



Arts & Education  
ISSUE 8 SPRING 2016

# Community





# Editorial

Andee Collard

æ 8 is broadly about the theme of community and is very much built upon our previous issue which highlighted thinking around gender. From the outset of publishing æ our aim has been to build a platform that is inclusive and propagates this way of operating as widely as possible. We think regardless of your gender, race, sexuality, age, social status, religious or political belief you have an equal right to communicate your point of view. From the very beginning of this publication it has been very important for the editorial staff to present all contributors on an even playing field. We have always intentionally obfuscated the background specifics of contributors to allow their content to speak for itself.

This publication celebrates art in it's purest forms but is also aware of the current hybrid nature of art practice. Personally I have mixed feelings about the validity of Assemble's Turner Prize win this year. On one hand I can see the powerful effect that their work has had on the local community of Toxteth, Liverpool and on the other I question any art that does not fit with Donald Judd line "Design has to work. Art does not." Does this Turner Prize set up a future where art isn't valid unless it is overtly socially engaged?

Regardless of it's function or intention I believe one of the most attractive aspects of art is it's ability to provide the individual or group with a voice. This issue includes a diverse gamut of projects from Kenix Lau's fascinating transformation of valueless

and insignificant objects and materials to Grace Williams' exploration of her relationship with drawing. Olivia Chessell is currently working alongside many individuals to resurrect 'Schooling & Culture' - a magazine by lecturers and students in the eighties. We are pleased to feature just one of the conversations she has had as a result of this ongoing project. Initiatives like ARTiculation provide forums for young people to have a voice and play on an even playing field in areas that aren't typically seen as egalitarian or inclusive. This project in particular reminds me of a recent Radiolab podcast episode 'Debatable' about Ryan Wash, a queer, black, first-generation college student. Ryan became the figurehead of a movement that made everything about debate debatable. Why were the odds so clearly against students who hadn't been privately coached? In the end, he made himself a home in a strange and hostile land. Ed Webb Ingall commemorates the insidious Section 28 in his project with Studio Voltaire. Making art from such negative stimuli is empowering, by directly questioning and highlighting institutionally exclusionary practices the status quo changes.

Welling School is committed to finding methods to engage with the community in an organic way, it is inspiring to see other institutions with similar vision. Community socially engaged projects should not be treated as a bolt on. It is vital that things are tightly integrated and not just an exercise in seeming noble or appeasing funding bodies. Turner Contemporary and the South London Gallery have made it their mission to work with their local communities in a meaningful way and we are pleased to feature some of their projects in this issue.

Sarah Vanderpump explores the significant interactions that schools and specifically classrooms have with their occupants. This manifesto is starkly in contrast the governments recent white paper on education which fundamentally changes the way that schools interact with their community. The document highlights plans to scrap parent governors, which seems like an excellent way to sterilise and distance schools from their stakeholders within the community. Christine Blower, general secretary of the National Union of Teachers, said: "Voices of parents, governors and the local community are being silenced by a government that does not believe in proper democratic accountability in our schools."

The Internet plays an instrumental role in our daily lives and many of the topics covered in this issue directly engage with it's influence. Olivia Corley's tale of bullying, Darcy Hodge's long distance friendship, Katherine Taylor's survey of overprotective parents and Bobbie Rowson's international collaboration would be very different without the web's sway.

Art and Education are under huge pressures in the current political climate. Art education is being devalued by the continued unfair adjustments to the exam boundaries and exclusion from the EBacc. Whilst higher education is rendered unobtainable by astronomical university and art college fees. It's sad that a generation potentially won't be able to join an art school band or enrich themselves through any number of experiences the arts graduates value for the rest of their lives. Social mobility currently seems an idealistic goal. This current astringent environment promotes some left field thinking and I am proud that this publication exists to promote the positive impact people can have on their community.

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Specialist  
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University

## How to Become an Artist

Luc Crossley

1. big black square books (around 500)
2. get a pencil and hard rubber
3. start drawing things (maby draw some other people's things)
4. finish first book
5. now start drawing your own things
6. don't forget to sharpen your pencil (because I always do forget)
7. practice make perfect



# Shop of Possibilities

Interview with Lauren Willis by Alex Parry



## How and why was the project set up?

It was set up 8 or 9 years ago. The gallery was looking at extending the building into the domestic space next door. They got in touch with the tenants and residents association on the estate to ask about access for lorries to come through the estate to the back garden. The tenants and residents didn't agree to it. The education team thought that was really interesting, that we are right here but don't know these people. So they started thinking. Why aren't we working with these people? We should be. They didn't let them bring the lorries through, which I think is a strong standpoint to be starting from.

The Head of Education at the time then developed a programme of artists in residence on the estate to bring artists activities here, rather than expecting people to come to the gallery. Sarah Cole was the first artist involved. She took over an old bungalow round the corner and ran a series of workshops. We got a better sense of who was living right behind us. This developed into a project exploring play in relationship to contemporary art. They were interested in playing out culture and the fact that there are lots of open spaces that weren't getting well used.

We managed to secure a shop unit, which was disused and took that over with a 3 year lease. We applied for money from the Big Lottery called Play For Ideas. This got the ball rolling. We did 6 artist residencies, 6 months each, that were all very different. The last one was working with Febrik. They had worked a lot on refugee camps mainly in the Middle East and we thought their approach to working with children was lovely. They put kid's thoughts and artwork on a pedestal, in a good way, and highlighted all the important in-between moments. They came in and worked with the kids for 6 months, looking back over all the residencies asking what they loved, what they didn't love. They spoke to us a lot about what we thought worked and then designed this awesome space.

## How did having a dedicated shop space change things?

With the residencies you lost kids each time, depending on what the artists was doing. You might have one session that teenagers preferred and then one for younger kids. You would lose a bit of the group and would have to build it up again. We wanted to do something that was consistent and really let the kids take ownership of the space. That was when the residencies were really successful, when the kids felt like it was their space and

the artist was the really exciting visitor that was bringing something else.

This space is permanent, and the kids know it. We may introduce new things every now and again, but for us it's all about them claiming it, taking ownership of it and it feeling like part of their world. That it's just a thing they do after school and it's so normal.

## Has the kids relationship to the gallery changed since the shop space?

It builds an audience for the gallery organically and that's why I'm on-board with it. There are a load of kids from here that come to our family workshop on a Sunday. They access the workshops independently from their parents and we have made special arrangements. We open up the back gate, we put a play worker who works here in there too the kids feel comfortable, more so than anyone else. They know the staff, they know the gallery, and they are in the main space all the time. That has happened organically with us just trying to shape it a little bit so it fits really well. That has taken quite a few years to build up.

## Was there any other project / gallery you looked at for inspiration?

When we first started we weren't aware of any similar projects and couldn't find any that were play focused. Play as an agenda wasn't a massive thing. I've noticed really recently that there is a lot now. That play language is being used a lot more. That's great, kids need to play and adults need to understand why that is important.

Outside the arts organisations there is a group called Pop-Up Adventure Play. They're a non-profit and started off in a shopping centre in Cardiff for kids who were dragged around the shopping centre by their parents to have somewhere to go and play. We became aware of that a few years later after starting the project. We also had a link with Tim Gill, who is a play expert, and with the adventure playground towards Oval.

## What artists do you work with?

We had people who have never worked with children before who were fantastic, just because they were really open and didn't have a preconceived idea about what an arts workshop with children should be. It was more an artist's bringing in something they are excited by and seeing how the kids took that and then being able to respond and go with it.

## Who are the regular users of the space?

We have 100s of kids that have signed up. We

have 20 – 25 kids that we see really regularly. There are some kids that are here nearly every single day. Others you might see once or twice a week. Some you see for a bit then they disappear. It tends to be that they drop off once they start going to secondary school. Our youngest is Lola and she's 3 and she comes with her mum (you have to be 5 to come on your own). Our oldest is 15, she comes and wants to say hello to all the staff, and might stay for 5 minutes. She's really regular, she might come once a week to do that and I feel like that's just as important.

## How does a session work?

We don't set out the activities, we just have the stuff, and they can pick and choose what they do. We might have a dull session for us, when the kids just want to sit around and play card games, but that's fine. Then there are other days, when every single thing is away from the walls in the middle of the floor and outside and they're building, and climbing and running and its chaos, but amazing chaos. It really is about following their instincts and supporting that. And that's what the play workers are all here to do.

## What's been your favourite project at the shop?

We worked with an artist called Tom White in 2014. He had never worked with kids. We really liked his work and he was a sound artist. We thought the kids would really like him. The kids did loads of sound recordings and used railings and bricks to make noise and recordings. We were doing a sound show in the gallery, so we commissioned him to make a 10 channel speaker piece that we installed back on the estate that the kids had created it on. There's this humongous fence that runs alongside one of the biggest block on the estates. We installed these Tannoy speakers and each one was a different channel and a different loop of sound that the kids had recorded. It was just the most beautiful thing. It was haunting but lovely at the same time. The kids really enjoyed hearing themselves and the things they were doing.

I also like it when the kids all get sucked into one game. I always believe the best play if you can categorise it, is when they don't need adults. I've done my job really well and the play workers too when the kids are totally into something and we are just floating round the edges making sure they are still safe.

## How has the project changed over time?

The ways the kids really do own the space, which has taken a few years to build up. This

does change the dynamic slightly. There is no expectation on us to provide a certain activity, but we have become more like a service. It's always the question of we are an art gallery, but we are providing an afterschool club for a lot of children. What would it mean if we weren't able to do it?

We have also got a team of play workers who are young people who haven't had a job before. That's become a massive part of the programme. We had the most overwhelming demand from teenagers who were desperate to get a job working with kids. There are 7 of them now working for us. They're all on London Living Wage. They work front of house shifts in the gallery. They get a lot from it. It's so good to have teenagers, they're just that bit closer in age to the kids, and the kids really look up to them. And they've got more energy! They're really good role models and they all live close by and can relate to the kids and know the area really well.

## How do you think play fits into art making?

I believe that most artists are pretty playful, even if they don't say they are. The way they work is often through working things out, getting things wrong and experimenting. That's what kids do. They're always trying things, pushing boundaries, finding out what happens if you put this and this together. I guess it's always fun to bring those two things together. The artists often learn just as much from the kids as the kids do from the artists.

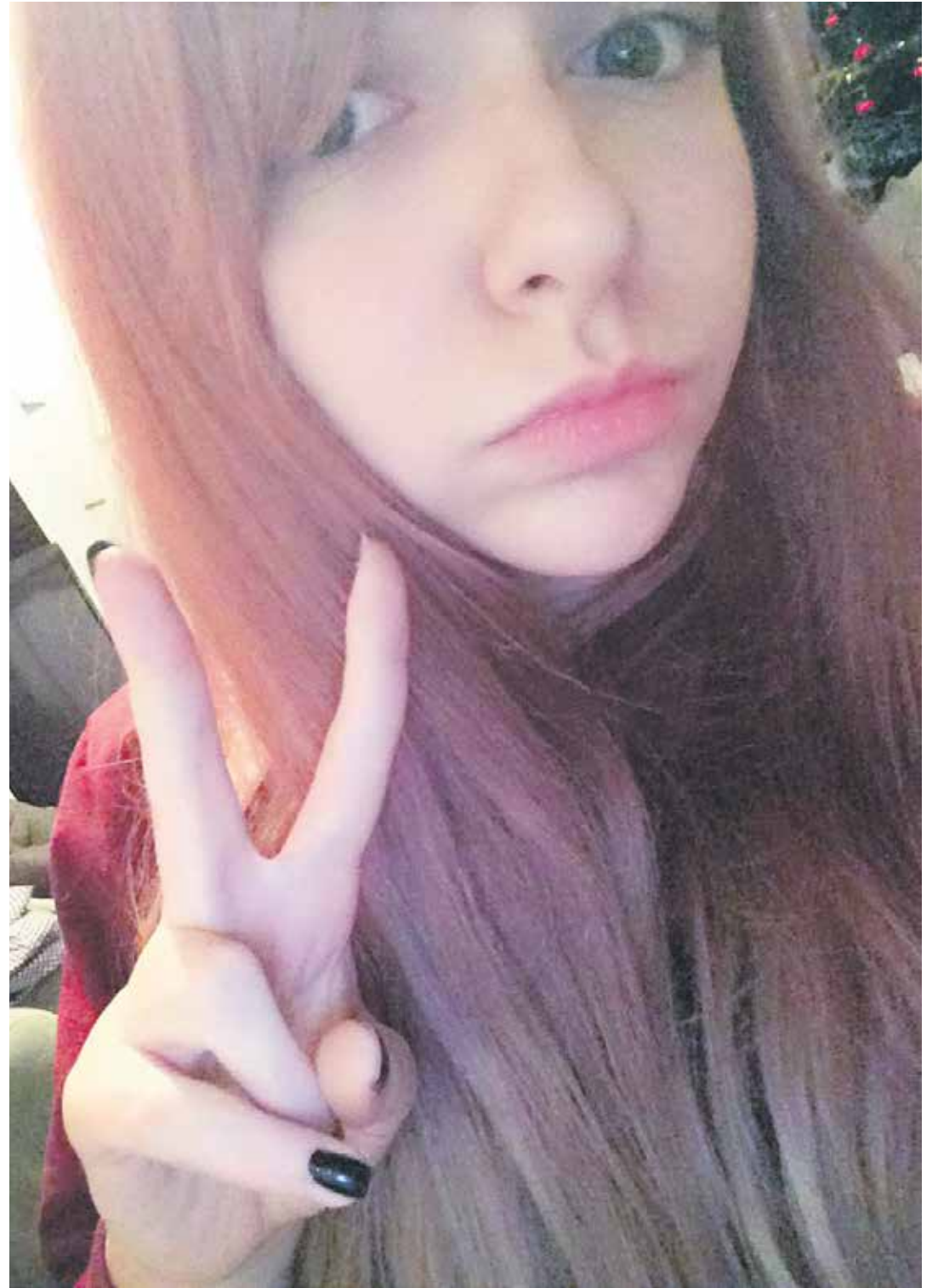
## Do you think there should be a Shop of Possibilities for adults?

