

Make Your Future Year Three: Summary Report



Flow

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i: Weaving workshop with Agnis Smallwood at Carr Manor School

Why?

In 2014, Crafts Council launched *Our Future is in the Making*, the evidence-based education manifesto that sets out the case for every child having the chance to develop craft skills and achieve their full potential.

Since 2010 craft learning has been in crisis, with GCSE Design and Technology entries decreasing by 67% between 2010 and 2019. The Craft Council launched *Make Your Future* in 2016 as a response to this growing deficit in craft learning opportunities. Over the past three years *Make Your Future* has developed networks of schools, Higher Education Institutions (HEIs), and makers delivering specialist CPD for teachers and in school workshops for students. The project has been delivered in London, Birmingham and Yorkshire, aiming to develop sustainable working models for craft education.

Make Your Future's long-term aims are to create conditions where:

- Schools offer students high-quality craft learning as part of the curriculum
- Young people from diverse backgrounds have improved their well-being by engaging with craft-making activities
- Local and national craft education networks support high quality craft opportunities in schools



iii: Claylimpics at Central Saint Martins student celebration event

How?

Make Your Future is a programme delivered by the Crafts Council, bringing together Higher Education Institutions (HEIs), Cultural Partners, secondary schools, and makers to reignite a passion for craft making in schools and tackle some of the challenges faced by craft education.

The project is distinctive due to its focus on developing hands-on craft skills through high quality practical CPD and through the exploration of craft as a cross-curricular bridge, drawing together science, technology, and creative subjects. Make Your Future has developed a model that focuses on teacher development through focused CPD; the teachers in each region received six practical CPD sessions at the partner HEI, to enable them to teach new craft skills, which are reinforced through collaborative delivery of sessions in their classrooms alongside professional maker-educators. Maker-educators work closely with teachers to pass on skills to students and give young people an insight into craft careers.

Our HEI Partners from Central St Martins, Leeds Arts University, Leeds School of Design and Birmingham City University's School of Jewellery designed and delivered specialist craft skills workshops for teachers that explored textiles, ceramics and jewellery processes that could be transferred into schools' curricula.

At Birmingham City University's School of Jewellery teachers explored techniques ranging from saw-piercing to electro-etching and 3D printing. A focus on Yorkshire's rich textiles heritage saw schools paired with Leeds University's School of Design and Leeds Arts University experimenting with knit and screen-printing techniques. At Central St Martin's, west London schools have developed new ceramics techniques ranging from hand-building and glazing to innovative digital processes.

Learning from the project's first and second years has fed into the development of Make Your Future's approach to classroom delivery of craft skills. Makers and teachers developed collaborative working partnerships and produced four hands-on workshops for students with a strong STEAM influence.

- Birmingham: students produced a variety of products including pewter stamps and a Raspberry Pi driven praxinoscope. Students were encouraged to explore metalwork techniques including embossing, hammering, heating and sewing.
- Yorkshire: Projects were inspired by local communities and histories of the area and students explored printing techniques including mono-printing, heat transfer, mark making and screen printing and dye sublimation techniques.
- London: Workshops covered exploratory clay processes including the use of different clay bodies and hand-building, casting from a plaster mould, surface decoration, and glazing.

What was Delivered?

- 25 Schools participated—8 in Birmingham and Leeds and 9 in London¹
- Of this there were 2 special schools and 1 alternative provision academy
- There was an average of 48.3% pupils in receipt of Pupil Premium funding across the 25 schools
- We worked with 4 Higher Education Institutions and 20 makers
- 18 CPD evening sessions were delivered to the 39 participating teachers (a total of 585 hours of CPD, 15 hours per teacher)
- A total of 1225 pupils - 277 in Birmingham, 593 in Yorkshire and 355 in London and average of 49 per school, participated in school-based workshops.
- 43% of participants were male and 49% from BAME backgrounds.
- 194 half days of hands on craft sessions were delivered in schools, with 583 hours of contact time for pupils with makers.
- Exhibitions of student work was displayed at Leeds Arts University, Birmingham School of Jewellery, and Central Saint Martins
- 141 pupils from schools in Leeds, London and Birmingham attended celebration events at the HEIs, where they took part in careers talks and specialist practical skills workshops. Careers talks were given by Keith Brymer Jones, Chris Randall (Second Home Studios) and Jeffrey Thorpe (Head of Fashion at University of Leeds and knitwear).

