

## Impact case study (REF3b)

<b>Institution: University of Northampton</b>
<b>Unit of Assessment: 34 - Art and Design: History, Practice and Theory</b>
<b>Title of case study: Uses of Drawing</b>
<p><b>1. Summary of the impact</b> The impact that will be described within the case study focuses on how the research – which centered upon the multifarious applications, conceptualisations and roles drawing has today within various professions and disciplines – was beneficial to a group of educators with respect to their planning and implementation of an art and design based curriculum. To this end the case study will detail how the research undertaken around drawing by <b>Staff</b> and <b>Cureton</b> directly affected how both drawing was conceived by these teachers and how this informed the development of their curricula.</p>
<p><b>2. Underpinning research</b></p> <p><b>Dr Paul Cureton and Dr Craig Staff</b> carried out the research. <b>Dr Paul Cureton</b> (Associate Lecturer at UoN 20.9.07- 7.6.09 and 23.9.11-22.11.12; Research Student at Manchester Met University 2009– 2013; appointed Senior Lecturer at UoN, October. 2013) and <b>Dr Craig Staff</b> (appointed Senior Lecturer at UoN 2003; appointed Reader September 2011). Both <b>Cureton and Staff</b> approached the research from the standpoint of being practicing artists who had previously shown their own drawings within a number of exhibitions. (<i>Marking Movements</i>, Cheltenham Art Gallery and Museum, 2006; <i>Drawing Itself</i>, The Drawing Space, Southwell, Nottingham, 2008). Rather than perceiving the activity of drawing as a mimetic tool, the work that was shown within these exhibitions sought to explore the place of the tactile and the kinesthetic – and, moreover, how the experiential dimension of drawing serves to <b>engender new understandings</b>.</p> <p>Developing their individual research interests within the purview of contemporary drawing, Cureton’s and Staff’s underpinning research sought to investigate the discursive spaces that drawing was seen to inhabit and that collectively fell beyond the scope of a fine art context. Carrying the findings of this research forward, Cureton and Staff co-curated an exhibition that was staged at the Avenue Gallery at the University of Northampton in September 2008 that was entitled <b>“Without the Walls Which Do Not Last.”</b> Along with the exhibition, <b>a series of drawing workshops</b> that included learners from primary and secondary schools and from sixth-form colleges were delivered. Whilst the exhibition explored the multi-disciplinary nature of drawing, the workshops demonstrated the fact that the rationale of the research entailed a pedagogical dimension that could be further explored and developed within the ongoing research trajectory. During the period between the first two exhibitions being staged, a number of <b>papers</b> were co-authored and co-delivered by Cureton and Staff. These included: <b><i>Of Blood, of Trade, Authority, Agency: Sought After Forms and Drawing Today</i></b> delivered at the Association of Art Historians annual conference held at the Manchester Metropolitan University, Manchester, 4<sup>th</sup> April 2009; and <b><i>Central Orbits and Corporeal Realities: Drawing and the Renaissance Workshop</i></b>, delivered at the Association of Art Historians annual conference at the University of Glasgow, 17<sup>th</sup> April 2010.</p> <p>Between 6<sup>th</sup> September 2011 and the 30<sup>th</sup> October 2011, Cureton and Staff co-curated the group exhibition <b><i>The 43 Uses of Drawing</i></b> at the Rugby Art Gallery and Museum in Warwickshire. Significantly ambitious in scope, the majority of the 43 contributors had international standing and were at the forefront of developments within their respective professions. Along with drawings that had been produced by fine artists, the exhibition included contributions from the set designer Rae Smith, the choreographer Trisha Brown, the children’s author and illustrator Anthony Browne and the plastic surgeon Dr Tariq Ahmad. Although <i>The 43 Uses of Drawing</i> showcased a multiplicity of approaches to drawing, one of the key research insights the exhibition afforded was the fact that drawing was seen to serve a <b>heuristic role</b>. This role, which was evident within a number of the selected works, worked to position the activity of drawing, in one sense, pedagogically. Building upon the rationale of <i>The 43 Uses of Drawing</i>, the touring exhibition <b><i>Rhythm / Presence</i></b> that took place in 2013 sought to continue and extend this rationale of exploring the multiple uses and applications of drawing <b>across professions as a tool of communication</b> and understanding. The exhibition included drawings made by civil engineers, choreographers and urbanists. The venues of the exhibition were The Centre for Recent Drawing, London, Royal Institute of British Architects (RIBA) Manchester, and the Institute of Art, Design and Technology (IADT), Dublin. Along with the touring exhibition, a <b>website</b> was designed that was linked to the exhibition and <b>provided free downloadable teaching resources</b>. As with the previous two exhibitions, and stemming from the</p>

