

ANNUAL SYMPOSIUM FOR FINE ART EDUCATORS, LONDON 2015  
CALL FOR PAPERS  
DEADLINE FOR SUBMISSION: 27 MARCH

## THE HIDDEN CURRICULUM

ABSTRACTS ARE INVITED FOR PRESENTATIONS, WORKSHOPS AND PAPERS

September 11<sup>th</sup>, 2015. Central London

*“Art teachers and students are in a bind. They do not teach or learn art, but they also cannot talk too much about the fact that they do not teach or learn art.”*  
James Elkins, 2001.

*“ strange to say how little has changed. The voice of management and the equal and opposite choruses of the rational planners and the creative spirits drone on undiminished. They say you should be wary of what you desire lest you are granted that which you wish for. The elevation of modular over linear teaching programmes, the educational incorporation of theory, the breakdown of the modernist medium specificity, the critique of the (mostly male) expressive author, perhaps even a questioning of the western canon were all songs in our radical repertoire. Yet in fact that these have come to pass and now count, if not as the norm, then as significant components of a contemporary education in art and design, has been in the end less significant than the fact that the underlying structure (and of course the wider structure-beyond-the-structure) has remained intact”*  
Paul Wood, 2008.

*‘Right at the centre of fine art education is something nobody really wants to talk about....The neglected topic is nothing less than the definition of the subject itself’*  
David Sweet, 1992.

These writers are asking questions about what lies at the core of fine art education. This one day event offers a forum in which to discuss the nature of the Fine Art curriculum, and to reflect upon how it has changed - or not, since it's introduction in the 1970s.

We are interested in receiving proposals for papers and workshops around the following themes;

- How far does the reality of the delivery of fine art courses match the written descriptors that universities and the Quality Assurance Agency require of us?
- Have Quality Assurance frameworks meant that the real curriculum has moved under the radar?
- Is there such a thing as an internal and external curriculum in fine art?
- What effect have the QAA Art & Design Subject Benchmark Statements had on the nature of fine art provision in the UK?
- How do students understand and negotiate our complex delivery systems? What do they see as the course?
- Do we need to subvert regulatory frameworks and systems in order to facilitate the kind of learning that is particular to a fine art education?
- Has the artist/ educator lost out in the process of standardization? Where are the spaces for; flexibility, experimentation, disruption or subversion?
- What is the relationship between undergraduate and postgraduate study in the contemporary context?

This is not meant to be an exhaustive list - but rather an indication of the areas we are keen to consider. If you have an idea for a paper not covered by the above please feel free to submit the proposal, or alternatively contact:  
**Jill Journeaux on [j.journeaux@coventry.ac.uk](mailto:j.journeaux@coventry.ac.uk)**

Proposals for papers should be no more than 500 words and should include your title, email address and institution, along with the title of the proposed paper or workshop.

**Deadline for proposals: 27th March 2015.**  
**Send to: [admin@nafae.org.uk](mailto:admin@nafae.org.uk)**

**This event will be FREE to members.**  
 Institutional Membership: £150  
 Individual membership: £30 (artists, students or educators)

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