A summary of participation and delivery in each school is included in the appendix to this report.



iv: Keith Brymer Jones speaking at student celebration event at Central Saint Martins

¹ An initial 8 schools were recruited in London; activity was extended to include an additional Alternative Provision site when the discovery of asbestos at Latimer AP Academy meant some workshops had to be relocated to The Bridge AP Academy

Evaluation Methodology

In Year 3 of Make Your Future, the Crafts Council's project team worked alongside independent evaluators Flow to collect data on the impact of the project on the HEIs, Makers, Teacher and Pupils. This report provides a summary of data gathered by Flow alongside data gathered by the Crafts Council team.

In its third year, the project's evaluation has focussed on the extent to which the project has successfully created networks needed to support craft education in each region, towards the long-term goal that:

- In each Make Your Future region teachers are connected to a local craft education community of practice.

The immediate and short-term outcomes that we have explored to provide evidence of this are that:

- Teachers have improved understanding of the HEIs and craft organisations in their localities
- Crafts Council has contact with a network of experienced maker educators in each region.

The project's Theory of Change also outlines outcomes for teaching staff, schools and their leadership teams, and the wider craft sector. Flow gathered data from the following sources:

- 59 surveys completed over three terms by 28 of the participating teachers
- Planning, reflection and evaluation documents prepared by 17 of the makers, giving us insights into 23 of the schools involved.
- Telephone interviews with three teachers and three of the lead staff at participating Higher Education Institutes.
- An archive of feedback and emails sent from teachers, makers and HEIs involved in the project to the Crafts Council team.
- Additional feedback from Senior Leaders in participating schools was also requested, however this information was not provided.

The Crafts Council team administered a survey designed to assess the project's impact on pupils. Pupils completed the survey before and after the maker sessions and 437 completed and matched pre- and post- surveys were received, a sample of 35.67%. The survey included:

- Questions taken from the New General Self-Efficacy scale designed to assess self-confidence
- Questions taken from the Life Effectiveness Questionnaire (LEQ) designed to assess 21st century skills (creativity, critical thinking, initiative taking, flexibility, collaboration)
- Questions rating awareness of craft careers and interest in creative subjects

Schools—Motivations for Participating

The Crafts Council recruited schools on the basis of a higher-than-average level of Pupil Premium funding in all three geographical areas, reflecting the project's aim of providing opportunities to engage in craft for young people who may not otherwise have these opportunities.

Our data revealed that recruited teachers were motivated to join Make Your Future for a number of reasons, the most prevalent focusing on developing craft skills, raising the profile of Design and Technology and Art within their schools and developing an understanding of craft career pathways;

- **Teachers wishing to develop craft skills that could widen the curriculum offer in schools;**

“To give pupils an opportunity to use techniques and skills that were not available within the department already.”

- **The promotion of craft based creative subjects in schools, to raise the profile of Design and Technology and Art.**

“I wanted to heighten the profile of DT within the wider school community and make pupils excited about craft again.”

- **An opportunity to develop student’s understanding of the breadth of jobs available in the creative industries. A participating teacher commented stated that Make Your Future would help;**

“Make pupils aware of real-life opportunities, creating links to industry, engaging pupils with creative activities.”

Evidence of Impact

Impact on Teachers

Developing systems for teacher skill development, through connection to maker networks and regional HEIs, has been a key outcome for Make Your Future. CPD sessions have been designed to develop teachers’ specialist craft knowledge and to help them embed craft techniques in their teaching practice.

Flow’s three surveys invited teachers to score their levels of comfort and knowledge in teaching craft in schools before, during and after the project. Survey results show a 20% increase in teachers’ confidence in teaching craft skills and a 27% increase in teachers’ knowledge of the particular craft discipline they were working on by the end of the project.

	Survey 1		Survey 2	Survey 3
	Before	After CPD	After workshops	September
How comfortable do you now feel about teaching craft and making in general?	6.3	8.1	8.3	8.3
How knowledgeable do you feel now about the craft practice you're working on in this project?	5	7.4	7.1	7.7
To what extent [has this phase enabled you to] develop your practical skills in the craft area you're working on?		8.1	6.9	

Impact on Curriculum and Uptake of GCSE and A Level

While the full extent of these long-term outcomes are difficult to measure at this stage in the project, anecdotal evidence from schools suggest that they intend to or have already introduced projects and techniques into their Art and DT curriculums as a result of Make Your Future. Positive outcomes are also being reported from previous cohorts, such as Woodfield School from year 1 who have gone on to be awarded Gold Artsmark.

