

British Ceramics Biennial


Stoke-on-Trent, *England*

Ceramics & Education Summit

11 October 2017

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CERAMICS
AND ITS
DIMENSIONS





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Introduction

The following pages document the Ceramics and Education Summit held at the British Ceramics biennial in 2017, contributing to the Biennial’s educational programme. The event also formed a part of the Shaping the Future exhibition, a component of the European project, Ceramics and its Dimensions.

The Ceramics and Education Summit was an adaptation of round table discussions that formed as part of the European touring Shaping the Future exhibition. The participants within the Ceramics and Education Summit were educators, practitioners, and other stakeholders of ceramics in education as well as individuals associated in the Shaping the Future exhibition.

The round table discussions have taken place in Germany, Finland and continue to travel with the exhibition in discussing the value and future of ceramics on a local and European level.

Purpose

Our purpose was to bring together a broad summit of ceramic educators, from HEI’s, Adult Education, private studios and other partners such as museums, NPO’s, charities and individuals associated in the *Shaping the Future* exhibition. Our intention, to facilitate a workshop, through which we would explore ideas for a new organisation, a ceramics education subject network.

Why here and now?

A brief history - building on the National Association for Ceramics in Higher Education

The National Association for Ceramics in Higher Education (NACHE) was established in the mid 1980’s to promote ceramics in Higher Education, which it did fantastically through exhibiting activities, conferences and providing a supportive network for over 30 years. Since early 2000, the capacity of NACHE reduced significantly. In 2008, the British Ceramics Biennial, proposed to partner with NACHE to produce the graduate exhibition series, FRESH, which enabled NACHE to continue to spotlight graduate work. The partnership has continued and strengthened since this point, which is why we are here at the Biennial today. Furthermore, the collaboration with the Biennial led to the connection with Ceramics and its Dimensions - particularly with the Shaping the Future exhibition and workshops which look at developing alternative educational methodologies, partnerships and investment in industry.

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Workshop outcomes

In the final stages of the workshop, we developed a call to action – working towards a manifesto, which we wish to take forward in 2018.

What are our priorities?

Communication | Sharing information | Inclusivity | Networks | Confidence | Influence | Advocacy | Collaboration | Wellbeing | Shared concerns | Take risks | Visibility | Vociferous | Supportive | Opportunism

What do we stand for?

- ! Ensuring that everybody has the opportunity and right to experience making and material
- ! Supporting the diversity of materials and making processes by hand / using stuff to do things
- ! Thinking about and acting within the world through the material CLAY

What's next?

- ! Disclose actions – share information
- ! Initiate local networks
- ! Form steering group
- ! Advocacy
- ! Leverage events
- ! Manifesto

Workshop documentation

Participants

1. Angela Atkinson, Senior Lecturer, Art and Design, Staffordshire University
2. Liz Aylieff, Senior Tutor in Ceramics and Glass, Royal College of Art
3. Maggie Ayliffe, Senior Lecturer, Course Leader BA Fine Art, University of Wolverhampton
4. Joanne Ayre, Studio Manager, British Ceramics Biennial
5. Dena Bagi, Community and Education Programme Manager, British Ceramics Biennial
6. Rod Bamford, Head of Programme, Ceramics and Glass, Royal College of Art
7. Sharon Blakey, Senior Lecturer Three Dimensional Design, MA Ceramics, Manchester School of Art
8. Carola Boehm, Associate Dean - students, School of Creative Arts and Engineering
9. Toby Brundin, Business Manager, Ceramic Review
10. Lesley Butterworth, General Secretary, The National Society for Education in Art and Design (NSEAD)
11. Iain Cartwright, Executive Director, British Ceramics Biennial
12. Sarah Christie, Artist
13. Nicky Dewar, Head of Learning & Talent Development, Crafts Council
14. Nick Ewbank, Nick Ewbank Associates
15. Ian Farron, Associate Dean - Academic Development, Plymouth College of Art
16. Thomas Fisher, Course Leader, Ceramics and Jewellery, Carmarthen School of Art
17. Stephen Graham, Clay Studio
18. Paula Graham-Gazzard, Policy and External Relations Manager, Council for Higher Education in Art & Design (CHEAD)
19. Barney Hare Duke, Artistic Director, British Ceramics Biennial
20. Duncan Hooson, Head of Ceramics, Morley College London; Lecturer, Ceramic Design, CSM; Co-Director, Clayground
21. Peter Jones, Associate Artist, British Ceramics Biennial
22. Katie Leonard, Clay School Development Director, British Ceramics Biennial
23. Elizabeth Kealy-Morris, Head of Department (Art & Design), School of Creative Arts and Engineering, Staffordshire University
24. Helen Morgan, Business Manager, Clay Collage
25. CJ O'Neill, Senior Lecturer, Three Dimensional Design, Manchester School of Art; PhD Candidate
26. Julia Rowntree, Co-Director, Clayground
27. Professor David Sanderson, (MA Ceramics lead), Staffordshire University
28. Helen Walsh, Curator of Ceramics, Centre of Ceramic Arts, York Museum Trust
29. Claire West, Independent Advisor, Craft and Design; Clayground Associate
30. Kate Wickham, Head of Ceramics Diploma Course, City Lit
31. Matthew Wilcock, Lecturer in Three Dimensional Design, Gray's School of Art
32. Dr Connor Wilson, Course Leader MA Design: Ceramics, Bath School of Art & Design