I think there should be more shops of possibilities for kids. When you're a kid you don't really get a say in anything. By the time you're an adult you can choose where you go and what you do. While I think adults would love it, I think kids are so forced into adult agendas all the time. They have to behave a certain way at school; they have to behave a certain way at home. I'd rather see protecting spaces available for children that aren't school or home, where they can actually be what they want to be and do what they want to do. Lots of spaces for kids are eaten up through funding cuts, and adventure playgrounds are closing. I feel strongly about protecting those in-between places where things aren't dictated from the beginning to the end.



# Can You Hear Me?

Darcy Hodge



In society, we tend to have people we call “best friends”, the people who we consider closest to us and the top dog, so to speak, of our friends. These best friends teach us a lot about ourselves and we teach them a lot about themselves, it is a cycle of loving one another and having no judgement. Supporting one another as if friendship is a form of scaffolding. Allowing one another to cry and to laugh and to make memories alongside one another. In my eyes, it is a very intimate connection.

My best friend is 2 months and 12 days older than me, she is an inch taller than me, her favourite colour is pink and she has an allergy to hazelnuts (despite once having an entire spoonful of nutella). She speaks over 5 languages, has a little brother, dyed her hair blonde and has a beautiful smile. My best friend loves speaking to me and I’m not sure what I’d do without our 3 years together.

Anja also lives over 2000km away.

A crucial detail that I left out is that my best friend, Anja, is Serbian. I have never seen her in person. We use webcams and snapchat to see one another, but we do not have what one would consider a normal friendship. I met her in 2012 through another mutual internet friend. Throughout those years we have watched one another go through life, just as anybody would. During the past year, I have watched her parents’ divorce as she has watched me cope with the sudden passing of my late Grandfather. We are both in the same school year, attempting to get past the challenges of getting older and obtaining qualifications.

In this day and age it is not uncommon to see that the validity of these long-distance friendships is questioned in public with certain articles headlining ‘social media users have made friends with strangers’<sup>1</sup>, seemingly causing a panic amongst the members of society. To think that vulnerable children are becoming friends with creepy strangers (as it is important to note what the wording connotes, helping us rationalise these issues) as the truth simply pushes us away further from investigating why people begin using the internet in the first place. Then onto understanding why these relationships are formed.

A research paper states that ‘IM (Instant Messenger) use would stimulate adolescents to disclose themselves intimately on the Internet’<sup>2</sup>, giving us an insight into the reasoning behind why these internet relationships form. As far as I could find, very little of the paper gave a negative report on the effect of these relationships on well-being. However, it could simply be that

such a study has not been conducted recently to determine this. It is so incredibly important to note how the media spins these topics to us as they would with politics if they are trying to approach a demographic which votes Conservative over Labour.

In the past, students were generally encouraged to have things like pen-pals. To write to somebody far away from us, to hear (or more, read) how life is different in their part of the world. I am of the opinion that these connections would generally fade after time as letters get lost, people forget to write to one another and sometimes – there might just not be a reply received. You wouldn’t see these people and the likelihood one would even meet a pen-pal is pretty slim.

Looking at this, one might conclude having an internet relationship is similar to having a pen-pal, but it enables a ‘realer’ relationship. Messages are instant, we now have things such as webcams and headsets allowing us to see and hear the person we’re talking to. No more do we have to worry about letters getting lost in the post as digital messaging is, well, digital. There’s no waiting by the letterbox eagerly to hear a reply. It is on our desks.

Besides this, pen-pals were (and are still) generally used for developing skills when learning a foreign language. Encouraged by teachers in order to really improve grades, it is still happening today. With internet relationships people are being allowed to make their own decisions, it is possible for them to not have any internet relationships if they do not choose to. It enables many whom seek such relationships to easily find these relationships and communicate in a way that may not have been previously possible.

Any friendship is a friendship if you define it so; in this case one can say that an online friendship is just as real and as valid as one in reality. Friendships tend to shape us as people in lots of different ways, the perception that for whatever apparent reason one is more genuine than the other can be considered irrelevant.

Technology is what it is, it has so many benefits as well as disadvantages. One must remember though, you hold the power in your hands (quite literally). I wouldn’t change the relationship I have with Anja for the world, despite the fact we are many miles away and find ourselves upset over this distance. As much as it has been criticised by many figures in the past, online relationships can be something to cherish,

of course, providing they go correctly. With this, be cautious, sometimes bad things do genuinely occur. However, it is part of your duty as a rational person to put these incidents into perspective, anything can happen with any situation we find ourselves put into - whether that be work related or domestic. I leave you with this, a message from Anja herself. A short summary on the topic I have written about, alongside the 3 years we have spent as friends. Thank you for reading.

My parents and most adults in general, would always tell me not to speak to strangers on the internet. But if I didn’t talk to strangers online, I wouldn’t have met so many great, inspiring people and amazing friends, including my best friend, Darcy. I think it’s time to break the internet stigma, the paranoia that every person online is a predator, although not to stop being cautious. It’s easier to find people with the same interests online, and somehow you can have a stronger connection to them than people you see daily. It’s odd and I could never explain this to my parents since they claim that you can’t love friends online if you can’t see them in person. Finally I could prove them wrong by knowing some of the most caring people that I wouldn’t be able to meet if I never went online.

1. One in three social media users have made friends with strangers <http://www.bbc.co.uk/newsround/35523770>
2. The Effects of Instant Messaging on the Quality of Adolescents’ Existing Friendships: A Longitudinal Study Patti M. Valkenburg & Jochen Peter [https://www.researchgate.net/profile/Patti\\_Valkenburg/publication/227801550\\_The\\_Effects\\_of\\_Instant\\_Messaging\\_on\\_the\\_Quality\\_of\\_Adolescents\\_Existing\\_Friendships\\_A\\_Longitudinal\\_Study/links/5422dbad0cf238c6ea6de89a.pdf](https://www.researchgate.net/profile/Patti_Valkenburg/publication/227801550_The_Effects_of_Instant_Messaging_on_the_Quality_of_Adolescents_Existing_Friendships_A_Longitudinal_Study/links/5422dbad0cf238c6ea6de89a.pdf)



# A Cultural Confluence

Bobbie Rowson

I've taught Geography at Welling School for two years and overseen the growth of International projects. I was interested in linking with India so that my students could have instant access to a community on a different continent with which they could exchange ideas linked to their learning. Connecting Classrooms is a British Council project designed to help young people develop the knowledge, skills and values to live and work in a globalised economy. Through this project Welling School linked up with teachers from Nand Vidya Niketan Essar School (NVN School) in Jamnagar, India. The collaboration began with an agreed criterion which would involve students learning through the Arts and Geography about festivals and culture pertinent to each country. Students learnt to appreciate the diversity in the culture

of their own community and that of others around the world through their learning about one another's festivals.

The Cultural Confluence project was also a way for students to enjoy regular contact with people who live in different countries. To produce students who are excited by the prospect of meeting people from other parts of the world. Welling students' idea was to create a 3D model map of India. The inspiration came from learning a number of ways to combine textiles and other artistic techniques originating from Jamnagar where NVN School is located. Students learnt in their Geography lessons that India was almost fourteen times larger than the UK. The henna patterns depict the styles learnt from the students of NVN School via their blogs about designs used in various festivities across India.

My visit to India in October half term was an absolute privilege. My former colleague Mike Kelly and I were given the opportunity to teach alongside our Indian teacher colleagues in at NVN School. Principal Mani welcomed us on arrival at Jamnagar on a sunny Sunday with her class ten students. The whole school community had fully prepared for us and we were even mentioned the same evening on a city radio broadcast as special visitors.

Students introduced themselves one by one and took us on a tour around the city of Jamnagar

the very same afternoon we arrived. They openly conveyed their enthusiasm for learning by showcasing to us the most significant locations in their city. A small city by comparison to some cities in India Jamnagar has a population of 500,000 people. I learnt how the region is rich in terms of exports of oil and Essar Oil is one of two large oil refinery companies that offer employment to thousands of people in Jamnagar. Essar oil sponsor NVN School which is one of sixteen schools within their corporate responsibility program in the area. I was overwhelmed by how well the students imparted their knowledge and sense of community with pride. The tour included a number of temples including a Gurdwara, Hindu and Jain Temple and a Mosque.

The time spent with students was so valuable because they were so keen to demonstrate what they had learnt via the Cultural Confluence project. Each day I was impressed with the NVN school students who shared their knowledge via a number of formats. They acted, they danced, they created an open debate styled as a talk-show to discuss the merits and de-merits of globalisation. There were thirty eight speakers and I found it particularly difficult to pick the top three as they were all so good. All the students had thoroughly researched this issue and keenly showed off their collages amongst creative displays which were eye-catching and informative.

My personal highlight of the week with Mrs Mani's school was a magnificent evening of Garba especially arranged to honour my visit from the UK. Garba is a celebration dance event in India that precedes the Divali festivities at the start of November. The staff and students asked my permission to dress me in traditional attire and I danced a whole evening with both students and teachers. It was a real spectacle as we came together and danced for three hours to the Bhangra beats mixed with western rap. If I could bottle and sell the atmosphere created that night I would be very wealthy. The community spirit there



was truly incredible – the heat, the array of colour and the commitment to each other and to every dance was pure magic.

At NVN School each morning I would attend the whole school assembly and chant a mantra. The Hindu ritual of Arti is often observed whenever a visitor attends school as Hindus believe the visitor to be a God. It was my good fortune that meant my visit had coincided with a school fund raising initiative which culminated in the arrival of a deity of the Goddess Saraswati. The students had requested the school display Saraswati because she is a god of wisdom, knowledge and the arts. I joined in with the ritual and made my offering with Principal Mani on my final day with Principal Mani and NVN School.

Since my return the learning continues about India in my subject of Geography with Year 7's being taught a series of ten lessons about the country. All my students have lessons peppered with anecdotes about my visit to coincide with a number of global issues in their lessons. This international link will soon become second nature as it has already spread out into other faculty areas. Our History teacher, Danny Conway saw his own cultural exchange come to fruition when his students received NVN School students views on the topic in art history of 'Epic India' on the project website.



# Faye Callagher

BERWICK ROAD GALLERY

Kikki Smith influences me because she has wonderful ideas. She inspired me to become a better artist. I want to become a brilliant artist by the time I leave secondary school.





# Making Experimental Films



## Fan Films

In November 2015 Year 10 photography students took part in workshops at the V&A Museum with artist Jamie Jenkinson making experimental films.

Instructions originally by Jamie Jenkinson, replicated here by workshop participant Kelly Lau.

1. Get a piece of paper and a round object and draw round it.
2. Cut out the circle with scissors.
3. Get colouring pens and draw anything you want.
4. When you have finished designing, get a pocket fan and stick the circle onto the fan with tape. Make sure the drawing is face up.
5. Turn the fan on and you should see weird colours spinning around.
6. Document using your phone.

## Shaky Cam Films

1. Get your phone/iPad and find an uncrowded space.
2. Set the phone/iPad to video mode.
3. Press record and then walk up and down and around. Intentionally shake the camera as you go along.

## Piece of Paper Films

1. Get a long piece of paper.
2. Draw anything you want on it.
3. Get your phone and use iStopMotion to take a series of photos by running the camera along the paper.
4. Play the photos on a slideshow and you can see your creation.

## engage in the visual arts

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Sandy Nairne, Former Director, National Portrait Gallery

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Image credits. Clockwise, from left: engage International Conference, Leeds 2014. Photo: Amy Creighton / engage International Summer School, Belfast 2015 / engage International Conference 2014. Photo: David Lindsay / engage Dymru and Denbighshire County Council Society Isolated Older People project with artist Jan Miller, 2010-2011. Photo: Huthin Craft Centre / International Youth Day & celebration for Generation ART: Young Artists on Tour, Turner Contemporary, 2015. Photo: Jane Moorhouse / Elpida Hadzi-Vassileva's ARMA Artist Residency, Mima Middlesbrough, 2015. Photo: Beth Moseley



# A Dog in the Playground

Henry Ward

Contemporary art practice adopts many forms. The contemporary artist is just as likely to be exploring fields that, traditionally, would have been associated with anthropology, science, history, geography and politics as they are to be making art about art itself.

Today it is no secret that standard educational practices – such as engagement with audiences, inquiry-based methods, collaborative dialogues, and hands-on activities – provide an ideal framework for process-based and collaborative conceptual practices.

*Art students attracted to this form of artmaking often find themselves wondering whether it would be more useful to abandon art altogether and instead become professional community organisers, activists, politicians, ethnographers or sociologists.*  
Pablo Helguera



Austerity Workshop

One could add teacher to this list. As an art teacher, or artist teacher, these freedoms can be explored in the context of a school. "Art" can become a way of exploring approaches and ideas, free from the supposed constraints of the imposed curriculum.

Over the past six months I have been working with teaching students at the University College London, Institute of Education to explore these ideas and investigate the role of the teacher as a socially engaged artist.

The project began with a series of discussions and workshops in which we experimented with different approaches to working in the school classroom. The students were then set a brief, asking them to develop a project of their own, assuming one of six ways of working: artist; instructor; facilitator; collaborator; social activist or; curator.

Their explorations evolved over the coming weeks with some students taking the role of the observing artist: documenting what they came across and creating their own work in response to it. Others developed projects in collaboration with their pupils, forming artistic collectives. Some introduced issues for discussion and encouraged their classes to tackle these, leading to exhibitions and events where the work and ideas were shared.