“I wanted to share with you some great news, we have received the Gold Artsmark award! Our partnership with you has meant so much and working with you has been inspirational as I have learnt so much.”

All of the 14 teachers who completed survey three in September reported that they have plans for new activities in the coming year, including:

- Ryburn Valley High who will be redoing their Make Your Future project with year 7 in the summer term
- Batley Girls' High School who have re-planned their GCSE scheme of work
- Carr Manor Community School who intend to do a weaving project with local KS2 groups as outreach
- Cathedral Academy used the subject knowledge gained to relaunch their textiles clubs, supported by the Crafts Council Craft Club network

“The heat press process has been ground-breaking for building ideas into KS4 and 5 classes.”

“All except one of the year 9s said that they intended to undertake GCSE art next year. The learners were selected by the teacher to take part based on previous demonstration of skill and/or enthusiasm for art.”



v: Printing workshops with Caroline Pratt at Mount St Mary's Catholic High School

Impact on Pupils

Each school that participated in Make Your Future hosted 4 days of maker-led classroom activities. These workshops were delivered to KS3 pupils. The culmination of the student workshops were regional exhibitions held at Central St Martins, Leeds University and Birmingham School of Jewellery. Pupils, parents and teachers attended evening private view celebrations.

Intended Outcomes:

Short Term:

- Pupils will learn new craft skills.
- Pupils will develop an understanding of crafts career paths.
- Pupils will work creatively and independently and develop 21st Century Skills (Flexibility, problem solving, critical thinking).

Long term:

- Increased numbers of pupils from diverse backgrounds disposed to pursue further study in a craft-related subject
- Pupils will have increased knowledge of the higher education institutions and career pathways
- Pupils will have improved self-esteem



vi: Ceramics workshops at Friern Barnet School

Student Survey

The student survey was sent to all schools taking part in the project, and included a baseline survey, to be taken before the pupils took part in the maker sessions, and a post-project survey, to be taken after the student exhibition.

We received completed pre and post surveys for 437 pupils, a sample of 35.67%, and an increase of 25% on Year 2's sample.

After the project:

- 805 of pupils stated that they Agreed or Strongly Agreed that they enjoyed creative tasks, with 3% increase from in pupils stating they Strongly Agreed prior to the workshops.
- We saw a 4% rise in pupils stating they want to undertake a creative subject at GCSE.
- An additional 6% of pupils strongly agree that they would like a job in the creative sector after they completed the workshops.
- 80% of pupils Agreed or Strongly Agree that doing well in Design and Technology and Art was important to them, with an additional 1% of pupils stating they Strongly Agreed after the workshops.

Although our data shows only a marginal improvement in student's attitudes and aspirations within craft-based subjects, the positive impacts of developing understanding of different craft practices

could go a long way to encourage the continued development of a creativity mindset in pupils, and subsequently increase the uptake of GCSE Art and Design and Design and Technology.

This year we did not focus on gathering qualitative feedback from pupils, instead focusing on the impact on teachers. However, the majority of feedback we did receive was overwhelmingly positive, demonstrating the strong relationships built between maker and school;

'I feel really happy to be given an opportunity to do this workshop. I learnt how to carve onto plaster, cast from it and meet a ceramic artist.'

'I like the clay and the whole process – how she taught us to do it and then we did it. I liked hearing about her job and what she does.'

Feedback also demonstrated the impact that Make Your Future has had on student's aspiration to study and work within the creative sector;

'The workshop has made me want a career in fashion!'

'I like[d] the trip to the university because we got to see the graduate exhibitions.'

This trend was also noted by Teachers and Makers who both commented on the impact that the workshops had on student's aspirations;

'The visit to the University was particularly inspiring for some pupils who didn't know that you could study textile design to a high level with many pupils commenting that they would like to continue their craft education.'

And helped to inform the pupils of the entrepreneurial side of craft;

'The entrepreneurial and the business aspect of the project worked well as pupils created a physical outcome (a ceramic mug) with their pattern on which they could then market and sell. This allowed them to appreciate the full process of research, making and marketing resulting in a tangible outcome.'

Some of improvement to the soft skills, around communication and behavior, were also noted once again by makers, teachers and pupils. Making has been seen as having positive impacts on harder to reach pupils and groups consistently over the first three years of this project.

