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YURI SUZUKI INTERVIEW
THE INSIDE OUT PROJECT
THE REAL VALUE OF ART HISTORY
THE ARAEA CHECKLISTS

The National Society for Education in Art and Design magazine
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nsead

nsead

To all our student to ECT members

We hope that you have enjoyed the online access to *AD* magazine during your training year.

With NSEAD's ECT membership you will enjoy a 50 per-cent discount on our membership fees and a hard copy of *AD* magazine direct to your door three times a year. Each issue also includes a fabulous A2 poster for your classroom or studio, featuring the work of an artist, maker or designer.

Contact the NSEAD team at info@nsead.org if you have any questions about your ECT membership

Calling the class of 2021

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Editorial

In 1977, Audre Lorde, African-American writer, feminist and civil rights activist, wrote *Poetry Is Not a Luxury*. This summer, her manifesto for poetry as a vehicle for change especially resonated, serving as a fitting riposte to the recent arts-only higher education cuts.

Lorde reminds us that poetry (the arts) has a key role in times of crisis, helping societies to heal and transform. She wrote: 'Poetry is not a luxury. It is a vital necessity of our existence. It forms the quality of the light within which we predicate our hopes and dreams toward survival and change, first made into language, then into an idea, then into tangible action.' Her words are in stark contrast to the cuts rolled out by the Government to fund: 'key courses' and 'as a response to the pandemic'. For Lorde, poetry and the arts are not lesser subjects, but are integral for making the world a better place.

This summer we were all too often reminded of the need to make the world a better place and why now is the time for tangible action – racism immediately followed the European Cup final and every day it seemed that an environmental crisis was in plain sight. To this end, NSEAD believes the Government's reductive and binary 'either/or' subject divisions it proposes can only harm any long-term interdisciplinary responses, actions and answers to the multiple crises that society and the globe are facing.

It was the importance of this interdisciplinary response that Michele Gregson stressed when she gave her keynote speech at the launch of the Crafts Council's *Craft School: Yinka's Challenge*. She also drew upon peace and environmental activist Satish Kumar's head, heart and hands philosophy for education, which places making and creating at the centre of life and learning. On pages 28-29 Michele describes an educational landscape, a utopia, where this might be possible.

Despite the Government's recent binary subject rhetoric, and over 10 years of policies in education that have served to reduce curriculum breadth, you, our educator community, have continued to offer and share alternative educational landscapes. This *AD* is filled with educator actions that explain why art, craft and design is not a luxury.

Sophie Leach, Editor, *AD*
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Crowd Cloud by Yuri Suzuki and Miyu Hosoi
© Takashi Kawashima

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The Inside Out Project

In 2011, the artist JR founded the Inside Out Project, which has helped people around the world use art to get their voices heard. Ten years later and the project continues to flourish globally. As members of the Inside Out team, ***Ludmila Kreichman*** *and* ***Emma Berrebi*** *explain how educators across all phases can get involved*

The Inside Out Project is a platform that allows people all around the world to raise awareness for a cause they believe in by using art as their megaphone. The project gives everyone the opportunity to make a statement by displaying large-scale black and white portraits of members from their community in public spaces. Anyone can share their untold stories by putting together an 'Inside Out Group Action', gathering members of their community around a common statement and creating works of public art together.

'From the beginning of the project, Inside Out has entered classrooms around the world to help engage, educate and empower young minds'

The project was created in 2011 by the French artist JR after winning a TED Prize. Using his own artistic practice as inspiration, this participatory platform helped individuals and communities make a statement by displaying their portraits in

Above Shanghai, China. Photo by Stéphane

public spaces. Through their 'actions', communities around the world sparked collaborations and conversations.

Originally designed to last a year, the project is now celebrating its 10-year anniversary. Over the past decade, more than 400,000 people across 138 countries and territories have participated, with over 2,000 actions created in every continent. Actions have addressed a wide range of topics, including diversity, community, feminism, racism, climate change, education, children's rights and immigration.

Anyone can be a 'group action leader' by submitting an action proposal to the Inside Out website in the form of a statement they want to share with the world. Once approved, they can start photographing people that stand behind their message and send them to the Inside Out team to process and print. They then receive the large, black and white posters to be pasted around their neighbourhood, town or city. Attracting the attention of passers-by, each action gets documented and is shared online to become part of a global project for a local impact.

Alternatively, the Inside Out Project has reached communities around the world with its Photobooth trucks, which bring the printers directly to the streets and allow the public to participate instantly and for free. Participants enter the booth and the camera snaps their portrait. Within one minute, a black and white poster is printed, which participants can then paste in a public space.

Through their portraits, participants are empowered to take control of their own narrative. For instance, Inside Out actions have put sex workers and residents of slums on the facade of a contemporary art museum, giving them representation and making the invisible visible. People from all over the world are humanised through their diversity and break out of the persona that is created for them by society. The beauty of Inside Out is that it operates on both local and global scales.

From the beginning of the project, Inside Out has entered classrooms around the world to help engage, educate and

'Leaders are encouraged to ask their students to pick the message they want to express and take charge of the organisation of tasks, such as the taking of the portraits and creating the installation'

empower young minds. A third of all actions have occurred in educational contexts such as schools, universities, after-school programmes or community centres. While the project had not been originally intended as an educational tool, it has allowed educators to present subject matters in a playful and engaging way.

From pre-school level to postgraduate, educational actions have honoured diversity and boosted kids and young adults' self-confidence through self-expression. With the help of educators, the Inside Out team has also created a curriculum to give future group leaders ideas on how to use their action for educational purposes. It contains activities to be adapted to the participants' age, subject taught and social context.

With their action and accompanying activities, group leaders help students whose voice may not be heard, to express their values, interests and emotions. The project also helps them create excitement and fun around what are sometimes complex pedagogical concepts. Teachers and community programme organisers have used their action to teach maths, history, art and languages at all levels of education and

1 Iloilo City, Philippines. Photo by Kat Malazarte

2 Drakhan, Mongolia. Photo by Lori Frola

3 Lamin, Koto, The Gambia. Photo by Constantine Venetopoulos

4 Inside Out Project London 2021. Photo by Ales Josifovski

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contexts. For instance, a high-school teacher in the US taught their students photography while making them reflect on the differences and similarities between social issues from the past and the present. Another action involved university students advocating the importance of mental health by showing the faces of the people behind the stigma.

Leaders are encouraged to ask their students to pick the message they want to express and take charge of the organisation of tasks, such as the taking of the portraits and creating the installation. The curriculum contains questions to ask students about public space and their place within it, and identity and art in the context of social change. To take a more in-depth approach to the action, leaders foster conversations around the outcomes they hope from their installation, how they want to be portrayed and how their action will influence others.

At the start of 2021, a middle school teacher from Cenon, France, helped her students take ownership of their action by letting them decide on their message as a group. She asked them about the issues that they cared about and received many different answers. Her students wanted to fight the climate crisis, poverty, racism, animal cruelty, homophobia, misogyny and racism. Through their conversations, they chose to communicate that, despite negative perceptions of youth in their community, these middle schoolers are an involved youth, eager to learn about social issues and become active members of society.

Over the course of their school year, they learned about JR and how he created the Inside Out Project. The students had several workshops for which they did research on the topics of their choice. These included producing written interviews with each other where they asked why they chose these topics, how they related to them personally and how they thought they should be resolved. They then produced their own mock TV broadcast with crafted props to discuss their chosen topic further, and made an appearance on a local radio show to talk about their group action.

The Inside Out team has recently started organising sessions with participating classes to talk to the students directly. One class met the Inside Out team through a video call to answer questions about the project and the process, and hear about the action in the children's own words.

Through the team's conversations with middle school classrooms in France and Norway, they learned about what is important to their younger participants. The students were excited about using art to spread their message because it transcends language barriers. They told the team that their action allowed them to work together with their peers and use their portraits to show each other that they are not alone in their feelings or opinion. With the encouragement from their educators, they used their portraits to express both their individuality and sense of community.

Many more schools have used their actions in a simplified yet impactful manner. A French pre-school asked their students to express the feeling that they attach to the COVID quarantine by taking their portraits with the corresponding facial expression. Pupils used the back of the posters that had been hung on strings attached between trees in the park to write the word to describe that emotion; fear, sadness, happiness, calm, love. These students got creative with the backdrop of their portraits by creating a Covid-19 virus polka-dotted background. While explaining the current situation to children is difficult, this educator-action leader let her pupils express the emotions that they might be too young to voice.

In 2018, students and staff at a school in Tipperary Town, Ireland, pasted their portraits side by side with three goals in mind; to educate by promoting language awareness in the students, focusing on French as a functional means of communication; to unite by bringing together students and staff in their interest and knowledge of the French language without age or gender barriers; and to expand and broaden their student's horizons and cultural identities by participating in a worldwide artistic and linguistic project.

In 2013, two schools collaborated to create an action named 'Facing Each Other'. Students from Ottawa, Canada and Oaxaca, Mexico, spent a year corresponding, learning about each other's culture and sharing ideas. On an exchange week during which they visited each other, both schools created an installation of portraits facing each other to represent their becoming part of a united and greater community that spans the continent.

For years to come, the Inside Out Project hopes to keep growing and reaching new communities, cities and countries. With the belief that education is a major vessel for change, the team looks forward to helping young people change the world through art. ■

Turn your school Inside Out!
Find a cause that your students are passionate about or a subject you want to teach them and reach out to the team, who can help you unite your community around a common message and reclaim public space through an Inside Out Project action. *insideoutproject.net*

In conversation

Yuri Suzuki

*Sound artist, designer and electronic musician **Yuri Suzuki** explores the realms of sound through designed pieces that examine the relationship between people and their environments. Here, he talks to **Poppy Parry**, project manager at Design Museum, about his background and inspirations, as well as what led him to become a brief setter for Design Ventura 2021*

Poppy Parry: Tell us briefly about your background – what you do and what led you to where you are now?

Yuri Suzuki: Initially, I tried to train as a musician but I had to give up because of my dyslexia, so my practice changed to being more design based. I was educated in Japan and started by being an assistant to Maywa Denki, an amazing kinetic music artist. I met a lot of designers who had graduated from the Royal College of Art in London. I was so impressed by their creativity that I decided to study at the college after that. While studying, I found my creative identity working with music and sound. That was the starting point for how I could use music and sound in different contexts such as design or art installations, and the start of my career.

I graduated in 2008, during the financial crisis. This pushed me to start my own studio rather than getting a job at a company. If you run your own company you have to focus on so many things, such as the legal and financial aspects. The business was going well but I started to feel I couldn't spend as much time on creativity. Then I was invited by Daniel Weil to be a partner at the design consultancy Pentagram. He explained how they worked at Pentagram, which is quite independent, with freedom for creativity. I could work with others on projects instead of being the only person in the company.

Yuri Suzuki was born in Tokyo in 1980. After studying Industrial Design, he worked with Maywa Denki, the Japanese electronic art unit. In 2005, he moved to London to study product design at the Royal College of Art, where he further developed his interest in the crossover between art, design and music, using both analogue and digital technologies.

In 2018, Suzuki was appointed a partner at the design consultancy Pentagram. He has had both solo and group exhibitions at Tate Britain London, Mudam Luxembourg, MoMA and the Museum of Modern Art Tokyo.
yurisuzuki.com

voice-based sound installation at Tokyo Haneda Airport. Each project is a dream, so it's hard to say which one is a highlight.

You often collaborate with other creatives. For you, what is the value in collaborating with others?

There's good collaboration and there's bad collaboration. It is amazing working with musicians as the concepts are sometimes quite farfetched but their vision is so clear and crisp. It was mind blowing working with will.i.am because he comes up with ideas every second. I've never met anyone like that before.

