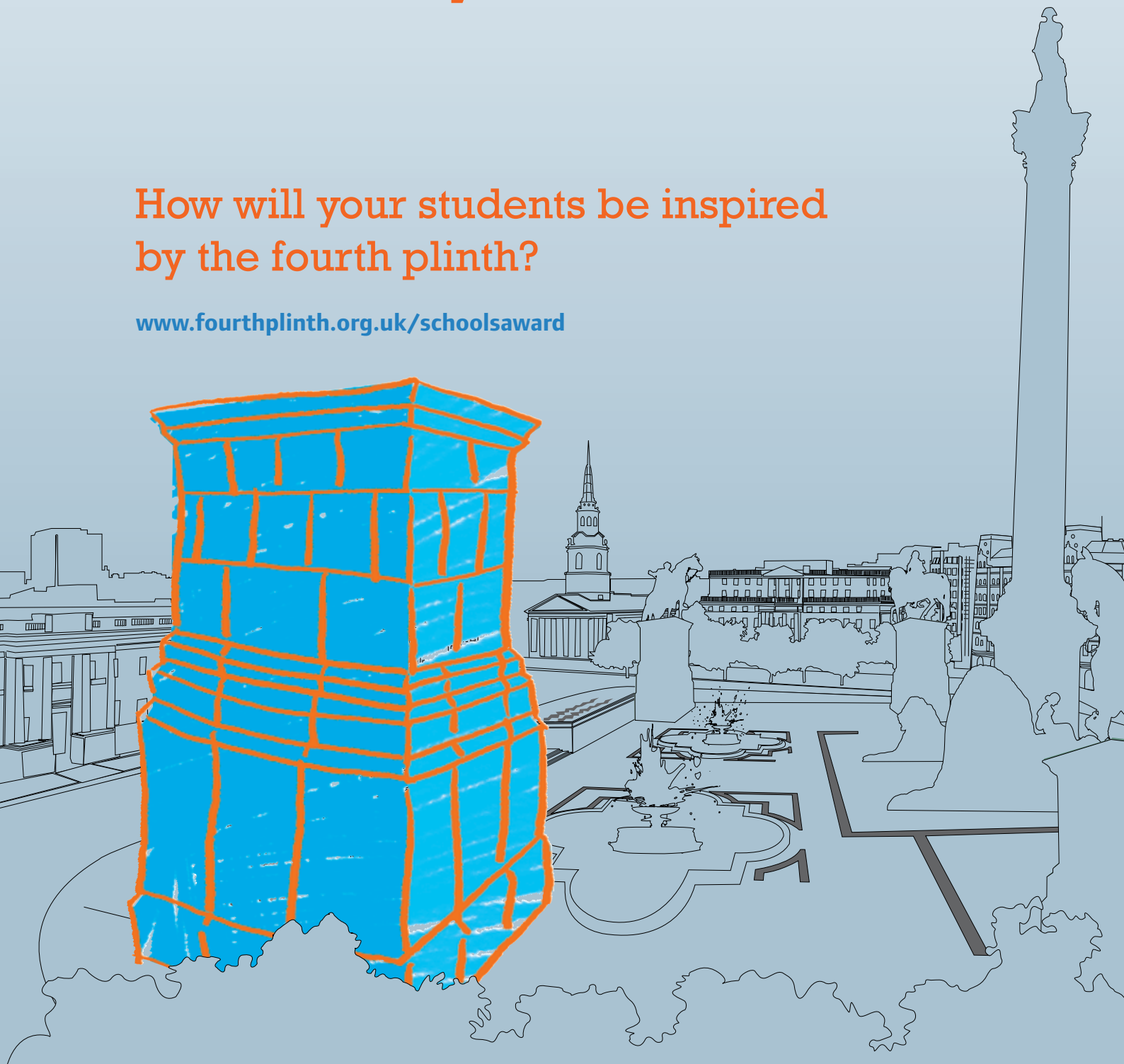


Fourth Plinth

Secondary Schools Award

How will your students be inspired
by the fourth plinth?

www.fourthplinth.org.uk/schoolsaward



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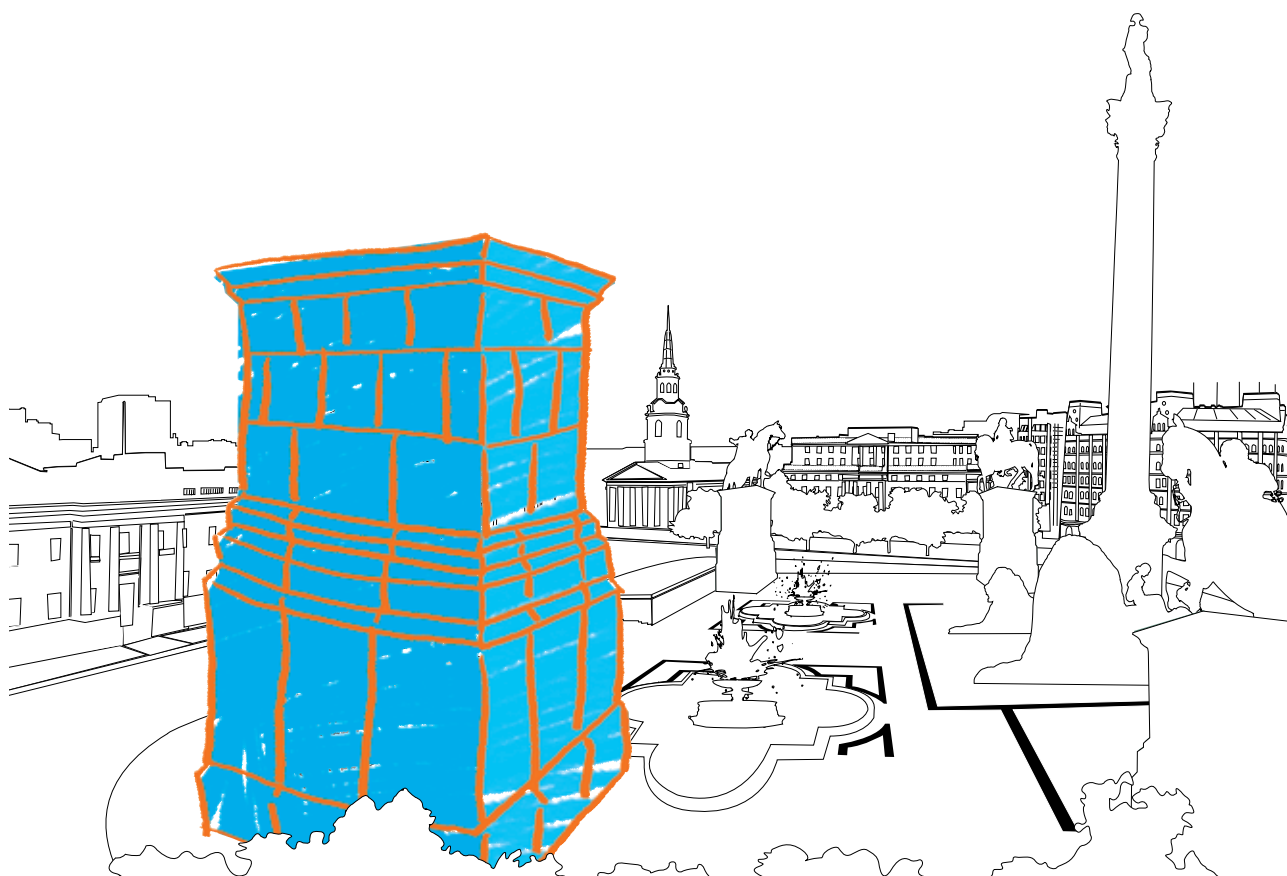
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Acknowledgements