Evaluation Focus: Networks

One of the core aims of the Make Your Future project is to create self-sustaining craft hubs that connect Higher Education Institutes, local maker-educators and teachers. The evidence collected by Flow suggested that the central beneficiaries of networks and new links formed through Make Your Future have been the Higher Education Institutes (HEIs), which have established new or better contacts with the schools involved across all three years of project delivery.

The teacher's responses to survey questions indicated a high level of confidence about working with local makers and craft organisations following the project, but that the extent to which they felt connected to a craft community was limited.

Question	Average Score /10
As a result of this project, how confident do you feel about working with local makers or craft organisations?	8.2
To what extent do you feel the project has connected you to a local craft community of practice?	4.9
How likely is it that you will continue to build on relationships that you have developed through Make Your Future?	7.3

Qualitative data suggest that schools, and often the makers themselves, tend to be at the edges of this network, with most creating strong links with only two or three individuals, including their HEI. Whilst the teachers benefited from working alongside each other in the CPD and, in some cases being linked to other schools through a shared maker, it is only the most proactive of teachers who have formed networks of their own.

Evaluating teachers' knowledge and understanding of HEIs, local craft organisations and access to local maker networks reveals anecdotal evidence for the project's short-term impact in this area.

Teacher links with HEIs

This evidence includes a developed understanding of craft education opportunities at FE level for pupils;

'I have realised that there are far more specialist courses out there for my pupils than just the traditional Art courses.'

'I have learnt about new courses in my locality and what courses they are now offering to pupils—so now can promote these in school and with pupils.'

'I am now way more confident talking to pupils about the course methods and requirements of entry, course content, etc. I feel much more knowledgeable.'

Teachers in all three regions had been in touch with HEI partners following the project:

- Michelle Harbott at North Birmingham Academy and Ros Corser from Hodgehill school contacted Birmingham School of Jewellery to seek careers advice for secondary school pupils in art and design.
- Teachers from Hatch End High School and Park High School had spoken to Outreach Manager Janey Hagger at Central Saint Martins about opportunities for their pupils
- Some teachers had continued to use the facilities at the HEIs for their own professional development, e.g. Michelle Storer from Lindsworth school who has attended evening classes at Birmingham's School of Jewellery.

In the long-term, this knowledge could help to further embed craft career pathways within school communities and strengthen application numbers for HEIs. In September 2019 Leeds Arts University has seen pupils from Hanson Academy, Ryburn Valley High School and Batley Girls School accepted onto their degree programmes for the first time— all Make Your Future schools. Progression Manager Gareth Wadkin, described how Make Your Future had facilitated the development of 'strong friendships and relationships' with these schools, and how their teachers attended a follow up CPD session in June which allowed them to further promote their offer.

Teacher links with other organisations and schools

There is anecdotal evidence that teachers made connections with other schools and organisations with whom they could share resources and facilities;

'I have learnt that the organisations out there are willing to work with secondary schools and this is really exciting to give ambition to our pupils.'

There is little evidence of long-term network development between local maker networks and teachers. Many teachers noted that they had not gained access to a network of craft makers, but had rather worked with one specialist;

'I have made a great link with a local creative practitioner and I am confident this will lead to future creative partnerships'

And one teacher noted that;

'Practicalities of maintaining links with outside organisations can increase workload for teachers with additional admin tasks.'

This however varies across regions where we can see that teachers from the Yorkshire hub scored their connections most highly, citing their connections with the "fantastic" makers, or greater awareness of what's out there:

"I feel much more aware of the opportunities to work collaboratively with others and the breadth of craft practice currently taking place in and around Leeds."

This reflected the strong collaborative ethos fostered by Leeds Arts University and Leeds School of Design, who co-delivered CPD and exhibition events across the three years.

Likewise teachers from the Birmingham hub felt that they know where to go for supplies, which reflects the strength of Birmingham City University's local connections;

"I feel knowledgeable about where to get supplies for craft activities."

But this did not necessarily foster a wider a maker community;

“I would like to have more contact and opportunities for craft community to come into school or offer workshops for our pupils to attend throughout the year.”

Schools in London told us that the CPD did not give them enough of an opportunity for networking, but that the workshops provided during the exhibition open day did allow them more time to get to know the right people.



vii: Teacher CPD at Leeds Arts University

Conclusion

The third year of Make Your Future continued to demonstrate the positive impact of specialist CPD on teachers' knowledge of and confidence in delivering craft activity, enriching school curricula and pupils' experience of craft at Key Stage 3.

