

**HOW OLD DO
YOU HAVE
TO BE TO BE
AN ARTIST?**

**An Artworks publication
In partnership with NESTA, Tate & Demos**

An Artworks Publication

artworks
AWARDS ART DAY RESEARCH

www.art-works.org.uk

Artworks (see inside back cover) has been managed and funded by the Clore Duffield Foundation from 2000 to 2005 as part of its commitment to visual arts education. Artworks aims to raise the status of the visual arts in schools, and promotes the vital role that artists and galleries play in enriching the visual arts curriculum.

Artworks receives invaluable support from a range of partners (listed on the inside back cover) concerned with art & design education in schools, galleries and museums. Without these partners the Artworks Awards would not have been possible. The Foundation would like to thank all Artworks partners, particularly those – old and new – which have joined forces with Artworks to support this national debate.

In partnership with



www.nesta.org.uk

NESTA is the National Endowment for Science, Technology and the Arts which was set up in 1998 to support and promote UK innovation.

It does this in two ways. First, directly, by investing in people with exceptional talent and ground-breaking ideas – providing not just funding, but wide-ranging support in whatever form it's needed. Second, indirectly, by using its influence to help create a better climate for innovation and creativity in this country – seeking not just to increase understanding of their value, but also to shape policy and practice.



www.tate.org.uk/learning/teachers

Tate Teachers aims to work in partnership with teachers at all stages of their careers, in developing a shared knowledge of historic, modern and contemporary art. Complementing and extending classroom practice, the programme offers a rich and varied array of opportunities for teachers at all four Tate galleries.



www.demos.co.uk

Demos is the think tank for everyday democracy. It believes that everyone should be able to make personal choices in their daily lives that contribute to the common good. Its aim is to put this democratic idea into practice by working with organisations in ways that make them more effective and legitimate.

Artworks is funded by the Clore Duffield Foundation



www.cloreduffield.org.uk

The Clore Duffield Foundation, a grant-giving foundation chaired by Dame Vivien Duffield DBE, concentrates its support on the arts and education – particularly performing arts education, museum and gallery education and cultural leadership training. It also funds the health and social welfare sector. The Foundation places a particular emphasis on supporting children, young people and society's more vulnerable individuals.

Media partners



HOW OLD DO YOU HAVE TO BE TO BE AN ARTIST?

The launch of a national debate
Tate Modern, 30 June 2005

INTRODUCTION

- Why did Picasso spend his life trying to recapture the ‘genius of childhood’?
- Can young children grapple successfully with conceptual art? (Or is all children’s art actually conceptual?)
- Is there an age at which rational intelligence begins to encroach upon creativity?
- Can a great work of art still be a great work of art if the artist happens to be 11?
- How is art taught in schools today and what are the key challenges and opportunities?
- Should we be doing more to identify and support gifted and talented young artists, or should the focus be on every child’s ‘Right to Art’?
- Do we underestimate the therapeutic power of art for children with particular challenges?

- Can children’s art ever be successfully displayed alongside adult works in a gallery or museum?
- And would you go and see it – or is children’s art really destined only for school walls or parental fridge doors?

These were some of the questions which were addressed at a one-day event at Tate Modern on 30 June 2005, Children’s Art Day. The audience of invited guests included teachers, artists, policy makers, academics, funders, educators, curators and gallery directors. Organised by Artworks, in partnership with NESTA (the National Endowment for Science, Technology and the Arts), Tate and Demos (with *The Times Educational Supplement* and Channel 4 as media partners), the event sought to address issues surrounding the status of children’s art – how it is taught, how it is influenced by artists and galleries, how it has influenced artists, and why it is so rarely displayed outside of schools. These are the event findings.

‘AT THE MOMENT, THERE’S A SORT OF BATTLE TO KEEP ART WHERE IT SHOULD BE, AND WITH CURRICULA AND TIMETABLES SO PROMINENT, TO HAVE SOMETHING TO JUST CELEBRATE WHAT ART IS REALLY ABOUT IS GREAT FOR EDUCATORS AND MUSEUMS AND PUTS ART ON THE MAP.’

