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The UK National Arts Education Archive: Ideas and Imaginings

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Keywords:	digital networks, education values, historiography, archives, art education
Abstract:	<p>The National Arts Education Archive (NAEA) is housed and maintained by the Yorkshire Sculpture Park (YSP), managed by YSP coordinators and educators with a well-established volunteer programme. This year, 2017, as part of the celebrations of the YSP's 40th anniversary, the Archive will hold its own exhibition entitled Treasures Revealed: a collection of items selected by people who have been involved in the Archive, whether as donors, volunteers, researchers, artists, trustees or steering group members. In parallel with the exhibition, this paper aims to give voice to a selection of individuals and groups associated with the Archive, discussing their interests and experiences of it, and their thoughts on its value and importance as a repository of arts education materials, ideals and practices. Our primary motivations were to consider these different voices in relation to the purpose, direction and relevance of the NAEA today. These exchanges raise fundamental questions and debates about what art education is and what it might become, and how these historical collections, and creative engagements with it, might help to shape our contemporary thinking.</p>

The UK National Arts Education Archive: Ideas and Imaginings

Introduction

The National Arts Education Archive (NAEA) was founded in 1985, under the remit of Bretton Hall College of Education, and housed in the purpose built Lawrence Batley Centre. Some years after the college closed in 2007 the Archive entered the auspices of Yorkshire Sculpture Park (YSP), which has continued to maintain the active and lively operation of the Archive in the Centre through the dedicated YSP coordination and volunteer programme. It is run by a steering group, two part-time members of YSP staff and a well-established volunteer programme, and is open two days a week.

As a research facility with over a hundred catalogued collections, the Archive has been documenting the development of art education, both nationally and internationally. Core collections include: paintings and prints by children related to the educational practices of Franz Cizek in the 1920s, materials associated with the Child Art Movement of the 1930s and 1940s, including children's work collected by Alexander Barclay-Russell, a compilation by Sir Alec Clegg as part of his time as Chief Education officer for the West Riding of Yorkshire between 1945 and 1974, the graphic and industrial design work of Albert (A.E.) Halliwell and teaching materials linked to the influence of Basic Design on artists and educators in the UK, such as Victor Pasmore, Richard Hamilton, Tom Hudson, Maurice de Sausmarez and Harry Thubron. The Archive also contains uncatalogued materials which willing and dedicated volunteers are systematically working through.

In terms of contemporary use, polemical exhibitions such as Bob and Roberta Smith's recent *Art for All* (Yorkshire Sculpture Park, 2015-2016) have helped with its visibility. The Archive has an active outreach programme and engages with audiences beyond Yorkshire Sculpture Park. Combined with the responses of contemporary artists and the imaginative interactions of the volunteer cataloguers the creative life of the Archive continues to grow.

In recent years, the Archive has become an important resource for postgraduate research, facilitating projects on the core collections in association with university contacts and networks, and operating as a space for PGCE training and development in art and design education (see for example, Tibbetts on Tom Hudson,

2014 and Mills on Alec Clegg, 2015). It also loans materials for exhibitions nationally and internationally (for example the 'Basic Design' display at Tate Britain in 2013 as part of the research project *Art School Educated*) and supports art projects which are focused on the Archive itself. In 2015, the Archive organised an event at YSP entitled *(R)evolution: celebrating the NAEA*. This one-day symposium brought together a range of speakers including Emeritus Professor Ron George, founder of the NAEA, Dr John Steers and Eileen Adams, educator and member of the Expert Group for Art and Design Education and Bob and Roberta Smith, to discuss academic, educational, artistic and curatorial perspectives on the Archive, and to explore as part of an open forum, the significance of the NAEA, from its foundation in 1985 to the present.

This article sets out to present interviews and conversations held with coordinators, custodians, stakeholders, steering group members, associates, artists, keepers, volunteers and researchers of the NAEA. The selection is not intended to be comprehensive but merely illustrative of the range of people involved. Semi-structured interviews were conducted with representatives from each of these groups (twelve in total), asking these participants about their interest and experience of the Archive, including their thoughts on its value and importance as a repository of arts education materials. Our primary motivations were to consider these different voices in relation to the purpose, direction and relevance of the NAEA today.