The evaluation also shows evidence that working alongside a maker in the classroom has some positive impact on students' interest in creative subjects and careers. Although this small shift is important, we continue to believe that Make Your Future's most lasting impact is on teachers who will continue to work with successive generations of students.

This year's focus on the extent to which Make Your Future has created self-sustaining networks to support craft education has found most evidence of network development between teachers and HEIs, as opposed to between schools or between makers and schools.

For example, in Yorkshire Leeds Arts University has offered additional CPD opportunities to schools following the project, engaging Make Your Future schools that had not previously engaged in their Widening Participation programmes. The acceptance of students from Make Your Future schools onto Leeds Arts University BA programmes is seen as an indication that these strengthened relationships with teachers could have impact on the number of students from underrepresented backgrounds accessing their local HEI.

Key to the development of successful networks in Leeds has been the close involvement of Widening Participation staff; this has given a natural home to the relationships forged through the project. A strong and supportive partnership between key staff at Leeds Arts University and Leeds University School of Design, and support from Artforms Leeds, has also been key in supporting these relationships to develop.

Recommendations for future iterations of Make Your Future:

- Widening Participation teams are directly involved in the project from the outset—involving WP staff in the delivery of project meetings with teachers and makers and CPD sessions gives the opportunity for them to form personal relationships with new schools
- CC should work with HEIs to identify additional benefits of taking part in the project—for example, career development opportunities for staff, the opportunity to publish academic papers or speak at conferences.
- As we move into the next phase of the project, there is an emerging opportunity for staff from HEIs and partners to connect and share their experience, particularly through national networks like UKADIA.
- Changes in the programme design to encourage stronger relationships to develop between teachers and makers; seeking GDPR permissions to enable the sharing of teacher and maker email addresses, and the sharing of key project documents via a Slack channel.



viii: Raspberry Pi-powered praxinoscope made by students at Birchensale Middle School with Melanie Tomlinson

Appendix 1: Delivery Stats

School	Pupil Premium Ratio	Total Pupil Numbers	# boys	# BAME Pupils	Age of Pupils	Maker	Number of ½ Day Sessions Delivered
Birmingham							
Birchensale Middle School	34.00%	30	15	3	12 to 14	Melanie Tomlinson	8
King Edward VI Sheldon Heath Academy	55%	29	8	11	12 to 14	Deborette Clarke	6
Willenhall E-ACT Academy	54.10%	40	18	25	12 to 14	John Grayson	8
Moseley School and Sixth Form	51.90%	35	22	35	12 to 14	Sophie Huckfield	4
North Birmingham Academy	64.20%	62	30	31	12 to 14	Sophie Huckfield	8
Selly Oak Trust School (Special School)	66%	43	23	19	12 to 16	Vanessa Miller	8
James Brindley School (Special School)	60.50%	14	28	22	12 to 14	Samantha Chilton	8
Kings Heath Boys	72%	24	24	22	12 to 14	Melanie Tomlinson	8
Yorkshire							
Allerton Grange	36%	37	6	23	12 to 14	Elizabeth Gaston and Jane Scott	8
Carr Manor Community School	53.10%	72	38	52	12 to 14	Agnis Smallwood	8
Batley Girls' High School	34%	21	0	21	12 to 18	Linda Hodgson	8
Ryburn Valley High School	28%	278	122	11	12 to 19	Harriet Lawton	8
Mount St Mary's Catholic High School	51.20%	39	14	17	12 to 14	Caroline Pratt	8
Leeds City Academy	47.40%	30	14	22	12 to 14	Elizabeth Gaston and Jane Scott	8
Cathedral Academy	46%	80	Not answered	50	12 to 14	Gareth Wadkins	8
Hanson Academy	41%	36	16	15	12 to 14	Claire Williams	8
London							
Hatch End High School	42%	45	18	27	12 to 14	Jo Veevers	8
Phoenix Academy	64%	24	11	13	12 to 14	Helen Johannessen	8
Mill Hill County High School	27.40%	63	28	36	12 to 14	Emily Stapleton-Jefferis	8

