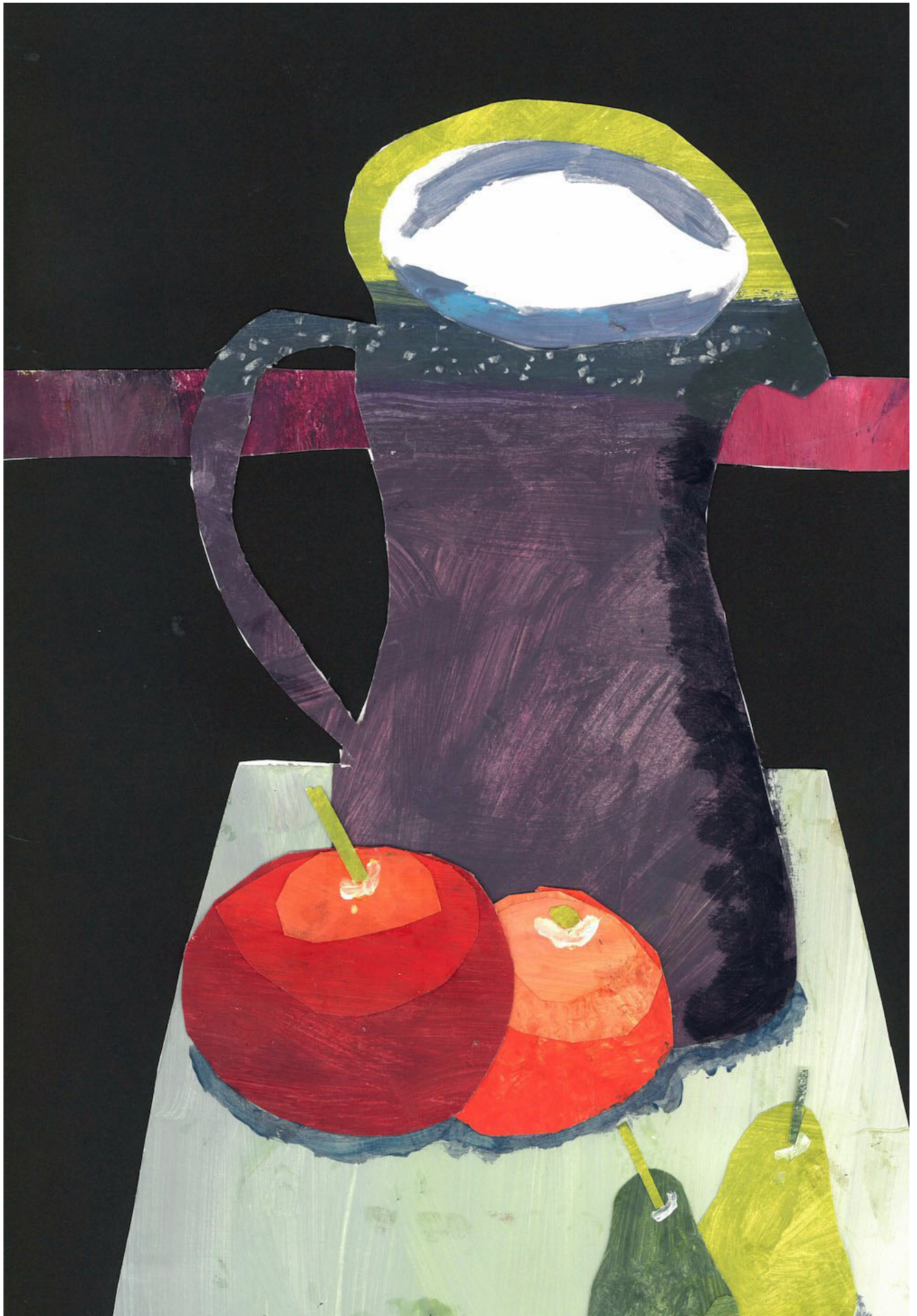


The AccessArt Primary Art Curriculum User Survey October 2023



In the summer of 2023, a year on from the launch of the [AccessArt Primary Art Curriculum](#), we conducted this survey to invite users to feedback their experiences of using the resources so far.

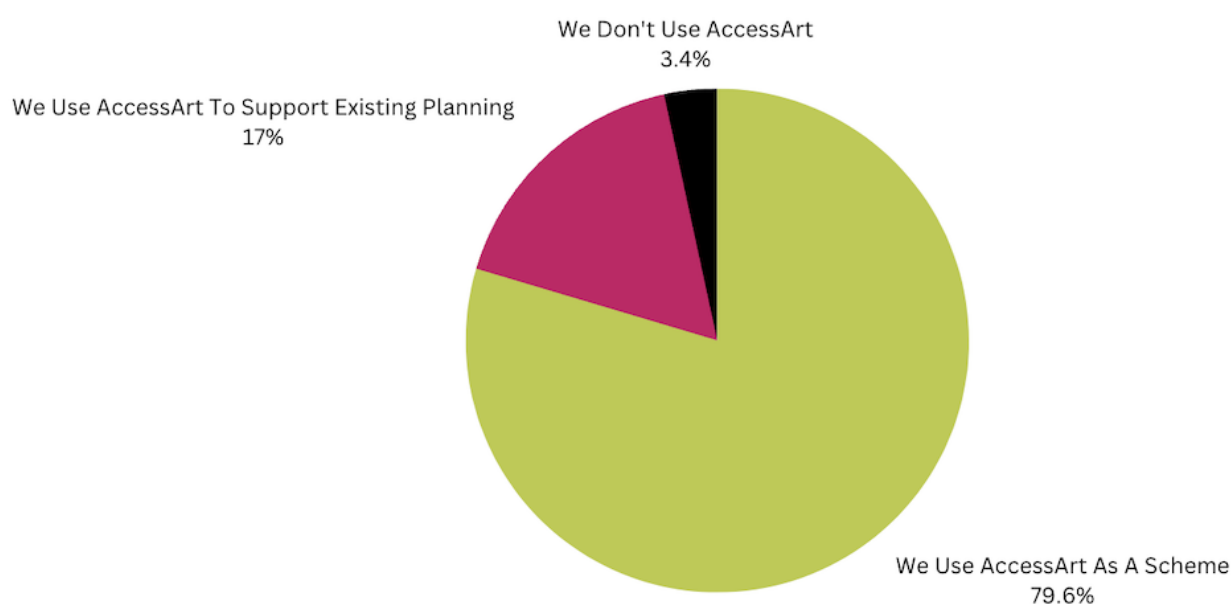
You can find everything you need to know about the AccessArt Primary Art Curriculum [here](#). The survey did not include feedback to the EYFS element of the Curriculum, though many respondents mentioned the benefits of this addition in their qualitative responses.

A total of 447 people completed the survey – thank you to all those who took the time. We hope you find this summary useful.

You can find a pdf of the report [here](#) including an appendix of qualitative feedback.

