



ARTiculation

# LOOKing THINKing SPEAKing

Sections

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ARTiculation:  
getting young people talking  
about the arts



# ARTiculation

## Welcome

Learning to look and speak about art has always been the mantra of the Roche Court Educational Trust. From this has grown ARTiculation, a public speaking competition for students aged 16-19 years old, from both the state maintained and independent sectors. They are invited to deliver ten-minute presentations in front of an audience, about a work of art, architecture or an artefact of their choice.

The first competition took place at the New Art Centre in 2006, and since then a small dedicated team there has developed ARTiculation nationally. ARTiculation has been embraced by a network of museums throughout the country, culminating in the Final at Clare College, Cambridge. In addition, ARTiculation Ireland, ARTiculation Scotland and, in conjunction with the British Council, ARTiculation Italy, now all take place. In all these competitions, adjudicators are asked to assess each presentation as a whole, looking at content, structure, delivery and the speaker's original approach and unique potential. The wonderful thing about ARTiculation is that taking part is as important as winning.

The ARTiculation Prize heats take place from January to March each year. To back up schools who wish to take part, the team has expanded their delivery and a wide network of partnerships; partnerships with venues, partnerships with schools and universities, partnerships with sponsors and partnerships with ARTiculation alumni.

We now involve more than 4,000 students in a rich and diverse annual programme. Our training for undergraduates helps them to develop skills so they can mentor future participants in the ARTiculation Prize and our ambition for the future is to develop opportunities for the expanding alumni network.

Through all our activities we aim to ensure there is a cohort of young articulate people with the confidence and ability to express themselves. This is a skill which my fellow Trustees and I know will help them in all aspects of their lives.

*Bill Woodrow  
Chairman  
January 2017*

## Roche Court Educational Trust

Bill Woodrow RA  
Anne Beckwith-Smith LVO  
Madeleine Bessborough OBE FRCA  
Robin Creswell MA FCSI  
William Grant MA MEd  
Rhoddy Voremborg MA



# PROGRAMME

ARTiculation is a programme within The Roche Court Educational Trust, an arts education charity based at the New Art Centre in Wiltshire. Set up in 2005, the Trust works with young people, specialist groups and teachers to develop knowledge, skills and confidence by looking, thinking and speaking about art.

ARTiculation is the Trust's national and international public speaking initiative, championing the appreciation and discussion of art. It enables a wide range of students aged between 14 and 23 to develop their confidence and ability to express their opinions, thoughts and reactions to the visual world.

ARTiculation works across England, Scotland, Ireland and Italy to deliver the annual ARTiculation Prize alongside a number of other ARTiculation initiatives. We work with 50 museums, galleries, universities and arts associations to ensure that the next generation is equipped with the ability to share their views about the visual world in which they live.

Over 4,000 young people from 200 schools currently take part in ARTiculation events every year. The initiative is recognised by university admission tutors and A-Level exam moderators as an indication of students' abilities to research, communicate, express and present their ideas. Taking part in the annual ARTiculation Prize gains valuable UCAS points for students through the Arts Award and the Extended Project Qualification (EPQ).

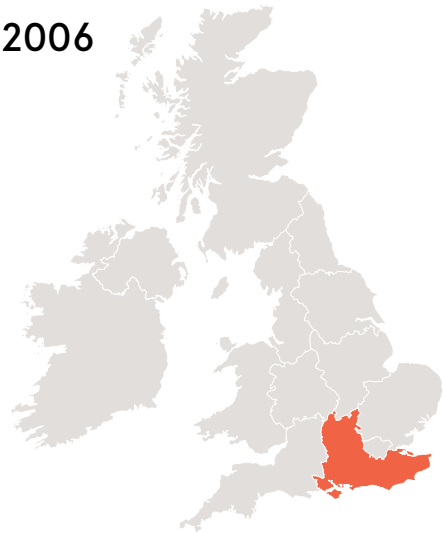
Leading arts professionals support the initiative, and past contributors include Sir Antony Gormley, Hannah Rothschild, Jon Snow, Tim Marlow, and Edmund de Waal.

ARTiculation helps develop articulate, helpful young people and provides opportunities for its alumni to present at conferences, teachers' events and be published in magazines and journals. Its role in shaping the art historians of the future was the subject of the BBC's Culture Show presented by Alistair Sooke in 2014.