Harrow High School	34%	51	21	21	12 to 14	Emily Stapleton-Jefferis & Alice Walton	8
Latimer AP Academy N.B. and The Bridge AP in Fulham	68.20%	15	10	5	12 to 14	Helen Johannessen	8
Friern Barnet School	52.70%	10	9	3	12 to 14	Helen Johannessen	8
Park High School	27%	63	15	48	12 to 14	Emily Stapleton-Jefferis & Alice Walton	8
The Village School (Special School)	20%	30	10	21	12 to 14	Jo Veevers	8

Appendix 2: Workshop Summaries

Birmingham



ix: Theresa Nguyen's project

John Grayson – Willenhall Academy

Students of Willenhall Academy Art Department particularly enjoy exploring mark making and pattern – work is rich and vibrant. The MYF project provides the opportunity to extend these interests into new media and areas of practice – enamel and automata. Students will work collaboratively to make three large enamel relief wall panels exploring abstract pattern, one each for years 7, 8 and 9, year 9s will include mechanical components. Methods of embossing copper sheet and enamel mark making techniques – sgraffito, print, paint – will be explored. STEM is addressed through making explicit the science of enamels - colour theory and chemistry; mathematics - preparation of materials; and engineering – making automata.

Melanie Tomlinson - Birchensale Middle School & Kings Heath Boys

Pupils created a raspberry pi driven movable artwork called a Praxinoscope – which is a pre-cinema animation device. The praxinoscope was made from copper and brass using simple metalwork techniques with illustrations printed onto its surface. Techniques included riveting, embossing, hammering, heating and sewing metal to create narrative components. As part of the project students explored sequential image making through making paper zoetrope's which were tested by spinning them on old record players to experiment with speed versus legibility of image. They eventually programmed a raspberry pi to spin the jointly made praxinoscope using simple programming language.

Samantha Chilton – James Brindley School



x: Samantha Chilton's project

Students explored the science of a material and colouring / mark making techniques through a series of anodised aluminium jewellery workshops. Working with pre-anodised aluminium, this lightweight and non-precious metal enabled learners to experience working with a unique versatile material and learn how to create a wide range of coloured samples and finished jewellery objects.

As well as learning how to create three-dimensional forms from sheet metal, other traditional jewellery techniques were explored, such as surface texturing, wire

forming, and the fitting of jewellery findings.

The final pieces ranged from bangles through to pendants and earrings, with many pieces being multi-layered, exploring different design variants.

Science and colouring theories were the strong STEM component in this project alongside an understanding and practical knowledge of how to manipulate two-dimensional metal sheet into three dimensional wearable forms.

Vanessa Miller – Selly Oak School

Working with copper, students experimented with electrolytic etching using different resists to create samples and finished jewellery. Using a variety of items of equipment some familiar to them and repurposed and some new to them, the learners created unique pieces using techniques such as metal forming and cold connections. Students created a number of jewellery items such as individual bracelets and 'book' style keyrings or collaborative jewellery items, discussed, designed and created within small groups. This project links strongly to STEM with a particular focus on Science and repurposed materials (adapted old mobile phone chargers, using nail varnish and marker pens as resists) and a strong saline bath, with some combining this with the manipulation of images within computer software to create repeatable and/or resized images.

Deborette Clarke - King Edward VI Sheldon Heath Academy

Students will explore colouring and the manipulation of leather through a series of experiments. Manipulation will come in the form of wet moulding, weaving, punching, piercing and riveting. The STEM element of the project will be the application of colour to the surface of leather using heat – the colour begins life as a solid, then becomes a gas once it is exposed to heat, on cooling it returns back to its solid state.

Techniques to join leather will form part of exploring in addition to learning basic jewellery construction techniques. Ideas will then be generated - this will lead to making body adornment/jewellery pieces and or vessels.

Sophie Huckfield – North Birmingham Academy & Mosely School



Working with a wide range of materials and processes. Sophie Huckfield's Make Your Future Workshop will explore the role of body in relation the tools and technologies we interact with daily. We will explore moulding and casting processes using a range of materials from pewter to clay. We will explore how these processes are used in industry, looking at how the body is intrinsic to the design of objects (ergonomics) and how our action and movement powers the creation and use of these objects.

xi: Sophie Huckfield's workshop

London



xii: Joley Clinkard's project

Joley Clinkard - The Village School

Taking influence from the sights, sounds and textures around them, students will explore mark making and surface design through a series of ceramic workshops. They will have the opportunity to explore the feel and materiality of clay, create surface designs using coloured slips as well as learning hand-building techniques to design and create their own 3D objects. The project will be collaborative in nature, with students of different abilities coming together to create communal work, which represents all of their talents.

