Reframing Design Ecologies in Art & Design Education

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contents

1. What is design?
2. How is it understood in the school curriculum?
3. What is the urgency?
4. Sustainable choices
5. Student answers
6. Present/future challenges

1. What is Design?

Design is ubiquitous...

Design connects Technology and Humanity

Everything we have used in our daily lives has been designed:

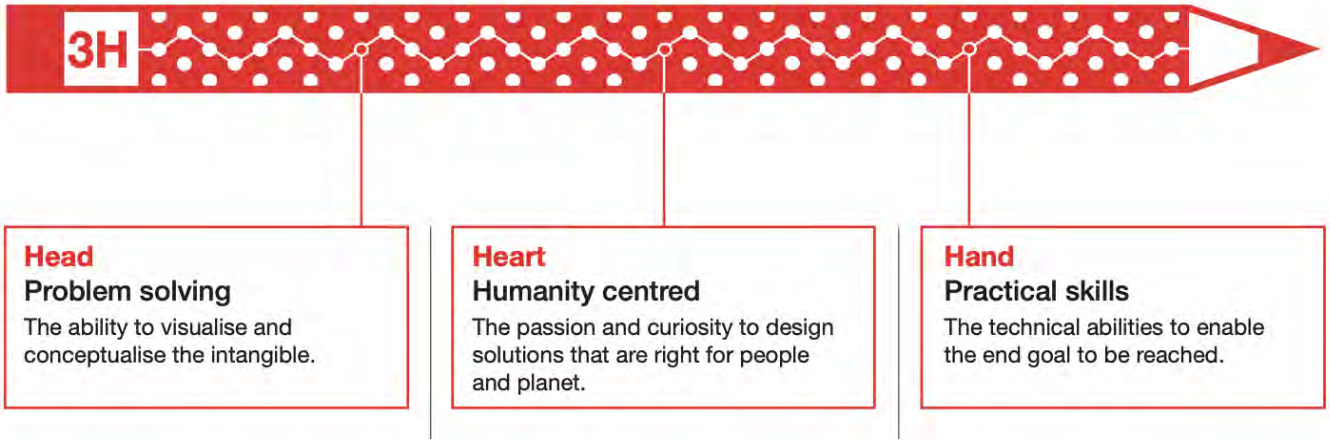
toothbrush – packaging – furniture – electronic apps – transportation service – almost every non-natural thing a human interacts with.

Design Council

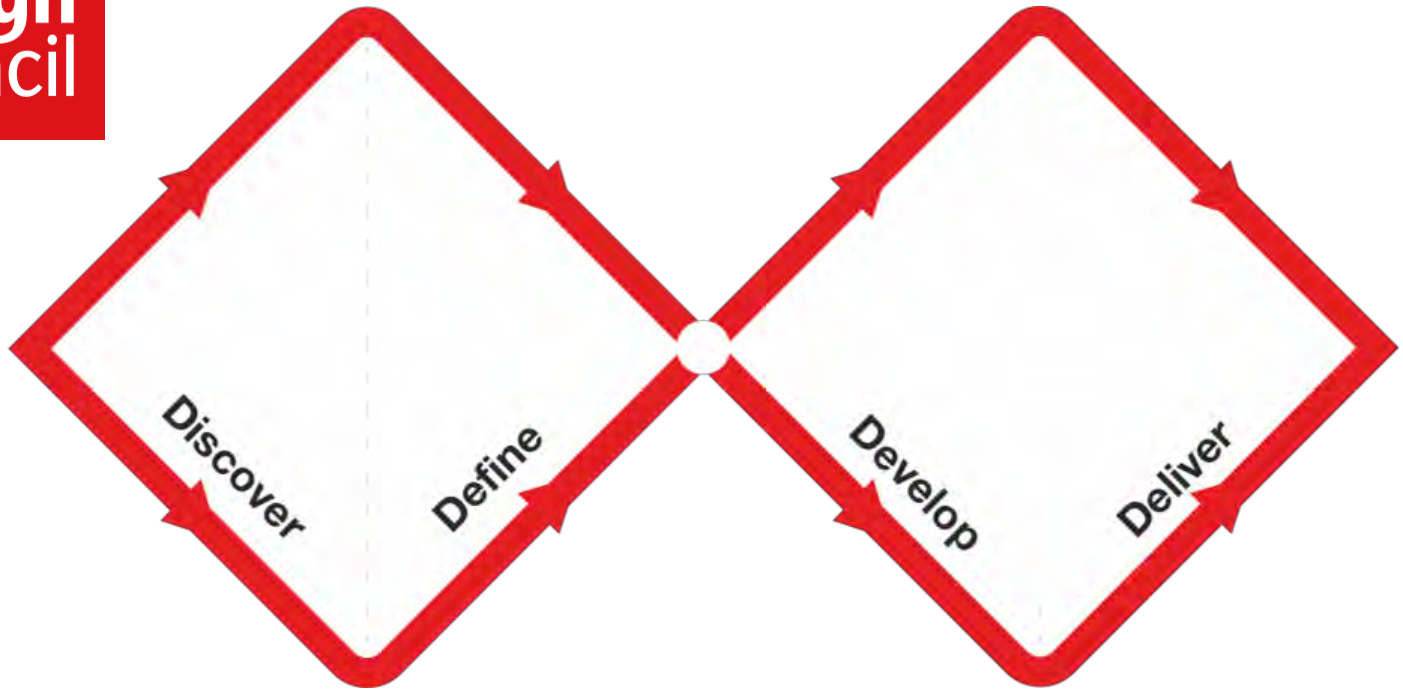
Design perspectives:

design skills.

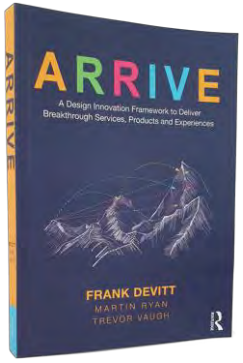
What is design?



