

Ethos: Learning From Participants

Reciprocal Relationships

By Professor Samantha Broadhead

This response was written after the first meeting of the [Creative Pedagogy & Pathways Group](#)

“I think it is really important that those who believe in equitable access to the arts should work together. However, people from different sectors, institutions and organisations are working in art-silos. We need to lift our heads out of our own silo and talk to others who are trying to do the same thing.

I totally agree that differences in language, experience and context are elements that can impede conversations carrying on. I worry that we are sometimes talking to ourselves and not taking enough time to listen to and ask questions of others.

I would be interested in having a conversation

with someone teaching art in a school and finding out what we have in common and how we could act together. This would need to be a reciprocal relationship. Maybe we need some one-to-one or small group meetings to build this understanding. I have to say that I feel personally excluded from a lot of larger discussions because they tend to focus on school curricula, when we could also be asking: how does this work in adult and community education? Or how does this work in further education or HE? How does community arts contribute to the debate?

Maybe a way forward is to start facilitating cross-sector sessions which are about finding commonalities, asking questions and looking outwards? Then we may understand each other's values, priorities, hopes and fears. I can imagine how all the interested arts groups could work together to the benefit of everyone, but I think it needs graft and attention and persistence and leadership."

Plain English and a Realistic Connection Between Classrooms and Pedagogical Discussion

By Clare Boreham

“I feel that what happens up high in government and Ofsted can become very mistranslated on the ground by SLTs and subjects leads trying to make sense of what they’re supposed to be doing and how. I’ve noticed recently that few young teachers have a great deal of confidence in Art themselves and schools try to use the same pedagogical approaches as in other subjects. In practise, I’ve sometimes felt Art is closer to PE at times. I also feel that what some people in academia think is happening on the chalk face, may not be the case everywhere.

This is why I personally think the visual, easily accessible ‘projects’ AccessArt has, mostly devised by artists, work so very well in schools. It’s not bogged down with learning intentions and success criteria. Or a formulaic pedagogy.

During the discussion, I was glad to hear passionate plea made that ordinary teachers are involved in this group; this is very important. Some language used by academics can also quite abstract. If we are going to have any impact anywhere, on the chalk face, plain english needs to be used. (I’m aware though, that when I talk about ASD, it’s also sometimes very abstract to the uninitiated! So it’s easily done.)

I think one of the issues with the current curriculum is there is so little guidance for Art. Which was a wonderful open ended opportunity, but I feel subconsciously meant it seemed less

important in some schools, besides the very packed history curriculum for example, and non specialist Art leads weren't sure what to do. I have an Art degree and had taught for more than 10 years and I struggled!

Initially I was asked to come up with art units that helped to deliver the enormous amount of history and geography, as apparently many schools were taking that approach. I had to spend time researching my gut feeling that this was wasn't the right approach for all units. I feel like I've had to say 'No' an awful lot over the last few years. And spend a lot of time solving the conundrum of what could be happening instead. This is still ongoing!

A little while ago I saw a question in a forum; "I've been asked to do a unit on proportion for Y3 linked to Charlotte's Web..." I feel some Art curriculum leaders have to spend a lot of time doing mental gymnastics. And I think about the children on the other end; how much engagement is a top down formulaic topic actually going to have? A happy child will learn...

My husband is an architect and sometimes teaches second years at the local University. He's noticed a gradual decline in creative innovation and confidence in the last few years. In terms of creative industries, they're very much an important one to think about. Practical critical thinking and confident creativity is an incredibly

valuable skill that we do risk losing workout risk taking, innovative, evolving approaches to Art Education.”

Any opinions expressed in this communication are personal and do not necessarily represent the position of Benton Dene School in any way

How Can We Evidence Development of Imagination & Creativity

By Paul Carney

This response was written after the first meeting of the [Creative Pedagogy & Pathways Group](#)

“A thought came to me in a debate last night. Everyone is obsessed with measuring tangibles – knowledge and skills progression, but how can we evidence the development of imagination and creativity?

What would that look like and would it make a good focus for our project?

It would highlight what is being missed, what is being lost and is the antithesis of what is being done at present.”

Please add your comments below if you would like to contribute to the debate.

Backbones & Autonomy

By Dr Helen Burns

This response was written after the first meeting of the [Creative Pedagogy & Pathways Group](#)

Strengthen our backbone.

“We are all in our own worlds, busily contending with trying to survive and do a good job for people. We don't get time to think about the big picture or about how we have come to this. I think arts ed practitioners need some kind of CPD which helps us to understand and be able to articulate the context for our work, theoretically and coherently. I think this would need to include a historical perspective of arts in education. This would go right back to Plato and Aristotle and to dualistic ideas which polarise thinking into academic/intellectual as opposed to sensory activities/things we do with our hands – these ideas pervade into today's education system and de-value art.

We should also look at historical, political agendas in relation to arts education and of

course, at neoliberalism and how this shapes and negates art education. We then need to look at alternate ways forward. This would include strengthening understanding of a cognitive and metacognitive perspective of the value of art experience (Eisner, Efland etc.). I think we should also look again at imagination and creativity because a lot of what is said about these has become quite rhetorical – with imagination barely understood really. What does this imply for pedagogy (Dewey, Atkinson, Greene etc.). That's how I would do this anyway – and within a format where practitioners are creatively constructing their own overview/articulation/model...perhaps as an artwork, from the information provided (I've done something like this before, where practitioners constructed a map/image as we went through the ideas). I like your Russian doll idea (I'm a collector)...it's like building a russian doll where you have put together and related layers of knowledge, to make an intrinsically strong piece of thinking, which has real integrity because it is well-informed, related to your own experience and therefore, you have strong belief in it.

Enabling people to develop autonomy, in and through art.

I imagine some kind of very light touch scheme, which provides just enough structure to support people in school/community settings to set up a

project which does not have to comply with official agendas. This is inspired by Keri Facer, who talks about small, grass roots projects as a means of combatting neo-liberal capitalism which is the source of climate emergency – you can't fight from within the system – you have to find another way. We need to help people find other ways. Other ways to be free to do art but through this, ways to be free to think and to have personal and democratic agency.

Practically, I imagine offering 'start up' workshops which equip people to get projects going. Offering help with the project design. Being able to offer a small amount of money for the project, with access to artists, resources etc. Preferably being able to do some research around these projects – but doing research rather than asking for reports etc. There could be a blog or something which connects the projects.

I think that one part of the support should include enabling people to develop an understanding of metacognition, through art experiences, about imagination, creativity and voice/agency."

Please add your comments below if you would like to contribute to the debate.

Catch-on not Catch-up

Fearful For The “Lost Generation” Existing In An Anxious Society Who Need to “Catch-Up”?

Breath. We can step outside the “fear breeds anxiety breeds more fear and more anxiety” cycle.



We have a powerful tool at our disposal to help heal, build confidence and

empower. Our own Creativity.

Let's not perpetuate the "lost generation" myth. These children are unique but not lost. The more we sell the message of the lost generation, the more we perpetuate fear and anxiety. Instead of creating a self-fulfilling prophecy of the "lost generation" let's be brave and create a "nourished generation".

We have fingers, heads and hearts. We have senses and emotions. We have imaginations. This generation does not need to catch-up to where they would have been – that is going backwards, instead they need to be enabled to leap forwards through hands, heads and hearts and explore their place in the world, supported by families, teachers and schools who tell them it is safe to do so. Let's make primary schools a place where creativity can be supported and nourished and children can be enabled to discover their ability to transform the world about them.

We are more creative as a species than we are currently led to believe. Intrinsically, inherently, creative. We need only look back at history to see that, and we value it as an adult skill and yet still many teachers in many schools struggle to find time to invest in the creativity of their pupils without huge effort or apology.

We do not need to worry that it is an either OR scenario. Enabling these children to spend time

exploring their creativity will NOT detract from their ability to succeed in “academic subjects” (and that term is a whole other conversation). Quite the opposite; schools where creativity flourishes demonstrate that motivation, ownership of learning and outcomes in other subject areas flourish too. This is not fuzzy thinking where we create a cossetted world full of play and fun (though why not?). Creative thought and action is hard work; you have to be brave to explore, think really hard, learn new skills, battle with materials, take risks, put yourself on the line, figure out what you think, express yourself, share with others, change the world. We’re talking about enabling people to be brave, positive, productive, and act for the benefit of society as well as for the individual. Don’t worry, it won’t be easy. Finger painting isn’t all fun you know.

Let’s switch the message we are telling our children. We are stronger than we perhaps think. If we create a dialogue around this generation of loss, we make them less then. Instead let’s use the power we all have – our creativity – to climb back up. Not catch-up – but catch-on.

So, let’s step back, take a breath, and create a nourished generation, lavished with time to draw, paint, print, make, build, photograph, write, dance, make music and most all – be empowered to explore the world and produce our own creative response. Teachers too.

Thank you to all the teachers in school who know how important creativity is to pupils, and who work long and hard to provide stimulating creative opportunities for their pupils ☐

Inspirational Case Studies



What did my child make with their hands this week?