Helen Johannessen - Phoenix Academy & Latimer Rd

Students will initially be introduced to different clays and their characteristics– porcelain and white earthenware – as well as a discussion about what ceramic is in our everyday lives. They will be shown basic clay techniques - pinch pot/hollow form making, rolling coils, making slab and how to join clay.

The overall workshop intention will be for students to explore making forms; from drawing ideas on paper and the understanding of making them in 3 dimensions. The final stage will be to work with surface decoration, ways to design with colour and/or pattern on an object, thinking about how to navigate shape.



xiii: Emily Stapleton-Jefferis and Alice Walton's project

Emily Stapleton-Jefferis & Alice Walton - Harrow Hill School

Students will explore a range of decorative surface techniques in clay. These techniques will include looking at colouring clays, layering slips, applying stains and oxides to glazes, working with mono printing and decal transfers. Our main focus will be the theme of colour with mimicry in nature providing inspiration for Harrow Hill School. The final outcome will be a collaborative tessellating wall of tiles. These tiles will vary in depth and surface.

Emily Stapleton-Jefferis & Alice Walton - Friern Barnett School

Students will explore a range of decorative surface techniques in clay. These techniques will include looking at colouring clays, layering slips, applying stains and oxides to glazes, working with mono printing and decal transfers. Our main focus will be the theme of colour with ideas of personal identity providing inspiration for Friern Barnett School. The final outcome will be a collaborative tessellating wall of tiles. These tiles will vary in depth and surface.

Emily Stapleton-Jefferis - Mill Hill School

Students will explore a range of decorative surface techniques in clay. These techniques will include looking at colouring clays, layering slips, applying stains and oxides to glazes, working with mono printing and decal transfers. Our main focus will be the theme of colour with ideas of personal identity and patterns in nature providing inspiration for Mill Hill School. The final outcome will be a collaborative tessellating wall of tiles. These tiles will vary in depth and surface.



xiv: Jo Veevers' project

Jo Veevers – Hatch End and Park High

Students will work with me to explore making drawings and mark making from primary sources onto plaster slabs prior to making ceramic tiles using slips. The drawings are cast from the plaster moulds using coloured and semi porcelain slips. Each student will make individual elements of a collaborative wall panel.

The considered process of looking, responding, drawing, designing and making is relatively low tech in this project and draws students into a world of creativity and making which has physical rather than virtual reality. They will be encouraged to explore using a range of tools for mark making and to learn about the properties and characteristics of plaster and casting slips.

Yorkshire



xv: Gareth Wadkin and Caroline Pratt's project

Claire Williams - Hanson Academy

Students will be exploring the theme of 'place' through pattern and associated images that evoke 'pride' of their local surroundings. With a focus on 'heritage' in terms of the location of their school, the aim will be to create a textile piece through a variety of printing techniques such as mono-printing, heat transfer, mark making. This will then be displayed in the atrium of the school to ensure that the project has legacy and generates discussion in years to come.

Students will work on individual pieces of art work that are then passed between each other to promote collaboration, for example, a background will be created and then passed to another student to apply a layer of technique and then passed on again. Furthermore when the final piece has been created, students will select a small areas which will be photographed and then transferred onto different product ideas such as tea towels, phone cases, ceramics, by introducing them to the possibility of sublimation printing which is offered by Print on Demand companies. This will promote the discussion of consumerism and business ideas whilst showing the possibilities to create an end product that you have pride in, whilst having the opportunity to sell it.

Gareth Wadkin - Cathedral Academy

Students will be introduced to an overarching theme for Make Your Future Year 3, 'Place'. They will explore the idea of place and what it means in response to their home, school and Wakefield, West Yorkshire. As a theme students will explore local architectural landmarks, floras and fauna or objects and narratives from school and/or home.

For the project at Cathedral Academy students will gather visual research from variety of sources and gain an understanding of the production and application of dye sublimation techniques. They will select, test and make appropriate use of materials and processes to explore the visual theme of 'Place'. Students will work collaboratively and individually to develop visual enquiries, observational drawings and produce a handcrafted wall mural with a sharp, graphic aesthetic and an innovative colour palette.

