

RESOURCE BOOKLET



ART; CRAFT, DESIGN  
and TECHNOLOGY

# The BBC Domesday Discs Resource Booklet for

## Art ; Craft , Design and Technology

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# CONTENTS

PREFACE	5
INTRODUCTION	7
GETTING STARTED	9
ART AND DESIGN IN THE PRIMARY SCHOOL	11
CRAFT, DESIGN AND TECHNOLOGY FOR PRIMARY PUPILS	21
CREATIVE ARTS AND DESIGN	31
ART GALLERIES	35
TEXTILES	39
MY PLACE	42
THE GALLERY PLAN	54
APX 1 LINE AND TEXTURE EXAMPLES	56
APX 2 PERSPECTIVE AND MURALS	58
APX 3 THE GALLERY: POPULAR ARTS AND CRAFTS	61
APX 4 THE GALLERY: FINE ARTS	64

# PREFACE

The BBC launched the Domesday Discs and the Advanced Interactive Video System in November 1986 to celebrate the 900th anniversary of the original Domesday Book, commissioned by William the Conqueror.

These two videodiscs, the results of a project co-ordinated by the BBC in 1985 and 1986, present a portrait of Britain in the 1980s. Well over a million people in the UK were involved in creating this massive database, an interactive resource for education, commerce, industry, government and the information services. Information suppliers have included university and government statistical data banks, photo and print agencies, and nationally recognised experts in specialist subjects. However, the largest number of contributors has been the school children of the United Kingdom who surveyed their local areas in the Summer Term of 1985, supervised and assisted by their teachers and members of the local community.

This booklet, along with the others in the series, carries the Domesday Project one step further by illustrating how the Domesday Discs provide an invaluable educational resource. The BBC once again gratefully acknowledges this project work generously supported by the listed LEAs and institutions, produced by practising teachers, and trialled by young people in schools during the Spring and Summer Terms of 1987. These first steps in exploring the Domesday Discs are offered as a source of ideas to encourage others.

## **Booklets in this series**

<b>Curricular area</b>	<b>LEA/Institution</b>
Projects and Topics	N. Ireland Education and Library Boards, Bulmershe College, Reading, Berkshire and Hampshire LEAs
Mathematics	School of Education, University of Exeter
Social Sciences	Gwent LEA and Gwent Institute of Higher Education
Art; Craft, Design and Technology	Gateshead LEA, North Eastern ELB, N. Ireland
Environmental Education	Moray House College of Education, Edinburgh and Scottish LEAs
Geography	University of Loughborough
In-Service	Christ Church College, Canterbury
	Phyllis Gove <b>Series Editor</b>

# INTRODUCTION

The aim of this publication is to demonstrate some of the ways in which the BBC Advanced Interactive Video System and the Domesday Community and National Discs can be used to support the teaching of art, craft, design and technology in schools. The chapter headings indicate that a topic has been structured for a particular age group, but the subject matter can be modified to suit other age groups. The emphasis throughout is to use the Domesday Discs as a stimulus to heighten the students' perceptions and to encourage them to discover for themselves other resources for creative activities.

There is an enormous amount of stimulus material about the environment on both the National and the Community Discs. The idea of developing a more positive approach to the environment through art education has steadily increased in recent years. In 1975, Malcolm Ross commented that "an art department without effective and vital links with its environment will suffer progressive breakdown" (Art and the Adolescent). More recently, the Art and the Built Environment Project has shown that "art based study offers an appropriate and powerful medium for education in this crucial area of our lives" (Eileen Adams, 1984). In addition, the discs provide a valuable resource for other art and design activities including ceramics, photography, graphic illustration, textiles, product design, fashion, painting and sculpture. The new G.C.S.E. syllabuses emphasise the relationship between art education and culture stressing that art is not the product of culture but also the context in which we form our opinions. The Domesday discs provide an

exciting way of introducing students to the work and ideas of artists, craftsmen and designers.

Finally it is important to stress that no resource, however understanding, can act as a substitute for direct experience and observation upon which so much art and design work is based. Nonetheless, it would be foolish to ignore the vast amount of information, both visual and textual contained on the discs. They are a tremendous resource which can act as a support to both teachers and students.

## **Using the BBC AIV System and the Domesday Discs**

The In-Service Resource Booklet in this series gives full instructions on the use of the system and the discs. We are assuming that you can make reference to this booklet as well as to the BBC Domesday Video Disc User Guide for more detailed help. The hardware manufacturers' manuals which are supplied with the AIV system also provide instructions for all the functions of the microcomputer, videodisc player and the player handset.

### **'HELP' functions on the discs**

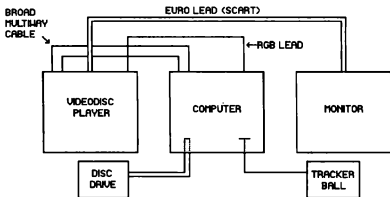
When using the system you can refer to the HELP function on the menu bar. Then select DEMO and press ACTION, the left hand button on the tracker ball control or the RETURN key on the microcomputer. After you select DEMO a short video sequence will explain the facility you are using on the disc. Or you may prefer to read the HELP TEXT which can be selected from the menu bar.



# GETTING STARTED

Full details of how to set up the equipment is given in the User Guide supplied with it. The following is intended only as a summary to setting up the Acorn system. Refer to other computer manufacturer booklets for reference.

The various components of the system should be connected as shown below:



It is best to turn on the equipment in the following order: monitor first, then the computer, and finally the videodisc player.

To use the interactive videodisc program load the disc into the player with label upwards.

To start the program you should use the following procedure:

Side A National Disc or either side of the Community disc.

**FIRST:**

Press the two keys CTRL and Q together. Whilst still holding down these two keys also press the BREAK key. Then release the BREAK key and finally release the CTRL and Q keys. You will see a prompt: BASIC

> -

**SECOND:**

Press the SHIFT key and whilst holding it down press the BREAK key. Then release the BREAK key and finally release the SHIFT key.

The software will begin to load. It will take about 45 seconds. The title sequence will then play automatically. If you do not wish to see all the sequence you can press the ESCAPE key and the program will move on to display the first menu. If you do watch to the end of the title sequence then a menu will be displayed automatically and you can control the arrow on the screen with the trackerball.

**TO EJECT THE DISC:**

Repeat the first step above and press the EJECT button on the left hand front of the videodisc player.

