

“When We Hold Art Education In Our Hands”

Recording of a presentation delivered by Paula Briggs, CEO and Creative Director of AccessArt, at the All Party Parliamentary Group for Art, Craft & Design Education on 17th December 2024.

CPD Recording: Improving Outcomes in Drawing

You May Also Like...

all drawing resources



The AccessArt Lab at Stapleford Granary

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AccessArt has always advocated for the role artists can play in creating dynamic, engaging and relevant art education experiences for the whole community. We have seen through the [AccessArt](#)

Primary Art Curriculum how activities that were devised, trialled and tested in community settings, led by artists working with small groups, have then been very successfully transferred into more formal education settings. Artists bring to education an opening of what is possible, together with a depth of understanding and clarity of purpose. Artists help educators ask important and often challenging questions: What is the purpose of art education, and how can we best inspire and enable?

AccessArt has been at the forefront of this approach for 25 years, and we have helped thousands of schools, organisations and individual artist educators transform their practice. Our recently launched **Tiny Art School Movement** is helping to encourage artists to reflect upon their potential as educators and to work with local communities.

We opened the first ever AccessArt Lab as part of our continuing commitment to push the boundaries of what is possible when artists and educators from all settings work together. Led by **Paula Briggs**, Creative Director of AccessArt and the AccessArt Lab, the studio at Stapleford Granary, Cambridge, provided a space for an ongoing creative (and practical) conversation between AccessArt and our audience.

“We are very excited about the potential of the

AccessArt Lab. We'll be using the space to devise and test new content, especially around the creation of resources for teenagers, and around how we nurture creative thinking for all. But over and above these key areas, we'll be exploring (and celebrating) what it is like for learners to enjoy being in a space of "not knowing." Too often, education focuses on the accumulation of precise and nameable knowledge, and then on measuring knowledge retention. Art provides a valuable alternative to this kind of thinking, providing opportunities to acknowledge there are other types of intelligence, and that there is real value in helping learners and teachers experience the benefits of operating in a space of play, feeling safe but inspired in the space of "not knowing... yet," and empowered by personal discovery.

As a predominantly digital organisation with a national and international reach, the AccessArt Lab will provide an opportunity for us to engage with audiences in new ways, and of course everything we learn and create in the Lab will be shared with all our audiences via the AccessArt website. We are excited to see how this develops into what we hope will be a vibrant and meaningful creative conversation, helping our combined voice and expertise to be heard across all settings, and to help affect change."

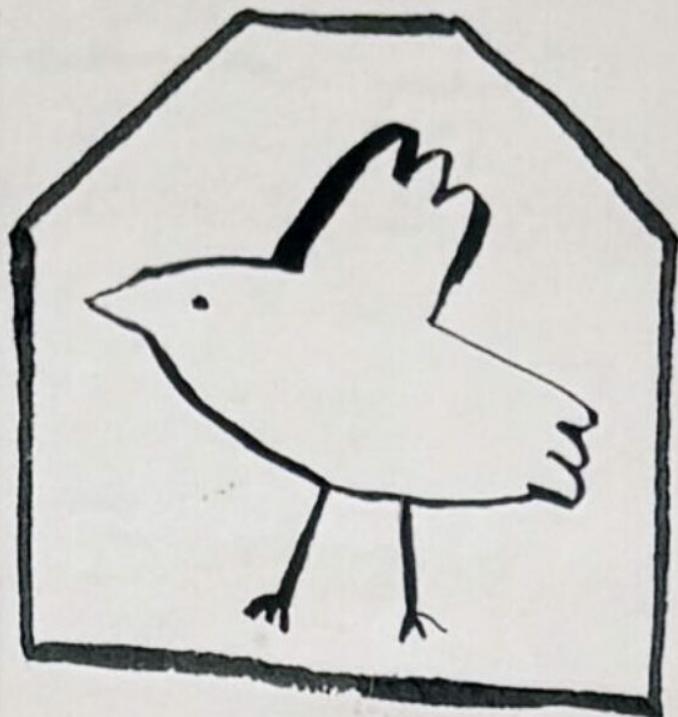
Hands
Making:

*What Opens
in the
Body and
the Mind?*

SPACE of UNKNOWING

Staying in a space

ACCESSART



TINY ART SCHOOLS



[**Stapleford Granary**](#) is an Arts Centre whose aim is to foster cultural understanding through education.

The venue offers music, art, education & conversation in a beautiful 19th century farm complex, situated at the foot of the Gog Magog Downs, just 5 miles from the centre of Cambridge.

Please note the [AccessArt registered office and all contact details remain as detailed here.](#)

You May Also Like...