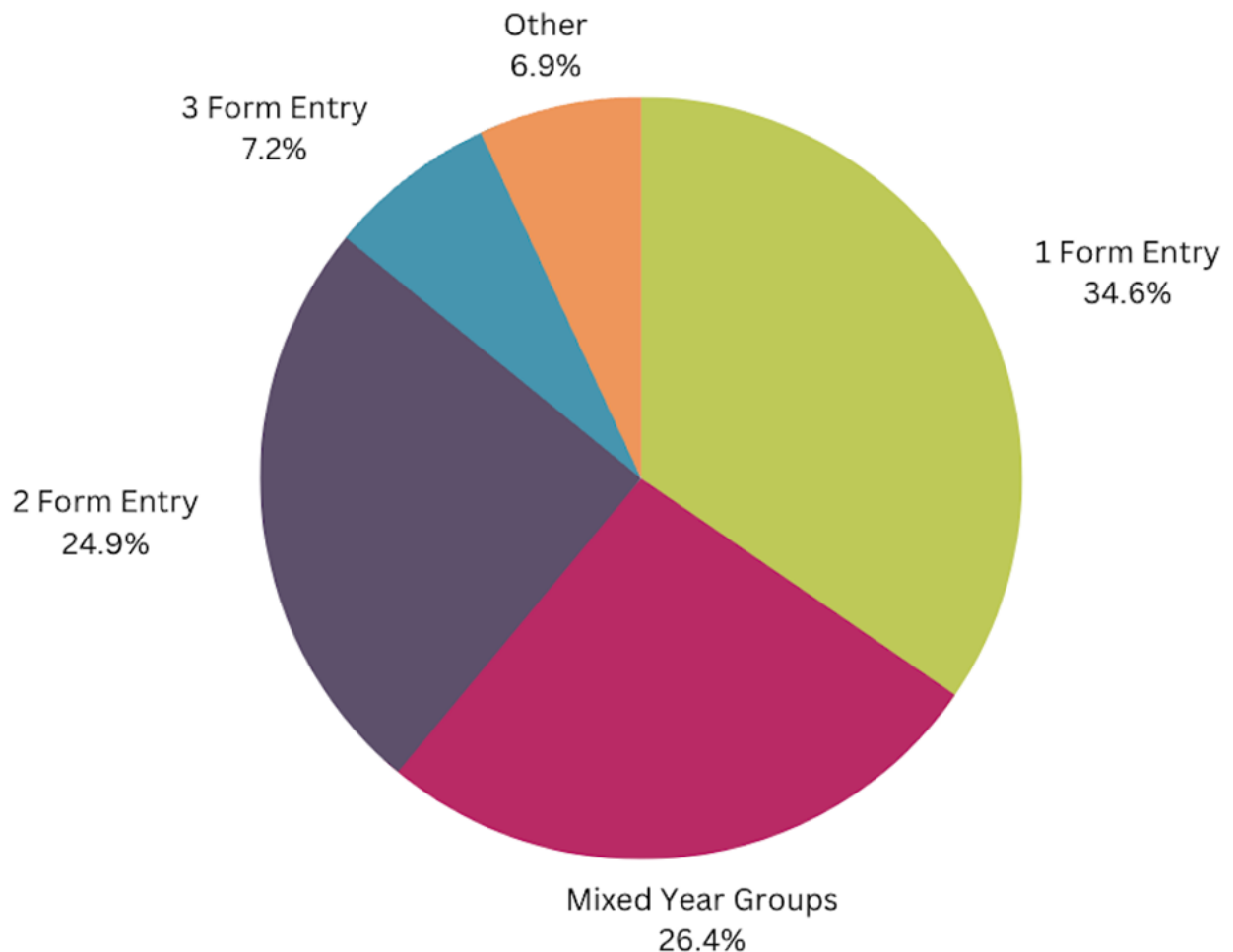
How do Schools Use AccessArt?

How is AccessArt Being Used Across Schools?

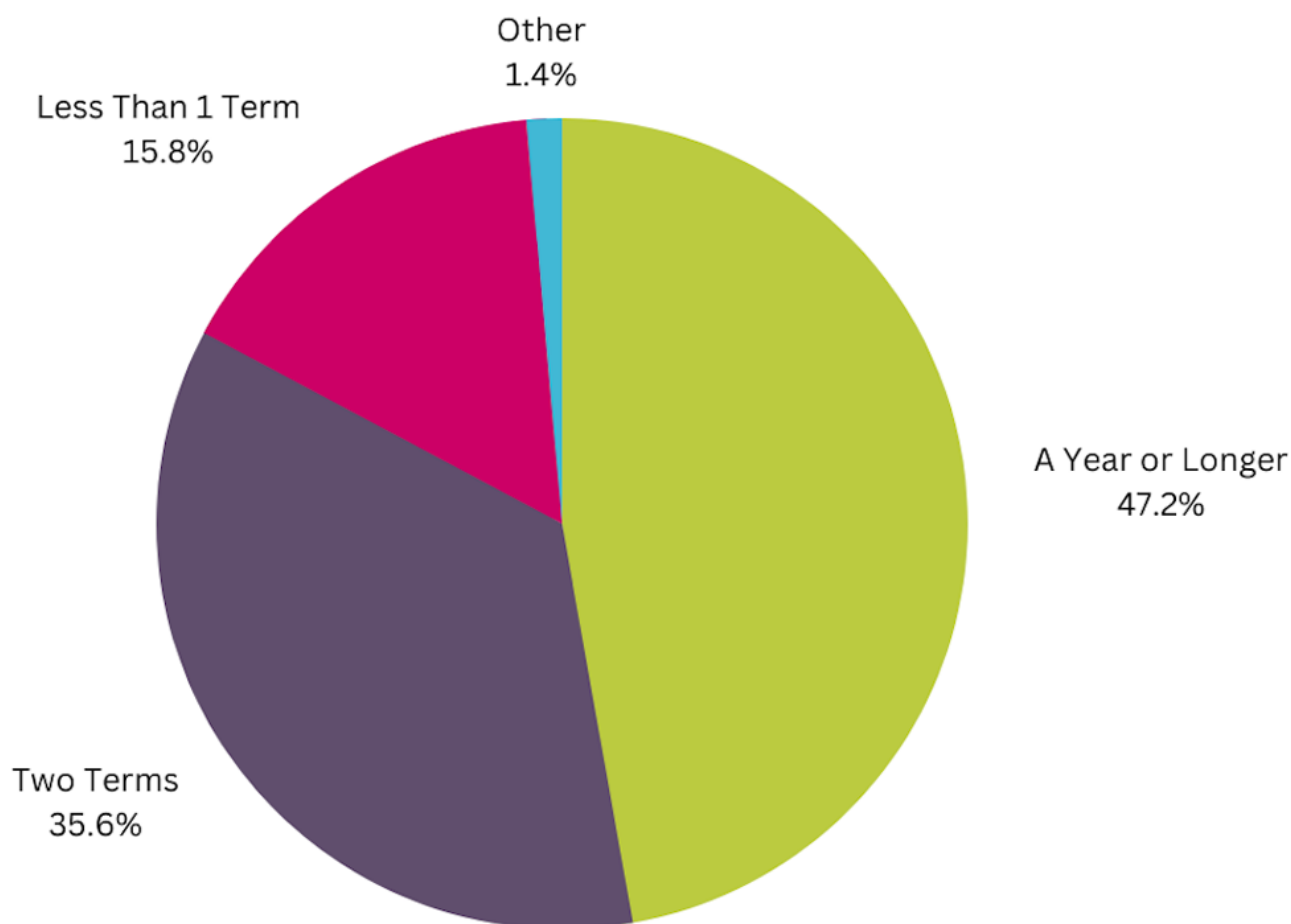


The majority of respondents use AccessArt as a scheme, with a smaller percentage using our resources to support their own planning or to extend the resources of other schemes such as Kapow.

How Large is Your School?



How Long has Your School Been Using AccessArt?



The smallest school that uses AccessArt as a scheme has just 18 pupils.

The majority of schools are 1 form entry and a significant number teach in mixed year groups.

