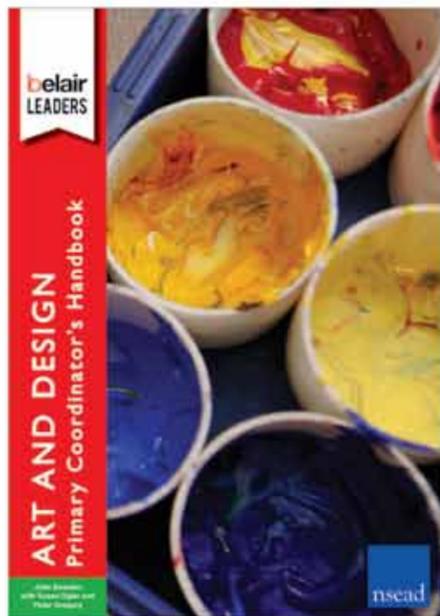




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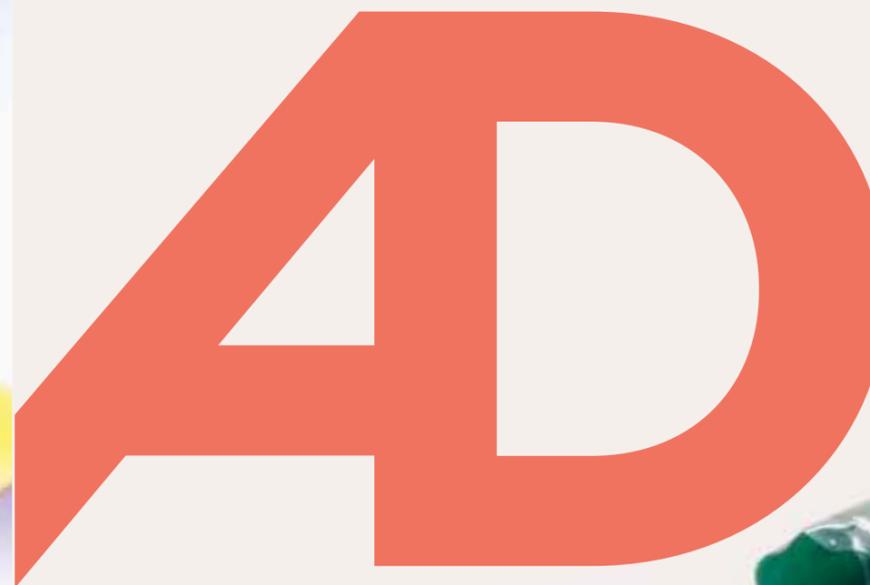


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AD MAGAZINE: ISSN 2046-3138



SIR NICHOLAS SEROTA
 MONDRIAN AT TURNER CONTEMPORARY
 THE SERIOUSNESS OF PLAY
 THE ART OF CONFLICT

The National Society
 for Education in Art
 and Design magazine
Summer 2014
 Issue 10





iJADE Conference 2014

Collaborative practices in Arts Education

Tate Liverpool
24 and 25 October

International Journal of Art
and Design education

National Society for Art and
Design Education

Recap: The centre for research
into education, creativity and
arts through practice

Call for papers

Despite the prevailing dogmas of individualism and competition, collaboration, partnerships and collective activity have continued to thrive in arts practices. This year's iJADE conference will focus on collaboration in arts education, and invites papers that investigate this theme. The following strands may serve as a guide for intending speakers: changes in the way that we think about collaboration; the ethics of collaboration; young people as researchers/artists within collaborative practices; collaborative funding; international creative partnerships; scholl partnerships through the arts; the relationship and/or tensions between collaborative and autonomous practices; gender and/or ethnicity in collaborative practices; communities of practice; theories of collaboration; the politics of collaboration; collaboration through adversity; agency and identity dynamics within collaborative practices; inter-disciplinarity; collaborative curricula; partnerships in teacher education; pedagogical collaboration; collaborative generation of knowledge; co-creation.

**150 word abstracts to be sent to
iJADE@chester.ac.uk by 31 May 2014.**

Conference registration and fees for delegates (including all speakers):

Early registration by 31 August 2014
£150 (£130 NSEAD members,
£50 students and unemployed)

Registration from 1 September 2014
£175 (£150 NSEAD members,
£50 students and unemployed)

Fee includes all day Friday and Saturday sessions, refreshments and lunch, but does not include accommodation or evening dinners. There is no single day rate.

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

For registration and further information
contact ijade@chester.ac.uk

There will be a £15 cancellation fee and no refunds can be given after 31 September 2014. Please note that the conference is non-profit making and all fees are used for conference costs.

**Publications of papers: A selection of
authors will be asked to write their
papers up for publication in the
conference issue of iJADE.**

Editorial

The routes we use to achieve NSEAD's principal aim *inspiring outstanding art, craft and design education* take many differing forms within classrooms, studios and lecture theatres. In this issue of *AD* we turn to the lessons learnt beyond these settings, in galleries and museums.

Sir Nicholas Serota, Tate director, describes his own learning journey shedding light on career defining educators and importance of the visual arts; *Mondrian and Colour* a forthcoming exhibition at Turner Contemporary is the focus of Karen Eslea's article: *'I don't want pictures, I want to find things out'*. Quoting Mondrian, Eslea goes on to compare Mondrian's early philosophies with Turner Contemporary's curiosity-based learning programme.

Also featured in this *AD* are artist teachers who have adapted and changed real and virtual learning spaces. In our quest to achieve outstanding art, craft and design education the importance of exploring different contexts and settings cannot be underestimated. Once again our thanks go to everyone who has shared their insights and contributed to this issue.

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

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

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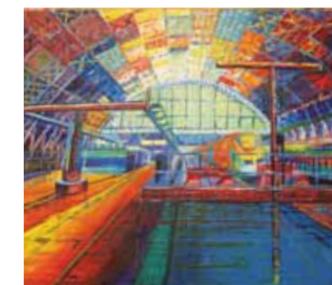
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Sir Nicholas Serota, an art and design journey based on learning

Sir Nicholas Serota, director of Tate and NSEAD patron, looks both back on his own learning journey and ahead to the challenges facing art, craft and design education

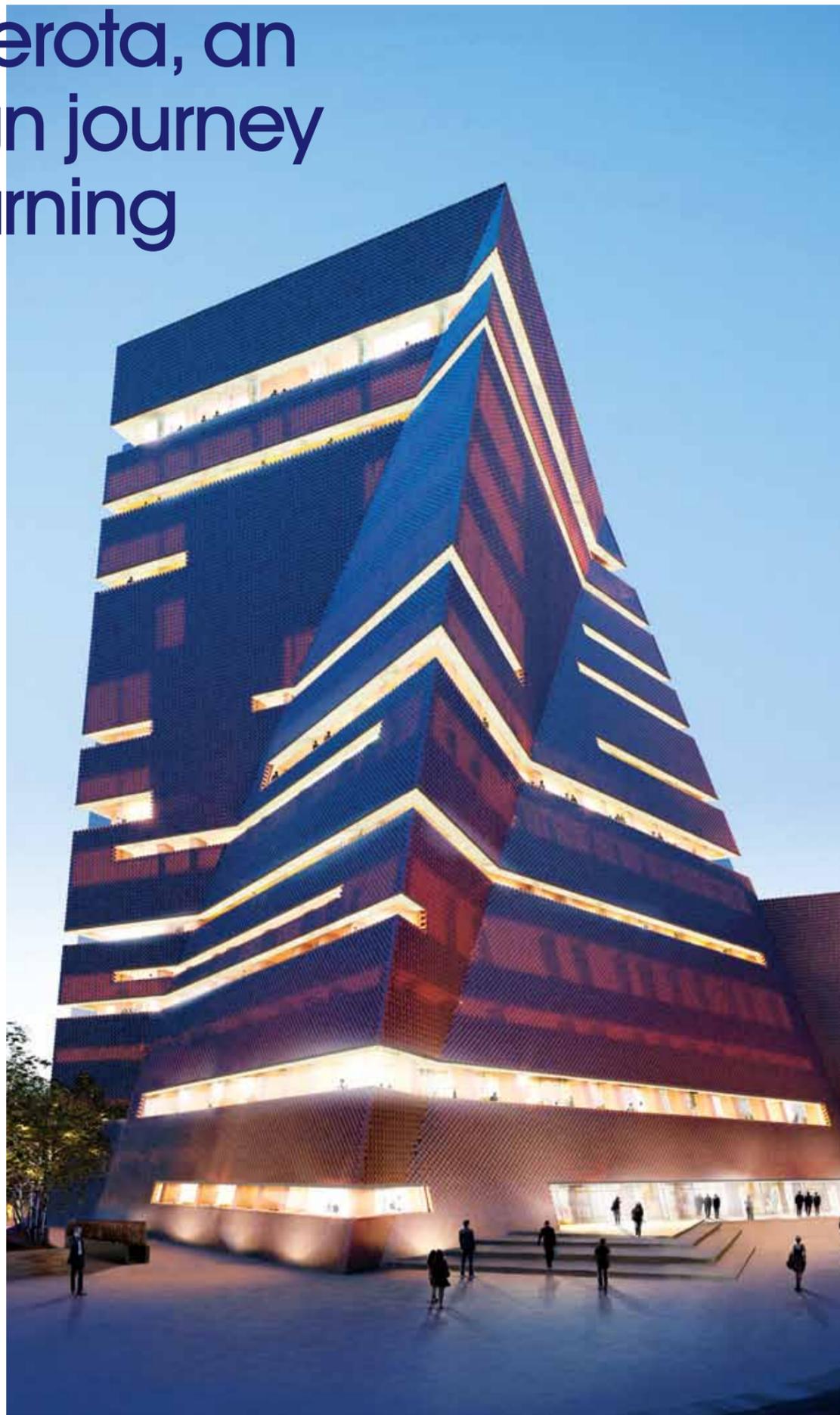
Lesley Butterworth (LB) Thank you for taking the opportunity to talk, through *AD*, with our teachers of art and design at a time of such challenge to both the education and cultural sectors. Could we begin with your engagement in art and design at school, and of course your art teacher?

Sir Nicholas Serota (NS) I don't think I had great art skills. I have some ability but nothing very exceptional. I attended Haberdashers, then a direct grant school in West Hampstead where I had a London County Council scholarship. There was a very good art teacher called Roy Keevil. I don't think he was celebrated but he had a certain style and I think he had studied at the Royal College of Art. He had an absolute conviction about the importance of art in education and he was inspiring although I was not particularly proficient. The school did not have an outstanding reputation for the visual arts, it probably had a greater reputation for theatre and for the study of history, but nevertheless the art department was held in regard within the school and somehow the importance of the subject was greater than the size and renown of the department.

When I left school and went to university I didn't intend to study art, I went to Cambridge to study economics. However, the Cambridge Tripos system allows some flexibility and in the course of the first year I realised that I was never going to be a great academic or even a great economist. So then I thought I might as well spend the next two years studying art history in which I had a growing interest and I joined a very small history of art department set up four years earlier by Michael Jaffé who later became Director of The Fitzwilliam Museum. I had no idea where it would take me but I thought it would stay with me for the rest of my life.

LB A profound decision!

NS Yes. And it has. My parents were not best pleased. My father thought it was an extraordinary decision to throw away a professional career. He was an engineer, he loved going to museums and he was incredibly proficient with his hands, but he couldn't see the point of studying art history.



Tate Modern Project
(exterior view from the south)
© Hayes Davidson and
Herzog & de Meuron

LB But the fact he has taken you to museums was a starting point, a connection?

NS Yes, I can remember the first exhibition my father took me to at the Tate, it was a Picasso show and I must have been about 14. The next show I remember taking myself to was a really marvellous show at the Tate in 1964 called *Painting and Sculpture of a Decade 54/64*, looking at a decade of art from across the world.

LB I still have the catalogue for *54/64* at home. It was a turning point for many many people.

NS It was a very important show. It was one of the first really major shows that looked across Europe and North America. It had one or two surprise omissions but it was a really great show and it was probably the one occasion where Tate has done a significant international survey of contemporary art. Another similar show would have been a *New Spirit of Painting*, on which I was co-curator, at the Royal Academy of Arts in 1981.

54/64 was really compelling viewing and it opened my eyes to contemporary art.

LB That show has influenced a generation, people still talk about it and remember it.

NS Yes, after that I became more and more involved with contemporary art and I began to visit the Whitechapel Gallery which had an amazing run of shows, I remember seeing the *New Generation* sculpture show in 1965 and a Franz Kline show. At that time I also began reading *Studio International*.

LB So, after Cambridge you graduated and moved into the art world?

NS Not quite. After Cambridge I decided to do an MA at The Courtauld Institute of Art. I was initially accepted to do what was then the Modern Period, 1900-1925. I then decided to take a year out and then I also concluded that to move from the Renaissance to the twentieth century with nothing in-between would be a mistake. At the Courtauld were two brilliant teachers teaching late-eighteenth century and early-nineteenth century French and English Neo Classical and Romantic painting. The first was Anita Brookner who later gained celebrity as a novelist; she was a completely brilliant, rigorous, analytical art historian with a brilliant mind. The second was Michael Kitson, a really inspiring teacher in the field of early-nineteenth century British painting. The chance of being taught by both of them, together

'I've never been a practicing artist but teachers play a very crucial role in the way in which you develop your thinking. We can all recall the experience of working with gifted teachers'

with the fact that I thought I should fill a gap in my knowledge, meant I decided to change track. I spent some time working for the Paul Mellon Foundation on a dictionary for British art and then I went to France for six months. I had no French before I left so I went to classes in the mornings and spent a lot of time in the Louvre and in regional French museums looking at late-eighteenth century French painting. It was an exciting time to be in Paris, just after the events of 1968.