[**AccessArt Lab Areas of Focus & Core Values**](#)



**CPD Recording: Ten Minutes,
Five Times a Week with**

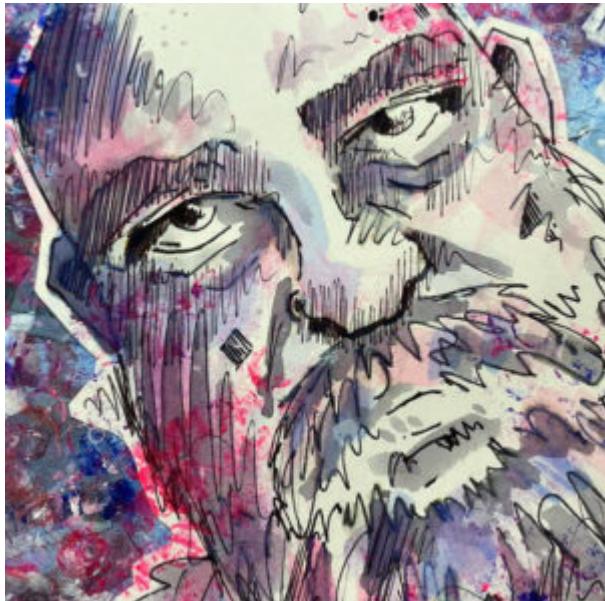
AccessArt and DRYAD Education

“Everyone has the right to freedom of expression”

Adapting AccessArt: Stories and Faces

You May Also Like...

Making Physical or Digital Layered Portraits



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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If you are having issues viewing videos, it may be due to your school's firewall or your cookie selection. Please check with your IT department.

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

ALL AUDIENCES

FREE TO ACCESS

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 2-dimensional 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?

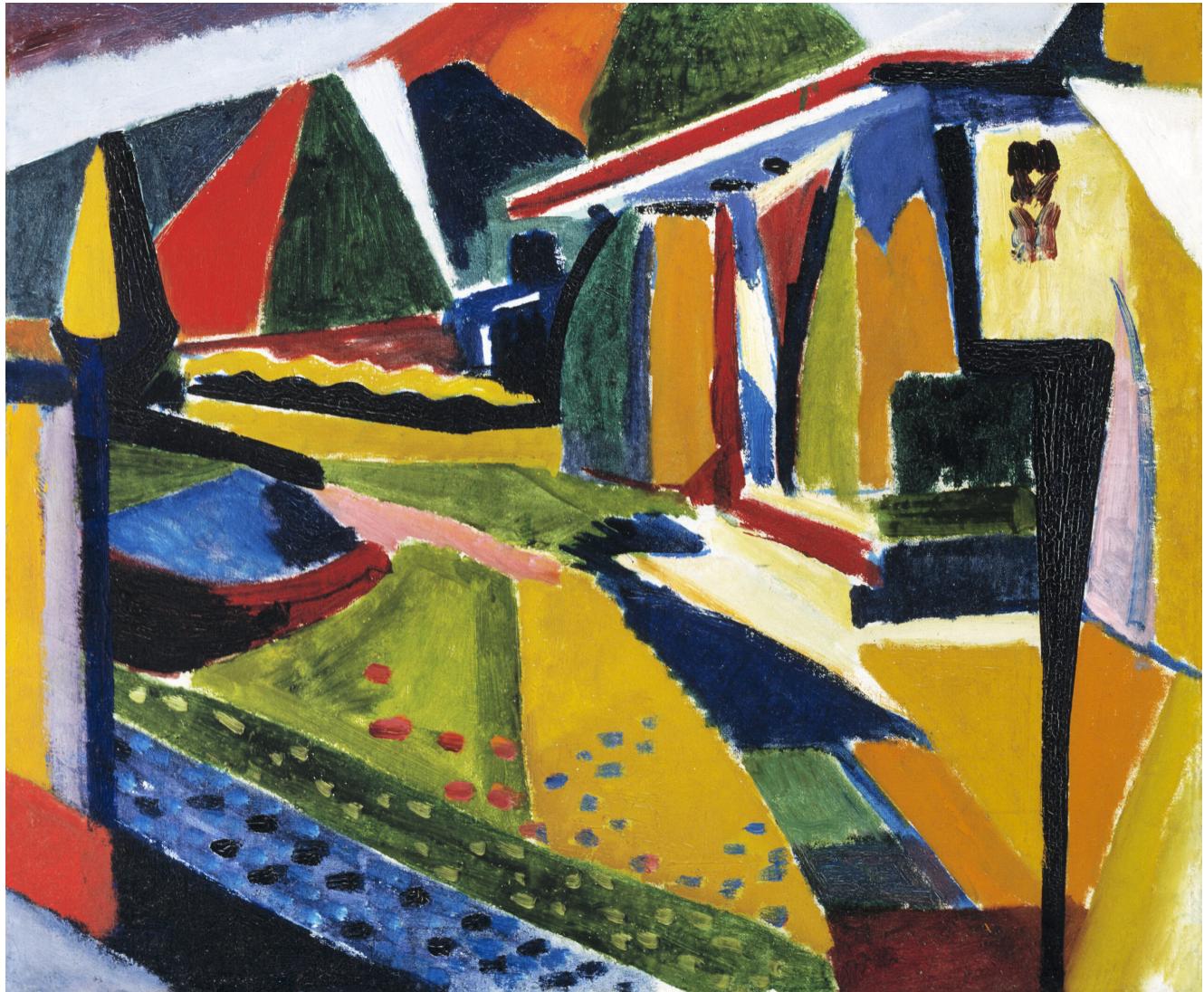
Artworks consist of lines and shapes built together with colour in a certain composition, whether it's an abstract or figurative piece.

