bed, I will try and sit down and swap some kind of intelligent and meaningful dialogue with my wife over a glass of wine. We dump all the frustrations and intrigue of the day upon each other. This works well.

I then spend an hour finalising a proposal for a series of online art and design courses which needs to be in tomorrow before staring inanely at the TV for a while. Bed.

Greg Hodgson
twitter: @greghodgson ■

I knew I wanted to be a teacher before I went to school. For many years, I thought I had a vocation. On reflection, I realise that it was because of **Miss Fletcher**, an elderly lady with whom we lived when I was a young child. She told me stories of her time as a teacher in a one-woman school in the Hebrides, firing my imagination and ambition. At primary school, the first teacher I loved was **Miss Jane Phyllis Thomas**, who introduced me to reading, drama, poetry and choral speaking.

Mrs. Marjorie Thomas, head of English at Cardiff High School for Girls, developed my interest in literature and drama. For both these women, literature was a way of extending first-hand experience, developing our ability to understand human nature and to empathise. **Miss Catherine Brackett**, my art teacher, was influenced by Marion Richardson's thinking about art education and by Maurice de Saumarez's ideas on

basic design. She enabled me to see art as a way of understanding the world, and introduced me to the study of architecture, which developed into a lifelong interest and important focus for my work.

At Trent Park, where I took a B.Ed in art and education, my painting tutor, **John Arnold**, who had trained at the Slade, enabled me to understand art as both sensuous and metaphysical; it was about reworking experience, exploring ideas and structuring thought. He saw his role as challenging and disturbing students into a new consciousness, obliging us to question our assumptions about art, and to examine habits we had developed in making art. He asked: 'What did we want to say? How did we choose to say it?' He helped us to develop a reflective and self-critical stance.

Kathleen Mitchell, my head teacher at Pimlico School, was encouraging and supportive, but not always in the ways I hoped.

My teachers

Eileen Adams looks back at the impact of her teachers and mentors on her own career



Left: *Pet shop*, age 10, powder paint

Above right: Selection of covers of books written by Eileen Adams



On one occasion, when I was recounting my difficulties in the *Front Door* Project, based on an investigation of the local area, and moaning about having no resources, she cut me short and said: 'My dear girl, you have marvellous resources! You have the environment, you have the architects, and you have yourself. Get on with it!' I have been doing that ever since.

Although known as the editor of *Anarchy* magazine, a polemicist and fierce debater, I knew **Colin Ward** as a thoughtful, gentle and kind colleague when I was seconded to the Town and Country Planning Association to develop the *Art and the Built Environment* Project. Colin made work a joy through his sense of humour, his observations on life and his feeling for fellow human beings. As well as making me laugh, Colin made me think! His philosophy was concerned with

'He asked: "What did we want to say? How did we choose to say it?" He helped us to develop a reflective and self-critical stance'

replacing authoritarian forms of social organisation with self-managed, non-hierarchical ways of operating. My role as an educator and as an advocate for young people's participation in environmental change has been inspired by his ideas and example.

Ken Baynes has been a presence and influence in my life for most of my career, first as a researcher in design education, when I was working on the *Front Door* Project, and afterwards as a collaborator on the *Art and the Built Environment* Project, then based at the Royal College of Art, where I took my MA in design education. Ken introduced me to action research, which has always been a key strategy in my work. Central to both design and action research is the notion of change. The researcher and designer seek not only to understand situations or practices, but also actively attempt to change them. They are agents of change. This has been a key aspect of my work.

Although very different personalities, my teachers and mentors had certain qualities in common. All were independent thinkers, with a keen intellectual curiosity. They were willing both to challenge and to reassure. They were articulate. They had integrity. They were generous in sharing their experience and ideas. They gave me a lot of responsibility. On my part, there was admiration, respect and love, and a willingness to learn. ■

Right: During her last tour in Australia, as Visiting Artist in the National Art School at Darlinghurst, and lecturing in Sydney, Melbourne and Canberra, Eileen was invited to talk about drawing with Fran Kelly on ABC national radio. Creating a series of quick sketches, Eileen explained about the various purposes of drawing as perception, communication, invention and action. Hear what she said and see Fran's reaction: www.youtube.com/watch?v=1e6ruFp7ISU

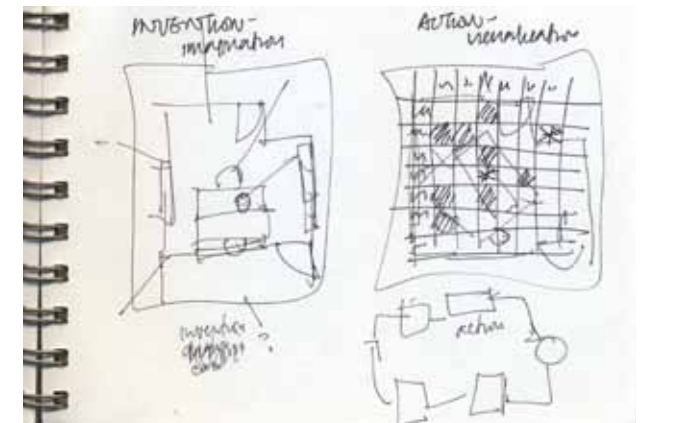
For most of Eileen's working life, she has been a freelance consultant, and as a portfolio worker, her 40-year career has developed as a rich thread of inter-related and interwoven strands, teaching, lecturing, researching, writing, evaluating and examining – a virtuous circle.