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research that had been carried out over the last five years, a further round of drawing workshops were organised and supported the ideas that informed the exhibition.

### 3. References to the research

**Paul Cureton**, "Species of Drawing in Landscape Architecture," *Journal of Green Places*, Issue 58, 2009, pp. 42-43.

**Paul Cureton**, "Thinking Drawing: Image Typologies for Processes in Landscape Architecture, 7-10 September 2011.

**Becky Sobell with Paul Cureton** in *Representing Landscapes: A Visual Collection of Landscape Architectural Drawings*, Edited by Nadia Amoroso, published March 14th 2012 by Routledge – 264 pages.

<http://www.routledge.com/books/details/9780415589574/>

**Paul Cureton** Videre: Drawing and Evolutionary Architectures" in *MADE*, Issue 7/8. September 2012, editor Mhari McVicar <http://www.cardiff.ac.uk/archi/made.php>

**Craig Staff & Paul Cureton**, Craig Staff and Paul Cureton, "Of Blood, of Trade, Authority, Agency: Sought After Forms and Drawing Today" in *Drawing in the Expanded Field* exhibition, Association of Art Historians, Manchester Metropolitan University, 2nd - 4th April 2009.

**Craig Staff & Paul Cureton**, "The Life of Paolo Uccello: Drawing Transitions Through Curricula" in *Transitions*, University of Northampton Teaching and Learning Conference, 27th May 2009.

**Craig Staff**, "Burrowing Under the Apparent: The Blindfold Drawings of Claude Heath" chapter contribution in *On Not Looking* (ed. Frances Guerin) Forthcoming.

**Research Grant** Ernest Cook Trust awarded a grant of £1200 to fund a series of drawing workshops.

### 4. Details of the impact

The two drawing exhibitions *The 43 Uses of Drawing* and *Rhythm/Presence* that Cureton and Staff curated had a total of **5270 visitors**. In addition to the curation of exhibitions, a series of **learning resource packs** designed by Cureton were made available to download on the TES website [ <http://www.tes.co.uk> ]. **Nine** resource packs were uploaded onto TES and included "Drawing & Mapping," "Drawing & Architecture" and "Drawing for Design." As of 4<sup>th</sup> July 2013 there were a total number of **4294** visits to the core websites. As of 11<sup>th</sup> June 2013 there had been **58,558 visitors** to the TES resource pages and a total of **38,708** resource packs downloaded. In relation to these downloadable resource packs for teachers **13 workshops** were delivered either concurrently with or after each of the exhibitions. The content of these workshops was directly keyed into and reflected some of the over-arching themes of the exhibitions. These workshops were devised to promote a particular **engagement** with and exploration of drawing as a means of making sense not only of the world, but of the individual's place within it. Rather than solely emphasising the importance of technical skill, the workshop activities instead placed an emphasis upon **the learner's imagination**, their **ability to visualise** and their **willingness to explore** and work across imagery, media and technique.

**Teachers** of participating schools and colleges were asked to fill in **workshop evaluation questionnaires**, which provided the means of **measuring impact**. Specifically, the feedback from the first round of workshops **evidenced the teachers intended to incorporate** ideas and approaches to drawing within their own pedagogy. For example, a teacher who attended a workshop that accompanied the first drawing exhibition stated: "[they] *loved the focus on drawing and the value of developing ideas through drawing [and] inspired my Y10 lesson the next day actually!*" Another teacher from the same round of workshops asked in her feedback whether "they could come to school and offer the idea as a whole school drawing experience."