'It is amazing working with musicians as the concepts are sometimes quite farfetched but their vision is so clear and crisp'

What drew you to working with sound?

My dad had a huge record collection and was always listening to music. As I was born in Tokyo, where there is not much nature, I spent my time watching TV and my grandmother showed me lots of films. As a child I was into music-based films such as *The Glen Miller Story*, which is about his career and I was interested in jazz. When I was in high school I was in a punk band but later started to make my own music and got into electronic music. My passion for music has never disappeared but the form of the music has changed.

Your work ranges from products to apps and large-scale installations. What has been a highlight project for you and why?

Every project is a dream project, such as when I created robotic instruments for will.i.am and made instruments for Jeff Mills. There is also Crowd Cloud, which is a huge

Above left *The Welcome Chorus Project*, Yuri Suzuki © Samuel Diggins

Below left *EZ Record Maker* © Gakken

Right Yuri Suzuki © Rima Musa

A lot of your work is interactive and quite playful. Do you feel that play is an important part of the creative process?

I use interactivity and the playful experience as an entrance to get to know the content of the work. Because I am dyslexic, I find it hard to read captions for artworks when I am in a gallery. Art and design can require a lot of knowledge or reading and, for some people, neurodivergent people that is, that can be quite hard. I think experience through sound and touch and physical interaction can make for a deeper understanding of the concepts.

Can you tell us a bit more about your dyslexia and the impact it has had on your work and career?

I find it really hard to read and English isn't my first language. One of the hard things about dyslexia is that the world is very reading and literature based. While there is support during education, there is not much support for dyslexia in the real world. You need reading and writing for business and for contracts.

You often work with technology. What is the best and worst thing about working with technology?

I do work a lot with technology, but I'm not a technologically conscious person really. Technology is just a method. I have an idea or a narrative and I'll need technical help to realise it. It is too farfetched to realise in an analogue way. I am using quite a lot of AI at the moment. One project I did at the Turner Contemporary, *The Welcome Chorus Project*, created a local anthem using the voices of 1,000 to 2,000 people. That's an impossible task but machine learning can do it. The technology becomes valuable to realising your vision.

Below left *Crowd Cloud* by Yuri Suzuki and Miyu Hosoi © Takashi Kawashima

Below right Design Ventura student workshop © the Design Museum and Richard Heald

Right *Sound In Mind* exhibition at the Design Museum © the Design Museum and Felix Speller

Where do you find your inspiration?

The most important thing is what you experience and what you feel now in this world: your subjective observations. Inspiration should come from your heart or from something that you feel is a problem now. That is the best way to start a project I think – with a problem.

What is the most exciting phase of the design process for you?

The first 15 minutes – when the brief comes in and I sit down with my sketch book to generate ideas. That is the best part of the process; generating the conceptual side, thinking about narrative and starting to sketch.

Why did you choose to be the Design Ventura 2021 brief setter?

I wanted to give a different perspective as I am not your standard designer. I wanted to show that there's not only one way to be a creative entrepreneur. There are so many different ways to be a creator.

You grew up in Japan. What subjects did you study at school and how has that influenced your journey to where you are now?

I went to a high school that offered a lot of music (I did so many music projects at high school). At the beginning, I studied industrial design which was mostly about drawing and not much about ideas, so I quickly got bored and dropped out. I started working with Maywa Denki instead of finishing university. At Royal College of Art, I learnt a lot from the people I met there, both tutors and students, such as Durrell Bishop, Sam Hecht, Ron Arad, Tomoko Azumi, Tom Dixon, Abake, Anthony Dunne, James Auger and Noam Toran.

'One thing my grandad taught me was the importance of meeting great people – those who are first-class in their industries'

The students who take part in Design Ventura are 13-16 years old. If you could time travel, what advice would you give your teenage self?

One thing my grandad taught me was the importance of meeting great people – those who are first-class in their industries, be they actors, or work in finance or the creative industries. I was lucky to meet those sorts of people throughout my career, from Durrell Bishop at the RCA who taught me interactive design and Jasper Kouthoofd, the CEO of Teenage Engineering who gave me creative and business advice to Daniel Weil who led me to Pentagram. I recommend that everyone find someone whom they respect and trust, and who can support their development.

There is talk of a crisis in creative education. What are your thoughts on this as a creative professional?

I have a lot of opinions about education in the UK. Government cuts are a big problem. Education becomes about paying money to get a qualification and that's not the right way. The fundamental problem is the lack of government support, I think.

What are your top tips for young people interested in working in design?

My advice is to learn the basic skills and theory, as well as learning how to use the equipment such as Illustrator and Photoshop. It's so important to be humble and learn the basic skills.

Besides your professional work, what do you have a passion for and why?

My practice is my hobby. Music making is what I love, designing musical instruments or creating experiences with sound. That's what I want to do with my entire life. ■

About Design Ventura

Design Ventura is a national design and enterprise competition for schools, supported by Deutsche Bank as part of their global youth engagement programme, Born to Be. Students aged 13-16 are invited to answer a live brief set by a leading designer, which this year is Yuri Suzuki. They are challenged to design a new product for the Design Museum Shop, with the winning product being made and sold and the proceeds going to a charity of the students' choice.
ventura.designmuseum.org

Vanity unfair: the real value of art history

While some in the UK media take pleasure in taking cheap shots at art history, ***Matthew Saunders****, founder of the educational charity Magic Lantern, argues that this underestimates the enormous value the subject has in helping children express themselves and deepen their understanding across the curriculum*

Left *Between the Two my Heart is Balanced* by Lubaina Himid, 1991 © Tate

Above left *The Ambassadors* by Hans Holbein the Younger, 1533 © The National Gallery

Above right *The Hay Wain* by John Constable, 1821 © The National Gallery

When it comes to taking cheap shots at academic subjects, it is commonly accepted that art history is fair game:

Exhibit A*: Killing Eve*, Series 2, Episode 6

Despite defying genres and overturning numerous TV tropes, *Killing Eve's* writers resorted to old stereotypes about art history. In this scene, Eve asks her MI6 colleague Hugo to create a backstory for assassin Villanelle's alter ego, a 'waster' called Billie.

Eve: Give her a job. You know what? No, no job. A couple of vanity degrees. Something wishy-washy.

Hugo: Philosophy, history of art?

Eve: Great!

'Children do not have the preconceptions or misconceptions about art that adults often have but simply see it for the powerful, multi-faceted subject it is'

Exhibit B: *The Jonathan Ross Show*, 2 March 2013

In an interview with Jonathan Ross, comedian Jack Whitehall explains why he began (but did not complete) an art history degree. The two men's sarcasm levels are par for the course in discussions about the subject.

Ross: What did you study at university?

Whitehall: History of art.

Ross: Wow, that's obviously come in very useful.

Whitehall: It's come in very useful.

Ross: How did you wind up doing history of art? Is that what you wanted your career to be?

Whitehall: No, it's what my father wanted my career to be – he wanted me to be an art historian.

Ask a child what they think about art and they are likely to tell a very different story. When I have shown Bridget Riley's 1963 abstract painting *Fall* to adults, I have often been given short shrift; 'Anyone could have done that,' 'That's not art' or 'It's hurting my eyes.' When I recently showed it to a class of five- and six-year-olds as part of a workshop on patterns, the children's responses included 'It's a zebra close up,' 'It's hair,' It's curtains,' 'It's a waterfall,' 'It's a fingerprint.' They stood up straight, put their hands in the air and became the painting's wavy lines, their bodies moving faster the wavier they became, demonstrating the artwork's powerful energy. They got excited when I told them they could see the real thing free of charge in an art gallery. Children often tell me they have visited a gallery after a session on art history, eager to share their excitement of talking about paintings with their parents. There is a sense of ownership – they feel these are their paintings. They are particularly excited when they discover that paintings in public collections do indeed belong to all of us. Normalising and demystifying the subject at a young age helps build an enthusiasm that can endure into adulthood.

The pleasure that children of all ages and abilities get from interacting with art is valuable in itself, but there is so much more. Art history is not the same thing as art appreciation. It is not about giving value judgments about works of art but about asking big questions – why, how and for whom artworks are made. It is the study of human experience. It can be the spark that gets a child hooked on culture in general or any of the subjects that art can explore – history, geography, science, politics, RE, maths and beyond. It can engage the brain in critical thinking and problem solving, help children make connections with their prior learning and own experiences, pique their curiosity and teach them the skills to decode visual images.

In the last fifteen years I have run nearly 2,000 art history workshops in primary schools. The key to inspiring children's enthusiasm lies in how art is introduced. Simply presenting biographical facts about the standard canon of dead white male artists, or telling children what they are looking at, is not going to fire up their imagination. When children get the chance to become really immersed in the process of looking deeply, it is literally a different picture. If the questions are open-ended and designed to focus the children's observation and thinking, then their ideas come flowing:

If you stepped into this painting, what would you hear?
What would you smell?
What might happen next?
What is happening outside the frame?
What did the artist leave out?
Why do you think they chose that colour?
Which part of the story would you have chosen to depict?

Children do not have the preconceptions or misconceptions about art that adults often have, but simply see it for the powerful, multi-faceted subject it is. They just get it. They do not find it a stretch to give voices to Lubaina Himid's protagonists in her striking painting *Between the Two my Heart is Balanced* and to connect it to discussions about immigration, race and gender. They relish coming up with imaginative poetic language to describe the abstract sun-drenched landscape of Frank Bowling's *Sacha Guyana Dreams* and how the artist gets their message across to the viewer. They love cowering at the thought of being deluged by Katsushika Hokusai's iconic *The Great Wave off Kanagawa* and thinking about different ways to deal with fear. Anyone jaded by seeing copious tea towel reproductions of John Constable's *The Hay Wain* will look at the painting with fresh eyes after hearing children's 'wows' and insightful storytelling when seeing it for the first time. They love to look, observe and put themselves in the picture. Many of us are used to whizzing past hundreds of images in art galleries without always stopping to take a deeper dive. Children, who are used to all manner of modern devices and moving images, are brilliant at taking a slow look at a still, silent painting.

In a recent virtual workshop I ran on Ancient Greece, a class of nine- and 10-year-olds were particularly taken with *Penelope Weeping over the Bow of Ulysses* by the eighteenth-century painter Angelica Kauffmann. They came up with a range of vocabulary to express her feelings such as 'depressed,' 'stressed,' 'sad' or 'regretful'. They imagined her thoughts: 'Is he lost?' 'Should I marry one of the suitors?' 'Has my love died?' They bent their bodies like Penelope's and tried to make the same expression as her. They had been learning about the supposed hero Ulysses, but now they were thinking about a sidelined character and how her husband's epic gallivanting had serious consequences for her. Exploring the painting helped the children understand the role of women in Ancient Greece, the choices artists make when deciding which stories to tell and the invaluable exercise of empathy.

The ability to analyse and decode images is a powerful skill that is at the heart of art history. In a world increasingly filled with social media and selfies, this ability has a new urgency. When children learn how to read a visual image, they can apply those skills to the wider world around them. Multiple possibilities can derive from exploring one work of art. *The Ambassadors* by Hans Holbein is a painting that never fails to mesmerise children. A discussion about composition and scale can segue into an exploration of mathematical concepts, geography, history or religion. Considering the men's poses, clothes and mysterious possessions broadens into reflections on identity and how we choose to present ourselves to the world.