Planning a creative curriculum



AccessArt Exemplar & progression Plans



Creativity Connects, Empowers, Transforms

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theguardian

UK world politics sport football opinion culture business lifestyle fashion environment tech travel all sections



home

culture professionals network

“Creating is not just a 'nice' activity; it transforms, connects and empowers
Paula Briggs

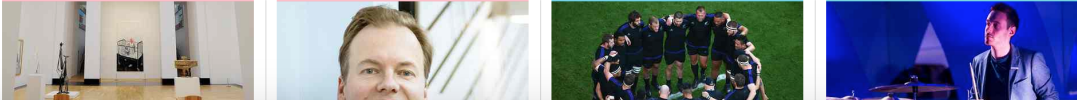
If we want a world full of innovative, entrepreneurial thinkers, we need to enable and sustain making from a very young age

3



Goosebumps Kids / How I balanced fear and fun

2



Progression Plan for Making 2020

The **Progression Plan for Making** below, is taken from our more [comprehensive Progression Plan](#) here.

Click on the image below to launch the PowerPoint, and then click on the photos within the PowerPoint to link to resources. *Please note the resources included are for suggestion only, there are many more resources available on AccessArt.*

Making as
Playing:

Generate
ideas
through
playful,
hands-on,
exploration
of materials
without
being
constricted
towards a
pre-defined
outcome.



Recognise that ideas can be
generated through doing as well
as thinking

Recognise that ideas can be
expressed through art

Experiment with an open mind

DrawAble: The Secret Powers of Sketchbooks

[By Jo Blaker](#)

Sketchbooks are powerful tools. Enjoy these three videos in which Jo Blaker shares why sketchbooks have secret powers.

Sketchbook Powers Number 1 & 2

Secret powers numbers 1 and 2: Jo describes how sketchbooks can be a door into a hidden world, and

a place to explore what you feel like as a person.

Sketchbook Power Number 3

Secret power number 3: Sketchbooks can be a weapon; a weapon you can use to fight boredom, ease anxiety, and find gratitude.

Sketchbook Power Number 4

Secret power numbers 4: Sketchbooks can be a laboratory – a safe place to experiment, test and discover.

Design and Build: An Electric Wooden Bike

[Lluis](#) shares how and why he designed and built an electric wooden bike.

Instagram: [lluisthewoodworker](#)

In the Studio with AccessArt: Creative Zoom Sessions for Members

A fabulous session-just the right length and so clear and inspiring-I know what I will be spending my day doing tomorrow.

It really was the perfect CPD, a combination of excellent modelling, an opportunity to have a go ourselves and excellent signposting of how to use the skill. The decision to make these sessions 30 minutes is also a fabulous idea. As well as being a brilliant addition to my subject leadership it was also such a welcome relief to do something so enjoyable in these trying times!

AccessArt is excited to announce we will be starting a series of creative drop-in zoom sessions for AccessArt members, to help bring AccessArt ideas to life! Find out more below about how you can use these sessions, and [find a list of dates and themes here.](#)

These sessions are recorded and available for members to access after the event. We also create resource pages from the content/themes explored. [Find the resources and recordings of past events here.](#)



In the Studio with AccessArt

AccessArt runs an ongoing programme of drop-in creative zoom sessions for AccessArt members. Sessions will:

- Aim to bring to life through practical demonstration a particular skill, process or idea**
- Last just 20 to 30 minutes, making it easy for you to fit into your day and absorb new ideas**
- Link to an [AccessArt resource](#) so that you can then share the idea with your audience (learners of all ages)**
- Members will be able to access the event from [a link posted on the events page near the](#)**

[time of the session](#), (the webpage will be behind the membership wall). Simply login as a [full AccessArt member](#) and join the zoom.

- Watch or Participate: Before each session we will let you know what materials you need to try the activity. You can watch the demonstration and hear the ideas and processes brought to life, or you can have a go along side – it's up to you. There will be time for questions after each activity and we will share how you can use that activity in a variety of contexts.

The sessions are aimed at:

- Teachers, facilitators, educators of all ages – use the sessions to develop your own personal creativity or as short CPD to develop your teaching skills and understanding
- Learners aged 16 upwards – use the sessions to develop your own creativity
- Parents of children of all ages

[Browse our timetable of up and coming sessions](#) and join us wherever you live. Attendance is open to [full AccessArt members](#). All times are GMT.

Questions? email info@accessart.org.uk

The Sketchbook Journey

The [AccessArt Sketchbook Journey](#) is a series of resources designed to help teachers, pupils and learners of all ages navigate their way towards a greater understanding and experience of how sketchbooks can develop our creativity. [Paula Briggs](#), Co-founder and Director of AccessArt explains the thinking behind the project.



AccessArt has been an advocate of the use of sketchbooks as a tool to nurture creativity for many years. Our aim is to enable as many teachers and facilitators as possible (including non-

specialist teachers) to feel able to explore the use of sketchbooks with their pupils.

For over 20 years AccessArt has been asking the question:

What kind of mechanisms do artists use to enable their creativity to flourish?

The answers to that question contain clues; clues that might suggest to us new ways we can enable creativity in children and teenagers.

One of the ways many adults develop their creativity is through the use of sketchbooks, and we see that in schools where sketchbook use thrives, creativity thrives too.

The AccessArt Sketchbook Journey aims to share sketchbook knowledge and experience through the following steps:

Step 1: Understand. What is a sketchbook? What happens inside a sketchbook? Let's lift the lid and better understand the potential.

Step 2: Practice & Explore. Make time for sketchbooks and explore sketchbook activities. Experience what a sketchbook journey might look like.

Step 3: Reflect & Discuss. Use sketchbooks as an opportunity to understand more about our creativity, and as a tool for sharing the creativity journey.

Step 4: See Sketchbooks in Action. Be inspired by the sketchbooks of artists, teachers and children.

Throughout all the above stages, the journey for teachers is simple:

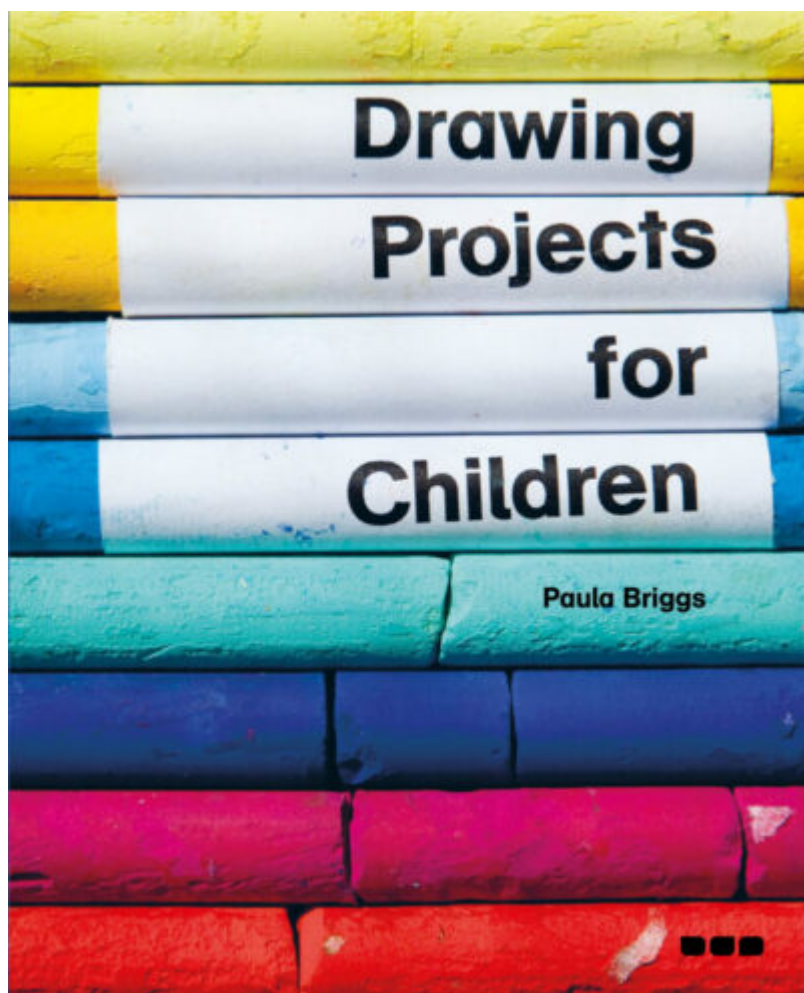
We give permission. We show pupils what sketchbooks can be in the widest sense, and we give permission for pupils to embrace that potential in an aspirational way.

We create opportunity for pupils to practice sketchbook skills and explore exciting projects

We nurture ownership, by reminding pupils that they can take control of their journey in and through their sketchbooks.



Drawing Projects for Children by Paula Briggs



Published by Black Dog Press, **Drawing Projects for Children** is a beautifully illustrated collection of activities that will expand the mark making abilities and imagination of children of all ages, and help fuel their passion for drawing.

The book features a collection of drawing exercises and projects taken from the AccessArt

website, presenting them in a beautiful and inspirational format.

“A beautiful book, full of ideas and a vivid sense of materials – truly appetising and stimulating.”

– Sir Quentin Blake

“Drawing Projects for Children is fantastic and I know it will be an inspiration to many educators.”

“I am so thrilled with the book! Thank you for your inspiration and excellence.”