After studying at the Courtauld I knew that I wanted to work in museums and with contemporary art. I applied for a gallery attendant post at the Serpentine Gallery, which had opened in 1970, and was told I was over qualified and that even if I was appointed I would probably cause trouble. However, there was a trainee job in the visual art department at the Arts Council. At that time the Arts Council made exhibitions that travelled around the country, a service that is now offered through the South Bank Centre via the Hayward Gallery. They also gave grants across the country from London and I was given the responsibility for taking an interest in those organisations that were receiving grants from the Arts Council in the so called 'North East', which stretched from Berwick to Southend, which is not the North East at all! I worked there for three years, the second and third year I moved into working on exhibitions and making exhibitions at both the Hayward Gallery and some touring exhibitions.

LB An excellent start!

NS Yes, I was incredibly fortunate, unbelievably fortunate, I learnt a lot and then in 1973 I moved to what is now Modern Art Oxford, at that time the Museum of Modern Art in Oxford, which had been open for about eight years. It had no collection but was a temporary exhibition space dealing with contemporary art, led very well but with great difficulty by Peter Ibsen who had done some really good shows and who had demonstrated that it was possible to make shows from artists from abroad as well as Britain. I tried to build on that foundation and we did some important shows including a Joseph Beuys show. In 1976 I went to the Whitechapel Gallery for twelve years. In 1988 I came here where I stayed.

LB A fascinating journey based on learning?

NS Yes, I've never been a practicing artist but teachers play a very crucial role in the way in which you develop your thinking. We can all recall the experience of working with gifted teachers.

‘There are judgements that can be made about the contemporary visual arts that are just as rigorous as judgements about the visual arts in the nineteenth century’



LB Fundamental to education is government policy and you have been vociferous in your challenges to such policies. What have you been saying?

NS Well, I have two basic concerns about what this government has been doing. The first is that exclusion of art from the EBacc has the subject and the creativity that flows from it at a disadvantage within schools. It is disadvantaged because of the squeeze on the timetable and is disadvantaged because of lack of resources. For many schools, although this is perhaps not necessarily intended, art gets almost no resources. If a school is sending children out on visits it will choose a visit related to an EBacc subject, not an arts subject. At Tate we have seen a decrease in the number of schools visiting. Government policy has also seriously discouraged the study of art and design beyond key stage 3 because it is not regarded as a significant subject that will take young people onto further education and university. The universities are culpable to a degree in that they have put too much emphasis on attainment at various levels of GCSE and A level and focus on some subjects to the exclusion of others.

Three years ago I visited a school in South East London, I spent a day there and later the children came here. This year I saw some of them again and they were talking about how at the age of 13 they were beginning to think about choices and

how they had been advised not to do art and design because it might not be regarded as a serious subject by universities.

So I think there is that broad issue. When you talk to Michael Gove he argues that he does believe in the arts playing a part in education but that as a politician he has to make choices. He has made the choice to implement the EBacc and the impact on creativity is an unintended consequence. He says he would like to encourage a broader view.

But the fact remains it is a challenge and it is apparent that a lot of arts teachers are finding it very difficult to pursue their professional development. Teachers are feeling that many head teachers are focussed on a certain sort of success and are not confident enough to think they should be working across a wider range of subjects.

A second concern is that the future of the country depends on having creative, innovative people; we need this sort of creativity and ability to respond to change. We are moving to an age where the visual becomes ever more important and everyone needs to be skilled in understanding the visual. Just as they need to be trained in maths and literacy, they need to be trained in sound, film, the visual arts and so on.

The area where Michael Gove and I disagree the most is on the question of the scope of the curriculum. He has not followed the advice of his specialist panels in creating the

curriculum. A lot of emphasis is put on history, on knowledge and on fact; especially that before 1900. The argument is that if you don't know the early history of the visual arts you have no benchmark, but I think this suggests a lack of feeling for the twentieth century. There are judgements that can be made about the contemporary visual arts that are just as rigorous as judgements about the visual arts in the nineteenth century.

So, there is a philosophical difference that is going to be difficult to bridge. I want to persuade him that at the very least schools should give a greater space and regard to creativity as an essential part of education.

LB Tate colleagues have made a strong contribution to round-table debates with the DfE.

NS A further point we have made is that Tate is not funded to make good the gaps. The education system should give a rounded education. I know there is never enough money but the education system is funded more generously than we are! We did an event for teachers for the re-opening of Tate Britain and we had 500 teachers, showing there is a demand. In an institution like Tate Britain there is so much that can be used here in relation to the curriculum as a whole because it's about history, geography, it's about language and social conditions and so on.

LB Wonderful that you have had a real conversation with Michael Gove about this.

NS We keep on pushing.

LB Tate Britain has been undergoing major changes and has re-opened with new spaces and hangs. What stands out for you?

NS In 2000 we finally gave London a museum of modern art at Tate Modern. Over the last decade we have tried to redress the balance here at Tate Britain, and we have recently opened a whole series of renovated galleries; it's taken us a little longer than we wished because of the recession and difficulties in raising funds. We have tried to show works of art in the right conditions but also to improve some of the public spaces and learning facilities. Tate in the 1970s was one of the first institutions to create a space for young people where they could be welcomed; we were one of the first institutions with an education department very well led by people like Andrew Brighton and Simon Wilson. However, the fact was that our spaces were nothing like as good as they needed to be for the present day. We have therefore created new facilities for young people to come straight into the galleries at ground level and then leave their bags and be welcomed and be given some sense of where they are going and an indication of what they might find. We have new studio spaces in different parts of the building that can be used for practical work, or teaching, seminars or discussions at many different levels.

Since 2010 Penelope Curtis and her team have been looking at the displays and have decided to present the collections in three ways. The principal way is through a series of galleries arranged more or less chronologically, then there is a series of eight or nine galleries devoted to special subjects, called spotlights; it might be a single artist, it might be a theme, it might focus on a moment, or a group, but very much a curated project. Finally in part of the exhibition spaces we are curating shows that look across history. One of the great strengths of Tate Britain is that you can find in the same museum art made in the sixteenth century and art made

in the twenty-first century. You can sometimes push them together and create something really stimulating.

The first of these shows was called *Migrations*, about artists who have come to this country and made a representation since the sixteenth century. The second show, *Looking at the View* looked at notions of landscape across 400 years. So, there are three strands running through the museum; the chronological, spotlight and the transhistorical. It's an exciting way of looking the collections in different ways.

One of the advantages of re-introducing the chronological and developing these themes is that there will be fewer changes in the display and it means that teachers have more of an opportunity to know what will be on view and can plan accordingly.

LB That is really helpful. Many teachers outside the M25 circle may visit only once a year, that will really help planning. Can I ask about your overall career, especially at the beginning when you were working with emerging artists? Do you miss that engagement now?

NS Well, I have always worked very closely with artists though it's increasingly difficult for me to do so now. Sadly, I spend less time visiting studios. I do nevertheless occasionally curate exhibitions and they now tend to be the work of more senior artists with whom I already have a strong relationship. In 2006 I made a Howard Hodgkin show and in 2008 I did a Cy Twombly show. At the moment I am working with a team of curators from Tate Modern and the Museum of Modern Art, New York, on a show devoted to the cut outs of Henri Matisse. It's a wonderful experience. I am not naive enough to believe that the rules don't bend a little more for me than for one of my colleagues. But I still want to gain a sense of what it's really like to work here as a curator and it's good to be working in the gallery, installing work.

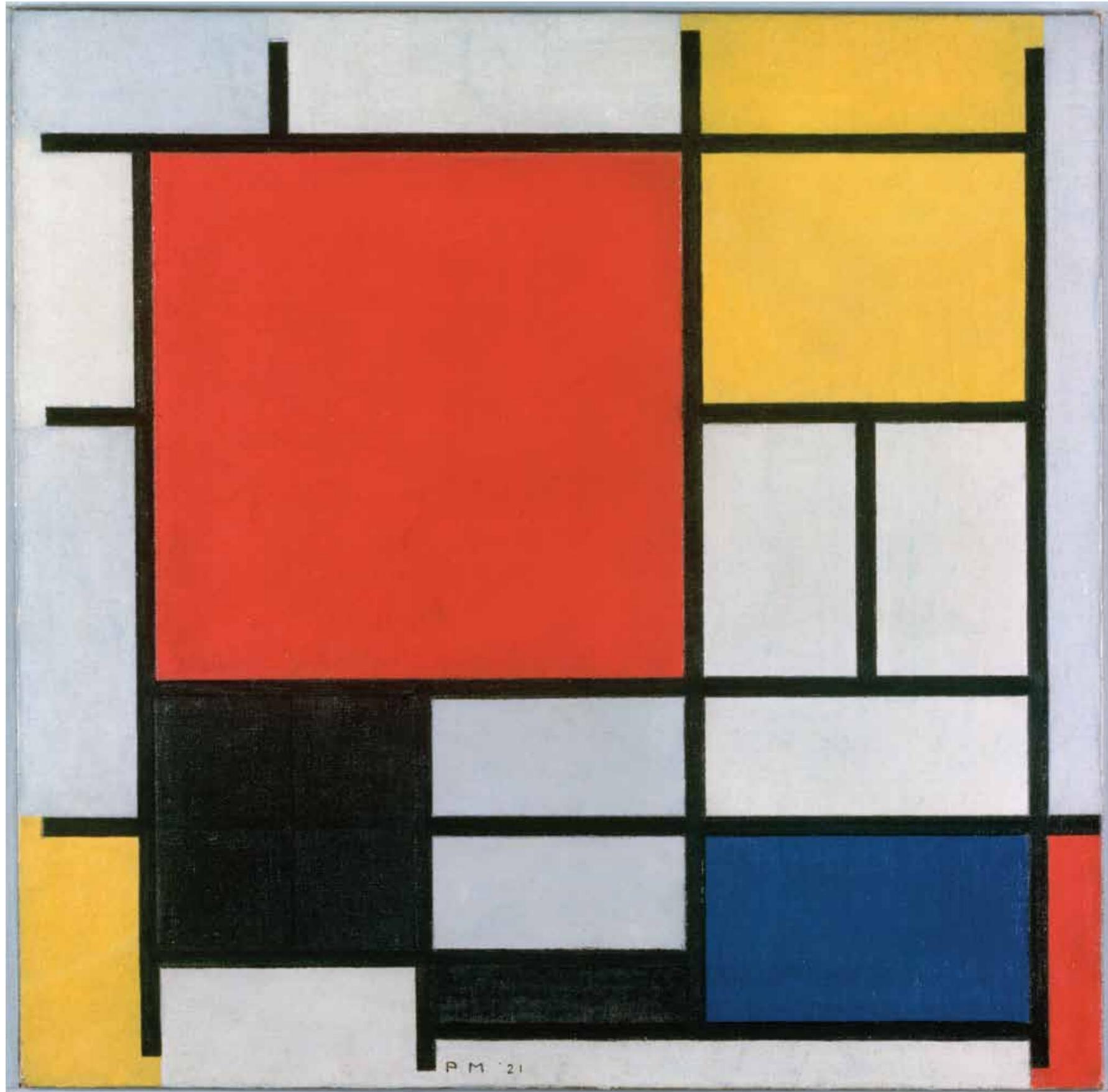
LB And what of the future?

NS The future for Tate has two challenges. Firstly it is a national collection with its main base in London, but we do an enormous amount of work outside London too. And we intend to do more. We have a group of eighteen institutions across the country from Orkney to Cornwall. We work with them in a group called Plus Tate. We also work with the National Galleries of Scotland presenting the Artist Rooms series. We work with regional institutions to strengthen their ability to show really good contemporary and historical art. We have also established the British Art Network, an association of 150 curators working in museums and galleries across the country who meet to exchange ideas and research and build up an understanding of British art.

The second challenge is that we want to build up a dialogue with our visitors which is partly about the internet and partly about social media and how we respond to their needs and wishes in relation to learning. We want to look at Tate online and give people material that they can use however and whenever they want. We also have a huge potential for international influence, with exhibitions but also to be shared online. We need to share experience, share challenges and learn from each other.

LB A great comment to end with, thank you. ■

Sir Nicholas Serota was in conversation with Lesley Butterworth, General Secretary of NSEAD.



Piet Mondrian
(1872-1944)
*Composition with Large
Red Plane, Yellow, Black,
Grey and Blue, 1921.*
Oil on canvas,
95.7 x 95.1 cm.
Collection
Gemeentemuseum
Den Haag,
The Netherlands
© 2014 Mondrian/
Holtzman Trust c/o
HCR International USA.

‘I don’t want pictures, I want to find things out’

Mondrian and Colour and Turner Contemporary’s learning programme have much in common, Karen Eslea explains

Turner Contemporary is a visual arts organisation that believes in making art open, relevant and fulfilling for all. Our new gallery building, designed by David Chipperfield Architects, opened in Margate, Kent, in April 2011 and we have since welcomed more than one million visitors. Inspired by painter JMW Turner’s sense of inquiry, we offer a space for everyone to embrace their curiosity and to discover different ways of seeing, thinking and learning. Our programme enables intriguing connections to be made between art from 1750 to the present day.

The aim of our learning programme, *We Are Curious*, is to transform the way that children, young people and adults learn about and through visual art. We want to equip participants to deal with the unknown, the challenging and the difficult – not just in art, but in everything that they do. *We Are Curious* is inquiry based and brings together hands-on exploration with a philosophical structure that supports creative questioning and thinking across the curriculum. We aim to demonstrate how educational practice as a whole can learn from the way that artists think and behave. In the words of one of the young people who has been involved in our work:

‘I think that this approach would help kids even if they don’t want to paint, or make, or draw. Seeing things from other people’s perspective – it’s kind of a life skill – it is useful in all areas of life, and not just for creative reasons. It has helped me to develop a more open way of thinking. If you think more openly, you can approach things with a different mind, or even a better one.’