Design is a process



Design is a process



Divergent exploration

Convergent action

Problem Space

Doing the right things

Divergent exploration

Convergent action

Solution Space

Doing things right

A — **AUDIT**
Identify strategic opportunities

R — **RESEARCH**
Develop Human understanding

R — **REFRAME**
Shift to a better perspective

I — **IDEATE**
Creatively develop choice

V — **VALIDATE**
Experiment to test assumptions

E — **EXPLOIT**
Prepare to deploy and scale

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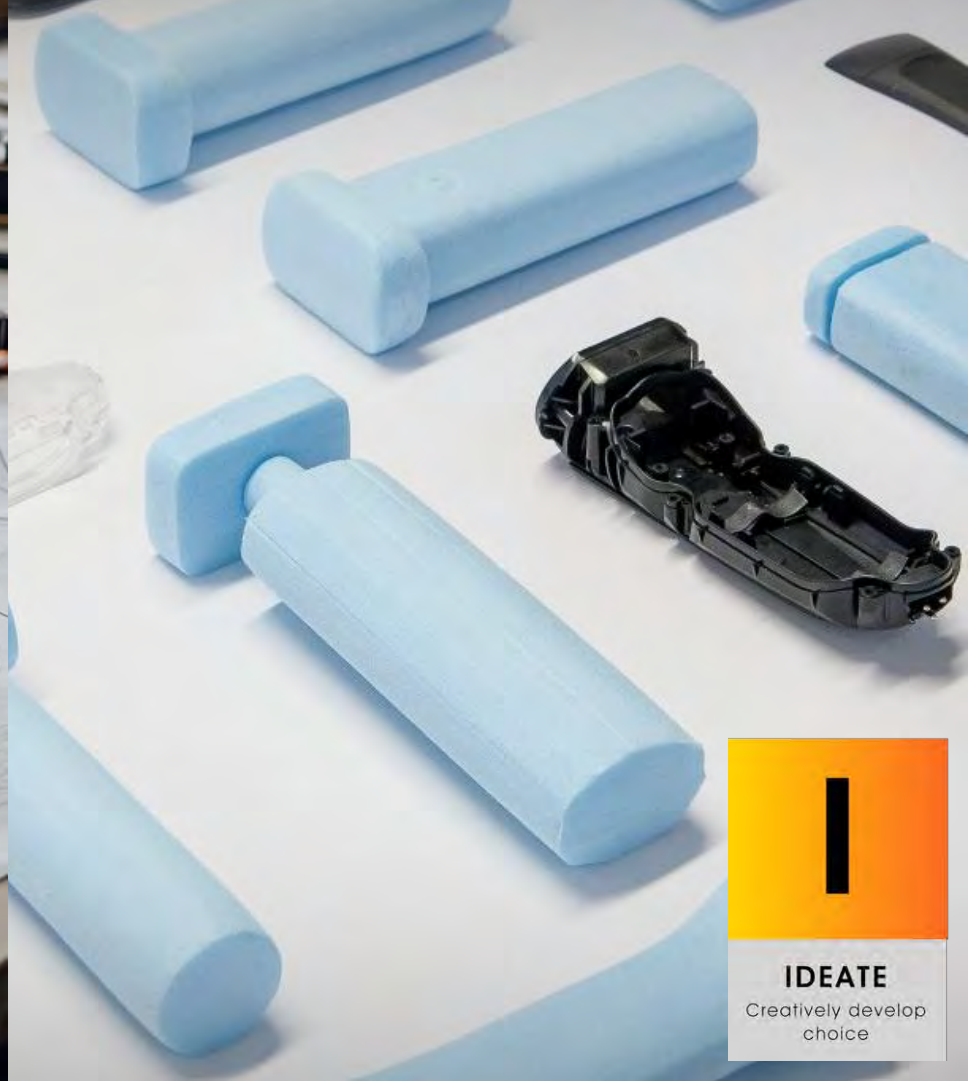

I

IDEATE

Creatively develop choice

V

VALIDATE

Experiment to test assumptions

2. How is it understood in the school curriculum?

drop in Design uptake at school

Over the last decade:

- British D&T GCSE entries have fallen by 68%
- the number of D&T teachers has halved.

Why art, craft and design matters

When we talk and listen to our members, it's increasingly apparent that there is a need for a wide variety of advocacy materials for art, craft and design education.

Members of the Society, through our NSEAD Forum, have discussed and authored advocacy content to support conversations amongst ourselves, and to make explicit the value of our subject to parents and carers, head teachers, senior leaders and the public at large.

We are, therefore, delighted to present our NSEAD art, craft and design advocacy poster, 'Art, craft and design is for…' and the following guidance that includes the evidence, views and voices of our experts in the field. We hope this will guide discussions with the people you need to influence, to ensure children, young people and learners across all phases are able to confidently choose and engage in our subject.

With many thanks to everyone who contributed to this work.

What is art, craft and design?

Art, craft and design, as a combination of disciplines, defines and promotes visual literacy. As young children we learn to interpret images long before we become fluent in the written word. Visual literacy enables us to communicate and comprehend successfully and meaningfully in an increasingly image-saturated world.

A world-class art, craft and design education is an entitlement. It inspires personal expression and cultural understanding. It promotes creative and practical responses, and imaginative risk taking, to provide solutions to our material, emotional, social and virtual worlds. It is a unique subject with attributes that must guarantee its place, not only on the curriculum from Early Years through formal education settings, but also within lifelong learning.

Consider of also as three separate entities, art, craft and design and notice a wide and diverse landscape of human endeavour. Art is the expression or application of human creativity and imagination, typically in a visual form, such as a print, drawing, painting, sculpture or through light-based, film and digital media. Art can be emotionally, intellectually and politically challenging, it can be poetic and beautiful, and it can express the vision of an artist seeking to express and communicate ideas through a visual language.

Craft can be defined as 'the designing and making of individual artefacts by hand. Craft develops haptic skills, intelligent making, and intellectual, creative and practical skills, as well as visual sensitivity, and a practical working knowledge of tools, materials and systems. Makers typically work individually, or in small to medium enterprises, creating functional and decorative objects that may include garments, stitch, printed or woven textiles, ceramics, wood, plastic, glass and digital creations.

Design is what links creativity and innovation. It shapes ideas to become practical and attractive propositions for users and customers. It is typically client led, and designers often work to a negotiated 'brief'. Design may be defined as creativity deployed to a specific end. Designers seek to provide solutions to client needs now, and in five or ten years' time.

Art, craft and design is, therefore, uniquely placed to equip children and young people with the skills needed to participate and contribute in a visually-literate society.

Why must art, craft and design be on the curriculum?

Art, craft and design makes use of critical thinking, imagination and expression. Creating and making develops attributes in children and young people, such as the confidence to take risks, the ability to solve problems, self-belief, autonomy of thought and a sense of identity. Art, craft and design is about visual literacy and communication, and is an understanding of visual culture and practice. Art, craft and design is a popular subject for children and young people. It promotes enjoyment and engagement at school for both high and low ability students. It provides a channel of communication beyond 'text' and the ability to excel without words. The therapeutic benefits of participation in art, craft and design are well documented, leading to an increase in wellbeing, a growth in confidence and an enjoyment of learning, as well as beneficial outcomes for sick, vulnerable or hard to reach people.

Art, craft and design allows us to make judgements. As Elliot Eisner's *Ten Lessons the Arts Teach Us* he states: 'The arts teach us that problems can have more than one solution and questions can have more than one answer'. The subject offers the ability to have judgement without rule.

Art, craft and design aligns itself to a spiritual, moral, social and cultural agenda. It can explore and celebrate similarities and differences between people and cultures, and thrives on diversity and inclusivity, making it a subject that serves and enhances local communities.

'Art, craft and design is manifest everywhere, not only in galleries and museums, but also in the design and manufacture of our clothes, soft furnishings and intelligent fabrics'

2018

What do we mean by Design in art & design?

Thoughts to focus department discussions

When did you last use the word DESIGN in a lesson?

- Might you have undervalued Design in art & design?
- Might you have created a Fine Art curriculum, which has avoided confronting the teaching of design?
- Might you have accepted that D&T colleagues now offer art & design GCSE specifications, without considering the impact on your subject?
- **Might school leaders see merger as an opportunity to reintegrate design? An opportunity for improvement, rather than a threat to a department that sees itself as just Art?**

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Big Landscape of the art & design curriculum

Big Landscape The Overview

This poster version sets out one layer of the NSEAD Big Landscape Website, as guidance which visually classifies and maps the scope of potential curriculum content. This has been created as an aide-memoire to inform discussion and debate on curriculum design, pedagogy and learning approaches, alongside supporting research for individuals and the professional development of teams.

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CURRICULUM (formal, informal & themes / dimensions)

WHAT?

WHAT might the scope and breadth of the subject be in:
- PRIMARY
- SECONDARY

WHAT does pupil Entitlement mean?

WHAT adds Breadth & Depth to knowledge, understanding & skills?

A subject that is Concept and not Content Driven

A subject that is evolving/changing

National & Regional Curriculum Requirements

ENGLAND | SCOTLAND | N. IRELAND | WALES

Curriculum decisions shaped by Regional Policies and Priorities. Regional guidance adds further content definition or makes links with arts, creative & media and cross-curricular links.

An evolving Curriculum that should address the needs of each cohort, including the Local & Regional Community and Cultures.

Links to information about:
- Examinations
- Assessment

Conceptual & Technical Development

Perception/Conception - Meaning Making - Issues focused - Risk-taking - Playful - Ambiguity - Truth.