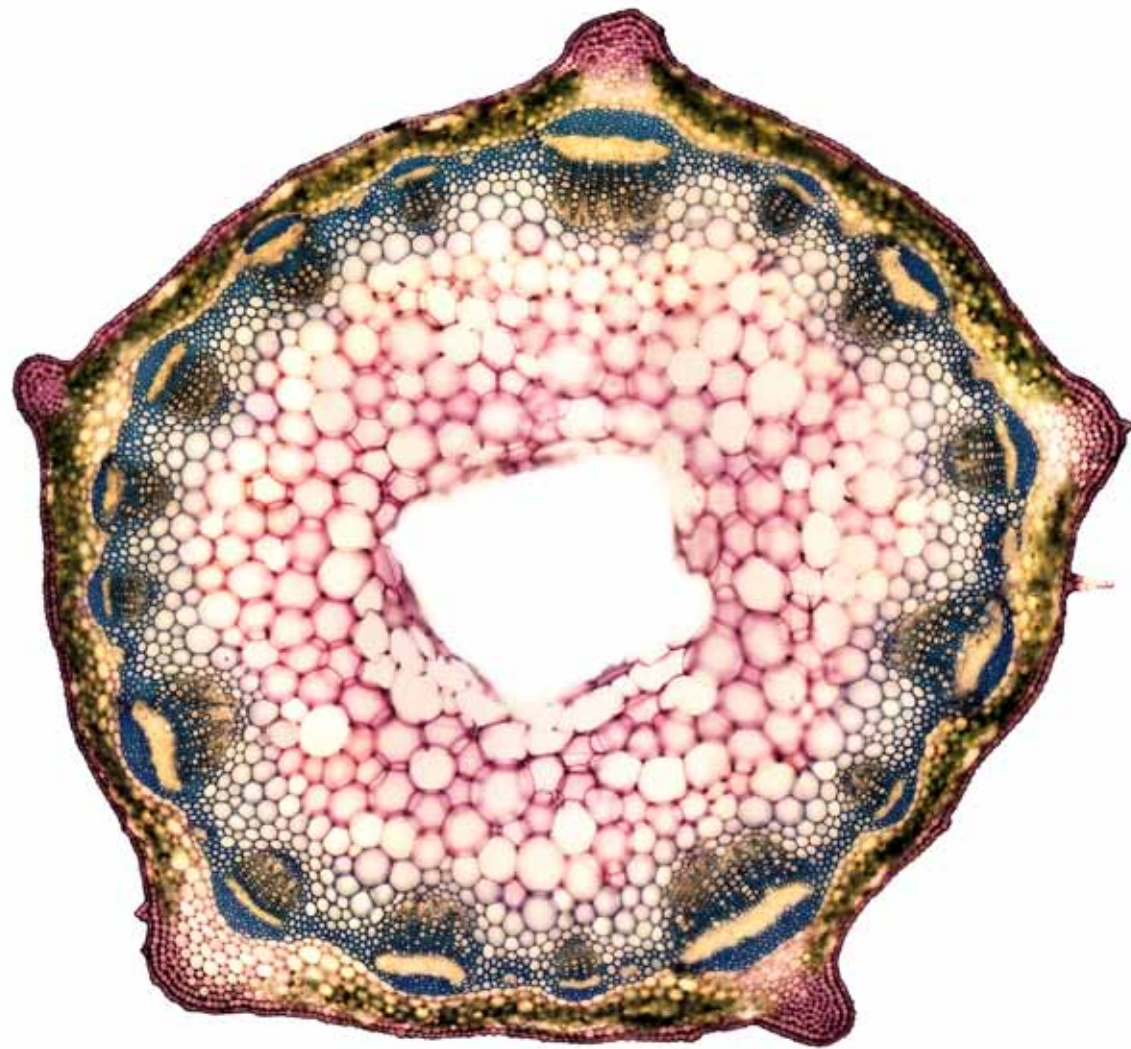
In the 1970s, teaching and curriculum development, Eileen had opportunities to work with professionals from different backgrounds, to gain a fresh perspective on education and to question the role of the teacher.

In the 1980s, Eileen worked on research and development projects which focused on changing teachers' perceptions and educational practice and extended her own understanding of the purposes and practice of art and design education.