Artists practise divergent thinking – seeing multiple answers and ways of seeing the question: they know what to do when they don’t know what to do. The importance of ‘learning to learn’ and ‘building learning power’ (Claxton) is

fundamental to developing creativity. Like the late arts and education scholar Elliot Eisner, we believe that when learners behave like artists they are more successful in everything that they do.

One of the most significant western artists to combine artistic practice and philosophy was Piet Mondrian (1872 – 1944), who is the subject of *Mondrian and Colour*, a major exhibition at Turner Contemporary from 24 May to 21 September 2014. ‘I wish to approach truth as closely as is possible, and therefore I abstract everything until I arrive at the fundamental quality of objects.’ In terms of encouraging pupils to ‘behave like artists’, Mondrian is a fascinating subject to explore. Living through overwhelming changes in society, struggling to earn a living and carving out a unique creative path, Mondrian demonstrated enormous resilience, confidence, vision and strength of character. Enabling children and young people to reflect on Mondrian’s life and practice to think about themselves and the wider world presents us with a hugely exciting opportunity.

Mondrian and Colour is the first major exhibition to consider the significance of colour during Piet Mondrian’s early career. It will examine his artistic career, beginning with the earthy paintings of his early work, his paintings in red and blue which arose from his interest in theosophy, and the colour fields he painted in the period following 1921. In the landscapes he created shortly after 1900, Mondrian painted the rays of the sun and the glow of the moon in order to make a new statement about colour. He was no longer interested in capturing fleeting external reality in the Impressionist sense; instead, his goal was to express spirituality in painting and return it to its essential nature. In 1921, Mondrian decided to paint only in primary colours in addition to white and black.

Bringing together around 50 paintings by the artist from the Gemeentemuseum Den Haag and other collections in Europe and the USA, the exhibition will demonstrate that Mondrian's abstract works were not simply mathematical exercises in form but also expressed his search for a new universal harmony. Turner Contemporary is working in partnership with Tate Liverpool, who will present the concurrent exhibition *Mondrian and his Studios: Abstraction into the World* from 6 June until 5 October 2014.

Six months in advance of our exhibitions we hold a *Join the Conversation* event with visitors who like art, but are sometimes puzzled by it. Working with Practical Philosopher Ayisha de Lanerolle we use a simple methodology to explore questions posed by participants, which informs the gallery's approach to interpretation. Many questions were generated in response to Mondrian, including: Did he feel he achieved his desire to express spirituality? Why are people hostile about abstract painting? What was the effect of war on these paintings? Is art useful? Is Mondrian old fashioned? Why did Hitler consider his art to be degenerate? Can a straight line be beautiful? What is truth? We will use these questions, and others, to start important discussions with children, young people and adults around the exhibition.

Much of our activity is delivered by our team of Navigators, who are all qualified in *Philosophy for Children*. Over the past three years, our programme has evolved to enable children and young people to help adults to have critical conversations about art. For example, 170 teenagers have trained with artists and a philosopher through our *Youth Navigators*

programme funded by Lankelly Chase and the Rayne Foundation. Using exhibitions as a starting point, they develop stronger communication and critical thinking skills, leading conversations with visitors about art and the wider world. The INSPIRE programme, funded by Kent County Council, Artsworld and Royal Opera House Bridge Organisations, is designed to enable 3 to 18 year olds to lead and inspire others through art and culture.

'The balance between generating conversation and giving information is a delicate one'

It can be difficult to start a discussion when many visitors prioritise facts about the artist. The balance between generating conversation and giving information is a delicate one. Meaningful learning takes place when both are involved, with facts used to stimulate deeper questions rather than shutting down conversations. A figure as intriguing and influential as Mondrian provides a wealth of opportunities to learn about diverse subjects including society at the turn of the twentieth century in Europe and the United States, the two World Wars, colour theory, modern art, music and architecture. At the gallery, an exploration of context and artistic production will generate questions for debate. What can knowledge about these subjects help us to learn about our lives today? The following questions may offer useful catalysts for learning in the gallery and the classroom, but there are of course also many more:

How are you influenced by the creativity of others? Would you create different things if you lived at another time?

Mondrian lived at an extraordinary time of artistic experimentation and production. He met, and saw the work of, many other artists when he lived in the Netherlands, Paris, London and New York. For pupils examining the work of other artists, he offers a great example of how to be inspired by others, rather than creating copies of their work. Mondrian learnt from his influences, but would then move on, developing his own vision.

Although he is often perceived as austere, solitary and introverted, Mondrian was constantly exchanging ideas with friends and fellow artists, and considering others' work. Vincent van Gogh was an important role model for Mondrian, especially in terms of his free use of colour and the tactile application of paint. In 1901, Mondrian had seen works by Claude Monet, Alfred Sisley, Auguste Renoir and Camille Pissarro at the exhibition *Paintings of the Modern French School* in Amsterdam. He explored the works of the Impressionist Monet, who had travelled to the Netherlands at the beginning of the 1870s, focusing especially on the way he applied his paint and how he treated light.

In 1911, Mondrian moved to Paris and the influence of the Cubist style of Picasso and Georges Braque appeared almost immediately in his work. 'However, ... I realised that Braque and Picasso did not accept the logical consequences of their own discoveries. This desire of the cubists to represent volumes in space was contrary to my idea of abstraction, which is based on the belief that the space itself must be destroyed.'

He was passionate about American jazz, particularly boogie-woogie, finding its beat, irreverent approach to melody, and improvisational approach akin to what he called, in his own work, the "destruction of natural appearance; and construction through continuous opposition of pure means — dynamic rhythm."

Does your creativity help you to think more deeply about the world?

Mondrian's art was intimately related to his spiritual and philosophical studies. The Gein, a small river in northern Netherlands, was Mondrian's favourite subject between 1902 and 1908. Here his interest in the ideas of Theosophy began to emerge. Theosophists were searching for counterparts in nature to the cosmic "as above, so below". Water, earth and air should be incorporated into a harmonious whole. In 1909, he joined the Dutch branch of the Theosophical Society. Theosophists believed that every thought generates an aura that surrounds each person. Both the forms themselves and the colour of the forms carry meaning. The representation of the universal, dynamic pulse of life, also expressed in modern jazz and the metropolis, was Mondrian's point of departure.

Do changes in society cause a change in you?

Mondrian was born in 1872 and died in 1944 when World War II was still raging. This period bore witness to the seismic impact of two World Wars, and saw massive social and technological change. He was at the forefront of Modernism, a movement that asserted the power of people to improve their environment, supported by

advanced scientific knowledge and technology. Celebrating the present, modernism included the works of those who rebelled against late nineteenth century traditions, and confronted the new economic, social and political aspects of the nascent modern world.

'In the confusion of this chaotic period, many are accustomed to think against a black background. However, the work of the epoch, so bold, so dangerous, so bellicose, so conquering, seems to await those of us who think against a white background.' Architect Le Corbusier.

While Mondrian was visiting home from Paris in 1914, World War I began, forcing him to remain in The Netherlands for the duration of the conflict. During this period, he stayed on an artist's colony, there meeting artists Bart van der Leek and Theo van Doesburg, who were both moving towards Abstraction. With Van Doesburg, Mondrian founded *De Stijl* (*The Style*), a journal of the De Stijl Group, in which he published his first essays defining his theory. De Stijl rejected the ideas of the nineteenth century, instead celebrating abstraction and the new machine age. Mondrian felt that he needed to create a new art, '... as new men will someday demand new surroundings'

He returned to Paris after the First World War, but later the Second World War forced him to leave again to escape the impending Nazi invasion. He fled for London in 1938, his fear of the Nazis increased by the inclusion of two of his paintings on Hitler's *Degenerate Art* list. He lived in the UK for two years meeting artists including Barbara Hepworth and Ben Nicholson. As the German pressure on Great Britain grew, Mondrian left for New York in 1940. There,

modern city life had a huge impact on him, inspiring him to make works including *Broadway Boogie Woogie* (1942 – 1943) a series of paths across the canvas suggesting the city's grid, moving traffic, bright electric lights, and the rhythms of jazz.

In conclusion, educationalist Guy Claxton has identified that 'many of the traits that may be associated with wisdom have also been connected with creativity' (Claxton, 2008:43). He defines these as having tolerance for complexity and uncertainty, perspective taking, assumption questioning, negative capability, independence of mind and courage. He questions whether wisdom is actually a form of 'advanced creativity'.

This definition of wisdom would seem to describe the traits that Mondrian displayed during his extraordinary life's journey. An exploration of his practice illuminates his independence of mind, and the courage that he found to pursue his ideas and vision. By embracing the arts, and placing them at the centre of their own learning, children and young people are also developing their capacity for wisdom, enriching their intellectual lives and, like Mondrian, imagining themselves, and the world, otherwise. ■

Karen Eslea

Head of Learning, Turner Contemporary

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Piet Mondrian (1872-1944), *Oostzijdse Mill with Extended Blue, Yellow and Purple Sky*, 1907-1908
Oil on canvas, 67.5 cm x 117.5 cm

Collection Gemeentemuseum Den Haag, The Netherlands © 2014 Mondrian/Holtzman Trust c/o HCR International USA

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Photos © Aisya Lanerolle





The seriousness of play

A gallery, two schools and an artist: in search of missing lessons

The project *Hidden Curriculum* investigates forms of learning in school outside the official curriculum, and the informal ways in which secondary school students learn from one another. Together with students we aim to find possibilities to address informal knowledge, unrecognised and undesired learning in the context of institutionalised normalisation processes. These specific interests informed an investigation into the schools and the gallery involved.

Annabel Johnson: a curator's perspective

There is so much for us to question in society, normality being key. It's a word so often used without reference to the fact that everyone's normality is so vastly different. We are confronted by challenging feelings with every step we take often pushing them away because we don't know what to do about them or the dominant system we are part of feels too impenetrable to even try. Annette Krauss addresses these 'routines of the impossible'¹ through her work with young people.

Teaching children to be aware of these feelings and giving them power to feel like they can do something to change them is an essential part of education. It takes courage to allow them to test boundaries, to engage students in experimental projects driven by artists and others outside the school institution.

Whilst visiting Open School East² recently I glanced at a poster casually displayed proclaiming, amongst other things: 'Art is ...a way of doing what is to be done...that feeling you get when you see something that challenges you and you don't really know what to do with it.'³

This is what drives artists working within research-based practice – a desire to persevere with questions that need answering. Highlighting this with students shows that art is about complex ideas; that students can add layers of meaning to their work and know what it feels like to struggle through visual language with a troubling idea. If art is to continue to be valued, there has to be a place for students to learn to think like this and begin to question a school system that is subtly sorting them into categories through the historical remnants of systems, postcodes and levels of privilege⁴ – teaching them to fit a skewed set of normalities.

Conceptual practices are sometimes seen as difficult to approach in the classroom. The pressure, in an assessment driven curriculum to work to schemes of work with predetermined outcomes and objectives; difficulties in the assessment of ephemeral, performative and work of a collaborative nature are all obstacles to negotiate when evaluating new projects to work on. Work produced in this way could be seen to take up valuable time needed for work measured against set parameters and 'normalities' prescribed by others.

In both St Paul's Way Trust School, Tower Hamlets and Cumberland School, Newham, the teaching staff and management were brave enough to put their trust in the Whitechapel Gallery and artist Annette Krauss giving us the license to spend a year working with students on Krauss' Hidden Curriculum project. They had the foresight to realise that asking students to question rules and structures does not mean transgressing them. Analysing the reasons why we are forced to behave and act in certain ways is an important part of learning, forcing students to take a step further and begin to 'unlearn' deeply rooted practices. Krauss proves we are wrong to ever assume that young minds cannot deal with



'Even a chair had other uses than sitting on it...'

'A disruption nevertheless makes it possible for us to take distance to our habits and to let go of a routine for a moment'

philosophical questions and complex ideas.⁵ Ideas that can be inaccessible to the uninitiated are played out through students' performative actions, theory and practice are brought closer together and you see the significance of what is being said through their games and short films.

Krauss empowers students to think deeply through the situations she puts them in and the questions she asks. She needs only the basics of equipment – video and still cameras, sound recording equipment, paper and pens. Her medium is the students' bodies and eyes, asking them to look closely at how they physically interact with spaces and systems. They are given the freedom to play in spaces, often out of classrooms, to work out their own rules and normalities.

The key to what was achieved here is the slowness of the process – often painfully slow! It takes time to allow children to figure things out for themselves – sadly there is so little time for the slow pace of working that the discipline of art affords. A parent told me recently that she was discouraging her

daughter from doing art as it is so time consuming, taking time needed for other subjects. This skill should be valued in today's fast paced world.

Monthly visits from Krauss to schools and repeat visits to the Gallery over the year allowed students to grow in confidence in their ideas, gain ownership of the Gallery space and their activities within it. They created their own normality of how to visit a gallery based on a repeated experience of the space and the freedom to play and observe how people reacted to their ideas.

