

2026 – Time for a New Relationship?



What can art educators learn from non-extractive practices?

As we welcome in a new year, starting a new term and imagining new ways of being, perhaps we can, as art educators, turn also towards new ways of understanding our relationship with our sense of creative purpose.

It would, of course, be ideal to start the new year with a sense of optimism and energy—and for many, that will be the case—and if so, all good. But we do need to recognise that for many people, both educators and those we educate, we ended the year with a feeling of overwhelm and perhaps even

exhaustion.

If we were lucky, it was great to be able to step off our productivity-driven, daily grind. Returning (and again, lucky us to have something to return to) has made me think about how we might begin to look in on this driven culture from a slightly different angle, especially in the light of learning to re-see what the visual arts can offer us, to help us be happier, healthier, more connected human beings. How can we learn to move forward, incrementally, in a way which is more sustainable, to both ourselves (as cyclical beings) and the planet? How can we help lay the groundwork so that the children and young people we teach and care for can imagine a more sustainable approach to their own lives?

The notion of *non-extraction* comes from a critical understanding of extractive economies, as applied to industry, the environment or colonialism. Any mechanism, organisational structure, or way of being which takes more out than it puts back in (intentionally or otherwise), leaving the source or those in its path depleted, might be seen as extractive. Non-extractive practices on the other hand, attempt to preserve, value, and enhance, helping to sustain energy, resources and ways of being.

As we go about our work as art educators and artists, perhaps 2026 can be the year we examine our current attitude to extractive and non-

extractive practices as they relate to teaching, learning and the visual arts. Let's think expansively and become aware of where we might be guilty of perpetuating the myth that extractive processes *are the only way*. Once we become aware, we can then start to use our creativity to make small (or large) changes to our day-to-day practices, which enable the ecosystems in which we operate to function with kindness, energy and sustainability.

AccessArt will be returning to these themes of course, but for now, a few gentle questions to help us start examining our attitudes to extractive / non-extractive practices as teacher, learner and artist. Some of these questions are deliberately tangled to encourage divergent thinking. They are not intended to be used as tools with which to punish ourselves. Instead, enjoy them as challenges to explore. New approaches - new energy.

Physical

- Where do the materials you use come from? How do you navigate the balance between providing enough materials to aid exploration without encouraging waste? How do the things you make exist in the world? What is material value? How much do you talk about these issues with other makers/learners?

Cultural

- How do you relate to the images and ideas you come across from other cultures? How much do you understand and respect the starting points/legacy which created these works? What does “borrowing” look like for you? Does it feel ok?
- How much do you impose on others? Are there ways you could create space for the cultural experiences of those you work with to be seen and heard?

Creative Process

- Is our creativity endless? Is it cyclical? What does creative rest look like? How do we value intention? Do we need to measure? What does respect to ourselves as creative beings look like?

Enjoy the new year. Gently does it.

Paula Briggs, January 2026

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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: Plinth People

This Project Uses The Following Resources...

Plinth people: Sculptural Self Portraits



Quick Clay Figurative Sketches



Co-Design in the Classroom

You May Also Like...

Our Creative Community: A pupil-led Project



Visual Arts Pedagogy



Art in Times of Ill Health

You May Also Like...

AccessArt treehouse



AccessArt Wellbeing Resources



Which Artists: Merlin Evans



**How I use my Sketchbook as an
Illustrator by Tobi Meuwissen**

**How I use my Sketchbook as a
Mixed Media Artist by Morag
Thomson Merriman**

How I use my Sketchbook as a Painter by Joe Gamble

How Do We Adapt our Art Teaching to Include Children with Specific Educational Needs?

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 [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



Talking Points: Maurice Sendak

A collection of sources and imagery to explore the work of Maurice Sendak.

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Maurice Sendak and Where The Wild Things Are

“Maurice Sendak (1928-2012) was born in Brooklyn, New York to Jewish immigrant parents from Poland. A largely self-taught artist, Sendak illustrated over one hundred-fifty books during his sixty-year career.” – [The Maurice Sendak Foundation](#)

As well as being an author and illustrator Sendak began a career as a costume and stage designer later in life.

Watch Sendak’s illustrations come to life in this animation.