Adapted Art and Design KS3 Unit 7B 'What's in a building?', Unit 7C 'Recreating a landscape' Unit 8C 'Shared view', Unit 9C 'Personal places, public spaces' from the QCA scheme of work reproduced by permission of QCA

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Introduction to the Schools Award

The Fourth Plinth Schools Award is a competition, open to all secondary schools in London, which provides an opportunity for students, aged 11-14, to design an artwork inspired by the contemporary art commissions for the Fourth Plinth (the empty plinth in Trafalgar Square).

The Award embraces a variety of different art forms including drawing, painting, sculpture, collage and digital designs and aims to include varied visual styles and materials.

This pack contains details of the Award, rules of entry, suggested activities (adapted from QCA schemes of work for years 7/8/9), national curriculum links and resources.

The recommended length of time for delivering these activities is organised across six sessions. Some of these sessions will equate to a 40-minute lesson while others, such as the visit, will extend to a half day or possibly longer. However, they are designed to be flexible and to fit into shorter or longer periods of time, which might be available in class, or as lunchtime/after school activities.

Units are guidelines only and teachers are welcome to adapt the activities or invent their own. How students' artwork is judged is also up to individual schools and teachers; as long as the final entries comply with the Schools Award competition rules. See page 7 'Competition details' and page 28 'Competition rules'.

The deadline for entry is 4 April 2008

Background

In 1999 responsibility for Trafalgar Square was transferred to the Mayor of London and the Greater London Authority. As part of the Mayor's World Squares for All initiative, extensive work has been carried out to enhance access and enjoyment of the Square. The Fourth Plinth Programme is integral to the Mayor's vision for Trafalgar Square and is a focal point for social and cultural activity in the capital.

The fourth plinth, located in the north-west corner of Trafalgar Square, and which was popularly known as 'the empty plinth' was originally designed by Sir Charles Barry and built in 1841 to display an equestrian statue. Due to insufficient funds the plinth was left empty and remained so until 1998 when The Royal Society for the Encouragement of Arts, Manufactures and Commerce (RSA) commissioned a series of three works to be temporarily displayed on the plinth. In organising these commissions the RSA hoped to refocus attention on the empty plinth, to raise awareness of public art and to help resolve the plinth's long term future. The sculptures commissioned by the RSA were 'Ecce Homo' by Mark Wallinger, 'Regardless of History' by Bill Woodrow, and 'Monument' by Rachel Whiteread. Prior to the RSA's initiative the plinth attracted little or no attention, but the success of the commissions was indicated by the level of press and media attention, which continues today.

To take advantage of this renewed interest the Government asked Sir John Mortimer QC to set up an independent committee to consider the long-term future of the plinth. Having examined the public response to the RSA programme

and consulted with a wide range of people, the committee unanimously recommended that the plinth should continue to be used for an ongoing series of temporary works of art commissioned from leading national and international artists. The Mayor endorsed this recommendation when he took on responsibility for Trafalgar Square in 1999 and a panel of specialist advisors (the Fourth Plinth Commissioning Group) was appointed to guide and monitor a programme of contemporary art commissions.

On September 15, 2005, the first commission 'Alison Lapper Pregnant' by Marc Quinn was installed on the fourth plinth. It was tremendously successful, capturing the public interest as well as global media attention. The second commission will be 'Hotel for the Birds' by Thomas Schütte, due to be installed in 2007.



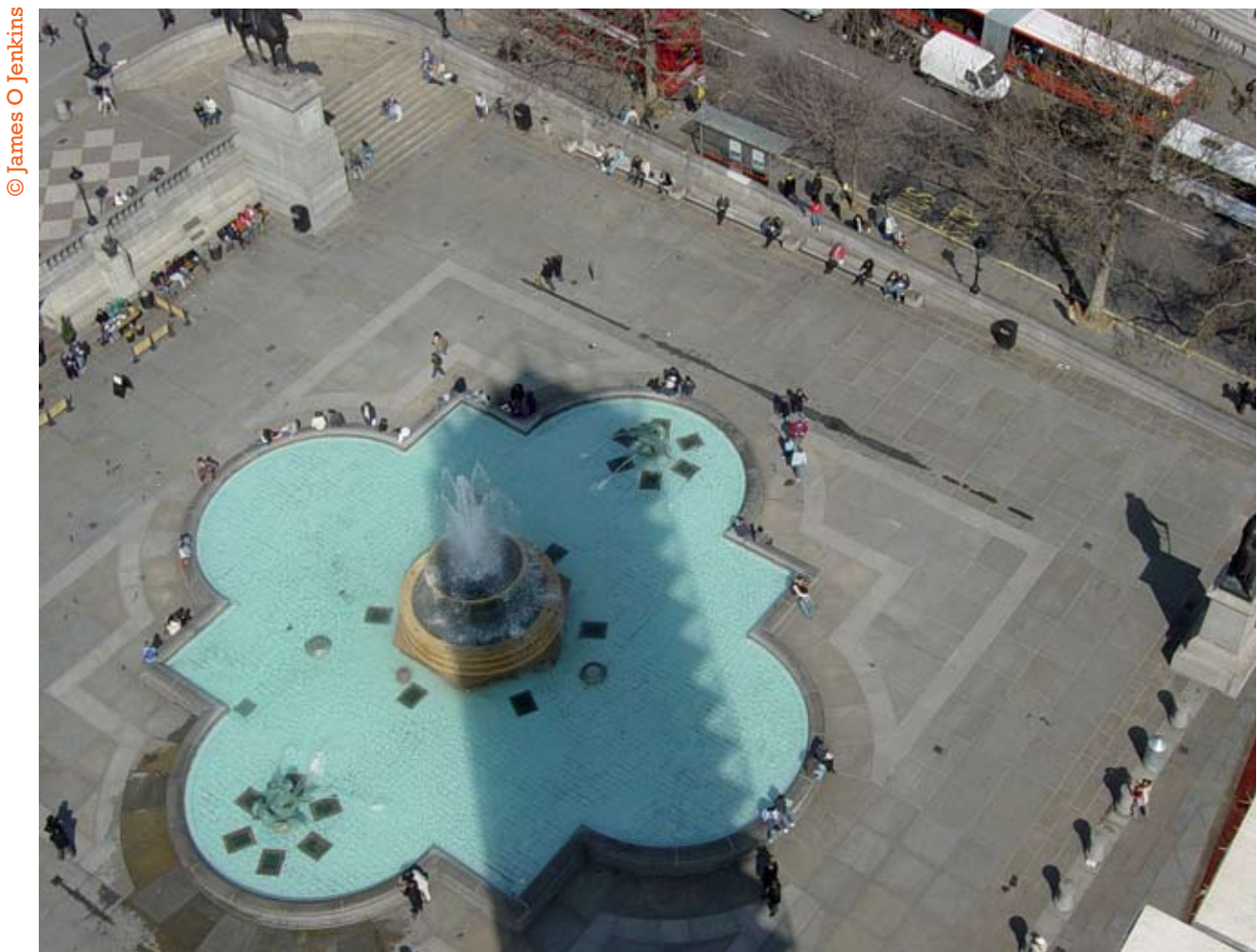
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Context