**OR:**

Put the arrow onto **HELP** on the menu bar and press **ACTION** (left hand button) on the trackerball or the **RETURN** key on the keyboard. Select **SYSTEM** on the next menu bar and then type **EJECT** in the message area at the top of the screen. Press **RETURN** and the disc will eject.

**TO SWITCH OFF THE SYSTEM:**

Remove the disc, close the videodisc player drawer and turn off at the mains.

If we take one of the aims listed above - to create a visual expression of the environment - and plan a programme of work, we can suggest ways in which information on the Domesday Discs can assist in this programme.

Any ideas suggested are not prescriptive but only a few avenues among many that might be taken. Our aim is to show how the system works and how one individual might choose to use it.

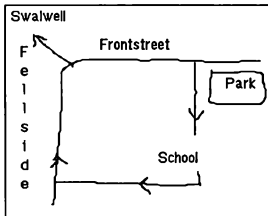
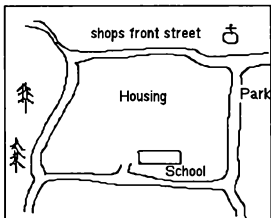
### **Whickham town centre study**

The study chosen is to look at the centre of a small town in Tyne and Wear called Whickham. This town centre, within walking distance of a local Primary School, has a park offering the children a variety of experiences. The park and centre of the town are used as factors in the production of art work thus encouraging understanding of this environment and sensitivity to its qualities.

It is intended that the children should discover what they feel about the place of study and use the medium of visual art to discover and communicate these feelings.

### **Mental maps**

One starting point is for the children to make a mental map of Whickham to indicate their knowledge of the town before going out on their study. Such maps might identify things important to the children which offer a starting point for streetwork, even if all it succeeds in doing is suggesting a route to take to the destination in mind. Some maps are shown below.



### mental maps

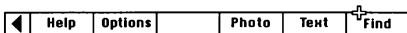
These maps of familiar places made from memory remind children that they already know a great deal about the area as experts on the local environment, a factor which teachers can often build upon. Familiar with the neighbourhood in a

different way from their teachers, children have gained insight through their own experience of living there.

## Community Disc maps

The Community Disc could prove useful as a valuable starting point through discussion of the children's maps and the actual map of their area which will appear on the disc.

If for example we wish to pinpoint Whickham, Tyne and Wear, we would access the northern side of the Community Disc with the following menu bar appearing on the screen:-



Using the FIND option, move the arrow to highlight the MAP BY PLACE NAME and type in Whickham to give a list of names beginning with "WHICK". We select Number 4 by moving the arrow with the tracker ball to highlight 4 and then press the ACTION button. This gives us a map reference which shows part of Whickham. By moving the arrow to the top of the 4x3 km square then pressing CHANGE we can move into the adjoining map which also shows part of Whickham. By looking at these maps the children can compare their mental maps with an actual map as a useful starting point to the project.

Alternatively, the children can locate their map area by moving through the map levels, selecting their area by pointing with the arrow on the screen and pressing ACTION.

If a more detailed level 4 map is available this will prove even more valuable (See page 70 of the User Guide for details

of Map levels). Approximately 70 city centres have level 4 maps at the scale of 1: 10 000 and there are special features at level 5 for a few sites in the UK.

As a preliminary exercise before going out on the actual walk to the location the teacher will probably discuss and talk with the children about the various things to look out for.

### **A 'spotting trail'**

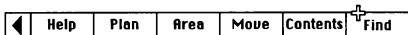
The example chosen, Whickham, is a village which has existed since Anglo-Saxon times and remains rich in tradition with a wonderful architectural heritage. The teacher will obviously want the children to notice the great variety of houses reflecting the building styles of different periods in the development of the village. One way of achieving this is to design a spotting trail consisting of questions designed to focus the pupils' attention upon features to be observed on the walk. For example:

- (1) What is the material used to cover the roof of the two storey, rubble stone cottages in Front Street?
- (2) What five different materials are used in the building of the parish church?

### **Surrogate Walks on the National Disc**

The Surrogate Walks on the National Disc are an excellent means of introducing spotting trails. Further details of the walks are shown in Chapter 15 of the User Guide.

For our purpose the walk most closely related to Whickham is the town centre of Brecon. To find Brecon, first load side A of the National Disc and move into FIND on the menu bar.



Type in "Walks" and press the ACTION button. Choose item 10 from the index and press the ACTION button. This will give the title page. Follow the instruction 'turn left for more information' and then move through the town looking closely at the buildings and close up details. This is a useful exercise in 'keeping your eyes curious.'

Once the children have reached the location, they should be given specific tasks to focus their attention on detail. For example, some may be asked to consider details of construction such as gates, walls, buildings and decoration; others to look at the surface of things; others to identify vegetation and wildlife.

An initial investigation might include making a record of the children's responses to the area in the form of drawings, notes, maps and diagrams; taking photographs or bringing back to school objects of interest.

Once back in school we need to proceed to make a visual impression starting from the investigatory record of the children's retrieved objects that reflects the location. We could as an alternative produce artwork which is the result of the stimulus provided by the location.



## **Artwork ideas: trees**

Ideas for artwork brought back by the children will be numerous and varied. For the purpose of this brief we can assume that one of the studies undertaken will be that of TREES.

Whickham's Chase Park is full of trees of various kinds and at different levels of maturity. A group's study of these trees can be displayed and we can now illustrate how the Domesday Discs might help us in our artwork. It will help us to assume that it is now autumn.

## **Trees on the National Disc**

Discussion would take place about the various growth rhythms and various qualities of the trees. Some have snaking branches, some curve upwards, some down, some have double curves. At this point it might be useful to look at photographs of trees on the National Disc to further the discussion and observation that has already taken place.

Using the FIND function we can type in TREES. This will give us a large index to search through until we find something that might prove useful.

Item 19 - Pictures of Broadleaf Trees - is chosen and we can look through the pictures, discussing what we see.

A further look through the index brings us to item 50 - Woodland and scrub. The following items illustrate trees in autumn:

- 2. - Mixed Woodland in Autumn
- 6. - Wych, Elm and Ash in Autumn
- 7. - Strid Woods in Autumn
- 28.- Parkland with Oaks in Autumn

It might be suggested to cut out the trees from brown paper, then move them about on a background until the trees are satisfactorily positioned for gluing.

