"Everyone has the right to freedom of expression"



We talk about the importance of free speech in this country, but did you know, that in actuality, what we are really talking about is freedom of expression? Article 10 of the Human Rights Act of 1988 protects our right, not to freedom of speech, but to freedom of expression.

"Article 10 protects your right to hold your own opinions and to express them freely without government interference. This includes the right to express your views aloud (for example through public protest and demonstrations) or through:

- published articles, books or leaflets
- •television or radio broadcasting
- works of art
- the internet and social media

The law also protects your freedom to receive information from other people by, for example, being part of an audience or reading a magazine."

EqualityHumanRights.com

Whilst for many, words are the tool with which we express ourselves, this is not true for everyone. And more importantly, it would be a mistake to think that, for all or any of us, words are always the most eloquent tool we possess, to express what it is we need to express.

Let's reiterate again, the 1998 Human Rights Act, a contract between government and citizens, protects our right to freedom of expression.

And yet...

Does the government deliver upon this Article, by enabling expression through education?

The government should not make the mistake of thinking that everyone is able to express themselves, and that it is "good enough" to protect that expression. The ability to express ourselves, through the myriad of forms of expression open to us (the visual arts, dance, music, drama and the written and spoken word, to name a few), is something to be nurtured, encouraged and enabled. Humans also need to be supported in discovering, through safe ways, what it is they want to express, as well as how they might want to express it.

I asked AI:

"How does article 10 of the human rights act impact art education?"

AI answered

"Article 10 of the Human Rights Act, which protects freedom of expression, has significant implications for art education:

Protection of Artistic Expression

Article 10 explicitly protects artistic expression as a form of free speech. This means that art students and educators have the right to create, display, and discuss artwork without undue censorship or interference, even if the art is controversial or provocative.

Fostering Creativity and Critical Thinking

The freedom of expression guaranteed by Article 10 creates an environment that encourages creativity, innovation, and critical thinking in art education3. Students and teachers can explore diverse ideas, techniques, and subject matter without fear of repression.

Limitations and Responsibilities

While Article 10 provides broad protections, it's important to note that freedom of expression in art education is not absolute. The right can be limited in certain circumstances, such as:

To protect national security or public safety To prevent disorder or crime To protect health or morals To protect the reputation or rights of others

Art educators must balance freedom of expression with these potential limitations, teaching students about the responsibilities that come with artistic freedom.

Promoting Diverse Perspectives

Article 10 supports the inclusion of diverse artistic voices and perspectives in art education

curricula. This encourages a more inclusive and representative approach to teaching art history and contemporary practices.

Protection Against Censorship

The right to freedom of expression helps protect art education programs from unwarranted censorship or interference by government bodies or other institutions1. This allows for the exploration of challenging or controversial themes in art.

Fostering Democratic Values

By protecting artistic expression, Article 10 reinforces the role of art education in nurturing democratic values and civic engagement. It emphasizes the importance of art as a means of social commentary and political expression.

In summary, Article 10 of the Human Rights Act plays a crucial role in safeguarding and promoting a vibrant, diverse, and intellectually stimulating environment for art education. It protects the rights of students and educators to explore, create, and express themselves freely through art, while also teaching the importance of responsible expression within the bounds of law and social responsibility."

AI drew heavily on the <u>article here</u>, written by The Council of Europe.

I cite this here, at a time when the Government is

undertaking a <u>Curriculum & Assessment Review and</u> <u>invites a Call for Evidence</u> (deadline November 22 2024).

So remember, for your own well-being, and for the well-being of those who you care for:

"Everyone has the right to freedom of expression."

How do we make that a reality? How does the government deliver upon that Article? What do we need right now?

Have your <u>say here</u> - and in any way you see fit to express.

<u>Paula Briggs</u>, November 2024, <u>The Everyday School</u> <u>of Art</u>

This is a sample of a resource created by UK Charity AccessArt. We have over 1500 resources to help develop and inspire your creative thinking, practice and teaching.

AccessArt welcomes artists, educators, teachers and parents both in the UK and overseas.

We believe everyone has the right to be

creative and by working together and sharing ideas we can enable everyone to reach their creative potential.