Philosophy

I have been teaching drawing for many years, and my approach is based upon:

- Providing children with simple exercises and inspiring projects which give them a focus for their drawing exploration.
- Providing non-specialist adults with the tools to enable them to facilitate drawing in others.
- Helping children understand and experience the potential of different drawing materials.
- Balancing experimental mark making with exercises which promote careful looking and thoughtful drawing.
- Helping children understand the importance of

risk-taking in drawing.

- Building confidence and experience to enable children to undertake their own drawing journeys.

The book provides a series of modular exercises and projects which can be used alone or in combination to build an exciting collection of work. Warm-up exercises are used extensively to help introduce the projects. The projects themselves are suitable for all ages of children, for use at home, in the school, in an art club, gallery or museum context. The book also shares ideas to enable parents, teachers or facilitators to devise their own warm-up exercises.

BACKWARDS FORWARDS SKETCHING

Backwards forwards sketching is a simple activity that will help you develop understanding and knowledge of your subject matter through slow, careful observation. It will help you match the speed of looking with the speed of drawing, helping your hand-eye coordination.



Materials

- Left (B) and hand (B) pencils
- Drawing paper

Subject Matter

Any small still life object will work well for this warm up.

Activity

1 Make a drawing of your subject matter using only one motion—in backwards forwards sketching you are only allowed to draw from left to right and right to left, from your wrist. This means that the pencil travels forwards, then backwards, forwards, then backwards again. Each line you make in your drawing is repeated as your hand travels backwards and forwards, backwards and forwards.

Facilitator's Note

When children are challenged to only draw using a backwards forwards motion, their mark making is slowed down as the drawing line has to repeat (or reassert) itself. As the mark making is slowed down, the hand is less likely to run away with itself before the eye has really seen. In backwards forwards sketching the hand and eye has to check and check again each line as it is formed, helping to ensure the lines are intentional. This also gives children the opportunity to re-see their lines as they go. By nature, backwards forwards sketches should feel solid and intentional as the pencil 'feels' its way around the image.





LARGE AS LIFE SCROLL DRAWINGS

In this project you will make a long thin life-sized drawing, and then turn it into a scroll book. Working on a large scale means you will need to be physically involved in your drawing, moving your whole body up and down the long sheet of paper to make the drawing.

Materials

- Soft (B) pencils
- Graphite
- Compressed charcoal
- Erasers
- Long, thin sheets of drawing paper (approximately 10 cm x 3 m)
- Sheets of corrugated cardboard (approximately 10 cm x 20 cm)
- Glue or tape
- An elastic band

Subject Matter

The subject matter should be a mixture of long and thin items such as a 3 m length of rope, 3 m branches with side buds, tall shoots of asparagus or grasses, or a long line of cutlery displayed end to end.

Lay each item on a long thin sheet of paper, the exact same dimensions as the paper on which you are going to make your drawing. You might need to cut and stack paper to create the right length.

Lay the sheets with the subject matter on the floor.



Activity

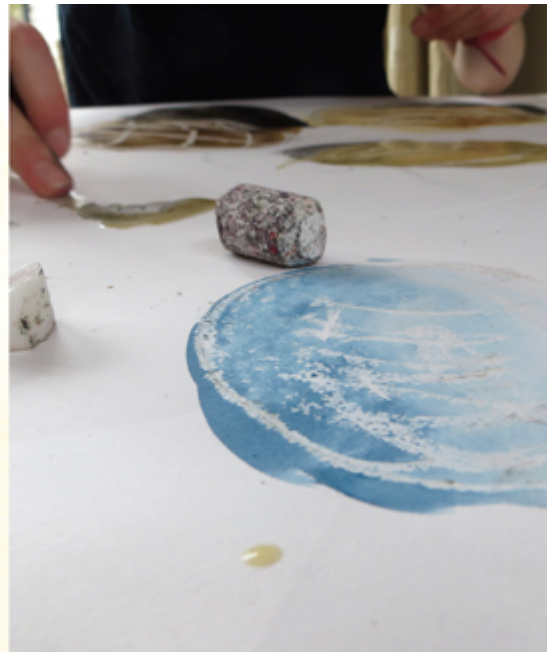
1 Using a permanent marker pen, draw contour lines over the surface of the potatoes and pebbles to help show their form. Then place the pebbles and potatoes on a white background.

2 Looking at your pebbles and potatoes, think about how chunky they are. Hold them in your hand. How heavy are they? What do their textures feel like? Try arranging them in different positions and groups of two and three. What new things can you learn about each object when you put them with another object?

3 Make some drawings that make the objects seem huge and weighty. Try using contour lines, wax, water, watercolour washes, graphite and an eraser to do this. Remember that these drawings are going to be chunky, solid and messy, so try working on a large scale, being careful not to make your drawing too delicate. You can use broad gestures, rather than thin lines to help with this. You may wish to start by drawing with a thick piece of candle wax, and then washing over this with a watercolour to reveal the drawing in 'resist' effect.

4 Add some shadows to make the objects feel weighted to the ground.

5 Create several drawings in this way each time exploring how your drawing materials can help create a sense of weight and volume in your drawings.



Activity

- 1 Using three or four toys, create a small scene that will become your subject matter. You can use cardboard and sticks to help prep up your scene, or as a background or foreground. Think carefully about how your chosen items work together or affect each other. Think of, and write down, a single sentence that is inspired by the scene.
- 2 Make a drawing of your scene using the charcoal and chalk. Remember that making a small, detailed drawing with large charcoal sticks can be very frustrating. Instead, try to work on a large scale and use the richness of the charcoal in your drawing. Allow both the world and the objects to inspire your sense of narrative.
- 3 Re-write your descriptive sentences on your drawing in a descriptive way so that the text and image work together on the page. How might the text sit in the white space of the drawing? How might the text relate to the image?
- 4 If you enjoyed this session, you may want to try illustrating the line of a poem or a line from a storybook. Then, with a collection of these, you can create your own illustrated storybook.



Facilitator's Note

If the child is focusing on a small scale, you may be able to help them make the leap from small drawing to larger charcoal mark making by having them watch your hand as it 'air draws' on the paper, alongside a commentary: "So the arm might be this big and be here, the head here, the ears here..." etc. As soon as children can start to visualise marks on an empty sheet of paper they usually feel confident to make larger drawings on their own.



AFTERWORD

Every Tuesday after school, a group of children aged between six and eight have been coming to the AccessArt Drawing Workshop, which takes place in a village hall in the beautiful village of Grantchester, Cambridge. Like lots of village halls up and down the country, it is an unassuming place, with the entrance at the back, and no clue as to what takes place inside from the front.

Those sessions have been a joy—for me and, I think, for the children too. Winter nights and summer evenings, it has been wonderful to close the door on the world, forget school and settle into our routines. Some children have stayed for years, others have come and gone, but it has been fantastic to watch them grow in confidence handling materials and understanding processes which many adults may have thought were beyond their years. I love the concentrated quiet that falls in the room as the children begin to draw, and then the energy and momentum that gathers as they make their own drawing discoveries. Most of all I love the enthusiasm and openness with which children greet each new project.

We have been learning together, the children and I, about how you can help children discover drawing. How far to push, how much space to give, when to plant seeds, when to be studious, and how to have fun!

The warm up exercises and projects in this book all originate from those Tuesday afternoon sessions. The projects are completely transferable and adaptable, and can be used with a wide age range. I hope they give a flavour of my approach, and I hope that they will inspire.

One thing I am certain of is that we need to raise our expectations of the level of artwork children are capable of making. We need to give children access to more materials, more time and space, provide focused support, and we need to feed them with projects to give them a reason to explore further.

In return, they will demonstrate how fundamentally important drawing is to us as human beings, and they will reward us with the most beautiful, eloquent and remarkable drawings.

Author Paula Briggs Paperback 144 pages 120 b/w and colour
ills 26.0 x 20.0 cm 10.0 x 8.0 in ISBN13: 9781908966742

Bulk Buy

Network coordinators wishing to buy this resource in bulk should contact [us here](#) for direct purchase and discount rates.

[Read Most Recent Reviews – August 2020](#)

Eileen Adams, NSEAD



The chunky (8''x10') Drawing Projects for Children is a beautiful book: 144 pages, printed on thick paper, with colour illustrations on nearly every page. Well done designers Freddy Williams and Vanessa Wong! It is robust both in content and presentation, a book that will be of use for a long time. Black Dog, the publishers, claim to take a daring, innovative approach to our titles, to maintain high production values and authoritative content and to produce books that challenge, provoke and entertain. There is much here to inspire children to develop their love of drawing, to stimulate them and to engage them. This is not merely a 'how to do it' book: it is also 'how to think about it'.

The book is in three main parts:

- Materials, drawing surfaces and facilitators' notes
- Warm ups
- Projects

The section on warm ups provided a range of prompts for children to start drawing: exploring line, shape, tone, texture and rhythm to create different kinds of marks that could be manipulated in a variety of ways to create drawings.

The 26 projects vary in complexity and difficulty. Many are based on drawing from observation such as moving water and natural form. Some are prompted by experimenting with marks and materials. Some are concerned with drawing from imagination, such as animal cartoon characters. Some are about storytelling. Others bring new excitement to the activity, such as drawing by torchlight, making carbon paper prints or drawing on plaster. Some drawings come off the page and are developed in 3D. Some drawings turn into books.

