

ICA



Film Screenings at the ICA
Autumn 2014
Educator's Resource Pack

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About this Pack

This resource pack has been developed to support teaching and learning both at the ICA and offsite. It offers starting points and ideas for visiting educators to use with students. It was developed with GCSE and A-Level students in mind but is well suited for work with groups of all ages. A short synopsis and some suggested pre-visit activities are provided to introduce groups to each film. Activities and discussion points are suggested for after viewing as well, with a view to develop students' skills in aesthetic understanding and critical judgement. Students will be guided towards an analysis and exploration of how the films reflect the social and cultural contexts in which they were made.

Please note: We will tailor programmes to respond to curriculum needs whenever possible. If you need alternative screening dates and times please contact us to make arrangements. Continue to check our website for upcoming films available for group screenings. Contact learning@ica.org.uk for more information or to add your contact to our learning mailing list.



ICA Exhibitions

Neil Beloufa: Counting on People
24 September – 16 November 2014
Lower Gallery

Beware Wet Paint
25 September – 16 November 2014
Upper Gallery

Cybernetic Serendipity
14 October – 30 November 2014
Fox Reading Room

Bloomberg New Contemporaries
26 November 2014 - 25 January 2015
Lower and Upper Galleries

ICA Offsite at Old Selfridge's Hotel
14 -18 October 2014



Images by Victoria Erdelevskaya
Courtesy ICA, London

About the ICA

The ICA supports radical art and culture. Through a vibrant programme of exhibitions, films, events and talks, the ICA challenges perceived notions and stimulates debate, experimentation, creativity and exchange with visitors.

Founded in 1946 by a group of artists including Roland Penrose, Peter Watson and Herbert Read, the ICA continues to support living artists in showing and exploring their work, often as it emerges and before others. The ICA has been at the forefront of cultural experimentation since its formation and has presented important debut solo shows by artists including Damien Hirst, Steve McQueen, Richard Prince and Luc Tuymans. More recently Pablo Bronstein, Lis Rhodes, Bjarne Melgaard and Juergen Teller have all staged key solo exhibitions, whilst a new generation of artists, including Luke Fowler, Lucky PDF, Hannah Sawtell and Factory Floor have taken part in exhibitions and residencies.

The ICA was one of the first venues to present The Clash and The Smiths, as well as bands such as Throbbing Gristle. The inaugural ICA / LUX Biennial of Moving Images was launched in 2012, and the ICA Cinema continues to screen rare artists' film, support independent releases and partner with leading film festivals.



Introduction to *InRealLife*

Screenings

Wednesday 19 November, 11am
Thursday 20 November, 4pm
Wednesday 26 November, 11am
Thursday 27 November, 4pm

Synopsis

What exactly is the internet and what is it doing to our children? *InRealLife* takes us on a journey from the bedrooms of British teenagers to the world of Silicon Valley. Filmmaker Beeban Kidron suggests that, rather than the promise of free and open connectivity, young people are increasingly ensnared in a commercial world. Although beguiling and glittering on the outside, it can be alienating and addictive.



Rather than simply exposing the dangers of the internet, this documentary critically explores the role of the internet in the lives of young people. Raising questions about social interaction, adolescent development, access to accurate information, the democratisation the internet, pornography, and technological addiction, the film presents the positives and negatives of the internet from the viewpoint of experts as well as teenagers themselves.

Directed by Beeban Kidron, UK 2013, 86 mins, suitable for ages 15+

Themes

Media Studies, Technology, Adolescent Development, Psychology, Sociology, Social Media, Communication, Modern Day Life, Communication & Culture, Internet Safety, Addiction, Privacy

The Director

Beeban Kidron is a filmmaker and documentarian. Some of her recent works include *Bridget Jones: The Edge of Reason*, *Anthony Gormley: Making Space* and *Sex, Death and the Gods*, a film about the Devadesi in India. She also helped to found FILMCLUB in 2006, an organisation that funds free afterschool film clubs in England and Wales. She received an OBE in 2012 for her services to drama.

Protagonists

Ryan and **Ben** discuss their porn viewing habits and how it affects their perception of girls.

Page has been in dangerous situations due to her phone addiction.

Tobin struggles to decide whether or not he is addicted to video games.

Tom has met his boyfriend online and goes to meet him in person for the first time.