*Student with Anthony Caro 'Millbank Steps' 2004 © the artist and courtesy of the New Art Centre, Roche Court*



# A SUCCESS STORY

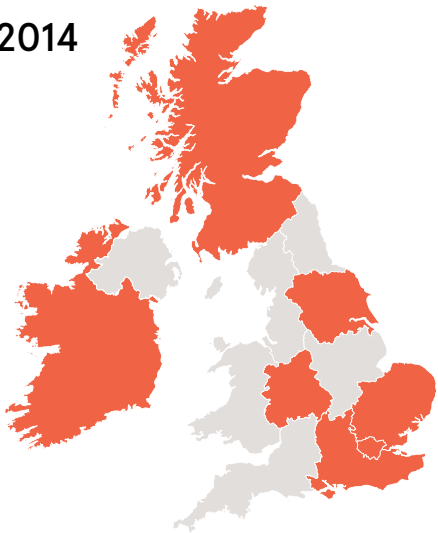


- ARTiculation established
- ARTiculation not yet established
- ARTiculation in development

**1 REGION**  
South East

Since 2006, 14,500 young people have taken part in ARTiculation.

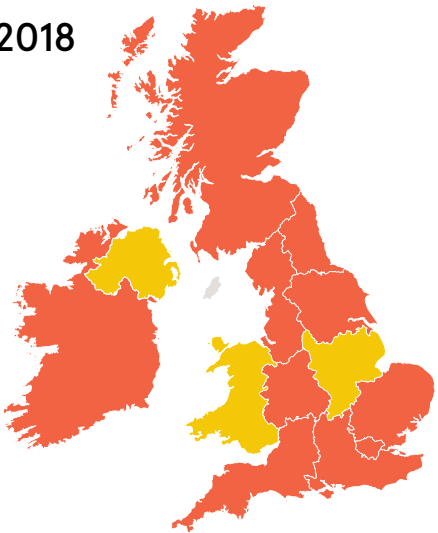
**225**  
YOUNG PEOPLE



**5 REGIONS**  
South East & Kent, London, Yorkshire,  
West Midlands & Central South,  
East of England

ARTiculation Scotland  
ARTiculation Ireland

**3000**  
YOUNG PEOPLE



**8 REGIONS**  
South East & Kent, London, Yorkshire,  
West Midlands & Central South,  
East of England, South West, North East,  
North West

ARTiculation Scotland  
ARTiculation Ireland  
ARTiculation Italy

**5000**  
YOUNG PEOPLE



GRAN BRETAGNA

## WHAT WE DELIVER

**The ARTiculation Prize** invites students aged between 16 and 19 in full-time further education - from both state maintained and independent sectors - to deliver ten-minute presentations about architecture, a work of art or an artefact of their choice to an audience. Adjudicators select one student from each heat held at museums and galleries to speak at the Final.

**The ARTiculation Symposium** is designed to engage students in art history as well as offering an insight into university life. The day includes a university fair, a Q & A session on university admissions, a keynote lecture and the ARTiculation Final.

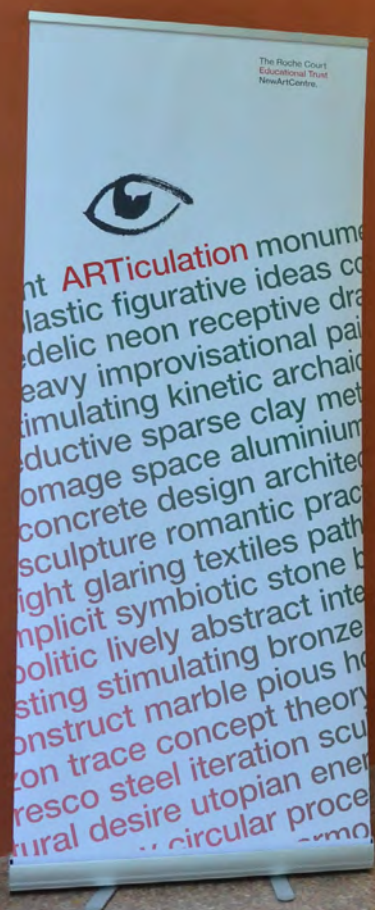
**ARTiculation Discovery Days** are hosted in partner galleries and museums and invite participants aged 14 to 18 to explore the hosts' exhibitions and collections through research, group discussion and interviews with curators. At the end of the day each student delivers their research and personal responses in short group presentations. Constructive feedback is given.