The Mayor's vision for Trafalgar Square is that it becomes a symbolic centre for London and it should have a social and historic focus reflecting London's diversity, while maintaining its role as a place of protest and dissent, celebration and informal gathering. This has been achieved by enhancing the Square's historic buildings and developing a programme of events and entertainment. As part of the 'Trafalgar Square Festival', events have included Bhangra music, opera, dance, performance, street theatre and aerial artists. The redesign of Trafalgar Square links to a major redesign of the National Gallery's interior public spaces and also to

architectural developments at St Martin-in-the-Fields, located in the north-east corner of the square. To find out more about architect Norman Foster's redesign of Trafalgar Square, go to www.fosterandpartners.com and for Trafalgar Square itself check out the following link www.london.gov.uk/trafalgarsquare.

The Fourth Plinth Commissioning Programme is an important aspect of the Mayor's vision for Trafalgar Square and is accompanied by a significant London-wide Schools Programme and Public Programme.



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The Schools Award competition details

Competition categories

The competition has three categories: school, borough and London-wide.

A. In-School schools competition

Each school may enter digital images of three artworks only, one from year 7, one from year 8 and one from year 9. Therefore, each school must hold an internal competition to determine the school's winners before entry.

B. Best borough competition

One prize will be awarded to the best entry (across the years 7-9) from each borough into the London-wide competition.

The winning students, their parent(s)/guardian(s) and a representative from their school will be invited to attend the Awards presentation ceremony at City Hall, on Friday 13 June 2008, to collect their certificates and prizes, which will be presented by an artist.

C. Overall winner

Three prizes will be awarded to the best overall entries from across London. These winning entries will be evaluated according to the judging criteria.

Judging criteria

Judges are looking for outstanding works of art of the highest quality which:

- Act as a focal point for a wider public debate on public art, urban design and civic space.
- Inspire young people to engage with public art as creators
- Promote their own schools and local areas as spaces for cultural and social engagement.

The work should also be:

- Site-specific: work may either refer/respond to the conceptual, historical or formal framework of Trafalgar Square as the central public space of London or be inspired by a local space of important historical, cultural or social significance
- Appropriate: Trafalgar Square contains an important collection of sculptures ranging over three centuries. While the plinth was designed for an equestrian bronze, the artwork your students create need not necessarily be a work of object-based sculpture; it could be a light or water sculpture, an art or sound installation.

Exhibitions

The competition will culminate in both an online and real exhibition.

A. Online digital exhibition

All entries from each category will be accessible to the public on the website (www.fourthplinth.co.uk/schoolsaward), from 16 May 2008 to 3 April 2009.

B. City Hall exhibition

The digital images of the winning boroughs will be printed and mounted for exhibition in the publicly accessible café area of City Hall from 12-25 June 2008.

Timescale for the Schools Award competition

12 December 2007 – Deadline for registration

4 April 2008 – Deadline for submissions

16 May –3 April 2009 – Online digital exhibition of all entries from each category

Early April/early May – Judging

12-25 June 2008 – Exhibition of winning boroughs

13 June 2008 – Award announcement and ceremony

Costs

There is no charge to enter the competition; however, all materials for the production and submission of artwork, in all forms, must be provided by the schools.

Judges

Representatives from:

Fourth Plinth Commissioning Group

Culture team – Mayor's Office

Arts Education Specialist

Arts Council

An artist

How to enter

1. Complete the chosen activities to produce 2D or 3D artwork for the Fourth Plinth.
2. Hold an in-school competition to choose winners from each category – years 7/8/9.
3. Photograph the three winning artworks (one from each category), unless original artwork is digital.
4. Submit one digital image only of each winning artwork by emailing it, along with the entry submission form (available on www.fourthplinth.co.uk/schoolsaward to fourthplinthschoolsaward@london.gov.uk for entry into the best borough competition. (Please see Competition rules on page 28 for further details.)

Education pack activities

About the activities

The Fourth Plinth Education Pack explores artwork in public spaces and supports Key Stage Three students to develop a 2D image, or maquette, one of which will be chosen by the school (by students and teachers) to submit to the London wide Fourth Plinth Secondary Schools Award. The activities in the pack will support students to compare the ideas, methods and approaches used in artwork for public spaces including the Fourth Plinth; visit an artwork and respond to public art by exploring shape, form, colour, texture and pattern; think about the audience and environment; use their research to create a maquette or model of an artwork or digital work for a public space, inspired by the Fourth Plinth in Trafalgar Square. Students are also encouraged to critique their own work and offer constructive feedback to others.

Where the activities fit in

These activities build on QCA Art and Design KS3 Unit 7B 'What's in a building?', Unit 7C 'Recreating a landscape' Unit 8C 'Shared view', Unit 9C 'Personal places, public spaces'.