Teachers, parents and other facilitators will welcome this book, chock full of ideas for drawing activities. They will also appreciate the explanations, instructions and advice that will help them support children's efforts. I particularly valued explanations as to the purpose of each drawing activity. What was the intention? What might children experience? What might they explore – a material, a technique or a concept? What might they learn as a result? This book is not just about learning to draw: it is about drawing to learn.

All the advice is sound, based on Paula Briggs's long experience of working with her colleague, Sheila Ceccarelli, in AccessArt, to support children and teachers. The projects have been trialed and tested at drawing workshops in Grantchester. They are transferable to other situations and other age groups – secondary students would benefit from exploring many of the activities. They have the potential to inspire young people and build their confidence and competence in drawing.

The whole tone of the book is about enabling children to experiment and take risks so that they are encouraged to push

beyond what they consider 'safe' (safe drawings are those in which we know what the outcome is going to be before we have even started making them). This is such a relief when teachers and children in schools are being constrained and mis-directed by inappropriate assessment procedures and ways of valuing children's work.

Perhaps the author should have the last word. "One thing I am certain of is that we need to raise our expectations of the level of artwork children are capable of making. We need to give children access to more materials, more time and space, provide more focused support, and we need to feed them with projects to give them a reason to explore further. In return, they will demonstrate how fundamentally important drawing is to us as human beings, and they will reward us with the most beautiful, eloquent and remarkable drawings."

Artful Kids



There are no shortage of practical books about art out there for children, but speaking as someone whose first love in art is drawing, I was curious to review *Drawing Projects for Children* by Paula Briggs, (published by Black Dog) as there are not so many which focus on the act of drawing itself.

This is not a book about 'how to draw' in the traditional sense, and is, I personally thought, all the better for it. Instead it is a truly creative book – the projects are aimed at encouraging children to explore different aspects of

drawing for themselves – inviting them to think and create in different ways.

Well-structured, the introduction of the book includes notes about art materials, and is followed by some facilitator's notes for parents or teachers (there are further facilitator's notes added for some of the individual projects). There then follows a series of 10 simple warm up exercises devoted to different aims. So for example there are exercises in mark making, continuous line drawing, and activities aimed at encouraging children to work larger, or produce bolder or 'stronger' drawings.

The next section is the heart of the book where there are 26 drawing projects. These are unusual and imaginative, many of them with a fun element designed to appeal to children, while at the same time fulfilling a specific learning objective. There are projects which explore the properties of different art materials, and others which encourage children to 'think differently' founded on the author's extensive experience of conducting drawing workshops with children of all ages.

Not just for teachers of art, the book could just as easily be used by parents who are interested in genuinely teaching their children some of the fundamentals of art practice – to explore, observe and be creative, and also by older children who already have an interest in art. One of the strengths of the book however is the range of projects which encourage collaboration, sharing or simply exploring and learning together. The activity from the book which we tried together (Drawing by Torchlight, which you can read about [here](#)) turned out to be quite successful on a number of different levels.

The book is lavishly illustrated and produced in paperback format, using quality paper, and at £14.95 I thought it was pretty good value for the quantity of inspiring material it contains.

Julianne Negri

How would you like a drawing book that encourages risk taking in art? A book that emphasises process over product? A book that encourages experimentation within guidance? A book that is full of messy-get-your-hands-dirty drawing projects? In short, a book with smudgy fingerprints all over it? Well if these things tick your boxes like they tick mine, Paula Briggs', Drawing Projects for Children published by Black Dog Publishing is the art book for you.

Paula Briggs has not only created a beautiful object with this book. She has created a welcome antidote to a world (wide web) full of outcome based children's activities that seem to be all about the photo opportunity to display on whatever platform – blog/insta/facebook/twitter – a parent chooses.

This is very much a gorgeous(smudgy) hands on book, divided into two sections – warm up drawing exercises and more in depth projects. So the only real way to review this book was to try it out. First – rustle up some children (fortunately not a challenge for me).

The book is firmly aimed at children but without any dumbing down of language or “fun speak” or the sort of cutesy Dr Suess sort of language you often find with this target audience. For example:

“All of the projects in this book also use a huge range of drawing materials from inks and watercolours to graphite and pastels. Remember, great drawing experiences are not always about the outcome, but often about the things you learn when you experiment. So get ready to try out some new techniques, and make some wonderful creations!”

This tone generates respect for the child artist, for the materials being used and for the activity being undertaken. I read sections aloud to the kids first and we discussed some of

the concepts – risk taking, process, not worrying about “mistakes”, no rubbing out etc. These are hugely neglected concepts in the world of a 7-almost-8-year old’s art practice. They are at an age where they lose the earlier wildness of creativity and have been firmly indoctrinated into school ideas of right and wrong and drawing like the person next to you, with a seemingly strong preoccupation on getting eyes and noses especially “right”!

While Paula Briggs suggests this book is aimed to be used independently by children, I found it does benefit from focused facilitating. And for kids this age? Fairly strong facilitation is required. Fortunately I had a background in art and understood the materials and requirements of the tasks, but it is written with point by point instructions, a colour coded idea of levels of intensity and a material list like a recipe and is therefore very accessible. For preparation we made a trip to the local art shop with a list in hand – lots of newsprint paper, various pencils, charcoals and pastels and some ink – and we were ready.

We began with some warm ups which were wonderfully fun and challenging. This “continuous line drawing” warm up was a terrific way to display process over outcome. Pens, paper, still life and go. The kids had to look at the object and draw it while not lifting their pen from the page. They were happy to keep trying this for ages! Our second warm up was “backwards-forwards sketching”. This was a good way to focus on looking and observing while slowing down the hand and creating texture.

My kids are very physical and these drawing ideas are also very physical – hand-eye coordination, large gestural mark making and sustained concentration. We interspersed the activities with kicking the footy in the back yard to freshen up.

We enjoyed perusing all the projects in the book and the kids

have ear-marked many they want to try asap. But the obvious “project” to undertake right away was the “Autumn Floor Drawing”. We ran around the house and street collecting leaves, seed husks, plants and all things Autumnal.

I found myself joining in and rediscovering the joys of charcoal and of delicate lines and shading in a way I hadn't indulged in years. It was so relaxing, for me and for the kids, to play with the materials without any pressure on the result.

Drawing Projects For Children, while not completely independently accessible to younger children, actually benefits from involving a facilitator as well as the child. I found that Paula Briggs language and ideas generate an inspirational and stimulating practical art experience. Through warm ups and projects she extends children's idea of mark making and drawing into a new realm. It challenges children (and teachers and parents) to explore, take artistic risks and to discover the fun inherent in drawing when there is no pressure for the outcome. It is a book we will return to and from just one day of experimenting it has already inspired these two kids to observe things a little differently and to think more about how to represent their world through art.

Drawing Projects for Children is highly recommended for those who love messy art. For those who want to encourage careful observation, thoughtful mark making and inspire artistic processes. For those who understand that experimentation and sustained exploration of a medium is more important than a quick simple art activity that results in a picture perfect photo opportunity. Go get the book, some supplies, some kids and get your fingers dirty.

The BookBag

Drawing Projects For Children is a beautiful, full-colour guide that encourages children to use a range of materials to

create stunning and thought-provoking artwork. As the author points out, the end result is not always as important as the journey and this book helps children to move away from the more traditional, or 'safe' type of drawing styles and indulge in a little more experimentation and risk taking. The book is ideal for parents to use with their children, but each chapter is a self-contained lesson plan that facilitators and teachers can use with groups.

The theme of the book is all about experimenting with materials, so it is a good idea to stock up on the basics in order to get the most out of the projects. The focus is on using different paper and drawing media to create effects, so items like graphite, charcoal and pastels, as well as papers of varying textures, are useful items to have on hand.

The book also has some engaging warm-up exercises to help the child become more aware and mindful of physical movements and rhythms involved in the drawing process. For example, drawing to a slow rhythm using a metronome, or trying to create a picture using a single, continuous line can improve hand-eye coordination and observation skills.

The projects are suitable for all ages and can be as simple or as detailed as the artist wishes them to be. Projects include turning paper into fur, drawing by torchlight and printing with carbon paper. Each project encourages a thoughtful approach and introduces a new aspect of drawing or mark-making.

There is something in the book for everyone and it is visually appealing. My daughter is a budding artist and loves perusing the pages for ideas and inspiration. It would also be a useful resource for home-educators and childminders.

Fran Richardson, Artist Educator

“Being both an artist specialising in drawing and a parent who

wants to inspire my own children to draw, I was glad to have discovered this book. Although pitched at an older child to read and follow independently, it offers guidance for parents and teachers who want to lead activities at home or in the classroom.

The layout is simple and pleasing with contrasting fonts in different sizes. It is fully illustrated with colour photographs of children making the work alongside examples of materials and drawings at differing stages of completion, which makes it both engaging and easy to follow. No prior experience is required so anyone can start immediately with the items already available at home.

I particularly like the way the author moves away from the traditional model of seeking to make a finished product through a series of specific steps to a focus on different techniques and the enjoyment of using materials in an experimental way, gently pushing at the boundaries of what children can achieve.