Susan Belinfante, Churchdown School



Taking questions in the Starr Auditorium



Arriving in the Clore Education Centre

SPEAKERS

Chair

Sandy Nairne Director, National Portrait Gallery

Morning speakers

Sir Nicholas Serota Director, Tate

David Lammy MP Minister for Culture

Danielle Souness Room 13, Caol Primary School

Rob Fairley Room 13, Caol Primary School

Antony Gormley Artist

Tom Bentley Director, Demos

Jonathan Fineberg Gutszell Professor of Art History, University of Illinois, Urbana-Champaign

Afternoon speakers

Shannon Coombs Room 13, Hareclive Primary School

Amy Bryant Room 13, Hareclive Primary School

Fiona Godfrey Art Education Consultant

Penny Hay Artist and educator

Dick Downing Principal Researcher, National Foundation for Educational Research

Lesley Burgess Lecturer in Art, Design & Museology, Institute of Education, University of London

Helen Charman Curator: Teacher Programmes, Tate Modern

Juli Beattie Director, The Art Room

Camila Batmanghelidjh Founder, Kids Company

Richard Wentworth Artist and Head of School/Ruskin Master of Drawing at the Ruskin School of Drawing & Fine Art, University of Oxford



Danielle Souness, Room 13, Caol Primary School

THE KEYNOTE

Sir Nicholas Serota opened the day by praising the 'extraordinary collaboration' that has been achieved between schools, museums, libraries and artists. With this as a starting point, he said, we should take the opportunity to consider how we might further bring into effect 'the right of every sentient human being to the fulfilment of his or her inherent potential as a creative person'. In so doing, he also reminded us of the challenge that we face: despite the emerging concentration on artistic activity, art still occupies a diminished role in our school curriculum.

Both the keynote speaker – the Minister for Culture, David Lammy – and Sir Nicholas underlined the importance of creativity, which 'is crucial as we head towards a new economy and society, and renegotiate our place in the world'.

'THIS DAY IS IMPORTANT BECAUSE SOMETIMES YOU FEEL LIKE YOU'RE THE ONLY SCHOOL THAT'S TRYING TO DO SOMETHING DIFFERENT WITH ART.'

Danielle Souness, Room 13, Caol Primary School

This is the educational context within which children's art must fit, occupying a place of parity alongside the 'three constantly trumpeted subjects of reading, writing and mathematics'. Teaching art to children, in all the forms that it can take, is a cornerstone of a creative agenda.

Reflecting this, the scope of the event was as open as the questions it posed. The wide-ranging debate spanned theory and practice, and the long-term and short-term effects of young people's engagement in artistic activity. Perhaps most strikingly of all, speakers ranged from the high establishment of the art world to the youthful artists of Room 13¹.

Throughout, the answer to one of the questions asked in the pre-conference literature was clear: children's art not only merits a place in our galleries, but also merits the depth of discussion and attention that it received at this event.



David Lammy MP, Minister for Culture

'IN MY VIEW THERE HAS BEEN TOO GREAT AN EMPHASIS ON MASTERING CERTAIN PRACTICAL SKILLS IN THE ART ROOM, PARTLY BECAUSE IT'S FELT THAT THEY ARE THINGS THAT CAN BE TAUGHT. THERE CAN BE REAL SATISFACTION FROM MASTERING SKILLS IN THOSE WAYS, BUT I DON'T THINK THEY SHOULD BE REGARDED AS THE ONLY MEANS OF EXPRESSION.'

Sir Nicholas Serota, Director, Tate



Sir Nicholas Serota, Director, Tate

BENEFITS IN THE HERE AND NOW

Part of the 'inherent potential' to which Sir Nicholas referred relates to the benefit to be gained from creative experience itself. On a very basic level, and amidst discussion of wider issues such as education, it should not be forgotten that engagement in art can have immediate and multiple advantages. The therapeutic effects of creative production, for instance, have been lauded elsewhere in fields that include prisons and health. Juli Beattie's work demonstrates the therapeutic role that art can play in the lives of children. Juli – Director of The Art Room, in Oxford² – runs creative projects with young people who are in danger of being excluded from school. From a situation in which they were stigmatised for exhibiting challenging behaviour, children attending The Art Room have gone on to exhibit challenging work instead.