Vocabulary

In this unit students will have an opportunity to use words and phrases related to:

- environment, e.g. sense of place, location, memories, site-specific, personal response
- public sculpture, e.g. mural, construction, assemblage, monument, icon
- sculpture, e.g. maquette, model, sculptor, designer
- sound and light
- visual elements, e.g. relative size, colour, texture, pattern, detail, form
- materials and processes, e.g. acrylic paint, (coloured) pencils, paper, fabrics, layering, shading
- sensory experiences of artworks, e.g. sounds, echoes, temperature, scale, proportion, materials, light
- composition, e.g. viewpoints, perspective, shape, pattern, texture, form, proportion, scale, angle, curve, two-dimensional
- personal and public opinion and peer evaluation

Resources

For practical work

- drawing materials
- materials suitable for making a small-scale sculpture (maquette), e.g. card boxes, cartons, paper plates, cups, card tubes, wood batons, balsa wood, building blocks, pipe cleaners, straws, ice lolly sticks
- papier mâché for modelling
- joining materials, e.g. sticky tape, double-sided sticky pads, glue
- access to public spaces, e.g. school grounds, parks, gardens, public squares
- camera or digital camera, scanner, computer for drawing, illustration software, recording devices for sound.
- viewfinders (made from a plastic slide mount or card frame 3–5cm wide)
- sketchbooks
- painting materials, e.g. acrylic paint, brushes

Suggested examples of art, craft and design

- photographs/postcards, maps, plans of local rural and/or urban landscapes featuring public artworks including Trafalgar Square
- examples of work by artists who have created 3d artwork in rural and/or urban landscapes, shown through 2D work e.g. Photographic documentation, preparatory sketches (see activities for links)

Expectations

As a result of this education pack:

most students will be able to: explore ideas and collect visual and other information about artworks in public spaces to help them develop their work; use their knowledge and understanding of materials and processes to produce an artwork, combining and organising visual and tactile qualities or sound to communicate ideas and feelings; compare and comment on ideas, methods and approaches used in their own and others' work, and relate these to the purpose of the work; adapt and improve their work to realise their own intentions.

some students will not have made so much progress and will: collect information for their work; investigate visual and tactile qualities in materials and processes to communicate their ideas and feelings about artwork in public spaces; comment on similarities and differences between their own and others' work; adapt and improve their work.

some students will have progressed further and will: select visual and other information and use this in developing their work; manipulate materials and processes to communicate ideas and meanings about artwork in public spaces, matching visual and tactile or sound qualities to their intentions; analyse and evaluate ideas, methods and approaches used in their own and others' work, and relate these to the context; adapt and refine their work to reflect their own view of its purpose and meaning.

Prior learning

It is helpful if students have:

- looked at art in public spaces and thought about how it makes them feel about a place and helped them develop their own ideas
- explored and recorded ideas and information from first-hand experience
- used a sketchbook regularly or visual diary to store information
- used drawing and painting media to create texture, pattern and colour
- used three-dimensional materials and techniques and learned that creating an artwork is a developmental process
- used different methods of construction
- learnt how to reflect on and modify their own and others' work

Future learning

In GCSE and GNVQ specifications, pupils are expected to:

- become more independent in bringing together their research, and in developing their ideas and practice
- select appropriate processes, media and techniques in order to arrive at meaningful and individual images

Suggested activities

Art	Craft	Design	2D	3D	Individual work	Collaborative work	
Line	Tone	Colour	Pattern	Texture	Shape	Form	Shape
Painting	Collage	Textiles	Digital media	Sculpture	Print making		

Learning objectives	Possible teaching activities	Learning outcomes	Suggestions
Session 1: Exploring and developing ideas			
<ul style="list-style-type: none"> • To discuss and question critically, and select from a range of visual and other information to help them develop ideas for independent work 	<p>General</p> <ul style="list-style-type: none"> • Introduce the Fourth Plinth Schools Award competition and give an outline of the Fourth Plinth commission. • Visit the website (www.fourthplinth.co.uk) and view the images of the shortlisted sculptures. Discuss the students' views of the sculptures and how they make them feel. Discuss the possible impact these sculptures could have on Trafalgar Square in relation to tourists, people who work there, young people. What would be the media response? Ask the students to record their responses and share them. • Consider the processes and materials used in the making of public art by previous Fourth Plinth shortlisted artists and others (for example, RSA commissions www.rsa.org.uk/projects/past_communities). To what extent do the materials affect the impact on the environment (colour, texture, pattern, light) and the viewer? 	<ul style="list-style-type: none"> • Identify ideas and feelings about public artwork • Identify artwork details that they have seen and can look for and record during their research 	<ul style="list-style-type: none"> • Ask students to write a response to one of the commissioned sculptures from a newspaper art critic's viewpoint. Extend to imagine the views of workers, tourists and young people around Trafalgar Square. • Ask students to collect images, text and other material related to the Fourth Plinth and Trafalgar Square. www.fourthplinth.co.uk/trafalgar, www.london.gov.uk/trafalgarsquare/history, www.bbc.co.uk/london/content/panoramas/trafalgarsquare_360shtml For example, image of Nelson's column, newspaper articles about events, postcards, etc. Discuss the role of Trafalgar Square as a gathering place, place of protest and celebration. • Invite a local/regional artist or a member of the local town planning department to talk to the students about their work and/or assist with art activities.

Learning objectives	Possible teaching activities	Learning outcomes	Suggestions
Session 2: Exploring and developing ideas			
<ul style="list-style-type: none"> • To collect visual and other information to help them develop their ideas about artwork in public spaces • To explore ideas for different purposes • To compare ideas, methods and approaches in others' work 	<ul style="list-style-type: none"> • In the classroom, show the students examples of the ways in which artists have responded to the rural and urban environment by creating site-related/specific artwork. Go to www.sculpture.org.uk and look for Danny Lane's <i>Stairway</i>, Tony Cragg's <i>Tongue in Cheek</i>, Abigail Fallis's <i>DNA DL90</i> and Peter Randall Page's <i>Give and Take</i> as well as many others. Also see <i>Pavilion, B of the Bang</i> and many others by Thomas Heatherwick at www.heatherwick.com; <i>Spiral Jetty</i> at www.robertsmithson.com/earthworks. See 30-33 for <i>Mobile Porch</i>, Kathrin Bohm & Stefan Saffer; <i>Car Park Greeting</i>, Pierre D'Avoine & Catherine Elwes; <i>Screen Glass</i>, Chris Ofili; <i>Wrapped Reichstag</i>, Christo and Jeanne-Claude. • Ask them to think beyond sculpture and to identify other artwork in public places such as sound installation, water, light installation. For light and water see Amber Hiscott's <i>Blue Water Towers</i> at www.amberhiscott.com; for water sculpture see <i>Charybdis</i> and other water sculptures by William Pye at www.williampye.com. For light sculpture see <i>Sitooterie II</i> by Thomas Heatherwick at www.heatherwick.com and lots of examples at www.peterfreeman.com. • Ask the students to describe one public artwork that they know about – it could be in the local community. Why do they think the artist selected that particular site? What was the purpose of the work? Who was it for (e.g. a client)? They could bring in a photograph or look it up on the internet. How has the artist used shape, form, colour, light and pattern in the work? Encourage them to record their own views based on their analysis. 	<ul style="list-style-type: none"> • Explore the approaches of different artists making art in the public realm to inform their own work 	<ul style="list-style-type: none"> • Explain that artists make works for different purposes, e.g. to record or celebrate a person or event. Artists may initiate the work or be commissioned by clients. See the Sony Bravia Paint advert on www.youtube.com and how it was made (Bravia paint behind the scenes on Youtube). They will work to a brief – similar to the 'brief' for the Fourth Plinth Schools Award. • Discuss how people and/or events are depicted through public art. Are their sections of the community and events that could be depicted through art in a public space? • Encourage students to think about art in a public space across cultures and in the past. • Consider how different materials contribute to the overall message the artist is trying to convey.

