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REPORT
2008–17



Q-ART is an independent research, publishing and events organisation that our Founding Director Sarah Rowles set up in 2008 whilst a first generation undergraduate fine art student at Goldsmiths with the aim of breaking down barriers to art education and contemporary art.

During the nine years that Q-Art has been running, we have established a trusted reputation within the field of art education. Uniquely positioned to work with and across institutions at all levels, we have worked with most art schools and a significant number of high profile museums, galleries, funding bodies and organisations in the UK, reaching an audience of school, FE and HE students and staff, parents, and wider sector professionals. More than 10,000 people have participated in our events program and we have sold over 3,500 publications to libraries and individuals worldwide on a predominantly word of mouth basis.

In 2014, Sarah received mentoring through Business in the Community to develop the business skills that would help us transition Q-Art from a voluntary student-run organisation into a social enterprise (CIC).

This report charts our progress over our first nine years and, as we reach this pivotal point in our organisation, we are reflecting on our achievements so far. As we approach our tenth year we are looking to forge links and partnerships that will help secure our next stage of growth, continue fulfilling our aims, and realise exciting new ambitions and ideas.

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GENERAL
INTRODUCTION

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PARTNERS & COLLABORATORS Since our launch in November 2008 we have collaborated with, delivered talks, workshops and events for, interviewed staff from, and received financial or in-kind support from more than 120 institutions and organisations. These include:

a-n; APT Gallery; Artquest; Arts Council England; Arts University Bournemouth; Arts Emergency; University of the Arts London (Awarding Body, Commonplace, Student Union, Academic Support, Student Enterprise & Employability, Alumni Association); ASC Bow Studios; Axisweb; Barnet and Southgate College; University of Bedfordshire; Birmingham Metropolitan College; Bonington Gallery; Blip Blip Blip Gallery; University of Brighton; The British Library; Business in the Community; Camberwell College of Arts; City & Guilds London Art School; The Campaign for Drawing; Carlisle College; Cass Art; The Cass, London Metropolitan University; Central Saint Martins; The Centre for German and European studies, St. Petersburg; Chelsea College of Arts; Council for Higher Education in Art & Design (CHEAD); Coleg

Gwent; Coleg Menai; University for the Creative Arts; Cubitt Gallery; Cynthia Corbett Gallery; The Culture Capital Exchange; Deptford X; Domo Baal Gallery; Duncan of Jordanstone College of Art and Design, University of Dundee; Edinburgh College of Art; The University of Edinburgh; The European League of Institutes of the Arts (ELIA); Falmouth School of Art, Falmouth University; Florence Trust; Freeland Foundation; Fruitmarket Gallery; Garden Museum; The Glasgow School of Art; Gerrit Rietveld Academy; Goldsmiths, University of London; Goldsmiths Annual Fund; Goldsmiths Business Development Office; Gray's School of Art, Robert Gordon University; Griffin Gallery; Grimsby Institute; Hauser & Wirth, London; The Higher Education Academy; Hoxton Square Gallery; Ikon Gallery; Institute of Contemporary

Arts; Institute of Education, University College London; Isle of Man College; John Jones Project Space; Jotta; University of Kent; Kinetica Gallery; Kingston University; Leeds College of Art; University of Leeds; Lews Castle College, University of the Highlands and Islands; Leyton Sixth Form College; University of Lincoln; Liverpool John Moore's University; London College of Communication; London College of Fashion; Loughborough University; Manchester School of Art, Manchester Metropolitan University; Mall Galleries; Matthew Bown Gallery; Matt's Gallery; Matt Roberts Arts; Middlesex University; Mission Gallery; MOT Gallery; National Association for Fine Art Education (NAFAE); National College of Art and Design; National Society Education in Art and Design (NSEAD); Newcastle University; Nottingham Trent University; One in the Other Gallery; Open College of the Arts; Openvizor; Paris College of Art; Peckham Platform; Petroc College; The Photographers' Gallery; Plymouth College of Art; University of Portsmouth; Ravensbourne; Resonance FM; Roche Court Educational Trust; Royal College of Art; School of

Creative Arts, Wrexham Glyndwr University; University of Salford; Shape Arts; Sheffield Hallam University; Slade School of Art, University College London; Space Studios; Speaking Out; Shoreditch Trust; The Sorrell Foundation; Southampton Solent University; Stanley Picker Gallery; Studio 1.1; Starcom Media Vest Group; The University of Sunderland; Swansea College of Art, University of Wales Trinity Saint David; TATE Art School Educated; Tate Modern; Tate Britain; University and Colleges Admissions Service (UCAS); University of Westminster; University of the West of England; Venice Biennale; Victoria & Albert Museum London; Welling School; Whitechapel Gallery; Union Gallery; Wimbledon College of Arts; WorkInProgress; University of Wolverhampton; York St John University.

We would like to thank the many thousands of individuals connected to these institutions, as well as our participants, who have identified with our aims and values and supported us so far.

OUR FIRST 9 YEARS IN NUMBERS A snapshot of our level of activity and the number of people we have reached so far.

6,500 INDIVIDUALS SUBSCRIBING to our MAILING LIST

3,526 COPIES of 5 Q-ART PUBLICATIONS SOLD UK and Worldwide

2,637 ARTISTS PARTICIPATING and **420 ARTISTS PRESENTING** in 69 CRITS

2,100 INDIVIDUALS VISITING and **300 ARTISTS EXHIBITING** in 6 ANNUAL EXHIBITIONS

942 INDIVIDUALS ATTENDING and **90 STAFF GIVING TALKS** at 8 BOOK LAUNCHES, PANEL DISCUSSIONS AND SYMPOSIA

920 SECONDARY SCHOOL STUDENTS PARTICIPATING in 81 *'Introduction to the Crit'* WORKSHOPS

320 INDIVIDUALS attending 7 GALLERY TOURS

204 PROFESSIONALS from other sectors participating in 12 CORPORATE WORKSHOPS

105 UNDERGRADUATE STAFF attending 5 *'Facilitating Crits'* WORKSHOPS

65 UNDERGRADUATE STUDENTS participating in 3 *'Negotiating the Crit'* WORKSHOPS

40 SECONDARY SCHOOL STAFF participating in 2 *'Introducing the Crit into the Curriculum'* WORKSHOPS

31 TALKS to Higher Education staff at TRAINING EVENTS AND SECTOR CONFERENCES and **25 TALKS** to undergraduate and postgraduate students

8 ACCESSIBLE BRITISH SIGN LANGUAGE INTERPRETED CRITS and 1 ACCESSIBLE BRITISH SIGN LANGUAGE INTERPRETED WORKSHOP with Shape Arts

INTRODUCTION *October 2017* It is hard to believe that it has been a whole nine years since Q-Art ('Questioning-Art') held its first cross-college crit and published its first book. It seems like just yesterday that I was stood outside the lecture hall at Goldsmiths, University of London, the location for our first open crit and the launch of '12 Gallerists: 20 Questions', nervously waiting and wondering whether anyone would turn up.

It was November 2008 and I was a second year undergraduate student at Goldsmiths. I had the idea to set up Q-Art a few months earlier and had spent that Summer planning and writing to staff at various London art schools to let them know about the idea and to ask them to circulate information about the crit to their students and recent graduates. The support from the staff, then as now, was amazing and I was elated, if a little overwhelmed, when over 100 students and graduates turned up.

I was the first in my family to enter higher education and when I started at Goldsmiths I had had little prior exposure to the world of contemporary art. I faced many questions as I entered and progressed through the course – including how to choose a college, what to expect from the teaching, and how I'd make a living

once I left. I wanted to set up an organisation that would ask questions about art education and the art world and help current and prospective art students better navigate their way into, through and beyond art school.

This motivation has remained consistent throughout the nine years of the organisation, and has been our driving force even as our programme, team, and status – from a voluntary student run organisation to a social enterprise – has evolved. This report charts these nine years, telling the story of our journey from our very first crits, publications, books and exhibitions – which were largely London based and voluntary, to generating income for UK-wide publications, workshops, symposia, and commissions. It demonstrates how we have used our position as an independent organisation, with no fixed base, to work simultaneously with and across a large number of art schools, museums, galleries, and other arts organisations. This is in line with our aims to break down institutional barriers, facilitate open dialogue across the sector, and work towards an often-shared aim to support more inclusive and uninhibited participation in the field.

The report provides evidence of what we have achieved and our potential for the future. It gives an overview of our partners, our activity, and our financial growth

during our first nine years as well as testimonials from people who we have worked with or who have attended our events or bought our books. It acknowledges the positivity, generosity and shared aims of the individuals that make up our community who, although there is not room mention everyone by name, are Q-Art's strength, and at the heart of all that we do.

As we head towards our tenth year we have many ideas and ambitions for the future. However, we need ensure financial sustainability. As we reach this pivotal point in our organisation, we are actively looking to forge links and partnerships that will help us secure the next stage of our development.

Thank you for being part of our journey so far, we hope you will continue to support us in the years to come.

Sarah Rowles
Founding Director, Q-Art

AIMS & MISSION Q-Art's primary aim is to *break down barriers to art education and the contemporary art world*.

Through our various activities our mission is to:

- Provide prospective further (FE) & higher education (HE) art students with information about what is offered by a fine art education so that they know what to expect and can be better prepared for entry into art school.
- Provide tools for current FE and HE art students to help them navigate their curriculum and life after art school.
- Deconstruct art-world authority systems and empower students and others with a sense of agency.
- Inspire staff at secondary, FE and HE level by facilitating dialogue and sharing approaches to teaching and learning across the sector.

At the heart of the organisation is a belief that everyone, regardless of their physical ability, socio-economic or ethnic background should be able to engage with visual art and visual art education confidently and without inhibition.

HOW OUR COMMUNITY DESCRIBE US Here are some of the most common words that our audience and community have used when giving us feedback about our crits, symposia, books, and workshops.

INSPIRING *Overview* **USEFUL** *CURRENT*
INTERESTING **INSIGHTFUL** *Rationale* *Philosophy*
Discipline **DOWN TO EARTH** *Hands-On* *Real stories*
RECOMMEND **REFLECT** *Different points of view*
FIELD *Language* *Studio floor* **LEARN** *Opportunity*
Methods **FUTURE** *Reference* **EXCELLENT**
OPEN *Accessible* *Sophisticated* **STYLISH** *Very*
readable **CURRICULUM DEVELOPMENT** *Teaching*
LEARNING *Make explicit* **REVEAL** *REASSURING*
RESOURCE *Companion* *Fine art pedagogy* **RELEVANT**
FASCINATING *Ethos* **QUESTIONS** *IMPRESSIVE*
'Go to' book *Dispel myths* **RESEARCH** **HONEST**
BRILLIANT **DIVERSE** *CLARIFYING* *Unique*
record *Archive* **INFLUENTIAL** *Illuminating*
ENTERTAINING *Well-edited* **WELL-PRODUCED**
IMPORTANT *Advice* **ATTITUDES** **INFORMATIVE**
IDEAS *Advocates* *Teacher training* **PROFESSIONAL**
DEVELOPMENT **DISCUSSION** **TOOL** *Must-read*
UNDERSTAND *Articulate* **HIGHLIGHTS** *Knowledge*
Esteemed **THANK YOU** *First-hand accounts* *Comparative*
PRACTICE *Thorough* **EXPLORATION** *Dispelling*
uncertainties **TRANSPARENCY** *Non-elitist*

OPEN-MINDED *Relaxed* **PURPOSEFUL** *Breadth*
of knowledge **DIFFERENT PERSPECTIVES**
CONSTRUCTIVE **ENTHUSIASM** *Varied* *Structured*
Freedom to speak and be heard *Lively* **CONVERSATION**
Dynamic **ENGAGING** **FEEDBACK** *Informal*
Exchange *Inspires confidence* **WELL-ORGANISED** *Learn*
from others **ENCOURAGING** *Great* **INCLUSIVE**
INVITING *Humanised* **RIGOUR** *Helpful*
POSITIVE *Well-run* *Good timing* **NETWORKING**
GENEROUS **MIX** *Refreshing* *Sharing* *Comfortable*
MEANINGFUL **NON-ASSESSED** **COLLABORATIVE**
Dialogue **SENSITIVE** *Intelligent* *Non-Confrontational*
ORGANIC *Connections* *Enjoyable* **WELL-**
STRUCTURED *Friendly* **APPROACHABLE**
Enabling **SUCCESS** *Laugh* *Personal* *No 'wrong'*
answer **DIFFERENT BACKGROUNDS** *More confident*
WELCOMING **INTERPRETATION** *Look* *Build up*
ANALYTICAL *Permission* *New meanings* **MATERIALS**
Want **THINK** *No longer intimidated* **STIMULATING**
Exciting **TIMELY** **CRITICAL** *Art Education* *Diverse*
audience **EXAMPLES** *Presentations* *Follow up* **NOTES**
Allowed **NEW CONTACTS** *Range of approaches* *Sector*
Evaluating **MEET** *Listen* *Network* **POSITIONS**
ISSUES *'Food for thought'* *Across institutions and locations*
WONDERFUL *Proud* **PASSIONATE** *Thoughtful*
Lots to think about **COMMITTED** *Glimpse* *Initiatives*
CATALYST **INVALUABLE** **HOSPITALITY** *Common*
ENERGY *Thought provoking*

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PUBLICATIONS & VIDEOS From 2008 to the present day we have produced books and videos that are designed to demystify the way that art education and the art world works for current and prospective students, and share knowledge, practices and insight amongst staff working in the sector. The books contain interviews with art staff and industry professionals. We have produced five books to date, which have sold in excess of 3,500 copies throughout the UK and overseas on a predominantly word of mouth basis. These are:

**12 GALLERISTS:
20 QUESTIONS**

*A Collection of Interviews with
12 London Gallerists.*

Interviews collected and edited by Sarah Rowles. Introduction by Nina Danino, Reader in Fine Art at Goldsmiths University. 2008. ISBN: 978-0-9564355-0-7.