In the 1990s, as research fellow and examiner, Eileen learned about evaluation and validation. This experience reinforced the importance of action research and the need to develop theory from practice.

Since 2000, Eileen has continued to link curriculum development, training, professional development and publications through her work with The Campaign for Drawing.





Learning between art and science

Why are science and art viewed as polar opposites? Students on the BA (Hons) Primary Education at the University of Brighton explore the connections between the subjects and find that there are more similarities than differences

What might be a good starting point for developing inspiring and worthwhile learning in art and design for primary aged-children? Is there potential in combining learning with a subject less often associated with art and design? What might this subject be and how and why could this lead to exciting and

worthwhile learning within both subject areas? These are some of the kinds of questions posed to undergraduate students in the School of Education at the University of Brighton and they have become the catalyst for developing a cross-curricular optional module course.

Art and science tutors were frequently organising similar learning experiences for students preparing to teach primary-aged children, although for different purposes. We recognised the potential for making creative connections between science and art as well as questioning the relationship between them.

When asked to compare art and science, contrary to their own expectations student teachers identified many more commonalities than differences including the practical,

Rob Kessler,
Corn Marigold

Chrysanthemum coronarium, Corn marigold
Transverse stem section stained with TBO.
Composite of 68 individual images, LM x 40
Created in collaboration with the Instituto Ciencia Gulbenkian, Portugal

Rob Kessler:
robkessler.co.uk
Chris Drury,
Heart of Reeds:
heartofreeds.org.uk
Lyn Hull: eco-art.org

investigative, creative and visual nature shared by both. For this reason and for the purpose of finding a manageable focus, the overarching theme of 'natural landscape' was selected for the module programme. This would offer discrete and cross-curricular learning opportunities when studying living things such as leaves and plants and recording and interpreting their visual qualities.

Recognising the potential for learning when observing close-up, students used digital microscopes to create photographic enlargements of natural objects, including

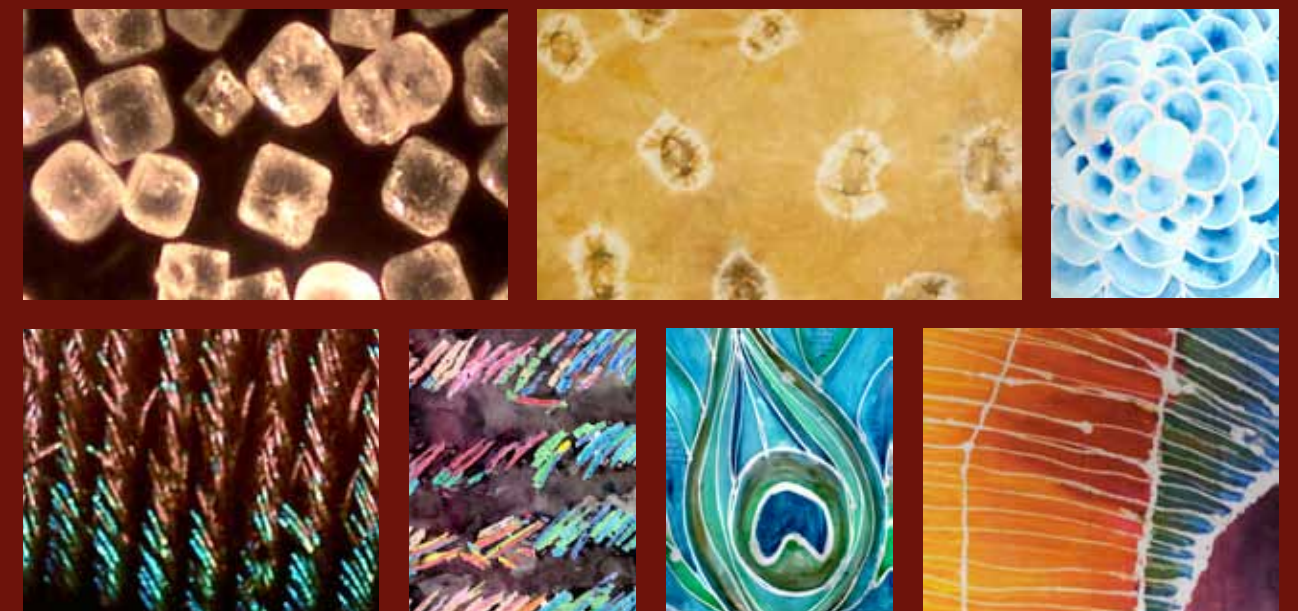
'When asked to compare art and science, contrary to their own expectations student teachers identified many more commonalities than differences including the practical, investigative, creative and visual nature shared by both'