Children could then compare the shapes of the trees they had observed in the park with those on the discs and cut out the tree shapes on the brown paper. This is an exercise calling for a sense of 'line' and some discussion on 'composition' in simple terms.

Once the positions of the trees are agreed, and stuck in place the picture could be displayed. The next question will be to look at the trunks of the trees. How are the 'wrinkles and ridges' of the bark to be shown on the trunks?

Drawn textures of barks taken in the park can be examined, and consideration of a suitable medium to be used on brown paper can be discussed. The pitted surface of the oak bark can be examined further by again using the National Disc.

After accessing the disc and using the FIND element, we type in TREES.

We look again at item 19:- Pic. Broadleaf Trees. By moving the arrow to this item and pressing the ACTION button we get the Title Page with the following Menu Bar:-

◀	Help	Main	Area	Move	Contents	Find
---	------	------	------	------	----------	------

We move through the index until we reach item 50 - Oak Bark. By highlighting this item and then pressing ACTION we are shown a photograph of oak bark.

Go back to the index of the picture set and move to item 32:- Pic. Coniferous Trees. Following the same procedure as shown above move to 9. European Larch Bark to examine the photograph.

By examining their own sketches and these photographs the children will become aware of differences in tree character, the varying growth rhythms of branches and trunks, the varying colours and textures of trunks.

A similar approach could be made to examining leaves.

Perhaps on the visit to the park a child may have brought back a small branch lying beneath a tree. He might want to do something with it such as using a penknife, small hacksaw, a rasp and other tools to carve a figure.

By again using the FIND sequence and typing in "WOOD" an index will be shown. By choosing item 64. Pic. Working with Wood and then looking through the photographs, ideas and inspirations might be given.

We could go on but the examples shown above should serve to show that the Domesday Discs have a part to play in the teaching of art and design in the primary school.

# CRAFT, DESIGN AND TECHNOLOGY FOR PRIMARY PUPILS

## Introduction

Craft, Design and Technology is essentially concerned with problem solving tasks in its three dimensional form. As such, first hand experience through active involvement challenges pupils - by their own efforts - to investigate and explore every aspect of the problem presented to them. Initially, by identifying the problem and predicting a solution, research and experimentation follow. Decision making is an integral part of the exercise and ultimately, realisation demands some form of evaluation. Does it work? Has the problem been solved successfully?

It is implicit in the nature of CDT that no brief ought to be prescriptive and the interpretation of the problem ought to be determined by the children themselves. Upper primary pupils may explore each area of investigation indicated in the brief, but these areas should be regarded as pointers and not as pre-structured stages to be followed by the investigators. Younger children may benefit through guided experience. However, even with younger pupils, the emphasis is on the children themselves finding a solution to the problem.

The BBC Domesday Discs have a place in providing a wealth of picture sets, text and data sets. They are not intended to be a substitute for researching various aspects of the problem in its direct sense, but to add to the resources available to the pupil for purposes of visual stimulation. In addition, the discs give the pupils the opportunity to look at areas beyond their immediate environment and experiences.

## **The Problem**

### Aims

to present the pupils with a problem solving task which requires active involvement through practical work, designing and making

to develop written, graphical and spoken communication

to encourage social and personal development through group participation

to promote aesthetic values and encourage pupils to evaluate the success of their design.

### Problem

Mr. McGimma keeps sheep on an island off the west coast of Scotland. At shearing time he has to transport his fleece to the McEwen Tartan Mills on the mainland. The distance is too far to allow him to build a bridge, and he cannot afford the freight charges to transport his wool by air. Can you help to solve his problem by designing and making some means of transport which will carry a load across the water? For the purpose of making the model assume that the scaling down results in the sea crossing measuring one metre.

### Resources

Materials will vary according to individual choice; some restrictions may be made or pupils may be given a free hand in selection.

Some of the following may be considered:

wood, polystyrene, plastic bottles, waxed paper, aluminium foil, construction kits, dowels, lolly sticks, cotton reels, textiles, string, elastic, hinges, screws, motors, wire, various adhesives, woodwork tools, wax, batteries, art straws, magnets, cork, pins.

It may be possible to arrange external visits to places of interest related to the brief and visits from personnel who can add to the richness of the experience.

### Constraints

Additional constraints may be imposed by the teacher to vary the nature of the problem to suit individual pupils. For example, the range of materials and sources of power to be used may be limited.

### First ideas

After discussion upper school pupils may sketch designs considered the best.

### Research and development

Possible areas of investigation:

**MATERIAL:** bouyancy, strength, texture, weight bearing, water resistance.

**SHAPE:** strength, function, proportion, speed.

**CONSTRUCTION:** structure, balance, fitting, finish.

**ENERGY:** (transferred) physical, wind, mechanical, electrical, water, chemical.

### Material

Test buoyancy of different materials. Note draught. Add weight and record observations. Graph results. Repeat tests, adding salt to water and note any changes. Test for strength, flexibility and stability and also for the effect of water. Test for durability of colour for finish. Consider the most suitable for the design.

### Shape

Investigate shape and packing. Investigate resistance in water. Explore travelling distance against speed. Record graphically. Explore 3D framework for strength and weakness, relate to the design. Compile a check list using the picture sets on the National Disc.

### Energy

Look around for examples of movement and make a list of different methods. Explore lifting weights without a pulley, make a simple pulley and record observations. Repeat using more than one pulley. Test a weight on a spring balance then using string link the two over a pulley. Record results. Look at rigging on sailing ships on the National Disc. Explore wind as a source of energy. Build a simple electric motor. Investigate ways of using a clockwork or battery motor to propel the vehicle. Is it possible to use chemical energy? Compile a check list observing the different forms of energy.

### Construction

Using materials of similar and dissimilar properties, experiment with different adhesives and means of

joining. Test consistencies of cement based mixtures and water resistance. Try alternative means of fittings, twine, screws, hinges, stitching. Experiment with simple woodwork joints.

#### Realisation

Bring together all the elements to make the design, decorate the finished model.

#### Test and evaluate the design

Demonstrate its effectiveness. How successful is it? What problems have arisen? Could the design be improved upon?

#### Brief evaluation

Did the pupils derive personal satisfaction from the task? Have they acquired new skills? What personal qualities have been gained?