This book asks a cross-section of gallerists: Who buys art? How are prices decided upon? How do gallerists choose which artists they are going to work with? How do artists make the transition from art school, to the marketplace, to major art galleries and museums? What's the difference between the primary and secondary market? What types of gallery spaces exist?

**11 COURSE LEADERS:
20 QUESTIONS**

*A Collection of Interviews with 11
London BA Fine Art Course Leaders.*

Interviews collected and edited by Sarah Rowles. Introduction by Patricia Bickers, Editor Art Monthly. 2011. ISBN: 978-0-9564355-1-4.

We ask the 11 course leaders to discuss how students are selected; assessment; the role of an institution's reputation; how their teaching approach and philosophy compares with their own art education; access and the impact of the then impending tuition fee rise; and the purpose of an art education.

ART CRITS: 20 QUESTIONS

A Pocket Guide.

Featuring Interviews with UK Fine Art Staff on the Topic of the Art Crit. Interviews by Jheni Arboine, Giles Bunch, Siobhan Clay, Laura North and Sarah Rowles. Edited by Sarah Rowles. 2013. ISBN: 978-0-9564355-2-1. Supported with funding from the Higher Education Academy.

In this book UK-wide art staff talk about the purpose of the crit and different models that they use; barriers that participants can face to taking part in crits and strategies for overcoming them; methods of talking about and interpreting art; and tips for facilitating more confident participation. The staff also reflect on what their own crits were like at art school, providing a fascinating insight to how things have changed.

ART CRITS: 20 QUESTIONS

A Commissioned Artist's Video.

2013. Supported with funding from the Higher Education Academy.

We commissioned a recent graduate, artist, and presenter at one of our crits,

Giles Bunch, to produce the video that accompanies the publication. The video features 'talking heads' of the art staff, together with narrated chapter dividers.

The aim of both the book and the video is to prompt questions, discussion, inspiration, invention and above all confidence amongst participants and facilitators alike when approaching the crit.

15 METHODS: 20 QUESTIONS

*Interviews with UK Art and Design
Educators Articulating the Process,
Value and Potential of Art Education.*

Interviews collected and edited by Jo Allen and Sarah Rowles. 2013. ISBN: 978-0-9564355-3-8. Supported with funding from the Higher Education Academy.

This book features interviews with foundation course leaders, and leaders of schools, national campaign groups, and museum departments. Each bring to life methods of teaching that introduce students and members of the public alike to the expanded ideas of art and design that go beyond imitation or perfecting a set of technical skills, fostering a deeper engagement with the subject.

**PROFESSIONAL PRACTICE:
20 QUESTIONS**

*Interviews with UK Undergraduate
Fine Art Staff Exploring how Students
are Prepared for Life After Art School.*

Interviews collected and edited
by Jo Allen and Sarah Rowles.
2016. ISBN: 978-0-9564355-8-3.
Supported by a-n, Kingston
University, Swansea College of
Art – University of Wales Trinity
Saint David, and The Glasgow
School of Art.

With contributors from over 50 insti-
tutions across the UK this book asks:
What is professional practice and what
is its role in an undergraduate fine art
course? How are students prepared
for life after their course? How might
attitudes and approaches be shaped
by factors such as location, the wider
course philosophy, and the cultural
and political climate?

DISTRIBUTION

As well as selling our own publica-
tions through our website, since 2014
we have also helped to sell and raise
awareness of publications produced
by others with whom we have previ-
ously collaborated and whose ethos
and aims align with our own. So
far these have included 'The Art
School and The Culture Shed' by
Matthew Cornford and John Beck,
and The Campaign for Drawing's
'Power Drawing' Publications.

**“THE BOOKS ARE EXCELLENT, STYLISH, ACCESSIBLE, AND VERY
READABLE. I USED THEM IN MY PG CERT AND IN CONVERSATION WITH
COLLEAGUES DURING CURRICULUM AND TEACHING DEVELOPMENT
PROCESSES. THE BOOKS GIVE REAL INSIGHT INTO ASSUMED
KNOWLEDGE AND MAKE EXPLICIT SOME OF WHAT STUDENTS AND
TEACHERS DON'T HAVE ACCESS TO KNOWING WHEN TEACHING AND
LEARNING. THEY ARE A REASSURING AND CREATIVE RESOURCE AND
I CAN IMAGINE THEY WILL BE COMPANION READING FOR OUR STAFF
TEAM AND STUDENTS FOR SOME TIME TO COME.”**

MICHELLE LETOWSKA, BA Fine Art Lecturer, Lews Castle College, University of the Highlands and Islands

**“I OFTEN REFER STUDENTS AND STAFF TO
YOUR BOOKS WHEN DISCUSSING DIFFERENT
APPROACHES ADOPTED BY INSTITUTIONS AND
WHEN COUNTERING WHAT SOME CLAIM TO BE
NATIONAL TRENDS IN ART EDUCATION.”**

DAVID MOORE, Lecturer BA Sculpture, Edinburgh College of Art

“FANTASTIC TO DISCOVER THIS BOOK. OUR 19 YEAR OLD IS ENTERING THIS INTERESTING WORLD WITH ALL OF THESE SAME QUESTIONS! VERY IMPRESSED WITH YOUR ORGANISATION FOR TACKLING THIS ON BEHALF OF FUTURE STUDENTS.”

PARENT, Prospective BA Fine Art student

“I LOVE YOUR PUBLICATIONS. THEY ARE SO HELPFUL AND INTERESTING AND IT’S GREAT TO GET THE UK PERSPECTIVE. THE BOOKS HAVE A SOPHISTICATION ABOUT THE DISCIPLINE AND PHILOSOPHY OF TEACHING ART WITH VERY DOWN TO EARTH HANDS ON STORIES AND APPROACHES BY REAL PEOPLE IN THE FIELD.”

DIANNE PAPPAS, Community College Art Teacher, Massachusetts

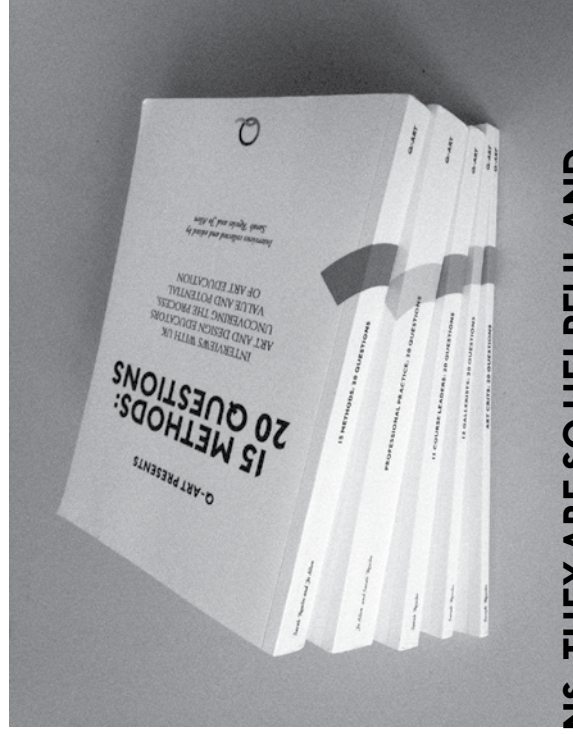
“I FOUND OUT ABOUT THE BOOKS THROUGH A BOOK FROM JAMES ELKINS, WHICH RECOMMENDED YOURS. THE CRIT BOOK IS PARTICULARLY WELL DONE WITH ITS STRUCTURED OUTLINE, CONGRATULATIONS ON THIS WORK.”

RICHARD JOCHUM, Associate Professor of Art & Education, Teachers College Columbia University New York



“A FELLOW STUDENT ATTENDED A Q-ART CRIT AND WROTE ABOUT THE EXPERIENCE WITH A LINK TO YOUR FOUR VIDEOS. I HAVE WATCHED THEM AND FOUND THEM TO BE VERY USEFUL. TO HEAR SO MANY PEOPLE FROM DIFFERENT UNIVERSITIES IS GREAT. THE BOOK IS ALSO VERY INTERESTING. KEEP THIS GOING AS IT IS A VALUABLE RESOURCE.”

NIGEL ROBERSON, BA Photography student, Open College of the Arts



Q-ART OPEN & CROSS COLLEGE CRITS A crit is a recognised model of learning that is used in foundation, undergraduate, and postgraduate level art courses throughout the UK. Crits offer artists the opportunity to present a finished or in-progress artwork to their peers in order to understand the various ways that their work is being interpreted and to receive suggestions for how they might develop their work. Since 2008 we have run open and constructive peer led crits for student, graduate and self taught artists in art schools and gallery spaces throughout London and other parts of the UK.

2008–12

Between 2008–12 Q-Art ran monthly crits across London art colleges. These crits (originally called ‘convenors’) were open to students and graduates of any college, course or level of study. They were facilitated by Sarah and were regularly attended by between 50 and 100 participants per session.

Our crits became recognised as a supportive, critical and constructive environment, breaking down the barriers between different institutions, providing a space for graduates to continue developing

their practice, and encouraging networking and peer-led learning. People outside of the arts were also invited to participate in the discussion, allowing a wider audience to gain insight into the way that meanings are developed around an artwork.

The Q-Art crits in this period were entirely free to attend and were run by the student-graduate team on a voluntary basis. We ran approximately seven crits throughout each academic year. Each crit was 2.5–3 hours long with 4–7 artists presenting their work. Places to present were offered on an all-inclusive first come first served basis.

2012–17

From 2012 facilitation of the London crits was taken over by Karen Turner who had been a long-standing volunteer with the team. We responded to a demand from students and graduates throughout the UK to host crits in other cities and between 2012–14 we held additional crits in Edinburgh, Nottingham, Liverpool, Manchester and Leeds.

In the same period we programmed crits in gallery spaces and began promoting them to wider audiences, including to short course and adult education centres, which led to an increase in the number of self-taught artists participating in the crits.

By 2014 most people in the Q-Art team had graduated and it became increasingly necessary to consider how we might make the organisation financially sustainable. We received mentoring from Business in the Community and funding from Arts Council England as we went about finding ways to support the running costs of our crit programme – something that we did ultimately through contributions from host venues, organisational partners and participants.

Between 2014–17 we developed an exciting partnership with Shape

Arts, a disability-led arts organisation, programming at least two fully accessible crits per academic year. These crits are held in wheelchair accessible venues with hearing loops, British Sign Language Interpretation and live streaming.