Find clear images of the illustrations in this video. Stop the video on some of the illustrations and discuss what the children can see. This might also be a good opportunity to create some visual notes.

Questions to Ask Children

What kind of mark making can you see in Sendak’s drawings?

How do you think he made the marks? Can you make the action in the air? Would it be slow and careful, or quick and sketchy?

How would you describe the atmosphere in Sendak’s illustrations?

Can you relate to the characters in the book? If so, how?

Can you name some of the different animal that you recognise in Sendak's Wild Things?

What is your favourite part of the story? Why do you like it?

How does the story make you feel?

Imagine your own Wild Thing...

- What might it look like and why?**
- Is it friendly or frightening? Why?**
- How might you interact with your Wild Thing?**
- Where does it live and how do you find it?**

This Talking Points Is Used In...

Pathway: Drawing and Making Inspired by Maurice Sendak

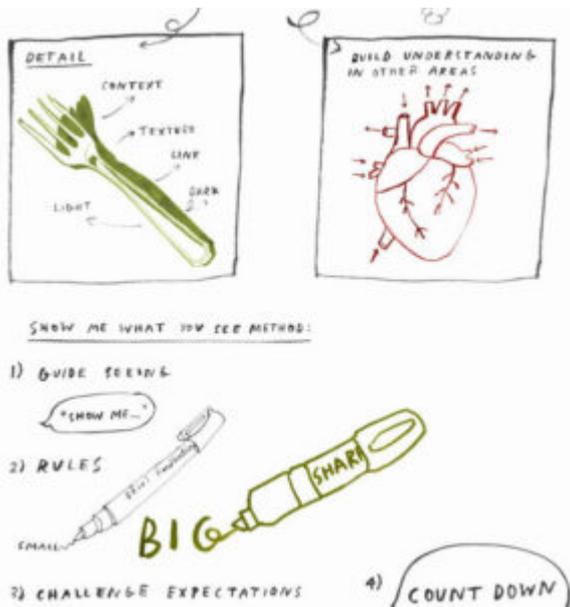


[This is featured in the 'Drawing and Making Inspired by Maurice Sendak' pathway](#)

using sketchbooks to make visual notes



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Talking Points: Christo and Jeanne-Claude

A collection of imagery and sources designed to introduce children to the work of artists Christo and Jeanne-Claude.

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Christo (1935-2020) and Jeanne-Claude (1935-2009) were multidisciplinary artists who created monumental outdoor installations, pushing the

boundaries of painting, sculpture and architecture. They are known for wrapping structures, transforming islands and creating bright architectural structures in urban and rural environments.

Find out more about the life and works of Christo and Jeanne-Claude [here](#).

'The Mastaba'

A project for Abu Dhabi, was conceived in 1977. It will be the largest permanent work of art in the world, made from 410,000 multi-coloured barrels to form a colourful mosaic, echoing Islamic architecture. *The Mastaba* will be Christo and Jeanne-Claude's only permanent, large-scale public artwork, and also their final project.' – christojeanneclaude.net



Christo, Abu Dhabi Mastaba (Project for United Arab Emirates), Drawing 1977

Pencil, charcoal, wax crayon, and pastel 56 x 71 cm (22 x 28 in)

Collection Lilja Art Fund Foundation, Switzerland

Photo: Wolfgang Volz© 1977 Christo and Jeanne-Claude Foundation

'Wrapped Monuments', 1970, Milan, Italy

'The monument to the king of Italy Vittorio Emanuele II, on Piazza del Duomo, and the monument

to Leonardo da Vinci, on Piazza della Scala, were wrapped with polypropylene fabric and red polypropylene rope, in the fall of 1970, in Milan, Italy.' - christojeanneclaude.net



Christo, Wrapped Monument to Vittorio Emanuele (Project for Piazza de Duomo, Milano), Collage 1970

Pencil, fabric, twine, charcoal, pastel, wax crayon, and map
71 x 56 cm (28 x 22 in)

Victoria and Albert Museum, London, United Kingdom Photo:
Shunk-Kender© 1970 Christo and Jeanne-Claude Foundation and J.
Paul Getty Trust

