Artists Emerging: Sustaining Expression through Drawing
Sheila Paine

Ashgate, 2000
164 pages, 172 illustrations (8 in colour), hardback
£ not priced
ISBN 0.7546.0200.1

Sheila Paine has written and edited previous books, journal papers and articles on drawing reflecting her lengthy fascination with the subject and in particular with the signs of early development and how these might lead us to extrapolating their content or direction in terms of the teaching of drawing more generally. Those who have read her earlier works will know and expect that her understanding of drawing as an expressive ability is to her a central tenet in the making of an artist, and that nurturing that expressive ability should be the sine qua non of teaching drawing. In this she follows the approach taken earlier by Herbert Read of an education where aesthetics, psychology, individuality and practice in the arts makes for a properly educated person. It is apparent from her writing that she sees current pedagogic approaches as lacking this desideratum, being too engaged with systematic and technical additions of skill rather than the type of explorative and inventive activity she has in mind.

There is a perennial problem in dealing with ideas of outstanding artistic ability or ‘genius’ which is our inability to decide whether it is culturally derived and decided, whether it is some form of ‘gift’ or talent divinely or otherwise given, or a psychological or therapeutic drive which obliterates other considerations and leads to obsessive behaviour. There are persuasive arguments for each position and these are considered in the Introduction. Paine wishes to construct an inclusive position where each position is given some credence and where any differences between genius and achievement may be understood as differences of degree rather than differences of kind. This position allows for any conclusions drawn from the lives and works of great artists to permeate our teaching of drawing of potential artists and people in general and to inform our attitude towards what is significant about it. To this end her methods are described as ‘soft focus’, intended to ‘illuminate rather than to prove’, and to offer strategies for the teaching and learning of drawing. She firmly believes that drawing, that is expressive drawing, is the key element in the early development of great and ‘ordinary’ artistic ability, and that the development of this into ‘expressive fluency’ enables the participant to engage more fully with his or her culture. The next two chapters take the two main positions of genius as culturally or genetically derived and deal with them as separate items.

Chapter 1 examines previous and current cultural attitudes and their consequences for children’s drawing through a brief study of curriculum priorities in teaching and learning – in other words the cultural contexts that both ‘frame’ and ‘allow’ artistic practice. In this she considers the discovery of the art of children and the arguments this raised about the nature of art and the education of the child, earlier attempts to train children in the workshops of artists, the use of home tutors, the emergence of Art Academies and contemporary education with an emphasis on specialist early training initiatives. The examples are almost totally European which should not suggest that the problems and results are universal. I do not think that this is her intention but an acknowl-
edgement of the Eurocentric nature of the research would have avoided any such criticism.

The chapter concludes that the term ‘artist’ is itself an ambiguous one – its meaning changing according to circumstances and intellectual position – what is much less ambiguous, is as she rightly claims that ‘the right of all individuals to visual expressive fluency is as yet hardly recognised’.

Chapter 2, ‘Characteristics of the developing artist’, switches to artistic and biographical accounts of a small minority from the outstandingly successful to those who achieve a more modest localised success in expressive, visual fluency. Looking at a range of artists from those who declare their genius to those who discover some facility late in life, she argues that evidence suggests that the possession of some innate qualities may make the development of an artist more likely but that there are no simple answers to what drives them to succeed. She briefly looks at psychological needs for self-esteem brought about through creative action, family influences indirect and genetic, and the effect of formal education on the drive to draw.

Creative and exceptional youngsters often possess particular personal traits and attitudes, and Paine explores the relationship between intelligence, traditionally seen as non-academic, with artistic ability, and more specific personality characteristics such as obsessive production, repetition of ideas and adopting and responding to conventions and preferences. This, as she allows, makes spotting future artistic brilliance a difficult task for, as other researchers have shown, not all great artists were possessors of early gifts. It is very difficult to list obvious characteristics, which could then be used as facilitating methods in general art education. To offset this the next seven chapters in each case scrutinise one individual in considerable depth beginning with John Everett Millais and continuing through Henri de Toulouse Lautrec, Pablo Ruiz Picasso, Michael Rothenstein, Gerard Hoffnung, Sarah Raphael and David Downes. Each chapter identifies a theme which is consistent with the particular artist’s development, e.g. for Millais it is academic training and independence of attitude, for Lautrec privilege and misfortune, for Picasso early ambition and ‘a vision of artistic nobility’, for Rothenstein ‘a savage and gentle passion’, for Hoffnung humour, for Sarah Raphael ‘a professional journey’ and for Downes ‘dispelling the demon’.