These findings have been collated as a publication, "A Dog in the Playground". The title came from a conversation in which one of the students mentioned that being a trainee teacher was a bit like being 'a dog in the playground'. It comes, of course, from a poem by Allan Ahlberg. The resulting publication is a playful look at ways of working as an artist in the classroom, from the perspective of those who are taking their first tentative steps into the maelstrom of contemporary education. It is not a 'handbook' or 'guide', but a reflection of genuine investigation into artistic practice in the context of education.

"A Dog in the Playground" designed and printed by Hato Studio is available from [www.freelandsfoundation.co.uk](http://www.freelandsfoundation.co.uk)



Fiona Johnston



Alex Birrell



Robert Bagley



# A Journey with 'The Waste Land'



Community Research Group sharing first suggestions for artworks.  
Photo credit: Trish Scott. 2015



Community Research Group discussing the poem at Margate Yacht Club. Photo credit: Jenni Deakin. 2015

A Journey with *'The Waste Land'* is a new project by Turner Contemporary in Margate. Members of the community are working with the gallery to co-curate a major exhibition in 2018. It will explore the connections between the visual arts and T.S Eliot's great poem *'The Waste Land'*, partially written in Margate in 1921. The exhibition will then be shown at Leeds Art Gallery and Mead Gallery, Warwick Arts Centre.

The project transposes the methodologies of learning and engagement to curating. Community engagement often happens once an exhibition is determined. A Journey with *'The Waste Land'* reverses this norm, testing what happens when members of a community assume the role of co-curators from inception to completion.

*The Waste Land* contains many different voices, quotations from high culture sitting alongside extracts one could imagine overhearing on a bus or in a pub today. In opening up interpretation of the poem to different voices, using this as the basis for curating a show, A Journey with *The Waste Land* pioneers a new approach to exhibition development, one based on diversity, democracy and exchange.

Mike Tooby is based in Cardiff. He initiated the project with Turner Contemporary and is Guest Curator for the exhibition. Trish Scott is Research Curator, and lives locally in Margate. Mike and Trish are currently working with forty members of the local community to develop the exhibition, although at different points many more have already been involved.

In the following email exchange Mike, Trish and three participants – Alicia Box, Elspeth Penfold and Franca Pauli - reflect on the project to date.

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From: Mike Tooby  
Sent: 10 February 2016 14:17  
To: Trish Scott  
Subject: Re: A Journey with 'The Waste Land'

Dear Trish

Its almost a year since Turner Contemporary and I firmed up the role you now occupy when we heard that the Paul Mellon Centre for the Study of British Art would fund the research process. It's really intriguing now to see how the project is developing. In some ways it is as expected, and reflects an approach you and I mapped out. At the same time, we seem to be regularly taking stock of surprises, unexpected insights and fresh ideas generated by members of the group.

Of course I'm a long way away, and often travel to work on the show - and that was part of the point. Once you as 'research curator' based in Margate generated a participative programme, part of the dynamic becomes how the project re-models the traditional roles: 'guest curator' based at a distance or local 'researcher'.

For me, one of the fundamentals of the project was to rethink such relationships when the priority of public engagement is embraced in the curatorial process itself. That, by definition, changes the nature of our roles as 'curators'.

What do you think the word 'curator' means in the context of our current roles?

Look forward to hearing from you

Mike

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From: Trish Scott  
Sent: 11 February 2016 17:18  
To: Mike Tooby  
Subject: RE: A Journey with 'The Waste Land'

Dear Mike,

For me the exciting thing about both our roles is the fact that in relation to this exhibition the emphasis is less on being expert identifiers of content as facilitators of a collaborative research process.

In this context curation becomes something very experiential. Rather than exercising our own subject expertise we're working in a discursive and collaborative way with members of the Margate community and other partners. We're combining pedagogical methods with traditional curatorial methods to develop outcomes in what feels like a very unique way.

In testing and sharing authority, agency is constantly shifting between us and participants. There's a reciprocity at work, which I think will result in a very different kind of exhibition. I'm constantly having my own assumptions challenged, and modifying my thinking and doing accordingly.

How do you think the exhibition will be different through being curated in this participatory manner?

All best,  
Trish

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From: Mike Tooby  
Sent: 12 February 2016 08:52  
To: Trish Scott  
Subject: Re: A Journey with 'The Waste Land'

Trish

I like your comment that curating could become 'experiential'. As you know, I have found moments in the process very moving.

I think of the shift over four decades from the old distinction between community arts practice and the traditional curatorial model. The former was often critiqued for being about 'process' not 'product'; the latter lacked a critical framework asking how 'product' was generated by 'process', with process lazily assumed to be the application of expertise in search of intrinsic quality.

When we describe this project today we often say we are challenging the model of engagement as being generated in response to a curated entity. We don't yet know what the show will look like, as to have a preconceived idea would be to close down new insights and ideas.

Co-learning is important too. Our own ideas and knowledge are evolving alongside as we take part in the work of the group.

I think the next set of tasks and discussions will focus on this. We will be addressing what the curatorial parameters could be. In drawing up lists of possible objects, strategies for interpretation, we will start to begin collectively imagining possible exhibitions.

We also know already that it won't just be 'an exhibition'. The participants are all constantly debating everything else, as it were – events, off-site projects, things that will carry on after the show, and indeed learning and engagement.

There's the matter of the one thing all these will have in common: the origination of ideas in responses to the poem – do you think the experience of the poem will indeed be what defines the show?

Mike



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From: Trish Scott  
Sent: 14 February 2016 22:12  
To: Mike Tooby  
Subject: RE: A Journey with 'The Waste Land'

Hi,

Will the experience of the poem define the exhibition? I'm not sure. Certainly members of the group, so far, are suggesting artworks based on what interests them about the poem. In setting aims for the exhibition with the group, 'illumination of the poem' was discussed as the means for deciding whether an artwork might be relevant or not. I can't yet visualize how this might translate into an experience of the poem for visitors to the exhibition.

I love the fact that pathways of thinking are emerging which I would never have considered. Members of the group come from so many backgrounds (art, technical and manual work, literature, teaching, law, linguistics, social science, psychology, medicine and nursing, administrative jobs and even gallery work) and this comes through in discussions. For example, I can't imagine we would have had images of sub-atomic particles proposed had a translator for a committee exploring the history of quantum physics not been in the group!

I think how the exhibition develops will greatly depend on the framework and processes we use. I'm interested in how we might continue with 'philosophical inquiry': structured conversations rooted in curiosity, which enable iteration of different perspectives to generate ideas and reach agreements. Unlike meetings or decision by committee, I think 'philosophical inquiry' enables a common discourse that keeps us listening and focusing on ideas rather than personalities; allowing different voices to surface without individuals dominating. Given that we're a group of around 40 people this feels key.

I wonder what your thoughts are on the methods we're using, and what you think the challenges will be going forward?

Trish



Community Research Group discussing the poem with Professor David Herd at Margate Museum. Photo credit: Jenni Deakin. 2015.

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From: Mike Tooby  
Sent: 17 February 2016 15:00  
To: Trish Scott  
Subject: Re: A Journey with 'The Waste Land'

Trish

The way we have adapted and used a collective process – not of decision making but of generating ideas and discerning outcomes, as you say – will indeed shape how the exhibition relates to the poem. To repeat, the poem is of course what underpins the whole process.

However I take your point about this happening organically. We have all found that debate, discussion and sharing ideas can be rich and generative, but runs the risk of creating its own momentum.

I found the session where we explored precisely that – where does the poem 'appear' in our ideas? – particularly intriguing and challenging.

It seemed to generate a shift of emphasis. We all moved on from accumulating examples of thematic ideas and objects, works of art and potential artists, to addressing the potential 'feel' of installation spaces, the approach to widening engagement and interpretative principles.

Ideas like the role of sound, the rhythm and tone of displays are being discussed as rigorously as specific exhibits.

We have been struck by the depth and vivid testimony when people articulate their choices and ideas. Whether this remains evident will be intriguing to follow over the extended period for developing the project.

We are used to documentary videos used as interpretation – a studio visit, a research trip to a site, crates arriving in the space, the reactions of people seeing the first things laid out – what will our version of that be, I wonder?

Mike

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Sent: 17 February 2016 17:12  
To: Mike Tooby  
Subject: RE: A Journey with 'The Waste Land'

Dear Mike

There are documentaries and documentaries. I hope that whatever our version is it is radical. The group have discussed apps and forms of digital mapping, so maybe that will be the direction we head in. In whatever we do there'll be the question of who's telling the story. Which brings me to a niggle I have about this exchange being just between you and I. It is characteristic of how we reflect on things together, so perhaps interesting to air publicly. However, it does perpetuate traditional hierarchies. So far we're the two 'lead' curators on this project and we're telling our version of it. Shall we circulate this exchange to the group for broader comment?

Trish

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From: Mike Tooby  
Sent: 18 February 2016 08:34  
To: Trish Scott  
Subject: Re: A Journey with 'The Waste Land'

Trish

Yes, and as we are proposing this text to a journal to do with learning and engagement, we could ask how the participants understand, at this point, the potential for reaching new audiences, just as they are themselves new to this kind of project?

Mike

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From: Franca Pauli  
Sent: 18 February 2016 18:08  
To: Trish Scott, Mike Tooby  
Subject: Re: A Journey with 'The Waste Land'

Dear Mike and Trish

Being involved in such an innovative project of co-curatorship is a surprising experience and a great opportunity to share ideas and insights even as they emerge spontaneously during the meetings and to see them blend with the ones coming from other members into the structure that you have created to make sure focus is maintained all through the project.

The project's result is something we cannot anticipate today, but I am sure it'll be a unique experience for visitors. I imagine Turner Contemporary as a protected space in which the curators and the team are a host and a space and where the exhibits and the visitors will coexist almost in a shamanic sense, and that this event won't stop generating virtuous effects even after visitors have left to go back to their homes.

I love the meetings and to see how, from the incredible range of insights we get through brainstorming, sometimes similar or even identical ideas emerge. For example, for months I'd been imagining 'The Waste Land' as a symbolic prism in which each visitor may see and get to know themselves, just as a prism refracts white light in infinite colours. I'd also thought of this prism as a material piece of interactive art that could be produced by an artist, but I wasn't quite sure I could explain the idea. Then I read what Melody wrote in her notes yesterday, "We view the distortion of our intellect as through a prism".

I think the profound connection and sharing we are achieving here is one of the core qualities of the project that will remain tangible all through the exhibition. I think this, even more than the mere historical exhibits, will attract new and diversified audiences to Turner Contemporary both for the exhibition and the experience of being part of such a unique happening.

Franca

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From: Elspeth Penfold  
Sent: 18 February 2016 18:52  
To: Trish Scott, Mike Tooby  
Subject: Re: A Journey with 'The Waste Land'

Dear Mike and Trish,

My understanding of the potential for reaching new audiences is that we now have the opportunity to develop wider community engagement as an ongoing and empowering process alongside the group's research of "objects", design of exhibition and considerations of interpretation for the exhibition. I would like to see a model where we work with particular groups in the wider community to create an interest and understanding pre-exhibition of the poem. In many ways this is the process that we as participants (identified as community) have had the privilege to be involved in. It is a challenge but I think we have the expertise within the research group to meet it.

Elspeth

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From: Alicia Box  
Sent: 18 February 2016 20:52  
To: Trish Scott, Mike Tooby  
Subject: Re: A Journey with 'The Waste Land'

Hi Trish and Mike,

This is, in a nutshell, how I feel about being part of The Waste Land project; I sometimes despair of having massive means of communication but nothing to communicate, when I visit new art exhibitions.

What attracts me to this new approach to curating an exhibition is the exchange of ideas that our meetings have generated so far; it's intoxicating and keeps me constantly engaged.

Alicia

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From: Mike Tooby  
Sent: 19 February 2016 08:52  
To: Trish Scott, Alicia Box, Elspeth Penfold, Franca Pauli  
Subject: Re: A Journey with 'The Waste Land'

That seems like a good place to pause for now – thank you and everyone else involved so far so very much!

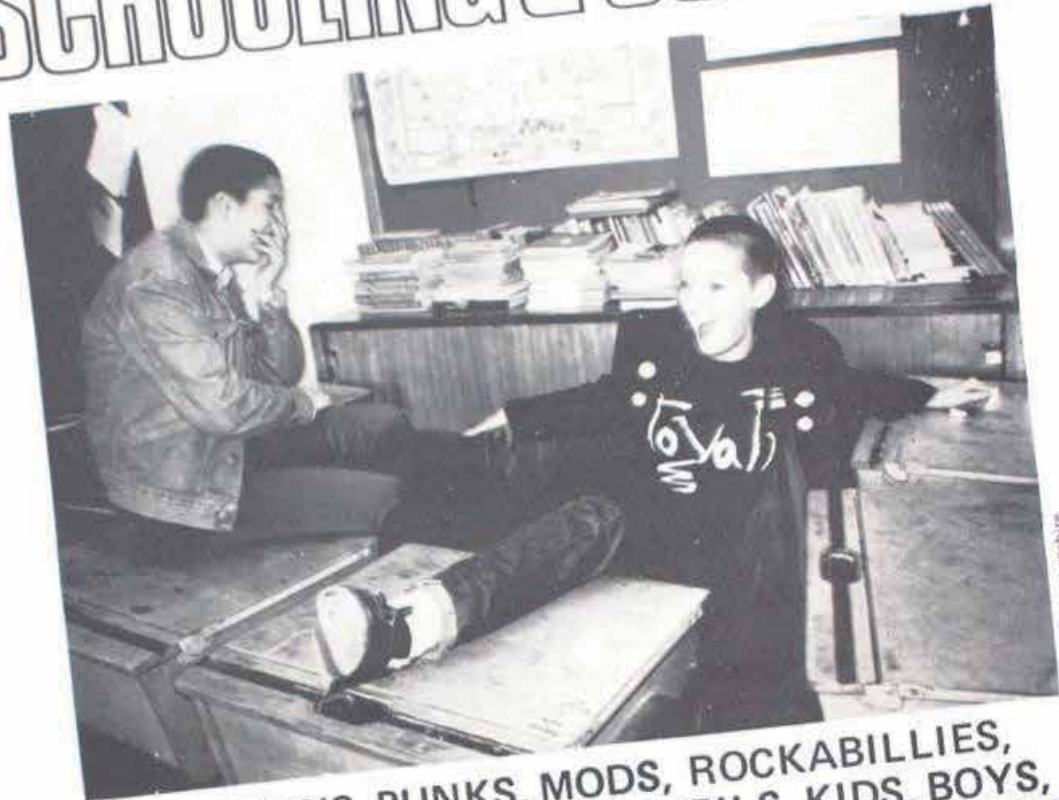
Mike and Trish



# Do It Yourself Feminist Society

Olivia Chessell

## SCHOOLING & CULTURE



### THE SKINS, PUNKS, MODS, ROCKABILLIES, YOUNG PEOPLE, SCHOOL PUPILS, KIDS, BOYS, YOUNG WOMEN, GIRLS and PHOTOGRAPHY ISSUE.