seeds, feathers and insects. The resulting digital images inspired artwork made from different resist effects with wax crayon and watercolour as students recorded patterns sometimes invisible to the naked eye. Also, to further demonstrate the creative and artistic potential of the activity, they were introduced to the work of Rob Kessler, a contemporary artist using the electron microscope and digital technology to create striking visual images of fruits, seeds and pollen. These experiences were then used to help make creative connections between ideas, processes and materials with future work beginning with batik and shibori. Students were introduced to the 1951 Festival Pattern Group of scientists and designers who collaborated on a range of vibrant designs inspired by atomic structures using X-ray crystallography. Some of the intricate designs in lace and fabric reflected qualities achieved with a tjanting tool or brush dipped in molten wax. From a scientific perspective,

individuals investigated the properties of natural dyes, threads and fabrics in achieving particular effects. Another group explored the patterns produced by rusting as they embedded nails and other metal objects into their shibori and dye experiments. Such opportunities encouraged them to make unlikely connections, to take risks, be flexible in their thinking and to challenge their own views.

Key features emerging throughout the module included the importance of both subjects being given equal status whilst working for mutual benefit, as well as the role of visual language and tactile experience in developing understanding of a range of contexts. Examples of this could be found in students' 'sciart notebooks' (inspired by the notebooks of Leonardo da Vinci) and in their ideas for planning. For instance, one group wishing to address environmental issues selected artists Lyn Hull and Chris Drury as starting points for learning for with their class. Through the investigation and creation of environmental sculpture they hoped to increase children's awareness of how and why these were made, to develop new art skills in imaginative ways and support pupils' understanding of habitats, considering shelter, protection and food. A visit to Chris Drury's *Heart of Reeds* in Lewes, Sussex, helped them recognise how a living land sculpture could also support local wildlife. Back in school, pupils investigated the process of weaving in the natural world, including the building of nests by birds, insects and small animals. These experiences were used to inspire their own pieces using simple looms with a range of threads and materials but ultimately they began to recognise the ecological dimension of artists' works, the interrelationship between humans and creatures and the impact of their actions on the environment and culture.

As children do not compartmentalise the world into rigid subject boundaries, it is important that we support them in making natural links between subjects. At the same time, their growing understanding of different areas of knowledge can be enhanced and transformed as they begin to see the relevance of subjects beyond the boundaries of discrete learning. **Alison Hermon** is a senior lecturer in art education and **Sharon Harris** is a senior lecturer in primary science education at the University of Brighton ■



Young Artists, Craftspeople and Designers

Competitions, collaborations and career paths

Billy Rowlinson is studying A2 level photography and BTEC Media, Level 3 at Thomas Tallis School in Greenwich. This is his journey from Flickr to the 2012 Olympic Games

On photography, learning and technology Studying BTEC Media, Level 2 and 3, along with AS/A2 Photography has given me quite a bit of confidence, mostly gained by presenting things to class. It has encouraged me to take risks and to step outside my comfort zone. In the photography unit of Media, Level 2, we studied pictures and looked at the technical side of composition, like the rule of thirds. We also experimented with pinhole cameras. This knowledge has stayed with me through my development in photography. Four years ago my Saturday job (in a butcher's – not nice) provided sufficient funds to buy my first SLR. Previously I had used a little compact camera that had two megapixels. Nowadays I shoot with 18 megapixels. Technology has certainly developed.



On creative collaborations

Becoming a member of Creativity Action Research Group really helped me to gain knowledge of social networks – especially through the cultural exchange with our A+ network school in Oklahoma creativepioneers.weebly.com. The Creativity ARG was set up in 2007 and originally consisted of just staff. In 2009 students were invited to join the group where we then established a blog - creativetallis.blogspot.com - and it evolved. Mr Nicholls (@creativetallis) has built up a large following on Twitter – which enabled us to debate topics and consider how we would improve the schools 'creative' approach.

On social networks

I never used to see the point of Twitter and I've only recently seen the huge benefit. I was inspired by our trip in 2010 to Oklahoma and particularly how we used social networking to pretty much

'Social networks are huge! Learning about them should be compulsory in education – I've met so many cool people on Twitter'

arrange the whole trip. This is what made me realise that I needed to embrace it.

Social networks are huge! Learning about them should be compulsory in education – I've met so many cool people on Twitter. In fact I recently met up with a 17-year-old journalist who was covering a student protest. He has used my pictures alongside his blog.

I also saw a tweet from Andy Fallon, a very well respected music and commercial photographer, asking if anyone was available to assist on a shoot. Although I had very limited experience of studio photography I dived right in. The next thing I knew I had a call sheet detailing the running of the day. It turned out to be a Ford car

promotion campaign with the model wearing a dress from Alexander McQueen. It was made out of car parts and the necklace was made from a car dashboard. Rather impressive.

Looking back and beyond

The professional experience I have gained all started with the use of Flickr – an online photography community where you can post and comment on each other's work, and create groups such as 'street photography' or 'sports photography'.