In Bristol, Penny Hay and the team at 5x5x5³ have taken inspiration from the Reggio Emilia approach to early years education. The project promotes creativity in broader terms as a way of being.

By placing the emphasis on the learners themselves, the focus is on realised and personalised progress, rather than on the delivery of content. At 5x5x5, children develop a sense of ownership, responsibility and well being, as well as skills in hypothesising and in reflective thinking.

These examples show the direct advantages that young people can accrue by engaging in creative work. Much discussion, mainly at governmental level, focuses on what James Purnell MP, the Minister for Creative Industries, has characterised as 'Creative Britannia': preparing Britain to be a creative society and economy. While this remains important, and education should prime our children for this future, the immediacy of work such as that of Juli Beattie and, later in the day, Kids Company⁴, reminds us of an equally pressing present. The creative agenda is rightly at the fore, but we must also pay heed to voices like that of the 12-year-old boy who says, 'I like working with the people at The Art Room; it keeps my temper rating low'. On this practical and personal level, the effects of creative engagement can be immensely significant.

CHILDREN'S ART AND THE CREATIVE AGENDA

In the wider context, Art Education Consultant, Fiona Godfrey, pointed out that the key challenge now is to ensure that the 'lone fireworks ... going off in different parts of the country' – such as the Artworks Award-winning projects, the Art Room and 5x5x5 – are widely translated into everyday practice. By doing this, we will create opportunities for a broader range of young people, and also take a significant step towards lasting change.

Collectively, the 'inherent potential' of every person's creativity could engender a dynamically creative society of benefit in fields that stretch far beyond the visual arts. We have therefore to look at what children's art can mean for the future and, within that, what its role might be in priming a more creative and engaged society.

'THEY COULDN'T BELIEVE THAT WE'D ALLOWED THEM TO CREATE SOMETHING AND WE WERE SAYING IT WAS OK TO CREATE IT.'

Camila Batmanghelidjh, Founder, Kids Company



Shannon Coombs, Room 13, Hareclive Primary School

It is easy to paint an idealised portrait of the situation as it stands, thinking largely of how to mould the future rather than how to remedy the present. The event reminded us that part of the creative agenda must be to address the way that art is currently perceived within schools – by pupils, parents and teachers alike. Representing Room 13 in Caol, Danielle Souness said that she and several of her colleagues are *not* going on to study art at secondary school. Despite her intentions of pursuing a career in art – not least by working, along with other members of Room 13, as an artist-in-residence at the Irish Museum of Modern Art – she has chosen to do so by working at Room 13 and not by going through conventional structures of education. A look at the quality of the work produced in Caol, and the general depth of works by young people alluded to by event chair and Artworks judge, Sandy Nairne, requires us to consider seriously why this should be.

‘I’M FROM A SPECIALIST VISUAL ARTS COLLEGE, AND WE’VE ACHIEVED A LOT. BUT YOU BECOME AWARE, WHEN YOU WORK WITH OTHER SCHOOLS, OF THE ENORMOUS PROBLEMS THEY HAVE. YOU TRY TO DELIVER SOMETHING THAT ENRICHES LIVES, BUT IT’S FRUSTRATING WHEN THEY DON’T HAVE OPPORTUNITIES. IT’S ABOUT SHARING GOOD IDEAS.’

Tony Preston, Eastover Community College



Event participants view the Artworks 2004 Award-winning work



Helen Charman, Curator: Teacher Programmes, Tate Modern

**'I THINK MY MEDIUM IS MY
ABILITY TO THINK ABOUT THINGS.
IT'S THOUGHTFULNESS.'**

Richard Wentworth, Artist



Richard Wentworth, Artist

For Sir Nicholas Serota, the need is to create the conditions in which creativity in all pupils is nurtured and brought to the fore. This was echoed by Antony Gormley, who spoke of the importance of creating spaces for art, both physical and conceptual: 'The art room is the engine of curiosity and the appreciation of the fruit of curiosity.' For him, it is a place where children can not only have authentic experiences, but also elaborate and pursue these in their own terms. Art should not, and cannot, be fitted to job opportunities. 'Artistic production is the absolutely vital and necessary step towards self-determination.' Put another way, the direction of a child's education in the arts should be determined more by his or her present than by curricular imposition. This point was later reflected by Lesley Burgess of the Institute of Education, who spoke of 'teachers being driven by standards', and what is often the 'ideological education' of art & design students. What is at issue, for both children and the teachers who work with them, is not necessarily what is taught, but the tone in which it is taught, and the attitudes that it evokes.