ISSUE 11 SPRING 1982  
DOOMS, DIVS AND HEADBANGERS ...  
OR WHAT?  
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WORKING CLASS HEROES  
Stephanie Henry  
VISIBLE GIRLS  
Anita Corbyn  
RASTA: A WAY OF LIFE  
RUSSELL NEWELL  
REVIEW: UNPOPULAR EDUCATION  
Jon Nixon

THE REPRESENTATION OF SKINHEADS  
Andrew Dewdney  
DOWN BOP STREET WITH A CAMERA  
Dave Hampshire  
REVIEW: FEMINISM FOR GIRLS  
AN ADVENTURE STORY  
Heather Flint  
BETTER INFORMED?  
What young people have to say (and what the  
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Jonnie Turpie and Graham Peet. With contri-  
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Vita, Phoebe and Martha set up a feminist society in 2015 while they were secondary school students at Mossbourne Academy in Hackney. After giving a talk at the Anarchist Bookfair they inspired Mila, a year seven student, to set up a feminist society at her school. I am the maverick messenger who met these young women while researching resistance to homogenisation and oppression in education.

Allow me to introduce....

Vita Bax is 19 and lives in Hackney. She went to Mossbourne Academy, and now works in a post room. In October she will start studying Politics, Philosophy and Economics at Oxford University. She one day hopes to live in a classless society.

Phoebe Levermore is 19 from Hackney, is currently enjoying her gap year working at the Medical Research Council and is looking forward to beginning her undergraduate Psychological and Behaviour Sciences course at Homerton College, Cambridge in October. She spends most of her spare time enjoying socialist memes (because who doesn't) and riding around London on her motorbike.

Martha Mitchell is 19 also from Hackney, is a part time barista. In October she will study History at King's College, Cambridge. She can usually be found doing the Sudoku and listening to BBC Radio Four.

Mila Serneabat Ungar is 11 from Balham, she attends Chestnut Grove Academy, is passionate about many different things, especially feminism. Mila never gives up.

And I am Olivia, 28, from Kilburn. I am studying at the Institute of Education after years of self-learning, political agitation, partying, and youth work.

The five of us would like to share with you a discussion we had about experiences of navigating our way through feminisms, with particular focus on education and action. If you are part of a feminist society at school, or think it's about time your school had a feminist society please contact us, we'd love to link up.

My ongoing research is for a new education journal that embraces the praxis of secondary school teachers with leftist politics. It is a reactivation of a publication from the 70s/80s called Schooling & Culture and encourages teachers to use cultural studies in schools as a way of critically confronting social and political injustices. The new issue of the journal which is to come out Autumn 2016 is written in solidarity by and for teachers who desire to reflect on contemporary theory, resist neoliberal reform, and develop new practices. As is clear from this dialogue, we take inspiration from those we teach, with whom we also learn.

I think we could begin by describing what 'feminism' means to each of us 11:37 AM ✓

**Vita**  
I might start by saying that for me feminism is upholding human and civil rights for all people regardless of gender or sex 11:40 AM

**Martha**  
Hello! 11:48 AM

I would say that feminism, to me, isn't actually about equality (shock horror) because I don't want to be equal in a world structured on patriarchy 11:50 AM

For me feminism is about dismantling institutional inequality so there's an even playing field for every one regardless of gender 11:52 AM

**Mila & Yasmina**  
Hi. Sorry to come in late. I'm Mila 12:31 PM

Hi Mila! 12:35 PM ✓

**Mila & Yasmina**  
Feminism to me is different things because there are different types of feminism. Intersectional feminism, LGBTI feminism, radical feminism etc. I would personally consider myself as every type of feminism except feminazi. I think feminism generally means equality between genders. I think it also includes things like girls not being scared to do things that are too "tomboy" or too "girly" and the same with boys (if that made any sense). 12:41 PM

Yes, it does make sense. A lot of feminist work has been to de-gender things like labour in the home (hoovering) and labour in the market economy (having a career), as well as de-gendering everyday activities like going to the pub or reading novels. 1:27 PM ✓

Clearly gender stereotypes remain to dominate our lives, and perhaps it's impossible for them to become extinct in a structural patriarchy that Martha mentioned 1:30 PM ✓

**Vita**

**Vita**  
Me and Martha agree - it's about having the freedom to divorce gender and sex from parts of your life where it shouldn't be and isn't relevant 1:30 PM

Do you think the term 'feminism' encapsulates these ideas? 1:34 PM ✓

**Vita**  
Yeah - ofc there has been the idea of egalitarianism instead of feminism 1:35 PM

In my understanding of feminism, I think that the word does describe that idea 1:37 PM

But some people have obvs rejected it, which maybe is fair idk 1:37 PM

Why do you think people rejected it? I'm also interested to explore the different kinds of feminisms that Mila mentioned... 1:40 PM ✓

**Martha**  
I would say the term feminism is better than egalitarianism bc, yes men do suffer under patriarchy, it is mostly women and trans\* folk who bare the brunt of inequality 1:41 PM

V also just mentioned to me a good point that actually the struggle men face stems mostly from the devaluation of femininity 1:42 PM

**Vita**  
Yes mate devaluation of femininity is top phrase 1:43 PM

**Martha**  
Ya ha 1:44 PM

**Vita**  
Yeah on the point of different types of feminism, we think it's just gotta be intersectional 1:45 PM

Obvs everyone has different interests or things that rile them up, but we've all gotta be conscious of parallel struggles or we'll never have change 1:46 PM

**Phoebe**  
I think one of modern day feminism's greatest downfalls is that a lot of members think only one issue can be

tackled at a time and so break off into different sects and compete against one another 1:47 PM

And then you get intra group conflict and it has led to breakaway groups such as meninism 1:47 PM

**Vita**  
Yess so much 1:47 PM

Good thinking about how some of the ideas of meninism are covered in feminism, and covered better! 1:48 PM

**Phoebe**  
Exactly 1:48 PM

Is meninism actually a thing?! 2:15 PM ✓

Like are there school meninist societies?! 2:15 PM ✓

**Phoebe**  
Well you get people who actually use it as a men's rights activiat group 2:15 PM

Yikes 2:15 PM ✓

**Phoebe**  
Then you get people who just hate women 2:16 PM

All because people get this message that feminism hates men due to a select few who identify as feminists but do not necessarily stand for equality but for the advancement of just women 2:16 PM

Which was Mila's point about feminazi's 2:18 PM ✓

Which is a strong term 2:18 PM ✓

**Phoebe**  
Yep, except call me over sensitive but i think it's quite gross to compare radical feminists to the nazi regime 2:18 PM

Yes, strong is an understatement really 2:19 PM ✓

So, what does solidarity look/feel like within intersectional feminism do you think? 2:21 PM ✓

**Martha**  
I think it's being mindful of different experience within an issue 2:44 PM



I think it's being mindful of different experience within an issue 2:42 PM

Phoebe  
Yeah, exactly 2:47 PM

Martha  
For example, when we think about wage inequality yes we want pound for pound men and women to earn the same but also to recognise that that black Asian and trans women have a much larger gap to fill and making sure their voices are part of that convo 2:47 PM

Vita  
I think the important thing is that there is no reason why different activists can't work together, if we all have the same aim to improve people's quality of life and make things fairer 2:47 PM

But like yeah there's no reason why activism is only allowed a certain amount of space 2:49 PM

Phoebe  
AA 2:48 PM

Vita  
Different movements shouldn't feel like they are competing 2:48 PM

Martha  
Like I as a white woman shouldn't be satisfied with just my wages matching a mans 2:48 PM

Phoebe  
Yeah 2:48 PM

Martha  
Yes mate 2:49 PM

Vita  
Yes marth gotta have that empathy and solidarity with the that don't affect u 2:49 PM

\*things 2:49 PM

Martha  
Inequality is inequality even if I will never experience it 2:49 PM

I should still be up in trying to help 2:50 PM

I think all of you are embodying solidarity by setting up feminist societies and collectively educating yourselves.... ie. challenging yourselves 2:52 PM

Not aiming to be comfortable 2:52 PM

Vita  
Yeah maybe as an activist u have 2 roles 2:53 PM

U have to fight the problem u know about, and learn about the ones u don't 2:53 PM

Martha  
Yes mate 2:53 PM

Love it 2:54 PM

Yes. Nice 2:54 PM

....and never assume you know someone else's struggle/oppression however 'educated' you consider yourself to be... 2:54 PM

Vita  
Yeah ur always learning and u can never have a perfect understanding 3:01 PM

Sympathy not empathy maybe 3:05 PM

Martha  
Yhyh 3:11 PM

Mila & Yasmina  
Woah. Well I missed a lot 3:30 PM

I think the main reason why I wanted to set up the feminist group was because I feel like there are too many things that are seen as boy things (math, science, computing) and I want to even it out. Many women have a disadvantage in these subjects because they are women. 6:03 PM

...how have other students responded to it? 6:25 PM

Mila & Yasmina  
They haven't... Yet 6:34 PM

But there are a few of you in the group already, boys and girls yea? Do the others have the same aims as you about de-gendering study subjects? 6:36 PM

you about de-gendering study subjects? 6:36 PM

Martha  
Interesting thing about women in academia re: stem subjects 6:37 PM

(Maths etc) 6:37 PM

It links back to the idea of femininity having low value - subjects that have a large number of women in are often seen as "soft" by comparison to more "masculine" subjects like computing. Even Biology, a stem subject is seen as being easier than physics because many women are involved 6:41 PM

Mila & Yasmina  
Yes! That is the main reason I started. I do have a few ppl in my grouo who agree with me too 6:56 PM

Vita  
Yeah the fact people feel academically restricted by their gender is very very depressing 6:56 PM

Mila & Yasmina  
\*group 6:56 PM

Also, I went to a girls in stem workshop that was really interesting 6:56 PM

Martha  
That's so cool! What did they say?? 6:58 PM

Mila & Yasmina  
So sorry. Not going to have wifi for a while! Bail for now 7:01 PM

Which is why equality of opportunity is often wack. Doesn't address deeper gendered values which mess it all up before the point of someone else (maybe) offering you an opportunity That's why I'm so into you autodidacts! (to be self educated) because you have created your own collectives on your own terms, not about opportunity, but about giving each other confidence and reasons to change it all up, for y/ ourselves! 7:03 PM

Martha  
Thank you! I don't want to be let into some next boys club in spite of being a woman. I want the club to be like genderless, as science is lol 7:15 PM

Phoebe  
Mm that's why i have reservations about positive discrimination 7:17 PM

You ought to tackle the root cause rather than try and brush it off 7:18 PM

See: oscar nominations and opportunities for actors of colour 7:18 PM

Vita  
Yeah I see ur point pb, but I think at the moment it's the best we can do short term 7:18 PM

Phoebe  
Yeah 7:18 PM

Vita  
I agree long term u gotta change the ways 7:18 PM

So some feminists have created these sorts of raising consciousness groups exclusively for women, no boys allowed, as a way to express what it's like to be a woman free of feeling judged (again) by men etc etc....and I know your feminist groups are mixed, this thread is just female, cos it was you who set up the groups, but what are your thoughts on what is sometimes referred to as the 'feminist community'...what does/ did/should/could it mean, if anything.....? 7:30 PM

I'm basically building on the positive discrimination thing... 7:32 PM

Phoebe  
I think it should mean anyone who believes in dismantling a patriarchal system in order to benefit any and all who are negatively affected by it 7:34 PM

Boom 7:34 PM

Phoebe  
Unfortunately i think people do shy away from identifying themselves as part of it because they dont know what feminism means or only hear about radical anti-men "feminists" (imo anti-men is not feminist hence inverted commas) 7:35 PM

"feminists" (imo anti-men is not feminist hence inverted commas) 7:35 PM

And therefore do not want to identify with it 7:35 PM

Or dont agree with some of the other groups mentioned earlier 7:36 PM

It's interesting because intersectionality (word?) should mean that you dont have to agree with all parts of feminism but you should respect their struggle, and can still comfortably indentify as a feminist regardless 7:37 PM

But ik some people dont identify simply because of those groups. I think people think they arent allowed to call themselves feminists if they dont agree with all aspects of it 7:37 PM

If that makes sense 7:37 PM

But i think if you agree with the definition i gave above then you are a feminist because we all have an overall goal, we just approach it from different angles 7:38 PM