There is insufficient space here to do justice to the complexity of reading and ideas that permeate each chapter. Some of the same artists have been previously studied by Paine in Six Children Draw (Academic Press) twenty years ago and it is interesting to see the development of her ideas and theoretical positioning. However, the same choice of artist once again, makes one wonder whether they are actually the best representatives or merely those whose childhood and adolescent drawings have been retained. The suspicion of the latter makes it more difficult to defend generalisation from these case studies and thereby extend the findings to a broader picture of artistic development. One can of course only work from extant examples, but it may have been of value in terms of balance, to examine in more depth the cases of artists whose early days showed no obvious deviation from the childhood norm and whose development blossomed later.

The final chapter attempts to draw some overall picture of emergent artistic ability, point towards a suitable educational response, and argue for expressive drawing in art education. Neither task is easy; as she acknowledges, for in terms of emergent ability ‘no single pattern emerges’; what she can posit are termed ‘correspondences’, e.g. an obsession to draw, using successive styles in progression, intention, the direction and speed of development, choice of subjects and their meaning, copying and the artistic traditions/context, the intellectual and/or therapeutic relevance to the maker, and a disposition towards artistic rather than some other form of resolution. It is the final ‘correspondence’ that is vital here – all the other traits could be found with a differently directed obsession in a proto botanist, physicist, chemist, historian, poet or musician. It is also the ‘correspondence’ that remains most elusive and mysterious in origin in Paine’s opinion. The early
stages, she argues, are obsessive, experimental and inventive drawings as means of understanding which act to promote self-confidence and to assert self-image or a sense of individuality. These latter benefits are considered to be transferable to all who are helped to gain expressive fluency in and through drawing and thus they become a rationale for general art teaching.

For those seeking a well-researched text on why drawing is still important in art education this book will be a welcome aid. It argues its case well with a wide and intelligent reading gathered over long periods of study and research. Whether you will be convinced by the arguments depends on how far you share the author’s claim on the centrality of drawing in art, whether you consider the examples, well argued and illustrated as they are, sufficient in number and type to support the general points derived from them, whether you consider that each case study is of equal status in the argument, and whether you think the lack of any non-European example raises questions over the findings. Whatever your interest and preference, this is a book well worth reading. It bears its scholarship lightly, is clearly written, fully referenced, and well illustrated both visually and verbally, with insightful quotations and references from a wide range of sources. It benefits from notes per chapter, a bibliography and an index.

Art and Design
Richard Hickman
Pearson Publishing 2000
108 pages, (15 pages in colour)
Paperback £3.95
(£1.95 for orders of more than 60)
ISBN 1-85749-637-X

Given the recent revamp of the GCSE examination, with an increased emphasis on contextual study, this timely and very user friendly pocket reference guide (one of the Pearson Student Handbook series) will serve as a handy companion for students embarking on the new course.

Under sections headed ‘Understanding Art’, ‘Knowing Art’ and ‘Creating Art’, Hickman guides the reader through the various hoops of the new criteria using accessible language and humorous illustrations. In a field which inclines towards the long winded, this book’s strength is its concision. Concepts are defined succinctly and the major movements of the last two centuries (in the main) are briefly explained. The book does not shy away from the trickier themes of postmodernism and Brit art and I was particularly pleased to see a chapter entitled ‘Breaking the Rules’. As examination assessment criteria take an increasingly reductionist turn, it is important to remind students to make time for discovery through accident and the kind of risk-taking that is unquantifiable.

The book also includes prompts for looking at art and questioning reactions to it. A pro-forma for gallery visits is provided and the ‘Four R’ approach (react, research, respond and reflect) is expounded.

The manual goes on to provide an aide-memoire of techniques including simple perspective, different kinds of printmaking and various 3D construction methods. There is a section on colour which includes useful diagrams and explains the difference between the reactions of light and pigment. One small nitpick is that the colour wheel provided pertains to the former and would seem to have less use in the classroom. There is a short section on ICT and photo manipulation as an artistic device. Here the
examples are necessarily basic as available technologies outpace the ability of books like this to describe the state of the art.