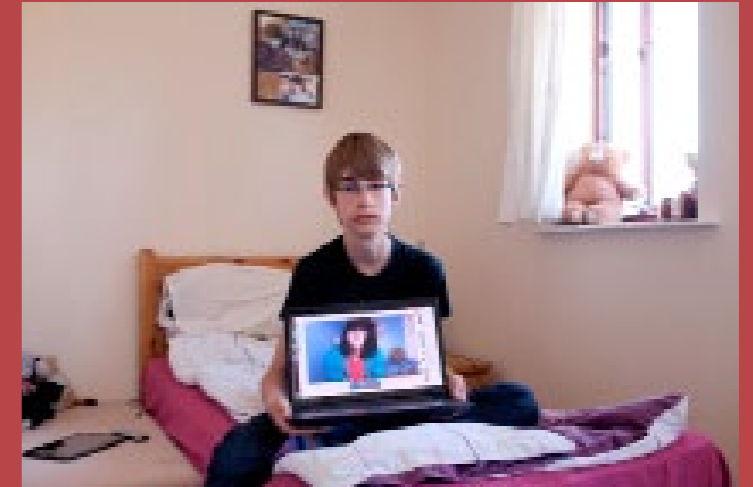
Selected Excerpts

'The internet could be the instrument by which we deliver the full promise of human creativity'
- **Beeban Kidron** in the film's opening

'If you're on Facebook or even Amazon or any of these, they tell you what you like, they construct you. [. . .] Of course at some level we were always constructed by our interactions with other people but we had a more active role in that. We're letting Facebook define us and amazon.com define us. And that's a rather scary thought because at least if my friends and family defined me, we assume that they have my interests at heart. I don't expect corporations to do that.'

- **Prof. Clifford Nass** of Stanford University

'We've chased them out of the parks, we've chased them out the malls, we've chased them out of our homes. And so, they're falling back on these tools but many of them will tell you Facebook isn't better than socializing face to face, its just better than nothing.' - **Prof. Clay Shirky** of NYU



Before Your Visit

- Introduce the film by presenting the trailer at : www.inreallifefilm.com/
- Ask students to write down some of their thoughts about the internet, social media, and smartphones and the role technology plays in their everyday lives. Collect their notes and redistribute after the film. Ask students to make any changes and additions using a different colour pen, creating a visual representation of how the film may have changed their perceptions. Ask students to interview one another about their current views, using their notes as reference.
- As a class, make a list of the pros and cons of living in such a technologically interconnected society.

InRealLife Discussion Points and Activities

Discussion Points

- *InRealLife* highlights various issues and themes around the digital age and its effect on children. What are the main issues presented and the overall conclusions drawn from the film? Is the digital age presented as a positive or negative force?
- Kidron investigates the addictive nature of video games and mobile phones. Watch the case studies of Tobin and Page closely. How does he justify his excessive gaming? How does she justify her risky behavior? Do you believe that they are addicted? Tobin states that, 'there's not much else to do around here'. Do you think this is a valid comment? What other factors are mentioned in the documentary that work to hook young people onto gaming, mobile phones and social media?
- The new sensibility 'I share therefore I am' is causing people to define themselves by the effect of what they disclose online, according to *InRealLife*. Think about the implications of this. How might this have an impact on a person's core self-beliefs?
- *InRealLife* suggests that technology is causing the erosion of attention and focus in young people. According to one contributor, younger users will not read anything longer than one sentence. A statistic presented in the documentary states that, 'we look at our phones on average 150-200 times a day'. Are you surprised by this fact? Do you believe that technology is to blame for the 'fractured presence' of young people today? Think of where technology companies perpetuate the erosion of attention and focus in young people.
- '40% of teenagers spend more time with their friends online than in real life' according to one statistic presented in the documentary. How has technology encouraged online connectivity with others? Tom met his boyfriend Dan on the internet and feels a very deep connection with him despite never having met in person. In what ways do relationships formed and carried out online differ from those that exist face to face?
- Describe how *InRealLife* presents technology giants Facebook, Google, Amazon and Microsoft. What information is the viewer given about the way these companies treat the privacy and information of users? Most of these companies have received thousands of data requests on accounts from US Security Services. Does this make you rethink how you are using the internet?



Activities

Interview

- Kidron interviews young people themselves to really find out what they are really engaging with online. Follow Kidron's example and interview your peers or an outside group of young people about their online experiences. Investigate a broad range of issues such as addiction, bullying, relationships, privacy and identity.

Film

- Create a short documentary that offers a different perspective to *InRealLife*, one where the digital age is seen to have a positive effect on young people today. Make a list of the contributors that you might ask to feature in your short documentary to give support to your argument, for instance Julian Assange features in *InRealLife*.