Learning objectives	Possible teaching activities	Learning outcomes	Suggestions
	<ul style="list-style-type: none"> • Compare this work with work by different artists. Discuss methods or approaches used and how they relate to the ideas in the work, e.g. use of colour in relation to the environment. Ask the students to record information about different methods and approaches in their sketchbooks, selecting parts of the works that interest them. • Ask the students to discuss what they have learned about art in public spaces using appropriate vocabulary. 		

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Learning objectives	Possible teaching activities	Learning outcomes	Suggestions
Session 3: Exploring and developing ideas			
<ul style="list-style-type: none"> • To record and analyse first hand information • To explore ideas for different purposes and audiences 	<ul style="list-style-type: none"> • Arrange a visit to Trafalgar Square if possible. Alternatively, arrange a visit to a local area where artwork is displayed (e.g. sculpture park, local park, town centre, outside the library or town hall) or somewhere on the school site where an artwork is displayed (outside). • Before either visit, ask the students what they know about the area, its history and why it looks the way it does. Ask them to identify features of the natural and built environment, to say how they think the environment has been changed and shaped for different purposes, and to share their experiences of visiting/living in the area. • On the visit, ask the students to think about the use of space and divisions of space, distances, proportions, materials, surfaces, sounds, light, temperatures. What impact does this have on the artwork, how it is viewed and the environment around it? Ask them to observe and sketch the artwork from different viewpoints or draw it against the backdrop of its environment. Consider the time of day, light and weather conditions and their impact on how the artwork looks. • Students could make a number of line drawings of interesting parts of the artwork, make studies of the material used and pattern, explore the detail of surface decoration or texture by making rubbings of part of the artwork, use torn or cut paper and tonal drawing to describe the shadow created by the artwork and forms of moulding and relief if applicable. • Ask students to collect visual and other information in their sketch books. Encourage them to be selective and to record information that represents their own views about what is significant and valuable about public art in the local area or in Trafalgar Square. Ask the students to discuss and evaluate conflicting evidence to arrive at a considered viewpoint. 	<ul style="list-style-type: none"> • Build up a portfolio or sketchbook of visual and other information • Identify what they have seen and its impact on the environment and explain what they think and feel about it • Record and collect visual and other information relevant to the purpose • Weigh evidence and reasons, and reach conclusions, when developing ideas 	<ul style="list-style-type: none"> • If possible show slides or photographs to prepare students for what they will see. Photographs of Trafalgar Square/local areas of interest could be taken in advance or during the visit. These could be scanned on to disk or CD-ROM to provide a reference source for the education pack and as a general school resource. • Viewfinders encourage students to consider different features and viewpoints and to be selective. • Discuss with the students the differences between drawings made for different purposes, e.g. gathering information, exploring ideas, investigating visual qualities, designing. • Think about recording the information in different ways: photography, film, notebook of thoughts or feelings as well as drawing.

Learning objectives	Possible teaching activities	Learning outcomes	Suggestions
Session 4: Investigating and making			
<ul style="list-style-type: none"> • To explore, imagine and record ideas for a site-specific artwork 	<ul style="list-style-type: none"> • Based on either their trip to Trafalgar Square or a visit to a local area or their school site, ask the students to think in groups about creating an artwork that is inspired by the Fourth Plinth. • Ask the students to develop their designs based on the features of the chosen site and to consider the possible impact of the artwork. • Ask the students to go back to their sketchbooks and other visual information they collected at their visit to inspire ideas. • Ask them to use their sketchbooks to create a design, making proposals for the use of materials. Discuss the viability of their proposals in relation to practical constraints. • Use 'brainstorming techniques' and encourage the students to consider both radical and conventional ideas. Remind them that they do not have to create a 'sculpture', it could be a sound or light installation or feature water. • Ask the students to illustrate their ideas as a 2D image and to show their ideas to the rest of the class. Encourage them to think about texture and colour. If they want to create a light, water or sound installation, ask them to illustrate using a diagram on paper how it would work and its effect. • Students can work either individually or in a design team. • Discuss where the work could be located: Trafalgar Square, their local area, or school site. Ask the students to use the presentations as the basis for deciding how the collaborative work will be organised. 	<ul style="list-style-type: none"> • Give a clear explanation of their research and ideas to their peers • Create a 2D annotated drawing of their ideas • Consider and evaluate their own thinking based on their previous research to create ideas for the artwork. • Decide, as a group, which design or combination of designs will be used for the final piece. • Document the decisions taken by the group. 	<ul style="list-style-type: none"> • Encourage them to experiment and value new ideas. • Encourage students to think about the possibilities of using reclaimed and recycled materials in their creative work. • Encourage the students to work from a limited palette of colours, mixing these together to create their own colours and using black and white to lighten and darken the colours. • Ask the students to think about pattern, decoration and detail, e.g. shapes, patterns and textures and consider how they might use this information in their work. • Discuss the idea of developing students' individual research into collaborative group work to produce a 2D diagram or 3D maquette.

Learning objectives	Possible teaching activities	Learning outcomes	Suggestions
Session 5: Investigating and making			
<ul style="list-style-type: none"> • To refine their control of tools and techniques • To experiment with and select methods and approaches, synthesise observations, ideas and feelings, and design and make an artwork based on a response to a public place • To investigate, combine and manipulate materials and images, matching these qualities to the purpose of their work and taking account of purpose and audience 	<ul style="list-style-type: none"> • Ask the students to illustrate their ideas as a 2D image particularly if they have chosen a light or water installation. • Encourage them to think about options for different materials and processes for making the work/image and the pros and cons of each material. • If they want to create a sculpture, ask the students to develop their ideas into a 3D maquette. • If they want to create a sound installation, ask them to develop their idea by recording sound using computer and digital recording equipment. • Ask the students to plan their work so that each person has a role in the designing and making process, if working in a team. • Encourage them to think about options for different materials and processes for making the work/image and the pros and cons of each material – this will also include sound, water and light. • Ask them to experiment with ways of assembling and combining materials to show the relationships of shapes, forms and spaces in both the 2D and 3D work. • Students can work in clay, cardboard, wire and papier mâché. They will also need to think about form, colour and texture. • Students could make a free-standing card and paper sculpture. Ask them to: cut main shapes in card, assemble these shapes into a free-standing three-dimensional form, use ways of linking, joining, cutting and intersecting the shapes, use and apply card, paper and/or papier mâché to build forms or create surfaces. 	<ul style="list-style-type: none"> • Develop their ideas for an artwork for the chosen site using 2D and/or 3D illustration • Make an artwork that explores the visual and tactile impact of shape, form, space, pattern and texture, light and sound (if applicable) • Make a final piece as a 2D diagram, sound illustration or three-dimensional construction • If working in a team, contribute to sustained group work to carry out and report on a task 	<ul style="list-style-type: none"> • Students could make a simple 'armature' for their sculpture by: <ul style="list-style-type: none"> –using wire to create the basic shapes of the sculpture –stapling the wire to a wooden base for stability – using paper strips or Modroc as a bandage to fill in the shapes and spaces and create forms. • Papier mâché may also be used to develop and refine the shapes and forms of the 3D work, if appropriate. • Encourage the students to consider size and proportion, creating cylindrical, conical or spherical forms, cutting from, and adding to, forms, enlarging or combining shapes to produce new forms • Ask the students to photograph the proposed site and photograph their work. They can then scan images into the computer and manipulate these to present their work in situ.