Workshop documentation

Notation

Ceramic Subject Network - Backcasting workshop

Using a vision backcasting technique, the workshop involved four phases:

- ! Scene Setting;
- ! What is the organisation;
- ! Who are the agents?
- ! Input/Output/Variables.

Key information generated during each phase is detailed. Key information generated during each phase is detailed in throughout the following pages.

1. Scene setting – the subject context

Subtext: We are all here with a shared in building something new. Before we can do that, we need to understand the various factors that have influenced the subjects' conditions today.

What issues that have driven the subject over the last 10 years?

Responses identified as high impact and present:

- ! Impact of EBACC
- ! Limited craft and design in curriculum at primary
- ! Loss of clay/ceramic opportunity at school
- ! Decline in GCSE Art and Design students

- ! Closure of courses at BA level
- ! Brexit
- ! Funding issues in school, lack of resources
- ! Multidisciplinary
- ! Material resurgence; Popularity of craft generally; TV profile
- ! Growing awareness of health / mental wellbeing - of benefit of hands on material engagement.
- ! Growing interest in what can be learned through the hands
- ! Increased opportunities outside of formal education / non-academic / open access and studio membership models
- ! Opportunity to embrace new technologies
- ! Practice based PhDs





2. What is the organisation?

Subtext: The fundamental premise of this workshop is to build a new subject network, an inclusive and diverse network that supports the breadth of the subject. The following worksheet documents our collective subject vision.