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

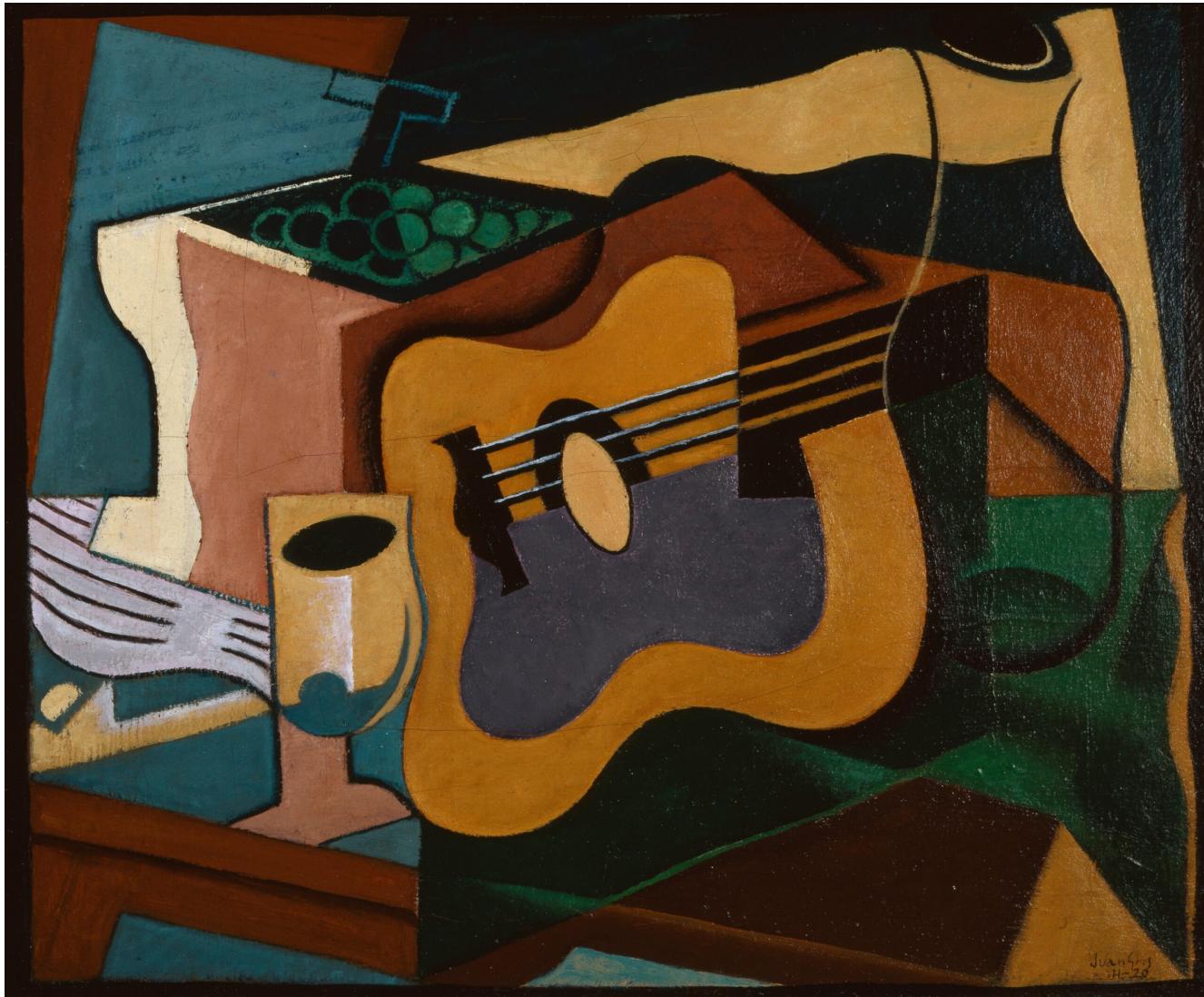
When you look at an artwork, consider the shape and also the space around the shape (negative and positive space). These are shapes in themselves.

- 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 Unknown, 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?

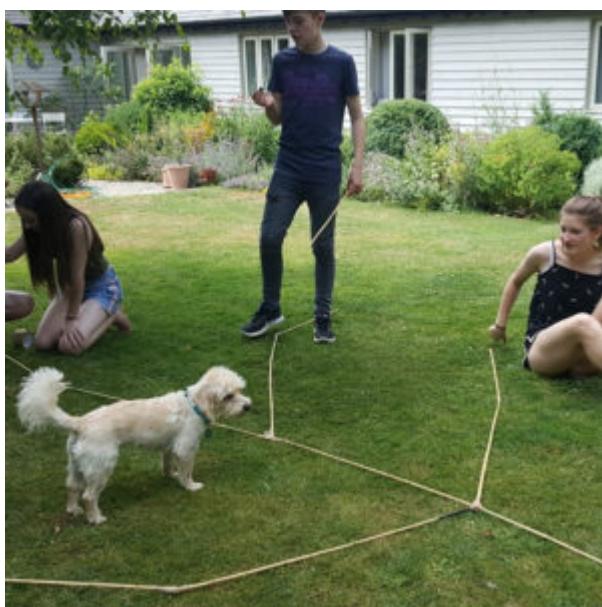
CPD Recording: In The Studio: Drama and Art with David Allen

You May Also Like...