Vita  
Yeah, Martha just said a good thing 7:50 PM

Vis a vis intersectionality, it's not about intersectionality of ideology (eg I have no time for capitalist feminism rly), it's about intersectionality of experience 7:51 PM

That is a good thing Martha said 7:52 PM

Martha  
Thanks guys 7:58 PM

Like you say phoebe ppl shy away from identifying as part of a feminist community because they don't think they agree with it all, whatever it all is, but i think it's true that some feminists would not want to dismantle patriarchy, but want a bigger stake in it until society can no longer be gendered masculine/male because there are just as many women peddling the machine as men. Like feminist struggle for women to be allowed in the army rather than putting an end to militarism 8:19 PM

Phoebe  
Ooo good point 8:21 PM

6 MARCH 2016

Mila & Yasmina  
I feel like setting up the feminist group has been really scary from the start. People might not share the same views as you and it is difficult to just say: I want to do this so can you let me? Especially as a girl. 2:27 PM

Phoebe  
We felt like that with setting up ours, but we were hugely surprised by the support we got both from students and teachers 2:29 PM

I think if you make your aims clear and let people know it's an environment for learning and not for shaming about opinions, they'll feel more comfortable 2:29 PM

Mila & Yasmina  
Also, I have a male headteacher so it is quite difficult for him to understand and be as passionate about the subject as Yasmina and I am. 2:30 PM

Phoebe  
He should support your endeavours regardless, tbh, it's his job to foster you guys' passion. Did you want it to be a student-led thing? 2:32 PM

Mila & Yasmina  
Yeah but obviously it has to be okay with him b4 I go ahead with it and I feel like he felt a bit weird when he said yes... 2:33 PM

Perhaps you were able to notice that he felt uncomfortable/weird because you know how it feels! And maybe, like me, experiencing sexism is what has made you feel weird/ uncomfortable....which is why I learnt about feminism, to feel less scared - sounds like he should take a leaf out of your book 2:45 PM

I think you touch on something v important there about some people feeling uncomfortable about engaging/supporting feminism. Even the word 'feminism' can make people visibly squirm! 2:46 PM

feeling uncomfortable about engaging/supporting feminism. Even the word 'feminism' can make people visibly squirm! 2:46 PM

Mila & Yasmina  
Yeah! That's something that really gets me! Like if a guy takes his top off, its fine but I as a girl would feel uncomfortable to do that. 2:48 PM

I don't want to keep quiet in order to protect people from feeling weird/ uncomfortable on the odd occasion that feminist politics comes up when I feel uncomfortable daily from normative or explicit sexism 2:49 PM

I know why are female bodies so scary/offensive?! B (.) (.)!! 2:52 PM

The only times its appropriate/ acceptable for women to take their tops off by this society's standards is when it's for men 2:59 PM

Mila & Yasmina  
Yeah. That really bugs me. 3:10 PM

Yeah because we know its not just being able to do what we want with our bodies that is restricted by patriarchal norms...the list is endless and the impact is real 3:12 PM

Mila & Yasmina  
Exactly 3:18 PM

...oh yeah Mila....what happened in the workshop about girls in STEM? 3:26 PM

Mila & Yasmina  
Oh yeah 3:27 PM

It was really fun 3:28 PM

We got taught loads about 3D printing and coding and chemical reactions. They encouraged us to think about doing a STEM subject when we are older. There are a group of women called the STEMettes and they are on loads of social media if you are interested. 3:30 PM

Vita  
That sounds so cool! I really hate the whole idea of dumbing down sciences for girls, like all that "science means we can make makeup!!1!!" 3:41 PM

Also about setting up feminist societies, I totally agree with pb that it's so important that people feel they can share their opinions, even if we as people who set up the group or whatever disagree with them 3:43 PM

Like u have to engage with views different to ur own 3:44 PM

Out of interest, and this is to you all, what was scary about setting up your feminist society at school? 7:37 PM

Mila & Yasmina  
Mainly, having to stand in front of a lot of ppl and say that this is my view and if you don't like that, I dont really care. Also, knowing that I am going to have to debate and fight ppl on the subject scares me. 8:16 PM

Phoebe  
We were worried that we wouldnt get people to join because they didnt want to be associated with the word feminist, but as word got around it that it wasn't all unshaved armpits and setting fire to bras people were excited to come and learn and join the discussion, or just to sit and listen 8:20 PM

Vita  
Yeah I think we were most worried about it being a flop, and we were lucky to have 3 of us involved in setting it up so less of the stress of standing up alone for something 8:23 PM

But I reckon we were all surprised by the positive reaction, especially after a few weeks of people hearing about it and then eventually deciding to come 8:24 PM

I'm so impressed that you lot overcame being scared of having to justify why you want to discuss issues that affect you or fears of being humiliated/ cut down in debate about issues that directly affect you - because surely these are the reasons for needing a space to discuss issues and fears in the first place! So good 8:37 PM

And of course it will be popular, courage is attractive! 8:38 PM

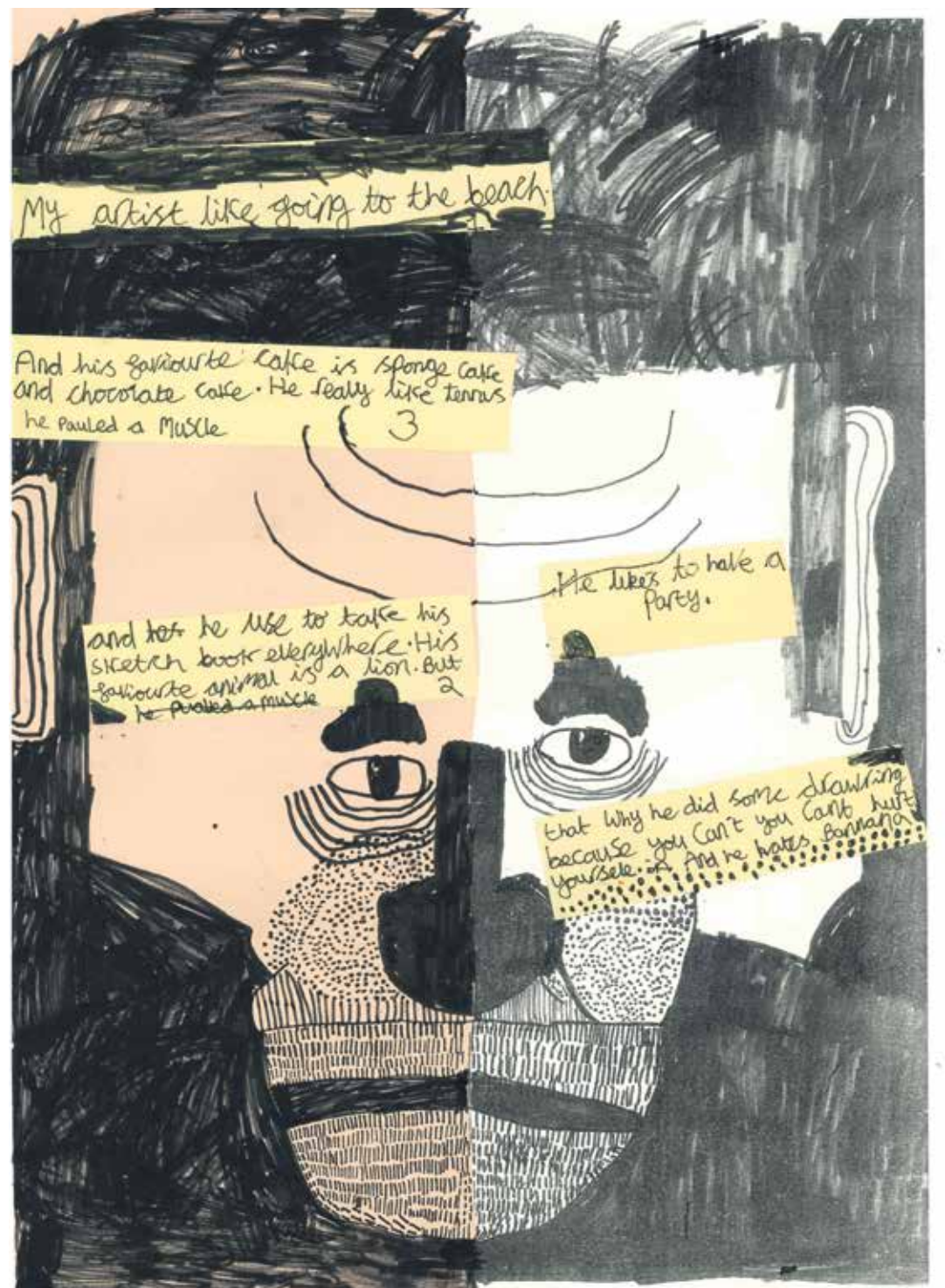
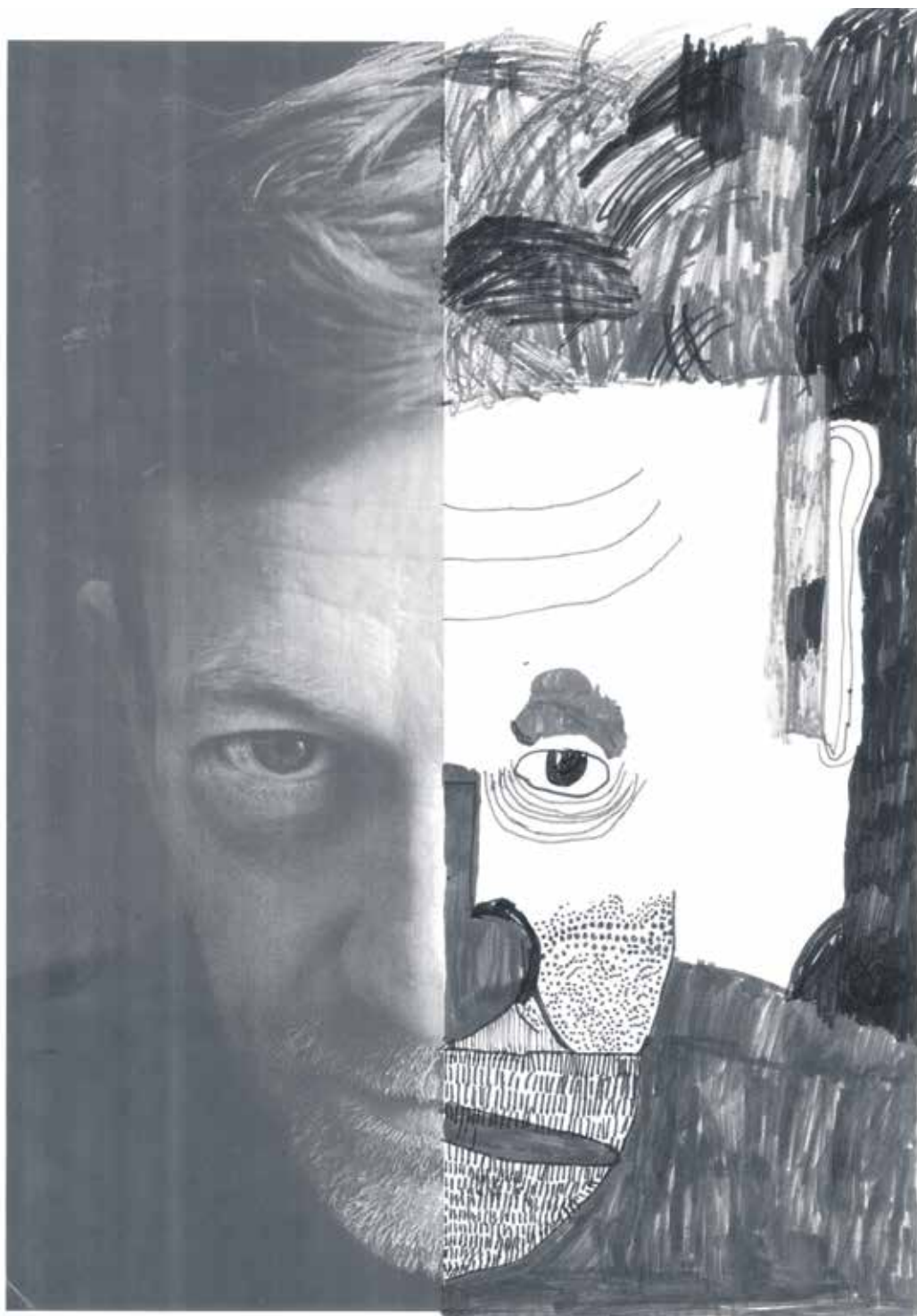


# Big Draw Stories

Stacey Green

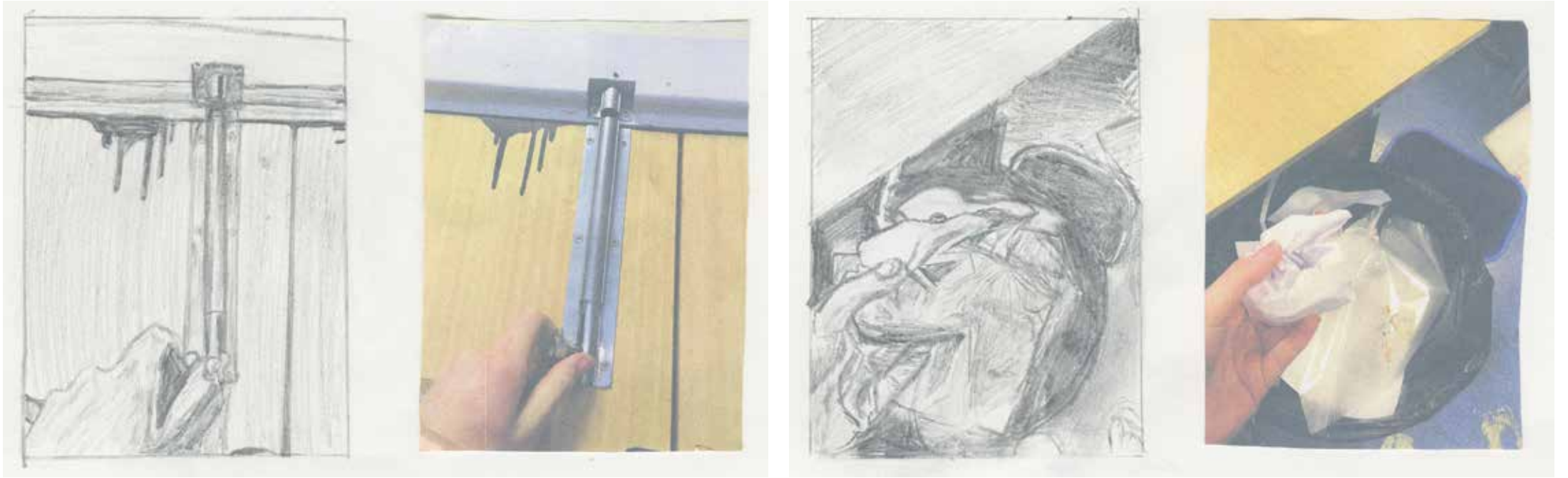


Welling School hosted 'The Big Draw' event in 2015. We ran a series of workshops with Year 4 and 5 students from Barrington Primary School. The students were asked to complete portraits of artists, using a range of different drawing materials and mark making techniques. Once the portraits were complete the students then conjured up imaginary stories about their artists. One student, James Gibson, imagined Michael Borremans in a surreal new context. The experience was really fun and it was great to see confidence growing during group critiques. For example, students began to unpick the decisions made during their making process, and were able to reflect and act upon the feedback that they gave to one another. The post it notes capture just some of the feedback that we received from these sessions.



