
ENGAGING COMMUNITIES: ART & DESIGN EDUCATION NETWORKS

**School of Art and Design
University of Salford
11. April 2008**

Supported by: NFAFE (National Association of Fine Art Educators), GMSA Regional Progression Network in Art and Design, Faculty of Arts, Media and Social Sciences (University of Salford).

This was a very interesting and thought-provoking event on widening participation into art and design at all levels. Speaking at the event were Patsy Forde from the Glasgow School of Art, Paul Haywood from the University of Salford, Jane McKeating and Tim Dunbar from Manchester Metropolitan University.

Patsy Forde Glasgow School of Art

Patsy described the highly distinctive approach to widening participation currently being used in Glasgow. She described two projects:

Transition module that is provided to support progression - classic 'bridging' projects. This initiative involved a number of related projects including five different outreach projects and a portfolio preparation scheme for 15 year olds. It also involved a FE/HE summer school to help students get over the human experience of loneliness that new students often experience when entering HE and the Prato (Tuscany) exchange project which was useful for making connections, building confidence, information and understanding and developing social skills in potential students from underprivileged backgrounds.

Creative GOALS project that provides greater opportunity for access to schools and involves 300 schools in 250 mile catchment area. Currently working with 18,000 kids on 800 projects

There was a developing sense of the service a HEI can give to a community.

The project provides a school based placement opportunity for Year 2 and Year 3 art and design students from Glasgow, delivered and assessed in partnership with schools.

Over the years a clearer sense of dialogue between school and art school has emerged – a more clearly formulated contract or engagement has evolved so that a sense of the *other* space within the curriculum is created. There is a growing sense of a notion of SOCIAL ENGAGEMENT – an art school reaching out to the community.

Questions and Comments:

Outreach programs still tend to facilitate middle class people first?

Glasgow still maintains a reputation for being an elitist institution.

These processes aspire to create greater social benefit. However, the question is:

How much feedback is there getting back into the institution that might change the culture of the institution?

How do you break down the 'ghetto'?

Notes from Jan Tunnock

Napier University, Edinburgh

Scottish government policy on social inclusion and learning for all provides a backdrop to Napier University's strategy for widening participation. Napier is a wider access university with 25.4% of young, full-time first degree entrants from low participation neighbourhoods and 36.1% coming from socio-economic groups III to V compared to the Scottish average of 27.6%. By addressing barriers and issues through such strategies as educational 'tasters', creating progression routes and supplying holistic support throughout, Napier engages and empowers students, raises aspirations and builds confidence.

Napier has delivered a wide range of successful community based, pre-entry programmes tackling a range of social issues, under the titles of Think Ahead, Write Again, Think Again and NUstART. It also works closely with Careers Scotland, building an IAG network. This involves working with the professionals and delivering careers workshops and guidance training, as well as visiting careers fairs, involving employers and working with FE guidance specialists. In this multifaceted approach consistent support to *hardest to reach* groups is essential. This support includes practical day-to-day support, health and well-being, aftercare and constructive, challenging tutor feedback.

Through the success of the programme, Napier has developed some key learning points. These include:

- Identification of other support needs for *hardest to reach* groups.
- Pre-entry support package is crucial to on-going student success
- It is vital to involve/ engage IAG professionals
- A partnership approach is essential to tap into all available expertise.
- The importance of building an holistic good practice model
- This model is capable of transfer and elements are applicable to less marginalised students

Key benefits of the programme include:

- Empowered, well-informed students.
- A 'real' network of individual contacts
- Focussed support to smooth transition to FE/ HE, work, training.
- Improved post entry retention and progression.
- Early engagement with employers
- Student successes

Regional Progression Network into Art and Design:

Engaging Communities: Art and Design Education Networks
School of Art and Design
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Introduction to the Regional Progression Network Progression Network in Art Design and Media

Starting points

Accreditation system:

- growth and development
- widening participation
- single progression routes

Factors driving the need for change

- Progression problems
- Complex nature of pre degree provision
- Growth and development of 14 to 19 qualification
- Threat to foundation funding
- Demographic downturn
- Expansion of HE provision including foundation degrees
- FE to award their own Foundation Degrees
- The need to look at longer progression timeline from year 9 through to Post grad and employment.

Need to ask some fundamental questions that might be described as being about definition:
- what is vocational education in art and design?
- what are the creative industries (creative-cultural industries)

how real is this - it seems to have been threatened for years?

how to use bridges
reflective diaries from regeneration

Is there a need given this context of change and uncertainty to re-think and radicalise how progression routes/opportunities are conceived

what will be the impact of FdA on the current pattern of HE art and design. How will FdA in FE connect with L3 provision. What will emerge in the competitive/cut-throat world of post 2012 demographic downturn

REdGENERATION:

Salford's Experience.

School of Art and Design and Albion High School

Presentation by Paul Haywood

REdGENERATION is the culmination of a collaboration artists and designers working with Salford Innovation Park and Albion High School.

The project started as a commission to provide a visual character assessment of the Innovation Park area. An enterprise project with Albion High School converted the artists research into Salford branded products that sought to celebrating the character and innovation of the local community.

As artists we are fascinated by the potential interface between art and either allied design disciplines or other professions impacting on regeneration and what that might cause in terms of innovation.

The original artists research in the Innovation Park area resulted in a selected colour scheme of 32 REDS. The Salford range of domestic, household emulsions presents people in Salford with the opportunity of painting the inside of their homes the same colour as the outside. It was also the starting point for an enterprise project with Year 10 pupils from Albion High School who worked with the colours to invent new, Salford branded products. The project was supported by a learning mentor and by postgraduate students working in Product Design.