AccessArt Primary Art Curriculum Versions

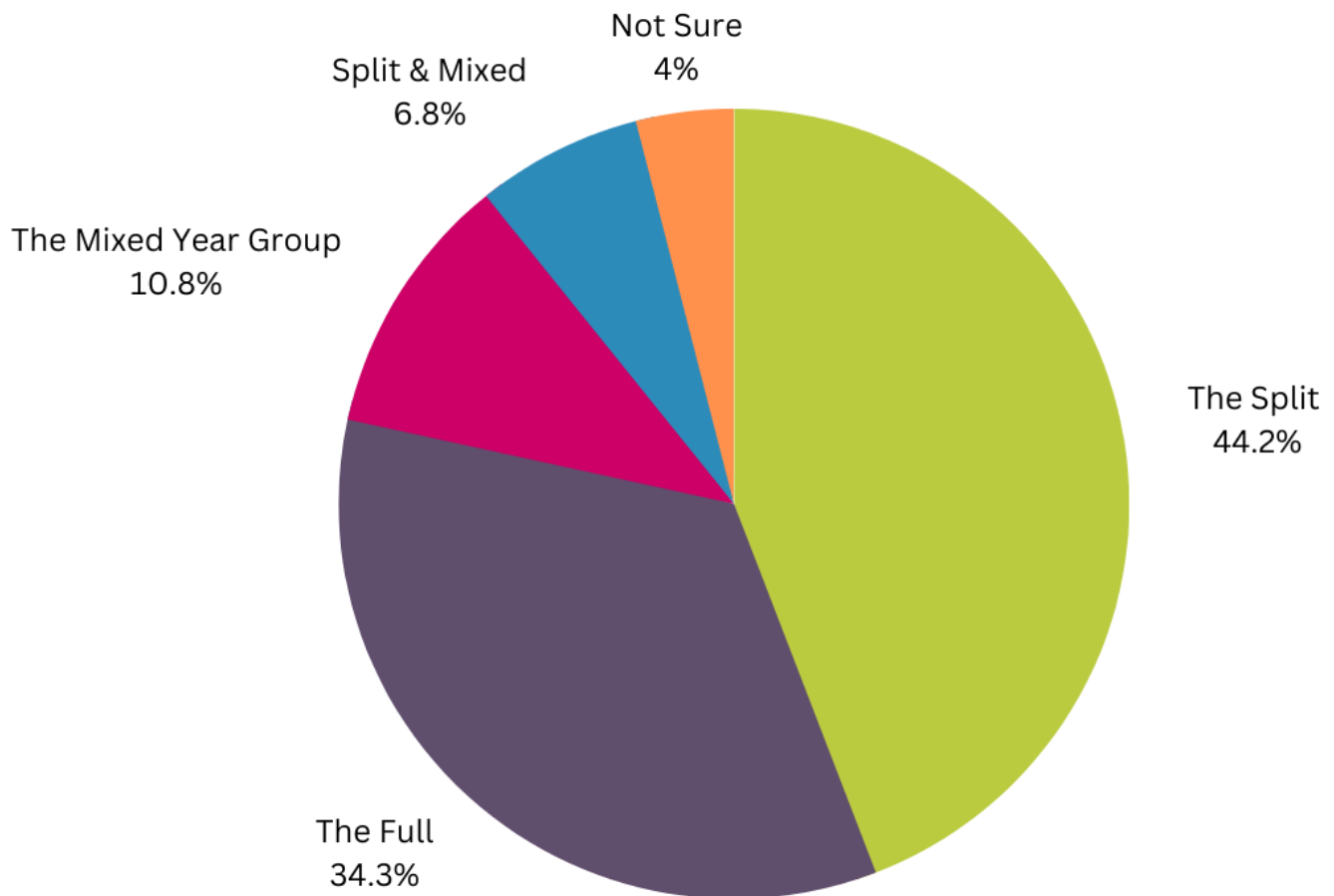
We offer four versions of the Curriculum: the Full (36 pathways based upon one week of art each week), the Split (for schools who alternate Art with DT), the Mixed (for schools teaching art full time in mixed year group classes), and the Split & Mixed (for schools teaching in mixed year group

classes and alternating with DT).

Interestingly, and a clear indicator of the pressures on schools across the timetable, the single largest sector of schools use our Split Curriculum. This may also be an indicator of the flexibility of our Curriculum for schools working in this way.



Which Curriculum is Used by Schools?



Some schools did comment that using the Split Curriculum successfully in their school had strengthened their argument to move art to a full time basis; clear evidence that if we can create an enthusiasm for art in schools amongst teachers and pupils, and demonstrate its purpose and relevance, then we can create a demand.

When making choices about which scheme to use, it is vital that teachers choose a scheme [whose ethos](#) matches or informs that of the school.

[The Pathways](#), [Creative Ethos](#), flexibility and adaptability all scored highly as reasons teachers choose AccessArt. The Curriculum also comes highly

recommended by other teachers and trusts.

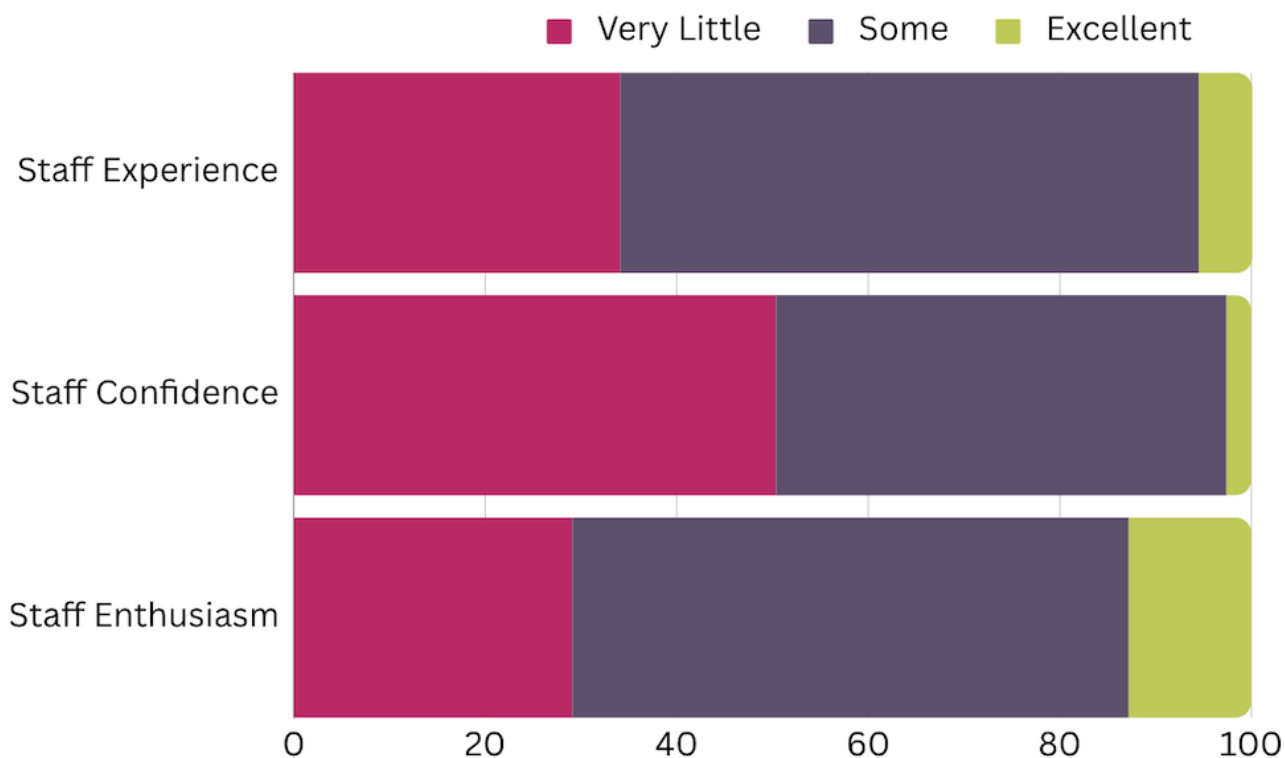
Why do Schools Choose AccessArt?