'IT IS BECOMING CLEAR TO ME THAT PEOPLE HAVE TO RECOGNISE THAT CHILDREN ... HAVE THE CAPABILITY TO REFLECT ON THEIR OWN LIVES THROUGH THE MEDIUM OF ART AT ANY AGE. THEREFORE THEY SHOULD BE ENCOURAGED AND GIVEN THE FACILITY TO DO SO.'

Judy Nagle, Creative Partnerships

MOVING THE DEBATE ON

The question prompted by the event title, *How old do you have to be to be an artist?* was soon answered. For those not already convinced, it had quickly become apparent that anyone, of any age, can be an artist. Such an optimistic outlook was due in no small part to two presentations that – as well as framing the day – testify to just how integral art and creative production can be in young people's lives. The confidence and poise of the children from Room 13, speaking in front of an audience of some 250 people, demonstrates the potential that artistic engagement can unlock and foster. For Antony Gormley, 'Room 13 is the paradigm that we are all working with'. Couple this with the power of the work described by Camila Batmanghelidjh of Kids Company, and we realise that the question is less one of 'being an artist' than of what being an 'artist' *can mean*.

This is a question that extends beyond simple creative outlook, and it must be considered by policy-makers and opinion-formers the world over. On one level, art classes must involve teaching the basic skills of artistic production. On the other, Dick Downing of the National Foundation for Educational Research (NFER) made clear that the more visionary schools encourage children to think much more about the meaning and issues of art, introducing them to a more diverse and challenging range of artists. The sum of this is not simply to produce art, but to engage fluently in a world that is becoming increasingly visual. Art education should be about encouraging a more creative generation – one that is more capable of responding to challenges, using and linking different experiences to innovate and negotiate its way in the world. This distinction is often not made explicit and, in dividing function and meaning, leads us to realise the hollowness of much contemporary debate.



Camila Batmanghelidjh, Founder, Kids Company

There cannot simply be a drive for creativity, misunderstood to be more arts classes in the school week. Instead, there must be a coherent understanding and application of what creativity actually means, and how art can be a way of encouraging children to think differently.

For Antony Gormley, 'spaces of art in a time of globalisation are precious'. This makes an important link. It connects discussion of the creative agenda and the individual benefits of creative engagement to the grand, global and political issues that we face today. In some ways, the lasting achievement of *How old do you have to be to be an artist?* will be that all the speakers brought firmly home what Demos Director, Tom Bentley, characterised as 'the need to connect theory to practice ... to remould practice and institutions, rather than just language'. This encompasses not only practice in the classroom and in the curriculum, but also practical effect. Prior to achieving this, he said, we must meet two attitudinal challenges:

- Those occupying a position of public authority must accept the power of art, and the influence that it can have in realms beyond the cultural
- Those within the arts must recognise that simply criticising the deadness of structures is not enough: there is a need to go beyond this, communicating value more effectively and in terms that apply beyond the art world

As with much discussion of value in the cultural sector, the direction of the argument has therefore to be changed. Rather than seeking to understand the value that teaching art to children 'gives', we must investigate how to frame it so that, in the future, it might deliver values that at the moment are either masked or under-developed. Instead of seeing education in art in the closed terms of either imparting practical skills, or learning how to extract meaning from the art of others, we must think more of how we can encourage children to relate their artistic engagement to the world around them. To give children's art the curricular premium it deserves, we must frame our discussion in the language of cultural value.

'YOU GIVE A CHILD UP TO THAT CRITICAL JUNCTURE OF 10-12 A PIECE OF PAPER AND A BOX OF PENCILS AND THEY'RE AWAY. IT'S INSTINCTIVE AND GORGEOUS, THEIR CONCENTRATION AND SILENCE AND DELIGHT IN SHARING THE DRAWING.'