James Gibson





# Inform My Mind Grace Williams

"Drawing is my way of explaining to myself what goes on in my mind", a truly amazing quote by Saul Steinberg. A quote which I think explains how most people draw. They use their imagination. Drawing can release the tension and stress of everyday life, zoning out for a few minutes, hours, or seconds can leave you with a sense of relaxation. Through drawing you escape, you concentrate more on your drawing so you block out the rest. Having no cares or worries during that time you're

drawing is wonderful, being able to draw and just focus on the drawing - its detail, shading, rough or smooth edges, the smudges you make while leaning on it and the rubber flakes that are dispersed everywhere. All the pinpoints involved in drawing influence you to continue. They excite and motivate you to do another drawing. You pursue in drawing because we are influenced and obsessed by the idea of losing responsibility.

For me, the method of drawing helps to inform my mind. It takes the edge off and allows me to seek inspiration. It helps me to express my creativity solely through the tip of a pencil. Drawing is an outlet. Through creating a drawing from imagination rather than observation, doors are opened. The paper is vulnerable for you to create the most magical scenes, purely through an idea that all started from your breakfast spoon. Drawing influences my practice through the use of visual stories

and the ability for freedom. I want what I'm doing to come more spontaneously, more out of my own choice and plan so the use of sketching, is a great opportunity to distract myself and develop ideas. I enjoy sketching but generally, I don't see the sketches I produce as art, but more as part of the design process, before I endure and focus on the drawing.



**TATE  
SUMMER  
SCHOOL 2016**

MON 25 – FRI 29 JUL  
10.30 – 17.00

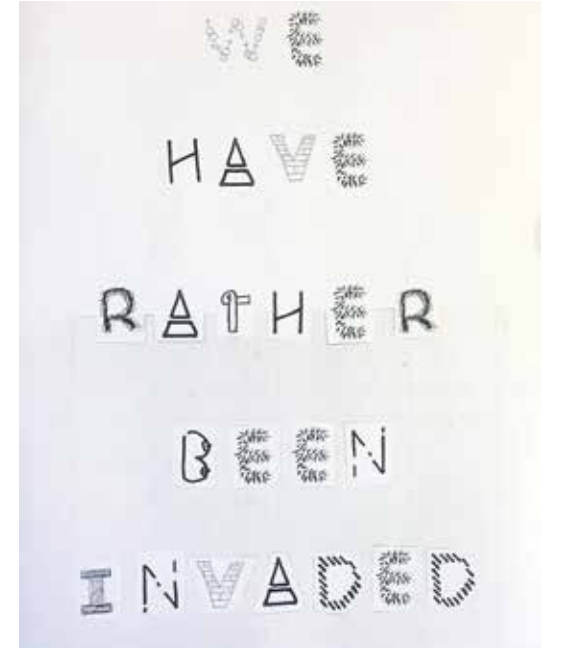
A chance for teachers to immerse themselves in art and ideas in the exciting dedicated learning zone in the new Tate Modern. Join artists Anna Lucas and Alex Schady along with other teachers in an exploration of moving image, photography, live interventions and new technologies.

Refreshments, lunch, materials and entry to exhibitions included.

To book and find out more:  
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**TATE**





We intend to not promote you.  
Your family is pretended.  
We would rather you didn't exist.

Ed Webb-Ingall

'We have rather been invaded' newsreader Sue Lawley calmly stated when four lesbians disrupted a broadcast of the BBC Six O'Clock news on May 23rd 1988. It was the night before Section 28 became law. A local government act which sanctioned institutional discrimination and censorship, stated that a local authority 'shall not intentionally promote homosexuality or publish material with the intention of promoting homosexuality or 'promote the teaching in any maintained school of the acceptability of homosexuality as a pretended family relationship'. Pre-recorded video footage was broadcast as the 'invaders' handcuffed themselves to studio equipment and they were restrained by station staff and co-presenter Nicholas Witchell. Their voices echoed throughout the studio and they repeatedly and loudly demanded: 'STOP SECTION 28... SCRAP SECTION 28!'. The action was subsequently reported on the Ten O'Clock news on BBC1 and Channel 4 the same night, as well as in national newspapers the following day. Journalists took the event as an opportunity to deploy a series of satirical headlines, such as 'BEEB MAN SITS ON LESBIAN'. Section 28 was in operation most of my time spent in education, from 1988 when I turned six until 2003 when it was successfully repealed and I graduated from university a twenty one year old queer. The act sought to push homosexuals behind closed doors, out of the public, to be neither seen nor heard. I have no way of knowing the impact it had on my time spent growing up, where homosexuality felt synonymous with a rhetoric of deviance, death and disgust. I wonder what clubs I was never part of, what conversations I was never able to have or what books were taken out of my local library. To be told something should not be promoted encourages the promotion of those things seen in opposition to it, this meant that in schools if homosexuality should not be promoted, then heterosexuality was promoted - Homosexuality Bad - Heterosexuality Good.

I am developing a video project called 'We have rather been invaded' that takes this moment of protest as its focus. The result of which will be a collectively made, single screen video that, through its form and function, will seek to represent and remember Section 28. The aim is not to present a singular representation of the clause and its impact and instead to intervene in the concept of such a thing existing. I am interested in how the collective production of this video might constitute a methodology that will enable the representation of multiple identities and positions in relation to a single subject. The video will take this single disruptive moment to reflect or embody the wider protests and problems surrounding section 28. Historian Ann Cvetkovich suggests that 'activism's modes of acting out, especially its performative and expressive functions, are a crucial resource for responding to trauma'<sup>1</sup>. Cvetkovich's writing on AIDS activism, trauma and the work of ACT UP provide a

useful parallel to the work I am carrying out. Cvetkovich describes her intention to 'forge a collective knowledge built on memory' through oral history interviews in order 'to create political history as affective history, a history that captures activism's felt and even traumatic dimensions.' Like Cvetkovich I will acknowledge my personal investment in the material and the compulsion to document 'engendered by the ephemerality of queer communities and counterpublics; alongside the fierce conviction of how meaningful and palpable these alternative life worlds can be lies the fear that they will remain invisible or be lost'. My project, like Cvetkovich's, scrutinizes activism for its 'affective and even therapeutic dimensions' and questions the divisions between public and private, affective and political'. Activism around both ACT UP and Section 28 was born out of anger created by homophobia and fear mongering and each relied on the creation of new forms of cultural and media activism that incorporated 'a distinctive flair for the visual and performative'. I will create a space for those involved in this project to collectively negotiate the complexities of working with historical moments that they may not have been a part of but may have affected them. I will ask what the 'invasion' represented in terms of a collective action against something that deemed the lives of the invaders and others like them as 'pretended' and I will seek to understand what exists or happens when something is intentionally not promoted. I am interested in the echoes of Section 28 and how its resonances might have affected my queer subjectivity and the queer subjectivities formed subsequently.

The video has been commissioned by Studio Voltaire and will be produced through a series of workshops with participants aged between 16 and 25 who identify as LGBTQI and interviews with those affected by Section 28 at the time of its enforcement. Ann Cvetkovich describes her recording of the oral histories of AIDS activists as a desire to 'create a collective public sphere out of the individual stories of people... Bringing the stories together serves as a reminder that the experiences they document are historically significant and shared'. My background is in the facilitation of community video projects. This usually involves working with pre-existing groups to collaboratively make a video in order to develop a shared sense of understanding in relation to our collective and individual identities and our relationship to a specific context, concept or historical moment. For this project the community I am working with or for or from is one that I identify as being part of and in many ways struggle to identify as a community. The word community can connote something singular and flat, with a line drawn around it, you're either in or you're out, each of which feel like antithetical descriptors to what it is to be queer. Instead this project travels through time and across identities and positions, it exists between the personal and individual and the political

and the collective. Past community video projects I have developed have focused on the process of making and showing a video only for those involved in its production. From the outset this project is positioned as one that is for a 'public', to be seen and shared, where the emphasis is on having a strong visual presence. Writing on activism as a response to psychic needs Cvetkovich locates the emergence of a desire 'to project the internal externally'. Much of the campaigning around section 28 focused on visibility, from mass kiss-ins and direct actions designed specifically to cause media attention to the use of didactic, angry slogans that subverted those used to denigrate homosexuality in support of Section 28.

The project has begun with the formation of a group through an open call invitation on the Internet, through social networks and LGBTQI youth groups, to a two-day workshop with a graphic designer. Following this there will be a three-day video workshop with an archivist, an artist and a filmmaker and a screening at the BFI of archival films and new video elements produced during the workshops. The outcome of these two workshops will be presented as a work in progress at public events at Studio Voltaire Gallery, London. As well as the workshops I will record interviews with people who were working in the public sector, such as teachers, librarians and council workers during Section 28 and with people who remember the invasion of the TV studio and its portrayal in the media. I will do this to understand and record what it was like to live and work during the enforcement of Section 28.

For the graphic design workshop we made posters, badges, stickers and a T-shirt. We began the first workshop with a pile of photocopied newspaper articles produced during the implementation of Section 28. These were cut up, annotated and collaged, enabling the group to closely read and interpret what they found and saw and to physically change and disrupt history by inserting themselves into it. We picked out the various adjectives and tones used in the articles for and against Section 28, We each then used these to inform the design of two or three letters from the alphabet. For example an invisible Y, a weak E or a butch P. We turned these into a collectively designed typeface to make posters based on headlines selected from the newspaper articles; it will also be used for intertitles in the final video. I wanted the group to engage with similar forms of representation as those used by campaigners during Section 28 such as the production stickers and badges. These are cheap and easy to produce and distribute, they become activated by their placement in specific contexts and remain political forms of representation and campaigning. We each made our own badges using collage techniques and experiments with the photocopier. We then moved the focus from individual expression to collective

representation through the production of stickers that will be distributed during FLARE, London LGBTQI Film Festival. To make stickers we collaged a background in order to diffuse single authorship and to create a collectively made image. We printed this onto sheets of stickers with a risograph and then voted on a number of re-appropriated and edited slogans or headlines to form the text of 12 stickers. Through annotating and re-contextualising these slogans we hoped to give them new meaning and situate the project and ourselves in relation past moments of activism around visibility and representation. As part of this initial workshop I was keen to see if, by the end of working together for two days, we might be able to collectively produce a single item that would represent the group and project without erasing the individual positions of the participants. This collective endeavour took the form of a T-shirt. Like stickers and badges, T-shirts have been used to speak on behalf of and be activated by the person wearing them. We began by discussing what we want the T-shirt to 'do' and decided it should represent the complexities of working with historical materials and the specific vagueness of the wording of Section 28 itself. We each began by choosing one visual element we were particularly drawn to from the weekend's activities, we then placed these on a T-shirt template. As a group we then moved the elements around, adding and removing them, arguing for one of the other element to stay or go and justifying the position of each in relation to our own opinions and feelings. The T-shirts will be screen printed in a colour agreed by the group and worn by workshop participants during the next set of workshops.

The workshops invite the participants to work with their stories and memories alongside archival materials such as newspaper articles and videos produced when section 28 was being lobbied for and against. These materials act as triggers to develop an understanding of what it might have been like then and how this might relate to our experiences now. Personal stories and historical moments and materials provide a way for us to think about language, how visual representation affects identity and what role the media has in forming these representations. From this we ask 'how am I represented?' and 'how would I like to be represented?' Together we explore and develop new visual manifestations to understand and interpret the law and its legacy, seeking to create a shared identity sympathetic to the individual positions and experiences of the group. Cvetkovich suggests that returning to historical moments does not have to be 'a nostalgic holding on to the past but can instead be a productive resource for the present and future'.