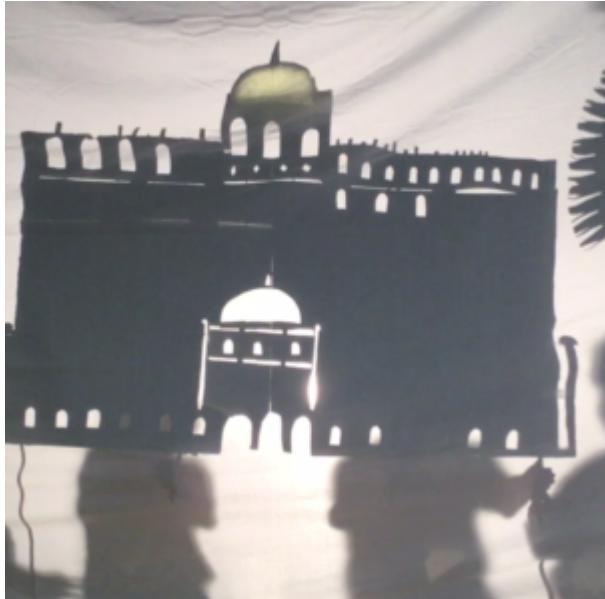
drama and art



drama exercises explore teamwork



Shadow puppets and performance



CPD Recording: Exploring Watercolour Pathway

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

CPD 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

You May Also Like...

Other Resources by Joe Gamble



Adapting AccessArt: Colour and Composition



Thoughtful Mark making



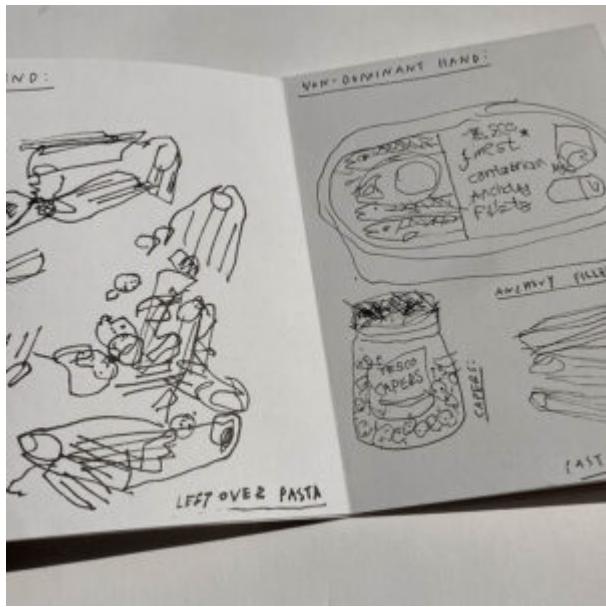
Cooking With Collage

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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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AGES 5-8

AGES 9-11

AGES 11-14

AGES 14-16

FREE TO ACCESS

Colour Theory

Colour theory can be overwhelming to understand and teach.

AccessArt would encourage an intuitive approach to teaching colour through resources such as [Expressive Painting and Colour Mixing](#), 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 yellow-green are colour combinations you can make from colour mixing. On a colour wheel, tertiary colours are between primary and secondary colours. – [Adobe](#)