In 2015–17 we took the decision to focus on accessible crits in partnership with Shape Arts, allowing us to invest more time in designing, promoting and facilitating our ‘Introduction to the Crit’ workshops for young people, and to spend more time working towards new publications.

Over the years our crits have been a significant catalyst for networking and subsequent exhibition, collaborations, and friendships between those that have attended.

“IT WAS GREAT TO COME TO THE CRIT TODAY. IT WAS VERY IMPRESSED BY THE HIGH STANDARD OF FEEDBACK. THE WORLD IS A LONELY PLACE WHEN YOU LEAVE THE COMFORT ZONE OF COLLEGE. THESE SESSIONS ARE PRICELESS!”

PHOTOGRAPHY GRADUATE, London College of Communication



“I LOVE Q-ART FOR ITS OPEN-MINDED ATTITUDE AND INCLUSIVE INTELLECTUAL DISCUSSION THAT IS ACCESSIBLE AND HUMANISED.”

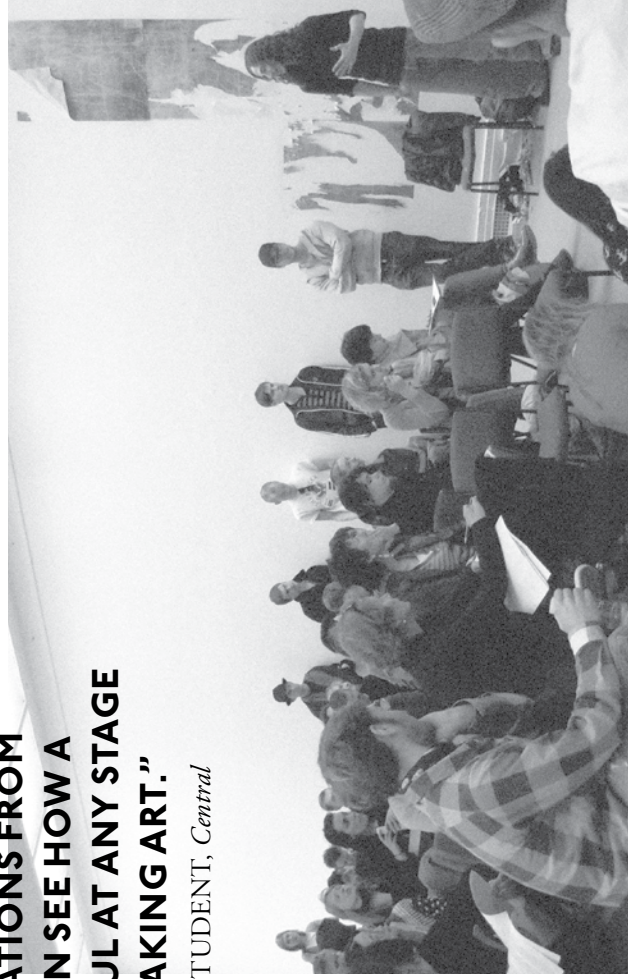
SELF-TAUGHT ARTIST



“THE Q-ART CRIT TOOK THE MYSTERY OUT OF A GROUP CRIT. THE IDEA OF PRESENTING WORK IN SUCH A WAY DOESN'T FEEL AS DAUNTING NOW. IT WAS GOOD TO SEE THAT EACH ARTIST HAD A DIFFERENT APPROACH TO PRESENTING THEIR WORK AND HAVE VARIED EXPECTATIONS FROM THE EXPERIENCE. I CAN SEE HOW A CRIT WOULD BE USEFUL AT ANY STAGE IN THE PROCESS OF MAKING ART.”

FOUNDATION ART & DESIGN STUDENT, Central

Saint Martins



TALKS & WORKSHOPS We give talks and facilitate workshops in schools, art colleges, museums and galleries throughout the UK and overseas.

TALKS

From 2008 to present day Sarah has given more than 50 talks to students and staff at art departments and conferences throughout the UK and overseas, on topics such as the origins, ethos and impact of Q-Art; findings from Q-Art research and publications; access and inclusion in fine art education; 'alternative' models of art education; aspects of setting up an organisation; curating and publishing.

WORKSHOPS

Beginning 2014 we developed and facilitated a series of workshops on the crit targeted at four distinct audience groups: secondary school students; secondary school teachers; undergraduate students; and undergraduate studio staff. All of the workshops are informed by the research that we conducted for our publications 'Art Crits:

20 Questions' and '15 Methods: 20 Questions' and are designed to support student transition from art at secondary school to art at further and higher education level.

Secondary school students: We run 'Introduction to the Crit and Talking About Art' workshops that introduce secondary school students to the crit, public speaking, and ways for interpreting and talking about art. They are particularly useful for those students who might be thinking about going on to study art at further or higher education level. We have facilitated workshops in major art galleries and museums for 16–18 year olds in partnership with the ARTiculation Prize, and for more than 500 14–16 year olds in partnership with The Sorrell Foundation's National Art & Design Saturday Club.

Secondary school teachers: These workshops, run in partnership with museum and gallery education

departments, are designed to model/share examples of ways that secondary school teachers might introduce the crit and methods for talking about art to their students.

Undergraduate students: Our 'Negotiating the Crit' workshops for first year students explore: the purpose of a crit, barriers to confident participation in a crit, strategies for overcoming these barriers, and methods for interpreting and talking about art.

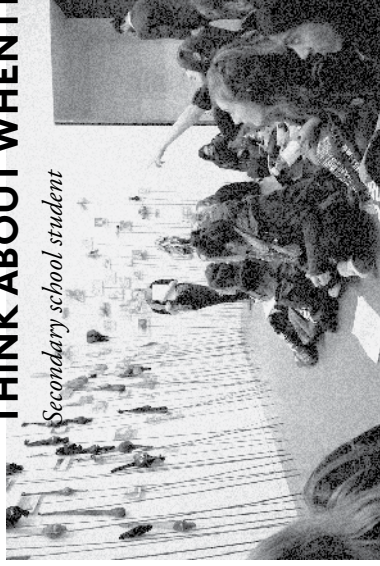
Undergraduate studio staff: These workshops encourage staff to renew their empathy with student experience and explore different approaches to facilitating and fostering confident participation in crits. These workshops have formed part of PGCert Learning & Teaching courses, conferences, and other staff development events.

CORPORATE WORKSHOPS

Since 2010 we have run two to three workshops each year for a large media company. The workshops introduce ways of looking at and talking about art as a tool to understand how ideas and images

might be interpreted in many different ways, in order to improve communication with colleagues and clients. The workshops demonstrate that the skills learned in art education and crits can be of benefit to those beyond the field.

“IT HAS HELPED ME SEE THAT THE DECISIONS THAT ARTISTS MAKE ABOUT WHAT MATERIALS THEY USE AND HOW THEY USE THEM CAN HAVE A BIG IMPACT ON THE WAY WE INTERPRET A PIECE. THIS IS SOMETHING I AM GOING TO THINK ABOUT WHEN I MAKE MY OWN WORK.”



Secondary school student

“I LEARNED HOW TO STRUCTURE A CRIT FROM THE GROUND UP. I FEEL A WHOLE LOT MORE CONFIDENT NOW IN BEING ABLE TO SUPPORT STUDENTS DISCOVERY OF THEIR OWN WORK AND THE WORK OF OTHERS”

Secondary school teacher

“I LEARNED THAT YOU CAN VIEW ARTWORK IN MANY DIFFERENT WAYS AND THERE ARE A LOT OF MEANINGS BEHIND CONTEMPORARY ART. HEARING OTHERS SPEAK IN A ‘CRIT’ ALSO HELPED ME VIEW THE WORK FROM A DIFFERENT PERSPECTIVE.”

Secondary school student

“IT HAS TAUGHT ME THAT YOUR OPINION IS NEVER WRONG AND THAT WE ALL INTERPRET ART IN A DIFFERENT WAY DEPENDING ON OUR BACKGROUND. IT HAS ENCOURAGED ME TO LOOK AT THE ART MORE DEEPLY, RATHER THAN JUST WALK AWAY IF I’M CONFUSED.”

Secondary school student



“I’M NO LONGER INTIMIDATED BY THE THOUGHT OF GOING TO AN ART GALLERY”

Secondary school student

SYMPOSIA, PANEL DISCUSSIONS & BOOK LAUNCHES

We programme panel discussions, screenings, launch events and symposia. These typically bring together contributors from our publications and videos to share and explore their approaches with a sector wide audience.

2008–12

During the period of 2008–12 we organised three panel discussions:

The first, 'Who Decides the Value of Contemporary Art?' in October 2009, launched Q-Art's first publication '12 Gallerists: 20 Questions'. Organised in partnership with LCACE (now TCCE) and hosted by Chelsea College of Arts UAL, the panel featured contributors to the publication as well as representatives from the museum and education sector. It was chaired by Julian Stallabrass (writer and Professor of Modern and Contemporary Art at the Courtauld) and attended by over 100 students.

The second, 'Where in Art Education does the Learning Take Place' in July 2011 was hosted by Cubitt Gallery, London and launched Q-Art's second publication '11 Course Leaders: 20

Questions'. Over 200 students and staff attended the event where London undergraduate Fine Art course leaders shared their approaches to teaching and learning.

We organised and facilitated 'Global Art Education and the Venice Aesthetic' in partnership with Work In Progress in June 2011 at the opening of the Venice Biennale, where we invited discussion between art staff from around the world.

2012–PRESENT

Since 2012 we have held five events in connection with our publications.

In October 2013 'Questioning the Crit', in partnership with the Higher Education Academy was held at the Victoria and Albert Museum,

London to launch our video 'Art Crits: 20 Questions' and our publication of the same name. 100 students and staff discussed how the book and video might best be used as an education resource.

In November 2013 'A Way In', also in partnership with the Higher Education Academy was again hosted by the Victoria and Albert Museum, London. This event launched our fourth publication '15 Methods: 20 Questions'. The event invited contributors to the book to present for five minutes about the method that is at the core of their teaching approach.

In June 2015, we were invited by Mission Gallery and Swansea College of Art to partner with them on 'Green and Golden: A symposium exploring the impact of location on art education and the art school.' The event, hosted by Swansea College of Art, brought together 18 prominent art school staff members from across Wales and the rest of the UK, plus Arts Council Wales and local gallery representatives to present their view on the topic. A cross sector audience joined the discussion.

The discussions that took place in Swansea informed the topic our

fifth book 'Professional Practice: 20 Questions'. In June 2016 we held a linked symposium 'Transitions out of Fine Art Education' in collaboration with and hosted by The Glasgow School of Art. Twenty contributors to the book spoke about their approaches to helping students prepare for life after art school and how this might be affected by the location of their art school. The event was attended by a cross sector audience including students, school teachers, gallerists, writers, artists, and art school staff.

In November 2016 we launched our book 'Professional Practice: 20 Questions' at Hauser & Wirth Gallery, London in partnership with Kingston University, bringing together book contributors, students and other interested parties for a networking event.

“I ENJOYED FINDING OUT ABOUT A WIDE RANGE OF APPROACHES TO LEARNING AND TEACHING ACROSS FINE ART COURSES. AS A RESULT OF THE EVENT I WILL BE CRITICALLY EVALUATING MY APPROACH TO TEACHING PROFESSIONAL PRACTICE AS A MODULE. THANK YOU FOR HOSTING SUCH A FASCINATING & STIMULATING EVENT.”

SOPHIA HAYES, *Senior Lecturer, Fine Art, University of the West of England*



“AN EXCELLENT EVENT WHICH ENABLED EVERYONE TO THINK CRITICALLY ABOUT ART AND DESIGN EDUCATION IN A FRIENDLY AND THOUGHTFUL CONTEXT.”