These exchanges have helped to raise fundamental questions and debates about what art education is and what it might be, in and through the sometimes competing pedagogies represented in the collection. As an active advocate for the future of art education the NAEA has an important role to play, especially at a time when art education is currently under-represented by new educational policies and curriculum initiatives in the United Kingdom.

Working with the collection: volunteers, coordinators, artists and donors

The coordinators' and volunteers' insights

Although there is a limit to physical storage space, the Archive continues to grow and accepts additions as a living archive, 'an educational framework for further enquiry

and investigation' (Chisholm 2013). The coordinators thought that the collection was 'solid' from the 1930s up until the 1980s in terms of materials from schools. After this there are 'significant gaps': such as the lack of examples from examinations in art and design. As Tony Chisholm, Education Advisor for the Archive, explained: 'we need to have reference to past exam papers, syllabi and the evolution of exams'. This raises questions about the completeness of the Archive and its relationship to other collections (such as the Marion Richardson collection at Birmingham City University), especially in terms of establishing future networks of exchange between art education archives in other institutions.

[Figure 1]

Moreover, in the absence of a full digital catalogue of the collection there are plans to make a short photographic record in book form that will at least provide a visual document of the highlights of the collection. Visual recording of the Archive's contents does present difficulties, partly as a result of out-dated software.

As Anna Bowman, NAEA Curator and Coordinator, explained:

'We are growing organically in the same way that YSP grew organically from those early days when we didn't have staff and we didn't have resources we are just using our common sense and knowledge our experience and our love of the discipline to guide us to conserving preserving and maintaining but developing this so that it is more accessible to a wider audience ...'.

The volunteer programme comprises committed members and custodians of the Archive: some are educators, some are researchers working on particular collections, and others are archiving their own donations to prepare them for future access. The volunteers vigorously promote the use of the Archive, which, ironically, is possibly more in use now than it was when it was part of Bretton Hall College library. YSP and the Archive are currently very active in engaging contemporary artists to make responses to the collection and make its holdings more visible and relevant within and beyond the YSP artistic programme. The Archive's outreach programme activities in the wider North of England, which started about three years ago, were a deliberate strategy to strengthen local links, make more use of the Archive and simultaneously raise its profile. The Archive's gallery space was redesigned with outreach in mind. Making the Archive active with a series of exhibitions has been of benefit to its visible status: *Marking Time: A Hundred Years*

of Drawing in Education, curated by Tony Chisholm at Batley Art Gallery was the first outreach event in 2012. One respondent explained this as a way to: 'bring the Archive alive today for young people ... to encourage young people to actually think about archives.' These exhibitions are all catalogued and classified for future reference and so become part of the NAEA's own legacy building.

The volunteers who work at the Archive spend their time organising and cataloguing the collection. The coordinators accept all input from volunteers and trust their judgements, and there is an ethos of commitment at the NAEA. Those volunteers who are not involved in the outreach process, spend their time cataloguing and determining the value of items (on a scale of 0 to 5) as well as creating a timeline with narratives to contextualise the collection. For example, a longstanding keeper, Leonard Bartle, who has an encyclopaedic knowledge of the collection, is frequently called upon to provide information and context on items in the collection. This is information that is not recorded elsewhere. These chronologies and item descriptions allow for cross-referencing and help to make sense of the collection, as well as sometimes raising anomalies and contradictions. For example, objects that have been given a zero value can sometimes turn out to be significant when contextualised, such as the discovery that some rudimentary sketches were in fact early designs for the Mini motor car.

[Figure 2]

[Figure 3]

Eight Archive volunteers participated in the discussion, each bringing their own ideas and insights into what the NAEA might be and become as a national resource for art education. The conversation provided an opportunity to consider different uses of and approaches to the Archive as part of ongoing engagements with the current state and condition of art education – both inside and outside of the mainstream curriculum – and the work of advocating the arts in education at a time when they are under significant threat.

As a community of volunteers, who freely give their time to working at the Archive, commitment to preserving and upholding the values of art education lies in each participant's willingness to document a very wide range and diverse set of practices. As part of a group discussion, we considered why we might need a 'National Arts Education Archive', and indeed, how to continue to build its legacy. The discussions

were broad ranging. Each volunteer described their own relationship to the Archive, as well as their motivations and wishes for the future. Out of the eight volunteers, most had a wealth of experience as qualified art educators, some of social care or were working with the collections as researchers.