The guide closes with a glossary, a nationwide gallery list, useful web-sites and contact addresses for material suppliers.

Designed to help students work in parallel to class based projects, this manual is broad enough in tone to be equally useful as an aid to key stage three and AS level students. If properly used as an extra-curricular resource it can win class time for practical work and avoid lessons being taken over with chalk and talk. In order to encourage every student to have their own copy, it also comes with the attractive offer of a substantial discount on orders of more than sixty.

Tom Hardy

**Teaching Integrated Arts in the Primary School: Dance, Drama, Music and the Visual Arts**

Ann Bloomfield with John Childs
David Fulton Publishers 2000
154 pages, black and white illustrations
Paperback £15
ISBN 1-85346-660-3

Now that it seems accepted by politicians and journalists that the National Literacy and Numeracy Strategies have ‘succeeded’ and that ‘standards’ are rising in primary schools, access to good quality arts education seems bound to continue to show increasing variation from school to school raising the issue of equity. Based on my own small scale research, supervision visits to Initial Teacher Training (ITT) students in London schools and anecdotal evidence, it is clear that a few primary schools have continued to offer good, sequential and innovative art and arts education. Meanwhile many offer a reduced curriculum, and in others it would be right to talk about the ‘disappearing arts’. High profile Lottery funded initiatives and recognition schemes may grab the headlines and give an illusion of vitality but the principles of breadth and balance and entitlement are threatened. As a sign of the times Art and Design magazine published by Scholastic has just announced its demise after around eighty years of supporting art education in schools in Britain, describing itself as ‘a casualty of current education policy which has greatly reduced time for the subject in an over-loaded curriculum.’

Teaching Integrated Arts in the Primary School flies in the face of current marginalisation, reasserting the central position of the arts in education in the primary phase. It aims to encourage successful, rewarding and confident teaching by providing a working framework. In common with the Falmer Press Library on Aesthetic Education, the arts are seen as related but also unique and distinctive, requiring both discrete and integrated approaches to provide children with their full entitlement. It positions itself as a course textbook for student teachers and as a professional handbook for practitioners, advisory teachers and artists working in educational settings. Less research-based than Taylor and Andrews’ “The Arts in the Primary School” (Falmer) it nevertheless provides a coherent and structured introduction to the arts in school with helpful discussion of the modes, skills and processes of each artform, similarities and differences, and the roles of teachers and learners.

The framework defines the arts as art, music, dance and drama and drawing on Howard Gardner’s theory of Multiple Intelligences, identifies them as major and valid sources of knowledge. The curriculum model offered defines four kinds of reflexive engagement: creating (art making as a process), realising (the artefact), making judgements (critical response), and knowing about contexts (contextual understanding). Knowledge and understanding are developed through participation; realisation develops into a repertoire which can be sequentially and progressively extended; critical skills are developed through engagement with ones peers, traditional and contemporary culture and professional work;
while understanding is extended through learning about social, cultural and historical contexts.

The planning process is modelled, building discrete, combined and integrated elements into units of between four and six weeks. Evaluation, assessment, recording and reporting are all explored developing broad guidelines and flexible criteria for aesthetic and creative education. A chapter is devoted to each of the four artforms where the pivotal role of each is identified in relation to the other three. The penultimate chapter explores integrated arts in connection with the wider curriculum, while the final chapter provides a welcome focus on the process of professional growth and the promotion of practitioner enquiry.

This is not a ground breaking or critical book. Rather, it is a measured, principled and reliable introduction which combines sound, if slightly old fashioned, theory with helpful exemplification drawn from teacher education and primary school contexts. The cover and black and white illustrations are merely functional but since a key market for this book will be education students, keeping the production costs down by not providing colour was perhaps important. Teaching Integrated Arts in the Primary School could happily be recommended to ITT students on the ‘Level 7’ Expressive Arts Course as a good basic introductory textbook, but it would also be useful to Arts Curriculum Co-ordinators developing policy and to non-specialists who want to broaden their understanding in this area.

Steve Herne

Testing the Water: Young people and galleries
Naomi Horlock (Ed.)
Contributors David Anderson, Lewis Biggs, Eileen Hooper-Greenhill, Toby Jackson, Ullrich Kockel, Gaby Porter and Sara Selwood.