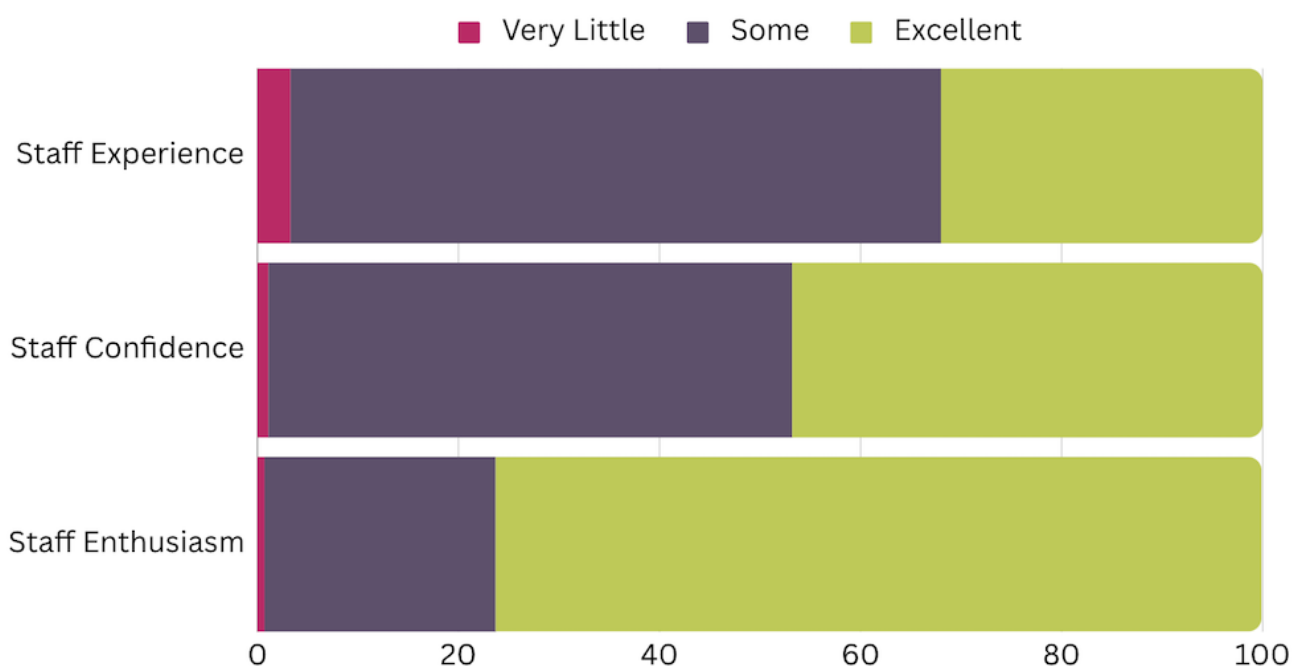
Impact Upon Teaching

We are thrilled to see dramatic increases in staff experience, confidence, and enthusiasm in teaching art after just a short time of using our resources, as perceived by the Art Lead.

Staff Feeling *Before* AccessArt



Staff Feeling *After* AccessArt



Over 67% of respondents feel that their arts curriculum is now more diverse, contemporary and relevant, and therefore there was more

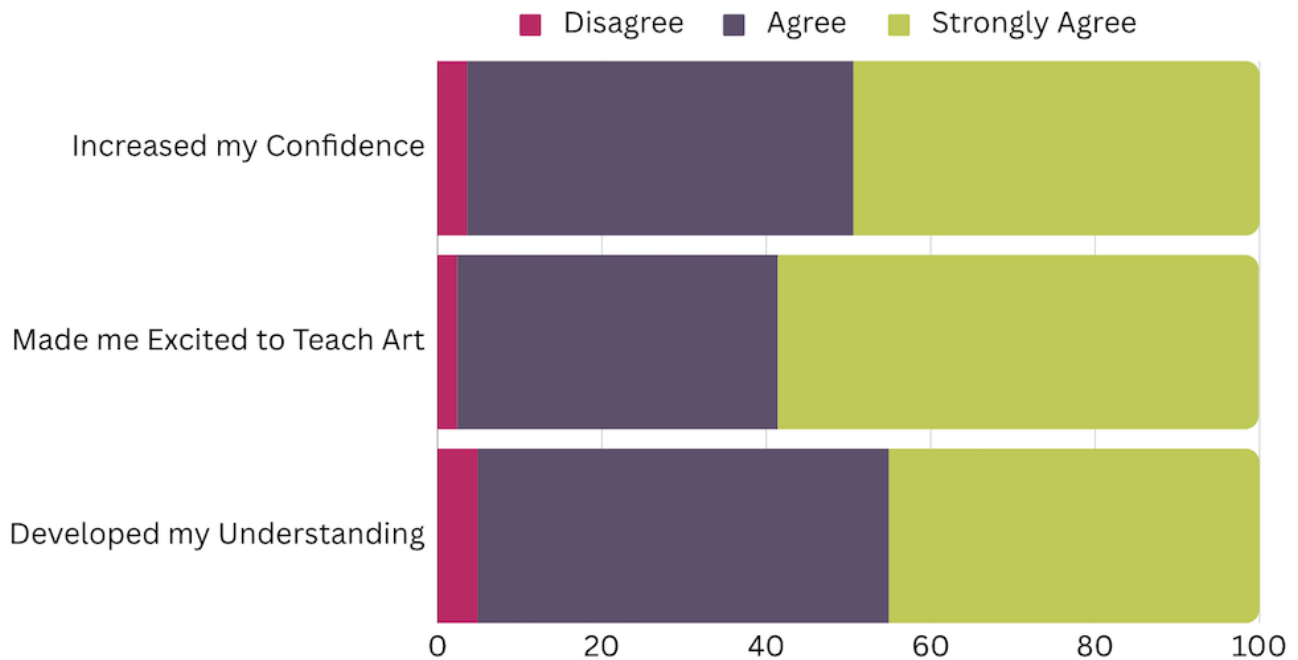
appreciation for art as a valuable subject in their school. Over 66% of teachers feel that they now have a clear structure from which to explore art, and that they understand how their teaching fitted into the bigger picture in school. 62% of teachers have a better understanding of the importance of an open-ended exploratory approach and how to enable this kind of learning.

Class teachers reflected upon changes to their own understanding, with 47% / 49.4% teachers agreeing / strongly agreeing that their confidence had increased, 39% / 58.5% of teachers agreeing / strongly agreeing that they felt more enthusiasm to teach art, and 50% / 45.1 agreeing / strongly agreeing / that their understanding in teaching art had increased.