## **Using the Advanced Interactive Video System**

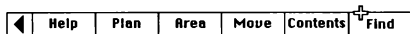
### **THE NATIONAL DISC**

The following picture sets have been chosen for the purpose of stimulating the imagination and to encourage children to search for elements of shape, line, balance, aesthetic qualities and so on. A selection of photographs showing a variety of methods of crossing water, together with related points of interest is evident. Photographs of special or unusual interest are indicated within the brackets.

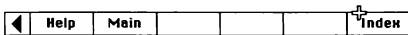


To access the appropriate sets:

When presented with the Gallery select the FIND option from the Menu Bar, use the ACTION button, and type in 'BOATS' in the box.



The initial index will present a choice of information concerned with text, data or still photographs. From the menu, the following titles contain picture sets. Select the number you wish to view, press ACTION and a further index related to the set will be presented on the menu bar.



It is possible to choose individual photographs to look at by a further number choice, or the complete set may be seen by placing the arrow on the right hand side of the screen and pressing the CHANGE button. This will perform the action of turning the pages of a book; by placing the arrow on the left hand side of the screen the previous photographs may be accessed.

2. Canoes

3. Design Awards (11, yachting harness; 14, praddel; 15, folding boat)

4. Landscapes with Water (6, weedcutter)

Use the 'Distance' option on the maps to measure how far islanders have to travel to the mainland.

3. Trace a river, canal or coastline in your own area by 'walking' across the map. Look at photographs and text to discover physical and cultural changes.

4. Examine different means of moving a vessel uphill. Research water ways by using AREA on the National Disc and type in information desired.

5. Look at ports and harbours where ferries operate, note destinations, timetables and type of cargo, the reason for the ports' existence.

6. Choose one island south and another north of the mainland to make a comparative study.

7. Make contact with another school whose pupils have contributed to the Community Disc and find out more about their area and about themselves.

## Check Lists

We provide an example of a check list that would encourage pupils to use their observations and look more closely at the various elements in design.

Pupils may compile their own check lists looking at different qualities embodied in line, shape, and form.

Other aspects of the brief concerned with power, function, situation or decoration could be recorded in the same way.

**SHAPE:**

<b>Conveyance</b>	<b>Squ.</b>	<b>Tri.</b>	<b>Cir.</b>	<b>Thin</b>	<b>Fat</b>	<b>Sharp</b>	<b>+</b>
<b>Canoe</b>							
<b>Barge</b>							
<b>Ferry</b>							
<b>Barrel</b>							
<b>Raft</b>							

Put a tick in the grid against the list of conveyances where you see these shapes. Add others to the list and any other shapes you have observed.

# CREATIVE ARTS AND DESIGN

## Introduction

Art and Design is primarily concerned with the visual and tactile modes of expression. An understanding of the work of artists, designers, architects and craftsmen is gained through first hand personal experience. This leads to a more lively appreciation and a better informed appraisal of the natural and man-made environment and mankind's cultural achievements, so enriching the students' experience of life. Such understanding might be achieved and expressed solely by means of formal and informal discussions of works and artefacts seen in the original or in reproductions. Some centres may wish to develop the value of this area, both for the student personally and for the consequent stimulus which it can provide for other work. (N.E.A. Art and Design Syllabus, p.2., 1986)

The prime aim of this unit is to suggest and illustrate the various ways in which the BBC Domesday Discs and the AIV System can be used supportively within creative arts departments. However, before attempting to do this it may be useful, indeed necessary, to consider if there is a place for this kind of technology in the creative arts.

The short answer is determined by the need for all departments, including art and design, to take account of, and where possible utilise, the tools and techniques of developing technology. Nothing should, nor can, replace students' first hand experiences of the environment, the creative process and self-expression. However, as teachers and educators an

important part of our task is to stimulate and heighten those experiences in order to make them more meaningful to our students.

The Domesday Discs are more than a vast store-house of visual images and information concerning the arts, crafts, design, environment and man; but this alone makes them a valuable resource for departments of creative arts. They can be used to support both the development of creative work as well as the appreciation of contemporary and cultural art and design. The operative word, however, is SUPPORT, because clearly this unique 'Information Library' is intended to enhance students' perception, and not to replace first-hand experiences.

### **Suggested areas for consideration:**

#### Visual Elements of Design

Concepts: perspective, proportion, 3-D Form, scale, distance, space

Activities: observation, imagination, expression, environment

Thematic approaches: architecture, industry, landscape, figures

Design approaches: structure, product, packaging, interiors, advertising/display

Appreciation of art, architecture and design: historical, social, cultural, contemporary

## Visual elements of design

The visual language of art and design relies on a number of 'basic elements' which include line, shape, texture, colour, form, rhythm, harmony, composition, balance, space, and pattern.

The Domesday Discs possess such a wide range of visual images that it is possible to take any one of these elements and use the system to identify, explain and illustrate the different forms these elements can take within both the natural and man-made environment.

### EXAMPLE: Subject 'LINE'

Overt forms: Railways, National Grid, Bridges, Architecture, Fences, Ploughed fields, Road Maps

Covert forms: Streets, Lighting, Branches, Water, People

The Domesday National Disc contains photographs of all the subjects listed above but there are many other subjects which could be added to this list.

The photographs can be accessed in a number of ways:

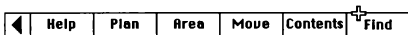
### Gallery

by moving around the Gallery and 'actioning' picture sets which have previously been researched by the teacher. While this is initially a fascinating introduction to the disc it is rather slow.

### Find

by selecting the FIND option from the menu bar and typing in a subject word e.g. 'bridges'. The search will

not only reveal picture sets but also text and data sets which could prove interesting.



### Video disc player hand control: PNR

by using the video disc player hand control to operate the system it is possible to display speedily a number of individual photographs from many picture sets. To do this, however, it is necessary to know each picture's number (PNR button on the hand control) which can then be typed into the hand control and displayed using the 'GOTO' option.

(Appendix 1 gives two examples of programs of this kind. Refer to the chapter on 'Special Play Functions' in the Philips 'LV ROM Video Disc Drive Operating Instructions' supplied with the system for full instructions for using the hand control to select individual frames or to program a sequence as mentioned below.)

### Hand control: programmed sequence

again using the hand control it is also possible to enter two programs into memory and to stipulate the length of time that each picture is to be displayed. These pre-set programs can then be repeated when required.