Liverpool University Press and Tate Gallery
Liverpool 2000
244 pages
Paperback £14.99

This is a most welcome contribution to art education, to museum studies and to the development of peer-led learning. What is particularly exciting about this work is the sense of unfolding and reflective learning by young people, and, equally importantly, by the mentors in Liverpool Tate, celebrating successes as well as frankly acknowledging failures. Naomi Horlock, the editor, provides in seven chapters the story of how young people have become successively more deeply engaged in making the museum’s exhibitions more accessible over the Tate Liverpool’s first ten years (1988–1998). She explains how the Calouste Gulbenkian Foundation’s report by Paul Willis entitled Moving Culture was instrumental in setting the agenda for the museum’s policy of forging links between the gallery and local youth culture. This has been a constant objective throughout the period. The Tate has specifically consulted young people, in a sustained and systematic way, to make the art that it shows more accessible and appealing to young audiences. It has also sought to do this over a long period – and this is immensely important in ensuring that the Young Tate participants gained a sense of membership of the organisation. At the same time the museum provided its young ‘interns’ with detailed understanding of all aspects of museum work behind the scenes. A particular demonstration of the Tate’s belief and trust placed in its young contributors was made explicit in its invitation to these young people to curate their own exhibition – ‘Testing the Water’, the title of this book.
This book reflects the ambition and thought that has gone into the peer-led education project itself. This is no self-congratulatory work. Sara Selwood asks whether the concept of ‘young people’ is an adequate or useful collective term. Likewise, she asks whether empanelling a small core group of young people is a relevant strategy for expanding visitor attendance, or for increasing participation through exposure to gallery experience. David Anderson in the same spirit argues that the absence of young people in museums is not the problem per se. Rather, it is the museum itself, in its alienating practices that turns away not only young people but their elders as well. But not all the essayists are as gloomy in their prognosis. Gaby Porter is enthusiastic about the potential that museums now have to become centres for personal learning, characterised by self-directed informal learning through networks rather than formal education. These are certainly the objectives of Testing the Water. How successful have they been from the evidence of this publication?

There are some lovely examples of innovative work. The project ‘The Model Bites Back’ is a case in point. An exhibition ‘Venus Re-Defined: Sculpture by Matisse, Rodin and Contemporaries’ does not strike the engaged art teacher nor student as suggesting a very exciting prospect. But the Liverpool Tate exhibition involved a performance of a ‘visitor’ shouting at an Epstein nude. The actor then went on to give a feminist account of the transactions between artists and models involved – something not normally part of the show. That this performance could be integrated into the exhibition is a testament to the full integration of the educational into the curatorial programme. But my earlier question still remains: is this a template for a new inclusive gallery education that fully enfranchises the young people it serves? Put baldly like this, its an impossible question to answer adequately. It is really another form of the question asked in subaltern studies, famously posed by Spivak – can the subaltern really speak in the presence of the master, using his terms? In this case, one might ask, what is the impact of inviting members of the Young Tate Advisory Group to shadow staff, become involved in the Press Office or the Display Group? Is it more likely to provide a mentoring experience for a career in museums for the young people involved or for a reorientation of the museum’s philosophy as demanded by Anderson? I leave it to readers to muse on these alternatives. But I should stress that even if the former seems more likely than the latter, it is nevertheless a laudable outcome but not perhaps what one might seek in peer-led education. Peer-led education may change the experience of those educating themselves, but it does not have a major impact on the institutions of learning or museums.

But Testing the Water raises important philosophical issues, and this is an excellent reason for educators within art and design or museum studies to read it carefully. It is full of unexpected insights and it consistently deals with its agenda head-on. Its ambitions are not always fulfilled however. The shape of the book does not work particularly well. The editor’s historical account is clear and well constructed. Each of the seven chapters consists of Horlick’s account of the relevant period of the project and is accompanied by a case study and an essay. The case studies are often very brief and epigrammatic, consisting of a string of quotes from the participants but of insufficient length to give a real sense of emergent learning or discovery. The essays are all excellent museological matter, but with the exception of Toby Jackson’s reflections in the first chapter the others are insufficiently integrated into the study. This is a shame as each of the authors could have had some very pertinent things to say about the project itself. But these are arguments in favour of a perfect study. If this work is not perfect, it is still vitally interesting and it is important for the future of museum practice which needs to address young people and all visitors alike in their quest for relevance and depth.