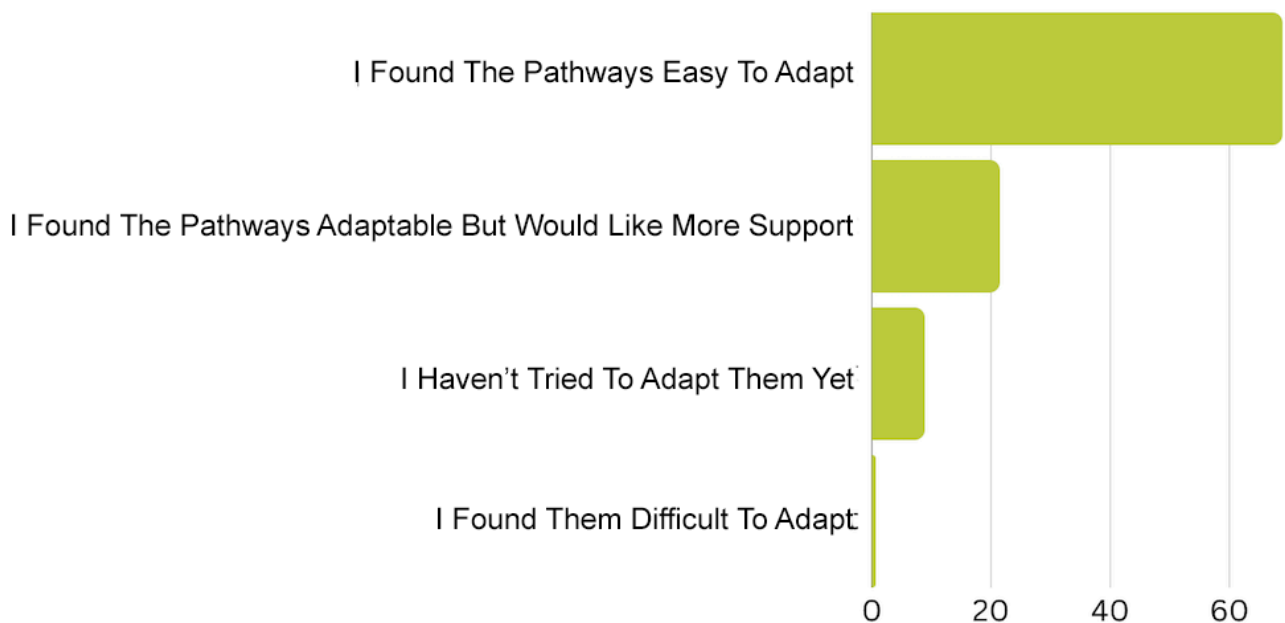
Impact Upon Teachers

65% of teachers responded saying they felt using our resources had helped them feel more connected to their own creativity.



Adaptability

Over 68% found it easy to adapt the [Pathways](#) to their pupils / needs.



"FEEDBACK FROM THE ART DEEP DIVE WAS POSITIVE.
IT WAS COMMENTED THAT THERE IS A SIGNIFICANT
DIFFERENCE IN THE PROGRESSION SKILLS AND
QUALITY OF WORK."

Ofsted

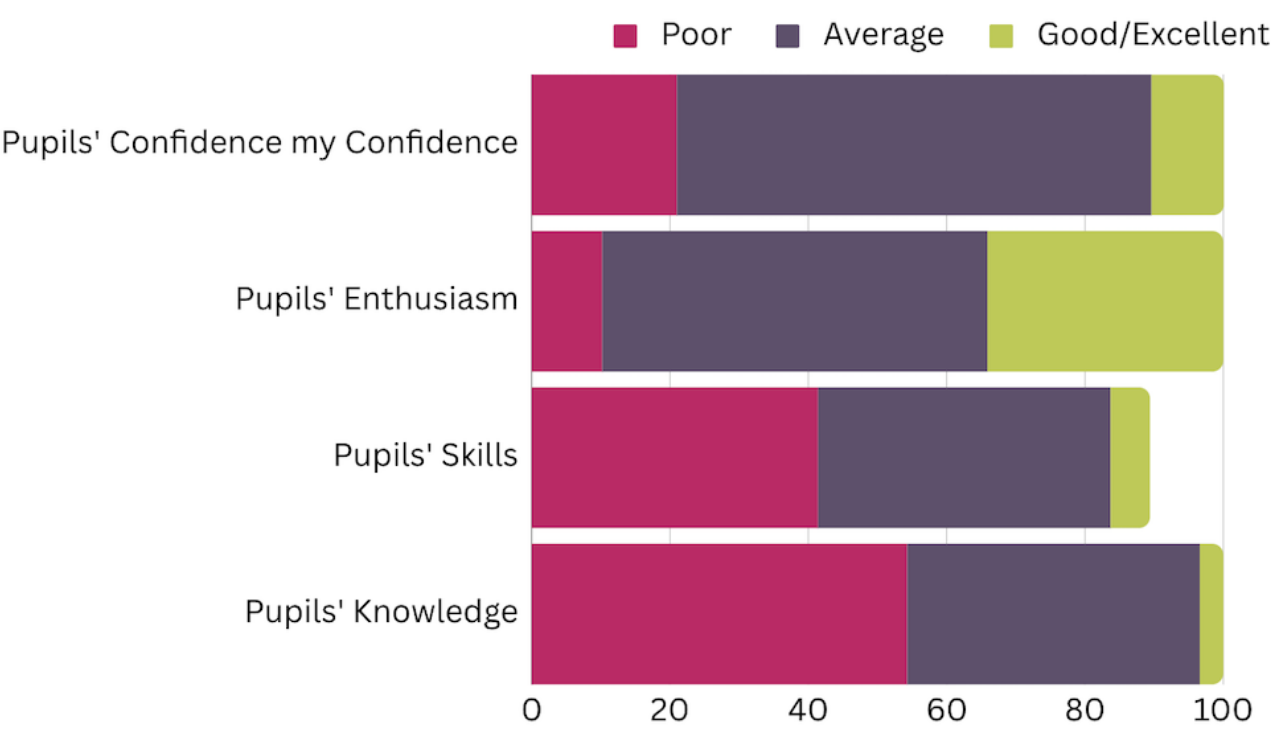
Of those who answered, 26% were due for an Ofsted Visit imminently and 13% had just been visited. AccessArt will be inviting teachers to submit experiences to share on AccessArt.



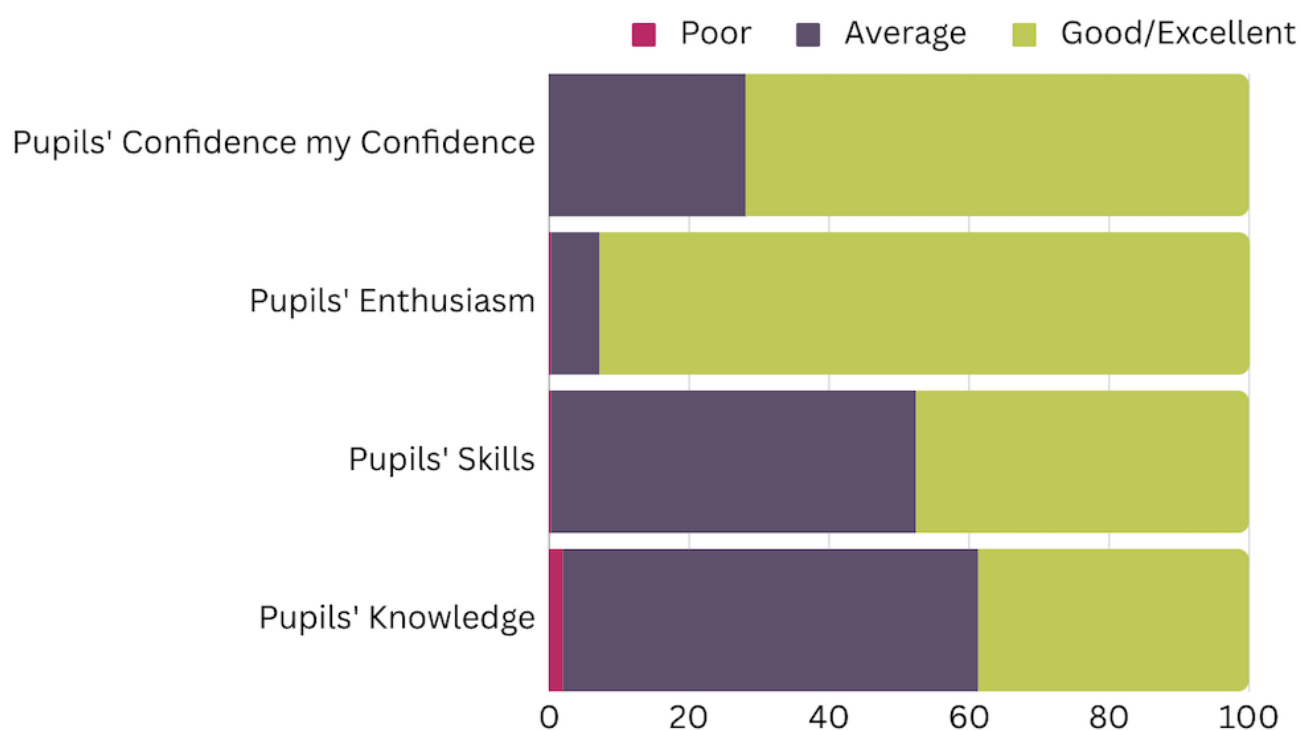
Impact on Children

As with the teachers, we saw large increases in confidence, enthusiasm, skills and knowledge from the children, as perceived by the teachers. This is especially heartening to hear given the short amount of time most schools have been using AccessArt. We expect these increases to compound over time as children are exposed to AccessArt approaches and pathways each year.