**ARTiculation 'Crit' Sessions** are open to all 16 to 19 year olds and are designed to give an introduction to critical visual analysis, based on the art school 'Crit' model. Sessions take place at partner museums, galleries and universities and aim to support students who are thinking of going on to take part in the ARTiculation Prize.

**The Discover ARTiculation Prize** is aimed at younger students, and was developed as part of our long-standing partnership with the University of Leeds. 14 to 16 year old students submit 2 to 3 minute video presentations on art subjects of their choice. Adjudicators assess each presentation and select students to speak at their own Final, with the chance to develop presentations which last up to 10 minutes.

**ARTiculation Training for Undergraduates** is delivered in partnership with universities and colleges. Undergraduates are equipped with the skills necessary to facilitate ARTiculation Discovery Days and 'Crit' Sessions for younger school students.

*Page opposite: ARTiculation at the British Pavilion, at the Venice Biennale 2015*





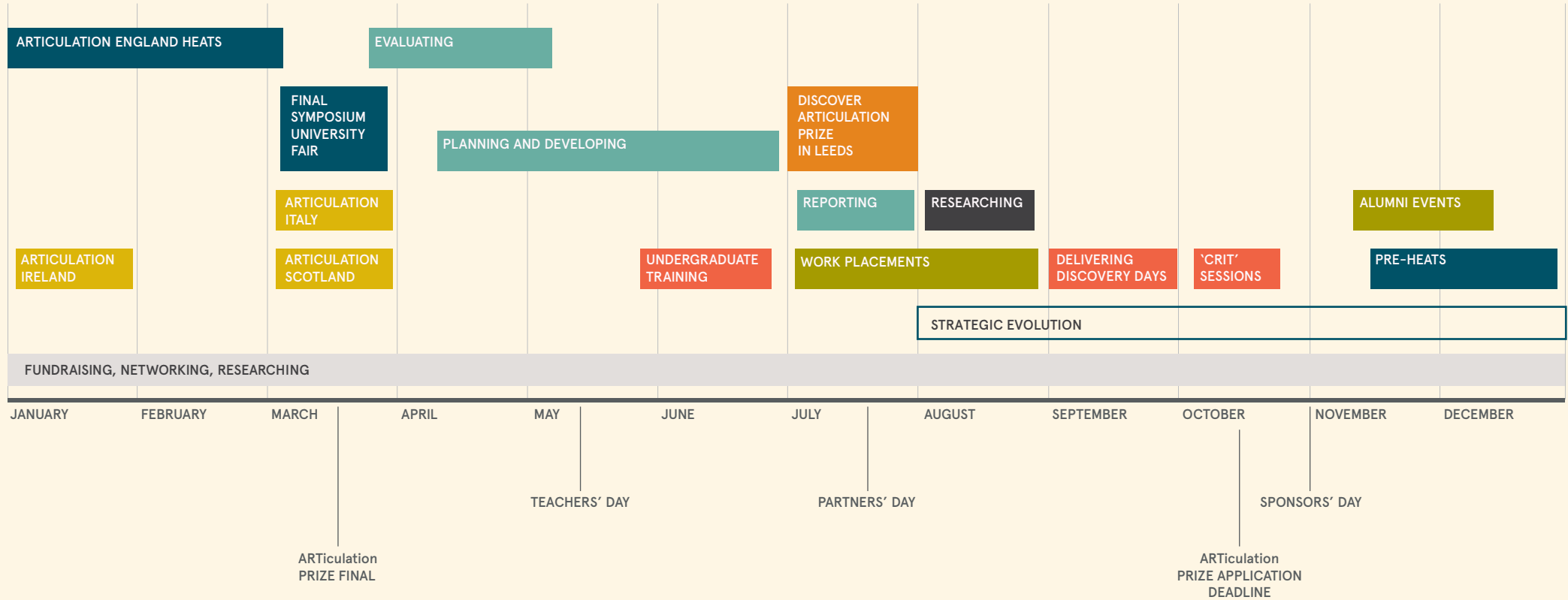
# DELIVERY

'As I have attended heats up and down the country, I have never ceased to be impressed by young people rising to the challenge of communicating their observations about the visual arts and it is so gratifying to see their confidence grow. I was privileged to be an adjudicator and gained insight into the development of critical thinking skills that ARTiculation encourages, not to mention the difficulty of selecting a winner from such prodigious young talent!'

