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Sunderland**

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# Morning sessions

Main Space					Main Space
<p>10.00 - 10.15am</p> <p><b>Introduction</b> Joe Woodhouse and Susan Coles</p> <p>To start the symposium, there will be a short introduction from Joe and Susan who are co-chairing the event.</p> <p>10.15 - 10.45am</p> <p><b>Together in a Room</b> Katie Schwab Video/talk</p> <p>In the recent <i>Art Review</i> piece on Katie Schwab, Ben Street wrote,</p> <p><i>'Katie Schwab's work is a quiet call to arms. In its nonetheless insistent way, it embodies a proposition for how contemporary art might revive creative practices of the past'</i></p> <p>For the symposium, Katie will be showing a piece from <i>Together in a Room</i>, developed for Collective, Edinburgh (2016). She will unpick this and use it as a starting point to reflect on politics and the relationships between craft, design and education.</p> <p>10.45 - 11.30am</p> <p><b>Basic Design in 21st Century</b> Beth Williamson Talk/Workshop</p> <p>Beth Williamson's writing, research and curatorial projects focus on post-war British art and pedagogy. Beth has contributed to the Tate project <i>Art School Educated</i> and alongside other outputs, worked on the recent publication, <i>London Art Schools</i> and the Tate display, <i>Basic Design</i>.</p> <p>Beth will be giving a short talk on <i>Basic Design in 21st Century</i>. This will be then unpacked by those attending through group work and discussion – questions will be raised over its relevance to teaching today – how might this act as a provocation for the contemporary curriculum?</p>	<p>11.30 – 12.00</p> <p><b>NAEA Basic Design Collection</b> Anna Bowman, NAEA Workshop</p> <p>Anna will be sharing portfolios of original material from the archive held by National Arts Education Archive at the Yorkshire Sculpture Park.</p>	<p>12.00 – 12.30pm</p> <p><b>NAEA Basic Design Collection</b> Anna Bowman, NAEA Workshop</p> <p>A second chance to view portfolios of original material from the archive held by National Arts Education Archive at the Yorkshire Sculpture Park.</p>	<p>12.30 – 1.00pm</p> <p><b>The Other Tradition</b> Sean Kaye Talk/discussion</p> <p>This presentation addresses the art and education practices that came after and in direct response to Basic Design and their relevance within Foundation today. The focus of the presentation will be the Ground Course at Ealing and Ipswich run by Roy Ascott and Robin Page's contribution to the Foundation Course at Leeds College of Art.</p>	<p>1.00 – 1.30pm</p> <p>Lunch</p> <p>Time to grab lunch, take a break and meet one another.</p> <p>There will also be further informal opportunities to see material from the NAEA archive and film screenings.</p> <p><b>NAEA Archival Film: Tom Hudson</b> Screening</p> <p>From the archives of the NAEA and the personal collection of Mark Hudson, we are pleased to present a special screening of original digitized footage. Films include:</p> <p><i>Tom Hudson and Willy Tarr presenting an Analysis of Basic Form</i>, (Scarborough 1957). There will also be footage of <i>The Colour Experiment</i> (circa 1967), originally shown at the Tate's display <i>Basic Design</i>.</p> <p><b>British Educational Research Association (BERA)</b></p> <p>Michael Marshall from BERA will be staffing a stall throughout the day. There will be opportunities for delegates to meet Michael and find out more about the association and its ambitions to increase representation of visual arts.</p>	<p>1.30 - 1.45pm</p> <p>Reconvene</p> <p><b>Silence</b> Stephanie Bolt, UAL Video presentation</p> <p>As part of the Arts Council Wales' 'Lead Creative School' Stephanie worked with 13 12/13 year old SEN pupils - plus RE and History teachers on a reciprocal learning journey. This involved collaboration on a radical series of interventions rooted in experiential learning. This project will be documented in a short video for presentation at the symposium.</p>
<p><b>Cinema Space</b></p>					
	<p>11.30 – 12.00</p> <p><b>Visual Education and Beyond</b> Andrew Demetrius, University of St Andrews Talk/presentation</p> <p>This presentation will examine the work of Kurt Rowland (1920-1980), educator and author of a series of textbooks for schools on 'visual literacy'. Rowland moved on to produce <i>A History of the Modern Movement</i> (1973), the first textbooks to address this subject for UK schools and <i>Visual Education and Beyond</i> (1976), a final work that further examined the place of visual education within general education.</p> <p>Textbooks and material will be available for attendees to examine and discuss after the presentation.</p>	<p>12.00 – 12.30pm</p> <p><b>Insights into artistic cognition</b> Cilla Eisner, artist/educator Talk</p> <p>Cilla has completed a doctoral research project investigating the use of collage, inspired by the experimental strategies of Bauhaus and Basic Design.</p> <p>This project is an investigation into artistic cognition and thinking through art. The interplay of material with idea as mediated through the decision-making process.</p> <p>Cilla will be showing the research behind this project and discussing issues related to the creative process.</p>	<p>12.30 – 1.00pm</p> <p><b>What is a framework for visibility in an Island context?</b> Helen Fox, University College, Isle of Man Talk/discussion</p> <p>Helen has developed courses based within the Market Hall, a town centre building on the Isle of Man, encouraging students to form external relationships from very early stage in their course.</p> <p>This talk will explore the project, issues raised relating both to experiential learning and the wider community context.</p> <p>Helen also aims to gain feedback from those attending and draw on comparable experiences elsewhere.</p>		
	<p><b>Cube Space</b></p>				
	<p>11.30 – 1.00pm</p> <p><b>Basic Design Workshop</b> Harriet Sutcliffe, Newcastle University Workshop, discussion</p> <p>Harriet will be leading an active workshop based on one of the exercises taught on the Basic Course at Kings College, Durham University (now Newcastle University). The workshop will take the form of a series of short briefs related to this historic exercise. Those involved will pin up the work created and take part both in an informal critique and discussion on the pedagogy played out within the workshop.</p>				