DAVID WEBSTER, *Associate Dean of Learning, Teaching and Enhancement, University of the Arts London*

“THE EVENT WAS REALLY INTERESTING AND INFORMATIVE. THE FORMAT WORKED WELL AND COVERED SO MANY DIFFERENT APPROACHES TO CREATIVE LEARNING. IT WAS GOOD TO CATCH UP WITH THE EXCITING PEDAGOGICAL THINKING AND PRACTICE AT SECONDARY, FURTHER, AND HIGHER EDUCATION ESTABLISHMENTS. THE APPROACHES HAVE GIVEN ME THE CONFIDENCE TO REDESIGN OUR APPROACH TO THE AS FINE ART COURSE NEXT YEAR. I WILL BE GETTING ALL FOUR BOOKS AS THEY WILL PROVE AN INVALUABLE SOURCE OF IDEAS FOR CURRICULUM INNOVATION. THANK YOU ONCE AGAIN.”

CAVAN PLEDGE, *Visual Arts Curriculum Leader, Hillview School for Girls*



“GSA HAS BEEN WORKING IN COLLABORATION WITH Q-ART FOR THREE YEARS AND HAS DERIVED EXPLICIT BENEFIT FROM THE STRENGTH OF EXPERIENCE AND THE PRACTICAL WISDOM OF THE TEAM. THEY HAVE INFLUENCED HOW GSA HAS BEEN APPROACHING THE WIDENING PARTICIPATION AGENDA WITHIN THE SCOTTISH ARENA IN GENERAL. SPECIFICALLY, THEY WORKED WITH GSA TO CURATE A CROSS-SCOTLAND SYMPOSIUM ON TRANSITIONS OUT OF FINE ART, ORGANIZING AND MANAGING THE DAY AS WELL AS USING THEIR SOCIAL NETWORKS TO PROMOTE THIS STRAND OF TEACHING ENHANCEMENT ACTIVITY. IT IS RELATIVELY UNUSUAL FOR SUCH AN ORGANIZATION TO MANAGE AN IMPACT IN THE ENGLISH AND THE SCOTTISH HIGHER EDUCATION SECTOR SIMULTANEOUSLY (OTHER GROUPS HAVE FOUND INFLUENCING BOTH EXCEPTIONALLY TRICKY), BUT Q-ART AS ACHIEVED THIS. THROUGH ITS WORKSHOP ACTIVITY, COLLABORATIVE WORK WITH GSA, AND ITS INQUIRY-BASED PUBLICATIONS, IT HAS HAD MORE IMPACT THAN SOME WELL-KNOWN LARGER AGENCIES IN THE DOMAIN OF TEACHING EXCELLENCE.

AS HEAD OF LEARNING & TEACHING AT GSA, I HAVE FOUND THE APPROACH Q-ART TAKES TO BUILDING A BROADER UNDERSTANDING OF HOW TO ACCESS, PROGRESS, AND ENGAGEMENT WITH STUDIO-BASED LEARNING EXCEPTIONALLY EFFECTIVE. SARAH ROWLES IS CLEARLY A LEADER IN THE AREA OF WIDENING ACCESS TO FINE ART AND HAS BUILT THE REPUTATION AND ESTEEM IN WHICH Q-ART IS HELD WITHIN THE SECTOR SINCE SHE GRADUATED FROM UNIVERSITY.”

PROFESSOR VICKY GUNN, Head of Learning & Teaching, The Glasgow School of Art



CURRICULUM PROJECTS & COMMISSIONS

Since 2014 we have worked with individual art schools to develop unique curriculum projects. We have also received commissions from universities and other organisations to produce web and printed content that are tailored to specific audiences.

CURRICULUM PROJECTS

We work in partnership with institutions to develop tailored projects and research led curriculum interventions.

Between October 2015 and June 2017, we mentored and collaborated with undergraduate Painting, Drawing and Printmaking students Marie Taylor and Amelia Webster, from Plymouth College of Art (PCA). The collaboration formed part of PCA's Professional Practice offer and supported Marie and Amelia as they:

- Set up their own Q-Art inspired Crit Club.
- Facilitated 'Introduction to the Crit' workshops for secondary school students at Tate Modern as part of our work with The Sorrell Foundation's National Art and Design Saturday Club.

- Fundraised for and interviewed graduates in various cities about the challenges and opportunities of setting up art spaces – extracts from which appeared in Q-Art's book 'Professional Practice: 20 Questions' and on a flyer they produced for fellow graduates as part of their degree show.
- Presented at our Transitions Out of Art School Symposium at The Glasgow School of Art
- Set up their own organisation 'Inside Edge' to support creative graduates as they prepare for life after art school.

COMMISSIONS

We aspire to reach the widest possible audience and we are always open to requests to use the information we

have gathered for our publications in new ways. We have received commissions to produce new content that draw upon these publications for other arts organisations and higher education institutions:

In 2014 we were commissioned by Artquest to produce 'Peer Mentoring' an online guide to setting up crits for artists. Informed by our book 'Art Crits: 20 Questions' the guide contained sections on presenting, participating in and facilitating crits, and speaking in public.

Also in 2014 we were asked by The Sorrell Foundation to draw upon our research for Art Crits: 20 Questions to produce a guide 'What is a Crit?'. Aimed at 14–16 year old participants of the Foundation's National Art and Design Saturday Club, the guide accompanies our 'Introduction to the Crit and Talking About Art' workshops at Tate Modern and Tate Britain as part of the Saturday Club's London Visit.

In 2015 we were commissioned by University of the Arts London (UAL) to produce content for nine interactive e-booklets for their new Academic Support Website. Drawing on our extensive interviews with art school staff and industry

professionals we provided copy on subjects ranging from Assessment, The Crit, and Finding your Own Ways of Working. The website is available to all UAL students.

“WORKING WITH Q-ART HAS BEEN TRULY INSPIRING. THE OPPORTUNITY TO CONNECT WITH INDUSTRY HAS BEEN FUNDAMENTAL IN THE PROFESSIONAL PRACTICE ELEMENT OF OUR DEGREE. WITH THE MENTORING AND SUPPORT FROM Q-ART, WE WERE ABLE TO EXPERIENCE THE REALITIES OF WORKING IN THE CREATIVE SECTOR – SO MUCH SO THAT, AS WE GRADUATE THIS YEAR, WE HAVE BEEN MOTIVATED TO START OUR OWN BUSINESS, ‘INSIDE EDGE’. WE ARE LOOKING FORWARD TO FUTURE COLLABORATIONS WITH Q-ART.”

MARIE TAYLOR & AMELIA WEBSTER, *Painting, Drawing and Printmaking Students, Plymouth College of Art*



“THE COLLABORATION WITH Q-ART HAS EVOLVED DURING THE LAST THREE YEARS TO BECOME A SIGNIFICANT COMPONENT OF THE OFFER WE MAKE OUR STUDENTS IN TERMS OF PROFESSIONAL AND CRITICAL PRACTICE. IT HAS ENHANCED ENTREPRENEURIAL AWARENESS, CAREER MANAGEMENT SKILLS AND STUDENT’S DEVELOPING SENSE OF THEMSELVES AS PRACTITIONERS. IT HAS BEEN AN EXEMPLAR FOR THE DEVELOPMENT OF RESEARCH-LED CURRICULUM, AND HAS LED TO NEW INSIGHTS FOR THE TEACHING OF PROFESSIONAL PRACTICE IN ART AND DESIGN THAT WE HAVE BEEN ABLE TO SHARE WITH THE WIDER SECTOR (...)”

DR STEPHEN FELMINGHAM, *Programme Leader: BA Painting, Drawing & Printmaking at Plymouth College of Art*

WEBSITE Q-Art is a peripatetic organisation and as such our website and newsletter are a crucial way of documenting and keeping our readers and participants up to date with our activity.

2008–12

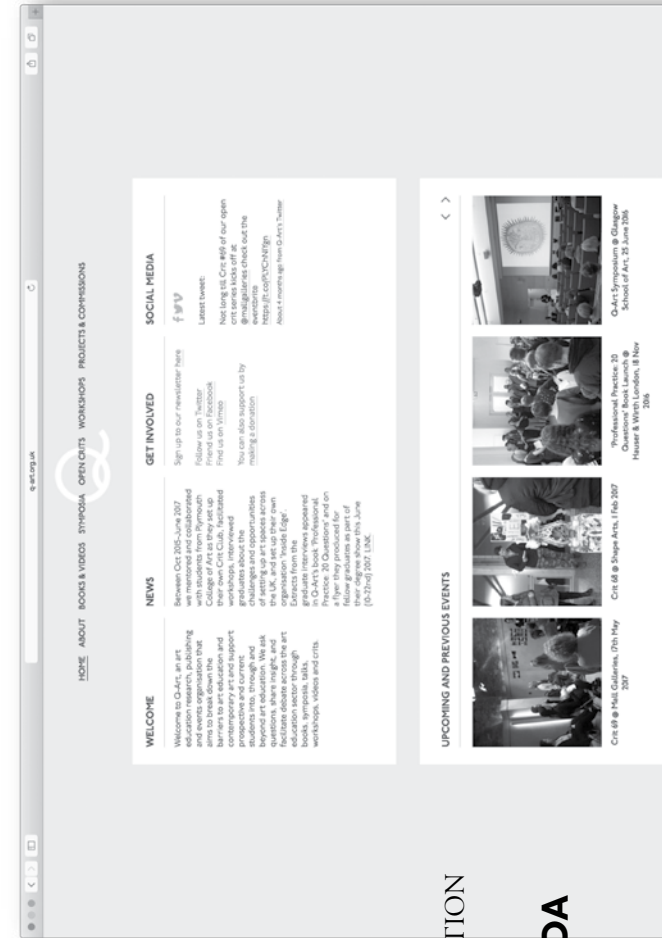
Our very first online presence, q-artlondon.com, was a simple website that centred around supporting our monthly crit programme. It listed previous and forthcoming crits and featured images and some text from each artist about the work they had presented. There was a well-used comment feature that allowed presenting artists and crit participants the opportunity to continue conversations about the work online. This first basic website was funded using £400 from Sarah's student loan plus match funding from Goldsmiths Business Development Office.

In 2011 we used a small grant from LCACE (now The Cultural Capital Exchange) to update our website. We kept the comment functions and added a new shop feature to sell our publications. Our book sales increased and as a result of this, as well as our increasing number of talks and events outside of London, we began to attract more mailing list subscribers from across the UK.

2012–PRESENT

In December 2012 we launched our current website q-art.org.uk. We chose this new domain name to reflect our evolution from a London based to a UK-wide arts organisation. The website is mobile and tablet friendly and represents the breadth of our activity. Through the website our publications sell throughout the UK and increasingly to art staff all over the world, in particular to the USA, Canada, Europe, and China.

Our mailing list, which now has over 6,000 subscribers, demonstrates that we have a growing international audience. The website was designed by Jens Dan Johansen and Work In Progress.



WEBSITE VISITORS BY LOCATION

53% UK

14% USA AND CANADA

8% REST OF EUROPE

5% CHINA

3% INDIA

2% AUSTRALIA AND NEW ZEALAND

15% REST OF THE WORLD

GALLERY TOURS, ANNUAL EXHIBITION, STUDENT REP & COMMUNITY PANEL Between 2008–14 we ran gallery tours, an annual exhibition, and piloted a student rep and community panel. Although we no longer run these activities they formed a significant part of our early programme.

GALLERY TOURS

Between 2008–12 we ran free gallery tours in partnership with University of the Arts London Alumni Association, Jotta, and Deptford X. During the tours we visited a diverse range of art spaces across London. The gallery owners, managers and curators talked about their current exhibition, the history and aims of their space, and took questions from those on the tour. The aim was to give tour participants a deeper insight into the workings of these spaces and the people behind them.

In 2012 we ceased to run the gallery tours and decided to use the time saved to focus on developing our publications, crits, and workshops.

ANNUAL EXHIBITION

Between 2008–14 we held six annual exhibitions at APT gallery, London, for those who had a presented their work in a Q-Art crit during the previous academic year. The gallery supported the exhibition in kind through APT Projects, the charity's funded education programme.

The Annual Exhibition was open to everyone who had presented work, and as the crits were also open to all, the show aimed to circumvent the traditional 'who you know' politics of the art world and create a democratic route to exhibiting in a well-known gallery.

Representative of the broad range of crit participants, our exhibition commonly featured students and graduates from various courses,

colleges and levels of study alongside self-trained artists. Each exhibition lasted a week, beginning with an opening night that brought together exhibitors, friends, family and others to network and celebrate. During the week, an open crit allowed participants to talk about their work and how it had progressed since their initial crit.