Elizabeth Brooks  
Adjudicator in 2016

Students at an ARTiculation Discovery Day,  
in The Playground Project at BALTIC Centre for  
Contemporary Art, Gateshead

# DELIVERY TIMELINE



- ARTiculation Prize England
- Discover ARTiculation for 14-16 year olds
- Alumni specific event
- International activities
- Ongoing office based development
- Team delivery
- Strategic evolution
- Research



# STUDENTS

‘ARTiculation is changing the future of British art criticism for the best.’

*Antony Gormley*

*ARTiculation 2012 Finalists with  
Adjudicator Jon Snow*

ARTiculation

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## TOPICS DISCUSSED

[illegible]

# ADJUDICATORS

**David Batchelor**, Artist (2015)  
**Alison Bevan**, Director, RWA (2017)  
**Dr Stacy Boldrick**, Programme Director MA in Art & Museum Studies, University of Leicester (2017)  
**Kate Brindley**, Director, Arnolfini (2015)  
**Pablo Bronstein**, Artist (2016)  
**Elizabeth Brooks**, Philanthropist – arts, youth & social exclusion (2016)  
**Rory Brooks CBE**, Philanthropist (2017)  
**Dr Christopher Brown**, Director, Ashmolean Museum of Art & Archaeology (2011)  
**Katrina Brown**, Director, The Common Guild (2016)  
**Lord Burlington**, Founder of Lismore Castle Arts (2016)  
**Dr Caroline Campbell**, Curator of Italian Paintings, the National Gallery (2016)  
**Kate Carreno**, Assistant Director, The Fitzwilliam Museum (2012)  
**Nigel Carrington**, Rector of University of the Arts, London (2011)  
**Ruth Claxton**, Artist (2010)  
**Professor Richard Clay**, Senior Lecturer in History of Art, University of Birmingham (2015)  
**Nathan Coley**, Artist (2015)  
**Dr Jill Cook**, Deputy Keeper, Department of Britain, Europe & Prehistory, British Museum (2014 and 2016)  
**Michael Craig-Martin**, Artist (2011)  
**Dorothy Cross**, Artist (2015)  
**Professor Juan Cruz**, Dean of School of Fine Art, Royal College of Art (2017)  
**Dr Penelope Curtis**, Director, Tate Britain (2015)  
**Hadrian Ellory-van Dekker**, Director, Swindon Museum & Art Gallery Trust (2017)  
**Edmund de Waal OBE**, Artist (2008 and 2014)

**Dr Lucy Davis**, Curator of Painting, the Wallace Collection (2017)  
**Ian De Jardin**, Director, Dulwich Picture Gallery (2010)  
**Dr Stephen Deuchar**, Director, The Art Fund (2012)  
**William Feaver**, Writer and Critic (2013)  
**Stephen Feeke**, Director, New Art Centre (2015)  
**Laura Ford**, Artist (2013)  
**Sir Christopher Frayling**, Educationalist & Writer (2011)  
**Allegra Galvin**, Director, Quarterhouse (2016)  
**Sarah Glennie**, Director, Irish Museum of Modern Art (2016)  
**Will Gompertz**, BBC's Arts Editor (2016)  
**Antony Gormley**, Artist (2010)  
**Dr Louise Govier**, Salisbury Arts Festival Director (2010)  
**Simon Grant**, Editor, Tate Etc (2015)  
**Alun Graves**, Senior Curator, Ceramics & Glass, Victoria & Albert Museum (2016)  
**Sarah Griffin**, Curator (2012)  
**Graham Gussin**, Artist (2013)  
**Dr Jennifer Harris**, Deputy Director, the Whitworth (2016)  
**Professor Abigail Harrison-Moore**, Head of Art History & Museum Studies, University of Leeds (2012 and 2013)  
**Michael Harrison**, Director, Kettle's Yard (2010)  
**Sharon Heal**, Director, Museums Association (2016)  
**Margot Heller**, Director, South London Gallery (2013)  
**Roger Hiorns**, Artist (2017)  
**Paul Hobson**, Director, Modern Art Oxford (2014)  
**The Bishop of Salisbury, the Right Reverend Nicholas Holtam** (2013)