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

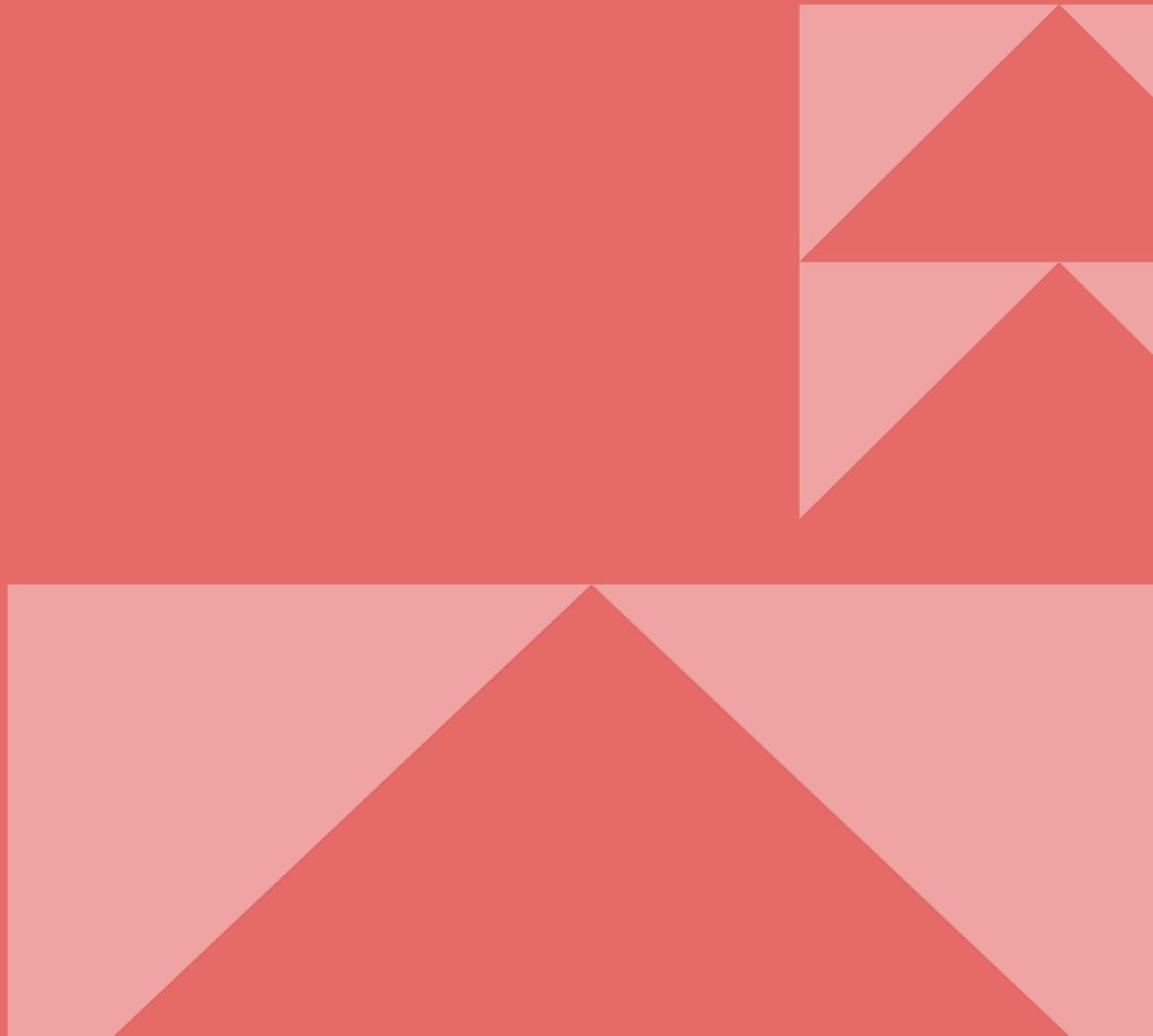
A Class Act

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



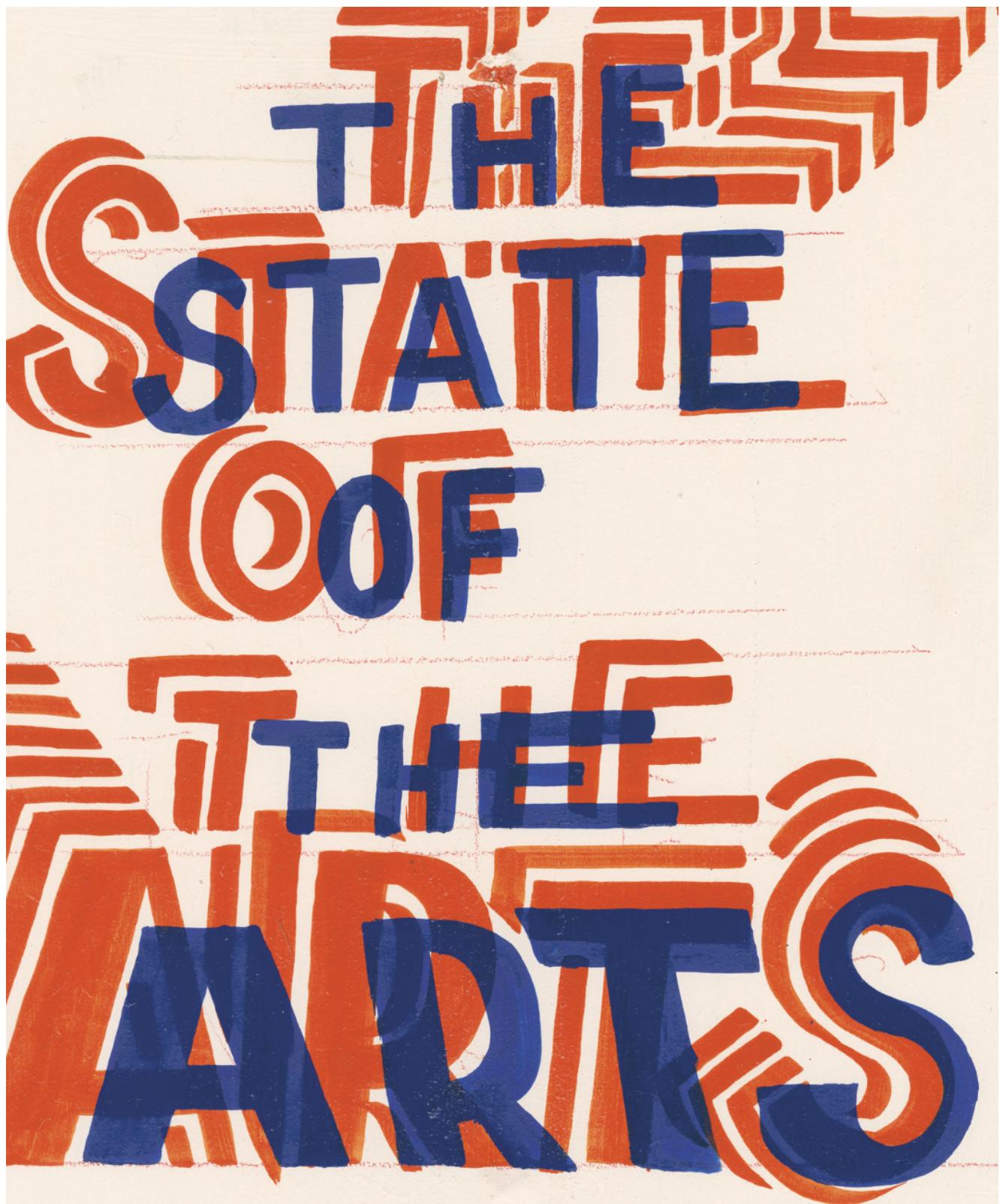
A Class Act