By joining a group and submitting a picture which fulfilled the brief 'Share what you think is the Spirit of the Youth Olympic Games' you could win a trip Singapore and be an Official Photographer of the International Olympic Committee. I won the competition and was flown to Singapore to photograph the Youth Olympics where I discovered what a cool job this would be. I set up a Twitter account and started networking with other photographers and other creatives. I could tweet about my photography and get other photographers interested in my work.

This resulted in an old neighbour who is a film producer making contact. He asked me if I could be the unit photographer for a short film he was shooting. The film starred Larry Lamb (from Gavin and Stacey and long-serving cast member of EastEnders) and Jodie Whittaker. More photography work has followed.

While in Singapore I met the communications director for the International Olympic Committee. My mum accompanied me and we joined the director and his family at a champagne after-party on a rooftop terrace of a very swanky five star hotel. At the start of this year I emailed the director and very cheekily asked what were the chances of getting a press pass for London 2012. To my surprise he said: 'Leave it with me – I'll sort it'. I now have a press pass to the Olympics! This competition has pretty much changed my life and possible career path. Not only will I be taking pictures of the Olympic Games, but I've been nominated by the Olympic Committee to be a torchbearer.

Billy Rowlinson

www.billyrowlinson.co.uk
twitter: @billyrowlinson



140 characters on...

...Why we tweet

Art and design educators were asked why they use Twitter. These are their replies (in 140 characters)

@nellmog

It allows me to connect with teachers I would not normally meet/be inspired by. It surrounds you with support/debate to challenge thinking

@Robboartteacher

Twitter/tweeting for me is a way to communicate ideas and thoughts, keep up-to-date with any and all parts of the world! It's great – love it

@hantsarteachers

Twitter has helped my dept become outward facing for inspiration and support...we now have begun to develop a world view of creativity rather than keeping a school view

@dhulston

Tweets r small marks, utterances of the ego, insights & gestures: Questioning, challenging, opening doors, revealing pathways, choices & ambiguities

@frankietweetart

I use twitter for networking & sharing ideas. When you work in a setting like a PRU u can become quite isolated. Helps to keep u up-to-date

@creativetallis

I tweet 2 share ideas & benefit from the collective creativity of the web. It connects me directly 2 sources of inspiration

@heartcriminal

I think it's like a web where we all connect and form links which didn't previously exist. Tweet footprints.

@robinredress

4 up-to-date info on gov policy, to advocate, for research, to brainwash my HT & *says unashamedly* 4 bonny shoes & dresses

@LBNSEAD

I use twitter to bring art, craft and design education into the palm of my hand wherever I am

@craigr

Twitter extends my reach by providing me with access to a global community of experts and resources

@greghodgson

Just to see what is possible and interesting! So much good practice can be borrowed from so many good teachers and be repurposed





Obituary

John Xavier Bowden 1941–2012

The very sudden death of John Bowden at his home in Knaresborough on Saturday 14 January 2012 came as huge shock to all his family, and friends and colleagues in the art and design community. Somehow John always seemed indestructible. His enthusiasm for the subject and commitment to the work of the Society over so many years was second to none.

After a period teaching English, art and drama in secondary schools in his home city of Birmingham between 1963 and 1969, John lectured in painting at Bretton Hall College in Yorkshire from 1969 to 1974. He was then appointed as senior art and design adviser/inspector in North Yorkshire – a post he held for twenty-six years until ‘retirement’ in 2000. More recently he worked as an Ofsted Inspector in the arts whilst developing his portfolio of arts education consultancy activities. In the last few years he lectured part time on art and design and design and technology on four different PGCE and BED courses, something he described as his most challenging and rewarding work to date. He was also a specialist schools assessor who ran many INSET courses both for the Society and in his own right.

John served on the NSEAD Council in one capacity or another for many years and he was President of NSEAD in 1998–2000, the only person in the Society’s history to serve a three-year term because of exceptional circumstances at the time. He represented the Society on a number of committees, including working groups for QCA, as a steering group committee member of the Royal

Fine Arts Commission, and as a member of a design council think tank. John was awarded a Fellowship of the Society in 2000 in recognition of his service.

He was also granted Honorary Life Membership of the Association of Advisers and Inspectors in Art and Design Education in 2006 having twice acted as the national chairperson. His publications include *Using Pictures with Children*, *Writing a Policy and Scheme of work for a Primary School*, articles in *JADE* and an occasional paper on preparing for inspection published by NSEAD. He was the lead writer on a NESTA project which produced guidance for schools and a website offering advice to teachers in identifying gifted and talented pupils and catering for their needs. More particularly he founded and edited the NSEAD house magazine *A7D*: throughout its period of publication from 2001 to 2010 John edited all 37 issues. At the same time he wrote the regular ‘Ask the Expert’ column in *START* magazine and continued to do so in the current *AD* magazine for which he was the Primary Editor.

Other projects with which John was involved included developing curriculum material for the Youth Justice Board and as a scriptwriter/consultant on the Sainsbury Print videotapes for the BBC and as editor/writer on several BBC schools programmes. As a speaker he has made contributions to many national and local art education conferences.