The Artistic Elements – 2D, 3D & Virtual.
Colour Theory & colour mixing. Surface Pattern & Print, Cast & Armature, Construct in sheet & form.
Compositional Rules (Crop, Centre, Symmetry, Thirds, Odds, Depth, Frame in Frame, Golden Circle, Leading Lines & Proportion) Scale & Ratio.
Perspective (Plan, 1, 2 & 3 Point, Foreshortening & Dynamic). Balance, Harmony, Contrast, Emphasis, Pattern, Rhythm, Movement & Abstraction, Representation, Non-representation & Image Capture. Physical/Virtual Sketchbook & Model to design, think, plan/resolve & determine action – Creative Process.
Western/Non-Western & other cultural traditions.
Museums, Galleries, Exhibitions (artistic forms, periods, styles, genres, movements, cultures.
Careers & breadth of the Creative Industries

Functions of Drawing:
Perception/Communication/Invention/Manipulation

Core & Threshold Concepts

Conceptualist ↔ Art – Artist ↔ Creative ↔ Craft – Maker ↔ Product Maker ↔ Design – Designer ↔ Architect ↔ Media Designer

Conceptualize, Develop, Design & Create Expressive Outcomes that are increasingly original. Engage with artistic languages as a visual language to explore the grammar of art. Explore **personal intentions, signs & symbols** to make **meaning**, defining your own **aesthetic**, understanding & applying commonly agreed aesthetic conventions. **Investigate & Experiment with media, materials, creative processes & techniques** to develop knowledge, refine skills & apply their understanding to create original outcomes.

CREATING: image, sculpture, portrait, landscape, mural, illustration, still-life, abstraction, virtual, print, film & photography, perspective, installation, conceptual work.

Making with increasing levels of skill using hands & tools. **To Craft** an outcome. Respect for and response to materials, techniques and the development of skills. Explore **Bespoke, Commissioned and Small Scale Production/ Edition** outcomes with sensitivity to material, the tactile & expressive qualities of process & technique. Explore Function & Non-functional products.

MAKING: ceramic, pottery, glass work, textile, applique, embroidery, garment construction, weaving, jewellery, monoprint, block print, screen print, batik, paper-craft, assemblage, automata, decoupage, collage & casting.

Applying **Creative Design Processes** as part of a 'designerly thinking' approach to **creative, conceptual, original, applied & real-world contexts** - using **digital, physical & tactile media.** Explore & investigate **Creative, Personal, Social, Ethical, Environmental & Sustainable challenges to tackle Aesthetic, Functional and Real World** design problems. Design should model problems of **form & function, making & manufacture.**

DESIGNING: image (created, printed, virtual & manufactured), mural, object, installation, product, construction, poster, signs / symbols, typefaces, web, screen, virtual, photography, film, animation, cards, packaging, theatre, architecture & display.

BREADTH & BALANCE : Interdisciplinary - A range of materials - Processes & Techniques - Use Sketchbooks/Journals to record, design & support creativity
Develop knowledge, skills & understanding by applying the Artistic Elements of: **Line, Shape, Tone, Colour, Pattern, Texture, Space & Form** - when creating outcomes using a range of visual, physical & virtual media, or conceptual processes & techniques. Develop Knowledge, Understanding, Proficiency & Control of skills through e.g. applying rules and principles of Colour, Composition, Perspective, Proportion & Scale - Working from Observation, Memory & Imagination, working with e.g. research/study, sketchbook/journal, photos, maquettes & design studies to plan & create increasingly original personal outcomes. Work in: 2D, Graphic & 3D media, Textile/Tactile, Digital/Virtual, Conceptual, Print, Screen & Web based Media.

CULTURE GENERATING & CULTURE USING : Critical & Contextual Studies - Critique - Looking at pictures & objects - History of Art, Craft & Design - Exploring Aesthetics (principles of beauty & taste)
Develop Knowledge, Understanding & Response to the work of (selected, significant, relevant) Artists, Designers, Creatives & Makers, Disability arts. Question what is Great Art? Introduce understanding of Periods, Movements, Styles, Genres & Cultures from past to present. Explore Historic, Contemporary & Whole World examples without bias or prejudice - selected to contextualise projects, to inform designing & meaning-making activities, informing the creation of outcomes in art, craft & design. Avoid Plagiarism, Cultural Plundering or uncritical Appropriation. Development of deeper & wider understanding about the works studied & contexts in which the work is/was created.

Knowledge Development

Practical, Theoretical & Disciplinary Knowledge is Powerful, informing art making & the application of broad cultural understanding to inform creative action & skill building.

4 Knowledge Domains informing learning:
- **EXPLICIT – Know What** *(facts & theory)*
- **TACIT – Know How** *(experiential learning)*
- **CONCEPTUAL – Know About** *(critical & contextual, aesthetics, diverse cultures)*
- **AFFECTIVE - Know Self** *(self-perception, reflection, metacognition, motivation, feelings & emotions, making meaning)*

WHY

WHY is the scope and stimulus used in Art, Craft & Design so broad ranging?

WHY are Aspects, Themes & Dimensions so valuable when promoting Creative, Critical Thinking & Action and used to inform creating, designing & making?

Aspects
- Creativity & Innovation
- Explore Curriculum Links
- Digital & Visually Literate
- Literate & Numerate
- Communication
- Career Opportunities
- Enjoyment - Lifelong Learning
- Equity, Diversity & Inclusivity
- Develop Wisdom & Kindness
- Celebrate success
- Manage own learning
- Mental Wellbeing
- Disability Arts awareness

Knowledge & Understanding

Informs development & control of: The Artistic Elements, Scale, Composition, Perspective, Dynamics, Physical, Analytical, Representative/ Descriptive & Expressive qualities.

They inform the selection & choice of Tools, Media, Equipment, Materials, Techniques & Processes.

As Knowledge & Understanding is acquired/constructed, this should be used to inform the analysis & evaluation of work of art, craft & design, other media & information - building Creative & Cultural Learning - to inform Creative Outcomes.

Creative Skills

Practical Skills are developed through Applied Knowledge & Iteration. They are essential to the Technical & Aesthetic Improvement necessary for development of sophisticated control (Mastery). Skills are integrated into activities to enable pupils to acquire, practise & improve as they create visual, physical, tactile, conceptual, digital & virtual works.

Developing increasing control of Fine/Gross motor skills, Dexterity, Expression, Fluency, Accuracy & Iteration, by making creative Connections, understanding the value of Risk.

Creativity

Emphasising Divergent over Convergent thinking to develop & apply original, imaginative & inventive ideas in the creation of outcomes which have value. Exploring Connections, Coincidence, Dissonance, Random & Ordered Juxtaposition, working in the Creative Flow to organise, present & inform concepts & ideas, outcomes & 'Meaning Making'.

Thinking, Dispositions Attitudes & Attributes supporting Creative Habits of Mind

Develop Learning Behaviours, Habits & Routines of Young Creatives

Develop Intellectual & personal behaviours & dispositions to promote:
Courage, Curiosity, Listening, Questioning, Conceptualising, Reasoning, Imagining, Defining, Analysing, Synthesising, Risk-taking, Resilience, Speculating, Tolerance, Respect, Self-confidence, Integrity, Empathy, Personal Responsibility, awareness & response to Prejudice & Bias.

Develop the thinking capacities of:
- Critical & Creative Thinking
- Cognition & Metacognition
- Personal Learning & Thinking Skills
- Learning to Learn
- Collaborative Thinking & Action
- Critique

Developed through: Reasoning, Evaluation, Information Processing, Thinking & acting imaginatively, Flexibly with managed Risk. Use Problem Solving to inform their Design Processes. Be Resourceful, Resilient, Reflective, Reciprocal & Responsible as a learner.

Cultural Development (Cultural Capital)

To achieve the broadest cultural development possible, making connections between issues & across subjects, connected with practice to promote awareness & enjoyment through: Art & Design, Music & Performance, Drama, Theatre & Dance, Literature, Classics, Humanities, Mathematics & the Sciences to inform/promote plurality, so that Critical & Contextual knowledge contributes to success.

Contextualise learning & work Respectfully making Connections between all knowledge & information.

Curriculum Themes & Dimensions
- Local & Global Dimensions - Empathy
- Issues & Human Rights – Conflict Resolution
- Interdependence – Sustainable Development
- Economic Understanding & Employability
- Disability Arts
- Healthy lifestyle – Mindfulness – Compassion

Cross-curricular Links:
- Language, Literacy & Numeracy
- Spiritual, Moral, Social Cultural Development
- Citizenship & Society 'British' & UK values
- Race & Racism - Equity, Diversity & Inclusion
- Personal & Physical Development
- Environmental Awareness & Sustainability

PEDAGOGY (how to organise & manage teaching & learning)

HOW?