'Surrounded Island', 1980-83, Biscayne Bay, Greater Miami, Florida

'For two weeks, Surrounded Islands, spreading over 11.3 kilometers (7 miles), was seen, approached and enjoyed by the public, from the causeways, the land, the water and the air. The luminous pink colour of the shiny fabric was in harmony with the tropical vegetation of the uninhabited verdant islands, the light of the Miami sky and the colours of the shallow waters of Biscayne Bay.' – christojeanneclaude.net



Christo, Surrounded Islands (Project for Biscayne Bay, Greater Miami, Florida), Drawing 1981 in two parts

Pencil, charcoal, pastel, wax crayon, aerial photograph, and map
38 x 244 cm and 106.6 x 244 cm (15 x 96 in and 42 x 96 in)

Property of the Estate of Christo V. Javacheff Photo:
Wolfgang Volz© 1981 Christo and Jeanne-Claude Foundation

'The Pont Neuf Wrapped', 1975-85, Paris

'On September 22, 1985, a group of 300 professional workers completed the temporary work of art *The Pont Neuf Wrapped*. They had deployed 41,800 square meters (450,000 square feet) of woven polyamide fabric, silky in appearance and golden sandstone in colour.' Find out more about *The Pont Neuf Wrapped* at christojeanneclaude.net



Christo, *The Pont Neuf Wrapped* (Project for Paris), Drawing 1985 in two parts

Pencil, charcoal, wax crayon, map, and fabric sample 38 x 165 cm and 106.6 x 165 cm (15 x 65 in and 42 x 65 in)

Private collection Photo: Wolfgang Volz© 1985 Christo and Jeanne-Claude Foundation

'*Wrapped Trees*', Fondation Beyeler and Berower Park, Riehen, Switzerland

'Starting on Friday, November 13, 1998, 178 trees were wrapped with 55,000 square meters (592,015 square feet) of woven polyester fabric (used every winter in Japan to protect trees from frost and heavy snow) and 23 kilometers (14.3 miles) of rope. The wrapping was completed on November 22.'
– christojeanneclaude.net



Christo, *Wrapped Trees* (Project for the Fondation Beyeler and Berower Park, Riehen, Switzerland) Drawing 1998 in two parts

Pencil, charcoal, pastel, wax crayon, fabric sample, technical data, topographic map, and tape 38 x 165 cm and 106.6 x 165 cm (15 x 65 in and 42 x 65 in)

Fondation Beyeler, Riehen, Switzerland Photo: André Grossmann© 1998 Christo and Jeanne-Claude Foundation

Questions to Ask Children

What kind of marks can you see in these drawings?

How has Christo used mark-making to create depth?

Do the drawings of the wrapped sculptures feel heavy or light?

Which wrapped installation is your favourite? Why?

How would you feel if you came across these wrapped installations in your street or playground, without knowing who had made them or why? What would you do?

How do you think Christo and Jeanne-Claude, the artists, choose where to make their wrapped installations?

How could you make similar installations in your setting? What would you wrap? What would you wrap it in?

What would other pupils in your school think if they discovered your wrapped installation? What do you think they would do?

This Talking Points Is Used In...

Additional Pathway: Exploring Form Through Drawing

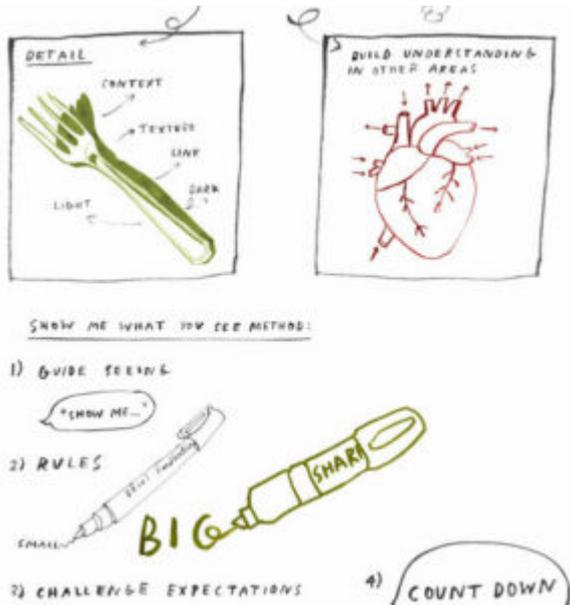


[This is featured in the 'Exploring Form Through Drawing' pathway](#)

using sketchbooks to make visual notes



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Talking Points: Event Mapping

A collection of imagery and sources designed to explore event mapping.