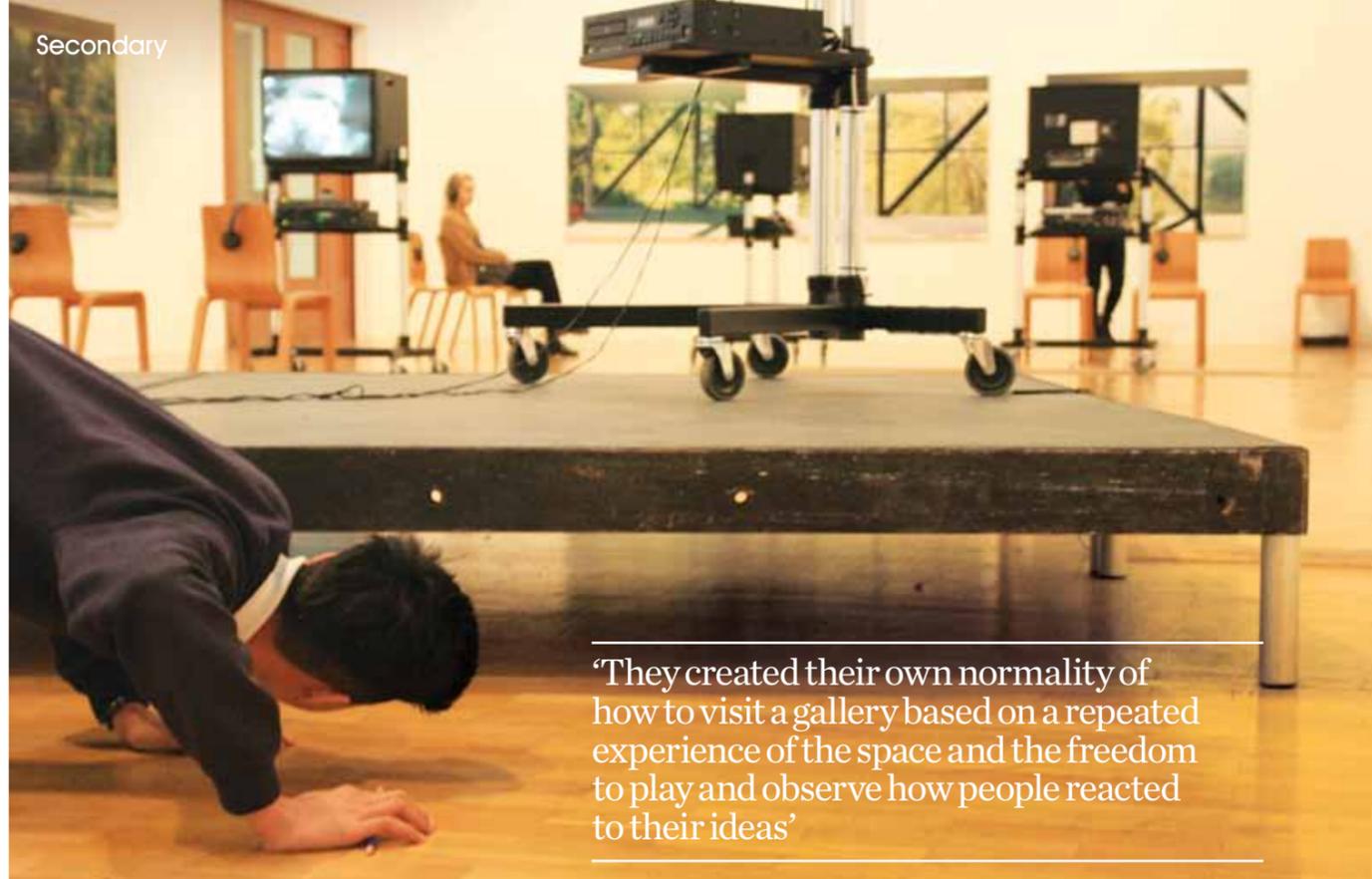
Backwards walking tours, word games and hide-and-seek replaced traditional tours where students are 'trained' in the correct and appropriate way to experience art. In the final months of the project and when their work was installed in Whitechapel's Project Galleries it was inspiring to watch how the strength of their ideas had developed and how powerful they seemed in comparison to earlier visits.

This project should be used to advocate slow processes over prolonged periods with relatively small numbers. The power is now in the project's legacy and its transformative potential for students and those engaging with this work.

Annette Krauss: artist's perspective

I understand a hidden curriculum as something that evolves out of the interaction between the socio-political and economic conditions of schooling and the process of learning of a very specific situation at a certain place and time. I find it important to emphasize that as a consequence it is not necessarily I, as teacher, artist or researcher who would know about this, but the students themselves. They are able and need to find out about it themselves making the whole experiment around hidden curriculum an extremely exciting collaborative investigation. This shouldn't be misread as opposing knowledge to ignorance, but rather understood that every knowledge is also ignorance.

Moreover, the gallery and schools involved need to agree on a process that is quite unforeseeable. It is necessary that the students indicate where the investigations will go – not the artists, the teachers or gallery. This implies necessarily an ongoing negotiation of what risks are taken and not by the different constituencies involved in the organisation and coordination of the project.



‘They created their own normality of how to visit a gallery based on a repeated experience of the space and the freedom to play and observe how people reacted to their ideas’

The method used is one that schools, and to a certain extent galleries, normally try to avoid – disruption. It is here where the seriousness of play comes in. We investigate when a disruption is not just a funny joke, but rather the project *Hidden Curriculum* is dedicated to the multilayered and paradoxical potential of disruption. Although a rupture is always part of a system, and certainly has the power to reinforce and sustain systems, a disruption nevertheless makes it possible for us to take distance to our habits and to let go of a routine for a moment. A disruption is the feedback that could make things run differently.

Liz Millward: a teacher perspective

In Cumberland School fifteen students (ages 14-15) began working with Annette in a workshop to deconstruct the words ‘Hidden’ and ‘Curriculum’. They were tasked with finding new words for these. Students investigated the unseen structures that shaped their lives through their performative actions in and out of school. One student commented: “Even a chair had other uses than sitting on it...” Over the year their work changed from naivety to gain wit, character and confidence. Movement along the corridor became synchronized swimming down it. They were observing habits and reflecting on their own behavior structures and how they influence the way they behave in school and outside the institution.

The initial model for the project was to create both work in school and the gallery, have an exhibition and a private view. But as the project gained momentum and confidence grew the project reached new heights. Students were delivering workshops to the gallery staff, they took over a middle leaders meeting at school, presented at the Whitechapel Education

evening and then delivered workshops at their exhibition for the general public. As a teacher I was also taking risks, no sketchbooks, no lesson objectives, giving them expensive equipment to work with, to work in corridors, to have an hour discussion. I was so impressed with how students embraced this, and this gave the students the space to think. The project has certainly made me reassess my own teaching practice and how we as teachers should continue to push boundaries. I couldn’t have done this without the support of the school leadership team who trusted the project, artist, teacher and students and allowed risk taking to take place. ■

Annabel Johnson was curator for schools and teachers at Whitechapel Gallery, curating the artist in residence programme in East London Secondary schools. She is now at Children’s Art School childrensartschool.org

Annette Krauss is an artist based in Utrecht/NL

Liz Millward is teacher in charge of art and design at Cumberland School

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Above
Silversmith Naidi Ekubia in her studio at Cockpit Arts, London, December 2013
© Sophie Mutevellian

Above right
Glassmaker Michael Ruh in his studio, London, December 2013
© Sophie Mutevellian



Studying craft: trends in craft education and training¹

The Crafts Council’s new research shows that participation in craft disciplines is decreasing. Julia Bennett explains

Education and training in crafts is of wide-ranging importance: it produces makers of the future, prepares those with craft skills for the wider creative economy and beyond, and develops the haptic and creative skills so important for all young people and their learning.

The Crafts Council’s new research report *Studying craft: trends in craft education and training*¹ explores what has been happening in craft education and training from key stage 4 through to postgraduate study, combining an analysis of trends over a five-year period with case studies to illuminate those patterns.

Craft is one of the most entrepreneurial of all the creative industries sectors: 88 per cent of all makers set up their own businesses² and a further 6 per cent work in business partnerships. Our goal in producing this report is not only to increase our understanding, but also to contribute to the debate about how best to secure creative education in general, and craft education in particular, through all levels of our education system. We are keen to secure a strong evidence base and to drive debate about the importance of craft education and training in a climate of rapid and continual reform.

The findings reveal some worrying declines in art, craft and design but they also point to new directions for the sector to explore. The report acknowledges the government’s drive to increase engagement by employers in education at all levels, yet highlights the need for new mechanisms to enable a sector dominated by sole traders and micro-enterprises to participate effectively.

The report shows how increases in provision across key stages 4 and 5 and further education – driven mainly by the unitisation of qualifications – have led to a proliferation of short course options. At the same time this change has had the

effect of driving discipline specialisation from an early age. Yet in spite of the increase in craft units available to study at key stage 4, participation is decreasing in all craft-related design and technology GCSEs.

This decline then affects further progression: ‘Getting gifted and talented students, who are also able in academic subjects, to take A-level art and design is a battle’, says a senior manager in a Midlands academy school.

Looking to the future, the Studio School and University Technical College featured in our case studies offer possible models for craft learning that bring together creative and practical learning with business skills. Taking advantage of these approaches while they are still in the early stages of development represents both an opportunity and a challenge to the craft sector. The case studies also highlight the small number of craft apprenticeships available, yet point to the benefits of formalising apprenticeships routes and promoting the benefits of working with apprentices.

It is also interesting to see that higher education is demonstrating progress in engaging a diverse student body in studying craft. The most accessible routes for people from black and minority ethnic backgrounds are ‘other’ undergraduate degrees (such as foundation degrees, HNCs/HNDs, etc.), which suggests a widening of access and a positive outlook in terms of greater diversity in craft practice.

The Crafts Council is working with partners to build a manifesto for education to drive a thriving and innovative craft sector. We urge you to join this debate (email us at research@craftscouncil.org.uk), to share the summary report widely and to use the full report and extensive data workbooks which we have made available on our website: www.craftscouncil.org.uk ■

Julia Bennett

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Learning Lessons in LA

Communities of learning and learning through art – Naomi Hart shares her insights into gallery-based learning programmes in LA

With persistent budget cuts and curricular reform in the United Kingdom (UK), the arts continue to be threatened and undermined. In the United States (U.S.), our teaching colleagues have witnessed the increasing marginalisation of the arts within public (state) schools over the last 20 years, due in part to standardised academic testing that is extremely narrow in scope and not inclusive of the arts.

When I decided to spend six months of my sabbatical based in Los Angeles I was keen to take this opportunity to connect with colleagues there to share experiences and explore models of good practice developed to address some of the common challenges that art educators from both sides of the Atlantic face. I was particularly interested in seeing how art museums and galleries have developed programmes to support the overall provision of art education in the absence of guaranteed provision within schools.

I spent time with the education teams at the J. Paul Getty Museum, Los Angeles County Museum of Art (LACMA) and the Museum of Contemporary Art (MOCA) and I saw in each a strong commitment to education, as one would expect from comparable institutions in the UK or elsewhere. I saw many examples of good practice representative of similar programming in the UK, but I am interested in reflecting here on what I felt went beyond familiar ground or aspects of what I saw that particularly stood out. I found myself wondering what we in the UK could learn from how things are done over there? In many ways, the decimation of school art provision they have seen in the U.S. is exactly what we fear will happen here, so what can we

learn from their experiences? Also, from the perspective of a clued-up outsider with the time and space to reflect, what were the strengths of the programming that I saw?

Evenings for educators at LACMA

These professional development events occur four times a school year in the museum and welcome teachers from a wide range of backgrounds and subject areas into the museum. Participants choose from a range of sessions including tours, lectures, artist-led workshops and performances that link to the exhibitions, have the chance to network and leave with a pack of resources to take back into the classroom. This is fairly standard museum education practice, but what particularly struck me about the event was the social function it fulfilled.

The majority of those who attend LACMA's Evenings for Educators are non-art specialists who are expected to integrate art into other subject areas and many of who lack experience and confidence in engaging with art. For me, the most profound impact of opportunities such as these events are seen in the faces of the teachers engrossed in art-making tasks, working in pairs or groups with perfect strangers with whom they share an interest in integrating art effectively into their teaching. When they are allowed to access their own creative self in a supportive and inclusive atmosphere and are encouraged to connect with others, it is clear that they feel empowered, supported and inspired.

In my own experience leading teacher professional development events I often reflect that the experience of sharing a neutral space



Top and bottom Evenings for Educators at LACMA, LA



Using VTS with students at MOCA, LA



with other teachers and exchanging ideas and finding common ground can be as supportive and valuable as the content of the course itself. Teaching is in many ways very social, but spending your days as the only adult in the room can sometimes feel lonely and isolated. This can be exacerbated when teachers feel unsupported within their school, are the sole art teacher or feel intimidated by the growing culture of targets and accountability. A sense of community is so valuable and I think it's a concern that many teachers don't have access to a supportive professional community. When things get tough, it becomes absolutely essential that we stick together, work together and form supportive communities.

The Museum of Contemporary Art, LA

Over at MOCA LA, I had the pleasure of spending some time with a cohort of teachers engaging in MOCA's Contemporary Art Start (CAS). A year-long programme, this comprises of two MOCA staff-led museum visits for students, two classroom visits by MOCA educators and up to 40 hours of professional development for teachers. The goals of the CAS programme are extensive and span a range of skills from increasing visual and cultural literacy and critical thinking to social and personal attributes and benefits. However, the MOCA literature goes further, exploring some subtle yet in my view crucial aspects of art education. For example, developing intellectual curiosity, seeing artists as thinkers, viewing art as a complex combination of cognitive, conceptual and emotional motivations and appreciating diverse ideas; these ideas are parts of a vast and varied picture of how engaging with art, and particularly contemporary art, can develop learners' understanding of the world around them and of themselves. I think this is of fundamental importance and takes the impact of our subject far beyond the realm of purely skills-based or visual endeavours. In an educational climate where the arts need effective ongoing advocacy to prevent marginalisation, exploring the full picture of how engaging with art benefits learners and indeed society is vital.