Far from being the wishy-washy vanity subject loved by lazy tropes, art history has the extraordinary ability to help children express insights and deepen their understanding across the curriculum. If we want children to be inquisitive and independent thinkers, then art history can be a powerful tool in their armoury, helping them see the bigger picture long after an artwork fades from view. ■

magiclanternart.org.uk
@magiclanternart @magiclanternart

Above *Penelope Weeping over the Bow of Ulysses* by Angelica Kauffmann, 1778–1779 © Wolverhampton Art Gallery

Below left A year 3 session on Roman art and architecture at West Oxford Community

Below right Magic Lantern workshop in Albion Primary School, Rotherhithe

The ARAEA checklists

The Anti-Racist Art Education Action (ARAEA) checklists aim to support art educators in becoming and being actively anti-racist. Authored by the NSEAD's ARAEA Group, we call on art educators to critically review and revise their art, craft and design curriculums, publications and resources. Here, ARAEA members ***Marlene Wylie****, vice president of NSEAD;* ***Clare Stanhope****, art lead at Harris Girls' Academy East Dulwich and PhD researcher; and* ***Sophie Leach****,* AD *editor, share ARAEA's aims, and explain why the anti-racist checklists are needed and how they can be used*

A call to action
Marlene Wylie

The daughter of Jamaican parents from the Windrush era, I have been a member of NSEAD for almost 25 years and have served two terms as vice president. This term has proven to be highly significant and deeply personal. Through my lived experience, I speak to this critical issue of anti-racism with an authentic and profoundly reflective voice.

Reflections of my seven-year-old self (in 1974), through to where I am now in 2021, have left me marvelling, and at times feeling deeply distressed, at my journey as an artist, designer and educator. My ongoing reflections have left me with complete conviction that we have to support one another in understanding where we are in terms of our racial literacy and that there is much work to do.

> 'To be true to this, as a woman of colour and vice president, I join with my colleagues in our call to action for all art educators to be actively anti-racist and challenge the current colonial and Euro-centric educational landscape'

Racism is real. I believe it is experienced in every school, academy, college and university in this country. The blatant killing of George Floyd is the physical manifestation of why we need to be deeply immersed in reflection and introspection on race and identity. Finding myself as often the only person of colour around the table has been my experience for most of my creative life. I have come to the realisation that I am where I am as a result of a variety of complex navigations – the ARAEA anti-racist checklists will help to illuminate these.

The NSEAD mission since 1888 has been to improve art, craft and design education for everyone. To be true to this, as a woman of colour and as vice president, I join with my colleagues in our call to action for all art educators to be actively anti-racist and challenge the current colonial and Euro-centric educational landscape.

Our members asked for ways to understand better and recognise what racism looks like in our subject. Our checklists are just the start of this vital work.

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Anti-racist actions
Sophie Leach and the ARAEA Group

When you were at school, did your curriculum include artists, makers and designers from a range of ethnically diverse communities? Did the art resources and publications used help you to discuss, question and explore historical and contemporary issues around race and ethnic identities?

Fast forward to today. And, whilst we know there are schools, colleges and galleries that are diversifying their curriculums and resources, if today, young people were asked the same questions, how many would agree that their art curriculum does include global majority artists, makers and designers?

It is the hope of ARAEA that our subject-specific checklists can help every educator to better recognise the limits of our own education, question colonial narratives of the past and, in turn, our own unconscious bias. We hope the checklists will enable more art educators to be actively anti-racist and to begin the journey of decolonising art, craft and design education.

ARAEA was set up in July 2020 in direct response to the killing of George Floyd. Our aims are clear. As a learned society, we have a duty to educate ourselves, keep learning and be part of real change. We are aware that we need to do more, to challenge racism and recognise what it looks like in art, craft and design.

The group's members are art educators, representing all phases. Every member of ARAEA collaborated in the writing of the checklists, with Marlene Wylie, Paul Brennan, Clare Stanhope and myself as advisors and editors. A combination of time, expertise and live voice have made this work possible.

ARAEA's call to action:

- Global majority artists, designers and makers are significantly under-represented in the creative industries. They are also likely to encounter racism. This indicates that both the actions and in-actions inherent within the creative industries and the education system to date are institutionally racist.
- Art and art education have a unique power to help us understand and challenge racism – they help us to question and understand, with humility, what it means to be an anti-racist human. But we must also recognise the ways in which art, craft and design, and we as educators, can perpetuate racism.
- We are asking for everyone who engages in our subject to use our checklists, in the hope that the injustices brought about through racism can be removed.

Subject to funding, our next ambition is to share peer-reviewed, anti-racist resources and research, publish case studies, and hold training, events and anti-racist open spaces.

And, every year, on the 25 May, marking the day George Floyd was killed, we will hold ourselves accountable, and ask what has been achieved and what further anti-racist actions are needed.

Before then, we will keep challenging the all-too-often inequitable landscape of art education. It is our hope that all art educators will use the checklists to kick start anti-racist conversations, for self review and to re-position and further diversify our curriculums and resources. Let us hope that in the future, every child in every classroom, gallery and museum can be seen and be heard, and that all children can put their hands up and know that they belong.

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The ARAEA Checklists – bit.ly/3whFcHn

An anti-racist 'pedagogy of hope'
Clare Stanhope

Although the term 'checklist' is used, they are very much positioned as a tool with which to open-up conversations and support a questioning of current resources, publications and curriculums. Their underlying ethos is inspired by the educational theorist Bell Hooks and her articulation of a 'pedagogy of hope'. The resources acknowledge that to be actively anti-racist 'at times we will stumble, but when we do, we will acknowledge our mistakes and we will make repair' (2003).

The checklists are not a 'to-do' list and are not linear. What the starting point is for one educator, department, publication or school will be different from another. The checklists are not conclusive. When actively engaged with, the checklists will uncover further questions, questions that explore the intersections of our identities, including race, sexuality, gender, ability/disability and religion – they may also lead to deeper investigations into our own unconscious bias. Wherever they lead, the hope is that they trigger new opportunities for learning but also, critically, unlearning.

The philosophy is embedded in the resource itself. Just as art, craft and design education evolves, as NSEAD evolves, as we as practitioners evolve, so too will the checklists. They are not conclusive. They will also be under constant review by the ARAEA – indeed, you will see the version or number will change as the resources are updated.

The *Publications & Resources* and the *School Resource Checklist* have a maximum of ten questions, either to start the process or to feed into a practice already on this journey. All the checklists generally revolve around four key questions that hopefully lead into a critical engagement with the resource being scrutinised. They cover 'who' is given space, 'what' is included and 'how' terminology is used and framed.

> 'As a subject, and perhaps even more importantly as an education system as a whole, we do not readily confront the colonial narratives that are imbued in our history and subsequently our curriculums'

The Curriculum Checklist offers a much deeper engagement, and is the most extensive of the resources, again supporting critical discussion through various lines of enquiry. This resource is categorised under six main headings: Diversity and Belonging, Cultural Capital and Criticality, Colonial Legacy, Context and Terminology; Intersectionality and Unconscious bias. These then break down into further questions that seek, through specific examples, to interrogate more explicitly the contents of our curriculums. What this checklist hopefully acknowledges is that the journey into diversifying or decolonising a curriculum is not a quick process. It is also a process that can be uncomfortable.

As a subject, and perhaps even more importantly as an education system as a whole, we do not readily confront the colonial narratives that are imbued in our history and subsequently our curriculums. This legacy not only exists in culturally diverse settings but as the ARAEA state: 'Every white child in the UK lives in a country that is ethnically diverse' and every corner of the land we live in has benefited from the profits of past colonial endeavours.

This history is very much present in contemporary society. It is embedded in our streets and buildings, and in our statues. It is implicit in our museums and galleries, and has settled within our curriculums. Without engaging with this history, it stifles not only our students from global majorities but also our LGBTQ+ students, our disabled students and our gender-fluid students. It stifles white European students as it removes their agency in understanding and dealing with a racist and sexist past. It also stifles us as educators. If, like me, you have been educated through the systems in which you now teach, even starting to see and notice the unconscious biases in our resources or curriculums can be a slow process, but once started it can also be overwhelming.

It is also liberating. This is a journey fraught with inconsistencies and injustices that constantly raises questions of our own knowledge base. I am still very much in this process. I have felt anger, bewilderment and also excitement on this journey and these resources seek to support all of these encounters. Speaking from experience, it is making that first step, asking that first question that really starts a journey that is not only absolutely imperative, but it is also an exciting opportunity.

By asking just one of these questions, 'a pedagogy of hope' can support deeper questioning of the learning that we provide and that we ourselves inspire. Share them in your settings and use them in your department meetings. It is only through constant questioning, feedback and collaboration that art education can truly begin to become actively anti-racist. ■

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Hands Up (left) was made by young artists aged 14-17 at Harris Girls' Academy East Dulwich in South East London, led by Clare Stanhope. It is a collective representation of being seen and of belonging, an expression of diversity and especially the diversity of learning communities. Thank you to the young artists who made this work and who so generously allowed us to use it to support the dissemination of the ARAEA resources.

Art, craft and design in prison education

*As a full-time lecturer in creative arts in the prison education, Professor **Samantha Broadhead** at Leeds Arts University discusses the challenges, processes and approaches needed for success*

In the late 1990s I was asked to work with inmates at HMP Wakefield to paint a mural in the prison's education department. As a community artist and visual arts graduate from Lancaster University, this was my first encounter with prison education and the amazing teachers working in that sector. I remember the dark humour of one of my participants; when I asked him to sketch out the design on the wall he reflected, 'Eh Miss, the last time I drew on a wall I got four months!' I found the experience rewarding, even though the prison works department painted the mural out shortly after it was completed.

Within weeks of finishing the mural project, I began working in the education department at the high security HMP Wakefield and at HMP Hew Hall, a women's prison. After gaining teaching experience, I became a full-time lecturer in creative arts at a remand prison, HMP Armley in Leeds, a role I undertook for six years. At this point, my qualifications included the City and Guilds 7306, D32 Assessor's Award and D34 Internal Verifier's Award.

Prison regime

The regime is central to all activity that happens in the prison, including education and learning. There are many aspects of it, including movements, exercise/gym, work, canteen, chaplaincy, library, prison visitors, visits, probation, hospital, security/lock down/escape and punishment/discipline. Art and education must fit in with all these other activities. For example, moving a group of inmates from the wings to the education department requires a certain number of prison staff and can take up a considerable amount of time.

Far left *This Is How It Feels*, Clifton House (Secure Hospital), Silver Award for Painting, courtesy of Koestler Arts

Above *Murmuration*, HM Prison Wealstun, First-Time Entrant Award for watercolour & gouache, courtesy of Koestler Arts

I would argue that arts activity is a thread that runs throughout the fabric of prison life. As a lecturer I was involved in many aspects of art education, such as accredited programmes, cell studies, evening classes, special education in hospital or vulnerable prisoners' unit, and participated in the induction programme. Imagine the fear and uncertainty someone may feel entering a prison for the first time. Being able to draw or make can take that person away from their troubles for a while.

The educational approach

My approach to teaching needed to reflect the context in which I was working. My students could, at any time, be moved to another prison or restricted from education for security or behavioural reasons. Sometimes they may have completed their sentence and wish to continue their education outside. The accredited courses we provided were modularised and validated by the Open College Network. When GNVQs were available, they were also useful as they could be studied unit by unit. The curriculum was highly personalised and operated as a 'roll-on-roll-off' provision. I insisted that every student in my class, no matter how long they were there, had their own portfolio in which they could collect the artwork and I could record their achievements.

Numeracy, literacy and computer skills were embedded into the curriculum. The students' level of basic skills tended to be lower than their art and design ability. Nevertheless, we were able to use the creative aspects of the course to develop other skills such as writing, presenting and estimating area, volume and proportion.