In 2015 we took the decision to cease the Annual Exhibition in order to spend more time developing our workshops and publications.

STUDENT REP PROGRAMME AND COMMUNITY PANEL

Between 2008–14 we had an informal student rep system in place. Students from across art schools acted as a point of contact to help us organise and promote crits within their particular institution.

Between 2012–13 we built upon the rep scheme and piloted a Q-Art Community Panel. Reps and other students with an interest in art education met once a month to discuss topics such as crits, access to art education, and life after art school. Members of the community panel were also given the opportunity to become more involved with the wider running of the organisation.

“THANKS SO MUCH TO THE Q-ART TEAM FOR ALL THE TIME YOU PUT IN TO THE SHOW. I REALLY APPRECIATE ALL YOU DID AND THE OPPORTUNITY TO EXHIBIT MY WORK AND GET MORE FEEDBACK. I HAVE MADE A DONATION TO Q ART BY WAY OF THANKS.”

Q-Art Annual Exhibition Participant 2013



“THANK YOU FOR BEING SUCH WONDERFUL HOSTS, FOR GIVING MY WORK ATTENTION, AND FOR HELPING ME TO PUSH MY PRACTICE FORWARD.”

Q-Art Annual Exhibition Participant 2013



“I MET SARAH IN 2008 AND WAS IMMEDIATELY STRUCK BY HER STRUGGLES WITH FINE ART EDUCATION AND HOW SHE WANTED TO MAKE A CHANGE AND ENCOURAGE STUDENTS TO REALLY QUESTION WHAT WAS BEING TAUGHT AND WHY. SHE WAS IN THE THROES OF ORGANISING THE FIRST Q-ART CRIT AND WE HOSTED THE SECOND ONE AT A.P.T. THE CRITS WERE REALLY SUCCESSFUL AND SUPPORTIVE. THEY BROUGHT TOGETHER FINE ART STUDENTS AND GRADUATES FROM ACROSS LONDON AND WERE TRULY CROSS-CURRICULAR, CROSS-COLLEGE AND CROSS-BOROUGH. A.P.T GALLERY PROUDLY SUPPORTED ALL SIX Q-ART ANNUAL EXHIBITIONS WHICH BROUGHT TOGETHER ALL THE STUDENTS WHO HAD PRESENTED AT A Q-ART CRIT DURING THE PREVIOUS YEAR.”

LIZ MAX, APT Gallery and Studio Manager



TEAM

FINANCES, TEAM
& TESTIMONIALS

FINANCES

& TESTIMONIALS

FINANCES An overview of our income and expenditure during our first nine years.

YEAR	DATE (SEPT–AUG)	INCOME	EXPENDITURE
1st	2008–09	£6,138	£3,798
2nd	2009–10	£3,933	£2,241
3rd	2010–11	£5,190	£4,334
4th	2011–12	£3,933	£3,795
5th	2012–13	£26,323	£17,701
6th	2013–14	£15,693	£23,729
7th	2014–15	£22,580	£16,631
8th	2015–16	£23,234	£24,722
9th	2016–17	£8,295	£9,868

2008–12

Years one and two reflect a time when Sarah and all those volunteering for the organisation were in full time study. In years three and four, a few of the team, including Sarah, had graduated and were balancing volunteering for Q-Art alongside part-time and full-time work. Much of the income generated in this period came from book sales and talks as well as donations and sponsorship from individuals and organisations.

2012–13

Year five was a pivotal year for the organisation. Most of the team had now graduated and it was vital for the long-term sustainability of the organisation that we could bring in money to pay members of the team for their time.

In this year Sarah received mentoring from Business in the Community to help develop some of the business skills needed to manage and begin to bring about

this transition. In this period we continued to bring in money for talks, and sales of our publications increased significantly as we began to sell them through several major art book stores across the UK, including Tate Modern, Whitechapel Gallery, IKON, National Galleries of Scotland, and the ICA. We also received funding from the Higher Education Academy to produce two new publications and a video.

2013–16

In these years we put in many of the building blocks for our current programme. We invested in a new website and worked hard to generate the income needed to support the running and administration costs of our crit programme. This is something that we ultimately achieved through a combination of member donations, organisational sponsorship, bridge funding from Arts Council England, and support from host institutions and partners.

We worked in partnership with Shape Arts (a disability-led arts organisation) to run fully accessible British Sign Language interpreted crits. Also in this period we continued to give talks

and sell what was by then four publications. We took on paid commissions to develop content for organisations, designed new workshops, and co-developed symposia that were funded directly by host institutions and partner organisations. In 2015–16 we raised funding for our fifth publication from a-n, Kingston University, The Glasgow School of Art, Swansea College of Art, and University of Wales Trinity Saint David.

2016–17

In November 2018 we'll hit our 10-year anniversary. As we approach this milestone we are spending time consolidating and reflecting on our achievements to date. We are also considering how we can best continue to pursue the aims and mission of Q-Art in the future. We are actively seeking new partnerships that can offer us financial stability for the next phase of the organisation.

THE TEAM The Q-Art team is made up of individuals who share the aims and ethos of the organisation. As well as working with Q-Art on a freelance basis, we are all practitioners working in a diverse range of activities related to contemporary art. Each team member began as a volunteer with the organisation having attended our crits, and has subsequently given many hours, both paid and voluntary, to help shape the organisation as it is today.

**SARAH ROWLES,
FOUNDING DIRECTOR**

sarah.rowles@q-art.org.uk

Sarah founded Q-Art in 2008 whilst she was an undergraduate Art Practice student at Goldsmiths. She set up the organisation in response to the questions and challenges she encountered as a first generation student as she entered and then progressed through her course. Sarah works across all areas of the organisation. Her role includes strategic planning and day-to-day management; event and workshop design, organisation and facilitation; pitching and fundraising for new projects; researching for and developing Q-Art publications and commissions; book-keeping; giving talks about the organisation; building and main-

taining contacts and partnerships. She facilitated Q-Art's London Crit Programme until 2013.

In addition to running Q-Art, Sarah is also a freelance researcher and has worked for The Higher Education Academy, The Council for Higher Education in Art and Design, The Glasgow School of Art, a-n, and The Arts Society. She is an Associate Fellow of the Higher Education Academy, a Fellow of the Royal Society of Arts, and a nominated member of the World Economic Forum's young leaders programme 'Global Shapers'. She is on the steering group of the National Association of Fine Art Education, and was previously an Advisory Board member for Artquest. In September 2017 she began a Doctorate in Educa-

tion (EdD) focussed on the work of Q-Art at the Institute of Education, University College London.

**JO ALLEN,
CO-DIRECTOR**

jo.allen@q-art.org.uk

Jo graduated from her BA Art Practice degree at Goldsmiths in 2010 and has been involved with Q-Art ever since. She shares the organisation's goal of breaking down barriers to art education and the contemporary art world and is particularly interested in the debates around art education from primary school upwards. Jo became co-director of Q-Art in August 2015 and has worked closely alongside Sarah to build the sustainability and future direction of the organisation. Jo works with Sarah on the design and facilitation of our workshops and symposia and has co-edited our two most recent publications.

Jo holds a City and Guilds Qualification in Teaching and Training, and as well as working with Q-Art Jo has worked as a Teaching Assistant at Welling Secondary School, a specialist Art College, and as an art outreach teacher/ visiting artist in local primary schools. She also runs weekly community art classes for children.

**KATIE TINDLE,
ADMINISTRATOR AND
WORKSHOP FACILITATOR**

Katie graduated from Central Saint Martins in 2015 with a degree in Fine Art. Katie first became involved with Q-Art as a volunteer university representative in 2011, helping to promote and organise Q-Art crits at her institution. Since then Katie has also assisted with our symposia and is training to become a Q-Art workshop facilitator. In 2015 Katie took on the administration role for the organisation. Katie was attracted to the organisation because of its goal to widen understanding and participation in the arts and arts education. In addition to her work with Q-Art, Katie is the founder of curatorial project, G George / The Listening Booth and is a practicing artist. She also works for the Society for Research into Higher Education (SRHE) supporting their program of workshops, seminars and the annual SRHE conference.

**ISABELLE GRESSEL,
COPY EDITOR AND
WORKSHOP FACILITATOR**

Isabelle graduated from a Fine Art degree at Chelsea College of Arts in 2012 having previously completed an undergraduate degree and masters in English Literature at Queen Mary

University of London. Isabelle first became involved with Q-Art as a crit participant in 2012 before joining the team in 2014, providing event, administrative support and becoming a facilitator of our Talking About Art workshops. In 2015 Isabelle took on the role of copy editor for our website and publications and has contributed towards the development of the organisation and in setting its future ambitions. Outside of the organisation Isabelle continues to develop her art practice, researching and exhibiting her work focused on repetitive urban movements. She also works as a visiting practitioner on Graduate Diploma Fine Art course at Chelsea College of Arts UAL, providing tutorials, exhibition and administrative support for the course throughout the year.

RACHEL WILSON, WORKSHOP FACILITATOR

Rachel graduated from a Fine Art degree at Goldsmiths in 2011 and has worked as part of the Q-Art team since 2012. In this time Rachel has worked in a variety of roles including UK crit facilitator, event assistant, admin support, and most recently as a facilitator of our Talking About Art workshops. Outside of Q-Art, Rachel is an artist, curator and foundation tutor at Kensington and Chelsea College. She has a PGCE in post compulsory education

from the Institute of Education and is currently studying for an MA in Contemporary Art Theory at Goldsmiths.

KAREN TURNER, LONDON CRIT MANAGER

Karen graduated from a Fine Art degree at The Cass in 2013 as a mature student. Since that time she has facilitated Q-Art's London Crit Programme, taking over from Sarah. Karen embraced this opportunity because it connected her to art after graduation and provided great networking opportunities within a community that speaks openly and honestly about art in a language that everyone can understand. Outside of Q-Art Karen also runs CAVE, a community supported space in Pimlico with a café, project space, gallery, PAYG studio/workspace and shop. Karen also works for ETAT (Encouragement through the arts and talking) running creative workshops for the lonely and isolated.

KRISHEN KANADIA, WEB CONTENT MANAGER

Krishen first presented at a Q-Art crit held at Central Saint Martins in 2012. Having not previously attended Art School this was his first experience of a crit. He began composing event programmes for the organisation from 2013 before taking over from Zuqiang

Peng, to manage Q-Art website content. After studying Mathematics at university he attended UCL Institute of Education in London, completing an MA in Art and Design in Education.

JHENI ARBOINE, WORKSHOP FACILITATOR

Jheni gained a BA in Fine Art from Chelsea College of Art in 2014 and an MA in Fine Art from the same institution in 2015. Jheni first got involved with Q-Art in 2012 when she presented at a crit and was a joint narrator in our video 'Art Crits: 20 Questions'. Since then Jheni has been a workshop facilitator for our 'Talking About Art' workshops.

LUIS IGNACIO RODRIQUEZ, FORMER CURATOR OF Q-ART ANNUAL EXHIBITIONS

Luis presented in Q-Art's second ever crit at Central Saint Martins in 2008, since which time he has regularly volunteered his time supporting crits and attending team meetings. Luis was also the curator of Q-Art's Annual exhibition from 2010–2014. Luis has been a practicing artist and independent curator since 2009, whilst also continuing to teach Spanish and English. He has worked as a translator, being fluent in Spanish and French and can read Italian, Portuguese, Dutch, Japanese and

German. Luis holds a BA in Fine Art from Goldsmiths 2010, a BA in Linguistics from Universidad Complutense and a Postgraduate Diploma in Technical and Specialised Translation from the University of Westminster.

MAGGIE LEARMONTH, ADVISORY

Maggie is a practising artist, having graduated in Fine Art at the Cass School of Art in 2011. She is also a trustee of Deptford X. She has been involved with Q-Art since 2010 and has been part of the team in an advisory capacity since 2012. Before beginning a second career as an artist Maggie had extensive experience in secondary education as a teacher of Modern Languages, Head of Year and a Deputy Head. She went on to be Director of the Foundation for Raising Achievement, a cross-borough regeneration project with the London boroughs of Tower Hamlets, Newham, Bexley, Greenwich and Lewisham and, most recently, was a founding tutor for Teach First.