Antony Gormley, Artist

CHILDREN'S ART AND ENGAGEMENT

It is clear that the perspective from which children's art is viewed must also change. Too often, creative work produced by young people is considered in progressional terms; the assumption being that children are learning to draw, to paint, to act, to sing, to dance, or to undertake any other creative activity. They are, indeed, learning direct and practical skills, but this should not overshadow the wider values of creative engagement.

In itself, the term 'children's art' is ambiguous. Initially, it appears to assert that, for a product to be classified as 'art', it must manifest a minimum level of achievement.

'VISUAL ART IS AS MUCH DEFINED BY IDEAS AS BY MEDIA, WHICH DANIELLE [SOUNESS] SAID STRAIGHT OFF THIS MORNING. PARTICULARLY IF WE'RE THINKING ABOUT PUPILS IN THE ART CLASSROOM, BEING ABLE TO ENGAGE WITH THESE IDEAS IS AS IMPORTANT AS KNOWING HOW TO MANIPULATE MEDIA.'

Helen Charman, Curator: Teacher Programmes, Tate Modern

Similarly, by qualifying the product as being 'by children', the term also represents an attempt to explain away a perceived deficiency: the level of achievement evident is acceptable because it is 'by children'. Ultimately, this understanding will not suffice because it maintains the illusion of children's creative activity as being part of a finite process of learning. It also judges the work by adult standards, and these are not necessarily best.

There is an altogether more sophisticated language in which to discuss children's art. If it is understood as a medium, then we can think much more openly about the purpose of art education in schools. By thinking less in terms of children meeting some universal standard of quality, we can locate the value of the product and experience in the child's terms.

This approach is familiar from the work of Rudolf Arnheim and E.H.Gombrich, who demonstrated the experiential context of children's art. The event showed how this can be given a more practical edge. In permitting the child a greater degree of possession of the work, and recognising the input of his or her experience and ideas, we have also to understand that the work must be considered relative to his or her opinion of the world. This constitutes a dramatic and empowering shift in perspective. Rather than seeing children's work in educational terms, we can see it in social and even nascent political terms, reflecting capacities often glossed over as we grow up.

Professor Jonathan Fineberg illustrated this with the example of two works by Edwin Landseer. He juxtaposed the young Landseer's sketch of a cow with *Dignity and Impudence*, painted 30 years later. The contrast threw into distinction conflicting senses of ownership, helping us to think about what value children's art might have. What is missing in the later image is the particularity and individuality of experience that is writ in the subtle, but hesitant lines of the sketch.

Tom Bentley related this to the political realm. When we hear the story of Cimabue finding Giotto drawing on rocks, we think of the young shepherd boy as a prodigy. In fact, this is to make what Arnheim described as 'the usual mistake of judging products ... from the adult standpoint'. What Giotto was actually doing, was drawing his sheep: he was articulating his everyday experience.



Tom Bentley, Director, Demos



Event participants in the Clore Education Centre

'GREAT MODERN ARTISTS TURNED TO CHILDREN'S DRAWINGS AS THEY FORMULATED THE DEEPEST LEVEL OF CONTENT IN THEIR WORK, BECAUSE THE DIRECTNESS OF CHILD ART HELPED THEM TO REACH MORE PROFOUND LEVELS IN THEIR OWN PSYCHES. BUT CHILDREN TOO ARE CONCERNED WITH UNDERSTANDING THEIR WORLD AND THEY TOO USE ART TO EXPLORE.'

Professor Jonathan Fineberg

While we discuss the use to which children put art in engaging with their world, at the same time we are also witnessing a dramatic change in the way in which we as adults engage with the world around us. We have developed and asserted more diverse and more personalised means of expressing our various points of view, and are living in a world in which single issues are coming to have greater significance than traditional, party-based models of politics, a change marked and noted by Tom Bentley in *Everyday Democracy*.

In this light, a look at the use to which children can put art reveals just how significant a medium of engagement we allow to wither away after primary school. As well as learning the creative skills with which to engage, children's art offers an example from which we, as adults, could well learn.