Pupils *Before* Using AccessArt

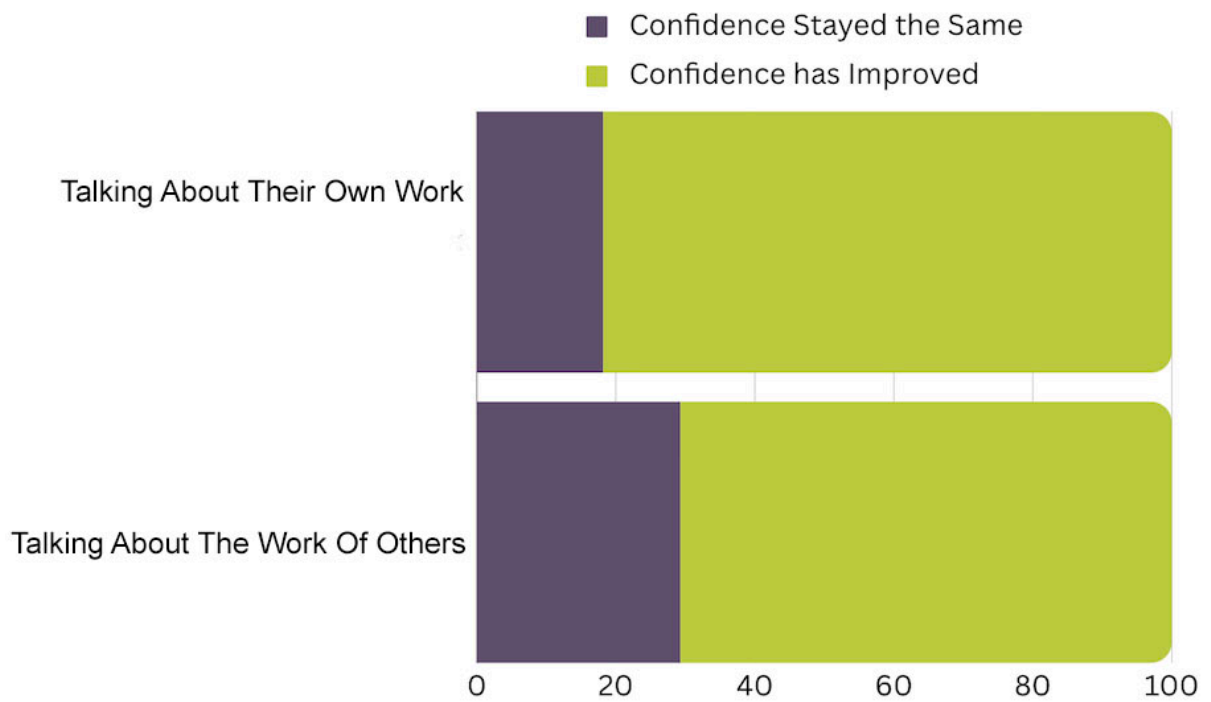


Pupils *After* Using AccessArt



Skills and Knowledge

Teachers report demonstrable growth in skills and knowledge relating to drawing (77.4%), sketchbooks (71.9%), painting, printmaking & collage (45.5%) and sculpture (45.5%), amongst others. These figures follow the emphasis in weight given to these areas in the Pathways with drawing and sketchbooks underpinning all creative activity.



Oracy

Oracy skills have dramatically improved.



"ACCESSART HAS BEEN ONE OF THE BEST SCHEME OF WORKS THAT WE HAVE BOUGHT AS A SCHOOL AND THE CHILDREN ALL TALK ABOUT ART AS THEIR FAVOURITE SUBJECT. THEY ARE PROUD OF THEIR SKETCHBOOKS, PROUD OF THE OWNERSHIP THAT THEY HAVE OF THEM, AND ALL THE EXPLORATION THEY HAVE DONE INSIDE."

"THEY DON'T TALK ABOUT THEMSELVES NEGATIVELY ANY MORE WHEN IT COMES TO ART. THEY ARE MORE CONFIDENT AT EXPRESSING THEMSELVES AND USING THEIR OWN IDEAS."



Behaviours

The AccessArt Primary Art Curriculum is a holistic curriculum, and teachers reported the following behaviours had been developed through Curriculum use:

- Enjoyment of Exploring 92.8%**
- Willingness to Take Creative Risks 82.1%**
- Sharing Ideas 60.7%**
- Pleasure in Discovery 60.1%**
- Opening of Minds 50%**
- Listening to Others 38.2%**

• Sense of Identity 28.9%

You can find a pdf of the report here including an appendix of qualitative feedback.

Explore [examples of the work made by schools](#) inspired by the AccessArt Primary Art Curriculum.

Session Recording: Using AccessArt in ITE and ITT

Talking Points: Samantha Bryan

A collection of sources and imagery to explore the work of Samantha Bryan.

This resource is free to access and is not a part of AccessArt membership.

Please note that this page contains links to external websites and has videos from external websites embedded. At the time of creating, AccessArt checked all links to ensure content is

appropriate for teachers to access. However external websites and videos are updated and that is beyond our control.

Please [let us know](#) if you find a 404 link, or if you feel content is no longer appropriate.

We strongly recommend as part of good teaching practice that teachers watch all videos and visit all websites before sharing with a class. On occasion there may be elements of a video you would prefer not to show to your class and it is the teacher's responsibility to ensure content is appropriate. Many thanks.

AGES 5-8

AGES 9-11

AGES 11-14

FREE TO ACCESS

Samantha Bryan

“Working from her garden studio in Mirfield, West Yorkshire, Samantha Bryan has produced a new body of work for her exhibition at [YSP](#) celebrating 20 years of making. Known for creating distinctive

figures, she has gained a worldwide cult following.

For two decades Bryan has been making humorous yet industrious fairy-like creatures; adorned with items from her eclectic hoard of buttons, spotted feathers, seed pods, dyed leathers, and contraptions influenced by Victorian flying machines. She combines these materials and found objects to inform their intriguing personalities.”

– [Yorkshire Sculpture Park](#)



Introducing the BAAV Blimp

Brain's Ariel Application Vehicle is a new cutting edge tool welcomed by the Fairy Dust Industry.

This aircraft can do in minutes what it would take ground-based workers days to complete. Its increased capacity makes dust spreading incredibly efficient. It's hopper can hold 120 pounds of dust and can sprinkle around 80 acres per hour. Revolutionary for fairy life.

51 x 41 x 21cm (w,h,d) 2022 Image: Red Photograpy



Introducing... Brain's Bottom Warming Garments for fairies. Vital for high altitude flying. 36 x 12cm x 10cm (h,w,d) 2022 Image: Joanne Crawford

Fairies often find themselves flying at high altitude. A dangerous pursuit with its many risks. The most obvious and most disastrous outcome would be 'wing or limb freeze'. The consequence of which

is high speed plummeting fairies. This is easily preventable if body temperature is maintained.

Bottom Warming Garments for fairies © were first developed in 2008. Rolled out in 2009, the revolutionary bottom warming garment has prevented numerous fairy injuries to date.