How will students learn?

HOW to best organise concepts & subject philosophy to promote the best learning & ensure progression?

Regional Art & Design Curriculum :
- England Gov.UK
- Wales HWB
- N. Ireland CCEA
- Scotland SQA

HOW might our curriculum promote better learning?
- Engage & Inform
- Excite & Inspire
- Challenge
- Fun/Playful

HOW?

PEDAGOGY

HOW can the teaching approaches you select, best promote the highest standards of

These illustrations or visual models, exemplify concepts for the organisation of thinking about learning processes to support teaching

Pedagogical models, learning approaches & paradigms may inform best practice.

Developing learning habits & behaviours to promote creativity

A Curriculum formed from broad experiential opportunities in varied media, processes and techniques, alongside rigorous cognitive challenges, to inform ideas, discourse, practical and creative challenges, with respect for other cultures.

Using Projects, Briefs & Assignments:
- To organise the learning experience through tasks & contextual information.
- To determine the Knowledge & skills to be acquired/developed/gained.
- Use assessment to improve outcomes, understanding & improve progress.

- **Increasing the Challenge**
- **Clear Learning Intentions & success criteria**
- **Convergent/Divergent goals**
- **Assessment for Learning**
- **Developmental feedback**
- **Flexibility of thinking & action**
- **Progression in learning**

2D Drawing/Sketching | Painting | Collage | Printmaking/Monoprint | Sketchbooks/Journals | Chemical Photography
Investigate, Experiment, Explore, Iterate, Imagine, Ideate, Express, Respond, Revise, Improve, Evaluate, Problem solve, Conceptualise, Edit, Design, Create & Make :- Explore drawing, mark-making, painting using a range of tools/techniques for Two Dimensions in Dry (Pencils, graphite, charcoal, pastels, dry-brush) & Wet (wash, watercolour, ink, pen, paint, splatter) media.
USING: Pencils, Graphite, Ink, Paints (water, tempera, Gouache, acrylic & oil paints), Pastels, Charcoal, Brushes, Pens, Rulers, Masking Tape, Sketchbooks/Paper/Board/Canvas.
To: Sketch, Draw, Draft, illustrate, Paint, Pattern, Print, Stencil, Cut, Stick, Assemble, Analyse, Explore, Express, Detail, Explain, Annotate, Research, Respond, Iterate, Review, Evaluate & Make.

3D Sculpture | Ceramics | Assemblage | Theatre Design | Jewellery | Construction | Textiles/Weaving | Appliqué | 3D Design
Research, Express, Investigate, Create, Design, Imagine, Ideate, Experiment, Model, Refine, Improve, Craft & Make skilfully in diverse media, using hands, tools & equipment to Form :-
USING: Card, Paper, Plaster, Clay, Wood (sheet, block timber, limb), Plastics, Resin, Stone, Metal (sheet, Wire, Chicken-wire/mesh), Found Materials, Fabrics, Yarns, Fibres, Glue, Adhesives.
To: Carve (reductive), Construct (additive), Fabricate, Stack, Laminate, Cast, Mould, Assemble, Beat, Bend, Form, Weave, Sew, Stitch, Embroider, Stencil, Print, Sketch, Draw, Design, Plan, Model, Prototype, Test, Explain, Research, Respond, Review, Evaluate, Interact, Function, Action/Animate - Cut, Stick, Join, Tie, Tape, Nail, Screw, Rivet, Weld, Solder, Weave, Wrap & Bind.

Design Graphics/Advertising | Surface pattern | Illustration | Typography/Lettering | Packaging | Signs/Symbols/Logo Design
Research/Investigate, Imagine, Iterate, Ideate/Imagine, Refine/Edit, Explore, Evaluate, Prototype, Model, Design & Make – applied & real-world products which Communicate/Function-
USING: Digital, Virtual & diverse physical media, Inks, Paints, Pens, Markers, Fine-Line, Flat colour, Pencils, Card, Board, Film, Chemicals, Acid, Print, Mesh-screen, Stencil, Batik, Plastics, Tape, Typography.
To: Draft, Sketch, Design, Cut, Crease, Fold, Prototype, Illustrate, Select, Paint, Colour, Construct, Assemble, Communicate, Explain, Research, Respond, Iterate, Review, Evaluate. Carry out process steps in: Brief analysis, Market Research, Mood-boarding, Ideation, Thumbnailing, Concept Development, Visual Exploration, Concept Refinement, Client Interaction & approval.

Virtual/Digital Image Manipulation | Digital Photography | Web & App Design | Film, Animation & Time Based media | Typography
Research, Investigate, Iterate, Imagine, Ideate, Design, Code, Refine, Edit, Explore, Express, Test, Model & Make for Print, Virtual, Web, Projection & Screen based applications :-
USING: Researching, Designing, Creating, Iterating, Refining, Copying, Pasting, Layering with Computers, Cameras, Software/Apps, Image-processing, Multi-Media, Time-Based media To:
Design, Plan, Code, Thumbnail sketch, Conceptualise, Visualise, Prototype, Illustrate, Select, Colour, Animate, Assemble, Communicate, Explain, Narrate, Respond, Review, Evaluate, Refine.

Visual Literacy – Perception & Conception | Art History | Critical & Contextual Thinking | Applying the study of Art, Craft & Design
Research, Study, Analyse, Classify, Label, Critique, Describe, Explain, Explore, Evaluate, Annotate, Respond, Review, Reflect, Write, Draft, Discuss, Label, Appreciate, Communicate, Qualify :-
USING: Reading, Writing, Recording, Visual Research, Annotation, Scanning, Selecting, Explaining, Discussing, Evaluating – Learning From & applying this with Meaning-Making / Analysing the Impact of social, cultural & other influences on the work & practice of artists/designers. Pupils define their own Aesthetic, Taste & Style, understanding the Aesthetic of diverse Cultures & Times.

The Art & Design Studio
- A stimulating Environment
- A Creative Learning Space
- Specialist Areas of Practice/Zones
- Digital Learning Resources
- Supports Independent Learning
- Career & Creative Industry info.

Facilities that support & promote:
- Innovation & Spontaneity
- Flexible Thinking & Learning
- Risk Taking for Creativity
- Experiential learning
- Disability & Anti-ableism
- Modelling & Exemplification
- Scope for Virtual/Blended learning
- Display for Learning
- Artefacts & Resources for Learning
- Exhibition & Celebration
- Working Independently & Teams
- The role/use of Artificial Intelligence
- Health & Safety embedded

Subject matter
- Landscape/Seascape/Environment
- Figurative, Life & Still-life, Nature
- Narrative, Descriptive, Historic, Representation & Non-representation, Decoration/Pattern/Ornamentation
- Expressive/Responsive/Interpretative
- Abstract/Conceptual/Symbolic/Issue-based/ Meaning/Satire/Comic/Street art
- Cultural/Social/Humorous/Existential

A balance of Vocational or Academic contexts in Projects, Briefs & Activities.