(Appendix 2 gives two examples which can be programmed into the hand control.)

# ART GALLERIES

With the introduction of the General Certificate of Secondary Education all art courses must include the study and appreciation of contemporary, historical and cultural art and design. The best way to do this is for art teachers to accompany groups of students on visits to art galleries, exhibitions, craft centres, sculpture parks and art centres within their own locality. However, situations in schools do not always make this an easy proposition, but in any case as teachers of art we should also be encouraging students to call into their local galleries as often as possible.

For many students the first step could be in fact to find the gallery or galleries in their own area. In order to do this they must be persuaded that art galleries can be interesting, exciting and entertaining places to visit. The Domesday Gallery itself can be used to stimulate their interest by either allowing students to explore the various rooms and 'exhibitions' or by asking them to locate one particular piece of art, e.g. 'Bridget Riley - Edge of Day'.

The unit which follows begins by simply asking for information on art galleries which can then lead the student into discovering various facts concerning art and design both nationally and locally.

## **National Disc: Art Galleries in the UK**

To look at the distribution of art galleries throughout the country select AREA, press ACTION and type in information as follows:



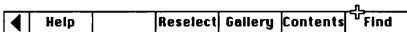
Type of area (eg County):

**NATIONAL AGGREGATE**

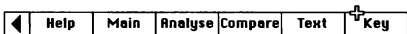
Name of area (eg Kent):

**GREAT BRITAIN**

After entering information at the computer keyboard press RETURN or ACTION on the tracker ball control.



Select FIND, type in ART GALLERIES in the message box. From the Index List presented put the arrow onto 'No.20 Map -Museums & Art Galleries' and press ACTION. A statistical data set will build up on the screen and then a map of Great Britain appears under the data set. The DATA MAP allows information to be accessed using the Menu Bar at the bottom of the screen.



Selecting KEY will give an explanation of the DATA; selecting TEXT will give information on the sources and structure of the data collected.

(Pressing the CHANGE button will toggle the overlay map on or off).

### Art Galleries in your area

The pupils may wish to explore a mappable data set on art galleries for their own area. Refer to the 'Domesday Video Disc User Guide', pages 178-181, 184-185 for full instructions. Remember to refer to TEXT on the menu bar when the data are displayed for an explanation of the data collection process.

### Special essay: 'Arts and Entertainment'

After examining a mappable data set select MAIN from the menu bar and answer 'Y' for YES, to return to the 'Information Found' Index, and ACTION 'No.5 Text - Arts and Entertainment' (26 pages). (Of interest are pages 4-7, and 12-17). If a printer is attached selecting PRINT will produce a print-out which may be used for individual research or private study purposes.

### Picture set: The British Art Show

Select MAIN and move on through the index by putting the pointer on the right of the screen and press CHANGE. Wait and then ACTION 'No.32 Picture Set - The British Art Show' (60 pictures).

Selecting INDEX from the Menu Bar will allow you to choose which pictures to view. Moving the arrow cursor to the right of the screen and pressing CHANGE will allow you to view all the photographs in the set.

### Chart data: Visitors to Museums and Galleries

Select MAIN and ACTION 'No.34 Data - Visiting Museums/Exhibitions' to produce a bar chart which shows the proportion of male and female visitors to

museums and galleries in 1985. Refer to pages 215-218 in the 'Domesday Video Disc User Guide' for instructions for displaying and manipulating statistical chart displays or select HELP from the menu bar and then HELP TEXT or DEMO for instructions.

Picture set: RA Summer Exhibition 1985

Select MAIN, move through index (pointer at right of screen and press CHANGE) and ACTION 'No.119 Picture Set - RA Summer Exhibition 1985' (36 pictures).

Ejecting the National Disc

Select HELP then SYSTEM and type in the command EJECT. Press RETURN and after the disc drive drawer has ejected, remove the National Disc. Insert the Community Disc, Northern Side.

## **Community Disc: Galleries and Museums**

Insert the Community Disc, Northern Side. Select FIND and type in GALLERIES AND MUSEUMS in the 'Text and Photos by Topic' box. Search the text index for information. There are 162 references to museums and galleries on the northern side of the Community Disc.

The exercise above can be adapted in order to discover information on museums and galleries in your own area.

# TEXTILES

The following exercise allows students to discover for themselves the many different ways in which information on the subject of textiles can be researched. Teachers may wish to develop a number of exercises in the form of worksheets to suit different groups of students and to explore various approaches to the subject.

In terms of practical work students could be asked to use the information on the discs to try and discover the sources from which some of the textile designs may have developed, e.g. natural forms and machinery. They should then be encouraged to find, study and work from primary source material developing their own ideas for textile designs.

## National Disc

First select AREA, press ACTION and then type in information as follows:

Type of area (eg County):

**NATIONAL AGGREGATE**  
(RETURN or ACTION)

Name of area (eg Kent):

**GREY BRITAIN**

After inputting information at the computer keyboard press RETURN or ACTION.

Select FIND, and then type in TEXTILES. From the index list presented ACTION 'No.80 Map - Textile Industry', or you can type in "TEXTILE INDUSTRY" to go directly to the mappable data set.

The DATA MAP presented allows information to be accessed using the Menu Bar at the bottom of the screen, e.g. selecting KEY will give an explanation of DATA; selecting TEXT will give information on sources and structure of the data collated.

(Pressing the CHANGE button will toggle the overlay map on or off).

Select MAIN to return to the 'Information Found' index, and ACTION 'No.53 Picture Set: John Davies - photographs of the cotton/textile industry' (41 pictures).

Select MAIN, and ACTION 'No.81 Picture Set: Textiles by Hand' (61 pictures).

Select FIND, type in FASHION NEWCASTLE and press RETURN. From the index presented ACTION 'No.1 Picture Set: Fashion College of the Year' (20 pictures).

Select MAIN then ACTION 'No.15 Text: Clothing Trade in the North'.

Select MAIN then ACTION 'No.30 Text: How to be a Fashion Designer'.

Select MAIN then ACTION 'No.52 Picture Set: Top Fashion Designers' (62 pictures).

The possibilities for exploring Domesday are enormous. These examples show the specific relevance of some picture sets to art and design.

Others examples are shown in appendices 3 and 4.

#### References:

Ross, M. (1975) 'Arts and the Adolescent', Schools Council Working Paper No. 58,

London: Evans/Menthen Educational.