> 'As art teachers and students, we all needed to be inventive and innovative in the use of materials, equipment and techniques – some items were restricted or even banned due to security concerns'

As art teachers and students, we all needed to be inventive and innovative in the use of materials, equipment and techniques — some items were restricted or even banned due to security concerns. Every sharp tool such as scissors, lino cutters, craft knives and staplers needed to be counted in and stored on a shadow board within a locked cupboard.

Constraints did stretch us sometimes. For example, the lens-based subjects seemed impossible as we were not allowed cameras. In response, we used light-sensitive papers and acetates to create elaborate pictograms. Printmaking was restricted to some extent, although we were able to create monoprints, linocuts and 'quick-prints' with polystyrene sheets. A lot of the collage and mixed-media materials were found in the department cleaner's cupboard.

Managing the process

My work entailed much more than delivering art and design courses. Much of my time was taken up packaging artwork and certificates so they could be sent to a student's next prison, or sometimes they were handed out to the student's visitors. I organised the prison's annual submission to the Koestler Awards for arts in criminal justice. Every year, over 3,500 people in custody and in the prison community take part by submitting their creative work. Earlier this year, Koestler Arts presented an exhibition called *My Path: Art by People in the Criminal Justice System* at the Millennium Gallery in Sheffield.

I also worked with The Burnbake Trust Prison Art Project who believe in the rehabilitation of offenders through participation in the arts as a means of self-expression.

There are challenges for those teaching arts in prisons. Tutors are faced with everchanging cohorts of students. At the same time, the emotional difficulties of students, due to uncertainties around conviction and sentencing, can be stressful for the teacher. Students can be distracted by difficulties with relationships at home and there are times when teachers can feel conflicted because of the need to manage behaviour in the classroom.

Wider concerns that lie outside the control of individual arts teachers include a lack of educational continuity when students are released or go on to another prison, disrupting exams or assessments. Sometimes prison staff perceive arts education as a privilege, thus its withdrawal can be a punishment. When students do achieve there is occasionally a lack of higher-level progression.

Importance of art in prisons

Art is important in prisons as letters from inmates and families can testify. I have heard different students describe the art room as an oasis. I believe this is because it provides visual and sensual stimulus in an atmosphere that is often cold, institutional and sterile.

I have seen how art can support wellbeing and mental health. I have also observed that a common interest in art can facilitate group bonding and belonging. The making and giving of art works can preserve the important connection with family and children.

Even if the students do not become artists, crafters or designers, art stimulates purposeful activity and self-esteem, leading to positive behaviour management. The arts curriculum not only teaches skills and knowledge, it also widens cultural and social capital.

Prison education espouses the values of continuing and lifelong learning, but most of all it gives individuals hope for the future. ■

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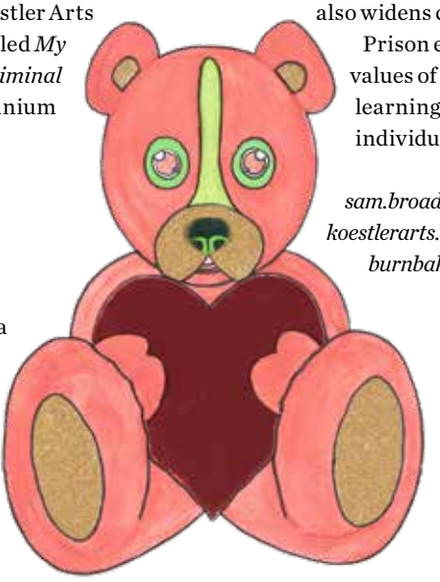
koestlerarts.org.uk/koestler-awards/

burnbaketrust.co.uk



Left *Teddy Love,* HM Prison & Young Offender Institution New Hall, mixed media, courtesy of Koestler Arts

*When **Dr Tyler Denmead**, fellow and director of studies in education, University of Cambridge, founded the youth arts organisation New Urban Arts in the late 1990s in Providence, Rhode Island, the area had struggled with deindustrialisation and an exodus of white city-dwellers. Today, as the area is threatened with gentrification, Denmead questions the role of the project in this latest development and asks how the arts can learn from such a contradictory effect*

Youth, race and the gentrifying city

'Resisting gentrification is an important but complex task for me,' the social-media post read. 'I benefited from non-profit organisations as a teenager. But I think those same organisations can also be gentrifying forces. Is anyone else feeling this? Talk to me.'

This post had a major impact on my thinking about the arts and education. It was written around 2015 by a former participant in New Urban Arts, a youth arts organisation in Providence, Rhode Island (USA), that I had founded in 1997. In other words, this young person was likely suggesting that my own arts educational leadership was entangled in this contradictory effect. And I needed to consider this criticism carefully, particularly because I am white and this young person, racialised as Latino, grew up in a neighborhood threatened by gentrification. How had New Urban Arts become both a positive influence and a gentrifying force in the lives of young people living in communities of colour? And, how might others in the arts learn from this contradiction as they work towards racial, economic and youth justice?

New Urban Arts is an arts studio that addresses the systematic denial of arts learning opportunities for low-income youth and those youth in communities of colour. Hundreds of teenagers walk from nearby secondary schools to participate in New Urban Arts' tuition-free programmes after school and during the summer. In the studio they partner with artist mentors as collaborators and peers in

developing their artistic practices and, together, they work towards exhibition and performance. The studio is a joyous place, full of laughter and swelling with energy. As one 'zine produced by young people and artist-mentors observed, New Urban Arts is a place where 'young people come together to make a lot, make together and celebrate what they make until what they make ends up on the floor.' The studio was recognised by First Lady Michelle Obama as one of the best youth arts programmes in the United States and notable youth alumni of the programme include Monty Oum.

Understanding how New Urban Arts could be interpreted as a gentrifying force requires contextual analysis. When I started New Urban Arts in the late 1990s, Providence had struggled for decades with deindustrialisation, as well as the exodus of white city-dwellers from racially diversifying neighborhoods to more racially homogenous suburbs. A succession of mayors tried to stimulate investment in the city through a cultural strategy that emphasised arts and creativity — a strategy copied from countless mayors in the United States and beyond. Providence, with two elite tertiary education institutions – Brown University and the Rhode Island School of Design (RISD) — notorious for attracting young, affluent, artsy and politically liberal creative types to the city was ripe for this creativity-led urban renewal strategy. The city attempted to refashion itself as hip and edgy through the cultural production of graduates of these schools who stayed in Providence, and this image supported speculative real estate development projects that catered to more affluent, and often white, residents being summoned back to the city. These real estate development projects were largely taking place in low-income and non-white neighbourhoods.

It comes as no surprise, then, that young people of colour at New Urban Arts started to report losing a sense of control over how their neighbourhood communities developed, how their neighbourhoods were culturally expressed, and whether their neighbourhoods would remain affordable to them and their families. Indeed, my conversations with former youth participants suggested that the young person above was not alone in believing that New Urban Arts, under my leadership, was a gentrifying force. And they cited several examples. For example, youth participants interviewed and selected people to serve as artist mentors in the studio and many of those selected in the aughts were students and graduates of Brown University and the RISD. The studio thus operated as a gateway for the rising presence of these 'creatives' in historically low-income and non-white neighbourhoods. In another example, New Urban Arts made a public mural nearby the studio featuring portraits of various people of colour who lived in the neighbourhood where New Urban Arts is based. This mural was intended to combat racist stereotypes of neighbourhood residents. However, a photograph appeared in a newspaper article in the New York Times that intended to marshal an image of the neighbourhood as hip, edgy and racially diverse. This visual culture contributes to a contradictory rendering of creative neighbourhoods as both inclusive and exclusive, promoting racial diversity largely as a commodified spectacle for the benefit of white gentrifiers.

Of course, my own image as the founding leader of New Urban Arts contributed to this problem. During the decade I led New Urban Arts, several local news stories represented me as an unusual sort of inner-city hero who sacrificed a more traditional and lucrative career to empower youth of colour. I was being brought into being as a white saviour who transformed youth of colour through arts and creativity. Not only was I symbolic of a new urban imaginary that was ostensibly inclusive, I also provided an example of white people returning to the city to give it, as the local newspaper put it, an 'urban uplift'. By contrast, young people of colour at New Urban Arts were imagined in racist terms as troubled youth who were threats to urban redevelopment. Moreover, arts education was positioned as a mechanism that might transform troubled youth into creative youth. Public support for New Urban Arts not only stemmed from the fact that it was doing good work with young people but, troublingly, because it also fit this racist narrative that was being deployed to transform the city, largely for the benefit of white accumulation.

How might other arts educators who are committed to youth and race justice learn from this example? The first lesson is that if arts educators want to understand what is happening 'inside' a youth arts organisation, or any arts education setting, it requires taking into account social, economic, cultural and political factors 'outside' their borders. The second lesson is that arts educators must scrutinise how the arguments being made for the arts and education fit into cultural narratives that may, in fact, be working against the young people they intend to serve — and carefully consider how to avoid recapitulating those arguments and instead challenge them. The third lesson is to support young people as they deconstruct these cultural narratives through their social and artistic practices.

This moment, while not new, is one in which youth and artists of colour have redirected their criticisms towards institutions that tend to be thought of as good things. Community-based arts organisations, galleries and museums are being called to account for their ongoing entanglements in colonialisms and white supremacy. The arts and education institutions that will succeed are those that can subject themselves to scrutiny, atone for past mistakes and do better moving forward by the communities they serve.

Policymakers and funders in arts and education can help by creating the conditions where critical forms of knowledge production and action generated within arts and education institutions can be debated and discussed, and even used to value how arts institutions measure themselves and their contributions to society. Otherwise, arts institutions will continue to reproduce a social and, indeed, spatial imaginary that is invested in whiteness. ■

tylerdenmead.org *newurbanarts.org*

> 'Public support for New Urban Arts not only stemmed from the fact that it was doing good work with young people but, troublingly, because it also fit this racist narrative that was being deployed to transform the city, largely for the benefit of white accumulation'

Top left Tyler Denmead, founder of New Urban Arts

Left Mural by participants at New Urban Arts. Private Collection

Top right Inside New Urban Arts © New Urban Arts

Right Embroidery by Sylvie Larmena, 2013, one of the New Urban Arts' participants © New Urban Arts

The kindness revolution

Since 2015, Chenderit School in Northamptonshire has issued 'kindness assignments' for students to help promote empathy, resilience, resourcefulness and a sense of community. ***Tom Christy****, head of art and creator of the project explains*

Art can take our breath away sometimes. Sometimes we can see something and can be completely bowled over by its beauty, or its power or truth or whatever. We can look at stuff and, in our heads, just can't stop saying 'wow!' That's a good sign, definitely. You know you're on to a winner if you make art that makes the viewer think that. But, for me at least, that's not the end of it. I always think the very best art is not just the stuff that takes your breath away but the stuff that makes you think again about the world around you. It's the stuff that prompts you to alter how you see life. Art, at its best, changes the world.

Above Kindness assignments on exhibition

As art teachers, we often focus on skills and processes, and beauty and knowledge. And fair play, all that stuff rocks. We think in terms of curriculums and syllabuses, schemes of work, and assessment objectives and attainment. But, once in a while, there's something special about stepping beyond that. How about we use our privilege as educators to nudge our students into changing the world for themselves?

Back in 2015, I started doing just that. Over the summer break I set an assignment for all our year seven students (ages 11-12). It wasn't about drawing or taking photographs, or analysing artwork – we do enough of that in term time. This assignment was just about giving students a reason to do something good; an open-ended list and stuff they could have a go at. I made the list as inclusive as I could: 'Write to your MP', 'bake a cake for a neighbour', 'skim a stone', 'learn a magic trick', 'watch a black and white film', 'talk to an elderly relative'. There were 30 of these sorts of things, from 'do a household chore without being asked' to 'research a charity and organise a fundraising event'. Students were encouraged to have a go at as many of these as they felt like doing, and then record what they did in their sketchbooks (so yeah, I guess there was still that opportunity to draw and paint and photograph and everything).