Conceptual Structures
- Instruction, induction, deduction
- Research & Investigation
- Creativity & Personalised learning
- Improving Memory & Imagination
- Dialogic Learning, Discussion & Critique
- Link new learning to knowledge
- Threshold Concepts
- Metacognition & Feedback to Improve Learning, Self-Reliance & Progress

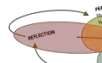
Learning & Knowledge models | **Curriculum models** | **Learning Theory and Behavioural models** | **Conceptual Models Teaching Models**

The experiential learning cycle, Kolb (1984)
Diagram: The Experiential Learning Cycle| Mclead (2017), as cited in Experiential Learning Cycle Model

Knowledge Domains - Big Landscape of the Art & Design Curriculum Special Interest Group, after Taxonomy of Knowledge, Learning Domains; Bloom et al (1956)
Diagram: Gee & NSEAD (2022)

Content, Form, Process & Mood – Conceptual structure for discussing art & artefacts. Taylor (1993)
Diagram: Gee (2022) after Taylor

Taxonomy of Learning –Taxonomy of Educational Objectives: Bloom (1956)
Diagram: Gee (2015) Revised framework after Anderson & Krathwohl (2001)



Critical Thinking in the Arts – Cognition and the Curriculum Reconsidered, Eisner (1994). Revised by Siegesmund (2005).
A Cycle of Artistic Inquiry
Diagram: Gee, after Siegesmund (2021)

Learning Behaviours Model – Edudelion Enlightenment Foundation (2020)
Diagram: EEF, (2020)

The Creative Process Journey is Connected, Fuzzy and Non-linear
Diagram: Gee, (2023) after The Virtual Instructor (2019)

The Creative Process – Poster (2019)
Diagram: TES Resources - Creative Commons 'Sharealike' ba.com/teaching-resources/creative-process-poster-11977601

Knowledge Domains - Big Landscape of the Art & Design Curriculum Special Interest Group, after Taxonomy of Knowledge, Learning Domains; Bloom et al (1956)
Diagram: Gee & NSEAD (2022)

The BSCS 5E Instructional Model – Origins and Effectiveness, Bybee et al (2006). Diagram source BSCS, Knowledge Quest (2019) knowledgequest.aasl.org/the-5-es-of-inquiry-based-learning/

Conceptual Curriculum Diagram – Art & Design National Curriculum for England
Diagram: Chiva, Expert Subject Group & NSEAD (2015)

Creative Habits of Mind Wheel – Centre for Real World Learning, Claxton, Lucas & Spencer (2013)
Diagram: Gee, Revised with Attributes & Behaviours, after Claxton, Lucas & Spencer (2022)

Social Cognitive Learning Theory, Bandura (1986)
Diagram: Gee, (2023) after Fearns (2012)

Craft-design Collaboration Process – adapted from The Co-creation Process, Sanders & Stappers (2008)
Diagram: Tung, International Journal of Design, after Sanders & Stappers (2012)

England DfE – www.gov.uk
- Develop ideas, explore & work creatively
- Make art & design / improve proficiency
- Evaluate & critically analyse to inform practice
- Develop Knowledge about & how to..

Scotland SQA – www.sqa.org.uk
- develop & use skills creatively & expressively
- develop understanding of expressive & design processes
- develop & refine creative ideas
- problem-solve & evaluate creative processes
- analyse & critically reflect on other artists & designers' work

Wales HWB – https://hwb.gov.wales
- Develop Skills & Range
- Understanding, Investigating & Making

N. Ireland CCEA – www.ccea.org.uk
- Research & manage information
- Show deeper artistic understanding
- Demonstrate creativity & initiative
- Work effectively with others
- Demonstrate self-management
- Communicate effectively

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2023

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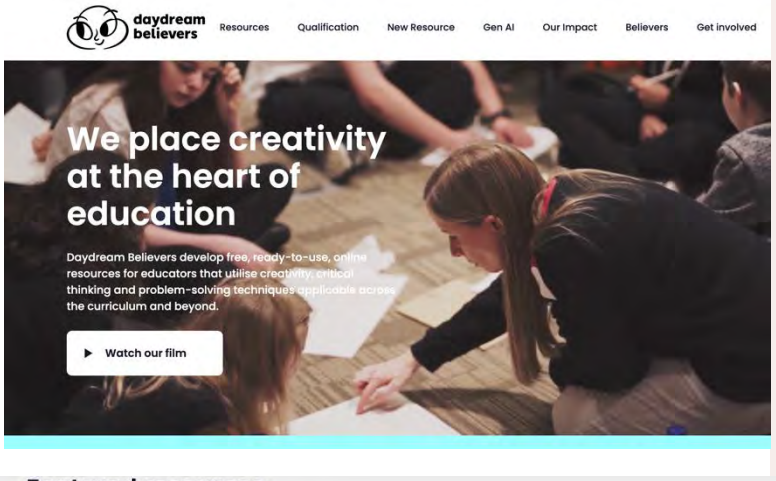

125 Countries

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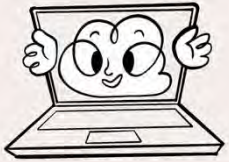
We have over 700 hours of free, engaging online resources designed to spark creative and critical thinking.



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6 lesson unit
Marseum

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>
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> Professor Emerita of Educational Assessment and Innovation
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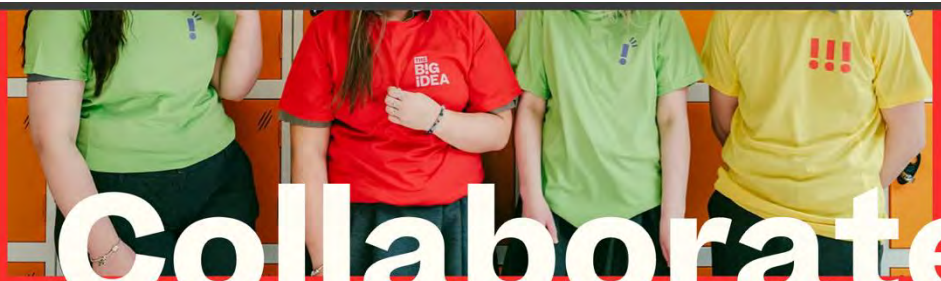


Collaborate

Transform your curriculum with The B!G Idea's award-winning creative-thinking programmes. Connect your students with industry mentors to unlock their potential and tackle real-world challenges.

DONATE

"Many of us would have struggled with creativity but The B!G Idea has helped us to grow our creativity and be more confident!"

Ellie, TY Student

Our Impact in Numbers

We have made a strong impact since 2021.

THE B!G iDEA

11475	creatively empowered young people
3402	DEIS learners supported
1023	Mentors
444	Educators
407	Youthreach, LCA and CTC students supported
191	Diverse Educational Settings

38	Online Events Delivered
23	Counties participating in the programme
14	B!G Global Issues Tackled
17	UN SDGs Supported
10	In-Person Events Delivered
7	National Awards
6	Trial Programmes Completed
4	Bespoke Educational Programmes
2	NCCA Accreditations
1	OECD Appraisal
1	EU Project

3. What is the urgency?

Design Council

Design Council to lead a mission to upskill 1 million designers for the green transition

Upskilling 1 million designers by 2030

As children around England complete their design and technology GCSE exams, and in a first step towards the mission, the Design Council have partnered with 20 leading design and education organisations to launch a set of policy recommendations for a crucial revisal of the Design and Technology GCSE course.

Design Council

Design perspectives:

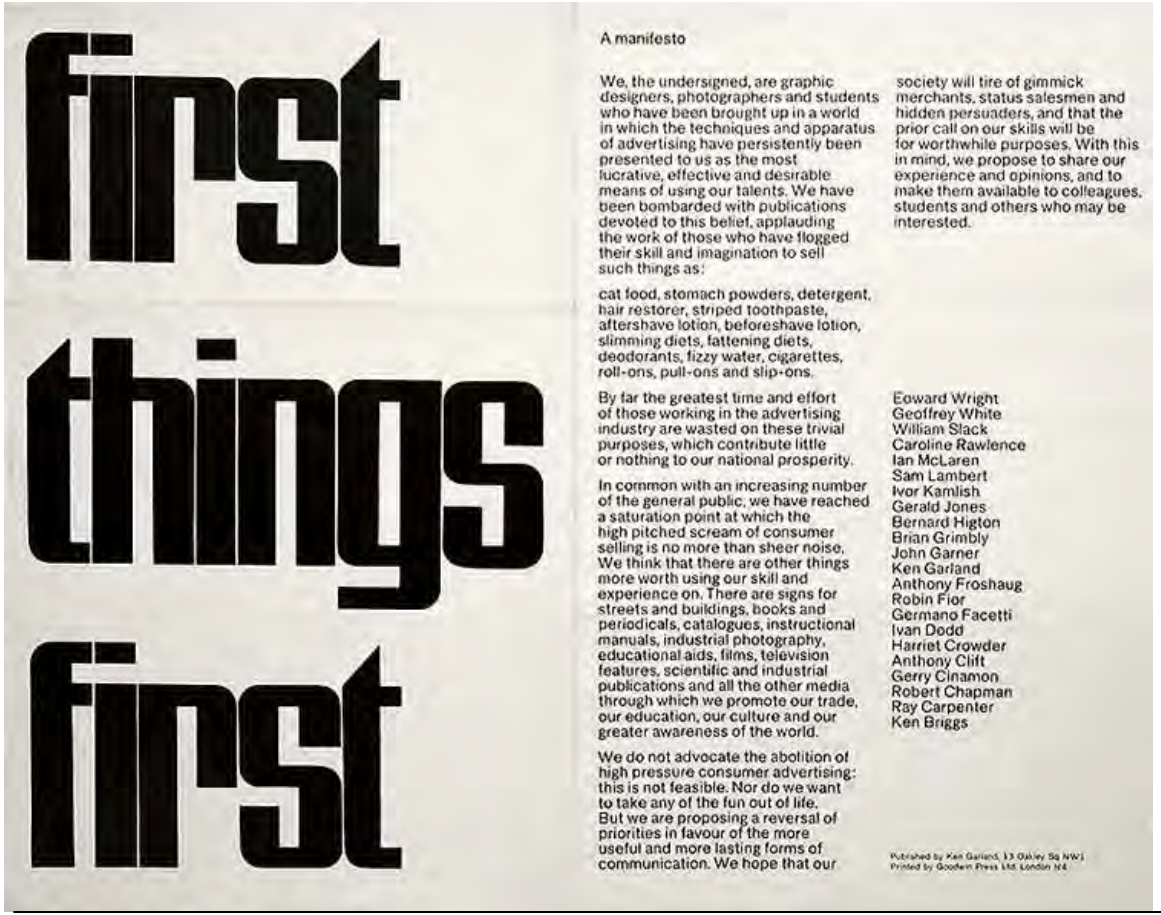
design skills.

New jobs that emerge as a result of automation will require a particular type of skill and mindset, to work with machines and act as the translator between artificial and human intelligence.

Skills shortages in the design industries alone cost the economy £6bn per year.

Design skills and mindsets are not only used by designers. We all use them from time to time, and from job to job.

Designers are 29% more productive than the average employee.



A manifesto

We, the undersigned, are graphic designers, photographers and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable means of using our talents. We have been bombarded with publications devoted to this belief, applauding the work of those who have flogged their skill and imagination to sell such things as:

cat food, stomach powders, detergent, hair restorer, striped toothpaste, aftershave lotion, beforeshave lotion, slimming diets, fattening diets, deodorants, fizzy water, cigarettes, roll-ons, pull-ons and slip-ons.

By far the greatest time and effort of those working in the advertising industry are wasted on these trivial purposes, which contribute little or nothing to our national prosperity.

In common with an increasing number of the general public, we have reached a saturation point at which the high pitched scream of consumer selling is no more than sheer noise. We think that there are other things more worth using our skill and experience on. There are signs for streets and buildings, books and periodicals, catalogues, instructional manuals, industrial photography, educational aids, films, television features, scientific and industrial publications and all the other media through which we promote our trade, our education, our culture and our greater awareness of the world.

We do not advocate the abolition of high pressure consumer advertising: this is not feasible. Nor do we want to take any of the fun out of life. But we are proposing a reversal of priorities in favour of the more useful and more lasting forms of communication. We hope that our society will tire of gimmick merchants, status salesmen and hidden persuaders, and that the prior call on our skills will be for worthwhile purposes. With this in mind, we propose to share our experience and opinions, and to make them available to colleagues, students and others who may be interested.

Edward Wright
Geoffrey White
William Slack
Caroline Rawlence
Ian McLaren
Sam Lambert
Ivor Kamlish
Gerald Jones
Bernard Higton
Brian Grimbly
John Garner
Ken Garland
Anthony Froshaug
Robin Fior
Germano Facetti
Ivan Dodd
Harriet Crowder
Anthony Clift
Gerry Cinamon
Robert Chapman
Ray Carpenter
Ken Briggs

Published by Ken Garland, 13 Oakley Sq NW1
Printed by Goodwin Press Ltd, London N4

http://www.designishistory.com/1960/first-things-first/

First Things First 2014

A manifesto.

There are pursuits more worthy of our dedication. Our abilities can benefit areas such as education, medicine, privacy and digital security, public awareness and social campaigns, journalism, information design, and humanitarian aid. They can transform our current systems of finance and commerce, and reinforce human rights and civil liberties.

It is also our responsibility as members of our industry to create positive changes within it. We must work to improve our stances on diversity, inclusion, working conditions, and employees' mental health. Failing to address these issues should no longer be deemed acceptable by any party.

Ultimately, regardless of its area of focus or scale, our work and our mindset must take on a more ethical, critical ethos.

https://firstthingsfirst2014.net/

Design is an agent of change which can help us make sense of what is happening and to turn it to our advantage.

37,500 Irish designers

25,000 require CPD

70,000 est designers 2025

1,300 graduates a year

The definition of design has evolved rapidly in recent years as technological advances impact our design capabilities, while societal shifts demand increasingly sophisticated, human-centred, and strategic design responses.

Guidance

Government Design Principles

The UK government's design principles and examples of how they've been used.

From:
Government Digital Service and Central Digital and Data Office

Published
3 April 2012

Last updated
2 April 2025 — See all updates

Contents

— 1. Start with user needs
— 2. Do less
— 3. Design with data
— 4. Do the hard work to make it simple
— 5. Iterate. Then iterate again
— 6. This is for everyone
— 7. Understand context
— 8. Build digital services, not websites
— 9. Be consistent, not uniform
— 10. Make things open: it makes things better
— 11. Minimise environmental impact

Publication - Advice and guidance

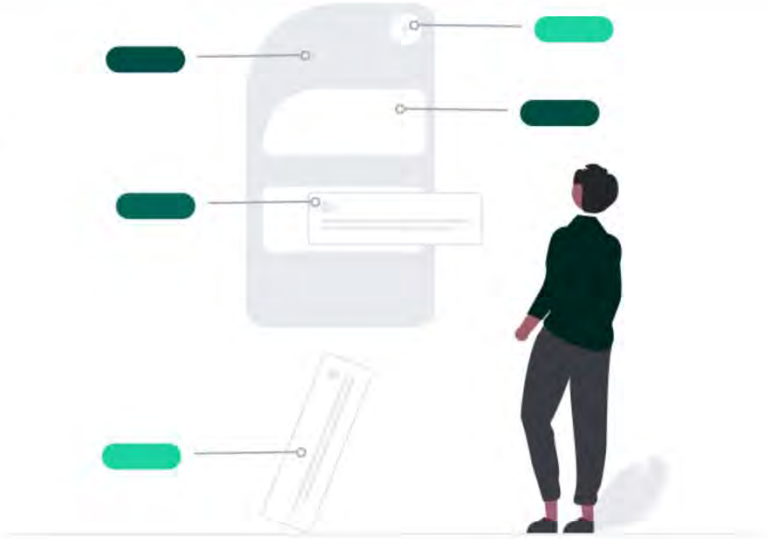
The Scottish Approach to Service Design (SAtSD)

Published: **5 June 2019**
From: Director-General Corporate
Directorate: Digital Directorate
Topic: Business, industry and innovation, Economy, Public sector

The vision for the Scottish Approach to Service Design is that the people of Scotland are supported and empowered to actively participate in the definition, design and delivery of their public services (from policy making to live service improvement).

Gov IE Design System

The Design System Building Block ensures efficiency, quality and consistency across public sector departments. Engineered to be responsive, compliant with accessibility regulations and customisable, the Design System Building Block allows departments to create cohesive digital experiences effortlessly.