The volunteers were in agreement that the NAEA provides a gateway into the creative worlds of thinking and doing. Having access to past practices is necessary in that they provide the evidence base for teaching methods and experiences. As Bowman suggests:

'We've come at it as educationalists; we are not archivists, and really it isn't an archive: it's a collection, a special collection ... and if we think of what our purpose is, it's really we do want to preserve, or conserve, or have at least evidence of how the arts have been taught, how they've developed ... For me it's the resource for contemporary and future researchers, or people interested in teaching the arts to know their own history ... In any discipline you have to know where you've come from and I think that's been a big gap recently ... do students know where they've come from?' Anna Bowman

Whilst the teaching of methods – conventions, styles and approaches – are part of the archival materials and can help to disclose the history of art education teaching practices, there are also many factors at play in the NAEA's attempts to catalogue what is inevitably a disparate collection of different pedagogical approaches. Such factors include: regional specificities, the characters and leadership of those involved, the nature of the practices included – art, design, architecture, music, etc., and their necessary intertwining – the central or peripheral value of the materials in relation to where they sit at a national level, the broad spectrum of interests across counties and regions, the decades and centuries of materials included, and of course, the sometimes partial and incomplete nature of the donations themselves. Whilst the NAEA has up to this point been open and inclusive in receiving donations, this also necessitates the difficult task of differentiating and ascribing value to its diverse historical contents.

The extensive and varied evidence of the Archive shows that it is impossible to posit a single national narrative of arts education existing independently of interests and constructions. Any attempt at producing such a narrative immediately shows up problems of exclusions and questions of category, not least around the term

'national'. Nevertheless, narratives are powerful and engaging, as the Bob and Roberta Smith exhibition demonstrated. Narratives give us a way of deliberating about the future, about values and priorities. They can also sharpen our awareness of exclusions to better redress them.

The volunteers at the Archive were receptive to the potential for the Archive to act as a stimulus for thinking and debating about art education today especially in relation to how best to promote the values that this legacy might instil in others. As one volunteer explained:

'the Archive reminds us that the interface between creative acts of thinking and doing is part of a culture where creativity takes us beyond the repetitive and mundane tasks of everyday life'.

Another volunteer remarked:

'The Archive helps us to see that art education is more than just skills, it is about the development of well-rounded individuals, who, through making experiences not only cultivate self-esteem but social interaction and engagement with others. This runs deep into the infrastructure of culture: what you want in society, you must first put into education'.

The volunteers are a community of like-minded people. Their collective thinking has helped to develop an awareness of each other's expertise and to ambitiously move the Archive on to share it with a wider set of audiences. This investment is what keeps the Archive alive and at present its identity is very much shaped by the relational exchanges between them as volunteer researchers.

Artists' responses

The use of the Archive for artistic research is significant. For example, an exhibition and research project – YMEDACA – by the live action artist Hester Reeve, took inspiration from the space, contents and operations of the NAEA. Featuring the book collection of Philip Rawson, video recordings of Alec Clegg, the field of the Archive itself inside YSP, including the volunteers, an exhibition and series of events took place at YSP in 2014. *The Temple of the Muses* was curated in the exhibition space of the NAEA and *The Game Plan* was installed in YSP's Centre Upper Space gallery. Reeve also hosted a one-day academy in the grounds of YSP, which brought local

community interest groups and volunteers together – the Guardians – for a day of activities (30 August 2014, Reeve 2015). This project brought the NAEA into the space of YSP and to the world of sculpture, in and through the actions and interactions of the participants themselves. The project also reveals how the NAEA has become an experimental and creative space for artistic research (Bailey and Reeve, 2014).

[Figure 4]

In 2015-2016, Bob and Roberta Smith's installation *Art for All* at YSP used the Archive and its materials as a space for responses to the NAEA's 30th anniversary. The Archive played an important role in helping to promote the values of art and education. Exhibited in the Garden Gallery of YSP and the open air, Smith tracked the shifts in the teaching of art and design through some of the Archive's core collections and generated responses to them in. The archival materials sat in dialogue with Smith's own work as part of an exploration into the histories of art education and current concerns.