# Foundations of a Creative Curriculum

20th May 2017

#FOCC17

BALTIC



University of Sunderland



National Arts Education Archive

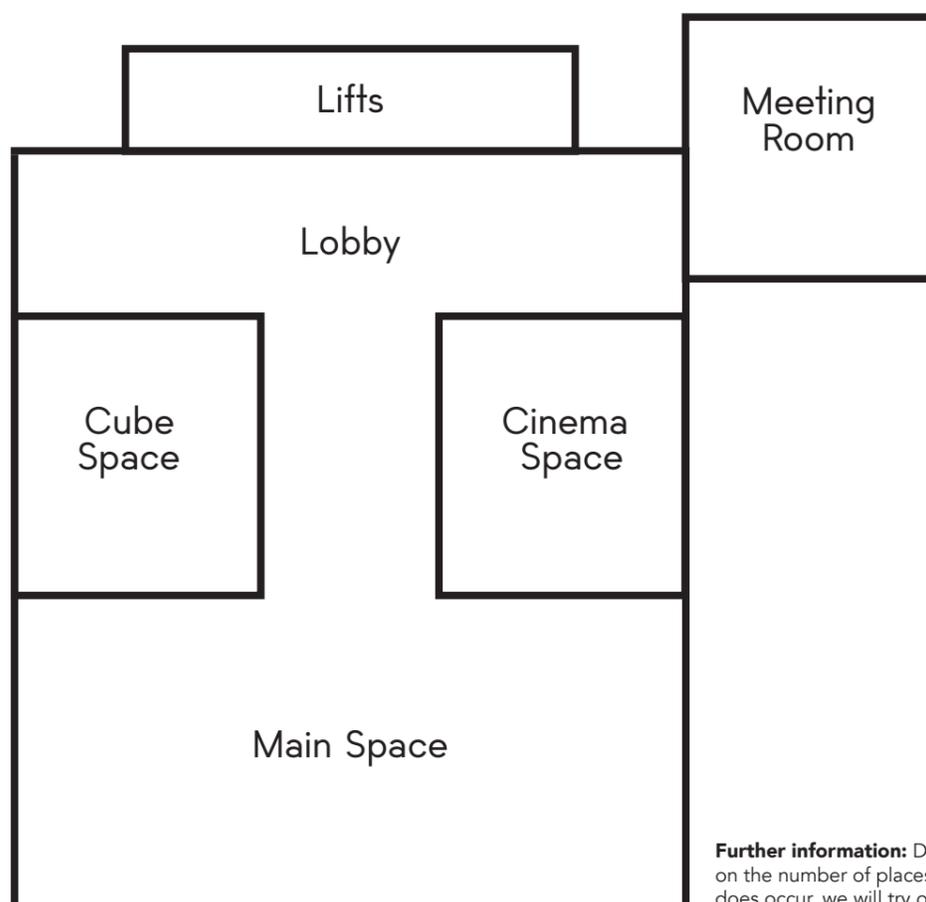


NAFAE

National Association for Fine Art Education

# Afternoon Sessions

Main Space			Main Space	
<p>1.45 – 2.15pm</p> <p><b>Questioning Techniques in Art, Craft and Design</b> Paul Carney, independent art education consultant (primary and secondary) <i>Talk</i></p> <p>This workshop is a practical guide to finding meaningful questions at the heart of the art and design learning process. Strategies covered here aim to create an inquiry based art room, stimulated through open ended projects, rich in personal interpretation, thinking skills and enhanced motivation. This will be a thought provoking session with the potential to transform the way art is taught in the classroom.</p>	<p>2.15 – 2.45pm</p> <p><b>Finding Knowledge and Using it: Developing a transitional curriculum for independent learning</b> Maggie Ayliffe and Laura Onions, University of Wolverhampton <i>Talk</i></p> <p>The transition from a school and exam based pedagogy to the more independent, critical and creative learning environment of art school requires students to confront a preconceived boundary between theory and practice. Maggie and Laura have devised teaching strategies employing drawing and writing to learn and develop praxis and critical reflexivity.</p> <p>At a time when fine art students often enter HE straight from school, this talk will consider issues around this and how we address future developments in art education.</p>	<p>2.45 – 3.15pm</p> <p><b>Creating a Connection Model</b> Heather Robson and Judy Thomas, Northumbria University <i>Talk/discussion</i></p> <p>This workshop will consider what a new creative pedagogy should look like; how from Primary to Higher education, it can be created and become truly connected.</p> <p>This talk and discussion session will serve as a call for interested partners from the primary, secondary, cultural and creative sectors, FE and HE to join up thinking and strategise approaches for teaching and learning.</p> <p>The intention is to create a group to develop a pilot action research project that can be implemented following the <i>Foundations of a Creative Curriculum</i> event.</p>	<p>3.15 – 3.45pm</p> <p><b>Bauhaus and the Crisis in Craft Education</b> Zoe Dennington, Crafts Council <i>Talk/discussion</i></p> <p>Working in partnership with the sector, the Crafts Council has developed <i>Our Future is in the Making: An Education Manifesto for Craft and Making</i> in response to this current landscape.</p> <p><i>Make Your Future</i> is a three-year hands-on programme that applies Bauhaus principles to a challenging contemporary craft education landscape, forging networks of schools, makers and higher education institutes.</p> <p>Zoe is keen both to reflect on the current landscape and share the work done so far. The following discussion will gather responses and feedback from all attending.</p>	<p>3.45 – 4.00pm</p> <p><b>What next?</b></p> <p>Joe, Susan and Maggie Ayliffe from NAEAE will consider some of the themes from within the day and chair a short discussion between delegates, speakers and participants.</p>