Drawing in charcoal by torch light, the picnic drawing party, or being your own art installation are things that I would never have thought of doing. I haven't had any experience of teaching children so I feel much more confident that I will be working with them at the right level. Packed with ten warm ups and 26 projects with three levels of difficulty it offers value for money for any adult who wants to enjoy some creative time with children – a must for the holidays!"

You may also like...



Make, Build, Create: Sculpture Projects for Children

**Celebrating 25 Years – The
AccessArt School & Postcard
Models**



POSTCARD MODELS

As part of our 25 year celebration, and to help advocate the importance of art education at all stages of life, AccessArt is pleased to announce we have partnered with [Postcard Models](#), makers of beautiful models, based in South East Kent.



The AccessArt Art School

We are so excited! To help us celebrate our 25th birthday, Postcard Models have designed a very

special kit for us.

The [AccessArt Art School](#) is a beautiful industrial building that you can make and customise so that you can create your very own Art School. There is even an empty “billboard” so that you can paint or write your own message to the world about the importance of art to you.

We have a number of these kits to [give away at our upcoming Zoom CPD events](#). You can also win a kit via submitting your response to “Shout Louder About Art education” opposite. [The kits are available to buy directly from Postcard Models.](#)

Tag @accessart.org.uk @postcardmodels and #AccessArtSchool on Instagram when you share your AccessArt School!

Please note these kits are not for children.

Shouting Louder About Art Education

AccessArt has been advocating for the importance of visual arts education for 25 years.

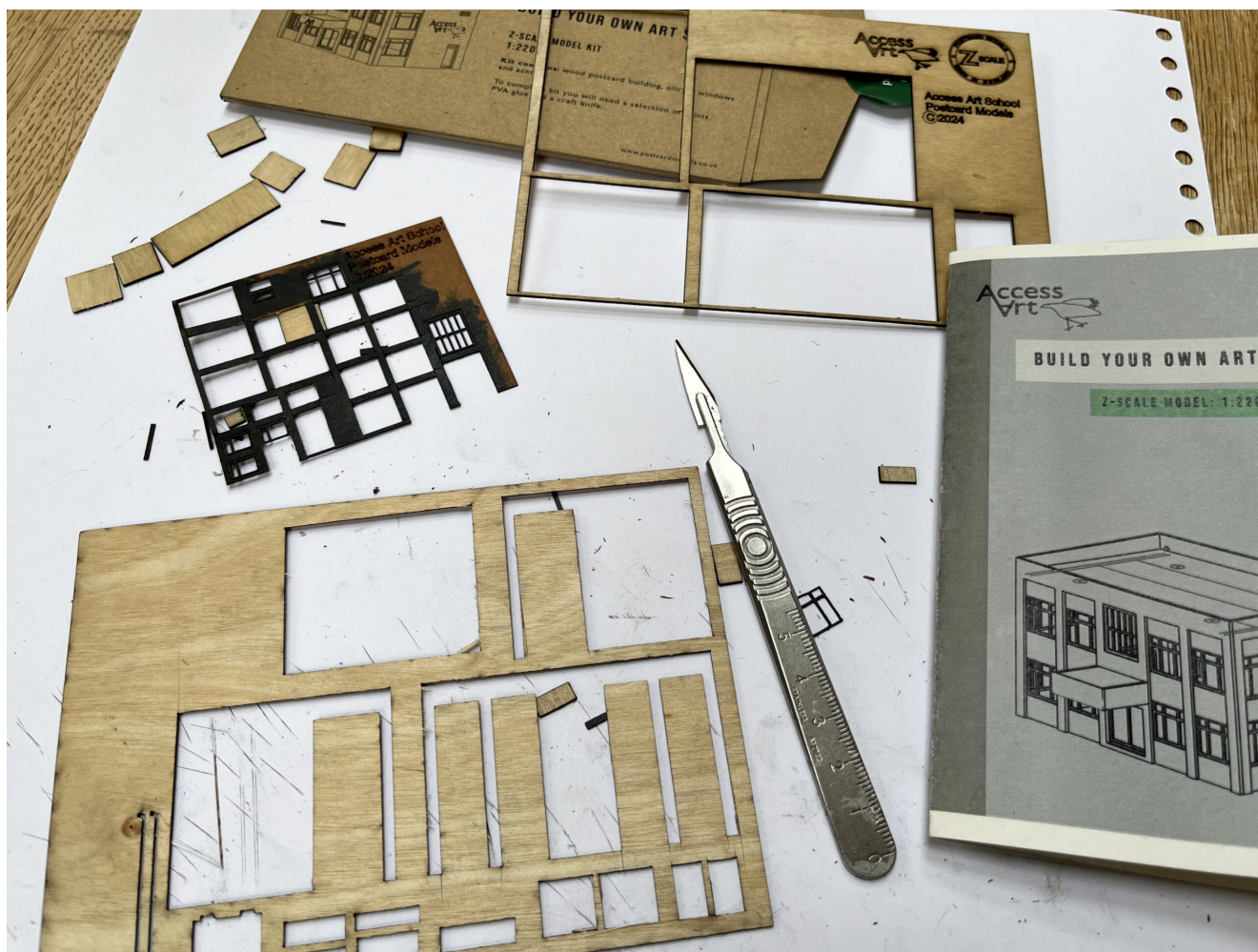
We are collecting evidence from individuals as to why visual arts education is important to you and your audiences.

Whether you are a parent, carer, or educator (any setting) please take the time to [tell us what art education means to you](#). We hope to build a library of testimonies which help us further campaign for, and support, the need for visual arts education at

all stages of life.

[Shout Louder About Art Education](#) now. 6 respondents will win one of the Postcard Models AccessArt School kits (deadline 31st May 2024).

Thank you, Paula Briggs, CEP & Creative Director AccessArt









POSTCARD

MODELS





POSTCARD
MODELS

Access
Art School

BUILD YOUR OWN ART SCHOOL

Z-SCALE MODEL KIT
1:220

Kit contains: wood postcard building, oilcard window
and acetate.
To complete kit you will need a selection of
PVA glue and a craft knife.