Learning objectives	Possible teaching activities	Learning outcomes	Suggestions
	<ul style="list-style-type: none"> • Students could treat the surfaces of the sculpture, e.g. experiment with spraying, sponging, stippling and wiping to create a metallic, wood or stone effect • Alternatively, they may want to use computers to design a 3D digital image. 		<ul style="list-style-type: none"> • Students could make a photographic, digital or video record of the work being made. They could develop a spoken and written commentary for this recording with appropriate titles and captions.

Learning objectives	Possible teaching activities	Learning outcomes	Suggestions
Session 6: Evaluating			
<ul style="list-style-type: none"> • To analyse and evaluate their own and others' work, express opinions and make reasoned judgements • To adapt and refine their work and plan and develop this further in the light of their own and others' evaluations 	<ul style="list-style-type: none"> • Ask the students to talk about their work using the vocabulary they have learnt. What ideas have been incorporated into their work? Why have they selected a particular method or approach? How does it match their ideas? How have they used information collected from their visit together with their study of the work of other artists to inform their work? How well have they communicated their ideas about impact on the public and the environment? • Encourage students to review their own and others' work and identify how they might improve the work as a result of this feedback. Ask them to describe their approach and assess: how they approached building the maquette or 2D work; use of research, sketchbooks; consideration of texture, colour, form, patterns; thought about the audience, environment, materials and techniques. They could write comments on each others' work. They could reflect on how it feels to receive feedback about their work. • If there is an opportunity, students could adapt and refine their work as a result of feedback. • Students could create a set of criteria which could be used to judge the work and make decisions about which artwork is submitted to the Fourth Plinth Award. These criteria would need to be applied to all of the artwork created. 	<ul style="list-style-type: none"> • Identify the effective methods and approaches that they and others have used and explain their views • Ask and answer questions that contribute to extended discussion • To listen to others and reflect on feedback. 	<ul style="list-style-type: none"> • As a result of the work on the Fourth Plinth Secondary Schools Award, have students noticed more artworks in public spaces? How do they respond to them now? • Students could photograph their work and create a virtual art gallery on the school's website. This would provide an image ready for submission, should they win the school competition. • An exhibition of the students' work could be set up in school and include their sketchbooks, the artists they have studied, their final outcomes and the references to Trafalgar Square or the local area visited. Students could write a catalogue and invite other students, staff, parents and members of the community to view the exhibition. • The exhibition could precede or form part of the competition to select a winner from Years 7, 8 and 9 who will progress to the borough-wide Schools Award competition.

National curriculum links

National curriculum links	Key Stage 3
Language for learning	<p>Ask students to research art in public spaces including Trafalgar Square by extracting information from sources such as reference books, CD-ROMs, e-mails and the internet.</p> <p>Students can present their findings from their visit to Trafalgar Square or a local site to their peers, in written and oral forms.</p> <p>Students can be introduced to the technical terms associated with creating art in a public space (vocabulary section).</p> <p>Students can assess and evaluate their own and others' maquettes and 2D work using analytical language including the subject matter, the materials and processes used in the making of the work, and how visual and tactile qualities are combined and organised.</p> <p>They can also use expressive language to describe and discuss the impact of the work of the artists, the ideas and meanings that are communicated through the work; feelings, views and opinions about it.</p>
Mathematics	<p>Measure out dimensions of the Fourth Plinth. Make a scale model on a computer or a 3D model for reference.</p> <p>Discuss proportion and appropriate dimensions for a sculpture for the plinth in relation to the plinth and its surroundings.</p> <p>Repeat the above for the selected local community site (if applicable).</p>
Science Unit 8K Light	<p>Create a model of a light sculpture. Consider the effect of light hitting an object, use of reflection and mirrors, the colour spectrum and filters, ultraviolet light. Ask students to view the sculpture and give their responses – what needs to be adapted as a result.</p>
Information and communication technology	<p>Use the internet to visit the Fourth Plinth website and see artwork by shortlisted artists.</p> <p>Use the internet to visit other recommended sites to look at public art (see the links in the activities section and the Resources section of the education pack).</p> <p>Use computers to create 2D and 3D work and/or translate 2D work into 3D work and/or into a photomontage – showing the artwork in situ on the plinth or in situ in a local area. Use software programmes to play with scale, colour, line, shape and form.</p>
Design and Technology Unit 07a ⁱⁱ	<p>Research artists' use of materials to create art in public spaces. Consider the physical properties such as the grain of wood, brittleness of acrylic, elasticity of PVC, malleability of aluminium and basic surface finishes, e.g. edge polishing acrylic, sealing wood, primer, undercoat and gloss paint on mild steel. What impact do certain properties have on our response to the artwork?</p> <p>Look at Fourth Plinth commissioned artist Thomas Schütte's work as an example and discuss how and why his original design, using Perspex, was adapted to create a work durable enough to withstand exposure in a busy outdoor public space for 18 months. Discuss the development of this new process, fusing glass and Perspex, to create a new material and the properties of this material.</p>
History Unit 14 The British Empire	<p>Discuss the role of the monuments in Trafalgar Square in relation to commemorating the actions of the British Empire. Discuss or role-play the possible views from citizens resident in the UK who were not in favour of the Empire. What were their views of these monuments?</p>

Music	Create a sound sculpture using voices, instruments or digital technology. Play the sound sculpture at a school site and survey the reactions of the school community. Extend this activity to a local area. Create a sound sculpture for a children's centre and chart the children's response. Create an artwork in a nursery playground which uses materials that could be played by the children.
Citizenship Unit 18 Developing your schools grounds Unit 21 People and the Environment	Discuss what role an artwork could have in developing your school grounds? How would you engage students to create a whole school artwork? What processes would you go through to ensure everyone was involved? Discuss the value of public art in the environment. Does art have a role to play in relation to sustainability and ecology? How can public art improve the environment?
Geography Unit 5 Exploring England	Discuss the role of artwork in public spaces which could represent England. What role would they play if organising a tour of England for tourists?