Digital Community

- Professor Clifford Nass from Stanford University appears in *InRealLife*. He believes that the internet constructs a person by telling them what they like. Have a look through the links and suggestions presented to you on your own social media sites. In pairs, describe the 'digital you' to your partner – what does this person like and do based on the suggestions and links? How well does the internet know you and to what extent do you follow its leads, thereby allowing it to influence you?

Create

- Which of the internet related issues presented in the documentary concern you? Choose one and create a public service advertisement in the form of a video, poster, or other medium to raise awareness about the issue.

Reflect

- According to one contributor in *InRealLife*, having contemplative thoughts is the highest possibility of the human mind. Another contributor stresses the importance of solitude. Record the moments during the day that you are without your phone and not online. Do you feel that technology is impacting on your ability to clear a space in your mind for contemplation?

Introduction to *Art Party*

Screenings

Wednesday 22 October, 11am
Thursday 23 October, 4pm
Wednesday 12 November, 11am
Thursday 13 November, 4pm

Synopsis

In 2011, artist Bob and Roberta Smith made waves in the art world with *Letter to Michael Gove*, an oversized painted-word response to the Education Secretary's proposed eradication of art from the British school syllabus. In his feature film *Art Party*, Bob and Roberta Smith builds on his 2011 protest with a mix of performance, interviews and imagined scenes, en route to the 2013 Art Party Conference, where he and other speakers championed the importance of art and its place in the education system. Part documentary, part road movie and part political fantasy, *Art Party* ultimately asks 'how do you tell one man he's got it wrong?'



This unique and provocative film stars John Voce as Michael Grove MP and Julia Rayner as his parliamentary aid, featuring work and commentary by artists as diverse as Cornelia Parker, John Smith, Haroon Mirza, Jeremy Deller and Jessica Voorsanger. With original music by Flameproof Moth and the Ken Ardley Playboys.

Directed by Bob and Roberta Smith and Tim Newton, UK 2014, 80 mins, suitable for ages 12+

Themes

Arts Education, Art as Activism, Government and Politics, Education Policy, Performance Art, Collaborative Art, Creativity and the Economy, National Curriculum

The Directors

Patrick Brill is a contemporary artist living in East London who produces work under the name Bob and Roberta Smith. He is best known for *Make Art Not War* in the Tate Collection. Tim Newton is an actor, writer and director. His recent work includes *Trimming Pablo*, a short film about Pablo Picasso. In 2012 they collaborated to make *Who is Community?* as part of the Art on the Underground series.

Protagonists

Bob & Roberta Smith leads the Art Party Conference and reads his Letter to Michael Gove.

Michael Grove MP (played by John Voce) is the Secretary of State for Education, who is satirised here as being zealous and short-sighted before being taken in by the Art Party.

Hetty (played by Julia Rayner) is Michael Grove's parliamentary aid and doesn't agree with all of his policies.



Selected Excerpts

'Creativity will not bloom in a cultural desert. In a few years time, might we be asking where all the flowers have gone.' - **Lesley Butterworth** of the National Society for Educators of Art and Design

'We want the arts treasured in our schools. When kids choose art at GCSE they ought to be celebrated and not told their subject is second rate.' - **Bob and Roberta Smith** explaining the motivations behind the conference

'Surely they need the room to experiment creatively. How are children going to develop a sense of themselves if they're not given the room to get things wrong?' - **Hetty** in response to Grove's primary school arts curriculum

Before Your Visit

- Discuss the importance of arts education, encouraging students to debate whether or not it should be taught in schools. What is the value of arts education?
- Ask students to write a reflection on the course choices they have made. What value do they place on each of the options and how do they think their choices will help them in the future? Collect and save for review after the film.
- What is the relationship between art and activism? Does art have the power to make a difference in the way people think, act and vote?
- Give students a preview by showing the trailer: www.cornerhouse.org/artist-film/artist-films/artparty