MAKING MINIATURE MODELS SINCE 2016

Access Art School
Postcard Models
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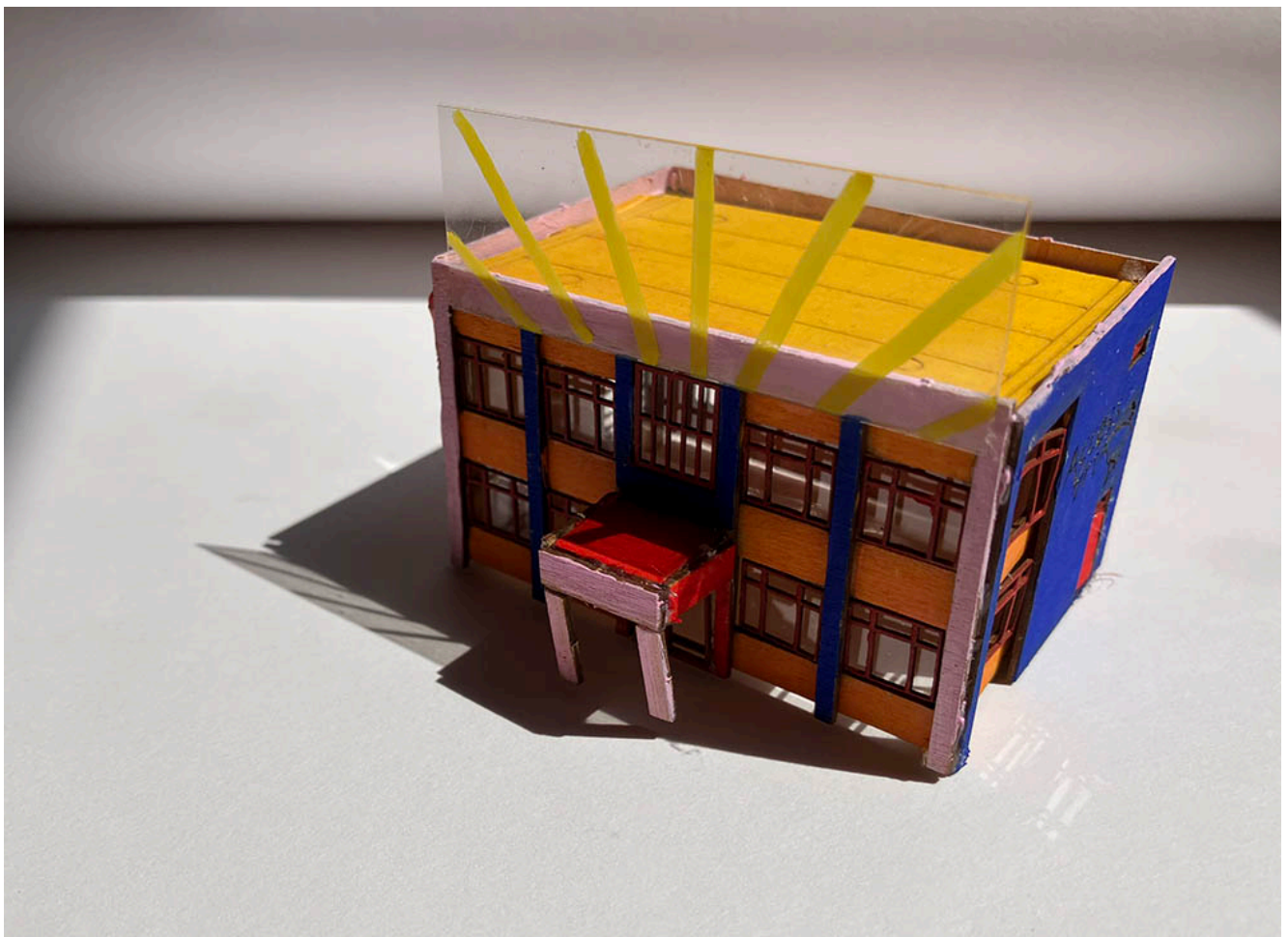
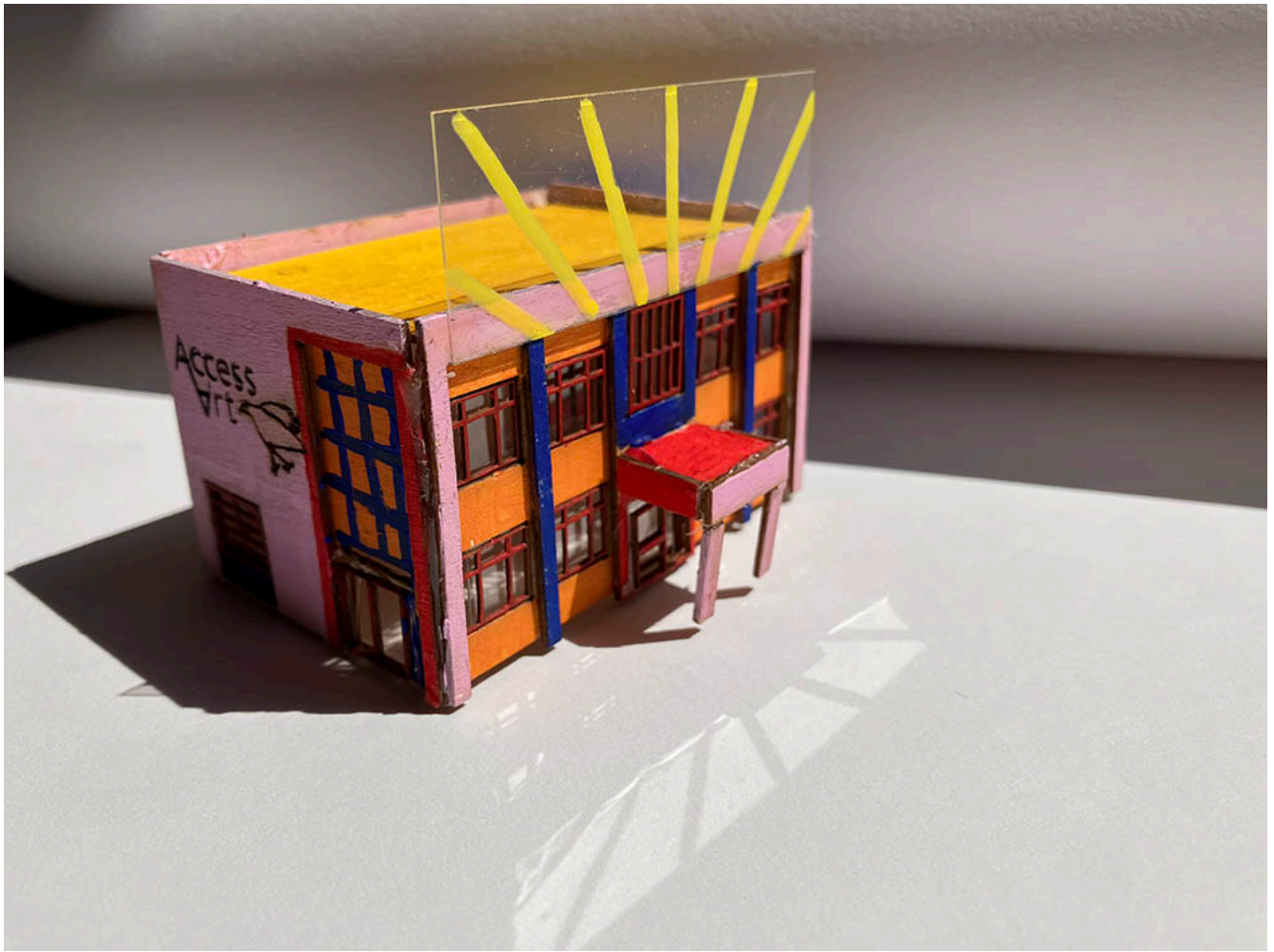
Access Art
Postcard Models
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Info for Teachers: Covid-19 Update

Last Updated 28th April 2020

We hope the following information is helpful to teachers looking to use AccessArt to help deliver online learning. Please do [get in touch](#) if you have a specific question.

This will be an evolving list so please bear with us as we respond to a slight change in the type of resources schools now need – but responding we are. We will be releasing new resources over the next few weeks. If you are already registered with AccessArt we will keep you up to date, if you are not registered pls do so.

There are many more resources available on the AccessArt website than those mentioned below, but we do not want to add unnecessary “noise” at this time, so the resources below have been chosen as starting points for those in an early stage exploration of what AccessArt can offer.

We have split the resources into “short term: online learning” and “long term: planning”.

Short Term: Online Learning

Firstly, We have created where we will be posting resources we highlight in relation to Covid-19. These are not by any means all the resources our of our 850 which are suitable for home learning; just a highlighted few. These pages will be updated weekly and can be shared directly with staff and parents:

<https://www.accessart.org.uk/art-covid-19/>

<https://www.accessart.org.uk/art-resources-for-home/>

The above pages are always accessible from the "Covid-19" menu item on every page of www.accessart.org.uk, and contain stand alone projects you may wish to send to children/families.

We have reformatted our online sketchbooks skills course so that it is fully accessible to home users of all ages. You can find this [via this page.](#)

We are also reformatting our "7 steps to drawing" course and "ten minutes five times a day" – which has 5 drawing exercises. They will be ready over the next few weeks.

Each "course" comprises several elements and realistically could provide a whole terms worth of learning in themselves. Most importantly, when children return to school, they would have learnt valuable skills which will stay with them.

There are lots more resources of course and if you have a particular theme or media in mind then we can respond to that with suggested plan. Drawing and sketchbooks is a great way in for home users though as materials are always at hand (even if its just a biro and an envelop!).

Long Term: Planning

Many schools are taking the opportunity to plan the art curriculum for when things return to normal. To help with this please visit the page below which houses our Exemplar Plan for EYFS and Primary, plus our Progression Plan.

<https://www.accessart.org.uk/exemplar-primary-art-plan/>

You can also find curriculum advice at

https://www.accessart.org.uk/primary_art_curriculum_planning/

(Both the above pages are also accessible from the “I am” menu on the main menu of AccessArt. Choose “Primary Teacher” from the “I am” menu).

We really hope those links help and we’re very happy to keep talking to help you through this.

#TeamAccessArt

Inspire: Behind the Scenes at the Fitzwilliam Museum, Cambridge

[Go back to Inspire: A Celebration of Children's Art in Response to Jacopo del Sellaio's Cupid and Psyche](#)

And How Cupid's Bow and Psyche's Dress were Installed

On Tuesday 3rd of December 2019, there was a very special visit to the [Fitzwilliam Museum, Cambridge](#), arranged by Sarah Villis, Holly Morrison and [Kate Noble](#) from the museum's Education Team.

A group of pupils from two primary schools in Cambridgeshire were invited to see behind the scenes at the Fitzwilliam Museum, Cambridge and the installation of [Inspire](#) – an exhibition of children's artwork in the Octagon Gallery in the museum from the 10th December 2019 until 22 March 2020.

These pupils are young artists who have had their artworks selected to be exhibited alongside the Renaissance painting of **Cupid and Psyche by Jacopo Del Sellaio**; Year 4 and 5 pupils from the [Brilliant Makers Club](#), at **Morley Memorial Primary School, Cambridge** with their teacher **Maya Dalby**; and the **The Fitzy Peters**, a group of Year 5 pupils from **St Peters C of E Junior School, Wisbech, Cambridgeshire**, with their teacher **Natalie Bailey** and head teacher **Amy Harvey**.

The day-long session was facilitated by **Holly Morrison**.

The pupils were greeted by the museum staff and Holly took them on a tour through the museum on their way to the Octagon

Gallery, where their work was being installed by Charis and Jamie.

Brilliant Makers at Morley Memorial created Magical Cupid's bow and arrows in mixed media for *Inspire*.

'Focusing on the theme of 'change' and 'love', the group discussed inspirational people who were changing the world for the better. The children decided what positive change they would make if they had a magical Cupid's bow and arrow to shoot into the world. Responses ranged from arrows that stopped deforestation to arrows that helped people read.' Maya Dalby, Art Coordinator and Year 5 teacher at Morley Memorial School, Cambridge

This was also a chance for children to see other children's work and behind the scenes at the Museum.