1. Cvetkovich, Ann. An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures. Durham, NC: Duke UP, 2003



# Valueless and Insignificant

Kenix Lau



Gold bracelet



Tesco soap bracelet

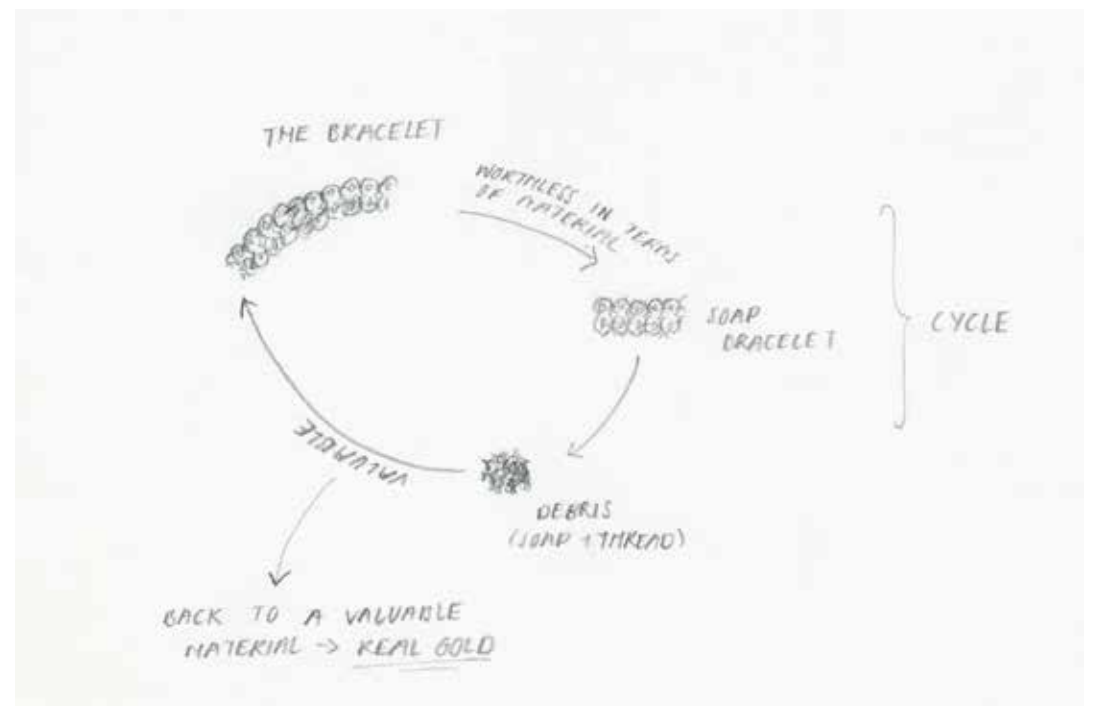


Hong Kong soap bracelet

Mundane objects may be considered as valueless and insignificant as a result of the material they are made from or because of their use. Thus, my bracelet which is made from Chinese gold and was gifted by my grandmother would be considered as both valuable and significant because of the material and the meaning this object attains.

I wanted to make the valuable object (bracelet) out of a mundane material (soap from Tesco), in order to change the meaning, as well as question its value.

The carved bracelet becomes just as valuable or more because it encapsulates my energy and efforts. Carving each component with delicacy allows me to depict the bracelet's fragility and purity in a different form. What made this idea even more interesting is that my dad went travelling around Asia and brought me back a small bar of soap from Hong Kong. This allowed me to carve my bracelet out of soap from the same place the 'real' bracelet originates from, as well as where my grandmother lives and gifted it to me. Some may consider the bracelet I carved from soap from Hong Kong to attain greater significance because the material connects with the meaning of the object.



# Nineteen Eighty-Four Two Thousand Sixteen

Connor Legge  
Jacob King

*Nineteen Eighty-Four*, is a fantastically written novel by George Orwell. The novel is a gateway, a pathway to another world, a world where community ceases to exist. A world where hate is the new love. A world full of nothing. Empty. Lonely. Controlling. Like in 1984, society as we know it is changing, and communities are becoming wary of their leaders.

1984 is based in a dystopian setting where everyone fights for themselves only. This novel is such a great resemblance of today's society where no one is willing to help each other. This can be linked to the refugee crisis where more than 5 countries are not allowing refugees in through their borders. Some of these include: Russia, Saudi Arabia, UAE and Qatar. As the plot thickens in 1984, some of the community, who are filled with greed and rage turn people against each other, to frighten them and gain control of everything. This can be linked to modern-day society where the governments of the world, do their best to remove their citizens' rights. An example of this is the new law set by the British government where security services (e.g. the GCHQ) are allowed to view any one's search history for an entire year. This law is called the Regulation of Investigatory Powers Act 2000.

In 1984 not everyone in the community is happy with the role they have been allocated. Some people within the community want to be in charge and hold the keys to the community. Those who are not successful become filled with rage and seek power. To achieve control these people strike fear into the hearts of the innocent and slowly rise to the top of the community using fear as a weapon.

At the beginning of 1984 we are greeted by our main character, Winston Smith. The novel is a documentation of Winston's life and how his job is to rewrite the past to suit the needs of the Party. No one rebels against Big Brother yet we are given a true warrior of a character in Winston. Throughout the novel Winston inwardly rebels against the unfairness of Big Brother and finds true love as his adventure continues. However, Winston soon realises freedom and love comes at a price. A price not worth paying unless death suits you.

A contemporary event that can be linked to 1984 is when Edward Snowden released top secret government documents to the world. A motive to do this was to allow the people of the world to know the secrets that their governments have been hiding. Revealing how the governments are monitoring people's so-called private life, Winston is willing to go up against the government and release the people from their grip. Although both Winston's and Snowden's actions are law-breaking, they were for the good of the people. Now governments across the world, especially the USA and the UK, are appealing for Edward Snowden's extradition so he can face so-called "justice". However, Russia is applauding his effort and granting him asylum in their country.

Our evaluation of the novel is that it is similar to our own country where we are watched and controlled. Personally, we believe that in the future there is going to be one government in charge of the world, controlling our every move. We will always still have people watching us.





# ARTiculation

Francesca Wilson



ARTiculation is a national and international public speaking initiative for young people. Sixth form students give 5 to 10 minute presentations on a work of art, architecture or artefact of their choice at internal school heats, regional heats and the finals, which, in England, take place at Clare College, University of Cambridge.

For the majority of people (of any age) being asked to give a presentation to an audience of friends, strangers or professionals is a daunting, nerve-wracking or borderline impossible task. Yet, last year over 1,000 school students from an equal split of state and independent schools grappled with these uncertainties to give ARTiculation presentations to audiences in museums, galleries, schools and universities.

ARTiculation is founded on the belief that whoever you are there is a need to express yourself and be equipped with the tools to do so effectively. Art provides the catalyst to make this happen. ARTiculation started at the Roche Court Educational Trust. The Trust has a unique commitment to stimulating aesthetic discourse and supports reflective critical thinking, analysis, presentation and public speaking skills. The programme is open to young people in England, Scotland, Ireland and Italy.

Working together with partners is an essential component to the development and rigour of ARTiculation. Each year students give their presentations amongst world class exhibitions at venues such as the Whitworth in Manchester, the Ashmolean Museum of Art and Archaeology in Oxford, the Ikon in Birmingham, the Fitzwilliam in Cambridge, the New Art Centre in Wiltshire and the National Gallery in London. In ARTiculation workshops students work with leading curators such as Dr Caroline Campbell at the National Gallery, and speech and drama specialists Q-Arts to develop their research and presentation skills. Eminent academics, journalists, gallery directors and artists Antony Gormley, Jon Snow, Dr. Penelope Curtis, Edmund de Waal and Hannah Rothschild adjudicate the competition giving comments and feedback to each student presenting at regional heats and in the Finals.

Giving a presentation provides a rare opportunity for young people to conduct careful research on a topic chosen entirely by them, spending a significant amount of time looking and thinking deeply about a single work of art, architecture or artefact and crafting those responses into a presentation

that, by its nature, encourages further debate and discussion. A teacher who took part in ARTiculation at a college in London for the first time this year explained that, 'we now have forceful debates and heated discussions in class which is a great change'.

Whilst ARTiculation can be taken up in tandem with Art A-Level where it can feed directly into the Unit 3 extended essay, a true mark of its success has been that students studying non-arts subjects have been able to develop their visual literacy, communication skills and confidence by talking about art. The winner of ARTiculation 2016, Christian Edwards from The Skinners' School, Kent commented that 'Not being an art student myself, I'd recommend ARTiculation to anyone who has even the slightest interest in art ... being able to meet so many people who are truly passionate about art made the whole process so enjoyable. ARTiculation was a hugely enriching experience both academically and in terms of speaking and presenting'.

Increasingly teachers are remarking that taking their students to ARTiculation workshops is adding breadth and richness to their teaching methods and practice. ARTiculation is supported by a programme of outreach

workshops which target non-selective, state maintained schools and colleges with students between the ages of 14 and 23. Workshops at The National Gallery introduced one teacher to the Pecha Kucha method of delivering concise presentations which is a model she now uses across the department, and an 'Art in Dialogue: Duccio-Caro' ARTiculation workshop has inspired her to return to the gallery and teach a lesson on political ideology using the same comparative method.

ARTiculation is a positive and proactive response to the threat posed to art education and the History of Art as a discipline. It can be used as a way of bolstering support for Art as a subject within schools and as a way of recognising the academic rigour and importance of using visual literacy to think widely about historical, social and political issues. ARTiculation is a celebration of the sophisticated and independent thought of students in their final years of school.

We have asked Clare Mead, Speech and Drama specialist, to share her 'Principles of Presenting' which will arm any potential public speaker with the tools to take on the challenge.

## Principles of Presenting

You have your subject. The very first and most important thing, and the thing that will give you most confidence and help with all other aspects of your presentation is ... preparation. The secret is research and preparation so that you can be secure in the knowledge of what you are saying.

You have started your research, your thinking, your pondering, your procrastination, now ask yourself 4 questions:

### 1. WHAT?

Talking about something implies that you know about it, have researched it and thought about it. So ask yourself:

- What am I going to give my presentation on?
- Why am I making this presentation?
- What is my key message?
- What is my main objective?
- What do I want the audience to feel/ to think/ to do as a result of my presentation?

If you are clear about your message and what you want to achieve (your objective) then you are far more likely to succeed.

### 2. WHERE?

- Where are you giving your presentation?
- Have you been in the room/ hall/ auditorium beforehand?
- Do you know what your voice sounds like in the space?
- Will there be an opportunity to enter the space before? If there is, try the space for sound. Stand where you might stand and try out a couple of phrases.
- Where is the screen for your visual aid/ power point?

### 3. TO WHOM?

These are questions to ask yourself when you start planning how you will structure your talk.

- Who is your audience? Why are they here? What are their expectations?
- Are they your peers, i.e. your age group, or are they a mixture of people from differing disciplines, backgrounds, age etc.?
- Will you have to prune and edit what you say?

Put yourself in their shoes and never underestimate the intelligence of your audience.

### 4. HOW?

Remember a presentation is not an essay read aloud. It should be conversational. Its construction is short sentences and simple vocabulary.

Introduce yourself and greet your audience. Then try an alternative to the 'I am going to talk to you about...' For instance introduce a talk with a quote, or start with a rhetorical question, use something out of the ordinary, hook your audience with a fact that they may not know. Get them interested and on your side.

Then give the body of your talk, know what you are going to say. Know the journey you are going to take saying it. Do not learn your presentation. It will sound learned. BUT learn the order you are going to say things. Your visual aids can help here. At the end of your presentation you can recap and conclude. Do not end on 'Thank you', end on a quote or a question.

And finally, one of the most useful and important parts of preparation is rehearsing your presentation out loud. Going over it in your head does not come close to saying it to

yourself, friends, family or teachers. Ask them to time you and give you constructive feedback. This will make all the difference.

Good luck and remember to prepare... This year ARTiculation celebrates its tenth anniversary. Over 1,000 students gave presentations to audiences of over 2,000 in England. 13 regional heats took place where 100 presentations were given; half of which were from state maintained and half from independent schools. Over 350 young people took part in workshops and 22 students went on to speak at regional heats. This year The ARTiculation Prize also took place in Scotland, Ireland and, in partnership with the British Council, Italy.

The prize is open to sixth form students and workshops are available for students aged 14 - 23. This year a new initiative, Discover ARTiculation, was launched for younger students aged 14-16, in partnership with the University of Leeds. To find more information on taking part visit our website <http://rochecourteducationaltrust.co.uk/articulation-prize/> and follow us on twitter @NewArtCentre and facebook.



# Underneath a Hashtag Olivia Corley

When I was bullied in Primary School, I wasn't aware of what was happening, until I started continuously pointing out all the flaws that I had; repeating what the bullies told me. The bullying stopped five years ago, but it still affects me profoundly today. From personal experience, the effect of any kind of bullying, including cyber-bullying, never goes away; it's always with you in some form. Cyber-bullying is the most typical form of bullying that teachers focus on; in assemblies at school we always have presentations about how it affects people both emotionally and physically. We've been told time and time again about how cyber-bullying can lead to issues such as depression and consequences of depression like suicide, and we're always told to block and report the bully from the form of social media that we're using.

Social media can dislocate our real world personas and enables introverts to become extroverts. These new extroverts can wield great power that sadly isn't always positive and can result in other people swarming towards negative actions and ideas. This can lead to huge arguments that could have different effects on different people. That's where we need to be careful. We need to recognise that everything can affect people differently.

There are many different social media accounts, some of which adults are unaware of. The bullying may stop on one social media account, but starts up again on the next. Gossip gets around; rumours spread. And so, with this in mind, usually more than one person is involved. Sometimes, the bullying gets worse and it can lead onto every single person in your year group picking on and teasing you. Other times, the bullying can get extreme, and can affect the person's education

as well as their self-esteem. The affect could be so extreme, that students may not want to participate in school – due to them being embarrassed by the bullying. They might not want to face on average 175 other students in their year group, constantly comparing themselves to the others. This could cause their grades to drop, and miss important parts of school. They could miss crucial information for exams, causing them to struggle. It is known that more than 16,000 young people are absent from school due to the bullying, most of them aged 12-15; secondary school students. As older citizens are leaving the world in our hands when they're gone, this kind of problem will make us hesitant to participate – people, who have extraordinary ideas, yet can't bring themselves to have the confidence to speak out and change the world.