I set the thing up not knowing what would happen. As it turned out, the response was awesome. Not everyone engaged, admittedly – and there were the inevitable 'yeah, right' responses where students had used the challenge as a starting point for some imaginative creative writing – but the vast majority of students had given it a go and had done some good. Neighbours were baked for and litter was picked. Students who had been glued to their phones switched them off and watched black and white films or chatted to their

grandparents. In September, kids were showing off newly-learned magic tricks and swapping stories about the long walks they'd been on. That stuff is golden. We all know that magic when you open up a sketchbook and see an amazing drawing, but reading about the good that students had done over their summer break went beyond that sense of 'wow' to generate a warmth that I don't think I'd ever experienced before from a simple homework. If nothing else, it provided an opportunity to build relationships – tutors and parents were contacted and students were praised for their achievements.

We've shared kindness assignments every year since then. It's difficult to express what a difference this has made to the students, but it has reminded me of the power of education and of the good that school can do. The example that sticks in my mind is Callum. Callum was a lad who was always in trouble at school, disengaged and disruptive. Over the summer, in response to this assignment, he'd cooked his mum a three-course meal from scratch. His photos showed him preparing the ingredients, picking flowers and arranging them in a vase, and setting the table ready for when she got home. His explanation said that she worked long hours and that he wanted to treat her as a way of saying 'thank you'. Wow. Callum did that. He was still disengaged and disruptive when school started again in September, but it seemed like that was happening less, and perhaps it was just that we'd seen an insight into this other kind and caring aspect of his character. There's been dozens of stories like that, which is evidence of how brilliant these children can be and how little they needed to be prompted to show how amazing they could be.

This stuff is important. Character education is often neglected in schools as we are driven by attainment and results. Data isn't great at helping us teachers show how worthwhile this stuff is, although in the words of Billy Bragg 'not everything that counts can be counted'. These sorts of activities promote empathy, resilience, resourcefulness, a sense of community and help individuals grow up into better people. If schools aren't providing opportunities for students to develop these skills, then where is it going to happen? Surely we have a responsibility to do this? Surely the benefits far outweigh the costs? I think it was Aristotle that said 'educating the mind without educating the heart is no education at all'.

I've tried different versions of the original assignment, tweaking it each year to prompt a better response and to fit in with what was needed in our school community, such as 'become an expert in something', 'research your dream job' or 'write a letter to someone who is important to you'. It's become a feature of our curriculum. Our headteacher has started off her September assemblies by telling students what she has done over the summer break in response to the assignment. We've celebrated each other's experiences and adventures.

I've relied on it myself. The day after the election in 2019, a year 13 student told me how she had been accosted at the bus stop. A man had confronted her, stabbing at the air in front of her face with his finger. He had pointed at the hijab she was wearing. 'Your lot are f***ed now,' he had shouted, 'we'll be getting rid of you soon enough. You'll see.' It had left her understandably shaken and upset, and was heartbreaking to hear. At times like that, we need to be the alternative. The very next day we set the assignment again, and a 180 11- and 12-year-olds set out into their communities and flooded it with kindness. We couldn't take back that incident at the bus stop, but we could stand up on the right side of the argument and be the antidote.

Above and below
Kindness assignments from students

> 'Data isn't great at helping us teachers show how worthwhile this stuff is, although in the words of Billy Bragg "not everything that counts can be counted"'

So yeah, we've been doing this every year since 2015. Of all the things I've done in school, this is the innovation I'm most proud of. Would it work in every school? Does it make a difference to every single student? I don't know. What I do know is that it makes a difference and this might just be the revolution we all need. Art and art education can help to change the world. As art teachers we are uniquely positioned to be able to do this. While the world expects us to focus on being the mirror to reflect the world, we can sneakily become the hammer with which to shape it. ■

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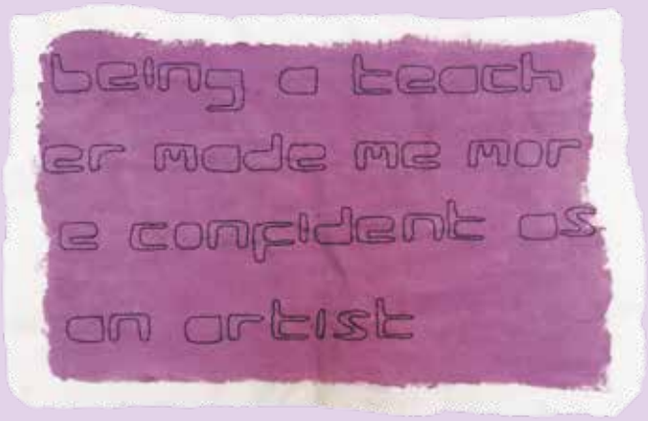
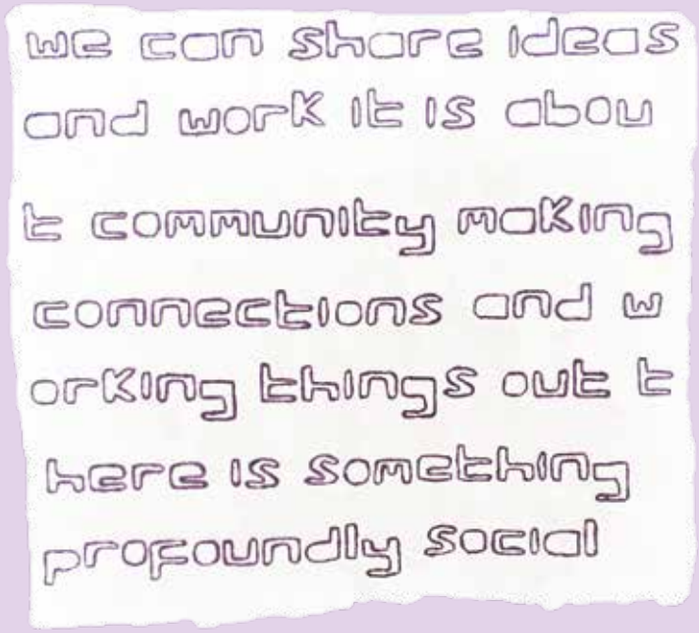
Artist-teachers in adult community learning

***Abbie Cairns**, an artist-teacher working at ACL Essex, explores the complex relationship between the two roles and assesses the impact of working in the adult community learning sector*





Context is important in both my art practice and in my teaching. I work in Adult Community Learning (ACL) (19+) and this context shapes the way I teach art, just as the context in which my art is shown changes how my art practice is interpreted. My art practice is text-based and concerned with communicating with others. There is something profoundly social about it and I was drawn into teaching art due to similar themes. In many ways, my identity as an artist is very similar to my identity as a teacher.

My personal motivation around pursuing art was the liberating effect it has; art gives you a voice and teaching adults art has reinforced this. As an artist-teacher, I can facilitate this for others as well as for myself. I was particularly drawn to teaching in ACL as the sector brings together a diverse range of learners who bring their own knowledge and experience to the classroom. They attend on their own accord and have their own motivations for attending, from wanting to learn a new skill to wanting more socialisation in their lives. They all have stories to tell that often come out in their artwork. This echoes my art practice which is the outlet for my own story.

Art is powerful and art in adult education is no different. It gives learners confidence but it also gives me confidence. Being a teacher made me more confident as an artist and being an artist made me more confident as a teacher. Teaching made me develop public speaking skills, voice projection and great timekeeping, which all fed into my art practice. My art practice gives me confidence in teaching as it feels that it legitimises my role, so if anyone questions my teaching art, I can point to the art activities I'm involved in. However, it is also worth noting that I would not feel comfortable teaching art without art and teaching qualifications as they empower me. I am an artist, I have a BA and MA in fine art, I have social-media accounts that call me an artist and I exhibit art. I also have a PGCE and work in education.

Courses in ACL tend to be shorter than traditional education and there is usually this instant buzz of 'we are all here and we are going to experience this thing together'. Classrooms are filled with laughter, walls are broken down and people are built up in the shared experience. I have found the quickest way to do this is to get a group, including myself, to draw a picture with their eyes shut in 30 seconds and then share the result with each other.

Above *Being a teacher,* calico, paint, thread and text

Below *Give Way* line drawing

Right *Wooden board,* Modroc, paint

> 'My art practice gives me confidence in teaching as it feels that it legitimises my role, so if anyone questions my teaching art, I can point to the art activities I'm involved in'

Teaching art keeps my art practice alive and I have found that my artistic outputs are just as frequent as when I was in art school. You use time differently when you have lots to juggle, which makes me more productive. I use my sketchbook regularly and note down ideas, which means that I'm ready to get in the studio when the time permits. However, this can put more pressure on you to create.

Juggling art with teaching helps to keep me engaged and is a great way to avoid a creative block. A standout example of this was teaching drawing to a group of adults. This course changed my art practice as I developed drawing skills along with the learners. While delivering a five-week drawing and illustration course, I rediscovered the power of line drawing. This spark materialised into an accepted proposal for a bursary from Firstsite Collectors Group to develop a body of work consisting of line drawings of road signs. Likewise, in my studio, I work through ideas that find themselves materialising in the classroom. This experience increased my interest in the dual role of artist-teacher as I was aware that this and other opportunities would not have happened without the teaching. I am increasingly finding the line between the studio (the garden shed) and the classroom (online video calls) blurred.

My complex dual identity influences my art practice. I am easily influenced by things that I encounter or materials I teach. When I'm teaching drawing, I tend to draw in the studio, and then when we talk about sculptures my work suddenly turns 3D. I had a conversation with a learner about shadows and then ran with that idea for a while too. The one constant in my art practice is the use of language. This experience was a clear indication to me that my two roles of artist and teacher were connected and relied upon each other, as this art opportunity would have not materialised without my teaching. It was after this that I started to research the role of the artist-teacher and found a gap in knowledge regarding ACL.

This motivated my Ph.D. Researching artist-teachers working in ACL addresses a gap in knowledge. While there is much already published about the artist-teacher role in other educational contexts, ACL is missing. My research is concerned with interrogating artist-teacher identity formation in ACL. My research will utilise a methodological triangulation – initially, I have focused on a cross-disciplinary historic, contemporary and theoretical literature review. The second phase of research involves participant online surveys to identify themes in artist-teacher identity within ACL.

My identity continues to transform and I am now an artist-teacher-researcher. I have found that this research has fed into my art practice as my teaching practice does. Text is borrowed and reappropriated in my art practice, which has allowed me to interrogate my own identity the best way I know how through art.

If you are an artist-teacher working in ACL and would like to participate in this research, please contact me. ■

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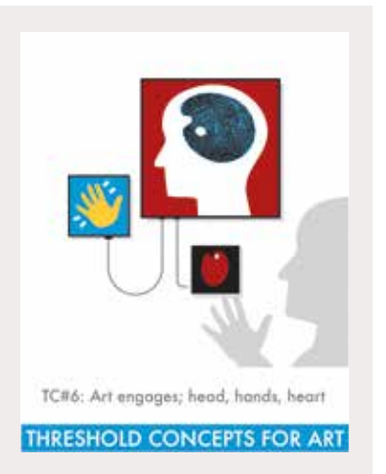
Head, hands, heart

*Here, **Chris Francis** asks what would an assessment grid look like for our subject's engagement with head, heart and hands*



Let's get this right. Art engages head, hands and heart? Is there an assessment grid for this? An assessment grid would be really helpful. Don't get me wrong, I'm all for trying these 'fresh whole concept' things but, well, they are a bit... vague don't you think? I'll tell you what – I'll write an assessment grid. I'll write a Rise 'n' Shine Learning-Journey Route-Map Pathway Assessment Grid ™ and I'll get it laminated. We can put it on the wall, right there, next to the hand sanitiser dispenser and the facemask poster. See? Heads and hands already! Perfect. Maybe I'll add a Jim Dine print.