Nick Stanley
To misuse the footballing cliché, The Education of an Illustrator is a book of two halves. The first half is meant to be revelatory, featuring as it does conversations between the editors and ‘great’ names in the field, as well as essays by other major figures in illustration. However, the most powerful revelation that it offers to this educator is one of paranoia. This manifests itself through the discussion and essays, which seem collectively bent on discouraging students from following illustration as a career. The main area for their concern is the growth of ‘stock houses’; agencies that employ young illustrators to produce generic images to be sold ‘off-the-peg’ to less discerning publishers. The result of this practice is lower fees per job and the illustrators loss of ownership of their work. While this is a concern worldwide, it is not the overwhelming subject for debate on this side of the Atlantic that it is in the USA. This book is written from an entirely American perspective, where the relationships between illustrators and art directors/publishers seem to be very different to those in the UK. To get very much out of this book the reader needs to be extremely knowledgeable about the nature of American graphic design. Despite having a good working knowledge of graphic design on that side of the pond many of the references appeared so parochial and exclusive that I found myself bewildered as to the direction of the discussion in several of the essays and transcriptions of conversations. The best of the first half of the book is to be gleaned from the conversations between the two editors themselves and those with Milton Glaser and Thomas Woodruff, in which hope and ambition are evidenced and encouraged. Unfortunately, the majority of the twenty five essays have a valedictory air; as if waving goodbye to a once proud profession.

The second half of the book is composed of twenty two self-contained courses written by prominent educators, with subjects ranging from creating images for children to a history of visual communications. These are of great value to any educator, as it is always interesting to find out how other teachers go about doing the same thing that you do. This is a fascinating insight into teaching techniques and programme construction, from which many tutors might be tempted to borrow. But once again the differences between British and American approaches are striking. The course that I can most closely relate to is Editorial Illustration by Frances Jetter of the New York School of Visual Arts, because it is described by the tutor rather than being a copy of a student brief and also because it is about passion and inspiration rather than technique.

Despite the fact that much of the content of The Education of an Illustrator will have limited practical use to the British design educator, it does contain some gems that are worth digging for. And only the same conditional endorsement can be given to Graphic Design Timeline which, in terms of illustrations to the text, also suffers from an overwhelming American bias, perhaps giving the British student of design the mistaken impression that while all design history is important, even insignificant events that happen in America are of far greater importance than those in their own country. This impression is reinforced
by the dearth of British images repeatedly appar-
ent as one scans the pages which are copiously
illustrated with between two and five images per
year covered in the timeline. But this is not the whole
story. On reading the text, which is usefully laid out
in decade groups from 1890-2000 and one-year-per-
spread, it becomes apparent that here the authors
have given due regard to what was happening in
graphic design in all comers of the globe.

This disjunction between text and illustration is
not the only problem however. A notable feature
of the book is that major events, for example the
publication of Marshall McLuan’s The Medium is
the Message in 1967, and minor occurrences such as
Alexey Brodovitch’s retirement to France in the
same year, are not presented in a hierarchical
manner. Rather, each is given equal weight, leav-
ing the reader to make their own connections and
assumptions about the relative importance of
these events. While this would not necessarily
present difficulties for the sophisticated reader, it
may well be the case that many of those who use
this book will be young graphic design students
whose reading on the subject has not been
informed by earlier publications on the history of
graphic design; Alan and Isabella Livingston’s
Encyclopaedia of Graphic Design and Designers
and the indispensable Phillip Meggs’s A History of
Graphic Design for example.

Nevertheless, in the context of this wider read-
ing Graphic Design Timeline is a useful addition
to the literature, and will no doubt find a place on
many college and university library shelves, as will
The Education of an Illustrator.

Phil Gray

Computers & Art
Stuart Melling (Ed.)

Intellect Books 1997
188 pages. black and white illustrations
Paperback
ISBN 1-871516-60-9

Computers & Art is a collection of eleven essays
by a range of authors from disciplines as diverse
as art, science, criticism, philosophy and educa-
tion; presumably with the intention of presenting
a broad spread of ideas and at the same time
exploring the creative overlap between them.
Edited by Stuart Mealing the book deals with a
challenging subject that increasingly impacts on
how we think about art and design education.