Art Party Discussion Points and Activities

Discussion Points

- The film's motive is to promote the importance of the arts in education. Analyse how the film targets different audiences such as artists, educators and government officials. Who should the main target audience be in your opinion and do you feel that the documentary film adequately responds to the needs of this group?
- The main focus of the documentary is Michael Gove, former Education Secretary. For other opinions on Gove's policies see the Viewpoints article from BBC News: www.bbc.co.uk/news/education-28311032. Discuss the references made to Gove in the film and why artists and educators attack his education policy so vehemently. How might you interpret the final scene where Gove disappears into the sea?
- The film has an unusual quality whereby imaginative elements are presented alongside hard facts and insights from established artists such as Jeremy Deller, Haroon Mirza, Cornelia Parker and Richard Wentworth. What is the effect of combining the serious with the outlandish? What role do humour and satire play in getting the artists' message across? Why might the creators have chosen this technique? Can you think of other films that use similar techniques?
- The film highlights a plethora of Gove-related acts such as a Goveshy, a coconut shy made from clay busts of Michael Gove, an edible Gove breakfast and numerous paintings of Gove as well as a Gove impersonator and his parliamentary aide. How might these artists be seen as activists? What is the definition of activist art? Discuss where you have come across activist art before. In what ways is art an effective tool for addressing important issues? Are some mediums more effective than others?
- Although the conference was Bob and Roberta Smith's idea and grew out of his practice as an artists, *Art Party* was a collaboration with filmmaker Tim Newton. In addition numerous artists from all walks of life attended the conference in November 2013. What is the value of collaborative artworks? What does it mean for an artist to open up their vision to include so many others?
- What is the viewer encouraged to take away from *Art Party*? The film ends with a quote, 'Join us in encouraging children to study the arts and be all that they can be'. In what ways does the film inspire viewers to do this? What might you do to help the cause?



Activities

Research

- The Michael Gove impersonator in *Art Party* suggests that artists should practise art as a pastime and that 'there is no real value to most of the artistic activity in our classrooms'. In groups, research the importance of the creative industries on the UK's economy. Compare this with other industries that may be seen as more 'important' such as business and medicine. Discuss your findings.

Digital Community

- The importance of arts education is addressed by several highly established artists in *Art Party*. The artist Jeremy Deller states that art is a good way for children to express themselves. The Michael Gove impersonator comments, at the end of the film, that 'art makes children powerful'. Add a post to the ICA's Art Rules site: www.artrules.ica.org.uk, expressing your own views on the importance of art.

Create

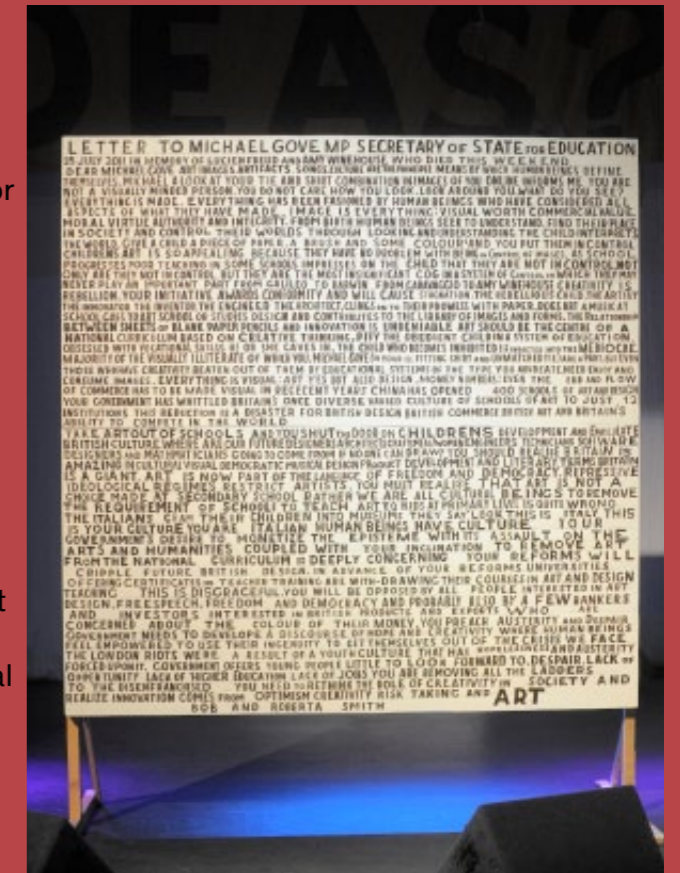
- Organise your own Art Party Conference. Individually or in groups, develop a work of art that advocates arts education. Use any media you like. These could include painting, sculpture and digital media. Consider creating a skit in which Hetty expresses her views to Michael Gove. Extend this further by filming the responses and producing a short documentary. [Check with Bob about submitting to blog or tumblr](#)

Debate

- Organise a debate based on the statement: 'Art should be the centre of a National Curriculum based on creative thinking', which was included in Bob and Roberta Smith's 2012 artwork 'Letter to Michael Gove': www.bobandrobertasmith.co.uk/letter-to-michael-gove/. One group should oppose and the other group should support the proposition. Each side should write opening and closing statements. How does participation in the debate affect your understanding of the issues involved in education policy planning?