Thanks also to previous members of the Q-Art Team: Charlie Wainwright, Craig Edwards, Emily Wallis, Jeff Ko Julie Rafalski and Zuqiang Peng. And to our designer Jens Dan Johansen and website developers WorkInProgress.

“SINCE 2014 Q-ART HAVE WORKED WITH US ON THE NATIONAL ART&DESIGN SATURDAY CLUB ANNUAL LONDON VISIT. THIS AUTUMN EVENT BRINGS ALL THE MEMBERS OF THE SATURDAY CLUB TOGETHER FOR THE FIRST TIME AND IS, FOR MANY OF THE 13-16 YEAR OLD CLUB MEMBERS, THEIR FIRST TRIP TO LONDON OR TO A GALLERY. Q-ART HAVE ADAPTED THEIR CRIT MODEL IN ORDER TO ENCOURAGE THE YOUNG PEOPLE TO DEVELOP THEIR OWN CRITICAL VOICE. DURING VISITS TO TATE MODERN AND TATE BRITAIN, MEMBERS OF THE Q-ART TEAM SELECT WORKS FROM THE PERMANENT COLLECTIONS FOR THE GROUP TO TALK ABOUT, CREATING A POSITIVE AND SUPPORTIVE ATMOSPHERE FOR THEM TO EXPRESS IDEAS AND OPINIONS. THESE SESSIONS ARE ALWAYS ENTHUSIASTICALLY RECEIVED BY THE YOUNG PEOPLE AND THEIR TUTORS ALIKE; MANY PARTICIPANTS RESPOND THAT THEY HAD NEVER THOUGHT ABOUT ART IN THIS WAY BEFORE AND THAT THEY CAME AWAY WITH NEW IDEAS AND GREATER CONFIDENCE. SARAH,

JO AND THE TEAM HAVE ESTABLISHED AN EXEMPLARY METHODOLOGY FOR ENGAGING WITH PEOPLE WHO MAY NOT FEEL CONFIDENT WITH MODERN AND CONTEMPORARY ART, AND FOR DOCUMENTING AND EVALUATING THEIR PROCESS. Q-ART HAVE REALLY ENHANCED THE LONDON VISIT AND WE ARE DELIGHTED TO WORK WITH THEM. THEIR APPROACH AND ETHOS MAKE THEM A PERFECT PARTNER FOR THE SATURDAY CLUB AS WE SHARE THE BELIEF THAT ALL YOUNG PEOPLE, REGARDLESS OF BACKGROUND, SHOULD HAVE THE OPPORTUNITY TO ACCESS, EXPLORE AND ENJOY ART, DESIGN AND VISUAL CULTURE.”

SORREL HERSHBERG, Director *The Saturday Club Trust* and *The Sorrell Foundation*

TESTIMONIALS Over the years we have received a lot of positive feedback about the work that we are doing. This has come from school, FE and HE staff and students, graduates, artists, curators, parents, and others who work in the arts sector and beyond. Whilst many of the comments we receive are in person, we have also received extensive feedback through informal email exchanges and via evaluation forms that we collect at the end of our events and workshops. When it comes to our books we have received feedback from across the UK and other parts of the world. We have decided to include some of this here because it is a nice way to conclude and because it demonstrates so well the impact that we are having and can continue to build upon with your support.

TESTIMONIALS ABOUT ALL Q-ART PUBLICATIONS

"I have found Q-Art to be a real inspiration. The books are a useful overview of practice and the rationale of those involved in current art education."

— Joe Woodhouse, Programme Leader Foundation Art and Design, University of Sunderland

"I found out about the books through a book from James Elkins, which recom-

mended yours. The crit book is particularly well done with its structured outline, congratulations on this work."

— Richard Jochum, Associate Professor of Art & Education, Teachers College Columbia University New York

"I love your publications. They are so helpful and interesting and it's great to get the UK perspective. The books have a sophistication about the discipline and philosophy of teaching

art with very down to earth hands on stories and approaches by real people in the field."

— Dianne Pappas, Community College Art Teacher, Massachusetts

"I got the books so that I can reflect on what others point of views are in Art and Design Education and any updates of perspective or language being used. This will feed our programme review, which we do every five years."

— Oliver Comerford, Course Director, BA Hons Art, IT Carlow-Wexford Campus School of Art and Design

The books were very useful as part of teaching sessions with my MA Fine Art and MA Contemporary Curatorial Practice students as well as in relation to the M. Ed I am completing on internationalising the art curriculum."

— Dr. Rachel Marsden, Lecturer in Art Curatorship, The University of Melbourne

"The books are useful because usually when I talk to course leaders the conversation stays on a very general level so it's good to read about what happens on the studio floor. It is extremely valuable to learn how others have tackled similar situations and problems and it's an opportunity to learn other methods

and incorporate different approaches in the future."

— Patrick S. Ford, Lecturer, Department of Design Foundation Studies, Hong Kong Design Institute

"I often refer students and staff to your books when discussing different approaches adopted by institutions and when countering what some claim to be national trends in art education."

— David Moore, Lecturer BA Sculpture, Edinburgh College of Art

"The books are excellent, stylish, accessible, and very readable. I used them in my PG Cert and in conversation with colleagues during curriculum and teaching development processes. The books give real insight into assumed knowledge and make explicit some of what students and teachers don't have access to knowing when teaching and learning. They are a reassuring and creative resource and I can imagine they will be companion reading for our staff team and students for some time to come."

—Michelle Letowska, BA Fine Art Lecturer, Lews Castle College, University of the Highlands and Islands

"I have used the books in my work with international students to enable them to think about the pedagogy of Fine Art in the UK. The questions asked are so

interesting and relevant to the future of Art and design education.”

— David Webster, Associate Dean of Learning, Teaching and Enhancement, University of the Arts London

“I found the books extremely useful as an educator and administrator in the arts. It is fascinating to hear what peers are thinking about and working on in relation to their courses and curriculum. I started to get a sense of how arts institutions are responding to the art world, the changes in funding for education, and what they believe is important to teach or to offer students as an experience. There is obviously a big responsibility here and to get some insight into what people are doing in other schools invaluable.”

— Chloe Briggs, Chair of Foundation and Coordinator of Masters in Drawing, Paris College of Art

“The books are really interesting. We don’t often get to find out what practitioners and teaching staff think about education and what drives them and their ethos. Art and design education is still a bit mysterious so any light shone on it is a real gem.”

— Siobhan Clay, Educational Developer, University of the Arts London

“Q-Art’s inspirational series of publications put the teacher-practitioner at the heart of teaching and learning. They are a significant contribution to academic research and investigation into the pedagogy of art and design. The books and videos have been presented at conferences in the UK and abroad. Their significance to the arts community was recognised by the educational arm of the Victoria & Albert Museum London, who hosted their launches and three subsequent teaching and learning conferences built around their findings.”

— Carolyn Bew, Former Discipline lead for Art and Design at The Higher Education Academy

TESTIMONIALS ABOUT ‘11 COURSE LEADERS: 20 QUESTIONS’

“A really useful publication, thank you! My daughter is a foundation art student, trying to decide between her offers. I’m sure your book will be of interest to a wide audience of prospective students – and their parents!”

— Parent, Prospective BA Fine Art student

“Fantastic to discover this book. Our 19 year old is entering this interesting world

with all of these same questions! Very impressed with your organisation for tackling this on behalf of future students.”

— Parent, Prospective BA Fine Art student

“I am writing about contemporary teaching methods in HE Fine Art and yours was the go to book. I have been constantly telling colleagues about your project since discovering it a few years ago. I am also currently reading your ‘Art Crit: 20 Questions Pocket Guide’ – so a proper fan!”

— Steven Paige, Joint Programme Leader BA Fine Art, Plymouth College of Art

“This book dispels the myths of elitism that seem to surround the arts in higher education. When I first read it I was preparing for an MA interview. I’d researched the institution, submitted a portfolio of work, prepared myself for questions and settled on confident sounding replies to imagined critiques of my work – and yet I still had many a doubt as to what they would actually be looking for. ‘11 Course Leaders’ made me realise that more or less every institution wants the same thing – hard working students who are enthusiastic about their practice, will fit suitably within the content and design of the courses, and who will commit themselves to

the requirements of the subject they wish to study.

I was also interested to read about where the course leaders had come from and the routes they had taken to arrive at their current positions. Knowing that they had been foundation students, had gained degrees and had varying experience within the industry made me realise that what they have achieved might be within my range of abilities. More specifically, I found it useful to read about the teaching experience that many of the course leaders had. Being a teacher myself it made it clear that it is not only possible to pursue mutually beneficial roles as teacher and artist but that they necessarily must be. 11 Course Leaders helped me to realise that these roles that I perform, the work that I make, and the knowledge that I acquire and impart are all a part of the life I have chosen for myself as an artist. It gave me confidence that I was ready for postgraduate study and that this life is the one I should be leading.”

— Thomas Rogers, Teacher York College and Student MA Contemporary Fine Art course Edinburgh College of Art

“I primarily teach A-Level but have also spent time teaching at Foundation level as well as BA students.

There always seems to be a discrepancy on every side and in both directions as to what is expected of a student and what they can expect to encounter at the next stage. Books such as yours help to make that discrepancy smaller and enable students and staff alike to make and support more appropriate choices. In fact, I have thought of making use of it in my teaching when students are getting ready to apply to university."

—Thomas Rogers, Teacher,
York College

"This book is brilliant as it exposes the complexity of fine art education. It's honest and insightful and has helped clarify my thinking, thank you."

— Jake Jackson, Lecturer BA Fine
Art Photography, The Glasgow
School of Art

"I've been writing a book on art schools, and I wanted to get in touch to let you know that the interviews you've done for your books have been very useful. I've quoted or cited them at a number of points. '11 Course Leaders' in particular is an excellent book. It's a unique record of a range of influential teaching and practices and attitudes that would otherwise go unrecorded. There's very little like it available. It is substantially illuminating about the practices and attitudes

governing contemporary art education. Plus it's entertaining, extremely well edited and well produced."

— Dr Michael Newall, Head,
History of Art & Senior
Lecturer, History & Philosophy
of Art University of Kent

"This book was an important resource when I was writing a new degree in 2013–14 and clarified a number of attitudes I had around professional practice and the role of the art school generally. I used it to help me in interviews when applying for art school roles and I also found it useful when advising students on applying to London colleges to read up on the relevant course leaders."

— Dr Stephen Felmingham,
Principal Lecturer and Programme
Leader, MA and BA Painting,
Drawing & Printmaking

TESTIMONIALS ABOUT '12 GALLERISTS: 20 QUESTIONS'

"I got the book yesterday and finished it yesterday too – such a great read and I wish I'd read it before setting up my gallery!"

— Joanne Shurvell, Director, Payne
Shurvell Gallery

"This is a very informative book for a gallerist wannabe like myself. It really portrayed the different characters of gallerists and how they reflect their ideas in their gallery operations."

— Graduate, Central Saint Martins

"I was looking for an honest account of how gallerists choose artists. Your book and the questions you ask are excellent, congratulations!"

— Dr Gilda Williams, Contempo-
rary art critic and Senior Lecturer,
MFA Curating, Goldsmiths

TESTIMONIALS ABOUT '15 METHODS: 20 QUESTIONS'

"UAL Awarding body was very pleased to support the production of the '15 Methods 20 Questions' book, which brings together the views and experiences of arts educators from institutions across the UK. It encapsulates perfectly the approach to creative learning which underpins all UAL Awarding Body qualifications, including not only the Foundation Diploma in Art & Design, but also our other qualifications in creative media, performing arts and music. The book provides a very useful and very real, based as it is on the experiences of arts educators, overview of the characteristics of

high quality creative learning. It has been a fantastic tool for presenting and reinforcing our own philosophy to institutions new to working with us, and as a tool for influencing stakeholders across the wider education sector. For example, we were recently very pleased to entertain colleagues from the Department for Education at Central Saint Martins, and included a copy of the book in the materials we presented to them. It's an excellent resource and, at a time when arts education is very much at risk, provides a valuable record of the merits and features of high quality creative education."