The challenge is to extend the use of the arts beyond childhood. Alongside efforts to use the arts to encourage other public benefits, we must also work to redress the concept of their role as a public good in their own right. Not only can artistic production be an effective medium of citizenship, but our creative output, past and present, also represents a common resource from which we, as citizens, can draw.

As Helen Charman of Tate Modern reminded us, 'interpretative and critical engagement is necessary as a tool with which we can negotiate our world of visual complexity and richness'. Alongside artistic ability, we must also develop our children's visual literacy – the means by which they can interpret and absorb meanings and symbols in the world around them – enabling and facilitating communication between cultures.

By applying some of the thinking that we do to primary school arts education to the arts in a wider sense, it becomes apparent that potentially rich seams of experience and expression are lacking. Just as we use the arts in primary schools to encourage children to interact with the world around them, so we must work to recapture the value of art as a general civic enterprise. By creating and engaging in the arts, we have the opportunity to express ourselves, and by visiting galleries or attending artistic events, we can express communality and a sharing of values.

ARRIVING AT A NEW AGENDA

By the close of the day, and with the powerful presentation of work by children at Kids Company, the debate had clearly moved on. The understanding that children's art has meaning and value beyond the learning of artistic skills set a new agenda for expanding our ideas about what it is for and what it can achieve.

David Lammy had begun the day by underlining the centrality of young people's engagement in the arts to his thinking, recognising it as being 'crucial to discovering and conveying who you are'. However, as he pointed out, 'there is much, much more to do'.

Part of this must be in understanding how we might use and position such statements of identity as children's artistic production provides in a changing society. In 'conveying who you are', you also articulate your presence within that society. You negotiate your position relative to what you have experienced, and engage with the world around you.

'TODAY WE CAN CELEBRATE THE ENRICHMENT THAT ART BRINGS TO SCHOOL.'

Rollo Braham, Falmouth Community School

'... IT'S PERHAPS AMONG ARTISTS THAT WE FIND SOME OF THE BEST MODELS FOR CHILDREN OF HOW TO BE EFFECTIVE LEARNERS.'

Fiona Godfrey, Art Education Consultant



Antony Gormley, Artist

A child's creative production is frequently seen only as a finished product. Even those who emphasise the effects of process see creative production in essentially learning terms. Equally, too few adults engage in art and so miss out on such a powerful means of expression and engagement. This applies to both the consumption and the production of art. Art is too often viewed as a closed message rather than as an open invitation to interpret and relate it to the self and to those around you.

How old do you have to be to be an artist? offered us the chance to consider seriously what artistic engagement can mean. Where we might have begun the day thinking in terms of how young one has to be to be an artist, many of us left wondering at what age we stop being an artist, and why.

This is not the last word but the start of an ongoing debate. Email your views to: info@art-works.org.uk

'I THINK ART IS THE BEST THING IN THE WORLD AND IT IS FUN TO DO AND HAS NO RESTRICTIONS AND NO LIMITS.'

Amy Bryant, Room 13, Hareclive Primary School

Notes

¹ **Room 13** is an autonomous unit/studio within Caol Primary School that is entirely run by the students who use it. The children are responsible for electing their own officials, keeping the accounts and paying artists' salaries. In recent years, Room 13 has gained a reputation for innovative thinking and the highest quality of artwork. Pupils have won two Artworks Awards and secured significant funding from NESTA (the National Endowment for Science, Technology and the Arts) to start developing the Room 13 concept in other schools. www.room13scotland.com

² **The Art Room**, which is a pioneering charity based at Oxford Community School, offers art as therapy to some of the most vulnerable students from local schools in East Oxford. The Art Room works with 7 to 15 year olds to raise their self-esteem, self-confidence and independence through art with the aim of keeping them in mainstream school and to avoid exclusion. Groups of eight children work closely with teachers, artists and other support staff twice a week for a term. www.theartroom.org.uk

³ **5x5x5** is a major action research project funded by NESTA, Arts Council England SW, Bath & North East Somerset Council, Bristol LEA, and Creative Partnerships. Initiated in 2002, and extending across Bath and Bristol, the project involves five Early Years settings, five artists and five cultural centres working in partnership to support young children's creativity. www.nesta.org.uk/ourawardees/profiles/3281/index.html