Write

- The recent departure of Michael Gove may or may not bring changes to the current arts education policy. What might you expect from Gove's replacement, Nicky Morgan? Write a letter to her, in the style of Bob and Roberta Smith's 2012 artwork 'Letter to Michael Gove'. Your letter should outline how you see the future of arts education in the UK. For some inspiration, read Bob and Roberta Smith's comments to her here: www.standard.co.uk/news/london/dont-make-the-same-mistakes-as-gove-artist-urges-education-secretary-nicky-morgan-9614422.html



Resources for further exploration

InRealLife

Q&A with filmmaker Beeban Kidron

Audio of Q&A session led by Mark Lawson after a screening of film at the ICA in September 2013. Kidron presents her views on the internet and discusses responses to the film since its release.
www.ica.org.uk/blog/inreallife-qa-director-beeban-kidron

Internet Safety Guidelines

Childnet has created internet safety tips and resources directed at young people and teachers.
www.childnet.com/young-people/secondary



Art Party

Letter to Michael Gove

A text only version of Bob and Roberta Smith's artwork that can be easily emailed to politicians. Also explore Bob and Roberta's website for information about other works and ongoing projects.
www.bobandrobertasmith.co.uk/letter-to-michael-gove/

Art Party: 'to preserve education we need to pull down Gove's gates'

An article written by Bob and Roberta Smith about the goals of the Art Party Conference shortly after it took place.
www.theguardian.com/culture-professionals-network/culture-professionals-blog/2013/nov/23/art-party-conference-bob-roberta-smith

Viewpoints: Michael Gove's Exit as Education Secretary

A BBC News article revealing the views of students, teachers' unions and others in the education community in reaction to Gove's changed position.
www.bbc.co.uk/news/education-28311032

National Curriculum in England: Art and Design Programmes of Study

A description of the aims and requirements for art education in key stages 1, 2 and 3.
www.gov.uk/government/publications/national-curriculum-in-england-art-and-design-programmes-of-study/national-curriculum-in-england-art-and-design-programmes-of-study

Art Rules

The ICA's Art Rules website is an online forum designed to generate debate around contemporary art. The website asks visitors to answer the question: 'What is art?'. Their answers appear on the website for other visitors to comment on, and conversations are started around the submitted 'rules'. Visitors can 'Agree' or 'Disagree' with these rules - as well as share a rule using Twitter, Facebook and Pinterest.

The more people 'Agree' with a rule, the larger it will appear on the website, and vice versa. The website has been seeded with a number of rules written by leading artists, curators and critics. This is to serve as inspiration for visitors and enable the site to become a repository of outstanding thinking as well as a community of cultural commentators.

artrules.ica.org.uk

Rule° 1304

To people who look at
Damien Hirst's work
and say 'I could do
that', I say why didn't
you then?

Peter Combes

Activity

Log onto the 'Art Rules' website and submit your very own 'Art Rule' and discuss with the group why you chose it. The rest of the group will then have the opportunity to debate the rule and decide whether or not they agree with it.

artrules.ica.org.uk

ICA Learning

Our dynamic learning programme provides opportunities for creative exchange, investigation and discussion between practitioners and audiences. The ICA strives to build sustainable relationships with universities, students, schools and our wider audiences, nurturing interest and appreciation of the creative process, and broadening engagement with contemporary arts.

ICA Learning provides different opportunities to engage with the ICA programme through gallery tours, guided visits to our exhibitions, Friday Salons, online educational platforms and the ICA Student Forum, a dedicated student body that curates events and projects for the Public Programme.

Our University Partnerships exist to encourage the development of joint projects and research. In addition, ICA Academy provides career paths to Further Education, Higher Education and employment.

For further information or to make a booking, please email learning@ica.org.uk

ICA Learning is generously supported by The Ernest Cook Trust

ICA Learning Events

Wet Paint Beware! Workshop

Sat 1 Nov, 2pm

In connection to *Beware Wet Paint*, this workshop for ages 16+ and led by artist Sarah Sparkes, will be a practical session to be introduced to different painting techniques as well as enabling a reflection on painting as a contemporary practice, not just rooted in tradition.