**Professor Deborah Howard**, Architectural History, University of Cambridge (2011)  
**Penny Huntsman**, Educationalist and Author (2017)  
**Mahtab Hussain**, Artist (2016)  
**Nicola Kalinsky**, Director, the Barber Institute of Fine Art (2014)  
**Deborah Kermode**, Deputy Director, IKON Gallery (2016)  
**Tim Knox**, Director, the Fitzwilliam Museum (2014)  
**Helen Legg**, Director, Spike Island (2016)  
**Tim Llewellyn OBE**, Chairman of the Trustees of the Burlington Magazine Foundation (2013)  
**Jenni Lomax**, Director, Camden Arts Centre (2016)  
**Doris Lockheart**, Journalist and Collector (2006)  
**Tim Marlow**, Artistic Director, Royal Academy of Arts (2017)  
**Andrew Nairne**, Director, Modern Art Oxford (2007) and as Director, Kettle's Yard (2013)  
**Mariele Neudecker**, Artist (2017)  
**Brigitte Orasinski**, Artist (2012)  
**Simon Periton**, Artist (2016)  
**Dr Terry Perk**, Course Leader MA Fine Arts, UCA Canterbury (2014)  
**Victoria Pomeroy**, Director, Turner Contemporary (2013)  
**Dr Robin Price**, Formerly Head of French then Head of Drama at Winchester College (2014)  
**Joanna Pitman**, Author and Journalist (2016)  
**Dr Janina Ramirez**, Oxford Lecturer, Broadcaster, Writer (2017)  
**Andrea Rose, OBE CMG**, Art Historian and former Director of Visual Arts at the British Council (2014, 2016)  
**Duncan Robinson CBE**, Master of Magdalene College (2009)

**Andrea Schlieker**, Curator, Folkestone Triennial 2011 (2012)  
**Jon Snow**, Journalist (2012)  
**Alastair Sooke**, Journalist and Writer (2013 and 2015)  
**Sarah Staton**, Artist and Senior Tutor in Sculpture, Royal College of Art (2015)  
**Joanna Stella-Sawicka**, Artistic Director, Frieze Fairs (2017)  
**Laurence Sillars**, Chief Curator, BALTIC (2017)  
**Dr Alexander Sturgis**, Director, Ashmolean Museum of Art & Archaeology (2015)  
**Abraham Thomas**, Director, Sir John Soane's Museum (2015)  
**Sam Thorne**, Artistic Director, Tate St. Ives (2016)  
**Alastair Upton**, Chief Executive, Creative Foundation, Folkestone (2014)  
**Dr Caroline Vout**, Reader in Classics, University of Cambridge (2015)  
**Simon Wallis**, Director, The Hepworth Wakefield (2013)  
**Jonathan Watkins**, Director, IKON Gallery (2012)  
**Richard Wentworth**, Artist (2017)  
**Alison Wilding**, Artist (2017)  
**Ghislaine Wood**, Acting Director, Sainsbury Centre for Visual Arts (2017)  
**Bill Woodrow**, Artist (2007)  
**Godfrey Worsdale OBE**, Director, The Henry Moore Foundation (2016)  
**Greville Worthington**, Chairman of the Trustees of Yorkshire Sculpture Park (2015)  
**Dr Barnaby Wright**, Deputy Head of the Courtauld Gallery (2017)



‘ARTiculation provides forums for young people to have a voice and to play on an even playing field in areas that aren’t typically seen as egalitarian or inclusive.’

*Arts and Education Newspaper published by Welling School, Kent*

ARTiculation works with students from across the country engaging them in looking, researching and then speaking about the arts. Since the first students ten years ago, ARTiculation participants have gone on to pursue careers in a variety of fields, taking with them a love and interest in art, architecture and artefacts; the three categories of choice within the ARTiculation Prize.

The opportunity therefore exists to now facilitate, nurture and expand an alumni network so that the support continues by linking up past participants with current students.

Students often take part who are not studying Fine Art or Art History. They come from a wide variety of disciplines from Maths to Biology, and they find links between their main subjects and their ARTiculation presentations.