Adams, E &C. Ward (1982) 'Art and the Built Environment: A Teacher's Approach'.

London: Longmans

Northern Examining Association (1986) GCSE, Art and Design: Syllabuses for the 1988 Examinations.

Newcastle: NEA.

# MYPLACE

## AIMS

to stimulate 4th year students of 1st year GCSE Art into responding in a positive and personal way to their own environment,

to develop the relevance and personal nature of the students 'Visual Enquiry Book'. (GCSE N. 9 Art/Design)

## BACKGROUND

It has always been a problem to encourage students to have confidence in their own experience when contemplating the production of 'art work'. The topic of 'personal environment' is individual and yet not threatening to the student making it an ideal topic for development. The use of the Domesday System reinforces the importance of personal choice both in its structure and method of operation, and helps to give the students the motivation and energy to continue to use their own decision making in their follow up work.

One major problem facing the class room teacher is not being able to relate to each student's own working situation. The Surrogate Walks on the National Disc however provide the possibility of a shared experience with all the excitement of exploration and heightening of inquisitiveness. Even though these walks provide environments which are not identical to that of the students, they nevertheless provide the basis for forming helpful attitudes and the possibility of planning

MOVE arrow to your chosen walk until the number turns yellow

You now see the first photo in your chosen subject

Select 'Plan' from the menu bar

You now see a plan of your chosen subject. A blue arrow shows your position

Select MAIN from the menu bar return to your walk

You now return to your to place on the Walk [Photo]

Select HELP

Page describing your last Photo displayed

Select DEMO

Film explaining how to move through house is shown

Select EXIT to return to walk

Return to place-on WALK

Move through your walk selecting areas which relate to your Work Unit.



# VISUAL RESEARCH WORK UNIT ONE

Walk around and investigate the surroundings of your chosen house, until you become familiar with it.

Make notes in your Sketch Book of the things which

give the area its special character,

interest you,

are the product of nature, such as plants, trees, flowers etc.,

the product of man such as lamp posts, draincovers, fences, etc.,

are similar to those in your own environment.

Now look very carefully at the surroundings of your own home and produce studies which accurately depict its distinctive character. You may choose any suitable media to work in - drawing, painting, photography, modelling, video, etc.

You should take great care in selecting the content and viewpoint of any images you choose to use. Consideration should also be given to the inclusion of close-up and detail studies.

All work produced should result from direct first hand observation.

## VISUAL RESEARCH WORK UNIT TWO

Walk around and investigate the layout and appearance of ONE room in your chosen house on the Domesday National Disc.

Make notes in your Sketch Book of:

the colour, texture and patterns on walls: wallpapers and paint, etc.,

the colour, pattern and type of floor covering,

the lighting in the rooms: windows, electrical lights,

the types of furnishings: chairs, curtains, tables, etc.,

the types of equipment: toasters, T.V.s, etc,

the examples of ornaments, keep-sakes, pictures, etc.,

the contents of cupboards, drawers, etc.,

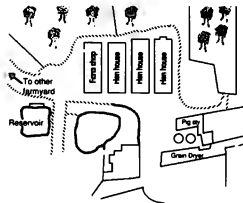
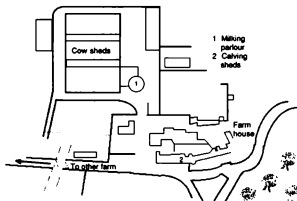
details that let you know what type of person or persons the room is used by.

Now select the room in your own home which is most like this one, and produce studies which depict its special character. You may chose any suitable media to work in - drawing, painting, photography, modelling, video, etc.

You should pay special attention to the items you noted above in the video house and look for similarities or noticeable differences when producing your work.

In selecting the content of your sketches, photos, etc, remember to retain all the information which will help you to communicate its special character.

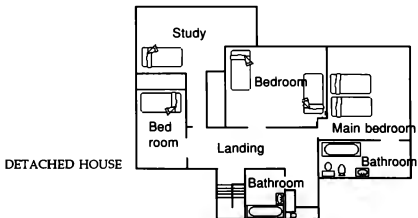
### THE GRANGE FARM



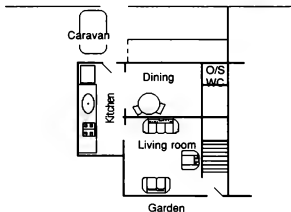
- 1 Patio
- 2 Dining room
- 3 Utility room
- 4 Kitchen
- 5 Lounge
- 6 Drawing room
- 7 W.C.



DETACHED HOUSE

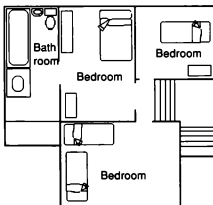


DETACHED HOUSE



TERRACED HOUSE

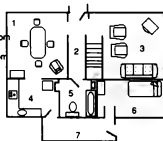
TERRACED HOUSE



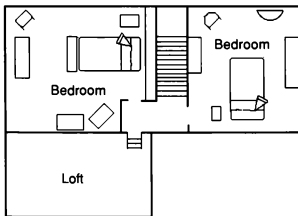
Road

COTTAGE

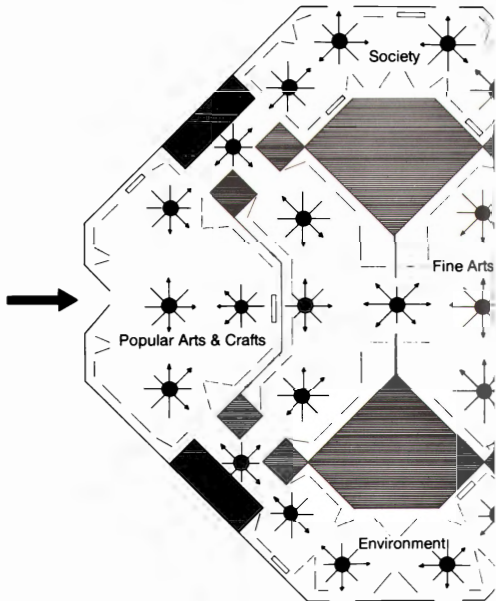
- 1 Dining room
- 2 Hall
- 3 Living room
- 4 Kitchen
- 5 Bathroom
- 6 Studio
- 7 Lean-to