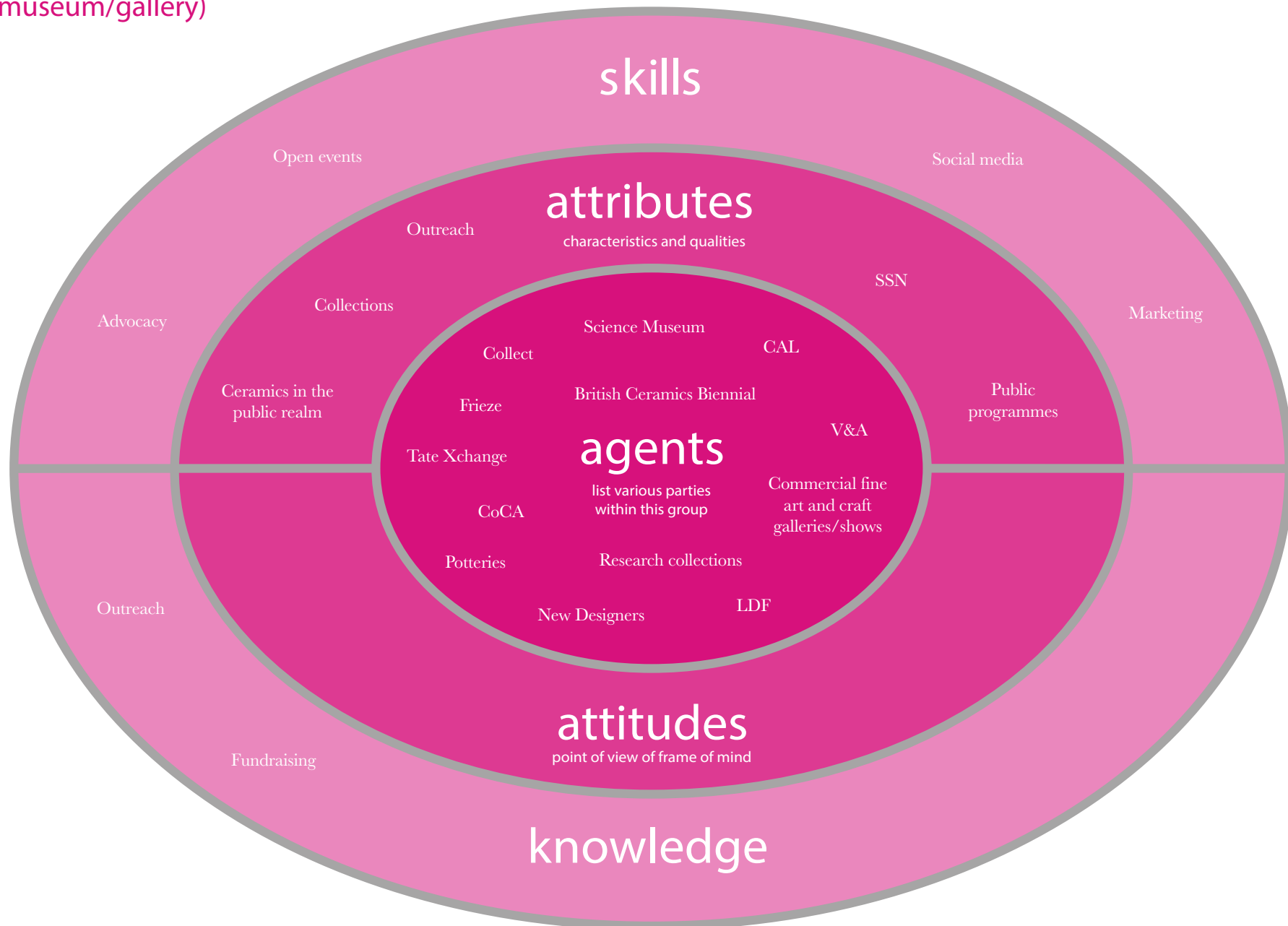
3. Who are the agents? (academic institutions)

Subtext: Having defined a coherent subject vision, we now need to explore participants from a number of perspectives. Process – defining essentials and desirables across skills, attributes, attitudes and knowledge.