Pantones from the colour range were used by the architects to design the façade of the Innovation Forum Building.



REdGENERATION is:

- A product development CIC run by young people.
- We design, commission and bring to market, Salford branded products.
- We make products about Salford, in Salford, for Salford.
- We aim to make profit from people with money.
- We aim to give money to families in Salford displaced by regeneration.

FADE Nail Varnish by REdGENERATION is a colour change product that responds to daylight. It is virtually invisible away from ultra-violet rays. As colours are copied from Salford brick it helps the wearer to blend with the urban environment.



FORTHCOMING EVENTS

Autumn 2008

What is Employability in Cultural – Creative Practice What form of CPD is required in the North West Region

Proposed approach involves a series of questions :

1. How does a student introduce themselves to the region – why have they come to this region and what do they expect from it?
2. How does the region, in turn, present itself to the student – what can they expect from the region and what does the region require from them?

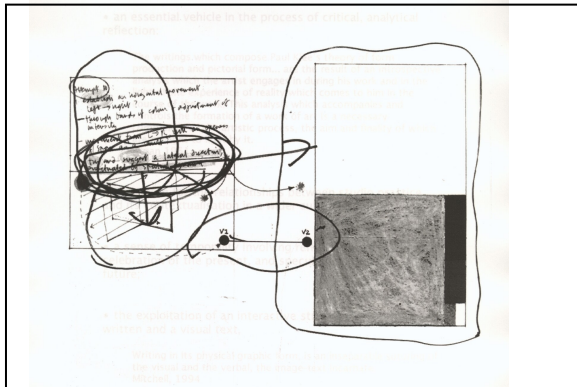
This event will be made up of a number of engagements with students who are new to the region followed by a series of workshops / presentations that will share responses and determine future strategies

November 2008

REFLECTIVE STORIES Using sketchbooks and journals in Creative Practice

An exhibition in the Holden Gallery at MMU bringing together examples of journaling/sketchbook practices from school-children, students from FE and HE, research students and professional practitioners.

This exhibition aims to highlight the ways in which creative-cultural practitioners reveal critical reflection in / through their engagement with a sketchbook or journal. It does not define practitioner in a professional or disciplinary sense but as someone involved with an active participation in creative production. It will attempt to present this sense of participation in a narrative form – *reflective stories*.



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The form of the exhibition will be based on a collection of examples of sketchbooks/journals that have been used by practitioners in projects (or equivalent). The intention is to photographically record a series of pages or sections from each of the selected sketchbook/journals so that together they will provide a sense of the dynamic of the creative process as it develops towards some kind of resolution or conclusive form. The exhibition will be made up of documentary evidence of these *reflective stories* creating a sense of a journey in/through the creative process presented, where possible, alongside an example of the resulting work or production.

It is anticipated that each *reflective story* will be made up of about 8 – 10 pages from the sketchbook/journal, recorded digitally and then printed. In this way we would accumulate both an electronic and hard copy archive of a rich variety of approaches to the uses of the sketchbook/journal and an expansive range of journaling practices..

Work will be presented thematically in a non hierarchical manner.

Proposed timetable

Co-ordinating Group meeting

Wednesday 21. May

MMU

To discuss:

Membership and roles

Clarification of aims

Participating groups

Timetable and deadlines

Other matters

Submission of sketchbooks/journals for documentation

Week of 14. July schoolchildren

Week of 21. July FE/HE students

Week of 28. July Research students and professional practitioners

Identifying themes/categories and planning presentational form

Week of 8. September

Hanging

Week of 27. October

Exhibition opens

Week of 3. November

Exhibition available for booking for student parties weeks of

10. November and 17. November

Supporting essays and other writing

Texts ready for publication by week of 24. November

The Regional Progression Network in collaboration with GMSA is currently in the process of developing a RPN BLOG. This will facilitate the speed of communication and create an opportunity for a direct exchange of opinion and standpoints. It will also allow us to clarify any issues that emerge through our informal gossipy networks.

Direct Progression

This year we have 191 Direct Progression students graduating.

Enrolling in September we have 223 Direct Progression students.

This year's direct progression started with 2 well attended special open days at Salford and MMU in January.

Direct Progression arrangements are well established in the region and are now firmly embedded into the admissions cycle. We would really like to get feedback on areas to improve. As the changes to the UCCAS application cycle are developed the direct progression system will have to adjust to new timescales and will be seeking advice from partners on the best ways to implement the changes.

We are looking at ways of ensuring all direct progression students have a standard induction meeting at some point in the admissions cycle as students are currently having a variety of experiences with some examples of good practice working really well.

Key areas for development are the pilot progression agreements with ND programmes as well as Foundation courses. Pilot agreements are being developed this year with 4 of the FE feeder routes. Attached is a draft of the way the agreements will work.

We are keen to increase the progression routes for a wider range of learners and build on our successful partnerships. We would welcome discussion with any members who are interested in extending their Art and Design progression routes to become part of a newly expanded system.

New Progression agreements have been put in place this year at MMU for undergraduate students to progress directly on to Postgraduate programmes. These work in a similar way to the level 3/4 agreements where it relies on the recommendation of the personal tutor. At Salford a common undergraduate and post graduate framework is now in place which will help support the development of a regional postgraduate progression scheme.

RPN

North West Regional Progression Network in Art and Design

Application for Membership

See: A Guide to the North West Regional Progression Network in Art and Design for further details

Name of Institution	
Department/ Curriculum Area	
Institutional Contact	
Signature of Head (or Equivalent)	

Evidence of Success in Application to Higher Education

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