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Event mapping is a useful way to visualise the event space. It can help organisers to spot any potential issues before the event, plan ahead and track the progress of the planning.

There are different approaches to event mapping you can explore; creating a 3D physical model of a space or working digitally to create a virtual model of a space.

Explore the videos below to focus a discussion

about what is possible.

Paris Olympics: OnePlan

You might like to show some clips from the video above on mute to give pupils a feel for the virtual capabilities of digital mapping.

Paris will be hosting the events across the city in historical and cultural venues. Most of the games are being held in pre-existing stadiums. Explore the [competition venue concept map](#) for the Paris Olympics and Paralympics.

Questions to Ask Children

Why do you think digital mapping can be useful when planning big events?

Does the digital mapping remind you of anything?

What are the benefits/disadvantages of mapping out an event digitally?

London Olympics 2012

Find out more about Daniel Boyle's vision for the 2012 Olympic Opening Ceremony [here](#).

Go to minute 3:30 to see specifically how they have used 3D model in their planning.

Questions to Ask Children

After seeing both digital and hand made models for

events mapping, which is your favourite and why?

What are the benefits/disadvantages of having a 3D model?

You May Also Like...

AccessArt Olympic Resources



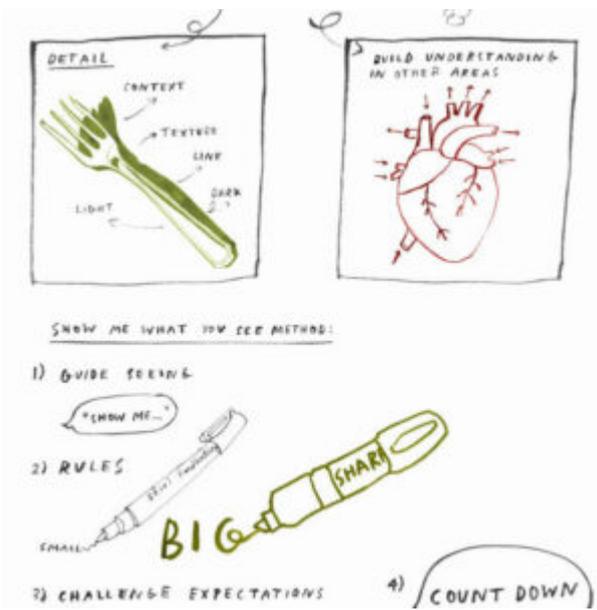
[Explore projects to celebrate the 2024 Olympics](#)

Visual Notes



Find out how pupils can respond to artists work in sketchbooks

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Talking Points: Serge Lifar

A collection of imagery and sources designed to explore the work of choreographer and painter, Serge Lifar.