From 2007–2010 he worked with me as Joint National Subject Leader for the New Secondary Curriculum. I have especially good memories of

this time during which he revealed himself to be someone rather different from the image he sometimes liked to create around himself in earlier years. We worked closely together, meeting almost weekly as we criss-crossed the country providing professional development for heads of department, many hundreds of whom would have encountered John at these events. Although I had known him for 30 years, it was this work that gave me fresh insight into the professionalism and integrity of a very complex man. In common with me he was committed to the vision of a broad liberal education encapsulated in the NSC and he communicated his enthusiasm, experience and good common sense to all the teachers we met on these travels. Behind the scenes he was a meticulous and totally reliable organiser of events and the team of 30 part time subject advisers we appointed.

Bev Joicey, one of John’s oldest friends recalls first meeting him in 1978 as a young adviser for art, and how he immediately impressed as an alternative and sometimes cantankerous voice challenging the accepted orthodoxy of art education. Bev writes: ‘As might be expected, he did not pursue his alternative approach quietly. To watch this tall and bird-like figure piece together an argument followed by an acerbic comment was to meet John at his most challenging but, of course, like all highly creative people John was a paradox and could be misunderstood... In truth, despite the smokescreens he liked to raise at times, he was a thoughtful, reflective and supportive friend who it was a genuine pleasure to know’.

In 2006 the Society published John’s *Primary Art Subject Leaders Handbook* parts of which were initially serialised as a ‘pull-out’ feature in *START* magazine. Just a few days before his untimely death he met representatives of the Society’s new publishing partners, HarperCollins, to discuss with his usual enthusiasm an extensively revised and updated edition. Subsequently it has been agreed to go ahead with a new edition as a small tribute to John and his work.

His understanding of art education was grounded in practice. He was an ambitious painter in what he called ‘the modernist tradition’ – he often referred to his own art and ways of working in his editorials for *A7D*. His large semi-abstract landscapes are impressive and, having often admired them, it was typical of John that on my 65th birthday a large parcel arrived with one of his best pictures as a present. It has pride of place in my living room and will remain as fond reminder of a man I admired, whose friendship and support I valued immensely.

John will be keenly missed by all his friends and colleagues in the Society and attending a NSEAD conference without John’s presence will feel strange – he was always there. I am sure that all members of the Society will join me in expressing sincere condolences to his wife, Tonia, his sons Mathew and Paul, and especially his grandchildren, Mia and Josef, of whom he was very proud.

John Steers ■

Brad’s bird and the importance of making

Brad Butler’s bird was the winning illustration for the NSEAD National Conference 2012 flyer. Here Jill Hedges, an LSA at Brigstock Lathams CofE Primary School, describes how the artwork was made and the importance of art and design in building confidence and self-belief



Brad, aged 10, refined his initial linocut design over many weeks, showing great skill and patience in carefully carving it out.

When his work was finished and the day finally came to make a print, we were both really excited and couldn’t wait to get cracking with the inks. He was absolutely delighted with the results and quickly experimented using different colours on a variety of backgrounds, and went on to make greeting cards from his design.

Brad and I don’t get a lot of time to work together but we certainly make the most of our sessions and always aim to do something a little

‘The resourcefulness and creativity Brad is able to tap into in his artwork, has also crossed over into other areas and his self-belief and confidence has really grown’

bit different. To date, our art projects have included large-scale sculpture and temporary installations as well as printmaking, collage and photography. The resourcefulness and creativity Brad is able to tap into in his artwork, has also crossed over into other areas and his self-belief and confidence has really grown.

I am passionate about using art and design to reach and inspire the children I work with and I try to make our sessions unconventional. Sometimes Brad and I work quietly on small-scale projects, enjoying the calm and just being in each other’s company. At other times we make large-scale pieces and enlist the help of other children. If the weather is good we use the outdoor spaces as much as we can, taking photographs of the wildlife or making things for the sculpture garden. Brad has always been really interested in wildlife and the natural world, so it came as no surprise that he chose the image of a bird for his lino-print.

I’m absolutely thrilled for Brad that his design was chosen by NSEAD and I feel so very proud of him. I know he’ll put the art materials he won to very good use and I can’t wait to see what he’ll be working on next. ■



How to...

explore pattern and texture in clothing through printing

John Bowden



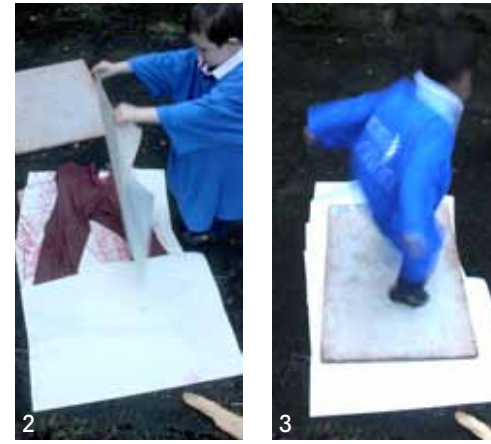
This is an excellent way of highlighting the patterns and textures in clothing before engaging in a drawing activity but it can be really messy, so it is best done outside in the summer months.