The CAS programme trains teachers to use Visual Thinking Strategies (vtshome.org) to unpack and explore artworks with their students, which I found to be a really interesting model for engaging students in observation and interpretation of artworks. This was underpinned by valuable discussion of the dynamics of teacher-student discussion of artworks and the necessity when looking at art to move away from the notion of the teacher as authority figure

and to embrace multiple interpretations and diverse ideas. Again, I found it exciting to see this kind of professional development attended by non-art specialists teachers who want to ensure art is a part of their students' experience but who perhaps worry that they don't really get contemporary art and so doubt how they could possibly teach it? MOCA's associate director of education Jeanne Hoel referred in the discussion to the notion of 'tolerating ambiguity' with regard to contemporary art, and I think this is a great way of putting it.

Incentives

With budget cuts and increased pressure to reach target grades, how can we ensure that professional development opportunities like these are valued? Worth mentioning are some strategies used to great effect in LA. These are by no means exclusive to the institutions discussed, but in LA their necessity was evident, given the nature of the city and the educational climate. Los Angeles Unified School District (LAUSD) is the second largest school district in the USA and during the 2011-2012 school year LAUSD served 662,140 students. Transportation around the greater LA area is highly problematic due to its sheer size, poor public transport and traffic, which can at certain times of the day turn even 'short' journeys into long, arduous undertakings. Bus transportation initiatives have helped to bring new audiences to the city's museums, with funding directed towards Title I schools (those with highest proportion of students that equate to the free school meals cohort in the UK) in the first instance. Also, attendance at professional development programming is incentivised by the opportunity to gain LAUSD 'salary points'.

Final thoughts

During my time in LA I was keen to explore effective partnerships between art museums and schools and programmes for teens in addition to the teacher professional development events available. It was a great opportunity to reflect on how educational programming in art museums in the U.S. has evolved to address the crisis in school-based art provision and to experience the supportive communities that they provide for teachers engaging with art within the classroom. ■

In this article I have reflected in brief on a select few aspects of my experiences of art education in LA. To read more, please visit my blog at artadventurer.tumblr.com

Naomi Hart

Meet the Artist

Tanja Ganga introduces the National Portrait Gallery's Meet the Artist Programme

Meet the Artist is a programme introducing secondary art groups to practising portrait artists in the National Portrait Gallery, attracting over 400 students a year and providing new ways to connect artists with schools.

The programme began in October 2008, after discussions with Sandy Nairne, Director of the National Portrait Gallery and Liz Smith, Head of Learning and Participation, on ways to open up the Gallery and offer a broader level of access to secondary art and design groups.

As the newly appointed Learning Manager for Art, I was particularly keen to respond to the curriculum and offer teachers support with implementing contextual referencing for aged 14-plus particularly the then new Creative and Media Diploma, which required students to research and explore creative processes conceptually.

What transpired during conversations and initial consultation stages with teachers from local borough schools, delivering GSCE, A-Level and Creative & Media Diploma, was the lack of opportunity in schools for students to gain access to 'real live artists' sharing ideas, methods and approaches and the opportunity to relate these to both context and purpose. For the Gallery, this type of programme, in an institution with a historical portraiture focus, was an ideal way to directly engage schools with living artists.

From here, an initial outline was put together where one artist per term would be approached to deliver an exclusive, free, illustrated talk offering students the opportunity to

enter into a conversation about the content, process and approach to the artwork and the artist's collaboration with the Gallery.

When considering candidates, it seemed obvious that the Gallery as an institution was well equipped to offer this type of provision for schools, with the opportunity to engage more closely with the Gallery's strong relationships with artists and rolling initiatives such as the Portraiture Commissioning process. This is where the National Portrait Gallery assigns about six portrait commissions to artists a year as part of its commitment to collecting portraits of those who have made an important contribution to British history and culture.

The development of the Meet the Artist programme, reflects the Gallery's approach to commissioning artists – a will to take risks, whether by encouraging young artists, such as Brendan Kelly, or by approaching more established artists who may not usually undertake portrait commissions, like the more established Ross Wilson.

When selecting suitable and diverse artists and sitters for Meet the Artist there is awareness that with such a specific audience that curriculum links need consideration. Key to this is the acknowledgement that teachers require their students to gain access to contemporary practising artists whose work would continue to stimulate practical responses as well as provoke further critique and analysis back in the classroom. Resources such as our *Photography* and *Image and Identity* packs for teachers were created to support this.

At first, the audiences were held in the Gallery spaces in front of the artists' work, but as audiences for Meet the Artist grew, sessions were relocated to the Ondaatje Wing Lecture Theatre, an onsite 138-seat lecture space. It still was appropriate to continue to use artists whose portraits were

Above
Derek Walcott
(*The Sun Poet*)
by Ross Wilson
© National Portrait Gallery

Above right
Darvish Fahr: Meet the Artist, October 2008
© National Portrait Gallery



'It became apparent that offering students close contact with an artist gave a unique insight not only to the artist's practical approach and outcomes, but how to relate to them on a more human level'

currently on display in the Gallery spaces, in order for schools to visit the work before and after the event, to engage with the Galleries but also put the artist's experience into context.

Artists exhibiting in the annual competitions *BP Portrait Award* and *Taylor Wessing Photographic Portrait Prize* proved a very popular choice with visiting schools, who used the artists' talks to enrich a wider Gallery visit. It became apparent that offering students close contact with an artist gave a unique insight not only to the artist's practical approach and outcomes, but how to relate to them on a more human level, disengaging the notion of the artist as a 'distant untouchable entity, to be acknowledged and revered from afar'.

Since its beginning in 2009, Meet the Artist has successfully hosted thirty-four artist speakers, ranging from commissioned artists and award winners to those with temporary displays in the Gallery. Artists work across the media of paint, printmaking, drawing and photography. The programme itself has attracted over a thousand individual audience members and at least forty new schools to the Gallery, offering a unique opportunity for artists, students and teachers, and increasing the Gallery's schools audience. ■

Tanja Gangar,
Learning Manager, Art,
National Portrait Gallery, London

For more information on the Meet the Artist Programme go to: <http://www.npg.org.uk/learning/schools/secondary-schools/art1/meet-the-artist-john-nassari.php>

To book: <http://www.npg.org.uk/visit/booking/schools-and-colleges.php>



Eridge Trust – Grants for School Trips

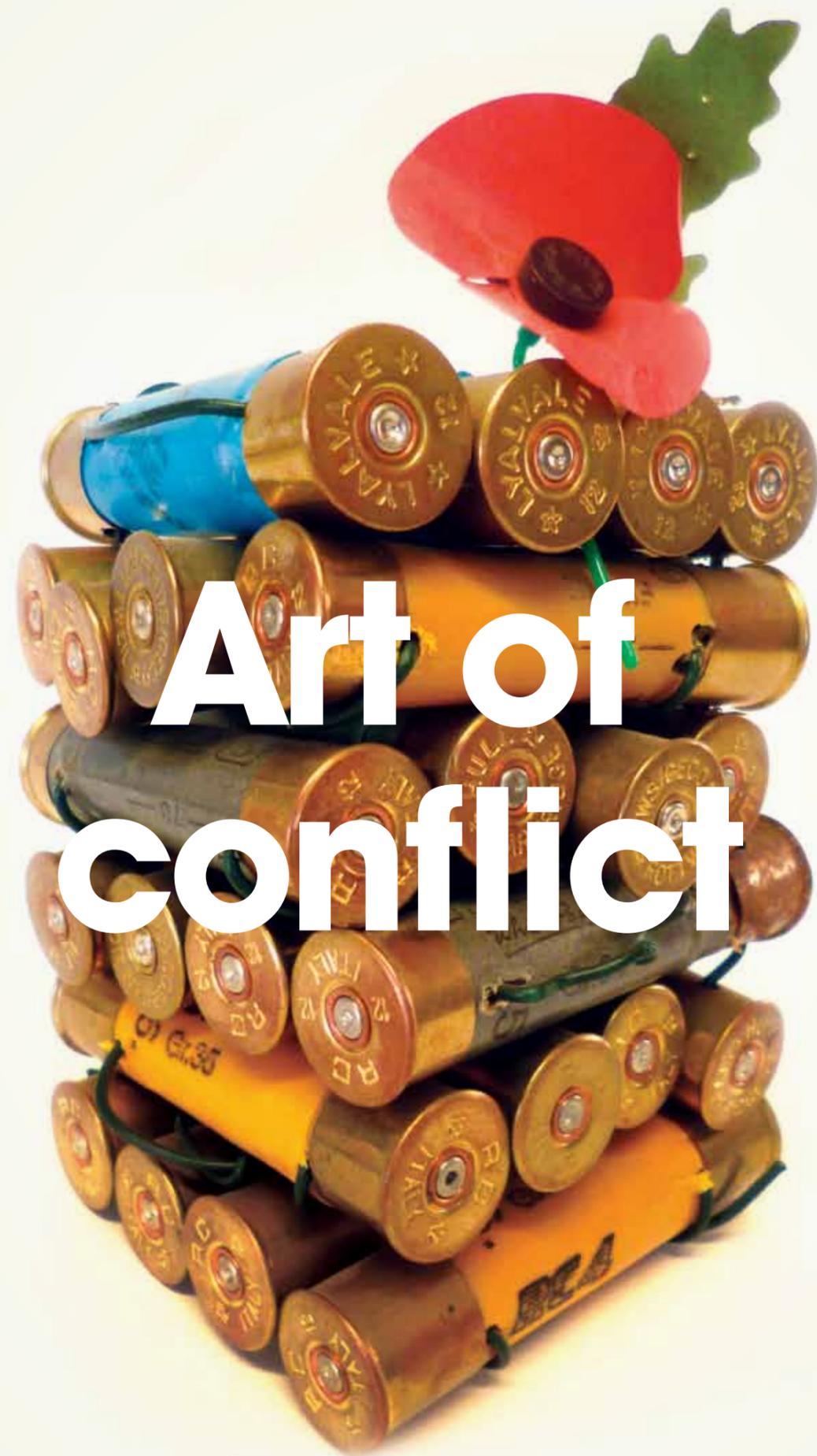
The Eridge Trust gives grants for trips by state school students to museums, galleries and centres of art at home and abroad. Its purpose is to enable and encourage young people to look at works of art, especially paintings, and to learn to enjoy and appreciate them.

This year the Trust has made 27 grants for a wide variety of trips and projects. A Devon primary school took pupils to London to visit Tate Britain. A school from East London went on a day trip to France to see Lille Art Gallery. A Chelmsford school took GCSE students to the Henry Moore Foundation. Hawick High School visited the Scottish National Gallery in Edinburgh (fig 1). Others went on trips from one to ten days to Tuscany, Barcelona, Milan, Newcastle, the Yorkshire Sculpture Park and many other places. All such trips give both

students and staff memorable and exciting experiences. They boost students' self-confidence and maturity and improve their relations with each other and with their teachers. Sometimes they kindle enthusiasms for art that will enrich lives forever.

Now is the time to apply to the Trust for grants for trips or projects planned for the next academic year, beginning in September 2014. A grant could make it possible for you to give students the opportunity, which should be available to everyone, to see and enjoy great works of art not just in reproduction but face-to-face. ■

Applications for grants for the next academic year must be received by 31 May 2013. For more details and information on how to apply visit: www.eridgetrust.co.uk.



Art of conflict

A student-led project based on 'Conflict' resulted in powerful, emotional and sometimes shocking artworks. Louise Clazey explains how the journey, not the destination, made this possible

Inspired by the theme of conflict, we aimed for this project to be an organic, fluid and student led. The opportunity for students (aged 13-14) to explore and express their views, opinions and emotions through their own artwork was the focus.

As teachers we are frequently advised to provide success criteria with clear outcomes and objectives so that students know what is expected of them. Whilst this can be very important, in this project we didn't want to place restrictions

'The process of cutting, manipulating, tearing, deconstructing, reconstructing, combining and reassembling, engaged boys and girls equally'

In an attempt to actively engage students from the outset, we built on prior learning from English and humanities by creating a differentiated six-week, option-based home-learning project. Students had the opportunity to explore the theme of conflict from art, society, music, fiction and poetry.

They responded with some astounding and unique creative outcomes. One of the most popular options was the challenge to create a contemporary war memorial. A student living in a rural community constructed a poppy sculpture made from spent coloured shotgun cartridges in memory of the victims of the First World War; some based their work on the war in Afghanistan using the *Call of Duty* video game as inspiration; and others produced shocking sculptural creations using old action men figures influenced by the horrors of nail bombs. Students commented positively on the unrestricted nature of the tasks, and the element of choice that enabled them to produce highly personal pieces.

With the foundations of the project firmly established, we were faced with the challenge of maintaining interest and motivation. As the project was still in its infancy, I was discovering, learning, working and creating alongside my students. Most of the time I had a rough idea in my head of what would take place each lesson, but must admit more often than not, the students took the lead and surprised me with lessons which went on exciting and creative journeys. I couldn't have planned it any better – this was exactly as I had intended, and it wasn't just my excuse for failing to plan each lesson in detail.