# ALUMNI IMPRESSIONS

**Denis Moiseev, former student of Wallington County Grammar School took part in 2013**

ARTiculation is, without a doubt, one of the very best opportunities for sixth form students. Taking part helped me develop the skills and confidence to form well-structured arguments, speak with conviction and, ultimately, pursue a career within the arts. The initiative provides a rare opportunity for students to think outside the box, learn to research independently, and speak to a public that values their opinion.

After presenting a talk about Gustav Klimt's 'The Kiss' in 2013, I caught the research bug and continued analysing the artist's works, eventually writing an academic article that was accepted for publication in a peer-reviewed journal. I was fortunate enough to go on to study History of Art at postgraduate level while working in research positions for galleries and museums. ARTiculation introduced me to art history and helped me realise the value of my ideas: without the opportunity, I simply wouldn't be doing what I am now.

**Michael Dunn Goekjian, former student of Winchester College took part in 2011**

As a student of mathematics, it wasn't at all obvious that I would develop an interest in art. ARTiculation changed that. Over the course of my time at school I presented on St Pancras Station, Botticelli's 'Primavera', Escher's 'Print Gallery', Durer's 'Melencolia I' and his self-portrait of 1501. Through my own participation and by watching the brilliant performances of others, I came to understand a fraction of the tremendous range and subtlety of personal response that art can provoke. This has had significant impacts on my life since: art is now an important part of my intellectual and personal life, and the modes of thought I first learnt through ARTiculation still guide my thinking today; on a practical level, my participation instilled in me an unbridled enthusiasm for public speaking that - to the occasional despair of my friends and colleagues - has stayed with me ever since.

**Romy Loughman, former student of Brighton and Hove City College took part in 2016**

I represented Brighton and Hove City College in the 2016 ARTiculation Prize at the Saatchi Gallery, when I gave a presentation on Howard Hodgkin's 1985 painting 'Discarded Clothes'.

I decided to talk about this artwork in particular, even though I disliked the work of art at first. It was only when I began to research the work that I learnt to respect and appreciate the artist's process. As a result of my experience, I wanted to challenge the audience and myself that the context is just as important as the final outcome.

For me personally the opportunity of competing in the ARTiculation Prize has been significant in helping me develop my confidence, presentation skills and the ability to express my views on any subject matter.

Since taking part in the ARTiculation Prize I have gone on to volunteer at a visual art organisation based in Brighton called Fabrica. I am currently working as a scenic art apprentice at the Royal Opera House and I am loving every minute of it. I can not express enough how important ARTiculation has been in getting me where I am today and I would recommend the experience to anyone.

**Molly Nickson, former student of Townley Grammar School took part in 2013**

ARTiculation was one of the best things I did at school; I learnt as much from doing it as from a whole A-Level. It never felt like a competition, more an exchange of ideas. Never having studied or practised public speaking at school, it gave me the chance to work out by myself how best to communicate with an audience. Explaining my own experience, the way I had seen and remembered something, was particularly strange and rewarding.

It was ARTiculation which helped to settle me on the track of studying History of Art at university.

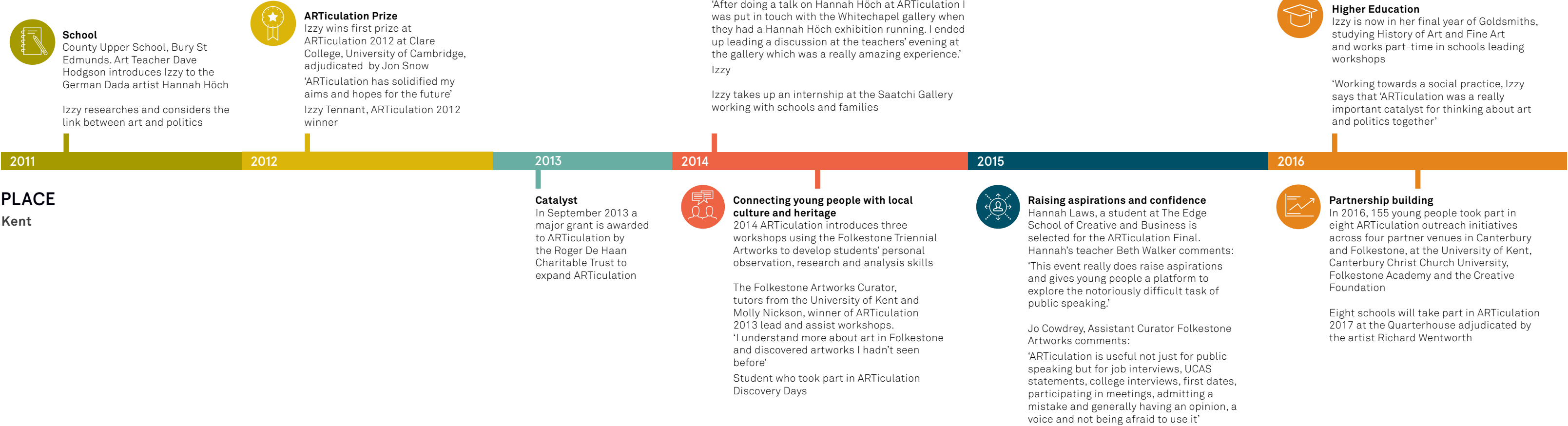
I have found that, as I'd hoped, History of Art is marked out as a discipline by its interdisciplinarity, its creative blurring of subject boundaries. Other ARTiculation speakers have involved music, language, history, or indeed conservation very closely in their discussions. It is such an individual project, fluidity between subjects seems much more natural than artificial delineation. This is one of the aspects which I think makes ARTiculation particularly exciting: it can be a platform for genuinely new ideas.