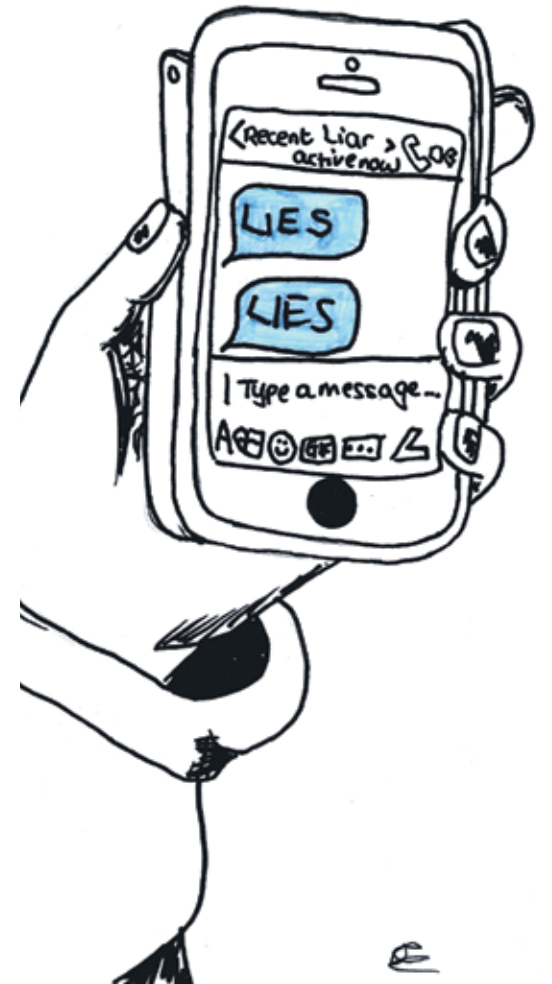
Social media is an opportunity for people to re-define themselves. Despite the negative outcomes from social media, many people find themselves with a burst of confidence online. Social media can be a place where people can be more open about who they are and where they can express their feelings freely. For example, many people express their sexuality online as that is where they feel most confident and comfortable doing it. They post it on social media as it's an escape from the real world, a place where they feel like they are accepted. As the post goes viral, many people around the world have access to this. For example, YouTube is a very popular site where individuals create content to express themselves. Online, many people express their sexuality as they have the confidence to be who they are, and along with it comes a huge amount of support and positivity; encouraging other people who may be in the same situation as them to 'come out'.

Due to social media, it is stated that 'individuals and communities share, co-create, discuss, and modify user-generated content', showing that overall, social media is a positive outcome. It inspires people to create art, interact and discuss their point of view, as well as sharing what they may love. We lack knowledge without social media, as when we share our point of view with another, we learn more, whether it's against our view or not.

There has been a dramatic decrease in face-to-face interactions as more and more social media platforms have been introduced. In regards to cyber-bullying, it has been proven that individuals who have no experience with cyber-bullying often have a better well-being than individuals who have been bullied online. Although it encourages art, knowledge and boosts confidence for certain individuals, it has a drastic change on how we address each other.

The general etiquette on social media is to insult each other and discuss opinions angrily. Whether that's disagreeing with the journalist themselves or by a reader who has posted their opinion about the article on the social media. Personally, I normally see these kinds of things on Twitter or Facebook, normally underneath a hashtag. Other things are shared so everybody can see without having to click onto the hashtags. In the book 'So You've Been Publically Shamed' by Jon Ronson, he explains how journalist Justine Sacco's life was ruined by a single tweet. It took approximately eight hours for her to lose her job, to lose many followers she had on twitter and for a hashtag to be posted about the tweet. Social media magnifies situations that are going on in the world; such as civil wars in other countries, or economic struggles. Feuds about somebody's

sexuality, or the way somebody looks simply because of genetics, can start up unnecessary consequences that can be solved if – as a community – we come together to grant attention towards the situation more than we already do.



# Uniform

Chloe Weller  
Kayleigh Groombridge



## Why do uniforms exist ?

You wake up in the morning and you know your going to wear your uniform. If we didn't have a uniform it would hours to choose an outfit and boys would probably just wear a tracksuit and that wouldn't look too good for the school. Our uniform it makes us look smart and it represents the school.

## Pros:

The good thing about uniform is that it shows that the whole school is a part of something special like a team. It makes the school look like a smart community . It doesn't make someone feel left out with their clothing.

## Cons:

School uniform doesn't make other people see our personality and individuality. School uniform takes a lot of time to put on. We do not like the ties or the blazer.



# Overprotective Parents

Katherine Taylor

I thought I was the only one who had an over protective parent, turns out I wasn't alone. I did this questionnaire because I wanted to hear about other people's point of view. In my opinion, I think it is good to have an over protective parent because they can care for you, they protect you from the dangers of everything (internet, roads etc).

What does the term 'over protective' mean to you?

always around you,  
always texting, jealous easily,  
won't let you do a lot of things

What does the term 'over protective' mean to you?

What it means that they are really caring about  
you and want to make sure you're safe.

If your parents are 'over protective' do you want them to not be?

No I would prefer for my parents to be over protective because it shows that they care about me.

What does the term 'over protective' mean to you?

When they love you so much  
that they can't let you out on your own

Do your parents feel safe with you going out?

Yes - If I'm with friends or going a short distance (on my own) or to complete certain tasks.

Why do you think that parents are 'over protective'?

Because they love us.

What does the term 'over protective' mean to you?

is when your parent is really worried where you are and doesn't know what can happen.

If your parents are 'over protective' do you want them to not be?

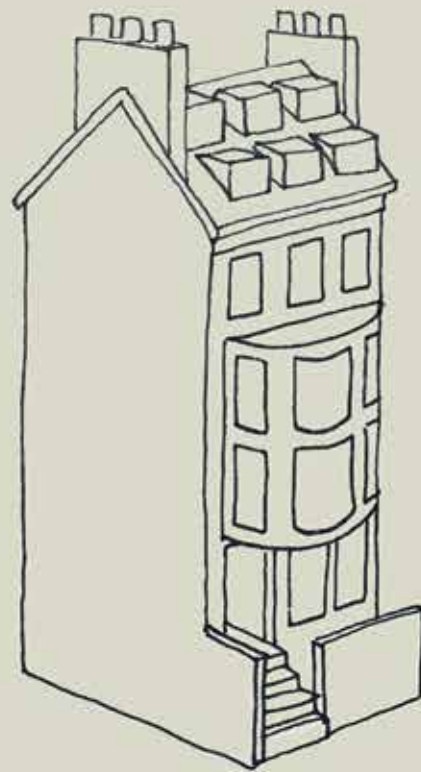
Yes I don't want them to be over protective

What does the term 'over protective' mean to you?

Overprotective means worrying about things that won't happen

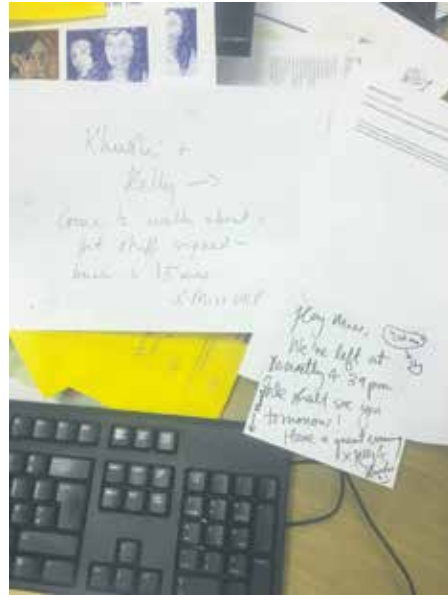
If your parents are 'over protective' do you want them to not be?

yes & no.



THE LABORATORY OF IDEAS  
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# How To... Turn A Classroom Into A Community In Ten Easy Steps

Sarah Vanderpump

If you want to push the tables to one side and talk about feelings I salute you. Perhaps stand on the desks and get a "Captain, My Captain" in there too.

I've been interested in the spaces we make to learn, the groupings we form in Galleries, Schools and within learning environments where we interact with Art. We all accept a set of rules. In nursery education this is exemplified in the work of Maria Montessori

As Maria Montessori said:

There is a great sense of community within the Montessori classroom, where children of differing ages work together in an atmosphere of cooperation rather than competitiveness. There is respect for the environment and for the individuals within it, which comes through experience of freedom within the community<sup>1</sup>.

Galleries, museums and schools are rightly constantly seeking to form this kind of dynamic. Community inclusion teams and programmes offer exciting and innovative ideas. As well as looking outwards it is important to look in and remember that our teams and our classes are our own communities. How do we foster a sense of community that can radiate out from each person involved in what we do every day? This is not intended to be an exhaustive list or an academic rationale, but rather some ideas and thoughts.

It's always worth moving the tables though.

## 1. The space

Make a space that is neutral. That means a space that can be anyone's. Imagine the places you like to work that aren't your own. Now think about making those spaces. Think of all the permutations of studio spaces you have seen. Think of how extremely different they each are. Make the space neutral. This isn't your room.

## 2. Be prepared to let go of the things you hold dear

'A community is like a ship-everyone ought to be prepared to take the helm' says Billings in Ibsen's 'An Enemy of the People'<sup>2</sup>. Let go from time to time. Let other people share your teaching. Let the students dictate the pace of the class. Sit and draw with the class. You don't need anyone to tell you how important it is to let everyone take responsibility from time to time. Just do it.

## 3. Be an enabler

After the second lesson/workshop/trip no one should have to ask 'where is ...'. Everyone in a community can set up systems, can help themselves and each other.

## 4. The rules

It's a lot like dancing. As long as everyone knows the rules, and everyone is in agreement, as long as we are all listening to the same tune, it will work. Be open and transparent. A heartbreaking moment in my teaching was a student in my tutor group saying to me when asked 'Why do you think I sent you outside?' - 'Because you wanted to use your power over me'. Everyone is playing a role. Everyone here must be on the same page.

## 5. Things that aren't learning need to happen

Last year we worked with The Courtauld on a long project. The first visit was great but the students just didn't engage in the way we hoped. The answer was reached after a series of investigations and ideas. A drink and a biscuit when they arrived. When the classroom becomes a space that everything can happen in, that's when it's a community. You can come in, you can eat your lunch in between classes, you can talk about your project. Likewise you can deal with a big behaviour issue, a tearful student. Maybe you need to change the paper on the printer. A community isn't a one hour slot of planned managed time. It's all of it. People sometimes need a drink and a biscuit.

## 6. Everyone who comes in is part of it.

Howard Thurman, civil rights activist, 'Community cannot for long feed on itself, it can only flourish with the coming of others from beyond, their unknown and undiscovered brothers'<sup>3</sup>. Whether it's a new student, a student teacher, or one of the cleaners. The person who puts a spanner in the works, who makes you question what you are doing or ruins it. They feed the community.

## 7. Fluidity.

You have all seen it. That person who can change the negative into a positive. When it all feels like it's falling to pieces and the whole thing is in tatters then just allow it to change. Allow time and space and be forgiving, of yourself and of others in the classroom.

## 8. 'The truth shall set you free'<sup>4</sup>

As in the King James bible so in life. A community has to be built on something real and honest. I often find myself saying to student teachers 'But do you believe it? Did you mean it?'. Think about what you are saying and whether you really mean it. Do they actually need to do that homework? Why? Why do they need to listen to you in silence? If it's real and you operate with veracity then it's OK. If it just verisimilitude you might find things quickly become unstuck within your group. If you work in an institution but don't believe in the rules of the institution can you explain why you need to conform to them? Which leads us on to..

## 9. Verfremdungseffekt

The distance. It's important to remember that in any community we are playing a role. To play it unconsciously, especially if you are assuming the role of the teacher, is dangerous indeed. Brecht coined this term for the conscious distance we all accept from actors in traditional theatre. As he put it, "playing in such a way that the audience was hindered from simply identifying itself with the characters in the play. Acceptance or rejection of their actions and utterances was meant to

take place on a conscious plane, instead of, as hitherto, in the audience's subconscious"<sup>5</sup>. I like to think the best teachers and students accept this. Make sure everyone is aware we are all characters in a play. We can't get lost in the system or the institution.

## 10. Sanctuary.

In 2007, Iranian asylum seeker Shahla Valadi had an RV blessed and converted into a "rolling church" so she could finally leave the string of church sanctuaries she had lived in for 7 years and attend a demonstration in Oslo. Sanctuary is a concept that has existed since the Ancient Greeks, a place where whatever you have done outside you can seek refuge and be safe. Although there is nothing legal binding us to the idea we all except that sanctuary is an important concept, even if not to the extreme of Norway. We can't be a community without it. Create a sanctuary. A space where everyone is welcome and safe and the cares of the outside world drop away for more important higher things. And include yourself in it.

The arts are under threat on every side from government cuts and policy change. In this environment it is more important than ever that we create a sense of freedom within a safe community and allow this to spread outwards. It is sometimes a case of less being more. An honest and transparent approach to inclusion and building strength from within the community is at the heart of how the arts have always changed society.

1. as cited in Elizabeth Hainstock, 1986, p. 81 – The Essential Montessori

2. Henrik Ibsen, 'An Enemy of the People', Act 1

3. The Search For Common Ground : An Inquiry Into The Basis Of Man's Experience Of Community (1971)

4. King James Bible, John 8:32

5 Brecht, Bertolt. "On Chinese Acting", translated by Eric Bentley. The Tulane Drama Review 6.1 (1961): 130-136