The Design System Building Block offers a wide range of benefits to both users and departments

4. Sustainable choices

Search term: **sustainable design** - undergraduate

Result: **141 courses from 47 providers**

Search term: sustainable design - **postgraduate**

Result: **74 courses from 40 providers**

- Increasing cross-cultural and transdisciplinary communication and collaboration
- Preparing students for technological, environmental, cultural, social and economical change
- Teaching qualitative and quantitative research methods (including ethnography) to solve problems
- These intrinsically connected objectives are imperative today when the context in which we live – and design – is increasingly more complex and diverse.

Malaria Communication Mozambique 2016

MARIA ROGAL, ICOGRADA 2011: 117

5. Student answers

42 students
82 products
9 tutors
3 years
9 terms
1,095 days
26,280 hours
21,900 cups of tea
83.5 thumbs
126 birthdays
42 dissertations
42 portfolios
156 fridays
18 final hand-ins

3.5 x 17 metres
3 days

CREATIVE CONSCIENCE

WINNERS

- ✓ All disciplines
- Typographic Design
- Service Design
- Product and Structural Design
- Photography
- Packaging Design
- Motion Graphics
- Illustration
- Graphic Design
- Film
- Fashion and Textiles
- Experience
- Digital and Technology
- Architecture, Engineering and interior Design
- Animation
- Advertising
- Interiors + Environment

Klaudia Mroz, Ernest Aidoo

Product and Structural Design

Julika Schwarz, Louisa Graupe

Product and Structural Design

The Green Switch

Work / New Blood Awards archive /

D&AD New Blood Awards

The Green Switch

The Green Switch is a button on the Google website that alters the Google algorithm by adding ecolabels to the equation. So on eco-friendly companies and products are rewarded with top search results in Google. This will force less eco-friendly companies to become greener to maintain an competitive online presence.

https://www.dandad.org/work/new-blood-archive/the-green-switch

2024 GRADUATE DESIGN AWARDS
INSTITUTE DESIGNERS IRELAND

WINNER : MEDICAL DEVICE DESIGN

Cumulus Association

WINNER
CUMULUS Green Award 2024:
Designing Healthy Future

Enterprise Ireland **FINALIST**

HSE **SCHOLARSHIPS**

RSA **FINALIST**

STUDENT RSA DESIGN AWARDS

2020

Maynooth University
National University of Ireland Maynooth

Silent Pain:
Exploring the Disconnect between Migraine Patients and Access to Advanced Treatments in Ireland.

MSc Design Innovation
Dissertation
Viva

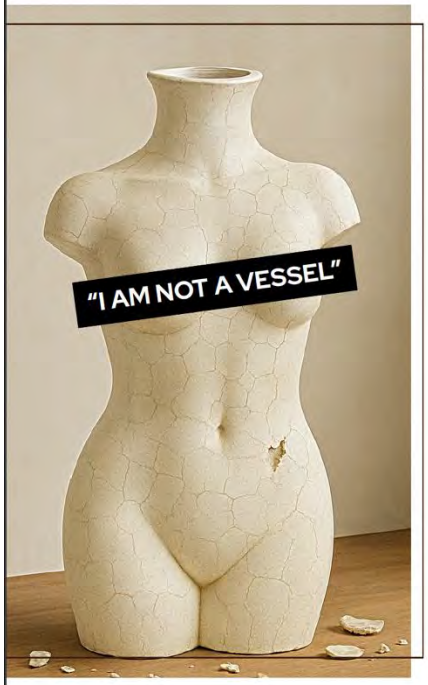
Josephine Madden

Image Credit: mdsearchlight.com

“UNRAVELLING”

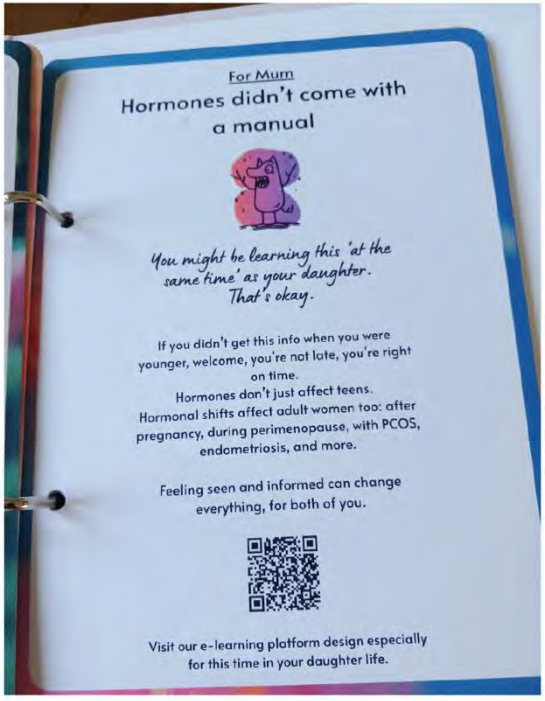
EXPLORING THE LIVED EXPERIENCE OF FEMALE CANCER SURVIVORS WITH CHEMO BRAIN

By Laney Hyland
MSc. Design Innovation
National University of Ireland Maynooth
Department of Design Innovation
September 2025



Barriers to accessing public reproductive healthcare for women in Ireland

By Magdalena Brennan

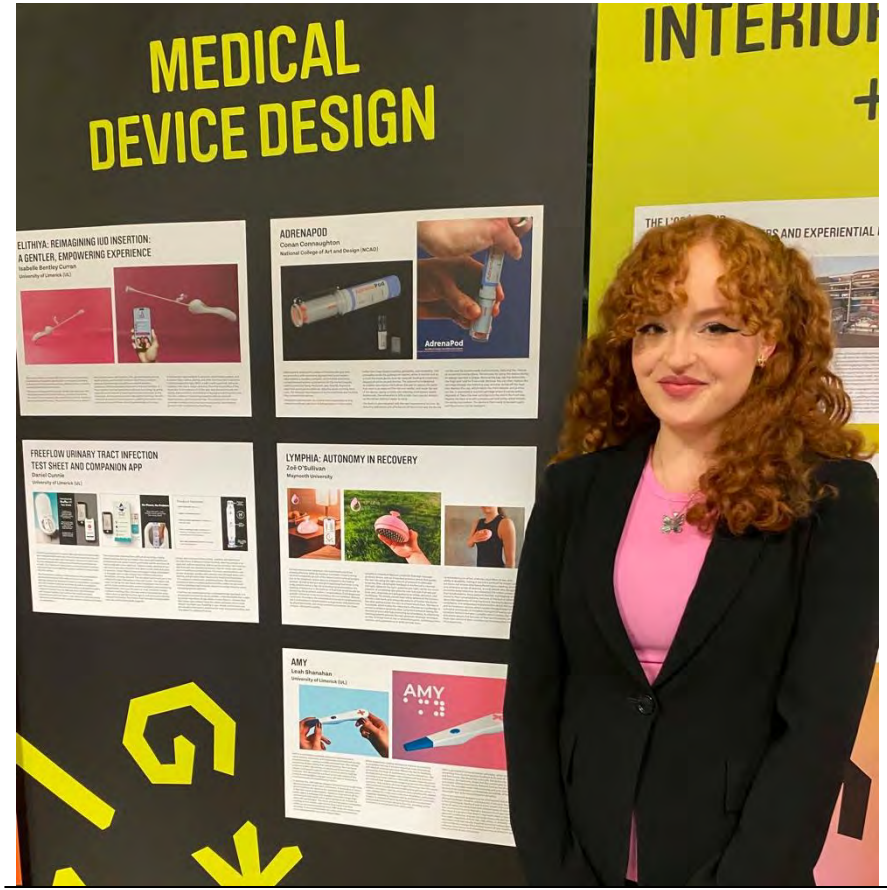


Cards

The pack is designed in a friendly, approachable way, using child-appropriate language and keeping topics brief, lighthearted, and easy to digest so it doesn't feel overwhelming. It gently opens up the conversation between mother and daughter about reproductive health and helps empower girls, so they don't dismiss themselves or their needs as they grow up.