Adapting AccessArt: Stories and Faces

You May Also Like...

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Pathway: Exploring Identity



Quentin Blake's Drawings as Inspiration: Exaggerating to communicate



Session Recording: Creating School Exhibitions & Displays



Finger Palette Portraits



elastic band sketchbook



Giant Jewellery: Multimedia Response to Yayoi Kusama

Talking Points: An Introduction to Shape

A collection of sources and imagery to introduce shape.

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An Introduction to Shape

Shape is used throughout art for lots of reasons; shapes can be vehicles for colour, convey emotion, and lead the eye on a journey around the page.

Different types of shapes can be categorised as 'geometric', 'organic' and 'intuitive'.

Geometric shapes, like squares and triangles, are mainly found in manmade objects, for example, houses. You would often find 'organic' shapes in nature, for example, in leaves or shells. In 2dimensional artwork, artists also create shapes 'intuitively' to represent a 'thing'.

Artists use shapes to communicate a certain message or convey an emotion.

- What emotion do you associate with certain shapes, for example, a triangle, circle or square?
- Do you feel different when you look at organic shapes compared to geometric shapes?

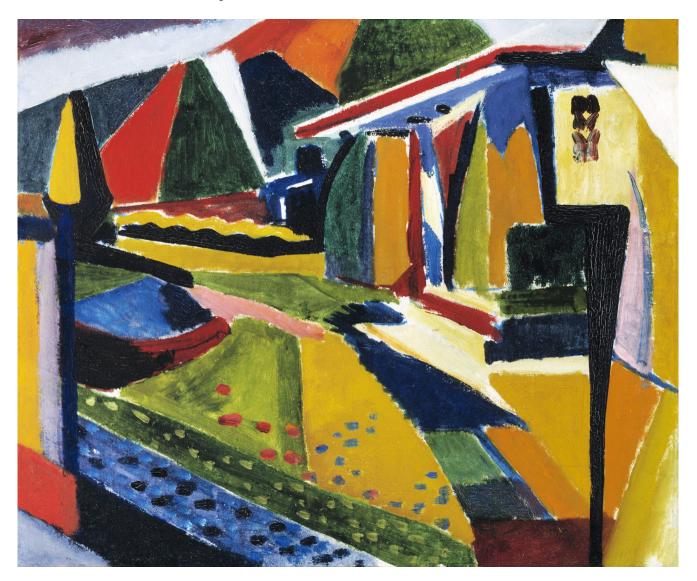
Artworks consist of lines and shapes built together with colour in a certain composition, whether it's an abstract or figurative piece.

- Some people would define shape through line.
 What do you think?
- When does a line become a shape?

When you look at an artwork, consider the shape and also the space around the shape (negative and positive space). These are shapes in themselves.

- How do the shapes sit in the composition?
- •What is your eye drawn to? Why do you think this is?

Discuss the artwork below, considering some of the statements and questions above.



Abstract Landscape (1915- 1916) painting in high

resolution by Henry Lyman Sayen. Original from the Smithsonian Institution.



Artist Unkown, Still Life with Guitar, Original public domain image from Saint Louis Art Museum



Landscape by Joe Gamble



Polypodium vulgare, British by Anna Atkins and Anne Dixon, Original public domain image from Getty Museum



Area Broken by Perpendiculars (ca.1934) painting in high resolution by Joseph Schillinger. Original from The Smithsonian Institution.



Monoprint by Claire Harrup

Questions to Ask Children

Describe the shapes you can see? Consider the edges, angles, colours etc.

How do the shapes connect with each other?

Do any of these artworks use negative space? What shapes can you spot?

Shapes can give the illusion of something being there. In Claire Harrup's monoprint, what can you see?

Where is your eye drawn to? What journey does it take and do you think it's intentional?

What do you notice about the overall composition of the piece? How do the shapes and colours impact your opinion and overall feeling?