— Ross Anderson, Director, UAL
Awarding Body

"The publication is deeply informative and has given me several ideas as to how I can use it to support and advocate art and design education within our college and beyond into local schools – a truly valuable resource. I have asked the college resource centre to buy all four books and will present them as recommended reading for our level 3 and 4/5 students."

— Alan Patrick, Head of Foundation
Art & Design, Petroc College of
Further and Higher Education

"15 Methods: 20 Questions is a brilliant overview of the various approaches to teaching and learning at art school,

particularly in regard to Foundation Diploma level.”

— Paul Jones, Fine Art lecturer, North Wales School of Art and Design, Wrexham Glyndwr University

“I’m currently preparing workshops for college students and thinking how this is just one of the most inspiring and useful books ever. The book is incredibly useful to understand how a Foundation is structured and taught. The projects are described in detail and this gives a fellow teacher an insight into the many ways this kind of learning can be facilitated. We don’t really have Foundations up here in Scotland, so it’s really useful to see what they’re all about. As someone who has worked in HE in art and design for years, it’s great to see how the ‘competition’ do things, and how they prepare their students so well. Also, the videos are really good for students, they’re accessible, visual and funny.”

— Elizabeth Beidler, Progression Manager, The Glasgow School of Art

TESTIMONIALS ABOUT ‘ART CRITS: 20 QUESTIONS’

“This book is insightful to how art ‘teaching’ is approached by different

people and in different art schools. I’m recommending it to the trainee teachers that I mentor.”

— Paul Jones, Fine Art lecturer, North Wales School of Art and Design, Wrexham Glyndwr University

“I am using ‘Art Crits: 20 Questions’ as a resource for the HE students I teach as part of their professional development course.”

— Michelle Letowska, BA Fine Art Lecturer, Lews Castle College, University of the Highlands and Islands

“We talked about your book in my seminar last week! I’ll send you comments some time. BTW I cite Q-Art several times in the new edition of my ‘Art Critiques’ book.”

— James Elkins, Chair of the Department of Art History, Theory, and Criticism, School of the Art Institute of Chicago and author of ‘Art Critiques’ (2011) and ‘Why Art Cannot Be Taught’ (2001)

“My favourite thing about the book is the way the advice comes across. It’s like when you go to your mum or best friend for their advice and encouragement, you feel supported and ready to take on the world and you know that you wouldn’t have got that from

anyone else. The second great thing about the book is the variety of advice contained within it, the crit is broken down into its component parts and discussed in an accessible way.”

— Amanda, BA Painting, Drawing & Printmaking Student, Plymouth College of Art

“As a high school visual arts teacher, I use the videos and website resources that Q-Art provides for a variety of reasons. My students get to see and hear from course leaders and art students that are working at university level right now. Rather than tell them why we are doing a crit, my students get to explore through contemporary interviews the myriad of reasons why they are so beneficial to the artists process. The transcripts available for each video have also been an invaluable tool for my English Language Learners who can use the pdf’s to help with translation and review for understanding.”

— Stacey Ward Kelly, Head of Department, Visual and Digital Arts, Livermore Valley Charter Prep High School, California

“Art Crits: 20 Questions is a must read for any student starting off in art college. In fact it’s accessible for anyone who wants to understand the need for critiques, their various

forms and the benefits of being able to articulate about your own practice and the work of other artists. It also highlights the knowledge to be gained from the whole process. Most importantly the many esteemed contributors confirm the value and importance of being able to speak about art in plain English! A big thanks to Q-Art for putting together this insightful little book!”

— Bernadette Keating, Early career artist

“The e-book has been really fantastic. Plenty of first-hand accounts from people who are actually involved in crits and teach them. Thank you so much for putting this together. I can tell you that as a student, it’s very refreshing to be citing practicing artists and art teachers rather than philosophers or academics! A great book, which I will be recommending to my module convenor.”

— Juliette Lumley, History of Art Student, University of Kent

“We are doing a project getting people who do crits in different disciplines to work together and it has been very useful.”

— Jason Davies, Senior Teaching Fellow, Centre for Advancement of Learning and Teaching, University College London

"I'm currently training to teach post-compulsory and my placement is the CCW foundation course. I came across Q-Art from one of the lecturers. It's a great resource for art teaching and I've been directing students to the crit videos as they prepare for their BA interviews. I love the honesty of it all ... something I never had when I did my BA."

— Sanna Charles, trainee teacher

"We set up a collective after we graduated and have been finding the tips on crits useful now we are doing that in a group outside the context of the BA. Thanks for the great resources!"

— Dea Campbell, Graduate,
Northbrook College

"I'm writing my dissertation on how post-secondary studio art instructors assess students and their work, with an emphasis on the critique. I was glad to discover this guide referenced in James Elkins latest edition of Art Critiques; A Guide (2014)."

— Sebastian Fitch, Doctoral
Student, Concordia University,
Montreal

"As an Art Teacher to A2 standard I have found this book very useful to help with generating ideas around supporting critical analysis."

— Pat White, Secondary School
Teacher

"I teach on an art & design Foundation course and will be using this book as I write some lesson plans for a new module – a large part of which will be composed of group crits."

— Nick Pearson, Associate
Lecturer, London College of
Contemporary Arts

"The book has some great insight and ideas for running things differently and the thoughts on beginning crits with students is really good. I've found it really helpful planning crit sessions and will definitely be revisiting it again when term starts!"

— Moly Rooke, Course Leader,
BA Fine Art Somerset College

"This book is so useful in terms of getting a down to earth view on comparative practice in other institutions."

— Logan McLain, Lecturer,
National College of Art and
Design, Dublin

"I am part of a newly formed Faculty Learning Community here and your book was on the list of sources for Studio Learning, Assessment and Creativity."

— Rhonda Schaller, Pratt Institute
New York

"Your book and video on the crit has been a great help to us as distance learning students, to the extent that I'd like

to suggest you actually contact the OCA about this being on the booklist for each and every visual arts course it runs."

— Jennifer Wallace, student,
Open College of the Arts

"I have used this book as part of my research for my PG Cert in Learning and Teaching where my focus is on the studio crit within communication design. The accounts from your book supported me in identifying which issues within the crit occur across art and design, and which may be specific to the context I work in. I found the personal accounts of academics useful, partly because their comments were honest and not guarded."

— Lecturer, Communication Design,
The Glasgow School of Art

TESTIMONIALS ABOUT 'ART CRITS: 20 QUESTIONS' VIDEO

"This is an excellent video. I would highly recommend it for first year degree students (and staff!)"

— Geoff Hands, Lecturer
Northbrook College

"I enjoyed the video very much. Congratulations on the whole project. Colleagues here who have viewed the

video are equally impressed, and I am sure that some of the points raised will filter into NCAD crit behavior."

— Robert Armstrong, Head of
Painting, National College of Art
and Design, Dublin

"A fellow student attended a Q-Art crit and wrote about the experience with a link to your four videos. I have watched them and found them to be very useful. To hear so many people from different universities was great. The book is also very interesting. Keep this going as it is a valuable resource."

— Nigel Roberson, BA Photography
student, Open College of the Arts

"I am using this video as a resource on critiques for a freshman intro class I am teaching this year."

— Sampade Aranke, Lecturer San
Francisco Art Institute

"I've been tasked with creating language learning materials for a group of Art and Design Foundation students in China. One of our language assessments is a crit, and I am researching what that is involved in this complex way of learning. I stumbled across your excellent video resource online, which was very informative and useful."

— Walter Nolan, Language Centre,
Nottingham Trent University

"It's a very thorough exploration of the subject that does a great job of dispelling any uncertainties about that strange beast that stalks the studios and exhibition spaces of art schools across the land."

— Jim Hamlyn, Subject Leader
BA Photographic & Electronic
Media, Grays School of Art

"Love this. Brilliant, diverse advice. I will be implementing some of it into the informal show n tell for local artists I run in Oxford."

— Merlin Porter, Artist

TESTIMONIALS ABOUT 'PROFESSIONAL PRACTICE: 20 QUESTIONS'

"At a time when courses are compelled to compete with each other in order to survive, this book encourages transparency and dialogue across the sector, so we can learn from each other whilst highlighting different approaches."

— Dr Dean Kenning,
Research Fellow, School of Fine
Art Kingston University

TESTIMONIALS ABOUT Q-ART CRITS

"I love Q-Art for its open-minded attitude and inclusive intellectual discussion that is accessible and humanised."

"I really enjoyed the crit last week. It was my first time attending and I felt very welcome."

"The Q-Art crit took the mystery out of a group crit. The idea of presenting work in such a way doesn't feel as daunting now. It was good to see that each artist had a different approach to presenting their work and have varied expectations from the experience. I can see how a crit would be useful at any stage in the process of making art."

"Thank you for the opportunity! I feel lucky to have had a chance to show what I'm doing in such a venue with an engaged audience. I'm a big advocate of what Q-Art does and I think it is invaluable."

"I wanted to say thanks to the team for being such a brilliant host. Q-Art kicks ass! I thought it was a great bunch of people. I am going through my notes from the crit and am smiling at them. It's rewarding that people in the crit could have an experience with the work and that it provoked thoughts. It's

also important that I got some criticism. It is something to think about for myself. Q-Art does an amazing job and I cannot express how happy I am I took part in the discussion."

"I love Q-Art because of its egalitarian, non intimidating approach."

"I really appreciated having the opportunity to speak about what I'm doing. It was quite a moment for me to stand up in front of a group as a painter after so many years. I'm going to be recommending Q-Art to others."

"I enjoyed the relaxed yet purposeful atmosphere. There was a breadth of artistic knowledge and practice and a willingness from everyone to interact with different artists work."

"I enjoyed seeing new artist's work and listening to the conversation. It has started to make me think in an critical way."

"A big thanks for giving me the chance to 'understand' art. The crits have really taken me into what I thought was a closed world. It's so interesting hearing artists speak about their work. I feel I can now defend my own taste values yet be open minded to new processes whereas originally I'd just have dismissed them."

"It was great to come to the crit today. I was very impressed by the high standard of feedback. The world is a lonely place when you leave the comfort zone of college. These sessions are priceless!"

"It was interesting seeing artists at different stages of their careers and education presenting."

"It was refreshing to hear about what other artists are doing outside my course and the different perspectives they held based on their different experience. I like the mix of age too. Very welcoming."

"The length of time given per work was excellent. The atmosphere was superb. The discussion was able to hold difference. Everything was fantastic. Thank you"

"I liked the freedom to comment without being assessed or watched by a tutor. It made me think critically again and provoked new thoughts."

"I enjoyed learning how to read and interpret different works from artists whose background I don't know. It was also fascinating watching how the group is chaired."

"My involvement with Q-Art has helped answer and raise questions

within my own practice and has given me the confidence to speak out during critiques and engage with all art mediums. Through Q-Art I hope to encourage others to not be afraid to say what they are really thinking when they look at and experience contemporary art."

TESTIMONIALS ABOUT 'TRANSITIONS OUT' SYMPOSIUM AT GLASGOW SCHOOL OF ART

"GSA has been working in collaboration with Q-Art for three years and has derived explicit benefit from the strength of experience and the practical wisdom of the team. They have influenced how GSA has been approaching the widening participation agenda within the Scottish arena in general. Specifically, they worked with GSA to curate a cross-Scotland symposium on Transitions Out of Fine Art, organizing and managing the day as well as using their social networks to promote this strand of teaching enhancement activity. It is relatively unusual for such an organization to manage an impact in the English and the Scottish Higher Education sector simultaneously (other groups have found influencing both exceptionally tricky),

but Q-Art as achieved this. Through its workshop activity, collaborative work with GSA, and its inquiry-based publications, it has had more impact than some well-known larger agencies in the domain of teaching excellence.

As Head of Learning & Teaching at GSA, I have found the approach Q-Art takes to building a broader understanding of how to access, progress, and engagement with studio-based learning exceptionally effective. Sarah Rowles is clearly a leader in the area of widening access to Fine Art and has built the reputation and esteem in which Q-Art is held within the sector since she graduated from University.

— Professor Vicky Gunn, Head of Learning & Teaching, The Glasgow School of Art

"It was a really enjoyable day that stimulated a lot of exciting conversation. The subject was timely and on a topic that is critically undeveloped. It was great to hear such a diverse range of perspectives on the issues that confront all arts education. It will be interesting to incorporate some of the ideas into my own teaching. Thank you for putting it together!"