Molly Nickson spoke about Henry Moore's 'Standing Figure, Knife Edge'.



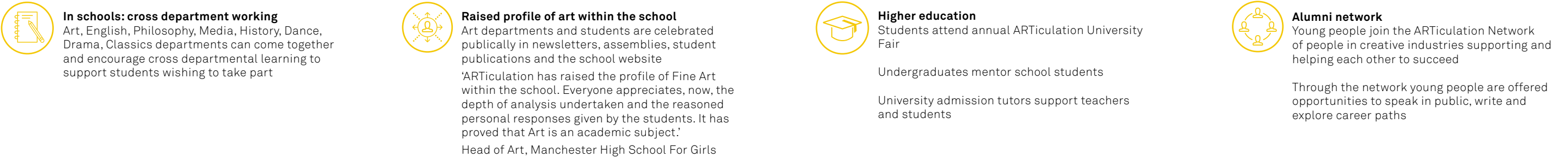
PEOPLE

Izzy Tennant



PLACE  
Kent

POSSIBILITIES



# PARTNERSHIPS

ASHMOLEAN MUSEUM OF ART AND ARCHAEOLOGY BIG DRAW  
 BALTIC CENTRE FOR CONTEMPORARY ART Q-ARTS WHITWORTH  
 BRITISH COUNCIL SAATCHI GALLERY SAINSBURY CENTRE FOR VISUAL ARTS  
 CRAWFORD ART GALLERY CO. CORK HERBERT ART GALLERY AND MUSEUM  
 WATTS GALLERY YORKSHIRE SCULPTURE PARK BRITISH SCHOOL AT ROME  
 ARGYLL AND SUTHERLAND HIGHLANDERS MUSEUM BARBER INSTITUTE OF FINE ARTS  
 UNIVERSITY OF STIRLING SPIKE ISLAND THE NATIONAL GALLERY CHATSWORTH  
 BRITISH MUSEUM ROYAL COLLECTIONS TRUST WOLVERHAMPTON ART GALLERY IKON  
 JUPITER ARTLAND CANTERBURY CHRIST CHURCH UNIVERSITY BUTLER GALLERY  
 THE UNIVERSITY OF MANCHESTER ROYAL WEST OF ENGLAND ACADEMY  
 GARTER LANE ARTS CENTRE WALLACE COLLECTION UNIVERSITY OF EAST ANGLIA  
 THE COURTAULD INSTITUTE OF ART NEW ART GALLERY WALSALL QUARTERHOUSE  
 UNIVERSITY OF LEEDS TIPPERARY MUSEUM UNIVERSITY OF BIRMINGHAM LISMORE  
 CASTLE ARTS WHITECHAPEL GALLERY UNIVERSITY OF BRISTOL HAREWOOD HOUSE  
 CREATIVE FOUNDATION FOLKESTONE HEPWORTH WAKEFIELD  
 LEEDS CITY ART GALLERY UNIVERSITY OF KENT DULWICH PICTURE GALLERY  
 UNIVERSITY OF CAMBRIDGE STUDIO 3 NEW ART CENTRE

Students with Richard Long 'Tame Buzzard Line'  
 2001 © the artist and courtesy of the New Art  
 Centre, Roche Court



‘In this current climate, where we have seen the active erosion of the arts in education, ARTiculation is another compelling case of the transformative experience of the arts for all young people.’