Session Recording: In The Studio: Drama and Art with David Allen

Session Recording: Pathway for Year 1 & 2: Exploring Watercolour

Session Recording: In The Studio: Observational and Experimental Drawing with Feathers and Shells

Session Recording: Gestural Drawing with Charcoal Pathway

Improving Outcomes: Gestural Drawing with Charcoal Pathway

Why We Need Artist Educators To Take Centre Stage

Playing With Perspective

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Other Resources by Joe Gamble



Adapting AccessArt: Colour and Composition



Thoughtful Mark making



Cooking With Collage

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Redesigning food Packaging



What i ate in a day



Paint Your corner Shop



Creating Repeat Patterns



How Tiny Art Schools Grow

Talking Points: Colour Theory

A collection of sources and imagery to explore terms used in colour theory.

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Colour Theory

Colour theory can be overwhelming to understand and teach.

AccessArt would encourage an intuitive approach to teaching colour through resources such as <u>Expressive Painting and Colour Mixing</u>, however the information below will help you understand some of the terminology used in colour theory.



Primary Colours

Primary colours are any of a group of colours from which all other colours can be achieved by mixing. Red, yellow and blue can't be recreated through colour mixing and act as the building blocks for all other colours.



Secondary Colours

Secondary colours are achieved when the primary colours are mixed together in equal parts. On the colour wheel, secondary colours are located between primary colours.

- Red and blue: Purple
- Red and yellow: Orange
- Yellow and Blue: Green



Tertiary Colours

Tertiary colours can be achieved by mixing primary and secondary colours. Blue-green, blue-violet, red-orange, red-violet, yellow-orange and yellowgreen are colour combinations you can make from colour mixing. On a colour wheel, tertiary colours are between primary and secondary colours. – <u>Adobe</u>



Additional Terms Used When Talking About Colour:

Hue: Brightest and purest form of the colour on the colour wheel.

Saturation: The intensity and vibrance of a colour.

Value: How light or dark a colour is.

Shades: Achieved by adding black gradually to a colour.

Tint: Achieved by adding white gradually to a

colour.

Tone: Achieved by adding grey gradually to a colour.

See Resources Exploring Colour Below...

Colour Mixing



Exciting Colour



Expressive Painting and Colour Mixing



Arts Education In Crisis: We Have The Evidence – Now We

Need The Solution

A collection of evidence-based reports which help map the changes to the art education (and wider arts) landscape over the past few years, and a collection of articles to help share solutions to the issues raised.

If you would like us to add a link to a report or relevant article please email paula@accessart.org.uk.

Paula Briggs, CEO & Creative Director AccessArt, 2024.

Evidence

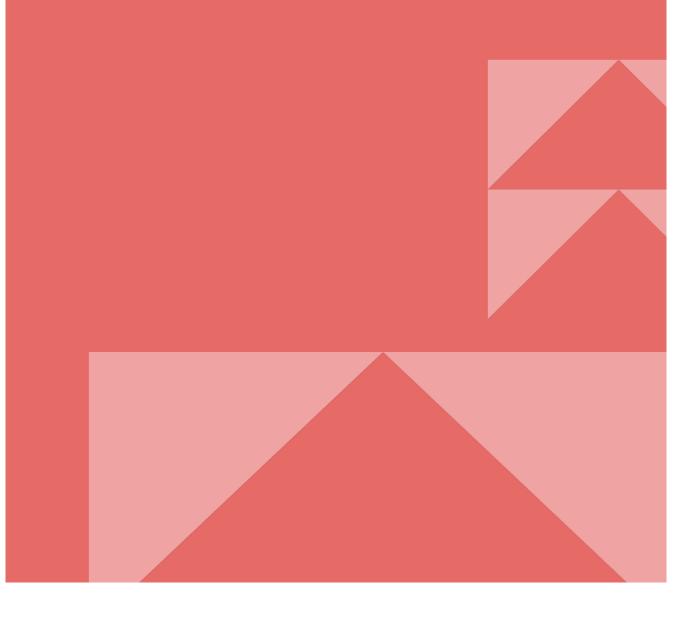
A Class Act

Erica Holt-White, Professor Dave O'Brien, Dr Orian Brook, Dr Mark Taylor November 2024