Sketchbooks were constructed from old book pages, brown paper and anything else they could find (rubbish from bins included) followed by research on artists inspired by conflict. The aim of the project was to produce a personal response to the theme of conflict through the creation of an altered book. That was it. Students had free choice of materials and resources and were left to work independently on their creations. The process of cutting, manipulating, tearing, deconstructing, reconstructing, combining and





reassembling, engaged boys and girls equally. Lessons were calm; students were totally engaged and focussed; and they worked quietly and supportively as they resolved problems relating to materials and processes. The content, concept

'The serendipitous acts when experimenting with unfamiliar materials and processes...were defining moments for my students'

and exploration of the personal messages they were trying to convey became the main topic of conversations. Students can so often become reliant on teacher input, but in these lessons my role was purely facilitator. On several occasions, I glanced up from creating my own altered

book, stood back, and watched in awe. Students became empowered as they made their own decisions and developed significant skills in problem solving and communication.

Final outcomes included books with secret sections containing personal letters and messages to parents from evacuated children; paper aircraft suspended over the book they were torn from; a book in the shape of a gun; and books shrouded with barbed wire.

The impact of the project resonated beyond the classroom, with students confidently and proudly sharing their outcomes and experiences with their peers and at home. The powerful, emotional and sometimes shocking nature of the work was handled with maturity. When given the opportunity to

create work following instinct and intuition, and without fear of failure – I saw significant learning taking place.

Some of the most rewarding moments in this project occurred when students were actively encouraged to think for themselves and make mature, independent decisions about their own artwork. The serendipitous acts when experimenting with unfamiliar materials and processes (which are all too familiar to art teachers), were defining moments for my students. The process and practice of allowing students to become totally immersed in a piece of personal work provided a challenging learning journey and experience which I feel students valued and will remember.

This year I plan for students in year 8 (ages 12-13) to follow this theme in conjunction with the 100 year commemoration of World War One. Students will work individually and collaboratively in the creation of personal war memorials, taking inspiration from the moreTEA project (moreteablog.wordpress.com) with our matchbox starting point. I am excited to immerse myself in this project, and to plan, learn and create alongside my students. I have visions of standing back in awe again – I can't wait! ■

Louise Clazey

Art teacher/Curriculum Leader for Creative Arts
Norton College, North Yorkshire



One day in Parliament

Abbie Mccammond and Ben Gnauck, formally students at Chenderit School were invited to attend the second All-Party Parliamentary Group for Art, Craft and Design Education in the House of Commons. This is what they said...

'I chose to take fine art as an A level subject due to my passion for it as well as my understanding of the range of opportunities that exist. Although challenging, it has been an exciting subject that has given me much more than just a qualification.

It has helped me enormously with my other subjects, allowing me to be more culturally aware and considerate with languages; it has given me the ability to be more open and understanding with history. It boasts so many transferable skills with my other A levels – it has increased my confidence in not being afraid to express my feelings within my work. In all honesty, it was probably the only thing that kept me interested in continuing with A levels!

I have come to learn that other subjects such as the sciences restrict our ability to be creative and expressive within our work, relying on memory to absorb information from books in which to then relay in exams. It's ridiculous in my opinion, that people can claim art, in which so much effort and energy is used to develop our ideas, is 'easy' or of less value than subjects which by contrast test our memory rather than our skills or abilities.

I know from personal experience that a lot of students who have relied on more academic subjects to secure a financially safe future have claimed art to be an 'easy A level' based solely on 'colouring and painting'. It infuriates me to hear this. Art is not as easy as some students think, and I believe the influence of media and the current economic situation forces young people to decide early on that they must pursue heavily academic subjects that they may not necessarily enjoy to ensure career opportunities, rather than what may interest them or what field they could later succeed so greatly in.

I profoundly believe that the future will rely on the artistic capabilities and creativity of our young people, with many areas expanding constantly in the film industry, theatre, graphic design and game development. Therefore it is necessary to allow students to access art in its many forms, to express their ideas and lay the foundations for their future prospects.

So for me, art is a way of characterising and personalising ones ideas and work. It is a journey of expression that allows us to interpret visual elements through techniques and skills acquired. Art and design requires time and dedication. Visual communication is a very underrated means of expression, and we must ensure that young people have the opportunities to explore it. It has, and will always be the basis that helps me find my own path in years to come.' ■

Ben Gnauck has taken a gap year and is taking European Studies with languages at university

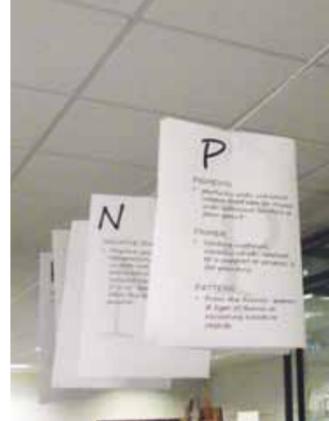
'I'm studying A levels in art, maths, further maths and physics with the intentions of going on to study architecture at Nottingham University. Studying art has helped me develop the skills that are critical for innovation, and innovation is the key to the development of society. What I do realise is that although the other subjects I am taking are considered to be more technically challenging, the commitment, time and effort required to succeed in A level art is substantially greater. Students who succeed in art have therefore shown their capacity to rise to the challenge. As a very small but important point, the majority of students enjoy participating in art lessons in school.

Throughout my academic year art and design lessons have been the most enjoyable lessons in my timetable. It's such a relief to be able to sit down and discuss my own ideas with other students and teachers, and being able to develop them further in a way that is more representative of the real world. This is rarely possible in my other subjects.

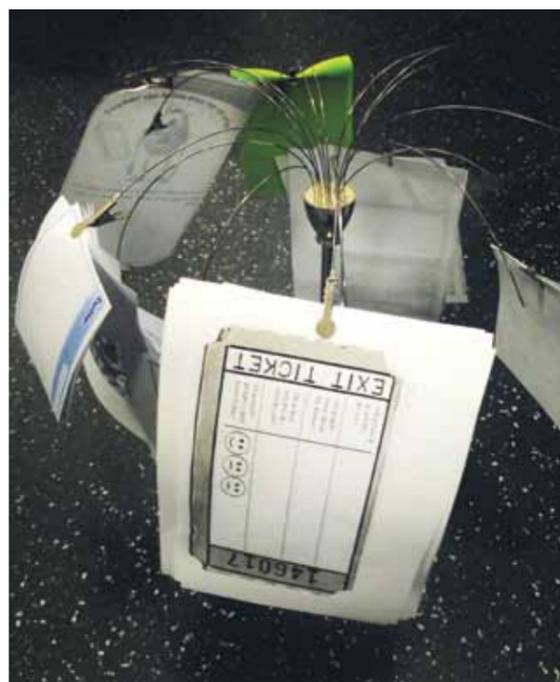
I feel I have learnt many new skills during my course, including enhancing my communication skills through discussions with other students and teachers; raising my self-confidence through presenting my own original ideas and taking them through development stages; the ability to analyse the work of others; produce written essays; working in groups, and nurturing a natural ability.

Taking part or even just observing visual art is considered by many to have positive benefits to their personal outlook and ultimately their health. It seems wrong to limit this opportunity to young adults. Creative people are a necessity in society as they are the ones with the ideas that make a difference and change the world.' ■

Abbie Mccammond is now studying architecture at Nottingham University



The learning environment



‘To get the most out of your literacy corner an array of sentence starters or art history books can develop your more able students’

Louise Gatti on changing the environments in which we teach and learn

At present I am a teacher of art and a coordinator for the gifted and talented of a secondary academy. Before becoming a teacher my passion for the arts led me to work in the international commercial sector for arts and antiques. However nothing I achieved in the private sector can compare with the pleasure I get from being a facilitator of art and design with young people today.

My background helped equip and inspire me to introduce and change my learning environments. As we all know an art teacher's job is not confined to marking sketchbooks – we are muses, curators, technicians, budget managers and at times we nurture struggling young artist's egos.

When approaching this article several thoughts crossed my mind: I thought about writing how all our classrooms are galleries and we are the curators of artwork not yet produced, but then I had a reality check and thought back to my first classroom – I spent the summer holiday scraping chewing gum from the bottom of worktables and unblocking sinks. The caretaker said: ‘It looked no different’, but the students noticed and so began the process of creating a positive learning environment.

William Emeny describes in his book, *100 Awesome Things Teachers Do* how a child can quite happily fail repeatedly when playing a video game but when they fail in class they are not keen to try again, which is something an art teacher is exposed to daily when the deadly sin of ripping a page from a sketchbook is heard from a frustrated and self-conscious student. Emeny comments that the student is more likely to try again in the video game as they are receiving instant feedback. However, when I brought this up in a philosophy for children training session my colleagues argued that it was not the case but the environment in which they were playing the game which helped them achieve, it was the comfort of their own room or the security of an environment where they are not failing in front of their peers. This video game theory interested me as my husband is in the computer game industry and with the development of online gaming was this theory correct? I asked myself the question, whether the environment that I had created for my students could then be applied to my classroom and also to the learning environment outside of my classroom.

So here are few of my tips to changing your environment:

1. A clean classroom is universally welcoming. No one likes to sit in a dirty chair especially a self-conscious teenager.

2. Familiarity with the layout of resources is comforting. To my surprise I have found that I like everything to be in its place. A good idea is to use empty Christmas tins as storage i.e.: “Miss where are the sharpeners?” “Have you checked the Quality Street box?” “Miss where are the scissors?” – “Have you checked the Haribo box?” Other confectioners are available.

3. For an instant effect on a classroom invest in some Posca pens and draw on your windows. The fascination of drawing on windows can excite any age group. This can be key words, a critique wall or a new way to display homework that is easily wiped off. How about the elusive maths link or maybe just a famous equation by the numeracy bandit? If you don't have windows try some blackboard paint on an old piece of wood and apply an inspirational quote daily.

4. Some of my colleagues have crated their learning spaces and developed literacy corners, a space dedicated to developing written evaluation skills. This can be as simple as a dictionary or word of the week wall, however, to get the most out of your literacy corner an array of sentence starters or art history books can develop your more able students.

5. Using electrician's tape draw outlines on your floor – this is always fun in a health and safety lesson where you can do an outline of a body to create a health and safety crime scene.

6. Tables – don't be afraid to change your tables on a regular basis to suit the activity of your lesson. Art and design is a practical subject and students will move around the room, however, I have found that 'L' shaped tables are easy to facilitate group activities. Also tables on wheels are so useful.

7. Setting up a Twitter account to post homeworks and interesting articles as well as a more manageable task of displaying the artist of the week. A quick snap on a mobile and a tweet and you have created a viral gallery without dusting out the mount board or having the awful guilt of having the same artist of the week a month later!

‘I credit all the good things I do to my colleagues who share my space’

8. Group critiques – there are lots of theories on this but I always find it best to get rid of your tables and all sit in a circle on chairs – it's important as a teacher to be on the same level as the students.

9. Learning environments at home are achievable through setting challenging independent study projects. Get rid of the word homework that comes with a lot of baggage and set projects that are differentiated and are fun to do. If you, as a teacher, do not want to run home and do it – how do you expect your students to? My favourite has been our own version of *Wreck this Journal* by Keri Smith or photography projects using their mobile phones. Overcome printing issues and deadline issues by getting your IT Department to set up a homework email account that students can assess.

10. If you ever get the opportunity, teach in an open plan department. By being able to see what your colleagues and other students are doing you instantly share best practice and create a real ‘buzz’ of learning. I credit all the good things I do to my colleagues who share my space.

11. Avoid being a hoarder as space is precious and have a termly clear out.

12. Never have pixelated images – it is just not nice and it is distracting for all.

13. Don't over kill with posters, rotate or stick to ones you really want the students to use.

And finally you, as a teacher, can check out NSEAD's Facebook group local networks or TeachMeets. This has dramatically changed me as teacher and as a life-long learner I have found the resources and opinions of my colleagues help challenge some of my thinking.

To end, I am not saying my tips work for everyone, but I know my students and I am in a friendly and positive environment in my room where everyone can have the chance to succeed and more importantly everyone can fail without fear. Like in all computer games, remember to reboot anytime. ■

Louise Gatti

Gifted & talented coordinator and teacher of art and design, Josephine Butler Campus

One method, three teachers and much imagination

Three teachers share how they've used carrier bags and a hot iron to make stunning eco-friendly artwork

Bags + weaving = jewellery

"Where did you get your necklace from?" asked the lady on the till. "I made it out of some carrier bags." I casually replied as I packed my groceries into numerous carrier bags, "Carrier bags?" she exclaimed with a total look of confusion, "Yeah" I said as I carried on packing. "No way it's amazing" she complimented.

It all started when being asked to teach PSHE years ago and being allowed to put an arty spin on things (see nsead.org/downloads/Case_Study_32.pdf). After making a large turtle banner from carrier bags I couldn't face another huge plastic project – so I came up with plastic jewellery made from woven carrier bags.

Here's how it's done:

1. Cut some colourful carrier bags into inch wide long strips and weaving them together. Tape the vertical strands to some greaseproof paper so the plastic strips don't blow away (as they can get static and stick to your fingers).
2. Iron the finished weaving between the greaseproof on a low temperature. This gives you a chequered plastic bag weaving.
3. Repeat this process by slicing the ironed weaving in the centre of each vertical strip to fragment the colours and get rid of the stripy pattern later on.
4. Reweave your weaving and iron again. Repeat this process until you end up with a much smaller and much thicker piece of plastic.
5. Cut into desired shapes and make jewellery.

This is such a cheap and cool way of raising money for charities for your department, school or college. Your only outgoings are the jewellery findings and small long nosed pliers.

Charlotte Capp
Lead practitioner in art & design
Cherry Willingham Community School, Lincoln
Cmc17@me.com

Carrier bags + a net = sling-bags or sketchbooks

A colleague first introduced the process of heat bonding plastic bags to me a few years ago. She used it to make decorative corsets for a BTEC Art & Design brief. The idea laid dormant until year 8 (ages 12-13) textiles technology appeared on my timetable. As usual the budget was tight and I only had eight or nine weeks in the rotation. I was asked to introduce an element of innovation, wow factor and awareness of environmental issues.