⁴ **Kids Company** is a charity offering emotional and practical support to vulnerable children who receive little or no care from their family. The service is currently accessed by 4,500 children in 22 schools across London, and through a children's centre at street level. Via word-of-mouth, children self-refer themselves and their peers to Kids Company, where a multi-disciplinary team of social workers, teachers and psychologists, artists and musicians help to re-parent them and return to them a safer experience of childhood. A key focus of Kids Company's work is to engage children and young people in a wide-ranging arts programme, thus enabling them to express deep emotions and find positive energy within themselves. www.kidsco.org.uk

'THROUGH NESTA'S LEARNING PROGRAMME, WE WORK TO SUPPORT INNOVATIVE WAYS OF LEARNING THAT PROVIDE MODELS FOR OTHERS TO FOLLOW. PROJECTS SUCH AS 5X5X5 AND ROOM 13 EXEMPLIFY OUR INTEREST IN UNDERSTANDING THE IMPACT OF THE ARTS AND IN FOSTERING CREATIVITY AND ENTERPRISE AMONG LEARNERS OF ALL AGES.'

Sarah Maher, Programme Development Leader, NESTA

'A FEW MONTHS AFTER OUR STUDIO OPENED, THE ROOM 13 SCOTLAND TEAM CAME TO OUR SCHOOL. THEY SHOWED US A SLIDE SHOW OF THE ARTWORK THEY DID ... AFTER SEEING THE PHOTOS I WONDERED IF I MIGHT BE ABLE TO DO THAT ONE DAY. NOW, TWO YEARS LATER, I BELIEVE THAT I CAN DO LOTS OF THINGS IF I'M GIVEN THE CHANCE. I HAVE PROVED TO MYSELF THAT I CAN DO ANYTHING.'

Amy Bryant, Room 13, Hareclive Primary School

WHAT IS ARTWORKS?

Artworks celebrates and supports visual arts education in the UK, addressing four key concerns:

- the need to raise the status of art & design as a subject in schools
- the need to increase funding and other resources for teaching art & design in schools
- the need to ensure that schools have the opportunity to visit galleries and employ artists-in-residence
- the need to shape an exciting and relevant art curriculum

Artworks combines three elements: the Artworks Awards scheme, Children's Art Day, and a research programme. These programme areas are underpinned by the belief that every child is entitled to explore and develop their visual literacy, and that the visual arts can offer a profoundly effective way to reflect upon, communicate and make sense of our life experiences.

The Artworks Awards scheme celebrates and rewards extraordinary work by ordinary teachers. It is a way of disseminating high-quality practice and of encouraging teachers to develop ambitious and inventive projects of their own. The Artworks Awards also acknowledge the vital role that artists and galleries can play in enriching and extending the visual arts curriculum.

The Artworks Awards ran from 1999 to 2004 and it is hoped that they will be re-launched in 2006. See www.art-works.org.uk for updates.

Text written by: Samuel Jones (Demos)

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Registered Charity Nos. 1084412 and 1042046 respectively

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Acknowledgements:

With thanks to Hannah Barry, Helen Dunkerley, Siobhan Edwards, Hilary Lissenden, Jane Lutyens, Richard McGillan, Rick Rogers and Natalie Williams.

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'EACH OF US LEAVING TODAY HAS A RESPONSIBILITY TO TAKE AWAY – OUT OF ALL THE EXTRAORDINARY THINGS WE'VE SEEN AND HEARD AND LEARNED – THE CHALLENGE OF MAKING FURTHER CHANGE, AND SEEING THESE EXAMPLES BEING PUT INTO FURTHER ACTION AND SPREADING. SOMEBODY MADE A WONDERFUL POINT ABOUT VIRAL LEARNING, AND THAT IS WHAT THIS EVENT IS ALL ABOUT.'

Sandy Nairne, Director, National Portrait Gallery & Chair of the event

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Artworks is grateful to NESTA for its generous support for the *How old do you have to be to be an artist?* event, and for this publication.

Artworks is funded by the
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