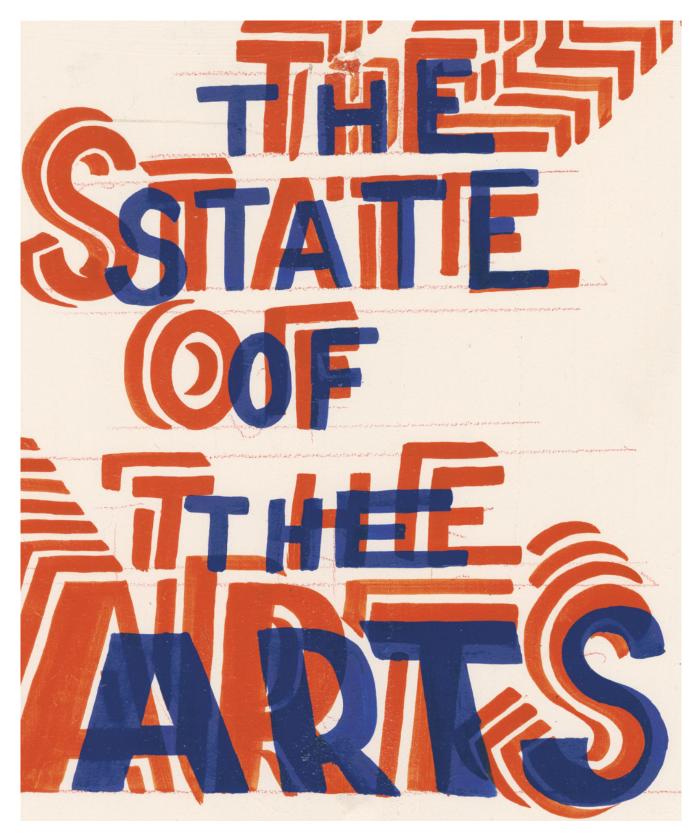
A Class Act

Social mobility and the creative industries



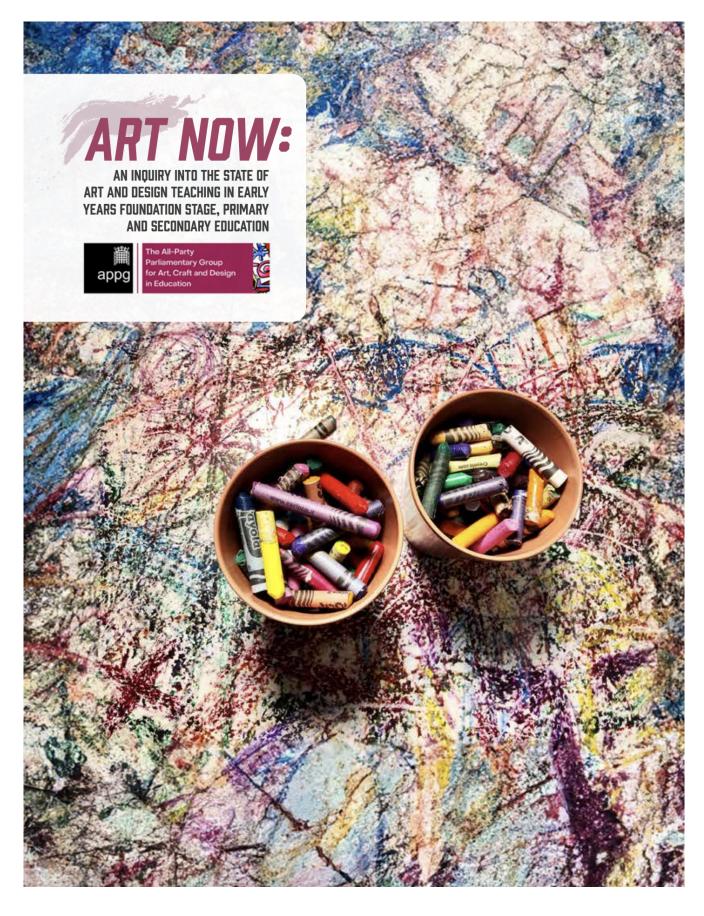
Social Mobility and the Creative Industries, Sutton Trust 2024