That the NAEA sits inside YSP means that it is open and receptive to artists as well as educators. In this respect, the identity of the Archive is shaped by enactments that go beyond the confines of educational systems. It is through these creative interventions that the NAEA serves as a platform for different audiences. Perhaps this is its opening as an archive with a national interest. Its use by those who advocate the value of art and art education makes it part of a necessary rallying cry. It is more than just a mere repository for research purposes.

The Archive has also explored the boundaries between contemporary art practice and pedagogy. In the summer of 2016, Oreet Ashery collaborated with Anna Colin (co-founder of Open School East) to run a two-day workshop at the Archive called *The Art Curriculum: Memory or Imagination*. Ashery is a London-based artist whose interdisciplinary work explores real social structures and imagined communities, often through the use of alter-egos and bio-fictions. She has also addressed the importance of archives, of writing history and how history can be manipulated.

The workshop run by Ashery and Colin invited participants to engage with the radicalism of Basic Design in its original context, linking this to current immaterial and politically engaged practices. Ashery and Colin wanted to focus especially on

materials relating to Tom Hudson. They wanted to see if Hudson's pedagogy could be realigned with their ideal curriculum for a socially engaged art:

'We wanted to see if there was anything that would be useful to reintroduce. If you trace Tom Hudson's trajectory you see all of contemporary art there, computer art, performance, everything that art has become... we were also trying to establish whether socially engaged practices are maybe lacking now, maybe lacking that basis in materials and skills.' Oreet Ashery

Exploring art and pedagogy in a wide range of settings, Ashery is proactively engaged in the changing landscape of contemporary art education. Nonetheless, she feels that it needs to be better informed by historical awareness. In part, Ashery wanted to understand how her own pedagogy might be informed by earlier themes and ideas without her recognising it, but she also wanted to make a statement about how central different modes of art education have been to the development of contemporary art:

'So much of contemporary art is shaped by art schools; tutors have a lot of impact. The role of art education is under threat now. Art foundation courses are disappearing and they have always been a way in for a lot of different people, a lot of diversity. Art is really for everyone; it's really important.'
Oreet Ashery

In building the Archive as an accessible space for different audiences, the exhibitions have no doubt helped to highlight its profile, and perhaps more interestingly, generated a specific kind of identity for it. The volunteers at NAEA were adamant that access to the Archive is crucial, not only in terms of providing visitors with an opportunity to see the creative influences of teaching as explored by artists and artistic research, but also as a repository with contents that can further stimulate questions about contemporary equivalents in art education.

A donor's views

Philip Adams is one of the many donors of material to the Archive. He has had a long career of teaching art and design in state comprehensive secondary schools, and in the 1980s he was also Marion Richardson Teacher Research Fellow at Birmingham's Art School in Margaret Street (now part of Birmingham City University). He first visited the Archive when it was in the roof area of Bretton Hall College. Here, he met

people significant in the foundation of the Archive such as Rachel Davies and Ron George. Later in the 1990s he revisited the Archive as John Swift's research assistant, this time to look at the papers of Dick Field. According to Adams the Archive was originally set up to be in three locations: one in Bretton, one in Birmingham and the third in Wiltshire. These choices were determined by important archive materials already existing in those locations.

Adams explained that teacher training has changed and that this was important to reflect upon in the collections of the Archive. He gave the example that his own training as an art teacher comprised learning a variety of different techniques, such as fabric printing, etching, ceramics, and also included experience of the main levels of compulsory education, teaching in primary schools and secondary schools. For Adams, the Archive:

'is significant because it allows there to be significant material to be kept for future reference or material that may become significant for instance exam boards don't keep exam papers or artwork, so work kept by art teachers like me is unique in a sense' Phillip Adams

Adams donated his collection of children's paintings from his school years to the Archive in which he had identified each piece according to its author and the time it was produced. He described the work as 'ordinary children's work' but, as he emphasised, 'it's the ordinary that very often gets lost' and is also a way of providing exemplary material for future art teachers:

'to illustrate the wealth of imaginative inventiveness which has been developed in teaching art and design and being able to glean ideas from one teacher to another I think is really important, and sharing ideas, not just sharing ideas with people are still working but also sharing ideas with people who have gone before'

Having worked for the Cambridge Examinations Board as an A-level Art History examiner, he believes that art history is a very important component of art and design education, and he particularly liked the combination of practice and theory/history which was the format of some art A-levels. In his donation to the Archive, Adams included some examples of written personal studies that students completed as part of their A-level. He explained that the Archive is also 'protection

against the constant erosion of cultural education'; in this view he was in accordance with Chisholm, who explained the idea in terms of collective memory:

'In terms of collective memory, what the Archive stands for is just that, the history of the development of thinking and practice, and teaching and learning, across one hundred and fifty years or so; without that collective memory, what is your starting point; you're on shifting sands; what this does is actually ground thinking in its full history as far as we can, and it's the foundation for all the of the things that have developed and evolved subsequently over the years.'