So then, A01 (assessment objective 1): Hands. Artists use their hands. How do we assess that? 'Handy hands?' or 'exceptionally well-controlled hands'? We are using digits here, right? 1-5 makes sense. Or perhaps 1- to 10. Okay, let's make a good fist of this. How about: Limited ability to grasp anything (0-3); Getting to grips with Art (4-7); and then, say, for those top-level rare-as-unicorn students (you know, the ones that can really draw like a photo), how about: Holding their own (8 – 10)? Is that sufficient? It probably needs a 'confident' or an 'exceptional' somewhere.

Let's move on. A02: Heads. Artists use their heads. If this is about portraiture, I've got a grid for that already – we could copy that. Oh. I see. Ideas, imagination...thinking? That's tougher. How are we going to measure that? What if students think different things? I mean, imagine? Or – and here's a thought – what if a student's imagination is 'exceptional' but their ability to explain is...'limited', by words or spelling or writing (with their hands)? Best stick to knowledge. We'll have an end-of-term test to save any headaches.

Last one then. A03: Hearts. Artists use their hearts. I don't know about you, but I'm positively pumped for this because, ultimately, it's about emotion, isn't it? Art is all about emotion. It's so good we're finally taking emotion into account in a formal and assessable way, especially when mental health is so popular with young people (although isn't mental health mostly in 'heads?'). Anyhow, I'm pretty sure subjects like science don't dissect these things like we do. Regardless, how do our students – artists – use their hearts? Can we grade that by their use of colour or something? Is blue still sad? What if the budget runs out and we have no paint, only newspaper? Is papier-mâché avec *The Guardian* more sensitive than *The Daily Mail*? And what if a student is upset with a low grade for AO3: Hearts – do they then gain extra marks?

Do you know what? I'm done. In my head, the more I think about assessment – and I'm going to put my hands up here – I'm just not convinced. My heart is telling me something's not quite right. It seems divisive systems are so ingrained in education it's hard to collectively re-imagine alternatives, let alone explain. Can I just draw you a picture? ■

artpedgagy.com

A curriculum for mosaics

With the School of Mosaic Studies opening in 2017, the art form has finally begun to achieve a renewed recognition and professional momentum, bridging the gap between hobby and professional practice. ***Dr Silvie Jacobi****, head of education at the London School of Mosaic, outlines the journey*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Ever since mosaics were commissioned to decorate underground stations and squares in the 1960s, the art form has seen increasing popularity with hobbyist and community art practitioners in this country. Although this high time could be considered over, mosaic's popularity within community art and hobbyist practice has steadily increased, despite preconceptions of the art form as outdated and only practised in the hobby environment with connotations of kitsch.

This presumption, I believe, is part of the reason why mosaic has not been taught at art school, although this is also down to UK art school education abandoning strict subject-specific courses based on traditional trades or media in favour of general design, fine art or digital media courses. Let me give you an example: When I applied to art school in 2009, I was asked whether mosaic was part of my fine art practice after I presented the interviewing panel with my mosaic portraits. It became clear that the panel expected me to answer in the negative. I sensed a rejection of mosaic, due to it being conceived as either traditionalist or, at best, kitsch. More recently I have come across various fine art practitioners who use mosaic as part of their practice to introduce a 'new' visual language, even though the practice they are referring to is one of the oldest in art history.

There is a long tradition of mosaic in Britain. When the Romans ruled Britain, the art of mosaic prospered and when they left, mosaic mostly disappeared with them. During ancient and medieval times there were mosaics made from stone which patterned walkways and floors, with the most notable of these being the Cosmati Pavement (1268) in Westminster Abbey. In Britain's damp and smoky climate, the durability and brilliant colour of mosaic made it a favourite with Victorians. Soon, a mosaic studio was set up in the new Victoria & Albert Museum by its director, Henry Cole. This can be considered a predecessor of the London School of Mosaic as Cole's aim was to establish a school of mosaic at the V&A. Many of their mosaics, including the floor works made by women prisoners, are still visible in the museum today. This highlights mosaic's social role from early on as a suitable professional occupation and perhaps therapy for convicts.

Arts and Crafts artists of the late 19th century championed the art of mosaic and pointed out the lack of a British school. They wanted to build on the work of Venetian Antonio Salviati who had cornered the market in the now popular art. Robert Anning Bell, published *The Art of Pictorial Mosaic* in 1901 to encourage the collaborative practice of mosaic, cheered on by artists, craftsmen and architects of the Art Workers' Guild. He designed many mosaics on public display in London but no school ensued. With certain exceptions, mosaic workers still travelled from Italy to work on prestigious British projects.

Another call for a British school of mosaic came from the Liverpool University School of Architecture and Applied Art in the late 1890s, but to no avail. Then, in 1896, the artist, teacher and designer of the Merrion Market mosaics, Eric Taylor, finding a shortage of craftsmen able to carry out mosaic work from his designs, travelled to Italy to research materials and methods with a view to setting up a department of mosaic in Leeds College of Art. This promising venture was also never realised.

In Italy, the historic practice of mosaic continued beyond the Romans, with mosaic studios passing down knowledge in places like Venice, Ravenna and Rome where there were many mosaics in basilica. A mosaic school was founded in 1903 in the Italian town of Sequals by


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Giandomenica Facchina, credited with preceding Salviati in using the indirect method (mosaic made on paper in a studio and then installed into cement on site). In 1922, the school was moved to Spilimbergo and continues today, setting a gold standard in training.

We opened the London School of Mosaic in 2017 with the aim of establishing the first school to provide sustained and professional training for practitioners in the UK. In 2018, we launched our one-year diploma in mosaic studies where students could learn to work with traditional tools (hammer and hardie) and materials (marble and smalti, an Italian mosaic glass), which is something they could not study here before for longer than a short course. Being able to apply these techniques is required for work in historical buildings, in restoration and conservation, and internationally on major mosaic commissions. The course also offers design and mosaic history combined with practice, which we found important in designing an academically stimulating curriculum.

1 Diploma students working in the Italian studio at the School of Mosaics, London

2 Italian mosaic studio with traditional materials, tools and pattern samples

3 Mosaic sample sections and colour studies

4 Diploma student working on a Byzantine angel made with smalti (specialist mosaic glass)

‘During ancient and medieval times there were mosaics made from stone which patterned walkways and floors, with the most notable of these being the Cosmati Pavement (1268) in Westminster Abbey’

Originally, we had approached potential accreditation partners with the aim of creating a three-year BA programme, but again encountered the familiar preconceptions. What we found very interesting was that many fine art departments engaged with us over potential collaborations, recognising the multiple uses, visual language and social engagement potential of the art form. The major problem for us was not our subject specialism but that we were an independent small institution. There were also major administrative hurdles put in place by the launch of the Office for Students in 2018.

So, we launched our one-year diploma instead of a BA course, which was accredited by the SQA (Scottish Qualifications Authority) under their customised course pathway. What has been remarkable in our small organisation is that we have since provided freelance work opportunities for at least 60 per cent of graduates from the diploma through commissions and teaching opportunities, which underlines the importance of the course generating knowledge and interest in our medium and a professional momentum around mosaic in Britain. As we are working towards expanding our diploma with a potential year two, we have been made aware by architects, art historians and designers how many cross-disciplinary interests our course meets and how it can be a stepping stone into various careers. As the course combines fabrication aspects with history and design, it provides a solid basis for a successful professional practice and further education. ■

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LGBT+ History Month in focus

__Sue Sanders__, chair of Schools OUT UK, co-founder of LGBT+History Month and emeritus professor at the Harvey Milk Institute, explains why Schools OUT UK was first formed and how LGBT+History Month has helped make LGBT+ people and communities, in all their diversity, proud and safe

I am proud to be the chair of Schools OUT UK and, as the name suggests, it was initially about schools. Set up in 1974 by a very brave group of teachers, it was known as The Gay Teachers group. Initially, it was founded as a social group to support each other at a very homophobic time when even the teachers' unions were not interested in supporting LGBT people. And, if you were outed, the likelihood was you would be sacked.

I got involved with them when they had morphed into Schools OUT in the 80's and became active along with Paul Patrick, a teacher and campaigner for providing free resources for teachers to make LGBT people visible in schools, and provide advice for teachers who were facing harassment and bullying in schools. We were continually active in challenging Section 28 at the time, trying to help people understand that the section did not legally affect schools as it was directed at local authorities (the local management of schools act had been passed, so schools actually had autonomy) but to no avail. With the abolishment of Section 28 (2000 in Scotland and 2003 in England and Wales) and the Equality Act of 2010, and with unions fully supporting LGBT communities, we are now in a quite different place.

In 2004, Paul Patrick and I started LGBT+ History Month (HM) in order to inspire schools, among other places, to use the month to make us visible. We hoped that, by doing this, LGBT+ HM would make LGBT+ people in all their diversity more visible so that we can claim our past, celebrate our present and create our own futures.

LGBT+ HM takes place annually every February. It gives LGBT+ people, unions, local authorities, museums, theatres, cinemas, schools, universities, galleries and corporate businesses a platform to be creative and celebrate LGBT+ people. Our website has grown over the years and is bursting with free resources, posters, information and book reviews. Since we started, we have seen a massive change in the coverage of LGBT+ lives and issues.

Every year we have an LGBT+ theme. The theme for 2021 is 'Mind, Body and Spirit' and our chosen faces for this year's theme include such as trailblazers Lilly Parr (footballer), Mark Ashton (gay rights activist), Maya Angelou (writer and civil rights activist), Michael Dillon (British physician and trans pioneer) and Mark Weston (athlete and trans pioneer). Posters and information about each of acclaimed LGBT+ members of our community is on the LGBT+HM website.

We have an interactive calendar on the site, which is used to share LGBT+HM events in February and runs all year. So, if you are holding an LGBT+ event, you can advertise it there. We also have a page where you can tell us what you did for LGBT+HM in order to promote your school and inspire others.

> ‘We hope that LGBT+ HM makes LGBT+ people in all their diversity more visible so that we can claim our past, celebrate our present and create our own futures’

Determined not to be side-lined for one month only, we started ‘The Classroom’, a website with over 60 lesson plans, including art lessons, that usualise LGBT+ issues across the curriculum for all ages. If you have lesson ideas that challenge prejudice that you are prepared to share, we would love to hear from you.

The intention is to enable teachers to embed LGBT+ issues in the culture of the school. My hope is that once the idea takes more hold, we can do the same for all the protected characteristics – with the rise of Black Lives Matter and Me Too, it is my hope that this will be all the more possible. It is crucial that when we challenge homophobia, sexism, ablism, classism and religious prejudice, we recognise that every group contains other intersections and that we cannot tackle one ‘ism’ on its own. I am delighted to see that The Proud Trust, the home of LGBT+ youth, are already building on this.

Five years ago, Dr Jeff Evans, one of our volunteer committee members of Schools OUT UK, suggested we further focus on LGBT+ History. We set up a festival of LGBT+ History by asking for 20-minute presentations and finding venues that wanted to showcase them. In past years, we have also staged commissioned plays that explore hidden history, found at *outingthepast.com*. The aim of the festival is for our past to be seen and celebrated, and to ensure heterosexism (the assumption that heterosexuality is the normal) cannot reign. We would be delighted to hear your 20-minute presentation – next year’s theme is ‘Political Artists’, which we hope will inspire you.