Social mobility and the creative industries



Social Mobility and the Creative Industries, Sutton Trust 2024

The State of The Arts



Campaign for the Arts and the University of Warwick, 2024

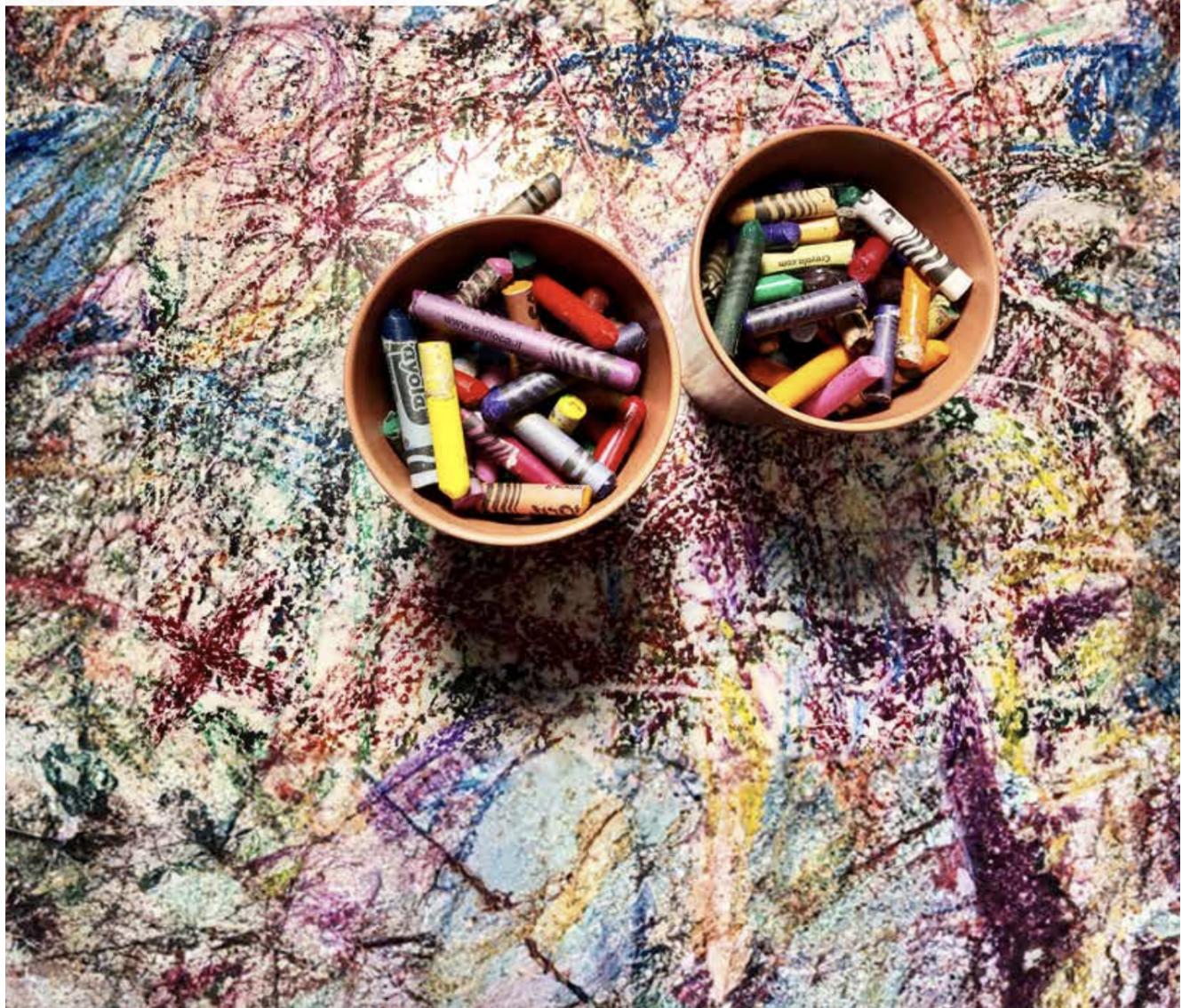
The Art Now Report

ART NOW:

AN INQUIRY INTO THE STATE OF
ART AND DESIGN TEACHING IN EARLY
YEARS FOUNDATION STAGE, PRIMARY
AND SECONDARY EDUCATION



The All-Party
Parliamentary Group
for Art, Craft and Design
in Education



Commissioned by the All-Party

Parliamentary Group for Art, Craft and Design Education

The Arts in Schools: Foundations for the Future

The Arts in Schools: Foundations for the Future (Full Report)

Published by Calouste Gulbenkian Foundation and A New Direction

Urgent Reform needed in 11-16 Education



The Education for 11-16 Year Olds Committee, December 2023

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

**CENTRE
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Culture in Crisis

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

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

Solutions

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



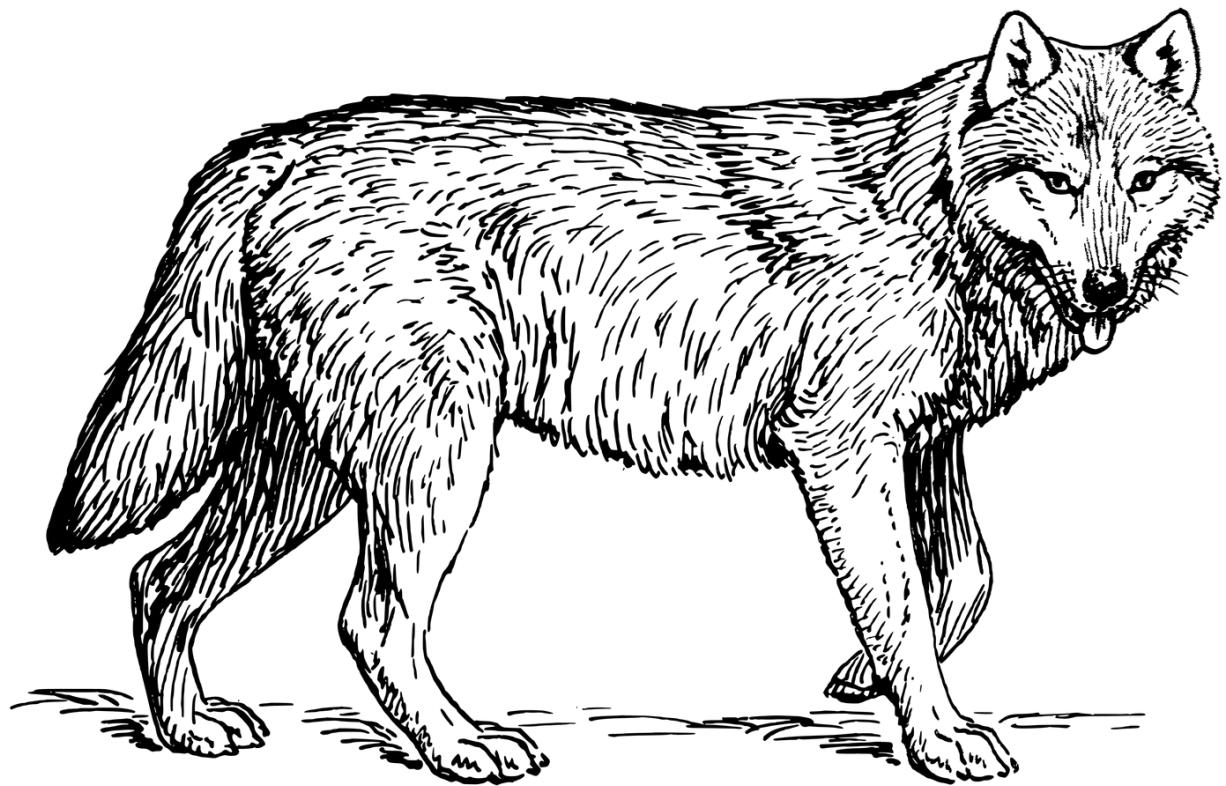
Why Would We Ignore What The Arts Can Do For Us?

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.