Resulting from these workshop series, Staff and Cureton were **invited to deliver a staff development session for teachers** based at the Weston Favell Primary School, Northamptonshire. The teacher observed that "[a]ll staff thoroughly enjoyed the session and we generally felt we had begun to relax about our own personal inhibitions regarding drawing."

In addition to running a series of four drawing workshops for primary schools that accompanied *The 43 Uses of Drawing*, Cureton organised and delivered a number of **training sessions for teachers** of schools in the region who were seeking to develop new skills and incorporate aspects of the exhibition into their own pedagogy. Participant feedback from the workshops again indicates

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how the ideas that emerged during Staff and Cureton's research was now **directly informing and impacting upon the pedagogy** of individual teachers and educators. For example, one teacher in their feedback commented that although resource issues in their workplace had initially raised difficulties in implementing the workshop ideas, they had *"[b]een able to use alternative processes such as screen printing, sewing, wire etc. to explore drawing in different ways."* This teacher also noted that the training had given them *"the initial starting point to try and introduce using software to explore drawing."* Another teacher who attended the same training noted that they were *"able to adapt [their] own teaching projects to suit the elements of the instruction given by Paul [Cureton] and the drawing resources available from the university."*

The most recent round of drawing workshops in 2013 were delivered as part of the *Rhythm/Presence* exhibition. These were delivered to a number of **groups of KS1 and KS2 students** and centred upon, as with the previous drawing workshops, particular themes within the exhibition. Feedback was provided by the teachers of the respective schools and was indicative of how the approaches to drawing introduced within the workshops could be adopted and subsequently developed by the teachers themselves within their own pedagogy. For example, the teacher from St James Infant School in Northampton, when asked whether she would incorporate aspects of the workshop within her own teaching, provided the following response: "Definitely. We do a topic on Journeys. **This workshop will now feature in next year's planning!** It will be a great extension to what we have begun." Equally, the teacher from Kingsley primary School in Northampton when asked the same question remarked: "Absolutely! **I will use this with my new Year 1 class.** I will follow the same idea but I will also use this when creating our story maps of fictions stories."

Moreover, impact is measurable due to the comments given around how **the workshops had changed their understanding** of what drawing can be and how it can be **used within a classroom setting**. For example, one teacher remarked that the drawing workshop had "definitely" changed their understanding whilst another noted *"it was wonderful to see the children working together to produce a 'whole', but still be able to work independently. This is not often done in school – usually a group piece is prescribed and achieving only one outcome."*

##### 5. Sources to corroborate the impact (indicative maximum of 10 references)

###### Teacher Evaluation questionnaires

Bridgewater Primary School, Northampton; St James Infant School, Northampton; Kingsley Primary School, Northampton; Castle Primary School, Northampton; King Edward VI College, Nuneaton; North Leamington School, Leamington Spa; Priory School, Hitchin.

###### Exhibition visitor numbers

*The 43 Uses of Drawing*: [http://www.ragm.org.uk/downloads/file/3/43\\_uses\\_of\\_drawing](http://www.ragm.org.uk/downloads/file/3/43_uses_of_drawing)

Total number of visitors: 4018; Participants to the Big Draw event: 678; School children: 454

*Rhythm/Presence* at C4RD, London, 7-16 March 2013:

[http://www.c4rd.org.uk/C4RD/Exhibition\\_Archive/Pages/Rhythm\\_Presence.html](http://www.c4rd.org.uk/C4RD/Exhibition_Archive/Pages/Rhythm_Presence.html)

Total number of visitors: 250 (estimate)

*Rhythm/Presence* at The Drawing Project, IADT, Dublin, Ireland, 20 March - 8 April 2013:

<https://www.facebook.com/media/set/?set=a.496052820453553.1073741827.162211540504351&type=1>

Total number of visitors: 550

*Rhythm/Presence* at CUBE Gallery, Manchester, 22 April – 9 May 2013:

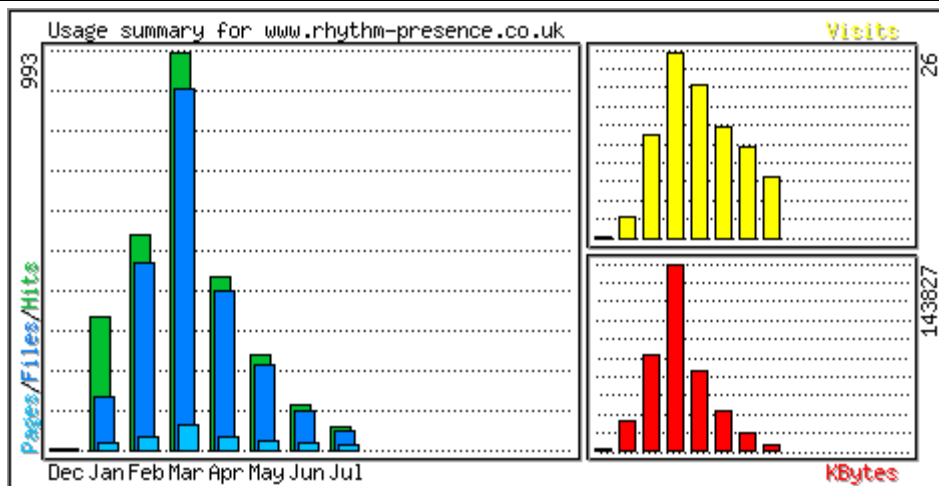
<http://www.cube.org.uk/page/rhythm-/presence>

Total number of visitors: 452

###### Website visits/downloads

Visitors to core websites as of 4<sup>th</sup> July 2013: 4294

Rhythm / Presence Website: [www.rhythm-presence.co.uk](http://www.rhythm-presence.co.uk)



History										
	Average/day					Totals				
Month	Hits	Files	Pages	Visits	KBytes	Hits	Files	Pages	Visits	KBytes
<a href="#">Jul 2013</a>	56	47	12	8	4333	227	189	48	34	17333
<a href="#">Jun 2013</a>	111	96	18	12	12720	3342	2901	553	378	381606
<a href="#">May 2013</a>	239	213	23	15	30817	7421	6626	731	478	955337
<a href="#">Apr 2013</a>	432	395	34	21	60910	12969	11867	1034	636	1827300
<a href="#">Mar 2013</a>	993	900	61	25	143827	30792	27914	1905	801	4458636
<a href="#">Feb 2013</a>	535	467	33	14	74105	15003	13086	931	404	2074942
<a href="#">Jan 2013</a>	333	133	19	2	22031	10346	4141	605	90	682949
<b>2013</b>	<b>432</b>	<b>360</b>	<b>31</b>	<b>15</b>	<b>56206</b>	<b>80100</b>	<b>66724</b>	<b>5807</b>	<b>2821</b>	<b>10398103</b>
<a href="#">Dec 2012</a>	0	0	0	0	0	3	1	1	1	9
<b>2012</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>3</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>9</b>
<b>total</b>	<b>374</b>	<b>311</b>	<b>27</b>	<b>13</b>	<b>48589</b>	<b>80103</b>	<b>66725</b>	<b>5808</b>	<b>2822</b>	<b>10398113</b>

Visitors to TES resource pages as of 11<sup>th</sup> June 2013: 58, 558

Number of resource packs downloaded from the TES pages as of 11<sup>th</sup> June 2013: 38,708

TES resource pages website: <http://www.tes.co.uk/mypublicprofile.aspx?uc=656585>

**Testimonials**

Jessica Litherland, Senior Exhibitions Officer, Rugby Museum and Art Gallery; Andrew Hewish, Director, C4RD; Exhibitions Officer, The Drawing Project, Dublin Ireland (IADT); Nancy Porter, Gallery Manager, Cube.

**Exhibition Reviews**

MK Palomar, "That thing we do to put our ideas and observations into the world", Studio International, published 14/09/11: <http://www.studiointernational.com/index.php/the-43-uses-of-drawing>