I approached this book principally as a class-
room practitioner, but one who still finds some
time to paint, and increasingly uses the computer
to support both of these activities. Dazzled and
depressed in equal measure I am still amazed by
the potential of this ‘newish’ media to present
limitless possibilities, while at the same time all
too often managing to celebrate mediocrity. I was
interested therefore in reading what a book with
such a specific title had to offer.

In view of the rapidity of technological change
in this field it is odd that Intellect has only now sent
a book published in 1997 for review. Four years is
a very long time in the world of new technology
and in consequence many of the references to
software appear rather dated. Nevertheless, the
intellectual arguments contained in this book
remain fresh, if at times somewhat hard to grasp
by the reader who lacks the necessary theoretical
background, practical experience or indeed suffi-
cient time to reflect on the issues discussed.

In his introduction Stuart Mealing explains that
the purpose of the book was not to present a unified
style but to be discursive. This it achieves, and while
this may be frustrating for hard pushed teachers
looking for hard edged solutions, reluctantly I have
to acknowledge that this in itself is no bad thing.

The first two chapters require some insight
into mathematics and even more into the history
of science. Following a line of argument that as we
move more and more away from certainty into
chaos these chapters suggest that the laws of a
mechanical universe no longer apply; an idea not
simply confined to science but one that extends
quite fundamentally into the realms of culture. The
argument runs that given science has been
effectively examining its own navel with such a degree of intensity since the turn of the last century then perhaps we as artists ought to learn something from them and vice versa. More significantly these essays discuss how, by applying similar methods of investigation to our own field, we might extend our perception of consciousness and the imagination. Although post modernism has sought to address this issue within the cultural sphere I suspect that most art departments in schools still buy, uncritically, into a modus operandi rooted anywhere up to the end of the nineteenth century.

In this sense the book suggests that we should be pushing towards new forms of dialogue and systems of learning. Computers, because of the nature of the beast, at best encourage collaboration between artists, scientists and mathematicians. At the very least, through wrestling with the kind of mind that produces the technology, artists should throw up questions and make demands at the user end.

Two chapters deal with these issues. Brian Reffin-Smith uncompromisingly sums it up when he tells us that ‘most computer art is crap’. He goes on to explain why and suggests that artists need to have the confidence in their creative ability to ‘worry at’ ideas and to think bigger than the technology and its patent solutions. In this sense pen and paper, programming or trans-global networking are largely matters of definition.

In the same territory, but with a converse approach, Paul Brown takes a far more McLuhanesque approach. He questions everything we are bringing to the table in the first place. He suggests that the use of user friendly software inhibits any real paradigm shift and simply helps to reinforce old conventions. In this sense we are still thinking in terms of old solutions to new possibilities. One example to put it crudely would be productivity being measured by the ability of a computer to produce more paperwork and faster.

Being encouraged to take on board the type of philosophical ideas outlined in earlier chapters this then helps us to think about how we define creativity within a broader epistemological context.

This chapter suggests that true creativity is by necessity disruptive and requires the sort of cognitive conflict set up between what we thought we knew to be true and what we then learn we are given. User friendliness therefore only serves to keep us within our comfort zone by continuing to talk to us of certainties.

While intellectually I suspect Paul Brown is right, pragmatically this argument left me feeling a little anxious. As someone actively involved in teacher training ‘Art and ICT’ I have put increasing emphasis on a relatively anxiety free transition between old and new technology. Pitching the right amount of comfort to anxiety has always been a difficult one to manage without producing too much stress or complete withdrawal.

Most of the essays in this book are similarly thought provoking. Ed Burton’s chapter on using software to recreate the development of drawing is fascinating. While leaving aside the emotional context and value system in which child art is produced, it helps us re-think the way drawing develops as information processing. Jim Noble and Joanna Buick offer intriguing insights into using this medium to extend our ideas into printmaking and, in Buick’s case the leap from sculpture to virtual reality.

Computers & Art is certainly a book that stimulates, and in that sense fulfills its brief. For the theoretically uninitiated reading it will certainly take time, and persistence to fully grasp the ideas. I suspect that in its present form it is pitched at the graduate and post-graduate market rather than at schools, and tends if anything to highlight the gap between academia and school-based teaching and learning. This, in a sense, is a pity. It would be excellent if some of these ideas were to be aired within the current debate surrounding the promotion and funding of new media in schools. It is here where the thinking behind its use seems somehow to have gone adrift.

**Chris Lock**