Students will explore the science and technology behind printing and manufacturing textiles using dyeing sublimation along with how to structure composition and surface patterning using mathematics, shape, space and measures, including transformations and symmetry. Through mind mapping, research tasks, group tutorials and presentations students will be introduced to new vocabulary to support English Language.



xvi: Harriet Lawton's project

Harriet Lawton - Ryburn Valley High School

Students will explore the way that pattern can be used to transform place, in particular interior spaces. They will use Timorous Beasties to inspire collaborative pattern design, creating a series of screen printed marks to be developed into digital wallpaper designs. They will go on to explore the screen printing process in more depth, using this skill along with paper-cutting and stitch to add layers to their printed

designs. They will apply range of STEAM skills including the science of colour theory when mixing dyes, and mathematical principles such as reflection, rotation and translation when creating repeat pattern designs.

Caroline Pratt - Mount St Mary's Catholic High School

Working collaboratively, Yr7 and Yr8 students explored a collective sense of place through discussing the intersections within their community of culture, environment and identity.

Introduced to stencil based screen-print; pupils developed a series of textile banners that aimed to both echo the ecclesiastical heritage of their school alongside celebrating the format as a vehicle for pride and communication within a community.

Following a series of experimental drawing tasks, students produced stylised paper-cut motifs which were arranged utilising mathematical transformations and textile design thinking to develop fabric based printed outcomes. These were then stitched into tessellating geometric compositions to form large scale textile pieces.

Elisabeth Gaston and Jane Scott - Allerton Grange

Students will use free hand loop construction processes to explore the effect of material properties on knitted outcomes. They will investigate the production of integrally knitted three-dimensional forms using simple algorithms. Outcomes will include rigid self-supporting structure which utilise small loop length and a draped, tensioned structure which utilise large loop lengths.

Using work produced by small groups, the students will collaborate to then produce one large textile installation. They will need good communication skills to convey their design intentions and be willing to listen to the ideas of others. The project will also allow students to experience risk in their work through the production of work with no prescribed outcome.

Elisabeth Gaston and Jane Scott - Leeds City Academy



xvii: Elisabeth Gaston and Jane Scott's project

Students will work in small groups to explore concepts of growth patterns and biomimicry through machine knitting and consider how biomimicry can enable a sustainable approach to design. Using examples from plant biology and marine environments students will consider the diverse shapes and forms seen in the natural world and consider how these materials are made. After an introduction to differential growth and hierarchical material systems students will design knitted fabrics using these principles and produce 3D shaped textiles based on biomimicry models.

Through reflection on making students will consider how these approaches to design can enhance the sustainability of textiles in general and knitted fabric in particular.

Agnis Smallwood – Carr Manor

Students wove their personal responses to the theme of place and community, drawing inspiration from objects of importance to them. STEAM subjects were woven throughout the day. Maths was the strongest thread with different weave patterns and sequencing being explored practically within the work. The properties of the materials was discussed and investigated this informed and impacted materials students choose to incorporate. Thermochromatic paint was also introduced meaning when an audience engaged with the final piece they could connect both visually and through touch. Students also discussed and learnt of jobs and careers within the textile industry and wider craft sector that they may not have previously considered.

Linda Hodgson - Batley Girls' High School

Through this collaborative project we will experience the joy of looking closely and recording what we see & feel to make sense of our direct landscape and surroundings - taking inspiration from a variety of artists including David Hockney.

The theme takes us on an inspiring explorational art & craft journey. One that will broaden the understanding of what skills are required to be a commercial textiles designer and printer. It will engage all the senses to record inside and out, up to the sky, across the fields, rural, urban, domestic and agricultural.

Good ideas grow and progress over time, so this year the project will take place in a number of shorter workshops from early March until June.

The project will start by becoming texture detectives, using graphite to make rubbings in and around the school, this will progress to observational studies drawing positive and negative space, then onto the science of colour and shape and maths of pattern formation.

We will look at trends and use photography and social media to create mood boards, record all our findings in a personal sketchbook.

Not only will this way of working ignite passion, It will develop the power of imagination and improve creative confidence for personal progression through the subsequent print processes on fabric.

Working collaboratively and independently the girls will create their own signature style & take ownership of their ideas to produce a range of textiles samples using dye sublimation, screen print and digital print and then combine these into a collaborative final piece that will be manufactured commercially and displayed within a given space in school.

Pupils will be guided and supported by each other, challenged and stretched to explore and develop new skills improve verbal and written communication and build confidence & enjoy creative freedom.