Custodians' perspectives

Trustees

John Steers is former General Secretary of NSEAD and was a Trustee of the Archive, and he has been involved with it since its establishment. He considers that the Archive is still very important for education, if only to prevent people 'reinventing the wheel' through their ignorance of past practices. He emphasised its uniqueness, pointing out that there was 'not much else like it', and principally its function is as an archive:

'it's our collective history – our memory of art and design in this country, and it's also an international archive, including material from INSEA [International Society for Education through Art]'

He explained that organising and editing the Archive is not straightforward – not everything is owned: some material is loaned; there are overlapping materials too, which is a difficult issue to resolve. Nevertheless, Steers thinks that the Archive should continue to collect, although it could be thinned out to maintain capacity. Steers feels very positive about the Archive at the moment, and thinks that new developments at YSP should help.

Ron George, Vice Principal of Bretton Hall College, was instrumental in the creation of the Archive and was a driving force in establishing the collection at the college. George temporarily housed the Archive in the attics of the Bretton mansion house whilst he garnered the funds to build the Lawrence Batley Centre which now houses it (the building was opened by Ken Clarke, the then Secretary of State, in 1990).

George saw the Archive as 'a collection thorough which people could reference a hundred years of thinking about art and design education.' When it was brought to Bretton Hall and now YSP his idea was that the visual art core thinking could continue to develop, and also that it would include material from the HE sector about the evolution of the art schools. George collected a great deal of material for the Archive personally, through his determination and tenacity, often 'by badgering people.' He worked with other archives when he was collecting, such as the Marion Richardson archive at Birmingham, and envisions the NAEA linking a network of related archives through digitization; he noted that the 'National' prefix of the Archive has always been a troubling idea, right from the beginning.

He believes that the sector still needs an Archive, and that digitization is a very important step for accessibility, and that once this happens there is great potential for the evolution of the collection. He thought that the Bob and Roberta Smith exhibition was an imaginative and successful interpretation, showing how the Archive material exists at a whole range of levels: it addresses the nature of art education and the contribution it makes to our social life, and the interpretations and the expectations of people, and has done so since the beginning.

NSEAD representative

Sophie Leach is assistant general secretary of the National Society for Education in Art and Design (NSEAD) and editor of *AD* magazine. Her work with NSEAD includes a focus on publications and communications. She helped set up NSEAD Online, a social-media forum for the exchange of ideas. With respect to the NAEA, Leach's overriding concern is with accessibility, with making it available to the many members of NSEAD and with advocacy. Her first contact with the Archive was during a conference held there in 2009 in which she spoke about the growing importance of online social networks for the teaching profession:

'We are in a time when teachers themselves are not setting the agenda, when teachers can be, and regularly are, told what to teach. The Archive can restore our confidence as a profession. With it we can track back and show what is possible. We're able to say this is how good Art and Design education can be. The Archive gives us our armour as a subject, it's an important focus for our professional heritage. Even the building itself is a kind of artefact, but of course not everyone can get to it. All those things in

black boxes in the Archive, each one needs to be pulled out and explained; they need to be given a voice. There is powerful advocacy for our subject in those boxes. The more we speak about it, the more we give it the air it needs.' Sophie Leach

[Figure 5]

Yorkshire Sculpture Park Director

Peter Murray used to work in the college at Bretton Hall, where he ran the Post Grad course in Art Education in the 1970s. He first started to experiment with the display of sculpture in the grounds and eventually established the sculpture park, of which he is now Executive Director. Following a discussion with the late David Thistlewood, Murray in agreement with the then Principal Dr John Taylor, arranged to bring the Archive to Bretton Hall College (at the centre of what is now the sculpture park). Shortly after this Ron George, was appointed Head of Creative Art and recognising the significance of the Archives sought funds to build the Lawrence Batley Centre which now houses the Archive. Following the closure of the College discussions took place between Murray, George and Steers concerning the future of the Archive. It was agreed that to ensure the survival of the NAEA, YSP should take it over and the organization continues to search for extra funding to support this initiative.