The workshop is free but a place must be booked in advance.

To book contact ICA Box Office on 020 7930 3647 or email sales@ica.org.uk

Educator Tours

At these free events designed especially for teachers, lecturers and educators, participants explore the exhibitions on a walking tour with ICA staff and receive free resources. Educators and teaching staff get the opportunity to discuss the exhibitions directly with ICA curators.

Neal Beloufa: Counting on People and Beware Wet Paint

Wed 24 Sept, 5pm with curator Matt Williams

For more details on all forthcoming events visit www.ica.org.uk/whats-on

ICA Learning Events

Gallery Tours

Join curators, artists and other cultural practitioners on tours through the exhibitions. All are free.

Beware Wet Paint with Gregor Muir

Thurs 2 Oct, 6.30pm

Neal Beloufa: Counting on People with Manu Luksch

Thurs 13 Nov, 6.30pm

Cybernetic Serendipity with Stephen Gage

Thurs 30 Oct, 6.30pm

Friday Salons

Friday Salons provide first-hand accounts of current cultural phenomena and professional development. All at £5, Free to ICA Members.

On Abstract Language

Fri 3 Oct, 3pm

A discussion on the abstraction of language with artist Rod Dickinson, followed by a screening of *Closed Circuit* (2010) by the artist.

Serendipity after Cybernetic

Fri 24 Oct, 3pm

The discussion led by Dr. Nick Lambert (Birkbeck University) will consider elements in contemporary culture that owe their resonance to *Cybernetic Serendipity*.

Making Room: Domestic Spaces as Exhibition Places

Fri Nov 7, 3pm

The event will look to examine how artists make use of their domestic space as a means to show their work among peers, in the context of established art galleries. With Eva Rowson and Luke Drozd.

TEXT2SPEECH: Contemporary Art

Wed 22 Oct, 6.30pm. Free, Booking required

Join the ICA Student Forum in a series of free reading groups that respond to the ICA's programme of exhibitions and events. It provides a platform for the discussion of texts that have not necessarily reached university syllabuses yet and also provides an opportunity to network with others.

Restaging Exhibitions: Reconsidering Art History and Exhibition Making

Sat 15 Nov, 2pm. £5, Free to ICA Members

A discussion that explores the restaging of exhibitions and their complex meditation between art history and their own materiality. The invited speakers will reflect and critically discuss their thoughts on the exhibitions they have restaged while expanding on the implications this has on collections, curating and the archive.

Group & Matinee Screenings at the ICA Cinema

Contact learning@ica.org.uk for more details.

To book for any of the events listed please ICA Box Office on 020 7930 3647, email sales@ica.org.uk or visit www.ica.org.uk/whats-on

Useful Links and Resources

ICA Learning

www.ica.org.uk/learning

learning@ica.org.uk

Educators' Previews

Join our teacher's previews for all of our exhibitions

Educator Resource Packs

Educator resource packs are available at the ICA Box Office, or by emailing learning@ica.org.uk

Art Rules

Art Rules is an online space to discuss the rules of art today. Engage your students by visiting: artrules.ica.org.uk

MA in the Contemporary

Find out more about our unique, interdisciplinary MA programme, in partnership with University of Kent:

www.ica.org.uk/ma-contemporary

Cinema Matinee Screenings

Cinema group matinees are available for schools, colleges and universities. To see the full programme visit:

www.ica.org.uk/learning/school-and-group-screenings

ICA Student Forum

Join the ICA Student Forum to shape and develop a public programme of events in response to the ICA programme:

www.ica.org.uk/student-forum

University Partnerships

Through our University partnerships we engage and promote greater collaborative opportunities between university students, teaching staff and the ICA's public programme. Find out more:

www.ica.org.uk/university-partnerships

Opening Hours

Tuesday—Sunday, 11am—11pm

Day Membership £1

Wednesday—Sunday, 11am-6pm

Until 9pm on Thursdays

Exhibitions

Tuesday—Sunday, 11am—6pm

Open late every Thursday until 9pm

ICA Box Office & Bookshop

Tuesday—Sunday, 11am—9pm

ICA Café Bar

Food served from 11.30—3.30pm / 5.30—9pm

Tuesday Cinema

All films, all day: £3 for ICA Members / £6 non-Members

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www.ica.org.uk/signup

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Cover image: Photography by Victoria Erdelevskaya, 2013. Courtesy ICA London

Resource Pack developed by Rita Cottone and Irene O'Hare