— Lecturer, Edinburgh College of Art

"It was a great pleasure to attend the event. The diverse presentations offered some amazing examples of how 'profes-

sional practice' is delivered. I have a bucket load of notes and a few great contacts to follow up. Thank you!"

— Dennis Magee, Course Leader Fine Art, Lews Castle College, University of the Highlands and Islands

"Thank you for hosting the event – I found it extremely informative and valuable. It allowed me to look back on my education and make sense of it in a new light. I'll be buying the book as soon as it's out."

— Recent Fine Art Graduate, The Glasgow School of Art

"I enjoyed hearing about a slightly different sector to the one I work in. I learned that there is scope for my organisation to make more contacts with the art college sector."

— Sarah Yearsley, Coordinator, Engage Scotland

"I enjoyed finding out about a wide range of approaches to learning and teaching across Fine Art courses. As a result of the event I will be critically evaluating my approach to teaching Professional Practice as a module.

Thank you for hosting such a fascinating & stimulating event."

— Sophia Hayes, Senior Lecturer, Fine Art, University of the West of England

"Thank you for putting on such a great event. I have pages of notes and the ideas are still filtering through. We have just had a staff research day and I found myself referring many times to things that came up in Glasgow. Lots to think about now and develop into the next academic year."

— Dr Stephen Felmingham, Principal Lecturer and Programme Leader, MA and BA Painting, Drawing & Printmaking

TESTIMONIALS ABOUT SWANSEA SYMPOSIUM

"It was a great opportunity to share experience with a network of equally committed art educators... people who are doing the 'right thing' for the 'right reasons'. I met a number of new contacts and some very valuable follow-ups are planned!"

— David Hooper, Chair of Examiners and Academic Advisor to the Board of Studies for Foundation Art and Design, WJEC Exam Board

"The chance to network with such a large number of people was invaluable, as was hearing the latest positions, issues, and research from peers. The variety of speakers included in the programme was excellent!"

"It was a great opportunity to hear about arts education both historically and currently from a diverse range of perspectives. It was an incredible mix of specialists from across various geographical locations and organisations. The speakers spoke insight-fully about their practice and posed interesting theories, giving much food for thought."

"Q-Art is an essential network in a system that has few effective networks. Essentially nomadic, Q-Art's particular qualities have grown from Sarah, Jo and the team's warmth and willingness to communicate, and their highly professional approach, and unique and excellent outcomes. Many universities have pulled up their drawbridges in the battle for student numbers and the need for dialogue, information and the sharing of knowledge is evident. As an institution, Swansea College of Art has made useful connections with other institutions through the Q-Art activities we have been involved in – supporting teaching practice, marketing and recruitment, and staff development – and this is invaluable. On a personal level Q-Art has enabled me, as a lecturer, artist and Chair of Mission Gallery, to extend my contacts, and to see and understand my teaching practice and other activities in relation to, and in dialogue with my peers."

— Bella Kerr, Senior Lecturer and previously Head of Foundation

Art and Design, Swansea College of Art, University of Wales Trinity Saint David

TESTIMONIALS ABOUT 'WAY IN' SYMPOSIUM AT V&A, LONDON

"I wanted to thank you so much for such a wonderful event on Friday, I felt very proud to be part of it. Without exception, every contribution was passionate, thoughtful and inspiring. I also feel very privileged to be part of your book and the Q-Art project."

— Chloe Briggs, Chair of Foundation and Coordinator of Masters in Drawing, Paris College of Art

"I really enjoyed the event, it was refreshing to hear about so many inspiring initiatives. Your book felt like a real catalyst for discussion. Everyone there was so generous and welcoming. It has been really interesting getting involved with your organisation. One of our students might come to your next crit!"

— Clare Newton, Programme Manager Art & Design, Leyton Sixth Form College

"The event was really interesting and informative. The format worked well and covered so many different approaches to

creative learning. It was good to catch up with the exciting pedagogical thinking and practice at Secondary, Further, and Higher education establishments. The approaches have given me the confidence to redesign our approach to the AS Fine Art course next year. I will be getting all four books as they will prove an invaluable source of ideas for Curriculum innovation. Thank you once again."

— Cavan Pledge, Visual Arts Curriculum Leader, Hillview School for Girls

"Congratulations on another fine book, and most interesting evening."

— Professor Matthew Cornford, Course Leader Fine Art Critical Practice, University of Brighton

"Thank you for your hospitality last Friday, and for a great event – it really felt like people had come together with a common purpose and the energy was inspiring."

— Dr Stephen Felmingham, Principal Lecturer and Programme Leader, MA and BA Painting, Drawing & Printmaking

"I think Q-Art is doing something very important and I want to help you wherever I can."

— Stephen Hunter First Year Coordinator Edinburgh College of Art

"An excellent event which enabled everyone to think critically about Art and Design education in a friendly and thoughtful context."

— David Webster, Associate Dean of Learning, Teaching and Enhancement, University of the Arts London

"Loved being involved. Really enjoyed Friday, some very inspiring stuff!"

— Henry Ward, Deputy Head Teacher and Director of Art Specialism, Welling School

WORKSHOP TESTIMONIAL FROM UNDERGRADUATE STUDENT

"I would just like to express how much I enjoyed the workshop that Q-Art delivered today. It was really well structured and I was engaged throughout. It helped that you were all very friendly and approachable. Crits are very important to us and it was incredibly useful to have a workshop like this. A few peers and I are thinking about doing those 'lunchtime crits' to help us prepare for the real ones. The public speaking part of the workshop was really insightful and I thoroughly enjoyed the exercises that were given to us. I was able to speak at the end of the class in front of everybody

so that was a success and the same for many of my peers. It was also a good laugh and it was nice to have a more personal activity that the tutors are not involved in."

— BA Fine Art Student, Grimsby Institute of Further and Higher Education

WORKSHOP TESTIMONIALS FROM SECONDARY SCHOOL STUDENTS

"I learned that you can view art-work in many different ways and there are a lot of meanings behind contemporary art. Hearing others speak in a 'crit' also helped me view the work from a different perspective."

"It has given me the confidence to stop and think about exhibitions and paintings and what they might mean, rather than just walk past."

"It has given me permission to view artwork the way I want to view it and talk about art in the way I talk about it – rather than how people tell me to."

"It has taught me that your opinion is never wrong and that we

all interpret art in a different way depending on our background. It has encouraged me to look at the art more deeply, rather than just walk away if I'm confused."

"I learned that it is good to start by asking basic questions of a piece and then build up to be more analytical."

"It opened my eyes to contemporary art and made me see that the sculptures that don't make sense, actually make sense!"

"I now want to organise and show my own work in a crit."

"By giving your opinions of art in a group setting you can find and make whole new meanings around a piece."

"It has helped me see that the decisions that artists make about what materials they use and how they use them can have a big impact on the way we interpret a piece. This is something I am going to think about when I make my own work."

"I realised that art does not have to be neat and perfect and life like."

"It has helped me be more creative in my mind-set."

"It's important to spend time looking at an artwork and making your own interpretation before you read what it says on the wall."

"I'm no longer intimidated by the thought of going to an art gallery."

WORKSHOP TESTIMONIALS FROM SECONDARY SCHOOL STAFF

"I learned approaches to running a crit and the importance of validating all suggestions and offerings that students might give. Thank you for doing this workshop. Feeling inspired again!"

"I learned how to structure a crit from the ground up. I feel a whole lot more confident now in being able to support students discovery of their own work and the work of others."

"The workshop provided a mimi-cable approach to 'crit'; with lots of well modelled approaches. It will help me to improve discussions and dialogue between students about art."

"The session has prompted me to organise a trip to a gallery space for the students, as modelling the crit there would

be incredibly useful – I'm going to do it despite off-putting paper work!"

"It was good to be put in the place of the students shoes. It reminded me that you take away from the students knowledge/experience when you don't have them communicating verbally."

WORKSHOP TESTIMONIAL FROM PARTNER ORGANISATION

"Since 2014 Q-Art have worked with us on the National Art&Design Saturday Club annual London Visit. This autumn event brings all the members of the Saturday Club together for the first time and is, for many of the 13–16 year old club members, their first trip to London or to a gallery. Q-Art have adapted their crit model in order to encourage the young people to develop their own critical voice. During visits to Tate Modern and Tate Britain, members of the Q-Art team select works from the permanent collections for the group to talk about, creating a positive and supportive atmosphere for them to express ideas and opinions. These sessions are always enthusiastically received by the young people and their tutors alike; many

participants respond that they had never thought about art in this way before and that they came away with new ideas and greater confidence. Sarah, Jo and the team have established an exemplary methodology for engaging with people who may not feel confident with modern and contemporary art, and for documenting and evaluating their process. Q-Art have really enhanced the London Visit and we are delighted to work with them. Their approach and ethos make them a perfect partner for the Saturday Club as we share the belief that all young people, regardless of background, should have the opportunity to access, explore and enjoy art, design and visual culture.

— Sorrel Hershberg, Director
The Saturday Club Trust and The Sorrell Foundation

CURRICULUM & COMMISSIONS TESTIMONIALS

“Working with Q-Art has been truly inspiring. The opportunity to connect with industry has been fundamental in the Professional Practice element of our degree. With the mentoring and support from Q-Art, we were able to experience the realities of

working in the creative sector – so much so that, as we graduate this year, we have been motivated to start our own business, Inside Edge. We are looking forward to future collaborations with Q-Art.”

— Marie Taylor & Amelia Webster, Painting, Drawing and Printmaking Students, Plymouth College of Art

“The collaboration with Q-Art has evolved during the last three years to become a significant component of the offer we make our students in terms of professional and critical practice. It has enhanced entrepreneurial awareness, career management skills and student’s developing sense of themselves as practitioners. It has been an exemplar for the development of research-led curriculum, and has led to new insights for the teaching of professional practice in art and design that we have been able to share with the wider sector. The programme is committed to providing high quality industry placements to students in Level 5 and 6. The invitation from Q-Art as a recognised partner organisation has offered an excellent and arguably unique opportunity for students become involved in a significant project that will continue to have impact in their future employability

and the profile of the programme and College. It has provoked debate and discourse amongst the community of practitioners locally, regionally and nationally on ideas of professional and critical practice; post-graduate artist’s agency in local communities and provincial cities and innovative art and design pedagogies.”

— Dr Stephen Felmingham,
Programme Leader: BA Painting,
Drawing & Printmaking at
Plymouth College of Art

TESTIMONIALS FROM ANNUAL EXHIBITION AT APT GALLERY

“Thank you for being such wonderful hosts, for giving my work attention, and for helping me to push my practice forward.”

— Q-Art Annual Exhibition
Participant, 2013

“Thanks so much to the Q-Art team for making the exhibition such a positive experience. Showing work at APT was amazing and the critical feedback about it has given me plenty of food for thought.”

— Q-Art Annual Exhibition
Participant, 2013

“Thanks so much to the Q-Art team for all the time you put in to the show. I really appreciate all you did and the opportunity to exhibit my work and get more feedback. I have made a donation to Q Art by way of thanks.”

— Q-Art Annual Exhibition
Participant, 2013

“I met Sarah in 2008 and was immediately struck by her struggles with fine art education and how she wanted to make a change and encourage students to really question what was being taught and why. She was in the throes of organising the first Q-Art Crit and we hosted the second one at A.P.T. The Crits were really successful and supportive. They brought together fine art students and graduates from across London and were truly cross-curricular, cross-college and cross-borough. A.P.T Gallery proudly supported all six Q-Art Annual exhibitions which brought together all the students who had presented at a Q-Art Crit during the previous year.”

— Liz May, APT Gallery and
Studio Manager

CONTACT Thank you for taking the time to read this report. We're always interested in speaking with people who might like to work with us and we are happy to share details of our plans and ambitions for the future. Please feel free to get in touch with Sarah or Jo via email (see team page) to chat about this.

You can also keep up to date with the activities of the organisation by:

Visiting our website and signing up to our newsletter: *q-art.org.uk*

Facebook: *facebook.com/qart.org.uk*

Twitter: *twitter.com/QArt_org*

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