For Murray the Archive could go well beyond being a resource for research, and he cited the *Treasure's Revealed* exhibition as a good way to connect the Archive to communities and the public. Art education is very important to him, and he finds the current lack of investment in art education in the UK very troubling. He referred to the days when there were Local Authority advisors for all arts subjects, none of which now exist; the Lawrence Batley Centre was built at a time when there were investments, which are now missing. He referred to Alec Clegg's work in the West Riding in the 1960s – 'it was terrific what he was trying to do in schools.' Exhibition displays of works from the Archive could emphasise that aspect of the collection.

The Archive is in need of full cataloguing, digitization and conservation, and also an evaluation of what is there – some aspects of the collection are full and developed, but others less so. A full evaluation would help to indicate how it could be developed. Murray would like to see digitization happen, and also publications stemming from the Archive that are for the general public as well as for educators or researchers. He cited the Bob and Roberta Smith exhibition *Art for All* as an example of this wider reach, as it drew in a very wide audience, and was successful in this respect.

Murray also thought that YSP together with the Archive can demonstrate the link between education and art as a way of thinking about the world as well as undertaking art practice. Having taught at all levels, Murray takes a very holistic view of education and is interested in a more integrated approach that doesn't separate out age-related stages of education and art: 'it's better to mix Primary with Higher Education'. He thought that the Archive should look at aesthetic themes as well as practice – especially the appreciation aspect of aesthetics, since Murray is interested in ways that children are introduced to art appreciation, and inspired by the work of Rod Taylor at the former Drumcroon arts centre and Franz Cizek, Murray has chosen the latter's work as his object for the *Treasures Revealed* exhibition.

Murray thought that the troubling yet interesting concept of a 'National' Archive, with the comprehensive but culturally exclusive character that the name implies, was something that might be bolstered and validated by networking other collections technologically, linking them up with the digital catalogue of the Archive once developed. Murray pointed out that 'we inherited the 'National Archive' and it was not the name the college or YSP gave to it, but that it was a good idea to have a technological solution that links all collections – with perhaps the NAEA collection as the centre (the original full title was designed to have a suffix in parentheses designating the location, so that other collections could share the title e.g. National Arts Education Archive (Bretton Hall)'. Murray pointed out that YSP has its own archive which includes far more than YSP's collections: it has links to many other projects, and most major projects around the world are in turn connected to it; he aspires to develop links with all the major collections of sculpture in the world. Murray stated that YSP is very committed to the NAEA.

Conclusion

In thinking about an archive's function as the systematic ordering of experience, one might consider the ways that differing points of view are valued, represented and made sense of in the history of art education. One might need to consider where the NAEA sits in relation to other art and design education archives and other like-minded initiatives, especially in relation to how these archives could speak to each other.

Art education has frequently operated as a slippery term inside the rigid conceptual schemes of the 'disciplines'. On the one hand, one can argue that art education's value lies in its ability to embrace and cultivate the learner's own capacity to consider the ground of their relationship to art and art making. The NAEA thus teaches us that art education is built out of the development of attitudes – beliefs, desires, intentions – in the learner as part of the building blocks of their own experience. In this respect, one can consider the NAEA as an example of a resource with radical potential in that its materials disclose a field of common coordinates unique to the historical and contemporary practices of art education.

On the other hand, and as a result of attending to the idea that the NAEA might call upon other archives to build a platform of exchanges between different forms of knowledge, the contexts for the cultural legacies and histories of art and design education still need articulating. We might be better situated then to not only recognise where the values of art education lie historically – at regional, national and international levels – but also consider how best to advocate these differences in our own teaching practices, whether in schools, colleges, universities, or indeed other spaces, outside the curriculum. Perhaps we need to understand that art education is not the sole property of the education sector and that in fact, it filters into all spheres of cultural life. Or that in looking forward to a future of art education, we also need to revisit its diverse, complex and differentiating pasts, to find within them, the seeds of a shared ethos, attitude, and/or disposition. It is around the very idea of a 'national arts education archive', with all the attendant problematic issues this raises, that a wide-ranging debate can be usefully developed. How this is negotiated, explored and explained, is part of the process of understanding the legacies of art and design education as they have evolved in different places and spaces.