The process is quite simple. We use five supermarket bags and one or two what I call 'posh' bags for the outer layer. The handles and seams need to be cut off to create a large, flat rectangular sheet of plastic. Using an iron, these are heat bonded together between two sheets of greaseproof paper. The paper is vital to avoid burning plastic and nasty fumes.

I provide students with a black card net, complete with instructions, written on the card itself. Students are taught about pinning, seams, seam allowances, hems and to consider proportions. They use sewing machines to stitch and construct the bag.

The two-metre long straps are made of 3" strips of black bin liners folded and doubled over as the inner layers, and one layer of 'posh' plastic bags wrapped around the black plastic to match the bag. As a differentiation strategy I provide nylon strapping.

I run a parallel applique and embroidery activity to create an 'eco-logo'. It keeps students engaged whilst waiting for sewing machines and makes a great addition to the bag.

I am fortunate to have a technician on hand when we use the sewing machines. He is our 'Bob', who can 'fix' any jams or rethreading issues.

My students love this project and often comment that they can't believe they have created a book or a bag from 'rubbish'.

Chet Mistry
Art teacher at Ladybridge High School
Twitter @Ladybridgeart

A photograph + bags = window hangings

Looking at aerial photographs as a starting point, students simplify the shapes and colour each shape and adding lines and dots for detail. This becomes the pattern for cutting out the carrier bag design.

Then a piece of clear polythene approximately A4 size, normally the kind used for packing new sports clothing, is used as the 'canvas' on which to create each design.

A variety of carrier bags are needed in order to find match blocks of colour. Quality Street cellophane can be used too for the smaller details. Starting with the big blocks of colour, students cut out the shapes and lay them onto the

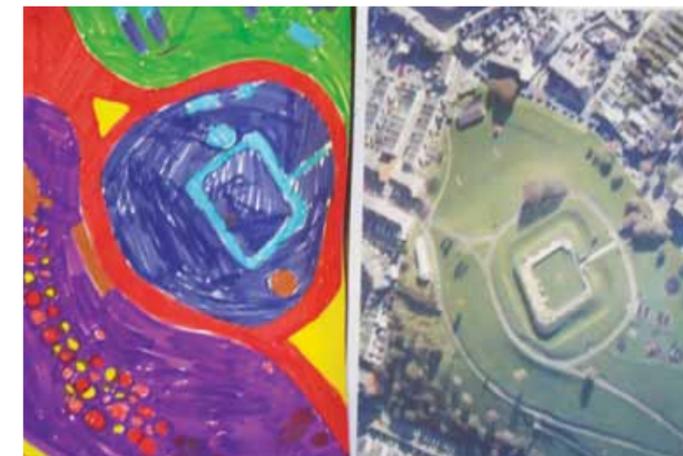
'My students love this project and often comment that they can't believe they have created a book or a bag from 'rubbish'

clear piece. When they have the main parts it can be ironed together between two sheets of greaseproof paper, I normally use a newspaper pad underneath the whole thing and a few sheets of newspaper above the greaseproof paper too.

The detail is then added using the same method and many layers can be added as required. To finish it off, another clear layer is put onto the top to sandwich the whole thing together. This is then displayed as a window hanging.

As an alternative to this landscape pictures can be created using the same method.

Lorayne Southam
Art and design teacher





The Wilmslow High School art loan scheme

Adam Hayley reports on an innovative art loan scheme

Last term our A level cohort created a collective body of work of an extremely high standard and sophisticated nature. We felt so passionately that their work needed to be seen by a wider audience that the art loan scheme idea was generated. Our aim was to showcase their artwork in and around the local community within professional surroundings.

Our intentions were not only to share the successes of the students, but to raise finances to part subsidise artist workshops and educational visits; ensuring that all of our students benefit from the legacy of their peers. The activities will focus upon raising student attainment, helping to 'bridge the gap' between our least advantaged and most advantaged students – alongside providing memories that last a lifetime.

The initial set up has been relatively straightforward; high-resolution photographs

were taken of students' work and then printed to 'fine art quality'. The large A2 format prints are UV stable and fade resistant for over 75 years; they are mounted inside a contemporary black box frame. Alongside a professional glossy brochure and an email friendly PDF we were ready to launch the scheme.

Acquiring customers has been the hardest thing to manage so far. I sent out an initial email by scouring the Yellow Pages for local businesses, ranging from dentists surgeries to international pharmaceutical companies. Our assistant head teacher also presented the scheme at a local business meeting and catalogues were left indiscreetly on coffee tables around the school. So far feedback has been extremely positive and well received by local businesses: 'Can I say how impressed I was with the professionalism, not only of the art work, but also the business proposition made by you and the school' said the site manager of a local pharmaceutical company.

The cost of hire is five-pounds per print for each calendar month. This will gain customers access to a range of different loan packages, each designed to provide suitability, variety and style for any location. Over a 12-month loan period, the packages can also provide a

discounted saving. To sustain the scheme we will offer twenty new images each year from which to choose, ensuring that year after year, workplaces

are always refreshed and vibrant. Six weeks after the launch we have now secured significant donations, which will be used to enhance our students' experiences in and outside our studios.

Initial concerns were raised with regards to copyright and ownership of the original image. However, as an educational centre we have the authorisation to display our students' work in any capacity we wish. Moreover, as artwork is often displayed in galleries, corridors and to outside visitors we very much see this as an extension of our normal display procedures. We have promoted the scheme to our lower year groups in order for them to strive to be included in next year's selection.

Our long-term vision aims to provide our students with opportunities that might not otherwise have been open to them had the scheme not been in existence. Activities we have hosted in the past include a year 11 (ages 15-16) three-dimensional puppet making workshop with artist

Teresa Wilson, year 10 (ages 14-15) paper engineering with Andy Singleton and most recently a two-day workshop with internationally acclaimed artist Michael J Browne creator of *The Art of the Game* featuring

Eric Cantona as Jesus Christ. All of our year 12 (ages 16-17) students experienced first-hand tutelage in oil painting and discussed ways in which they can develop their Unit One portfolios

'As artwork is often displayed in galleries, corridors and to outside visitors we very much see this as an extension of our normal display procedures'



'Our intentions were not only to share the successes of the students, but to raise finances to part subsidise artists' workshops and educational visits; ensuring that all of our students benefit from the legacy of their peers'

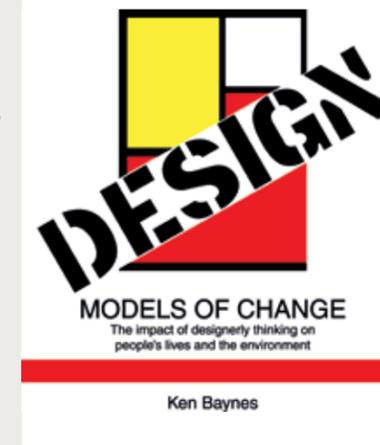
as part of their AS level course. We very much see the funds raised from this scheme helping to finance future events of this calibre, without the need to pass this cost onto our students.

The 2011 Ofsted report *Making a mark: art, craft and design education 2008-11* draws attention to concerns 'that pupils who remained unconvinced about their capacity to draw, were turned off by a narrow focus on fine art or were denied rich first-hand experiences, such as working with a creative practitioner or visiting an art gallery'. At Wilmslow High School, we aim to ensure all our students share the same experiences: an opportunity to exhibit work, learning from creative industry specialists and all this in the knowledge that their work, their skills, will help to fund future projects. ■

Adam Hayley
Teacher of art, Wilmslow High School

Design: Models of Change

Ken Baynes



Published by Loughborough Design Press

This book contains a wide range of thoughts about the impact of design thinking on people's lives and the environment. Many of the chapters focus on the development of mental models and their implementation and impact. The central aim of this book is to challenge the sometimes forgotten debate about design as an attitude of mind and the importance of design education.

Design, Models of Change contains thoughts and perceptions that many have wanted to articulate but never had the chance to say. There is a lifetime of thinking on models of change; Baynes illustrates this with many examples including how textile designers, industrialists and environmental designers have impacted on our lives. The volume contains models of practice and thinking that are both past and current. What he says is still as important now as it ever was, that is, that the quality of design thinking affects the quality of your life.

Professor Ken Baynes has designed a book that enables readers to reference scholarly design thinking and research in a precise and ordered fashion.

The book contains historical references, commentaries on trends in education and research, and modern thinking on design education.

This volume celebrates Ken's immense achievements and his innumerable and invaluable contributions to Design Education fields over the last fifty years. His leadership and pioneering work have influenced many people, including myself. *Design, models of change*, is a personal history of research and a compendium

peppered with helpful diagrams and drawings that you can dip in and out of and lose yourself in a minestrone of scholarly argument. I personally like the link that Ken Baynes makes about the power and purpose of drawing in design thinking and his conviction that early children's drawing are the origins of a range of adult attainment for example in written language and mathematical notation.

To summarise the themes explored are;

- Humans use mental models of the world to act on the world.
- Designers use mental models of the world to imagine the future of made things.
- Everyone uses mental models to imagine the future of their environment.
- Media, marketing and design promote models of a high consumption lifestyle.

Eileen Adams makes the point that the themed discussion is about shaping the future and this is very exciting and inspiring. However she states that the final chapter brings us down to earth with a bump and we wonder if our creativity and inventiveness threatens our survival. Eileen says with passion, 'read the book and make up your own mind!' ■

Andrew Mutter
Past-president NSEAD

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Mr. Michael Gove, a portrait

Josefin Boren describes a collaborative portrait where students worked together to explore policy and reforms

The portrait of Michael Gove was created during my PGCE course at Goldsmiths University. As teachers in training we were challenged to create a piece of work in response to the question 'What is Art and Design pedagogy?' My motivation was to create a piece that had input from students and initiate a dialogue around the politics that determines the future of art and design education. The result was a piece of work where students share and voice their feelings about art and design and reflect on why the subject is an important part of the National Curriculum.

The juxtaposition of my drawing and students' writing in the background of *Mr. Michael Gove* creates a concept piece instead of a depiction of our educational minister. The work challenges the problematic belittlement of art and design in the curriculum as it evidently plays a major role in students' educational development.

The small and personal handwritings in the background invite the viewer to take a step closer to the work and read about the great and important impact art and design has had on these students. The writings range between personal stories of how the subject has allowed them to flourish and grow with confidence, to how the subject allows them to take risks, experiment and even fail without feeling defeated. They wrote to Mr. Gove: 'Consider us, the students, as we are the ones who will suffer when art becomes too limited within education'.

The portrait began by initiating conversations with students (aged 11-16) from a school in Tower



Mr. Michael Gove
Pencil, ink and acrylic
on paper.

'The writings range between personal stories of how the subject has allowed them to flourish and grow with confidence, to how the subject allows them to take risks, experiment and even fail without feeling defeated'

Hamlets. The focus was what does the subject mean to them *personally*. I avoided going into a political debate, as the writing was not to result in attacks on Mr. Gove's character, more so to bring forward students' views and thoughts. My message is clear; it is the voices of our students that need to be heard before any dramatic educational reforms are put into action.

Through close interaction and collaborations with students while prioritizing their interests, it is clear to me that successful learning takes place when students dare to speak their minds and take ownership of their ideas. When they are able to do this, they become motivated and work passionately beyond limiting requirements of the course.

As Bell Hooks states '[we need] to teach in a manner that respects and cares for the souls of our students if we are to provide the necessary conditions where learning can most deeply and intimately begin.' It is my ultimate goal as a teacher to work together with students and nurture the confidence that is needed for them to express their voice and ideas. I do not set out to educate painters, drawers or sculptors, but to educate confident, independent and curious individuals who are willing to explore the media which most successfully communicates their idea. ■

Josefin Boren
Newly Qualified art and design teacher
from Goldsmiths University
www.josefinboren.com



It's Our World, a project for schools and colleges

Launching on 5 June United Nations World Environment Day 2014, *It's Our World* aims to encourage children and young people, aged 4-19 years, to bring their local landscape to life through art.

To be mostly driven through schools and selected partners, participants are invited to 'Put themselves on the map' by creating an artwork to show a range of interpretations or responses to their environment.

It's Our World has been created in support of Healthy Planet and Start HRH The Prince of Wales's sustainability initiative that is part of his charity Business in the Community. The project is being developed with a wide range of community, arts, educational and environmental partners to include the National Society for Education in Art & Design, the Geographical Association, National Union of Teachers, Keep Britain Tidy, Eco-Schools, Empty Classroom Day, The Wildlife Trusts (England & Wales), The Scottish Wildlife Trust, the Eden Project and The Campaign for Drawing.

Subject matter can be approached in a variety of ways including observation, outdoor learning, multiple perspectives that reflect local neighbourhoods, critical thinking about environmental impacts and ways in which to lead more sustainable lives. Artworks including close-ups of natural forms, landscapes, or detailed

studies of urban environments are accepted in any medium such as watercolour, acrylic or oil pastels. Submissions using a range of approaches to include graphics, textiles and printmaking are also welcomed. The use of recycled materials in creating collages and 3D artwork is encouraged to promote sustainability.

There are no limitations on size as artwork can be uploaded, as scanned images or digital photos, onto the Online Gallery from end of September 2014 to end of May 2015. The project has been purposefully timed to enable schools to plan ahead.

Uploaded artwork will be showcased on JCDecaux digital screens across the UK from UN World Environment Day on 5 June 2015. Participating schools and partners will also be encouraged to exhibit original artwork to their local community to coincide with the nationwide digital display, thereby providing a vibrant snapshot of how the nation's children and young people view their local environment.