For key stage 1 or 2 (ages 5-11), it requires a bucket with Redimix or powder paint, diluted to a consistency that enables it to be absorbed into a range of clothing, two large boards and lots of newsprint or similarly slightly absorbent paper (fig 1). Some plastic protective gloves and large aprons are also essential as the items of clothing are immersed in the paint and wrung out before being laid on the board with a sheet of paper under them and another on top (fig 2).

The second board is then placed over this to make a 'sandwich' and a pupil jumps on the board to produce the print; this for younger children is often the most enjoyable part (fig 3)! Carefully

removing the board and peeling the paper back will reveal a surprisingly accurate and detailed print of the item of clothing (fig 4).

With younger pupils they can be just cut out for display on a 'washing line' (fig 5) but to sustain the activity pupils can combine their different clothes prints and decide who might wear them, then add hands, feet, and most importantly a face that 'goes' with the clothes, producing some different personalities they can then write about (fig 6). Clothing as a theme can also have links with other subjects: designing fantasy costumes in textiles for drama, clothing studied in different periods in history, puppets in design and technology and even links with science – for instance which fabric absorbed the paint most effectively and why? (QCDA Science Unit 3C: Section 5: *Testing properties of materials*)



Dos

- Use surplus cotton clothing with lots of detail, pleats or lace for best results.
- Remember two prints are created simultaneously so carefully removing the item of clothing will reveal another often more detailed one underneath.
- Hose the area down afterwards – even powder paint can leave ugly stains on the playground.

Don'ts

- Use cartridge paper – it is not flexible or absorbent enough for this activity
- Use any clothing that is wanted – the garments will never be wearable again.

It is with great sadness that we publish John Bowden's last two features written for *AD*. We do so in the knowledge that John's legacy will carry on in schools, colleges and universities across the UK.

We want to hear from you if you have ideas and projects to share that were in any way inspired by John Bowden.

Your Questions Answered

Do you think that primary art and design should be taught entirely through topic work or should there be some specific art lessons?

I certainly would not like to see art and design taught as a separate subject as in most secondary schools. The majority of art and design activity arises as an aspect of the topic in primary schools but there is a possibility that what I have described as 'focused teaching' can be neglected. By this I mean presenting pupils with an art and design activity that has clearly defined aims with some learning outcomes specific to the subject. This might have to be done with a smaller group for organisational reasons of course and does not mean that all the art and design work would be delivered as a discrete 'subject'. It's a case of being flexible – use the most effective combination of teaching strategies that maximise learning opportunities for art and design experiences.

The latest primary review states that 'oracy... should be promoted more widely as an integral feature of all subjects'. How do you think this can work in art activities?

The primary review is just the first stage in a consultative process. Though any new curriculum changes will not be introduced till 2014 this is certainly one requirement that is not going to be going away. Oracy is the ability to express oneself fluently and grammatically in speech so every opportunity should be taken to get pupils talking; there are many ways to do this in art and design activities. Paired or group activities generate discussion. You could ask pupils, in pairs, at various stages in their art work to explain what the feature of their partners work that they like most, and why. To follow, if the piece was theirs, what they would do to improve it? After some exchange of views, these comments can be shared with the whole group.

Indeed all such 'critical studies' activities – including using the works of mature artists' both as a basis for discussion and as a stimulus for practical work (without copying!) – can generate lively debate. Younger pupils will enjoy discussing subject matter and speculating about content whilst older ones will be able to compare the merits of several works. Focus the debate on the subject matter, the use of the visual elements or the technical qualities of the work discretely, through your interventions. Encourage pupils to make judgements rather than simply stating arbitrarily which artwork they like – 'why?' is an essential question.

I am ordering stock and note that PVA glue can vary in price massively and some products are washable but not others even though they are water based. Should I buy the cheapest and have you any novel suggestions about its use?

PVA is polyvinyl acetate – essentially it is a liquid plastic that hardens on exposure to air like any other glue. It is not a contact adhesive so has limited use in 3D-modelling activities. If you just want a low priced but versatile glue, buy the cheaper kind but for sticking collage pieces onto paper, wallpaper paste is even cheaper. Using PVA as a basic glue is rather a luxury.

If economy is important it really comes into its own when mixed with powder colour to produce your own cheap substitute acrylic paint – I even use it myself in my own paintings. The advantage of challenging pupils to mix their own paint in this way is that it can be mixed to any required thickness, unlike the pre-prepared acrylic in plastic bottles which can be rather runny – have you ever noticed how some of the cheaper paints contain lots of water?