3. Who are the agents? (museum/gallery)



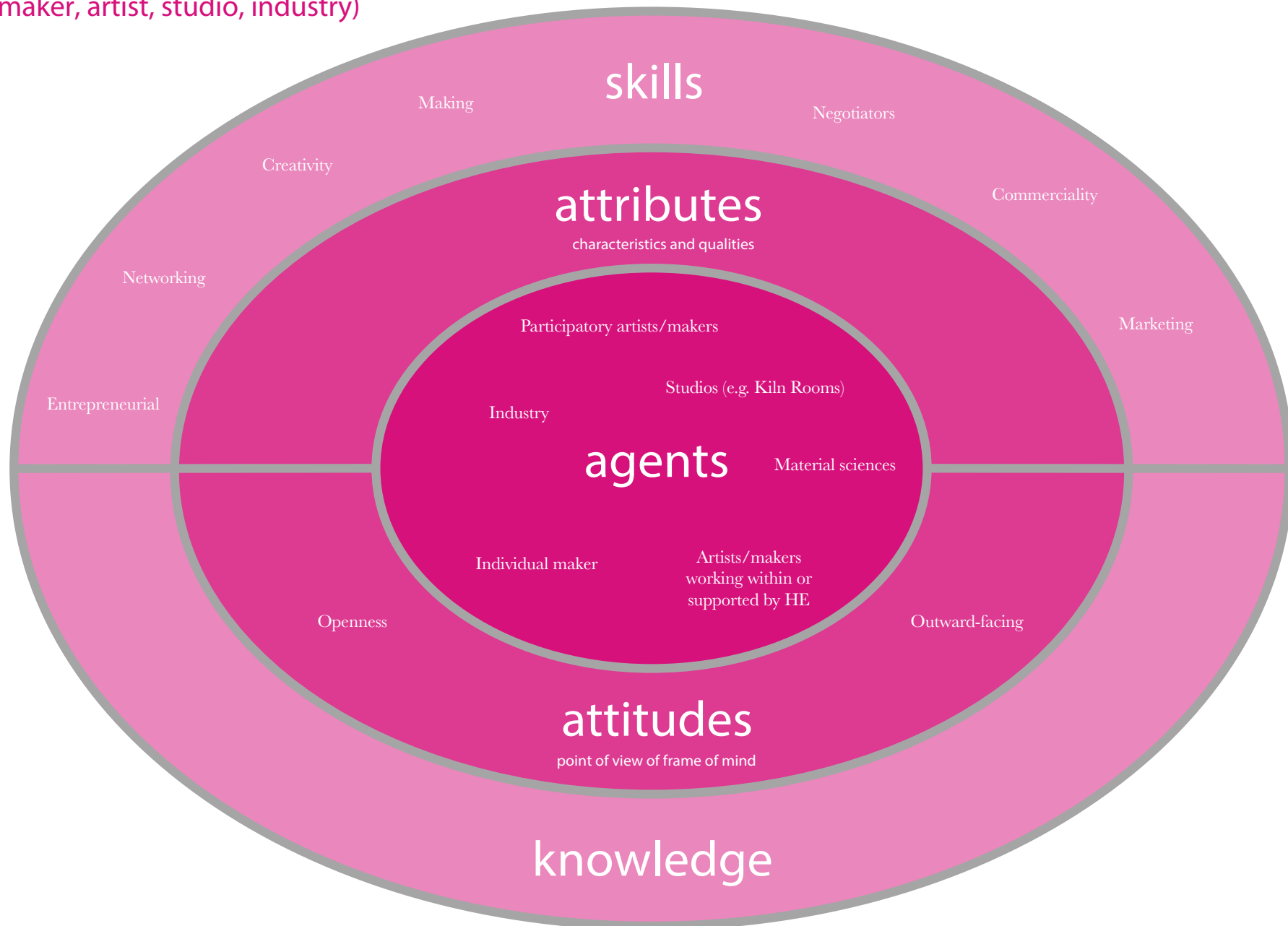


3. Who are the agents? (charity/NGO)



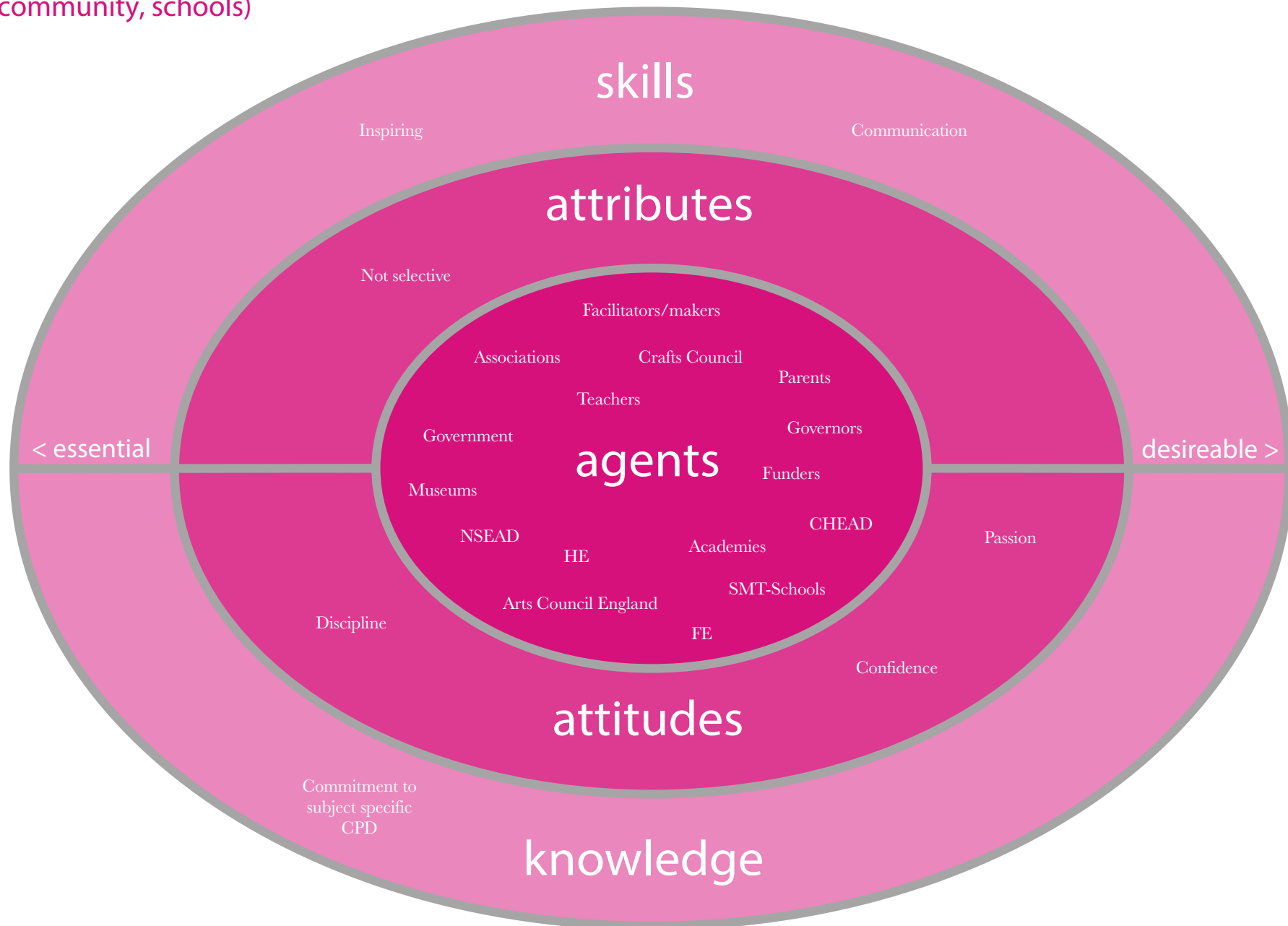


3. Who are the agents? (maker, artist, studio, industry)



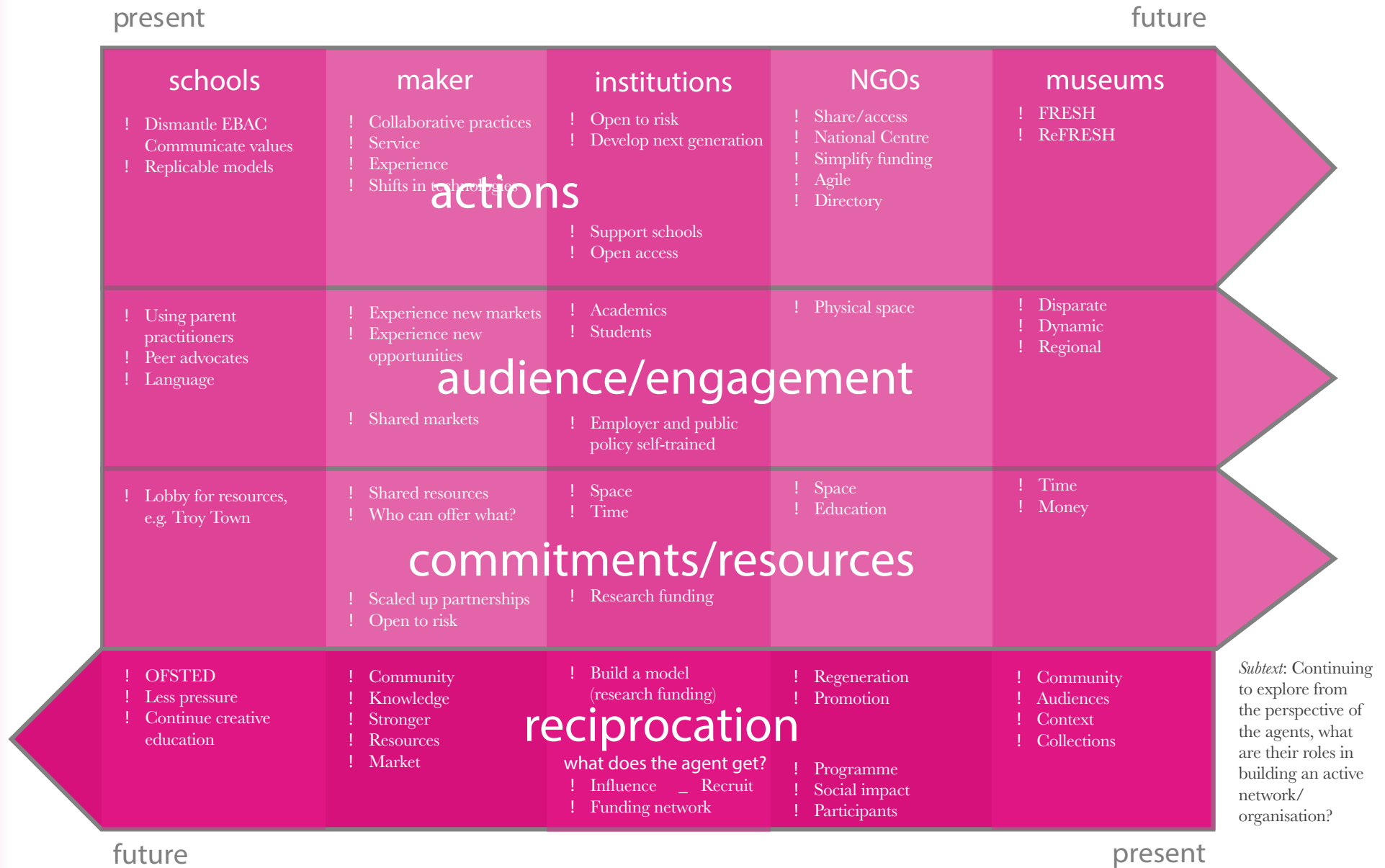


3. Who are the agents? (community, schools)





4. Input/output/variables



Subtext: Continuing to explore from the perspective of the agents, what are their roles in building an active network/organisation?



5. Call to action – towards a manifesto

community

- ! Parent practitioners
- ! Active lobbying (EBAC)
- ! Adopt models – Red House
- ! Communicating value
- ! Active/showing
- ! Revolution

Charity/NGO

- ! Create discourse
- ! Find funding
- ! Dementia charity
- ! Lithe/agile
- ! Set one up!

HEI

- ! Collaborative PHD
- ! Broader approach to clay
- ! Different modes of study
- ! Open the doors
- ! Return to public funding
- ! Active advocacy
- ! Change agents