It also includes cards for mums, dads, and brothers, because supporting girls should be something the whole family is part of.

Dear reader, please scan the QR code.



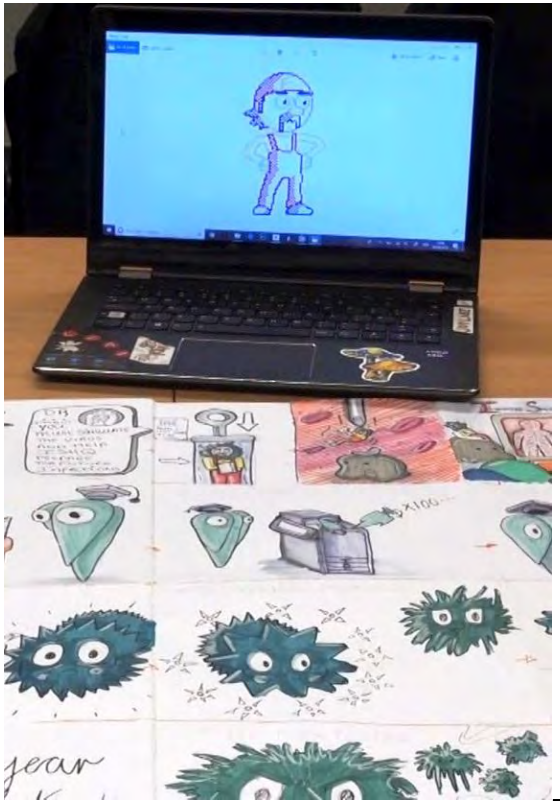
2025 GRADUATE DESIGN AWARDS

INSTITUTE DESIGNERS IRELAND

THE JAMES DYSON AWARD

HSE Design at the Frontline Scholarship

https://youtu.be/8oU-EpvfkmA?si=RpBJNBUF7zcPEV6t



I really value these cross-disciplinary activities because I feel like that's what designers could do a lot, they have to interact with a lot of other people from different areas.

I think being able to collaborate with others from different disciplines can sort of help you out as a person, so you can look at different things that you could do with your degree.

6. Present challenges

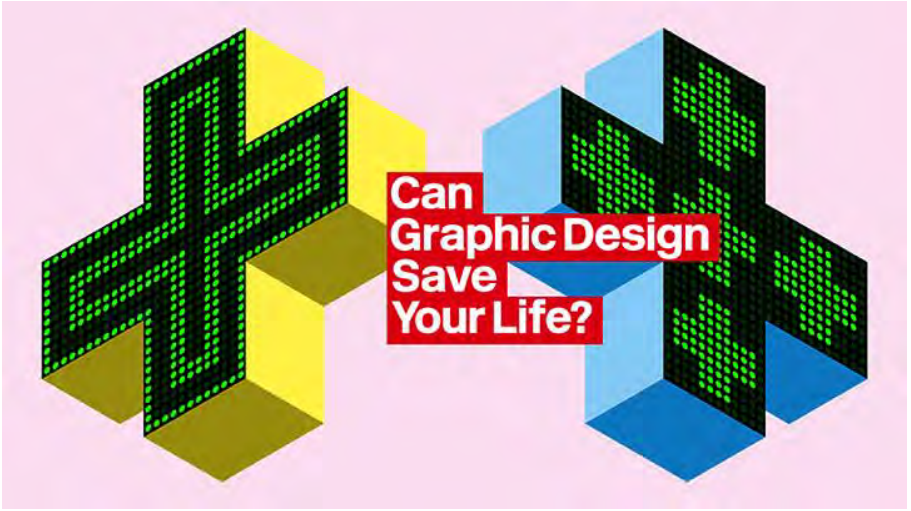
higher education

- The history of contemporary art and design highlights how artistic research is better at creating connections rather than divisions between ways of making and thinking,

- **the art and design university still represents one of the most robust institutional examples of art's potential to nurture expansive thinking, diversity and change.**

LIINAMAA, S. 2018 Negotiating a 'radically ambiguous world': planning for the future of research at the art and design university. *International Journal of Art & Design Education*, *37*(3), 426-437.

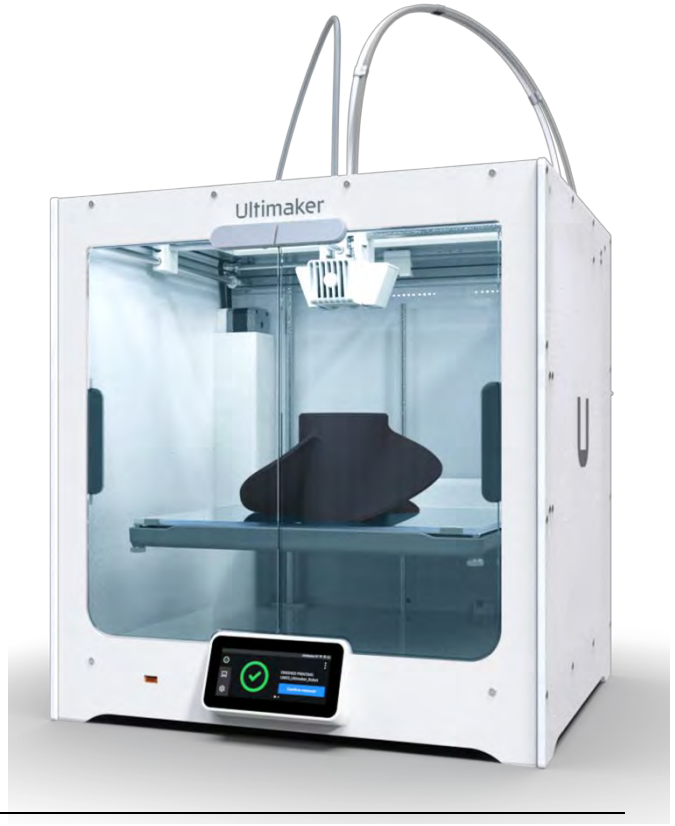
ENU Graphic Design Degree Show 2016



In an increasingly market and research-led university education sector, the status and validity of artistic research has never been more crucial and yet also, it seems, never more contested.

BELCHER 2014: 235

technologies



BAMBOO
Lumocolor

- **Deep expertise and technical knowledge** - Although AI can increasingly complete many high-level cognitive tasks, it requires professionals with subject matter expertise to discern the accuracy and value of AI output and identify the degree to which various tasks can be aided through the use of AI. Subject experts are also needed to train AI models and ensure responsible standards.
- **Adaptability** - to respond quickly and proactively to rapidly evolving technological advancements - strategic and intellectual yet also involves emotional resilience.
- **Communication skills** - the most highly valued are those that are interpersonal, verbal, real time, team-based, and multimodal in nature.
- **Integrity** – ethical reasoning is an essential human skill that requires extensive development and cannot be replaced by AI.
- **Innovation and Creativity** – human traits that are not easily mimicked by AI and which allow professionals to provide unique value in the workplace.

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conclusions

- Commercial imperatives must be balanced with social and cultural ones.
- Designers must become advocates of issues and concerns.
- Future designers can specialise in particular areas, but they must leave school being business savvy and humanitarian.
- A designer must be a conscientious citizen.
- Design education must not lose sight of why young people want to become designers and not business people — they want to make things 2D, 3D, virtual, in motion, to make boxes, banners and campaigns.

STEVEN HELLER & LITA TALARICO, ICOGRADA 2011: 85

Macdonald & MacLeod 2018

conclusions

- **Designers are moving away from tangible object-orientation and toward experiential or service-oriented design solutions.**
- **The challenge for design education is to adapt and to critique.**

Malaria Communication Mozambique 2016

TEAL TRIGGS, ICOGRADA 2011: 126

Thank you

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Associate Professor - Department of Design Innovation

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Maynooth University
National University of Ireland Maynooth

nsead