Photograph permit form

In entering this competition I give my consent that any photos/images taken of me and/or the child in my care* during this event may be used by the GLA for publicity purposes connected with this event and activities related to consultation with students and young people (this may include press, publications, leaflets and on the GLA internet and intranet web sites). I understand that if individual young people under 18 years are identified in GLA publicity this will be by first name only.

I acknowledge that I/he/she/do(es)* not own the copyright to any of the images taken.

(*Please delete as applicable)

Please send this form to:
Fourth Plinth Secondary Schools Award
(Photograph Permit Form)
Culture team
Mayor's Office
The Queen's Walk
More London
London SE1 2AA

Resources

Arts (general):

Arts Council England (ACE)

ACE is the national body for the arts. Its website includes information on funding, art forms and web links.

www.artscouncil.org.uk

Education:

Department for children, schools and families

www.dfes.gov.uk

www.standards.dfes.gov.uk

Public art:

Arts & Ecology

Arts & Ecology is a partnership between the RSA and Arts Council England. The website has details of projects, conferences and publications, and contains a directory of the work of many artists, writers and agencies across arts forms.

www.artsandecology.org

Artangel

Artangel is an organisation specialising in commissioning ephemeral and temporary work at the cutting edge of practice. It includes projects in progress and an archive of past projects.

www.artangel.org.uk

Artplus - the Award Scheme for Art in Public Places

This award scheme is for public art initiatives in the south east of England. The site contains full details of how artists and organisations can apply and case studies of projects funded in the past.

www.artscouncil.org.uk/artplusawards

art-public

Art-public is a European public art website which includes information on art in urban design, art in the environment, art in architecture, public art commissions, projects and competitions.

www.art-public.com

Inside Out

Inside Out is an Arts Council South East developmental project that invites deaf and disabled artists to respond to architecture and the environment.

www.art-architecture.co.uk/insideout

IXIA

IXIA is a professional body for those involved in public art practice. Its website includes information on best practice, case studies, research projects, a directory and details of Public Art Forum events.

www.ixia-info.com

Littoral

Littoral develops new arts projects in response to issues about social, environmental, and cultural change. The site contains background to the initiative, details of current programmes, research, projects and publications. A particular focus is the role of art in the crisis facing agriculture.

www.littoral.org.uk

Platform for Art

Platform for Art is London Underground's public art programme; designed to showcase and celebrate a rich and vibrant art scene across London's stations.

www.tfl.gov.uk/tube/arts/platform-for-art

Public Art South West

A public art resource which provides information on how artists and creative activity can contribute to the built and natural environment, regeneration initiatives, sustainable development, architecture and urban design.

www.publicartonline.org.uk

Art & Architecture Journal

Art & Architecture Journal is the UK's independent journal of contemporary art and architecture focusing on art in the public context. It comments on public art and design worldwide as a cross cultural and multidisciplinary activity.

www.artandarchitecturejournal.com

Built environment:**Commission for Architecture and the Built Environment (cabe)**

www.cabe.org.uk

architecture centre network

www.architecturecentre.net

South East England Development Agency (Seeda)

www.seeda.co.uk

Arts education:**Engage – the national association for gallery education**

www.engage.org

School party travel scheme

The Transport for London School Party Travel scheme is open to all schools within the Greater London area.

The scheme entitles groups of school students to free travel on Tube, bus, Tramlink and Docklands Light Railway services as part of an organised school trip.

From 4 January 2004, the scheme has been extended to include National Rail services in the Greater London area.

Modes of transport available

- London Underground (Tube)
- Buses
- Docklands Light Railway (DLR)
- Tramlink
- National Rail

Hours of operation

Monday to Friday during term times*

Buses and Tramlink 0930 to 1630

Tube, DLR and National Rail 0950 to 1630

where journey commences

in Zones 1 & 2 0930 to 1630

where journey commences in Zones 3 - 6D

No exceptions to these time limits can be made.

* Summer schools accepted -
see Definition of school below.

Group size

Tube, DLR and National Rail only journey

Maximum child group size per ticket is 20 (plus minimum 2, maximum 4 adults). Only 1 adult is required if the child group size is 10 children or less.

Journey involving use of bus/tram services

Maximum child group size per ticket is 10 (plus minimum 1, maximum 2 adults). (Example: for a party of 30 children plus 6 adults, where travel by bus is required, 3 tickets will be issued so that the party does not have to travel on the same vehicle. The tickets may, depending on the journey and bus route(s) being used, show a different start/return time).

Age limits

Students: age 5 - 18 inclusive,

Teachers/parents: age 18 plus

Number of trips per school

Generally no more than two trips per child per term.

Definition of cultural activity

The Greater London Authority's definition of 'cultural activity' includes activities connected with the arts, museums, heritage, London's open spaces and sites of environmental and civic interest.

Where schools can visit using the School Party Travel Scheme?

- Animal Parks / Zoos,
- Areas of Cultural interest (e.g. China Town),
- Artist's studios / Arts Centres / Design studios,
- Buildings of architectural / environmental interest,
- Cinemas / Concert Halls / Theatres / City Farms / Commons / Heaths / Parks,
- Film studios / Galleries / Museums / Print works,
- Sites of archaeological / environmental / religious interest,
- Occasional venues †.

† This covers events taking place for a limited time (for instance, at a town hall, community centre, high street, shopping centre, etc).

Additionally, schools must indicate which area of study the visit will support:

Area of study

Examples of related studies

Arts – craft, dance, drama, films, media studies, music, visual arts, etc.

Environmental – ecology, nature study, natural history, recycling, etc.

Humanities – architecture, geography, heritage, history, religious studies, social studies, etc.

Science – biology, chemistry, engineering, geology, mathematics, physics, etc.

Definition of school

All schools and colleges within the Greater London Authority area that teach the National Curriculum or Further Education subjects (eg A levels) and which are agreed as eligible by Transport for London.

Where home teachers belong to a local home teachers association and, where such an association can provide documentary evidence to this effect, we will accept applications from the association for a group visit, subject to the standard conditions of the scheme.

Summer schools within the Greater London Authority area are also accepted, subject to the school having been agreed as eligible by Transport for London.

Applying for tickets

All eligible schools can apply for tickets using the methods advised to them on an individual basis.

Applications for tickets must be received by Transport for London at least 14 days in advance of your school trip to allow us sufficient time to process your application and despatch the ticket(s) by post.

Contact details

The School Party Travel Scheme is administered by Customer Services, London Underground with policy set by Fares and Ticketing Policy, Transport for London.

If you require additional information, you can contact us in the following ways:

By post:	Customer Services London Underground 55 Broadway London SW1H 0BD
By e-mail:	school.party@tube.tfl.gov.uk
By phone:	020 7918 3954
By fax:	020 7918 2990

Competition rules

Those entering the competition will be deemed to have accepted and agree to abide by the Rules of Entry.