Brain's Crash Helmet, designed specifically for accident prone fairies...

36 x 12cm x 10cm (h,w,d) 2015 Image: Jess Petrie

The clumsier variety of fairy would always be advised to wear a crash helmet rather than a standard issue helmet. The Crash Helmet offer greater head coverage and substantial inner

padding for increased protection.

The fairy is wearing a tan leather flight suit, hand stitched with patch detail. It stands securely on a wooden base that can be easily mounted on the wall should you wish to do so. It features a typed label and is signed on the reverse



Brain's Dust Distribution Vehicle (Glider)

35 x 31 x 35cm (w,h,d) 2014 Image: Edward Chadwick

Designed to enable a busy fairy to spread dust easily and efficiently

Questions to Ask Children

What objects can you see in Samantha's fairies and inventions?

What do you like about the fairies and why?

Which fairy is your favourite and why?

How has Samantha created personalities for the fairies? Consider accessories, outfits and props.

Do you think the personality grows as she creates the fairies or she plans it in advance? Why?

If you were going to design a fairy based on you, what personality traits might it have? And how could you highlight those traits through accessories, outfits and props?

You May Also Like...

Our Creative Community



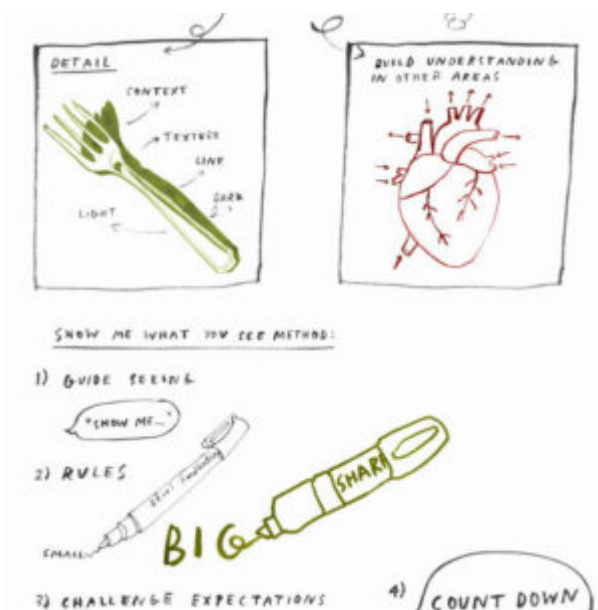
Explore this community focused, pupil-led exemplar project, modelled by Natalie Deane

using sketchbooks to make visual notes



Find out how pupils can respond to artists work in sketchbooks

Show me what you see



[Enable close looking and drawing with this exercise](#)

**Our Creative Community:
Funding our Trip to YSP**

**Our Creative Community:
Finding Exhibitions Near You**

**Our Creative Community:
Curating an Exhibition Part
One**

Our Creative Community: Curating an Exhibition Part Two

Our Creative Community: Tips for Organising an Exhibition Setting

Our Creative Community: Plates Inspired by Janine Burrows

Our Creative Community: Inspired by Samantha Bryan

Part One

**Our Creative Community:
Inspired by Samantha Bryan
Part Two**

**Our Creative Community: The
Island: A Thinking Skills
Workshop**

**Our Creative Community:
Finding Artists In Your
Community**

AccessArt Session Recording: Sketchbook Share

Our Creative Community: Top Tips for Facilitating an Island Thinking Workshop

Our Creative Community: Preparing Screens

Our Creative Community: Inspired by Nigel Hoyle

Our Creative Community: Yorkshire Sculpture Park Visit

**Session Recording: Typography
and Maps**

**Pathway: Explore
Sculpture by Making a
Mobile**

Pathway for Years 5 & 6

Disciplines:

Design, Making, Drawing, Sketchbooks

Key Concepts:

- That a mobile is a kinetic sculpture which relies on balance and counter balance of materials.**
- That through 'Design through Making' we can explore how we can create objects which balance and move.**
- That we can be inventive and playful exploring sculptural elements which are both abstract and representational when creating a mobile.**

In this pathway, suitable for ages 9-11, we explore the work of Alexander Calder. Calder created sculptures and mobiles using solid blocks of colour and simple shapes, exploring the relationships between the objects and lines.

This pathway encourages children explore the relationships between line, shape, form and colour when working in three

dimensions. Pupils explore the relationships between design and fine art, and practise Design through Making. They have the opportunity to explore balance and counter balance, and learn to take creative risks and solve problems.

This pathway will take approximately half a term, based upon a weekly art lesson.

Medium:

Construction Materials (card, wood, wire, string), Drawing & Painting media.

Artist:

Alexander Calder

If you use this resource in your setting, please tag us on social media: #InspiredBy @accessart (facebook, twitter) @accessart.org.uk (instagram) and share the url. Thank you!



Additional Pathway

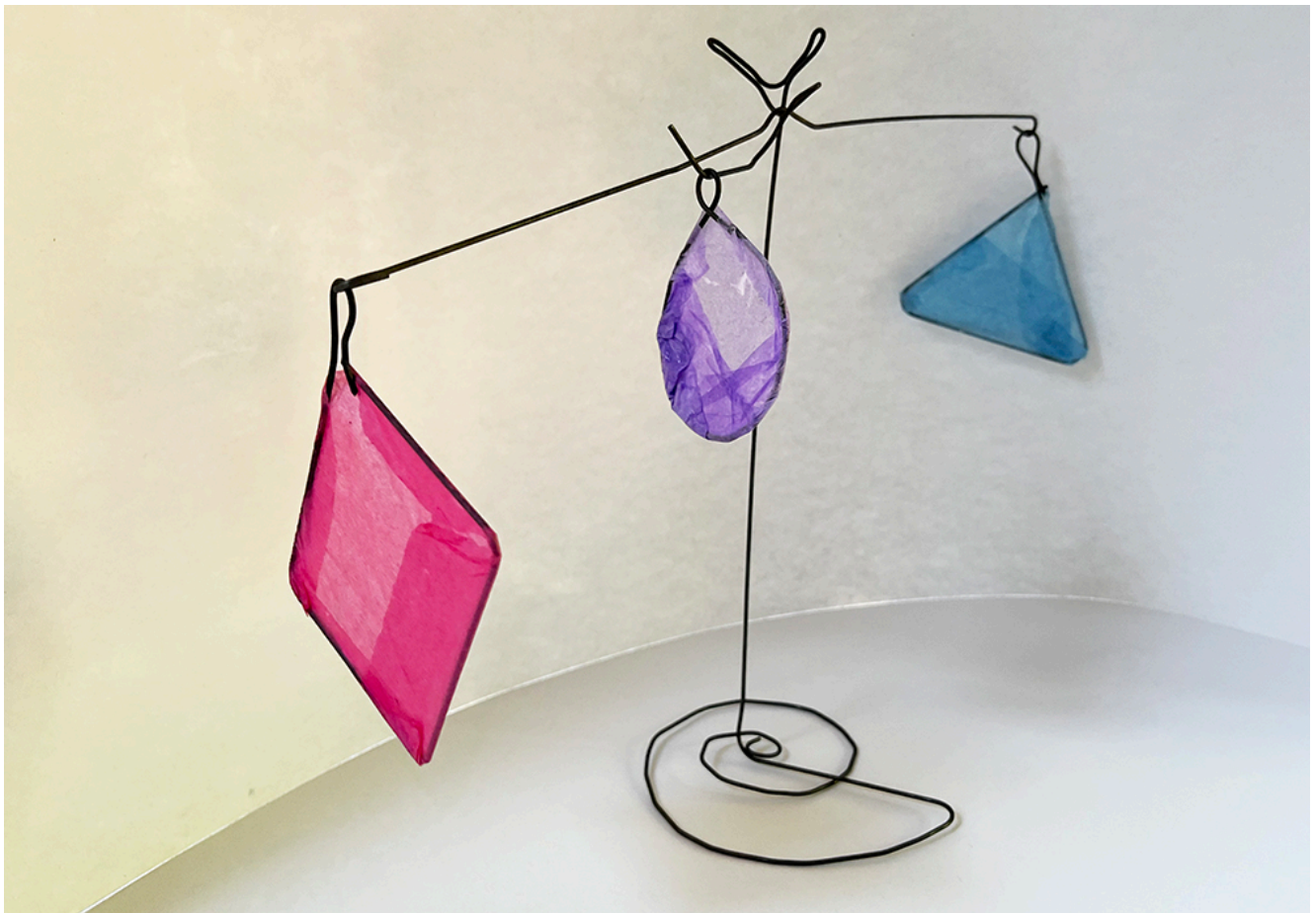
This pathway is an additional pathway to help you extend, develop or further personalise the [AccessArt Primary Art Curriculum](#).