Further details on *It's Our World* will be announced nearer the official launch in June. Visit itisourworld.org or contact patzi@juniper-pre.co.uk for more information. ■





An 'Outstanding' lesson

Michael Bradley describes a lesson observation judged outstanding by Ofsted

Kings International College comprises of approximately five hundred, 11-16 year-old students. When I joined the school we were coming out of a few years Ofsted and HMI monitoring. This Ofsted visit proved to be very positive visit. Presently, I am the only full time teacher (and head) of art & design.

This particular group of year 9 students (ages 13-14) had been working on the compositional elements of their work. The whole class needed to know how to develop their work using their own influence and research for pattern and colour – this was set as an homework in the previous week. The middle learners, were investigating how to carefully develop their compositions and selecting a range of media. The higher ability students were exploring ways to personalise their outcomes using a range of innovative and refined processes and techniques. We had been exploring the digital and highly decorative work of Alberto Seveso, drawing from life, personal experience and researching other artists, craftspeople and designers and experimenting with a range of methods, approaches and techniques. The project also involved literacy, maths, digital art and design and mixed media.

The questions I overheard the inspector ask the students were: 'Can you explain your work to me? What do you know about this artist; How do you think it is relevant to what you

are doing? Your teacher marked you as an effort grade as x, do you think this is fair, why? Your teacher says you are working at y level – do you agree? Show me the evidence in your work; How are you doing to develop this? How do you know you are making progress? Do you always read the feedback? How does it help your progress?'

One very memorable moment was when the inspector asked a student who finds school a challenge what inspired his work. I overheard his reply: "My work is influenced by heaven & hell – That's Mr. Bradley on that star (pointing to it), *just* between heaven and hell. Just close!"

At one point, I asked the teaching assistant (TA) if the Ofsted inspector had gone as I couldn't see him in the room – he was stooped down at the students' level – interacting. He was very carefully monitoring the students and remained for 45 minutes of a 50-minute lesson.

Points the inspector liked about the lesson were: feedback and marking, control of class and behaviour, high expectations throughout of work and the positive ethos; the variety of questions poised to enquiring minds of all abilities, good pace, displaying good practice throughout of all types of work; celebrating it, the fact the TA was well informed about the scheme of work and knew what her two students should be completing; strong, confident responses from all the learners. ■

Michael Bradley

Head of art and design, Kings International College for Business and the Arts, Camberley, Surrey

Teacher Training: A parent's view

Mikayla Howard on PGCEs and parenthood



Whilst I am well acquainted with the duality of being a student and a mother (I started my art degree when my son was nine-months-old), I must admit I was slightly terrified about embarking on my teacher training year.

Studying whilst navigating the uncertain path that is parenthood is an ambitious undertaking. It is also an immensely positive and invaluable learning tool. I have learnt how to divide my time between family, work and study. Sometimes I've got this right, often I've got it wrong but ultimately I have learnt from it.

I have learnt that as parents (mothers especially) we are far too critical of ourselves. It is so easy to fall prey to the guilt that poisons our minds with ludicrous notions that we've 'failed' our children in some way.

Bettering your self with an education, pursuing a career and doing something that you love is simply not something to feel guilty about. There just needs to be balance. There isn't time to 'sweat the small stuff'. Reflect, find positives, learn and move on.

'Where there's a will, there is a way'. This is a cliché that I'm rather fond of. If you really want something, do it. Want it badly enough and it will happen.

My son started primary school the week before I started my art and design PGCE at University of the West of England in Bristol. After hearing stories from teacher friends of breakdowns, tears, late nights and drowning in work during their training year, I started to panic.

Not only was I about to start my training somewhere two hours away from home, but I was about to start my journey into education just as my son was about to start his. How on earth would I make this one work? I reminded myself of the three important lessons learnt from my 'juggling' experience. Don't feel guilty, don't sweat the small stuff and don't forget that where

there's a will there's a way. I felt a little less terrified.

I've also learnt to use the transferable skill that is multitasking. I'm writing this article whilst trying to create

my son a 'Fantastic Mr Fox' outfit for a Roald Dahl day in his school tomorrow, 'cooking' dinner, occasionally getting up to 'tidy' things, trying to get my head around schemes of work and wishing I could have a bath.

I see these moments as practice for when I'm teaching, the perfect opportunity to exercise my multitasking skills.

However it isn't just the multitasking and master balance skills that a parent can bring to teaching.

As a parent you are already teaching.

Everyday you are encouraging your child to learn, providing them with a safe environment to explore and make mistakes. You nurture their talents, help them to learn for themselves, and educate them to grow into wonderful curious adults, always with their best interests at heart.

There's no denying the challenge that a PGCE presents for any prospective teacher. A fellow trainee teacher recently asked me: 'How on earth do you manage with all the work and looking after your little boy?' I replied: 'It's not that bad, I just do what I can'. It got me thinking.

As parents and teachers, surely that's the key? You just 'do what you can'. There are obviously things that I find hard. I leave the house while everyone else sleeps, I don't get to see my son off to school in the morning. I don't get to pick him up. When I get home I have an hour or so to spend with him before bedtime, so I make sure I cherish it. After a few chores, cooking and quickly catching up on daddy's day at work, the lure of bed is overwhelming.

It has been hard to then set to work, filing all the handouts, writing lessons plans, brushing up on my drawing skills, doing the extra reading, but I do it. I do it because this is what I want to do. I have always wanted to be an art teacher. I'm fully aware that the career path I've chosen will involve many more challenges, however it's the very challenge that makes it worthwhile.

This year is undoubtedly hard, there have been tears, there have been doubts but I haven't been sweating the small stuff (too much). In the grand scheme of things I am about to embark on a wonderful career in what I think is one of the most important jobs in the world and I intend to enjoy every moment of it.

Being a parent should not put you off doing a PGCE. It should empower you to take your talents into the classroom. ■

'Don't feel guilty, don't sweat the small stuff and don't forget that where there's a will there's a way'



1

iPad apps for art educators

Paul Letchworth, Apple distinguished educator and head of art and design, shares his top tips and top apps

The iPad /android tablet enables art teachers to record activity that goes on in the Art room, share good practice, model activities and display artworks through a projector, harnessing the immediacy of the device.

Share your iPad Set up your iPad through *Apple TV reflector* or *air server* (all of which allow you to wirelessly mirror your tablet screen) you can share your iPad in the art room through a projector screen. Forget being stuck on a laptop or a interactive whiteboard you can easily show good practice, examples etc on the move.

Taking photos: Great way to share good practice, model what you want them to do, show them what good practice looks like. Take photos to show progress of techniques, e.g. the steps in printmaking or the different stages a of development of an artwork.

Save images from the Internet and arrange in your *photos/iPhoto apps*, by holding your finger over the source image on the Internet you will see a pop out which has save image. This will go directly to your camera roll – it can then be arranged into albums – such as cubism, poster design etc and projected in the class.

Like many art teachers I have been experimenting with iPads for some time. The following list are apps that I have found to be useful to myself and to my students. They include drawing, painting, tracing, photo management (fig 1) and art gallery apps.



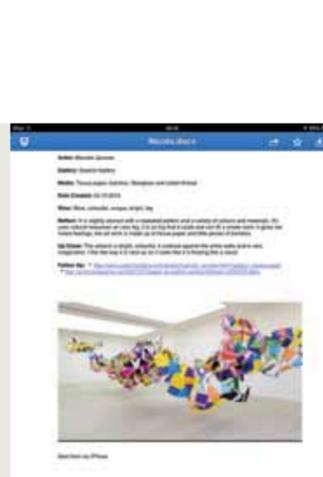
2

Top art, craft and design apps

Tracing Paper – Great for artist studies in the art room as this allows for quick and easy illustrations of the artist, artworks to enhance your study. Tracing Paper is a simple universal application for the iPad, iPhone and iPod Touch that helps you practice your drawing, illustration and sketching skills by giving you a blank translucent canvas with a clean and simple grid on which you can trace any image. (Fig 2)

iStudyArt – Great to record and respond to artworks seen in the gallery or for annotation in the art room & then print out their work as evidence for their critical skills. Sometimes students get such a short time in the gallery that photos are the best way to harvest their experiences. This app allows students to see the whole show and record artworks for later study. Students can email the teacher their work in the gallery or print them out for critical evidence. In the classroom students can annotate and respond to artworks on their iPad or iPhones and then print out an A4 sheet with their responses as evidence for their critical skills. (Fig 3)

PS Touch – PS Touch is great for individual artworks, for experimentation/effects on an image and also is great for layout of a critical study. Use popular Photoshop features designed for the tablet such as layers, selection tools, adjustments, and filters to create artwork or experiments. PS Touch



3

has the function to use the camera with your work.

Book Creator – Ideal for photo-books, artist studies, projects on art movements and portfolio work in a book format. The simple way to create your own Art iBooks, right on the iPad.

Paper 53 – Sketch book type app, allowing for free drawing of ideas – have to buy all tools to get the best out of it. Paper is where ideas begin. Capture your ideas as sketches, diagrams, illustrations, notes or drawings and share them across the web. No fussy buttons, settings or other distractions. Paper works the way you think, like a familiar notebook or journal. Have all of your ideas with you in one place.

Brushes – An extensive drawing & painting app. Brushes also records every step in your painting. Show off your creative process by replaying your paintings directly on your device.

Simple Mind – Mind mapping tool that turns your iPad, iPhone or iPod touch into a brainstorming, idea collection and thought-structuring device. ■

Paul Letchworth is creator of the iStudyArt app, delivers iPad training courses in art for the Tablet Academy and is head of art at Kesteven and Sleaford High School Selective Academy, Lincs. www.pletchworth.com

Obituary

Elliot W Eisner 1933-2014

It was with disbelief that the international community of art, craft and design teachers and educators learnt of the death of Elliott Eisner on 10 January 2014 from the complications of Parkinson's disease. Elliott Eisner was 80 years old.

And conversations must have literally rippled around the world as our community paused to reflect on the contribution and legacy of this unique man.

Born in Chicago on 10 March 1933 Eisner committed himself to art from an early age. He graduated from Roosevelt University with a BA in Art and Education and continued with a MS in Art Education, moving from academia into High School as an art teacher. As his interest in teaching and learning developed he pursued both a Masters and Doctorate in art education from the University of Chicago and joined the Stanford Faculty in 1965 as Assistant Professor.

Throughout his career Eisner championed the arts in education and defined and expressed his vision through 17 books and numerous papers and lectures. He maintained that the arts are critically important in the development of thinking skills in children and that they offer teachers and educators a powerful guide and tool in their classroom practice. He said:

‘To neglect the contribution of the arts in education, either through inadequate time, resources or poorly trained teachers, is to deny children access to one of the most stunning aspects of their culture and one of the most potent means for developing their minds.’ Eisner argued for an arts curriculum that put arts education on a parity with maths, reading and science. He advocated for artistic literacy. He challenged standardized testing and was eloquent in communicating his views and ideas. ‘He saw art in everything’ his daughter, Linda Eislund has explained. ‘He wanted people to think critically about things, ask questions and learn with all their senses.’

I have taught art and design across a wide range of age groups, and in workshops, studios and in museums and galleries. Wherever I was, the *Ten Lessons the Arts Teach* developed and composed by Elliot Eisner helped me not only develop my practice but advocate not just how, but why I was there doing it in the first place.

Ten Lessons the Arts Teach

1. The arts teach children to make good judgements about qualitative relationships.

Unlike much of the curriculum where correct answers and rules prevail, in the arts it is judgement, rather than rules that prevail.

2. The arts teach children that problems can have more than one solution and questions can have more than one answer.

3. The arts celebrate multiple perspectives. One of their large lessons is that there are many different ways to see and interpret the world.

4. The arts teach children that in complex forms of problem solving purposes are seldom fixed but change with circumstance and opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.

5. The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know. The limits of our language do not define the limits of our cognition.

6. The arts teach students that small differences can have large effects. The arts traffic in subtleties.

7. The arts teach students to think through and within a material. All art forms employ some means through which images become real.

8. The arts help children learn to say what cannot be said. When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.

9. The arts enable us to have experience we can have from no other source. And through such experiences to discover the range and variety of what we are capable of feeling.

10. The arts’ position in the school curriculum symbolizes to the young what adults consider important.

To celebrate the life and work of Elliot Eisner a donation can be made to the Elliot Eisner Lifetime Achievement Award, established by the Eisner family to recognise individual achievement in art education. Donations may be sent to the National Art Education Association, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191

The art education community have lost a champion, but through his writings and from his life’s work we have much to celebrate.

Lesley Butterworth

General Secretary, NSEAD

Stay connected with our e-bulletin

If you are not already receiving our e-bulletin please email info@nsead.org and we will add your email address to our database.

NSEAD Annual Report 2012-13

The Annual Report showcases the work of the Society from October 2012 to September 2013. It also includes the Summary Income and Expenditure Account and the Summary Balance Sheet. Visit to download the report: [nsead.org/Downloads/Annual_Report_1213\(ii\).pdf](http://nsead.org/Downloads/Annual_Report_1213(ii).pdf)

A full set of audited accounts for 2012-13 is available to members on request from Lesley Butterworth, General Secretary.

NSEAD Online: our Facebook group

Our Facebook forum, NSEAD Online, is a space to share good practice and an opportunity to network with others. We have recently changed the Group’s privacy settings. This means that anyone currently in the Group can invite colleagues or friends to join by email; NSEAD’s admin will then ‘approve’ new members. We invite all NSEAD members join this forum – if you would like to join please email: sophieleach@nsead.org. We would like also to signpost members to our social media guidelines which are available here: <http://bit.ly/1p8XXUb>