All entries should respond directly to the challenge – to design an artwork inspired by the Fourth Plinth in Trafalgar Square.

The deadline for entries is Friday 4 April 2008.

Entrants must be between the ages of 11-14 (in years 7/8/9).

Original artwork can be produced in any material and may be 2D (including digital images) or 3D; however, entries must be in digital form only. This may be a digital photograph of a 2D or 3D artwork, a scan of a photograph of the work, a scan of 2D work or a digital drawing/painting.

Entrants may submit one image only of their own work. Images must be full-colour.

Images should be saved as JPG, GIF or TIF files to a high resolution (300 dpi) but must not exceed 5MB.

All digital images must be submitted by email to: fourthplinthschoolsaward@london.gov.uk and must be accompanied by the submission form available on www.fourthplinth.co.uk/schoolsaward

The judges' decisions will be final.

Winning entrants will be notified no later than Friday 9 May 2008.

A list of winning entrants will be made available on the Fourth Plinth website www.fourthplinth.co.uk/schoolsaward after Friday 16 May 2008.

The prizes must be taken as stated. There will be no alternative to the prizes.

The work of the winners of the competition will not be displayed on the Fourth Plinth itself.

If the GLA is unable to contact any winner, or if any prize is not claimed within 28 days of the judges' decision being made available on the Fourth Plinth website, then that winner will be deemed to have forfeited their prize and the GLA reserves the right to present that prize to another entrant selected by the panel of judges.

The GLA will not enter into any communication or correspondence regarding individual entries.

All entries submitted will be deleted after the end of the online exhibition on 3 April 2009.

The GLA will not be liable for any loss or damage, however caused, to any entries, and bears no responsibility for incomplete or delayed entries.

The GLA reserves the right to cancel the competition at any stage if it considers such action necessary, or for reasons beyond the GLA's reasonable control, and the GLA will have no liability to the entrants in respect of any such cancellation.

By entering the competition, each winning entrant grants the GLA, the competition sponsors and all media partners the right to reproduce, enlarge, publish or exhibit, mechanically or electronically on any media worldwide (including the internet) the entrant's winning artwork.

Winning entrants shall not object to any cropping or other minor alteration of the photographs of their artwork when used outside the remit of this competition.

By submitting the photograph of their artwork to the Greater London Authority each entrant confirms and warrants that:

- a they have created and own the artwork submitted and that it is their own original work;
- b all copyright, and any other intellectual property rights in the photograph are vested in them;
- c they have not assigned, licensed or disposed of or otherwise encumbered any of their rights in the photograph;
- d they have not infringed the intellectual property rights of any third party in respect of the photograph, and will indemnify the GLA against any claims made against the GLA by any third parties in respect of such infringement;
- e they have the permission of those pictured in the photo/s (or, where the photograph pictures any persons under the age of 18, they have obtained the consent of that child's parent or guardian) for the photo to be published and used by the GLA as contemplated by these Rules of Entry.

In all cases photographers will be credited if their images are used.

Entries will not be permitted from students of GLA contractors, sponsors or media partners.



'Mobile Porch', by artists Kathrin Böhm & Stefan Saffer and architect Andreas Lang, 2000-2001
Photograph: Phil Sayer. Courtesy RSA



Car Park Greeting, by Pierre D'Avoine and Catherine Elwes, Comissioned by Pavillion and United Leeds Teaching Hospital, Leeds 1998. Photo: Martin Peters, Courtesy Pavillion



Glass screen for foyer of Folkestone Library, by artist Chris Ofili and architect David Adjaye, 2002.
Photograph: Phil Sayer. Courtesy RSA



Christo and Jeanne-Claude: Wrapped Reichstag, Berlin 1971-95
Photograph: Wolfgang Volz, © Christo

Other formats and languages

For a large print, Braille, disc, sign language video or audio-tape version of this document, please contact us at the address below:

Public Liaison Unit

Greater London Authority
City Hall
The Queen's Walk
London SE1 2AA

Telephone **020 7983 4100**

Minicom **020 7983 4458**

www.london.gov.uk

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If you would like a copy of this document in your language, please phone the number or contact us at the address above.

Chinese

如果需要您母語版本的此文件，
請致電以下號碼或與下列地址聯絡

Vietnamese

Nếu bạn muốn có văn bản tài liệu này bằng ngôn ngữ của mình, hãy liên hệ theo số điện thoại hoặc địa chỉ dưới đây.

Greek

Αν θέλετε να αποκτήσετε αντίγραφο του παρόντος εγγράφου στη δική σας γλώσσα, παρακαλείστε να επικοινωνήσετε τηλεφωνικά στον αριθμό αυτό ή ταχυδρομικά στην παρακάτω διεύθυνση.

Turkish

Bu belgenin kendi dilinizde hazırlanmış bir nüshasını edinmek için, lütfen aşağıdaki telefon numarasını arayınız veya adrese başvurunuz.

Punjabi

ਜੇ ਤੁਹਾਨੂੰ ਇਸ ਦਸਤਾਵੇਜ਼ ਦੀ ਕਾਪੀ ਤੁਹਾਡੀ ਆਪਣੀ ਭਾਸ਼ਾ ਵਿਚ ਚਾਹੀਦੀ ਹੈ, ਤਾਂ ਹੇਠ ਲਿਖੇ ਨੰਬਰ 'ਤੇ ਫ਼ੋਨ ਕਰੋ ਜਾਂ ਹੇਠ ਲਿਖੇ ਪਤੇ 'ਤੇ ਰਾਬਤਾ ਕਰੋ:

Hindi

यदि आप इस दस्तावेज की प्रति अपनी भाषा में चाहते हैं, तो कृपया निम्नलिखित नंबर पर फोन करें अथवा नीचे दिये गये पते पर संपर्क करें

Bengali

আপনি যদি আপনার ভাষায় এই দলিলের প্রতিলিপি (কপি) চান, তা হলে নীচের ফোন নম্বরে বা ঠিকানায় অনুগ্রহ করে যোগাযোগ করুন।

Urdu

اگر آپ اس دستاویز کی نقل اپنی زبان میں چاہتے ہیں، تو براہ کرم نیچے دئے گئے نمبر پر فون کریں یا دیئے گئے پتے پر رابطہ کریں

Arabic

إذا أردت نسخة من هذه الوثيقة بلغتك، يرجى الاتصال برقم الهاتف أو مراسلة العنوان أدناه

Gujarati

મને આ દસ્તાવેજની નકલ તમારી ભાષામાં તો હોય તો, કૃપા કરી આપેલ નંબર ઉપર કરો અથવા નીચેના સરનામે સંપર્ક સાધો.

GREATERLONDONAUTHORITY

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London SE1 2AA

www.london.gov.uk
Enquiries **020 7983 4100**
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