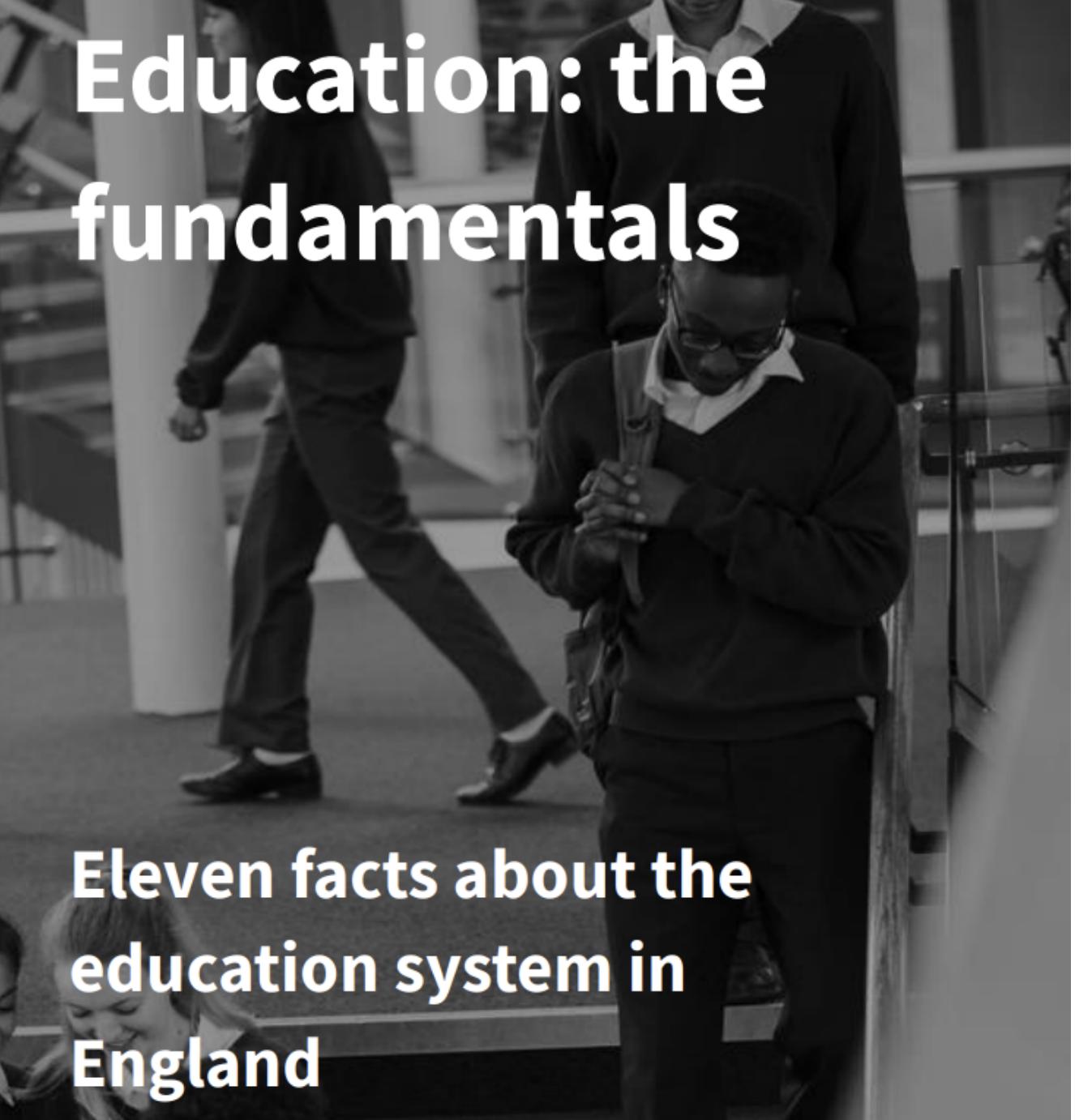
AccessArt's Pedagogical Approach



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**

Produced by Nesta and the Education
Policy Institute

Visual Arts Manifesto

Visual Arts Organisations Call New Government to Action



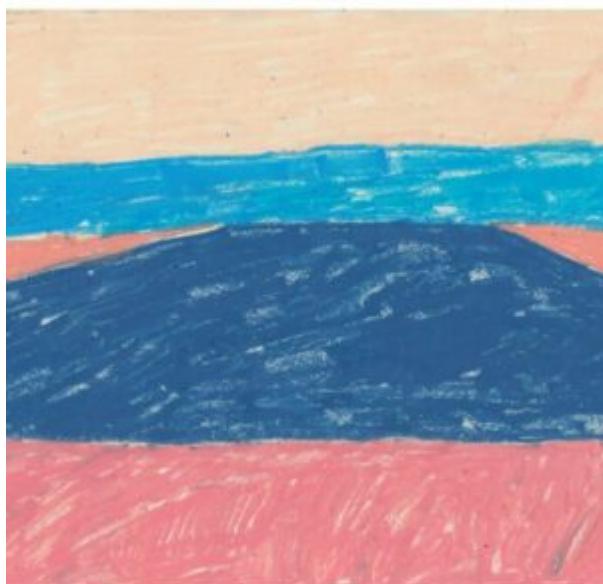
ACME
ACTIONSPACE
A-N
ART FUND
ARTQUEST
CHEAD
CRAFTS COUNCIL
CREATIVE LAND TRUST
CURATOR SPACE
CONTEMPORARY VISUAL ARTS NETWORK
CREATIVE WORKSPACE NETWORK
DACS

[24 Arts Organisations share a vision](#)

Adapting AccessArt: Colour and Composition

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Manipulating Forms in Landscape Painting



Layered Colour Gestural Drawing



Cut Paper Collage Still Life