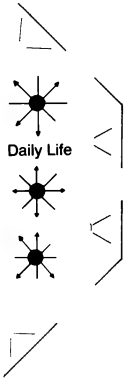
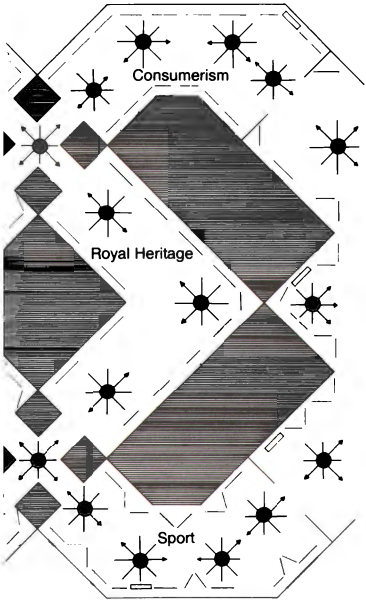


COTTAGE



# THE GALLERY





**Quick access to a picture with the hand set**

Refer to the Philips 'LV ROM Disc Drive Operating Instructions' chapter on 'Special Play Functions' for complete instructions on how to use the hand set.

**'Quick start' instructions:**

For access to an individual picture use the video disc player remote control hand set as follows:

1. Turn the video disc player off/on by pushing the ON/OFF button at the rear right-hand side of the player.
2. Check that the ON/STAND BY button is pressed on the front left-hand side of the player.
3. As soon as the disc is running press the PNR (Picture Number) button on the hand set, then press the desired number keys and next the GO TO button. If you wish to correct a number press the CORR (Correction) button and key in the number.

Example (a)

LINE

P N R 12455 - 12456  
15044

Bridges  
Pylons



16289	Pylon
18658	Tyne Bridge
20208	Iron Bridge
20853 - 20855	Bridges
21458	Pylons in field
22334	Tyne Bridge

Example (b)

TEXTURE

PNR 11909	Tree Bark
12684 - 12685	Embankment
12773 - 12787	Rock Patterns
14008 - 14012	Human Skin
16210 - 16211	Tadpoles
17896	Fibres
23505 - 23507	Plants/Water
23554 - 23559	Fungi

**Programming the hand set**

Again refer to the Philips 'LV ROM Disc Drive Operating Instructions' for full instructions on how to program the hand set.

**'Quick start' instructions:**

- 1.-2. Follow instructions 1 and 2 in Appendix 1
3. Press PNR to put the display on the screen. Press DISPL until Program 1 appears.
4. Key in the first number, press ENTER, press STILL, ENTER, 5 (the number of seconds for the picture to be displayed), ENTER.
5. Repeat until the lines are entered.
6. Repeat the sequence to enter Program 2.
7. Press START/REPEAT to begin the program. If you want the programs to repeat in a continuous loop, press the REPLAY button at the rear right-hand side of the disc player.

**Example (a)****PERSPECTIVE**

P N R 2138 - 2139  
5130

Narrow Corridor  
View from train

5182 - 5183	Station and train
6174	Tunnel view
9951	Cross-country run
10002	Rugby Pitch
20867	Snow scene
23935	Escalators

PROGRAM	1	PNR	2138
2138	STILL	5	2139
5130	STILL	4	5130
5182	STILL	4	5183
6174	STILL	6	6174
9951	STILL	4	9951
10002	STILL	7	10002
20867	STILL	4	20867
23935	STILL	8	23935

Example (b)

MURALS

P N R	1977	Gable ends
	13515 - 13519	Urban Wall
	19459 - 19460	City Farm
	21326	Sculpture
	21970 - 21984	Urban walls
	21994 - 22007	Pavement Art
	5175 - 5177	Paolozzi Mosaics
	20618	Covent Garden

PROGRAM	2	PNR	1977
1977	STILL	6	1977
13515	STILL	4	13519
19459	STILL	4	19460
21326	STILL	7	21326
21970	STILL	4	21984

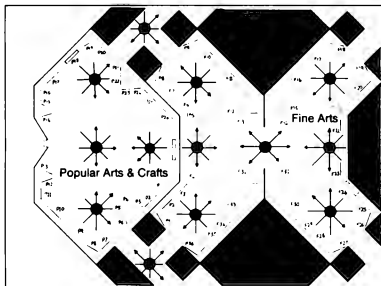
21994  
5175  
20618

STILL  
STILL  
STILL

5  
6  
7

22007  
5177  
20618

## THE GALLERY



## APPENDIX 3: The Gallery: Popular Arts and Crafts

Shown opposite is a portion of the main GALLERY plan showing the position of each picture and text plaque. The numbers refer to the lists shown in this appendix and in Appendix 4. These lists are an index of the titles and serve to indicate the range and scope of what is available.

Whilst exploring these sections of the GALLERY, reference to the plan and the lists will let you know what lies behind each picture before you access it.

Unfortunately, time and space do not permit inclusion of other areas of the GALLERY. There are 512 picture sets altogether.

Listed below are the picture sets and text items which can be found in the Popular Arts and Craft section of the Domesday Gallery. The number in brackets indicates how many photographs are in the set.

P1.	BRITISH CERAMICS OF THE 80's	(39)
P2.	THE CRAFT OF CORN DOLLY MAKING	(33)
P3.	BRITISH GLASS OF THE 80's	(33)
P4.	PRECIOUS METALS	(25)
P5.	ALL THAT GLITTERS (Jewellery)	(30)
P6.	TEXTILES BY HAND	(65)
P7.	LETTERING AND BOOKBINDING	(32)
P8.	CRAFT IN WOOD AND METAL	
Set 1.	Metalwork	(12)
Set 2.	Working with Wood	(26)

Refer to plan on page 60 when using this list.

## THE GALLERY FINE ARTS

Listed below are the picture sets and text items which can be found in the Fine Arts section of the Domesday Gallery. The number in brackets indicates how many photographs are in the set.