The State of The Arts



<u>Campaign for the Arts and the University</u> of Warwick, 2024

The Art Now Report



<u>Commissioned by the All-Party</u>

Parliamentary Group for Art, Craft and Design Education

The Arts in Schools: Foundations for the Future



<u>Published by Calouste Gulbenkian</u> <u>Foundation and A New Direction</u>

Urgent Reform needed in 11-16 Education



<u>The Education for 11–16 Year Olds</u> <u>Committee, December 2023</u>

Culture in Crisis: impacts of Covid-19 on the UK cultural sector



Culture in Crisis

Impacts of Covid-19 on the UK cultural sector and where we go from here

<u>Culture in Crisis shares research</u> <u>findings from one of the world's largest</u> <u>investigations into the impacts of</u> <u>Covid-19 on the cultural industries.</u>

Solutions

Can Labour Show It Really Understands The Power Of The Arts To Transform Lives?

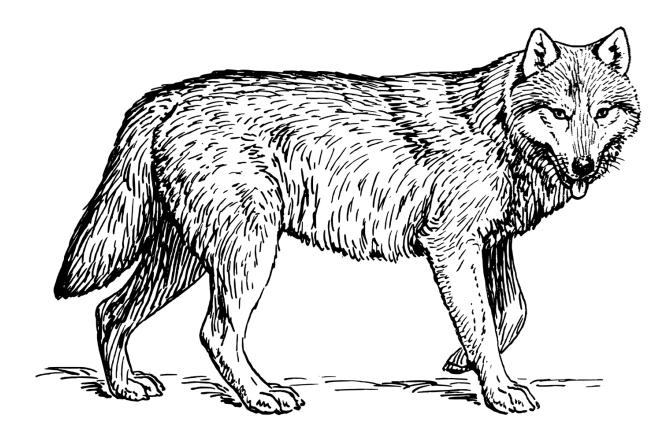


<u>Why Would We Ignore What The Arts Can Do</u> <u>For Us?</u>

The Current Education System: Too Much Beta, Not Enough Alpha



Rethinking the Space in Which We Learn Taking Control of the narrative



Why We Need To Change The Narrative Around Art Education

Not Just Ideas: Action



Explore AccessArt's vision and the impact it is having on art education.

AccessArt's Pedagogical Approach



Over the past 25 years AccessArt has helped define a rigorous yet highly accessible approach to visual arts education.

Education: The Fundamentals

Education: the fundamentals

Eleven facts about the education system in England

<u>Produced by Nesta and the Education</u> <u>Policy Institute</u>

Visual Arts Manifesto

Visual Arts Organisations Call New Government to Action

ACME ACTIONSPACE A-N ART FUND ARTQUEST CHEAD CRAFTS COUNCIL CREATIVE LAND TRUST CURATOR SPACE CONTEMPORARY VISUAL ARTS NETWORK CREATIVE WORKSPACE NETWORK DACS

24 Arts Organisations share a vision

Adapting AccessArt: Colour and Composition

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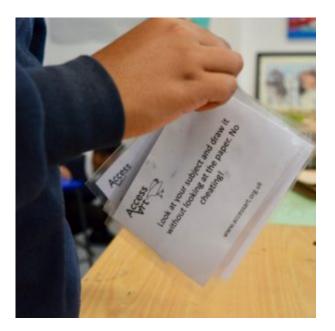


Can Labour Show It Really Understands The Power Of The Arts To Transform Lives?

What I Ate in a Day

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Manipulating Paper: Turning 2D into 3D



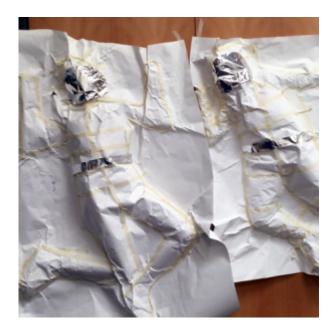
Making Prompt cards



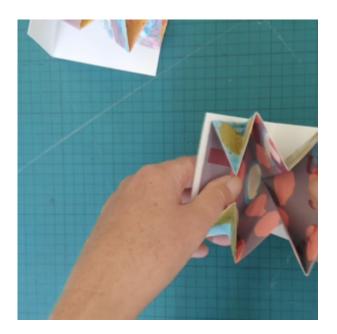
playful making pathway



ASTRONAUT PAPER BODY CASTS



Turkish map fold



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