The children then went to the Seminar Room, where Holly had an afternoon of creative activity planned out for them, but first a chance for the Fitzy Peters to introduce the others to 'The Resilience of Psyche;' Psyche's dress which they had made over several sessions with their teacher Natalie Bailey.

*'A group of children, **The Fitzy Peters**, became fascinated by Psyche's resilience during her period of grief and loss and made significant connections to the story during our PSHE lessons. We decided to extend the children's learning by running a Summer holiday project. The children decided to tell the story of Psyche through a dress designed especially for her at Studio 15 in Wisbech. What surprised me the most was how much art helps children to communicate and express thoughts, feelings and emotions.'* Natalie Bailey, Year 5 Teacher and Art Lead

'The main fabric is denim, we thought this showed resilience. It's tough and can take the harshness of life. The underneath of the dress is soft, white tulle showing Psyche's soft innocent side. Every single part of the dress

has a message, a reason for being there.' Tomasz, aged 10

The Resilience of Psyche can be seen from the 10th December 2019 until the 22nd March 2020 in the Armory at the Fitzwilliam Museum, Cambridge.

A blue banner for the 'inspire' exhibition. The word 'inspire' is written in a large, white, lowercase, rounded font on the left. To its right, in a smaller white font, is the text 'A celebration of children's art in response to Jacopo del Sellaio's Cupid and Psyche'. Below this, the dates '10 December 2019 – 22 March 2020' are listed. On the left side, the logo for 'The Fitzwilliam Museum CAMBRIDGE' is displayed. In the center, there are logos for 'Access Art' (with a stylized bird icon), 'UNIVERSITY OF CAMBRIDGE MUSEUMS & BOTANIC GARDEN', 'CAMBRIDGE' (with a building icon), and 'Research England'. On the right side, it says 'FREE ADMISSION' and lists 'Fitzwilliam Museum Business Partners: TTP, Brewin Dolphin'. At the bottom right, there is a logo for 'ARTS COUNCIL ENGLAND' with the text 'Supported using public funding by ARTS COUNCIL ENGLAND'.

Inspire – December 2019 to March 2020, was an exhibition of art made by primary school children and celebrated creativity in Cambridgeshire schools. It championed the on-going importance of cultural learning and the visual arts for all children and young people.

Based on the National Gallery's **Take One Picture**, **The Fitzwilliam Museum** and **AccessArt** teamed together to offer free **Inspire 2020 CPD** (Continued Professional Development for Teachers), focusing on one painting, **Cupid and Psyche by Jacopo del Sellaio**, as a source of ideas and inspiration.

Del Sellaio's Cupid and Psyche was on display next to the children's work in the Octagon Gallery.

With very special thanks to **Kate Noble**, **Miranda Stearn**, **Sarah Villis**, and **Holly Morrison** for making this project happen and **Alison Ayres**.

This post was written by [Sheila Ceccarelli](#).

The
Fitzwilliam
Museum
CAMBRIDGE



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



É Com As Nossas Mãos Que...

AccessArt and the #BeACreativeProducer Project are proud to support the 2019 UNESCO International Arts Education Week, supported by the World Alliance for Arts Education and InSEA through the “It Is Through Our Hands” video. #Making_InSEA

Sharing “It Is Through Our Hands” and Using it to Inspire Creativity...

We hope you will show “It Is Through Our Hands” to your pupils and audiences in classrooms, workshops and assemblies. Perhaps you might then like to celebrate the creativity of your audiences/pupils through the activities below.

Workshop Session Ideas

Primary



[Drawing like a caveman.](#)

All Ages



[Making simple continuous line drawings of cupped hands.](#)

Secondary Upwards



Making casts of hands

Secondary Upwards



Life Drawing Hands

All ages



Non Dominant Hand Drawing Exercise

Secondary Upwards



Animating Hands

You Might Also Like...



What Did My Child Make With Their Hands This Week? (and why it is important)

With Thanks To...

Many thanks to all involved in making "It Is Through Our Hands"

[#BeACreativeProducer Project](#)

Soundtrack: [Rise by Alex Tunstall](#)

Maisie, Lauren, Emily, Owen, Oliver and from [Durham Sixth Form Centre](#)

Words & Editing by [Paula Briggs](#)

[InSEA](#) and [Susan Coles](#)

Do You Believe Creativity Has The Power To Transform Lives?

AccessArt is a UK Charity and our income comes from membership fees, which in turn help us commission new resources for the benefit of our members.

Please consider [joining AccessArt](#) and becoming a part of a dynamic, creative community.

To pay for an annual membership in Euros (non-recurring) please click on the link below:

[AccessArt Annual Membership in Euros](#)

A Kezünk Altal

Az AccessArt és a #BeACreativeProducer Project büszkén támogatja a 2019-es UNESCO Nemzetközi Művészet Oktatás Hetét, amit a World Alliance for Arts Education és InSEA az "It Is Through Our Hands"/ A két kezünk által videón keresztül támogat. #Making_InSEA

Oszd meg az “It Is Through Our Hands”/ A két kezünk által videót és használd a kreativitás inspirálására...

Reméljük, megmutatod az “It Is Through Our Hands”/ A két kezünk által videót a tanteremben diákjaidnak és vendégeidnek is, workshopokon és rendezvényeken. Az itt következő feladatokkal próbára teheted diákjaid kreativitását.

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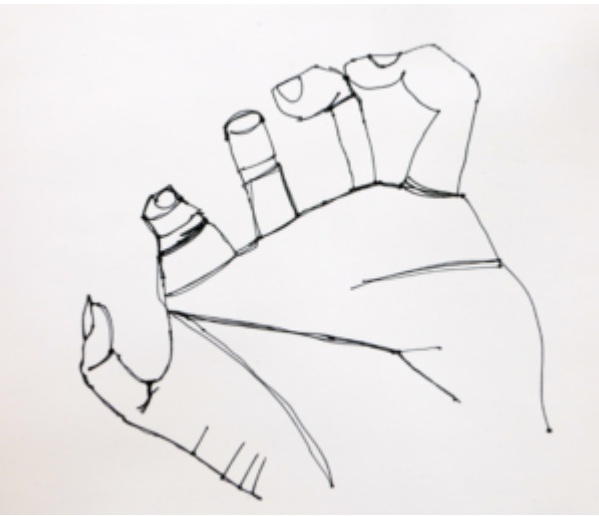
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#BeACreativeProducer Parts 1 & 2

[<< Back to the main #BeACreativeProducer Project pages <<](#)

Sit back and enjoy the entire #BeACreativeProducer film, made by teenagers as part of the #BeACreativeProducer project. [You can also watch the film in its smaller scenes here.](#)

#BeACreativeProducer Team Present at the Houses of Parliament

The teenage #BeACreativeProducer team were invited to present their project at the [APPG for Art, Craft and Design Education](#) at the Houses of Parliament, London, on November 13th.



A full transcript of their presentation, including video clips of their animation, are provided below.

The team did incredibly well, holding the room with confidence, eloquence and creativity in abundance as they shared their experiences of the project, and spoke in support of arts education. They also answered a number of questions,

holding the floor for 40 minutes. Well done team!



Introduction by Paula Briggs, Co-Director, AccessArt

“Hello, My Name is Paula from AccessArt, and I’m here with Sheila, my colleague, and the teenage #BeACreativeProducer team. I’m not going to talk for long before I pass you over to the team.

First of all a big thank you to the APPG for inviting us, we really appreciate the opportunity and we hope you enjoy our presentation.

I want to talk briefly about Creativity, and to look at the ways our project is enabling creativity in teenagers.

I don’t think a week goes by when Sheila and I don’t have a conversation about the nature of creativity, and the fragility of the creative process. The teenage years in particular, can

be a time when a young person's creativity feels especially vulnerable. I want this to be an upbeat presentation, as I'm sure it will be, and these teenagers definitely deserve that, but I do want to touch on 2 things that can undermine teenager's creativity.

The first is the message we are giving to teenagers today, that there is a subject hierarchy, and that creativity is way down at the bottom. **Let us all acknowledge, that by pushing creative subjects down in that subject hierarchy, we are in effect telling teenagers that their creativity does not matter.** Not all teenagers, not all schools, many schools are managing to preserve their creative offering, but in general, this is the message teenagers are hearing.

The second thing which can undermine teenager's creativity is social media, or to put it into a wider context, the ability of the phone to keep the teenagers' attention.

Before I go any further I want to clarify, Sheila and I are great advocates of digital – we know that through embracing all things digital we have been able to impact upon visual arts education. **BUT**, we all acknowledge that social media has two sides: educational, inspiring, connecting, but it can also be distracting, and prevent a connection with the physical world. Even teenagers themselves acknowledge that whilst it can inspire them, it can also drain them.

The problem is that social media can prevent teenagers from paying attention to their creativity. It is the thing they go to when they are bored, when they have finished something, or even when they haven't finished something, as a distraction.

So whilst on the face of it the #BeACreativeProducer project is an animation project, a project in which a group of creative teenagers come together to share their skills, to create animations which celebrate and advocate teenage creativity, the project is also about how we can address the

things which put pressure on a teenagers creative potential.



Number One, we need to look teenagers in the eye and tell them we value their creativity. We need to SHOW them we value their creativity. We need to enable teenagers to look each other in the eye and support each other's creativity, and we need to make certain that teenagers can therefore look themselves in the eye, maybe next time they take a selfie or look in the mirror, and tell themselves that their creativity is an important part of who they are.