*Matias Shortcook, Associate Dean,  
Pre Degree, Plymouth College of Art*

ARTiculation is a small charitable organisation that relies heavily on its partners. We work from our current base in Wiltshire, across the United Kingdom. Our network begins with the schools whose students we work with, the venues where regional heats and Discovery Days are held, and the universities that provide experts, adjudicators and undergraduate input into our ‘Crit’ sessions and mentoring schemes. Partnership with artists is also key and a central tenet to our wider

delivery. The opportunity for students to interview them, hear their thoughts and the processes behind their work and indeed get feedback from them on their presentations is extraordinary. In England our partners also host the regional heats. In Scotland, Ireland and Italy our partners run the ARTiculation Prize. The range of partners, and their generosity across the board to help, support and encourage young people to engage and discuss the arts, accounts for the ongoing success of ARTiculation.

#### **ARTiculation Prize Scotland**

is delivered in partnership with the University of Stirling and the Argyll and Sutherland Highlanders Regimental Museum. Launched in 2014 it now takes place across four regions, in Forth Valley, Dundee, Glasgow and Edinburgh.

*University of Stirling.*



**ARTiculation Prize Ireland**

is delivered in partnership with Lismore Castle Arts. Launched in 2015 it now takes place across Cork, Waterford, Kilkenny and Co. Tipperary.

*Lismore Castle*

**ARTiculation Prize Italy**

is delivered in partnership with the British Council and hosted by the British School at Rome. Launched in 2016, it invites Italian students to deliver presentations in English.

*British School at Rome*

© Paul Barker, Country Life Magazine



# SUPPORTERS

The Roche Court Educational Trust (RCET) relies on the generous support of our Friends and Benefactors, individual donors, Trusts and Foundations, principal amongst them, the **Linbury Trust** and the **Rory and Elizabeth Brooks Foundation**.

ARTiculation's main ongoing funders are the **The Roger De Haan Charitable Trust** and **Gerard and Sarah Griffin**:

'We are pleased that the Trust has been able to play such a key part in ARTiculation's development, encouraging young people to develop their critical appreciation of art and their public speaking skills.'

Sir Roger De Haan

The Roger De Haan Charitable Trust ([rdhct.org.uk](http://rdhct.org.uk)) supports a wide range of sports, health, education and health projects, mainly in Kent, and has been a major driver behind the arts-led regeneration of the town of Folkestone, including the well-established Triennial exhibition of contemporary sculpture.

'At a time when government investment in arts education in the curriculum is at an all time low, ARTiculation and the work done by the RCET stands as a beacon to all that is vital and positive in connecting young people to the visual arts. We are so happy to be able to support this valuable project and celebrate its many successes.'

Gerard and Sarah Griffin

For ARTiculation outreach:

**The Rothschild Foundation**  
**The Mercers' Company**  
**The Art Fund**

For travel and accommodation bursaries and resources:

**The Adam Crick Legacy**  
**The Kenneth Clark Society**  
**The Association of Art Historians**  
**Art History Abroad**

For the ARTiculation heats and Final:

**Clare College, University of Cambridge**  
**The Art Fund**  
**Laurence King Publishing**

For Discover ARTiculation:

**University of Leeds** and **Chatsworth**



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**THE ROGER  
DE HAAN  
CHARITABLE TRUST**

Gerard and  
Sarah Griffin

**RORY AND ELIZABETH  
BROOKS FOUNDATION**



**THE ROTHSCHILD FOUNDATION**

**ArtFund**

**THE KENNETH  
CLARK SOCIETY**

**UNIVERSITY OF  
CAMBRIDGE**

**AAH  
ASSOCIATION OF  
ART HISTORIANS**



**AHA  
ART HISTORY ABROAD**

**BRITISH  
COUNCIL**

**UNIVERSITY OF LEEDS**

**CLARE COLLEGE  
UNIVERSITY OF CAMBRIDGE**



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INVESTING IN POTENTIAL  
THE EDUCATION AND DEVELOPMENT FOUNDATION

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