It has become clear through our research that the very idea of a 'national' arts education archive offers the possibility of reimagining the scope of the historiography of art education through extended networks, endlessly provisional and relational, but equally rich and fascinating. Constructing historical narratives is a powerful way of deliberating about values, priorities and, therefore, possible futures, and the Archive has the potential to be a primary site for these deliberations in the expanded field of art and education.

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Figure 1: Leonard Bartle, NAEA. Archive selection – Wolfgang Craig Hainisch, Portrait of Cleo Nordi c.1950, from the The Legat Foundation Collection

819x1456mm (72 x 72 DPI)



Figure 2: Christine Parkinson, NAEA volunteer. Archive selection - Alexander Barclay-Russell's Tin 1942, from the Roger Russell Collection

819x1456mm (72 x 72 DPI)



Figure 3: Roger Standen, NAEA volunteer. Archive selection – Albert E. Halliwell, Speed c.1930s. From the Albert E. Halliwell Collection

819x1456mm (72 x 72 DPI)

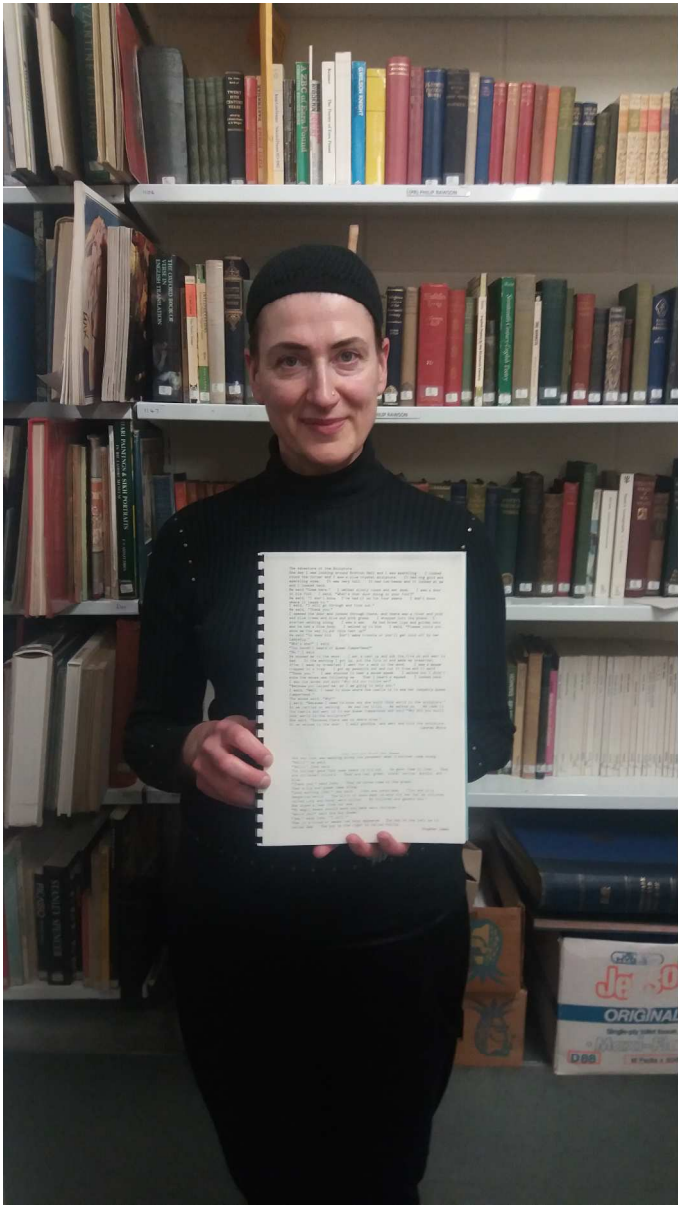


Figure 4: Hester Reeve, Live Artist. Archive selection: Lauren Whyte, The Adventure of the Sculpture 1988.
From the Bretton Writing Project Collection

819x1456mm (72 x 72 DPI)



Figure 5: Lesley Butterworth, General Secretary NSEAD. Archive selection – Susan Bosence, Hand Block Printing Textile Sample c.1980. Taken from the Pru Wallis-Myers Collection

863x1151mm (72 x 72 DPI)