As we do not receive any core funding, our main source of income is through the sale of badges and lanyards, some of which were designed by Tony Malone, the artist and human rights activist. Nowadays, we create an annual theme, with students in graphic communications courses designing a new badge each year. For February 2021, we set up a national badge design competition with the theme ‘Art in Politics’ and were thrilled that a young person from The Proud Trust won the competition. The theme for the 2022 competition is ‘art behind the lens’. ■

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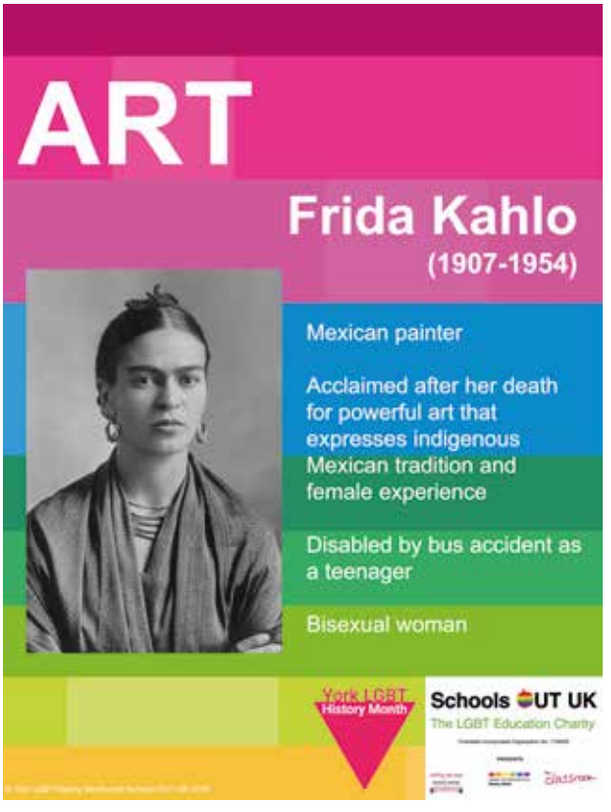
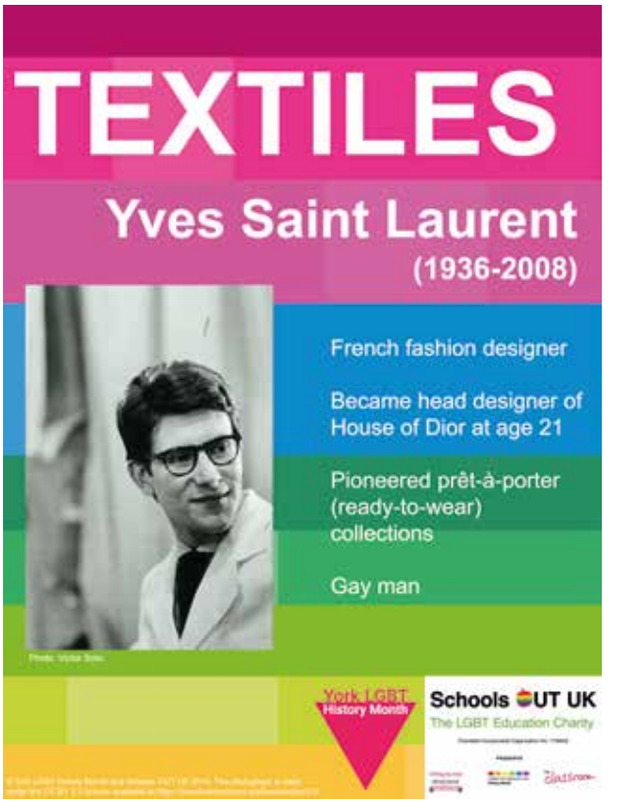
Further information

schools-out.org.uk, the-classroom.org.uk, lgbtplushistorymonth.co.uk
@LGBTHM @LGBTHM LGBTHM

Lesbian Gay Bisexual Trans + History Month

Schools OUT UK
The LGBT+ Education Charity
Charitable Incorporated Organisation No. 1156352





Below Frida Kahlo and Yves Saint Laurent poster for LGBT+ HM

Play, storytelling and empowerment

Together with the Crafts Council, craft and design superstar Yinka Ilori MBE has launched Craft School: Yinka's Challenge, a programme, competition and challenge for schools. Here, general secretary ***Michele Gregson*** *explains why NSEAD is proudly supporting the project and why we would like to see every school rise to Yinka's challenge*

Running until March 2022, Yinka Ilori 's Craft School challenge has three themes; play, storytelling and empowerment. What might these three themes look like in today's classrooms and curriculums and, if we could use craft, art and design to make a better world, what would that look like?

To answer these questions, I invite you to imagine an educational landscape powered by imagination. For me, it would be populated by independent thinkers, united in kindness and mutual respect. Regardless of background, age, ability or any other personal characteristic, all voices would have equal value, and all means of expression would be heard and seen. The inhabitants of my utopia would be healthy in mind and body, and purposeful and productive. Adaptable and resilient, they would have equity of access to all the resources needed to live well, thrive and be in harmony with nature. It would be a world full of joy and beauty, and a world where we could all be or behave like artists, whatever our occupation or age.

Certainly, I'm not unique in my daydreams, as this is a world imagined by many others. In April this year, NSEAD was privileged to welcome peace and environment activist Satish Kumar to our iJADE conference. Satish proposed a head, heart, hands philosophy for education, which placed making and creating at the centre of life and learning. And, indeed, if we are to create the change that we want to see, I believe that a head, heart, hands model could help shape and be applied to today's system of education.

Our challenge is to persuade the policy makers that this is, not only necessary, but possible within our school curriculum. It shouldn't be a short-term fix, but an embedded vital part of a broad, balanced education. Together with the Crafts Council, NSEAD is calling for art, craft and design to be at the heart of a process of repair, and a long-term response to policies in education and more recent pandemic ruptures. How might we achieve this?

> '...if we are to create the change that we want to see, I believe that a head, heart, hands model could help shape and be applied to today's system of education'

If we look the educational landscape that many currently work within, we see a system where the 'head' has privilege over heart and hand. Nick Gibb MP, the minister for School Standards is clear: 'Knowledge acquisition' is the key to equality of opportunity. In this context, knowledge is generally considered as information, to be absorbed, understood and committed to memory. In art, craft and design, there is also an inventory of knowledge, although it is, of course, inherently bound with practice, context and intention. It is also infinite and in a constant state of flux, growth and possibility.

Furthermore, the knowledge that a craftsperson, designer or artist requires is not easy to quantify, measure or inspect. This makes it easier to diminish and marginalise in our high-stakes assessment culture, which favours a narrow range of so called 'core' subjects. In the last 10 years, arts subjects have lost ground in the curriculum, with less time, fewer resources and fewer specialist teachers available. The revised Ofsted framework of 2019 recognises that the curriculum has become skewed, and needs to be rebalanced to allow for a richer and broader education. On top of this, the pandemic has inevitably had a huge impact. As learning moved online, our subject was beyond the reach of many children and young people. We are also seeing a post-pandemic squeeze on educational funding with the cutting of subsidies for higher education arts courses by 50 per cent – their value being measured by the Treasury in terms of crude economic outputs. The premise for the cuts will never capture the true worth and learning of what happens in art, craft and design classrooms.

‘Let us organise classrooms where learners can explore the innate power of being an artist, a maker and a creator – an agent for change and renewal’

Global events in 2020 exposed many inequalities in society which, in turn, sharply focused our attention on equity, diversity and inclusion in schools and colleges. We know that many students do not see themselves, their families or community in the curriculum. The artists, crafters, makers or designers that are studied often come from a narrow, white occidental tradition. The themes and focus do not relate to the diverse communities in which we live, and many miss the opportunity to understand and appreciate the full kaleidoscopic range of British culture. Talent is being squandered and learning opportunities missed.

These are truths that we must all confront. Out of the pandemic-fuelled chaos, we can create spaces for hope. And, there are reasons to be cheerful:

- We have witnessed a groundswell of popular interest and firsthand experience of the benefits of making and creating. The Covid-19 lockdowns and the closure of galleries, museums and public performances have sharpened our appreciation and the understanding of making and creating – these are not luxuries but lifelines for many.
- The art education community is united more powerfully than ever, resisting reductive measures of value. The #ArtIsEssential campaign and protest, led by the Contemporary Visual Arts Network, is rallying educators from across all phases and sectors.
- Communities of expertise have been galvanised to tackle inequity and create expert resources to support art educators. The NSEAD’s Anti-Racist Art Educator Action Group is a powerful example, creating resources and actions to help diversify and decolonise art, craft and design education.
- We have glimpsed new possibilities for training and professional development through the democratising energy of online provision. A myriad of networks, events, courses and resources have blossomed over the past 18 months.
- We have a box-fresh revised Ofsted framework that gives schools permission to rebalance their curriculum.
- Young people themselves have embraced the opportunity to make artwork for their own purposes and have felt the power of communicating through their art.
- The tired model of teacher-learner, where the teacher transmits and the student receives, has been broken. Remote learning and social media have forged a new model of co-learning and co-creation.

So, here’s a modest proposal to rebalance head, heart and hands: Let learners take the lead. Empower children to operate in their classrooms as artists, identifying their own intentions and where their own lived experience has value.

We should equip teachers to be confident and skilled facilitators of art, craft and design education that is a playground of experiences – diverse, full of curiosity and experimentation with a rich range of materials processes and techniques.

Let us co-create a curriculum that hears the stories of its learners and allows them new ones to be written. And let’s organise learning where there are opportunities to be stretched and challenged by real, live briefs – practice-based, authentic and motivating in a way that high-stakes assessment alone can never be.

Finally, let us organise classrooms where learners can explore the innate power of being an artist, a maker and a creator – an agent for change and renewal.

For my money, Yinka’s Challenge is a blueprint for the head, heart and hands utopia that I dream of. And, to finish where I began: What might a world crafted by artists look like?

It is one that is playful, and filled with colour and hope. ■

Far left Yinka Ilori at the launch of Yinka’s Craft School

Top left Yinka Ilori with his former art teacher Dennis Doherty; chaired by Emily Gopaul

Above left Make Your Future workshop, Northolt High School, © Caroline Heron

Above right Make Your Future workshop, St Paul’s School for Girls, © Caroline Heron

Craft School: Yinka’s Challenge runs from September 2021 to March 2022. Participating schools are asked to create a response to a brief designed and set by Yinka based on play, storytelling and empowerment. To support teachers and learners through the challenge, there are digital resources and training sessions. *craftscouncil.org.uk/whats-on/teacher-cpd-craft-school-yinkas-challenge*

Spaces of resistance and **change**

***Dr Lindsey Bennett** is an artist, researcher and educator who leads arts provision at Chester International School in the North West of England. Here, she shares her doctoral research, investigating the connections between making and relational creativity, and exploring relationships that arise through creative practices in informal making spaces*

The idea for this research arose through the dissatisfaction I felt with my own teaching practice. The culture of the department I was working in had become competitive and target-driven as art and design fought for its place within curriculum time. This had impacted on my pedagogy as the need to measure pupil progress and produce results diminished creativity within the subject. Reflecting on my pedagogy, I felt that I had become the antithesis of what an artist/teacher should be, a dictator rather than a facilitator.

As an art practitioner, my own practice is heavily involved in autobiographical and issue-based art drawn from my own childhood experiences. I have a keen interest in exploring ideas through the process of making. I began to consider how critical pedagogy could be incorporated into my own teaching practice, to allow students the space to question key issues relevant to themselves as individuals and the wider picture of society. Therefore, I created the A/R/Tography Collective, formed from a variety of self-selecting 13 to 15-year-old students. This would be a space for students to have the opportunity to experiment with this kind of contemporary art practice and democratic learning practices.