- ! Risk-taking

maker/studio

- ! Expanded scalable models
- ! Risk-taking
- ! Access new contexts
- ! Build networks
- ! Teaching networks
- ! Expand/find markets

museum

- ! Joined-up networks
- ! Making/doing places
- ! Materials ambassadors
- ! Regional focus
- ! Sub-networks

common ideas

- Opportunism
- Communication
- Sharing information
- Inclusivity
- Networks
- Confidence
- Influence
- Advocacy
- Collaboration
- Wellbeing
- Shared concerns
- Take risks
- Visibility
- Vociferous
- Supportive

what do we stand for?

- ! Ensuring that everybody has the opportunity and right to experience making and material
- ! Supporting the diversity of materials and making processes by hand/using stuff to do things
- ! Thinking and acting about the world through the materials CLAY

what's next?

- ! Disclose actions – share information
- ! Meet up – local and national meetings
- ! Steering group
- ! Advocacy
- ! Leverage events
- ! Initiate local networks

what's it called?

CEDN
KERAMOS

Subtext: in the last three hours, we have crowd sourced the vision and explored it through a range of perspectives. Now we need to bring this into some coherent working strategy!



Thank you and contacts

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- ! British Ceramics Biennial
- ! Ceramics and its Dimensions – funded by Creative Europe Funding, the European Ceramics Society and the Journal of the European Ceramics Society.
- ! Nick Ewbank Consultants
- ! David Powell Consultants

Workshop Leads

- ! Rhiannon Ewing-James, Creative Producer, British Ceramics Biennial
- ! Helen Felcey, Artist and Educator, Associate Artist, British Ceramics Biennial
- ! Anthony Quinn, Product, Ceramic and Industrial Design Programme; Course Leader BA Ceramic Design, Central Saint Martins, University of the Arts London

Contact

If you would like to get involved, please contact us:
info@britishceramicsbiennial.com