- F1. THEATRE
- |                                    |      |
|------------------------------------|------|
| Set 1. Mainstream Theatre          | (68) |
| Set 2. A change of scene in Oxford | (33) |
| Set 3. Fringe Theatre              | (66) |
- F2. GALLERIES & EXHIBITIONS
- |                                    |      |
|------------------------------------|------|
| Set 1. Art Prizes                  | (18) |
| Set 2. New Contemporaries:ICA 1986 | (26) |
| Set 3. R.A. Summer Exhibition 1986 | (36) |
| Set 4. Tate Gallery acquisitions   | (65) |
| Set 5. Tate Gallery Exhibitions    | (19) |
| Set 6. The British Art Show        | (60) |
- F3. CONTEMPORARY ART
- |                    |      |
|--------------------|------|
| Set 1. Artists A-H | (97) |
| Set 2. Artists J-Z | (87) |
- F4. SCULPTURE
- |                               |      |
|-------------------------------|------|
| Set 1. Contemporary Sculpture | (82) |
|-------------------------------|------|

Set 2. The Oxford Sculpture Project	(11)
Set 3. Yorkshire Sculpture Park	(43)
Set 4. Sculpture in the open air	(22)
F5. PHOTO COMPETITION WINNERS	(11)
F6. LEADING PHOTOGRAPHERS	
Set 1. Albion Patrick Sutherland	(28)
Set 2. Grimethorpe	(41)
Set 3. Hard Harvests	(35)
Set 4. R.N.L.B.	(18)
Set 5. Somerset Levels	(87)
Set 6. Landmarks Paul Hill	(11)
F7. LEADING PHOTOGRAPHERS	
Set 1. East of Aldgate Don McCullin	(28)
Set 2. Valleys Project David Bailey	(49)
Set 3. Travellers Bob Kauders	(23)
Set 4. Another Country Chris Killip	(80)
Set 5. Urban Landscapes Francois Dolmetsch	(19)
F8. LEADING PHOTOGRAPHERS	
Set 1. Sports photos Eamonn McCabe	(36)
Set 2. Iron Works 1983 Ian McDonald	(22)
Set 3. Rosecroft School	(28)
Set 4. Public Images Bill Stephenson	(22)
Set 5. Work Places	(19)
F9. LEADING PHOTOGRAPHERS	
Set 1. Photography Patrick Litchfield	(29)
Set 2. High Flying Richard Cooke	(30)
F10. LEADING PHOTOGRAPHERS	
Set 1. Photographs Jane Brown	(36)
Set 2. Photographs Clive Barda	(46)

Set 3. Anglo-Jewish Community	Judith Goldhill	(19)
F11. IMAGE & EXPLORATION		
Set 1.	Portraits	(21)
Set 2.	Colour Photography	(24)
Set 3.	Landmarks	(9)
Set 4.	On Society	(58)
Set 5.	Series & Multiple Images	(36)
Set 6.	Still-Life	(11)
F12. LEADING PHOTOGRAPHERS		
Set 1.	The Body David Barlow	(47)
Set 2.	Photographs David Buckland	(18)
F13. LEADING PHOTOGRAPHERS		
Set 1.	Landscape in Britain Charlie Waite	(87)
Set 2.	Landscapes Bob Kauders	(17)
Set 3.	Photographs Simon McBride	(18)
Set 4.	Photographs James Ravibous	(18)
F14.	ARCHITECTURE - Restoration and Re-use	(20)
F15.	ARCHITECTURE Post-Medieval & Industrial Britain	(95)
F16.	ARCHITECTURE - Post-modern	(43)
F17.	ARCHITECTURE - Hi-tech	(43)
F18. ARCHITECTURE: HOUSING		
Set 1.	Community architecture	(23)
Set 2.	Housing Design Awards	(66)
F19.	ARCHITECTURE - Modernism	(17)
F20.	ARCHITECTURE - Romantic Pragmatism	(37)
F21.	ARCHITECTURE - Neo-Classicism	(17)



F22.	ARCHITECTURAL HISTORY	
Set 1.	Historic Buildings	(98)
Set 2.	Prehistoric to Medieval sites	(96)
F23.	MUSIC AND OPERA	
Set 1.	Contemporary Music	(46)
Set 2.	Opera A	(84)
Set 3.	Opera B	(73)
F24.	ARTS AND ENTERTAINMENT IN THE 1980's (26 pages of text)	
F25.	ASSOCIATION OF ILLUSTRATORS Book illustrations	(38)
F26.	ILLUSTRATIONS	
Set 1.	AOI 10th Annual: Advertising	(44)
Set 2.	Illustrations from "Folio"	(33)
F27.	ASSOCIATION OF ILLUSTRATORS Technical	(24)
F28.	ASSOCIATION OF ILLUSTRATORS Print and Design	(28)
F29.	ASSOCIATION OF ILLUSTRATORS - Editorial	(41)
F30.	ASSOCIATION OF ILLUSTRATORS - Unpublished	(33)
F31.	BALLET & CONTEMPORARY DANCE	(49)
F32.	LEADING PHOTOGRAPHERS	
Set 1.	North East Seaside Marketa Luskacova	(15)
Set 2.	The Poppy Story	(24)
Set 3.	Photographs	(25)

F33. LEADING PHOTOGRAPHERS

- Set 1. Land Fay Godwin (56)
- Set 2. The Saxon Shore Way (25)
- Set 3. Rhymney Valley John Davies (23)
- Set 4. Cotton/Textile Indust's (24)
- Set 5. Energy in the N.East (30)
- Set 6. Great Western Railway (17)
- Set 7. Limestone Quarries (22)
- Set 8. Urban Renewal (18)

F34. LEADING PHOTOGRAPHERS

- Set 1. A1-The Great N. Road Paul Graham (13)
- Set 2. Beyond Caring (43)
- Set 3. Troubled Land (31)
- Set 4. Two Projects Peter Frazer (31)

F35. LEADING PHOTOGRAPHERS

- Set 1. Bad Weather Martin Parr (22)
- Set 2. Hebden Bridge 1975-80 (77)
- Set 3. Point of Sale (38)
- Set 4. Prescott 1984 (14)
- Set 5. The Last Resort (63)
- Set 6. "Yates" Wine Lodge (18)
- Set 7. "I can help" Paul Reas (27)
- Set 8. Life in S.Wales (26)

F36. LEADING PHOTOGRAPHERS

- Set 1. Photographs Chris Steele-Perking (55)
- Set 2. Photographs Paul Berkshire (28)
- Set 3. Young People Homer Sykes (28)
- Set 4. No Alternative David Hoffman (54)

BRITISH BROADCASTING CORPORATION  
**aiv**  
ADVANCED INTERACTIVE VIDEO

**BBC**  
ENTERPRISES

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