Number Two, we need to help teenagers pay attention to their creativity. Creativity is a fragile beast, but it is also resilient. We can push it down personally (we have an idea which we dismiss), we can push it down socially (we can neglect to invest time and money) and ultimately we will push it down economically (if we have not invested in the creativity of a generation, how can we expect to reap economic rewards), BUT the creative urge will always be there, lying waiting, it is an intrinsic part of our humanity.

The good news is, if we can pay attention to even the smallest

of creative urges or sparks, they will grow. We only need to tune in, and we will feed our creativity. It is the tuning in, or the showing up, that's vital. So, whilst art lessons are filled with techniques and art history and contextual studies, I would also suggest we need to think more about how we can enable teenagers to understand what it is like being IN the creative process, with its ugliness and beauty, inspiration and frustration, moments of desperation and moments of eureka. It isn't about the end result, though that is often great, it is about the create journey, and whilst we all go on our own journey, there are commonalities which we should be talking about more, so that we can reassure and demonstrate to teenagers that what they feel whilst they are being creative, is ok, and so enable them to continue on their journey.

We'd like to start with a quick video to introduce the team and the project. The fifth member, Immy, is at a ballet exam – we wish her good luck!”

Alex

The Project started in June. We noticed amongst our classmates that some people were pursuing their interests and hobbies, whilst others were dropping them as they weren't seen as cool. Instead they were spending more time on their phone. The project started as a message to help teenager become aware of how much time they are spending consuming digital, and to remind them that they can be producers, as well as consumers.

Amelia

But the project quickly developed into much more than that, and the animations we are making now are about helping teenagers think about how important their creativity is, both to them and to the world, and how they can become more creative.

Alex

We're definitely NOT saying that digital is a bad thing – the project wouldn't exist without digital, but we are trying to

remind teenagers to consume it mindfully, and to balance it with the physical world.

Lluis

We have been meeting most weeks since June, after school and at the weekend. We must have put in hundreds of hours of work. The project will finish in February 2019.

Rowan

So what are our sessions like? Varied, is probably the best way of describing them! We usually start off around the table (eating pancakes) whilst Paula brings us up to date on things that have happened during the week (like being invited to the houses of parliament). We look back at clips made the week before, think what we might need to do to change them.

Amelia

Then we usually split up into pairs to work on new animations. So, two of us might be animating letters on a whiteboard, whilst another two might be editing photos in photoshop or in iMovie. Or we might be making physical models for an animation, and filming each other or recording voice overs. Every now and then we get together to compose music collaboratively, or compose it individually at home.

All the clips are then sent back to Paula's laptop for us then to edit together to make the scenes... Like Scene 2 which we would like to share with you now.

Rowan

We're so proud of what we've achieved so far. As well as being invited here, to share the project with you, we have also led a workshop at the Arts Picture House Cambridge, and have been invited to write a blog post for their website, and screen part of the animation before a main feature in 2019. Cambridge Junction will host a launch party for the finished animation in 2019. If you'd like to come to the launch then pls let us know.

Lluis

Every session we do is documented and Paula then creates a post on the AccessArt website so that others can be inspired and have a go.

We have also run a successful crowdfunder appeal to pay for workshops for schools on the launch day, AND for prizes for an animation competition we have launched.

Alex

“The World Needs Your Creativity! Animation competition is for ages 11 to 15. We had the idea, to get other teenagers involved, by inviting them to create a 30 second animation. The winning entry will receive £100 worth of vouchers and also have their animation included in our main animation on the opening night. You can find out more about the competition on the AccessArt website.

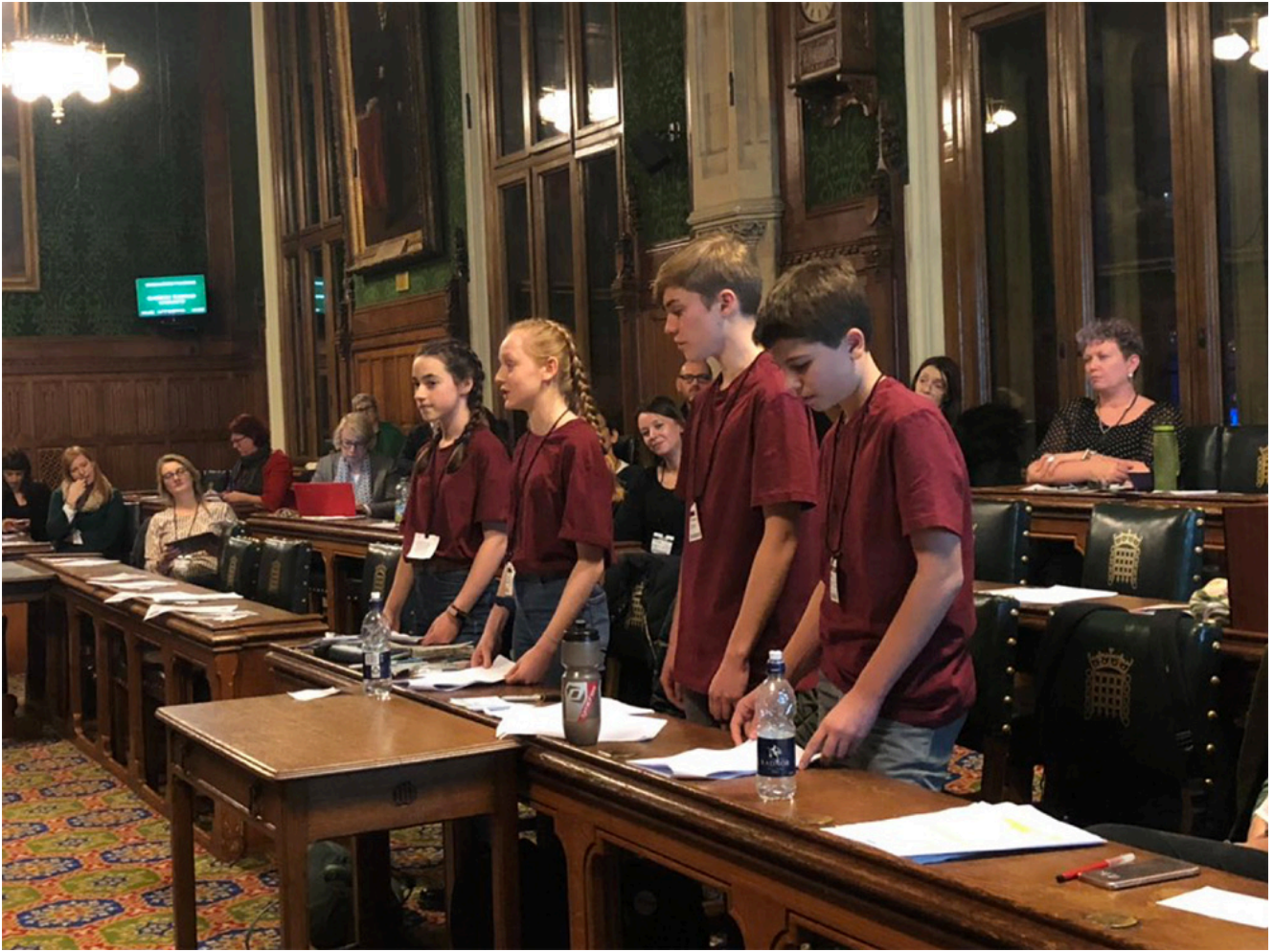
Amelia

The final animation will be around 20 minutes long, split into 5 scenes which can be watched alone, like scene 2 you just watched. We will also have an animated quiz section to help teenagers think about their attitude to consuming and creating digital content.

Rowan

The end result will be shared via social media and the AccessArt and #BeACreativeProducer websites, and we hope that schools, arts organisations and community groups across the country will share it with teenagers to help inspire their creativity.





Alex

So, What Have we Learnt from the Project?

The Project has helped us build a variety of skills....

Amelia

It's helped me build confidence in public speaking and helped me grow as a person. We are able to work as a team and empower each other in a relaxed and positive environment, which is an opportunity we don't often get at school.

Alex

The project has given great encouragement to everyone's creativity. For me in particular, it has helped feed my skill and interest in composing music, both for the project and for my own pleasure. I think my attitude to my own creativity has developed hugely throughout the project.

Rowan

I think that one of the most important things to me about the project is the way we are all able to contribute our ideas into what we do next, in a way we can't at school. Every session we are given the opportunity to input our own thoughts and opinions, and then have the freedom to put our ideas into action.

Lluis

Working on the project has given me a reason and a focus for my woodworking. I've enjoyed sharing what I've made and seeing them valued in the project.

Amelia

We would also like to see if we can develop the #BeACreativeProducer website (if we have the energy!) into a place which encourages teenagers to make and share their own animations, either alone or as a team, about things which they care about.

Rowan

So how can you help? Pls share the project and the competition, and we hope we have inspired you to look teenagers in the eye whenever you can and tell them that the world needs (and values) their creativity!!!

If anyone has any questions, we would love to answer them.

Thank you.





Very many thanks to the [Board of the APPG for Art, Design and Craft Education](#) for inviting the team to present.