The term A/R/Tography has been used by Rita L. Irwin to describe the professional practices of educators, artists and researchers working together to make, create and provide new ways of understanding (Irwin, 2013). It occurred to me that, if professionals were working together to create new ways of understanding, then surely it should be fitting that professionals work alongside students to discover new ways too.

Above Creativity, Unique, Unity, Passion, A/R/Tography (2018)

The aims of the study were to explore:

- The impact such spaces have on teachers' professional relationships with students
- The impact on students' relationships
- The implications of informal making spaces for the school curriculum in England

It was paramount that the research design allowed the voices of the students to be heard and that they were represented as collaborators in the research (Grover, 2004). After careful consideration, I decided that a case study was appropriate using a mixed methodological approach, incorporating visual research methods and a written reflexive narrative. By employing these methods, I was able to fully immerse myself in working alongside the students and write up field notes after each session.

It soon became apparent that the challenge within the research lay not in establishing democratic principles but individually and collectively reasserting the same continually. At the commencement of the first session, the radio was playing and the noise level from the students rose to compete with the music. It was an unfamiliar experience to see students' eyes flicker from me to their phones constantly. I had to supress the urge to assume the role of teacher and allow students freedom within the space.

My creative role within the process was assisting students to visually articulate and realise their own ideas. By negotiating the boundaries between my personal and professional self, I revealed my authenticity, which in turn facilitated and allowed the students to reveal their selves to me. By acknowledging each individual's identity, I was able to tailor my pedagogy to meet the needs of each person, knowing when to talk and when to listen. It was important that I be led by the issues and needs of the students. By exploring both verbal and non-verbal language through the process of making, autonomy was established and relationships strengthened through the arising narratives.

The results of the case study indicates the need for informal making spaces outside of the curriculum framework. It also demonstrates that the current art curriculum is not meeting the holistic needs of students. It laid bare the lack of freedom the art curriculum framework affords young people to explore agency and self-actualisation through the process of making. One of the most significant findings of the study is the commonality found between myself and the students in our collective desire to challenge the traditional confines of the curriculum. The site evolved into a space of change and resistance as the students and I asserted our desire to disobey the tightly led curricula of the school. By challenging current pedagogical constraints and creating disruptions, new spaces of learning and possibility were allowed to open up. This is particularly evident in my redefined role as arts facilitator, assisting students reveal their self-generated art through contemporary art practices.

Professor Jeff Adams refers to this in *Room 13* and the *Contemporary Practice of Artist Learners* (2005), where he proposes that educators assist and encourage learners by resisting traditional school orthodoxies through contemporary art practices. It was also established that it is possible to prioritise individual needs and respond to '...the specific rhythms of each learner's practice' in

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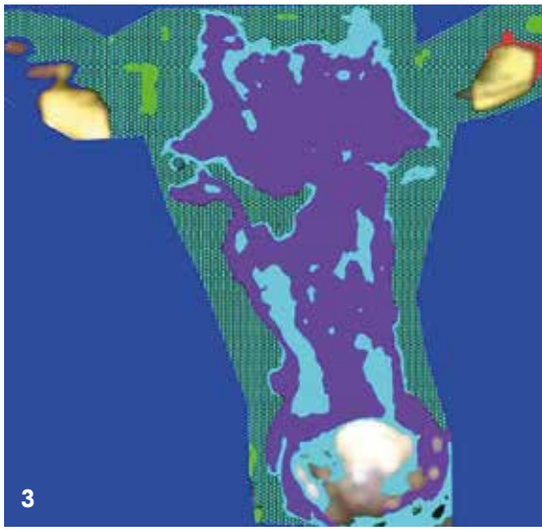

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'As an art practitioner, my own practice is heavily involved in autobiographical and issue-based art drawn from my own childhood experiences'

Dennis Atkinson's words, *Art, disobedience, and ethics: the adventure of pedagogy* (2018). His research suggests there is a significant relationship between art, democracy and education. By incorporating these elements into my own pedagogical identity, student teacher relationships are not an aside to the teaching but form an integral part of the learner experience and the foundations for democratic learning. The research suggests that positive relationships between students and teachers are reinforced and strengthened through making and talking; indicative of the benefit of introducing such practices within curriculum time. Working alongside the students has been testament to this and reaffirmed my belief in the transformative power of art education. ■

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1 *Discarding my Teacher Self* (2017)

2 *Northern Soul Keep the Faith* (2017), in memory of Alice's grandfather

3 *Psychedelic Cow* (2018) Evan uses his experiences on the family farm as a reference point for the creation of his art

4 *I can't, I'm too busy* (2017)

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Starting a new job in lockdown


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*When **Kathryn Devine** began her head of department teaching role at St Helen & St Katharine school in Abingdon, Oxfordshire, she did it under the third lockdown. Here, she shares the challenges and insights learned from starting a new job in a pandemic*

Beginning a teaching role mid-academic year is a challenge for any teacher, but at the start of this year, due to the Covid pandemic, I had the added hurdle of beginning my new job as head of department during the third national lockdown. After interviewing for the job virtually in May 2020, and still unable to visit my new school by mid-November, I began thinking in earnest about how I may face a remote start to the Lent term. I scrambled through the six weeks of the new year remotely and at half-term began to reflect on the things I'd learnt.

That idle chatter in class is how we build relationships

During the first lockdown, we teachers got through with a lot of laughter and some gentle ribbing when things went horribly wrong. In the third lockdown, and in a new school, I didn't have the relationships in place for this to happen. The silence was the overriding noise when I wasn't talking to the void. This was particularly hard as I have a high tolerance for noise in the art room and I like to hear the students chatting. I feel it's important in a collaborative space. The volume of the class can help to read the energy and general wellbeing of the group.

Interestingly, the younger years were far more communicative in the lessons, while the older years were, not only permanently muted, but reticent to turn cameras on and appeared as icons of dogs, hamsters and a few atmospheric sunsets. It's really hard to extrapolate ideas for projects when there is so little to hang your feedback on. Knowing that a student has been binge-watching Bridgerton or loves the new Taylor Swift album gives me something to work from. The idle chatter which I've always known to be valuable is, in fact, an essential part of relationship building.

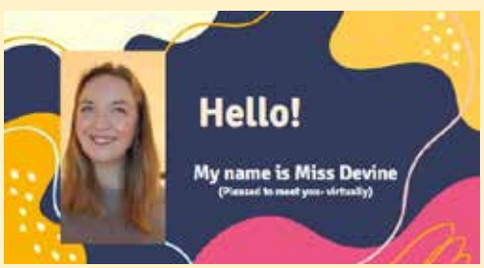
Navigation of new school spaces is stressful

If the lack of chat in class was a negative, the simplicity of sitting in front of a computer rather than trying to find classrooms, lunch halls and duty areas was a huge benefit. I was able to focus on getting my work done efficiently without needing to remember where the nearest toilet was. This reduced the cognitive load substantially which can come from starting a new role.

Perhaps this is the voice of an introvert speaking, but not having to balance remembering the names of everyone in the staffroom whilst worrying about setting up my lessons allowed me to settle into one part of the job. But, the kindness of the staff, who asked me to breakfast clubs or called (remotely) for an after-school coffee, astounded me during the period of remote teaching. Now, having returned to face-to-face lessons, and despite rules of social distancing in place, I am really enjoying getting to know my lovely and not at all 'remote' colleagues.

Students are far more creative than I usually allow them to be in the class

I realised this during the first period of remote teaching, but during the third lockdown it consolidated the fact that many students can take on far more autonomy in their learning than I normally allow face to face. The limitations of materials or the ability to upload work in a certain way, coupled with the fact I had very little understanding of student's strengths and weaknesses, meant I've had to remodel how I teach and what I was prepared to allow the students to do. Whilst I had generally entered lockdown three by preparing myself for lower standards of outcomes, without fail there were students who far surpassed my expectations. I would caveat this by saying that this applied, almost exclusively, to the lower age groups (age 11-14). The need for the older students to 'get



'Interestingly, the younger years were far more communicative in the lessons, while the older years were, not only permanently muted, but reticent to turn cameras on and appeared as icons of dogs, hamsters and a few atmospheric sunsets'

1, 2 & 3
Lockdown work using the limited materials available

it right' has meant that they were more interested in receiving the individualised tick lists of what needed to be completed. My challenge was how to harness key stage 3 students' ability to continue into higher key stages. Technologies and open-ended tasks both played their part.

Back in school

At the time of writing this, the Easter holidays are fast approaching and I've had time to settle into my new classroom. My focus has somewhat shifted in response to the second part of my ' new start'.

I've made a concerted effort to keep using the technology I've become familiar with. I've continued to use Prezi videos for homework, setting up open-ended tasks which allow students to respond in a way that suits their interests and skill levels. When we are still unable to move around the room, Padlet has proved helpful to allow us to have plenaries. It seems important to identify what's worked about remote learning and use it to supplement previous modes of working.

Overall, I am very fortunate that I had experience as a head of department before beginning this role in lockdown. I suspect I would have found the whole experience completely overwhelming had I not. The past year has been incredibly challenging but has also been one of the most rewarding in my decade of teaching. I've reviewed and adjusted my practice and have undoubtedly become a better teacher due to this self-appraisal and the support of new colleagues. Fundamentally, the reason I love teaching is that the experience of working with students is so rewarding and seeing them back in the classroom after the extended time away has just cemented that. If there's a silver lining to be had from this year, perhaps that's it. ■

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News

Welcome to some new faces

September has always been the time when we welcome new members to NSEAD. Although art educators can join at any point in the year, the start of the new academic year always sees a flurry of new members. We welcome new trainee teachers beginning their training courses this term, and early career teachers (NQTs) moving up to full membership. Hello also to the art departments in schools, FE colleges, universities, galleries and museums who are investing in a collegiate membership for the first time, and to all of the artist educators, trade union and associate members, both new and long standing. We are looking forward to working with you all in 2021-22.

This September is extra special as we also welcome three new officers to the NSEAD staff team. We are delighted to announce the appointment of Seán Taylor, principal case worker, who will be supporting our trade union members; Diane Quinn, member engagement and events officer, and Patricia Latorre, digital and communications manager.

Sean, Diane and Patricia bring a fantastic range of experience, expertise and commitment to our NSEAD membership and are a brilliant addition to the NSEAD staff team. Welcome all — it's going to be an exciting year!

NSEAD Primary Subject Leaders – our new Facebook Group

In the last year, it's been fantastic to see the growing interest in art and design in primary schools. In turn, it's been great to see NSEAD's primary art educator membership increasing. More than ever, teachers, art subject leads and schools are joining NSEAD, seeking inspiration and resources.

However, some primary members have also shared how little experience and confidence they have in art, craft and design, and have asked how can they connect to fellow subject specialists. We believe now is the right time to re-launch our Facebook Group for Primary Subject Leaders, but with a difference – this time we will be building a powerful primary community of expertise, which will be moderated by an expert panel of primary educators. Our aim is to build confidence, and help connect both experienced and less experienced primary teachers.

If you are a primary art subject lead, teacher or involved in primary initial teacher education, please join our Facebook group called: **NSEAD Primary Subject Leaders**. See you there!

Apology

We would like to apologise to architects Pricegore. In *AD*, issue 30, Pricegore were not attributed as co-makers of *The Colour Palace*, otherwise known as The Dulwich Pavilion, 2019. The caption should have read: *Colour Palace*, 2019, Pricegore & Yinka Ilori, Courtesy of Dulwich Picture Gallery © Adam Scott.

We have made the caption change on the online versions of both *AD* magazine and its poster, and are grateful to Pricegore for their understanding in this matter.

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