Younger pupils like the mixing process and will really enjoy thick paint application with a plastic palette knife or piece of card. Sand or sawdust can be added to explore texture and there will be many happy accidents on the way that will extend your pupils' knowledge of media and colour.

Only the higher priced glues will produce a permanent shiny paint – the cheaper versions can dry to a rather dead matt surface. When thinned down with water permanent PVA can even be used as a glaze over paintings done in Redimix, producing a shiny surface, giving the colour depth. But remember if it says permanent it means just that – PVA can be peeled off a shiny surface if left to dry, but will be really difficult to remove from brushes or clothes.

John Bowden ■



Superheroes in art and design

Innovative design with super powers, Dr Prop and Dr Paint

Photos: Lynn Higgins
and Lucy Southgate

Working both as an art teacher and also as a design technology teacher in a prep school, I teach children between the ages of 7-11. Each year group has different input and in Year 5 (ages 9-10) this includes a visiting artist who will plan collaboratively with particular cohorts of children in mind, playing on both their own strengths and the needs of the children.

Doug Selway blends fantasy and reality in his work. I realised that the children would appreciate his quirky outlook combined with his draughtsmanship and use of varied materials. Together we planned a programme of activities that took place over six weeks. We worked with two classes, and both had a ninety-minute art lesson every week, and although Doug wasn't present for every session, there were goals for each one. Having worked for theatre companies and carnival groups he decided to draw on this experience and ask the children to make props

that would give them superhero powers to solve the problems they encountered in their lives. Before the sessions began, children and staff were asked to contribute to a collection of old shoes, bags, belts, gloves, sunglasses and hats so that these could be adapted for use.

For the first session, Doug showed each class some of his paintings and sketchbooks. He had prepared five drawings of children wearing or using different items. After opening up the topic of superheroes and super powers, he asked the class to discuss, in groups, the powers that these props – a torch, a headdress, a belt and so on – might give their owners. He was keen to get the children to consider their own weaknesses and fears, and with the help of the drawings they were soon talking about fear of the dark, losing possessions, gossip, bullying and so on. They made drawings in their sketchbooks of how items might be adapted to give them the power they required; each had a short

appointment with Doug, in the guise of 'Dr Prop', to develop their designs. There were slippers to help the wearer find their way in the dark, a helmet to translate languages, a pair of gloves that would tidy up the owner's bedroom, a device for blocking out unkind words and many other creative ideas.

The next session involved the use of various cutting and joining techniques to assemble the planned devices, including saws, tech scissors, wire cutters, PVA glue, parcel tape, needle and thread and hot glue. Doug brought rattan into the next session, which was soaked and twisted round cylinders such as broom handles to make springs. He also demonstrated how to use wire to similar effect, this time twisting it closely and methodically round a pencil. The children loved the idea, laughing out loud as they removed the cylinders from within the springs, gently pulling the wire or rattan open and watching how it waggled! Eyes made from paper balls, stuffed gloves and various items were attached to the ends.

The assembled props were coated with white emulsion ready for a painting session. Doug or 'Dr Paint' as he was known that day, brought in ultra-sparkly glitter, which proved very popular. Children drew simple storyboards showing their props' super powers, and wrote instructions on brown luggage labels to attach to them.

All that remained was an after school viewing for parents, when the room was transformed into a gallery which included an ongoing slide show of the work in progress. Props, storyboards and sketchbooks were on display, together with some of Doug's own work. The children had the opportunity to experience another important feature of the art world – the Private View!

Amanda Warren
Art, Design and Technology Teacher
Ipswich Prep School ■

Mr Jervis



The Art Teacher began to regret having a 'Bring Your Pets to Draw' day!

Graham Jervis

AD Magazine Subscribers

If you are an AD magazine subscriber please note that the username to access units of work on www.nsead.org is now **hockney** and the password **blake**. 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.

Regional Networks

Regional Network Groups across the UK are emerging and we urge members to look out for a local network group to join and support.

Welcome to Art Education North West, Art Network Group Suffolk Teachers, Newham Primary Art Co-ordinators Network, Newham Art Teachers Network, Yorkshire Art & Design Teachers' Regional Network (YARN) and South London Network of Artist Teachers (SLNAT).

Welcome to our President

We are delighted to welcome Susan Coles as our President-Elect 2012, President 2013-14 and Immediate Past-President 2015. And offer our sincere thanks to John Childs who retired as Immediate Past-President in December 2011.

Thank you also to members retiring from three years service on Council, Phil Creek, Colin Aldred and Maria Keki. And a warm welcome to Peter Gregory, Ruth Robinson and Susan Young elected unopposed to Council from 2012 onwards.

The Society depends, and flourishes on the time, energy and support given by its members serving on Council and on our Boards. We appreciate all you do for the Society.

3rd iJADE and NSEAD
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Creativity and Democracy

October 19/20, 2012
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Guest speakers
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