We suggest this pathway is used to replace a “Working in 3 Dimensions” (Blue) or a “Drawing and Sketchbooks” (Orange) pathway for ages 9 and above. This pathway could replace the “[Shadow Puppets](#)” or “[2D Drawing to 3D Making](#)”

(Years 5 & 6).

Please note the activities in this pathway are best suited to more confident teachers who are happy with a higher level of interaction with the work, and more able or experienced pupils.

You may also like to use the activities in this pathway with a smaller group of children in an after school club or community context.



Teaching Notes

Find the MTP for this pathway [here](#).

[Pedagogy in 250 Words: Making is Hard](#)

Curriculum Links

Maths: Measuring, 2D and 3D Shapes

Science: Weight, Position, Direction & Movement, Shadows, Forces and Gravity

I Can...

- I have explored the work of a sculptor/designer and seen they explore shape, form, line, colour and balance to make mobiles (kinetic sculptures).

I can use my sketchbook to make visual notes to record and reflect. I can progress these notes into drawings in their own right.

- I can use my sketchbook to research the types of elements I might make, linking to an appropriate topic or idea.**
- I can use the Design Through Making technique to create elements (shapes or forms) using colour, marks, etc, and see how these elements balance as a mobile. I can handle materials and tools and I can persevere when I need to.**
- I can present and share my work, talk about it with my classmates, and listen to their responses to my work. I can review my own work and think about what I might do differently.**
- I can respond to the work made by my classmates and I can share my**
-

thoughts.

- I can take photographs of my work, thinking about focus, light and composition.

Time

This pathway takes 6 weeks, with an hour per week. Shorten or lengthen the suggested pathway according to time and experience.

Materials

Drawing materials, Large sheets of cartridge paper, Glue sticks, Foam board or Cardboard, Wooden kebab skewers (or Dowling or thin green garden canes), String.

Pathway: Explore Sculpture Through Making a Mobile

A PDF of this pathway can be found [here](#).

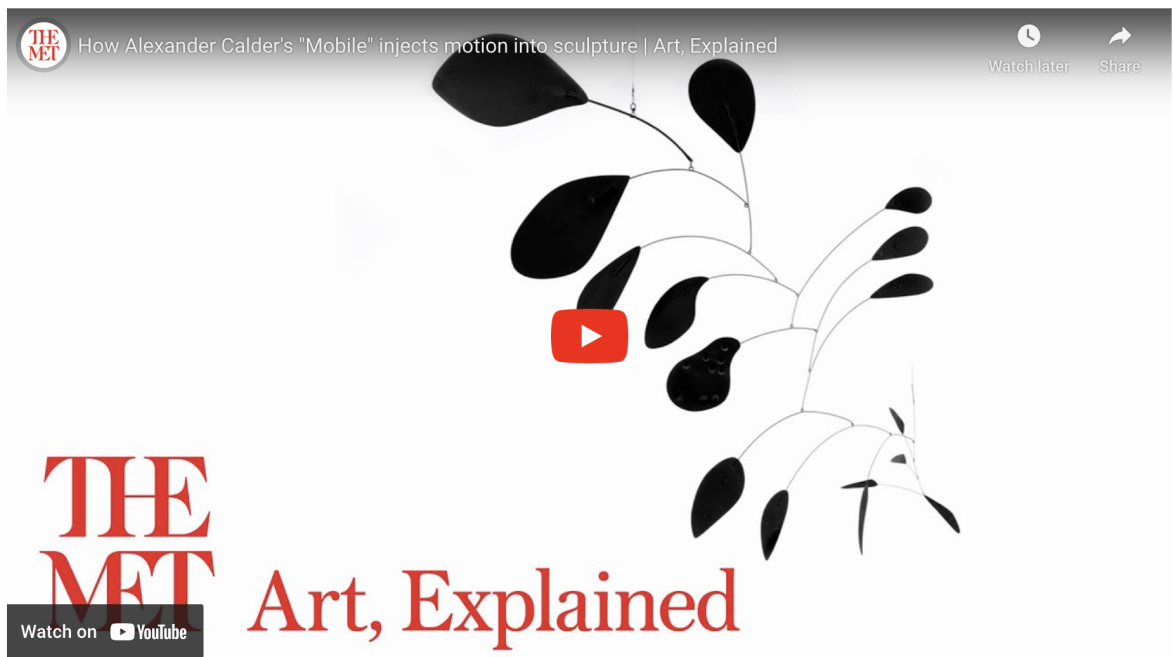
.Aim of the Pathway

The aim of the pathway is to give children the opportunity to explore line, shape, form and colour in three dimensions, challenging themselves to make a sculpture which balances and moves.

| | | |
|---------------|-----------|------------------|
| • Week | 1: | Introduce |
|---------------|-----------|------------------|

**Introduce
Calder**

Alexander



Introduce children to the work of Alexander Calder with “[Talking Points: Alexander Calder](#)”.

Follow the prompts on the “Discussion & Sketchbook Work” part of the “[Talking Points: Alexander Calder](#)” to develop understanding through sketchbooks and conversation. Encourage children to create “[Visual Notes](#)” in their sketchbooks as they watch.

• Week 2: Sketchbooks & Prep

Show Me What You See

Revisit “[Talking Points: Alexander Calder](#)” and this time make a series of drawings in sketchbooks based upon the “Sketchbook Development Work” section.

You may like to use the resource ["Show Me What You See"](#) for guidance on running the session. Encourage the children to not just make drawings of Calder's mobiles, but also to understand how these drawings can begin to exist in their own right as images.

• Week 3, 4 & 5: Draw, Paint, Cut, Build

Drawing & Making

Explore the “[Mobile Construction Methods](#)” post and the “[Heavy/Light Mobile – Drawing and Making](#)” resource. You may also like to see the “[Kinetic Mobile Sculpture](#)” resource – switching the knives for scissors.

Decide which method is right for your class. You can also tie the project into an existing classroom theme, for example an exploration of weather, or colour, or costume...



Spend one or two lessons researching

(use sketchbooks) and making the “elements” before going on to construct the elements into a mobile in the next week.

• Week 6: Share and discuss

Share, Reflect, Celebrate



End the pathway by taking time to appreciate the developmental stages and the final outcomes in a clear space.

Display the work appropriately including having open sketchbooks. Use the “[Crit in the Classroom](#)” resource to help you.

Encourage children to reflect upon all stages of the journey.

If available, children can use tablets or cameras to take

photographs of the work.

[Explore how children can take high quality photographs of 3d artwork with this resource.](#)

If You Use AccessArt Resources...

You might like to...

Join our Facebook Group



[Join the AccessArt Network group on Facebook and ask questions of](#)

others using our resources

Share and Tag



Share photos of work made by
tagging us on social media