Cube Space				
<p>1.45 – 3.15pm</p> <p><b>ART FROM LEEDS</b> Janine Sykes, Leeds College of Art <i>Talk and practical workshop</i></p> <p>The starting point of this presentation and workshop is an object; <i>ART FROM LEEDS</i>, an exhibition catalogue from a 1967 Leeds College of Art staff and student touring exhibition, found in the Atkinson Collection of the National Art Education Archive (NAEA). Like so many other artist-teachers, Atkinson applied his artistic skills to the design of a creative curriculum. A presentation will illustrate how his cross-disciplinary approaches maintained the fundamental features of the basic design movement, placing 'process' as paramount.</p> <p>Following this presentation, a workshop activity has been selected in order that delegates experience basic design; to act, to think creatively while breaking-down perceptions about: drawing, the environment, and collectives. The activity culminates in a collective exhibition and critique of focusing on process and its relevance to today's cross-disciplinary creative curriculum.</p>				
Cinema Space				
<p><b>@.ac Cut-Up Curriculum Workshop</b> Andrew Broadey, UCLAN and Richard Hudson-Miles, Leeds College of Art <i>Talk and practical workshop</i></p> <p><i>The Precarious University</i> is an evolving social sculpture realised through workshops, seminars, exhibitions, and performances, and established as a critical response to the commodification of higher education and its 'pedagogy of debt'.</p> <p>This particular <i>Precarious University</i> workshop will begin with a presentation reflecting on the conference theme and the seminal text of Basic Design, <i>The Developing Process</i>. There will then be a group discussion on the history/theory of the art school, followed by a practical activity undertaken by delegates, who will cut up and reconfigure quotes from this text. The resulting hybrid textual material will form the basis of a closing discussion on any new connections produced, or old antagonisms that have resurfaced, throughout the activity.</p>				
Meeting Room				
<p><b>Yeast, Fog, Chat</b> Dave Fudge, Barbara Priestman Academy <i>Talk and practical workshop</i></p> <p>As an artist/teacher Dave attempts to create situations where participants can share a journey that moves away from tacitly assumed hierarchical models of teacher/student, artist and audience towards collaborative social sculptures. The workshop will begin with slide and video presentation of this research followed by a practical workshop (utilising head cameras) that embodies these approaches. The session will culminate in a discussion based around the footage collected as stimulus.</p> <p>(This workshop is limited to up to 8 participants due to equipment constraints)</p>				



**Further information:** Due to the nature of some of the practical workshops, the spaces and resources involved, there may be a limitation on the number of places for some sessions. Because of the range of sessions on offer, it seems likely that this won't be an issue but if it does occur, we will try our best to accommodate everyone within each session, or find a related participatory session to attend on the day.