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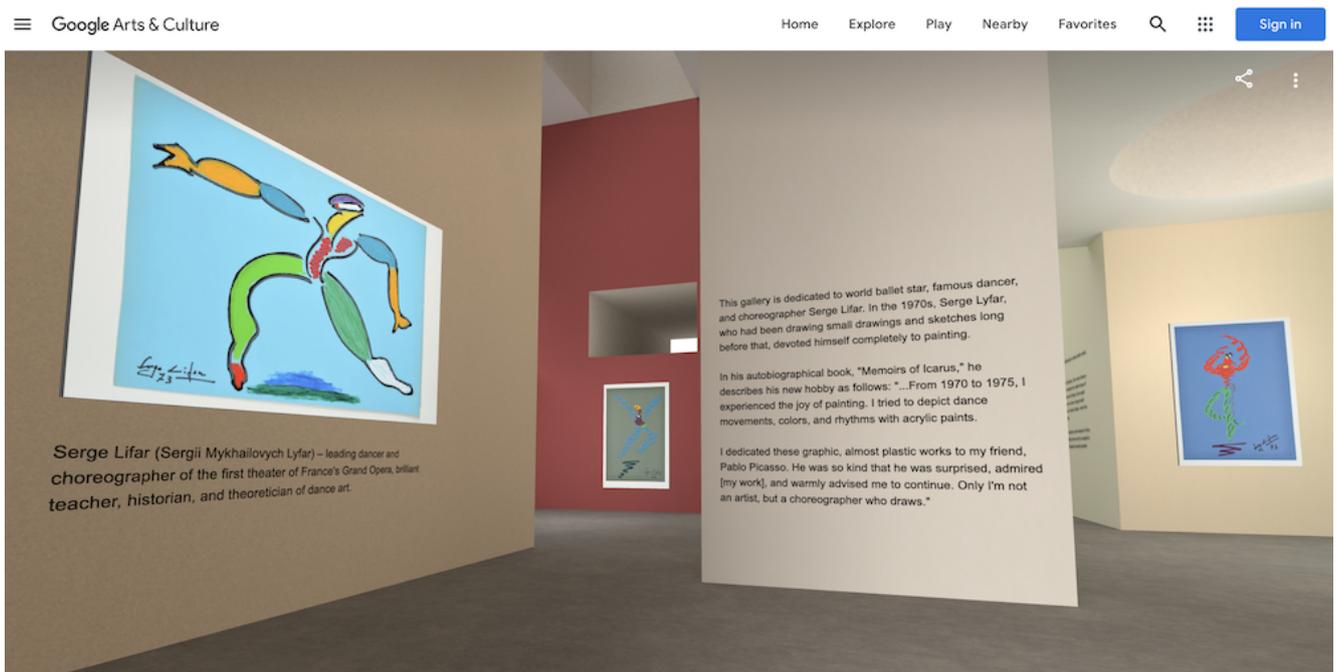
AGES 11-14

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Serge Lifar

Serge Lifar was a famous dancer and choreographer born in 1905. Throughout his career as a dancer and choreographer he kept drawings and sketches of the dancers and movements he would choreograph. Later in life he devoted himself to painting.

[Enter the Pocket Gallery of Google Arts and Culture](#) to explore some of Serge's works in 3D.



Find more of [Lifar's paintings here](#) to discuss with the class using questions below.

Questions to Ask Children

Describe what you can see in the paintings.

How has Lifar used colour in his paintings? Why do you think he chose those colours?

Describe the lines you can see. How has Lifar used line to achieve a sense of movement in his paintings?

What do you like/dislike about the painting?

How does the painting make you feel? Why?

Which is your favourite painting and why?

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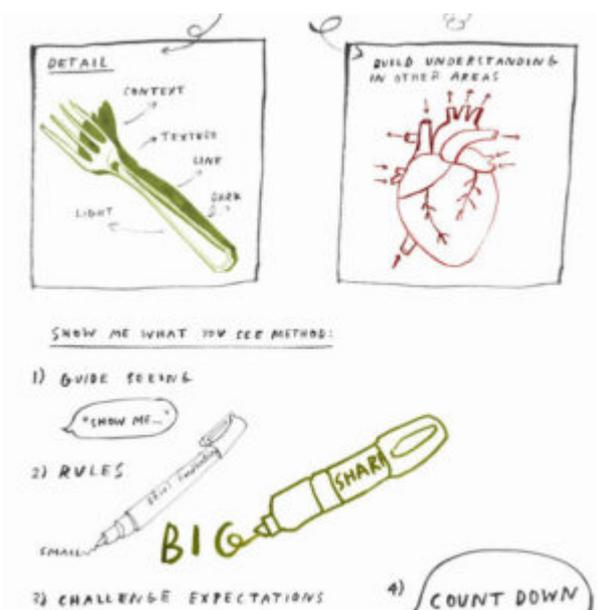
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Talking Points: Rosa Serra

A collection of imagery and sources designed to explore the work of sculptor, Rosa Serra.

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Rosa Serra

“Serra is a Spanish sculptor born in 1944. She received the sculpture prize at the III Bilbao Biennial in 1976 and was commissioned by the International Olympic Committee to create sculptures for the 1988 Seoul Olympic Games. She is known for her sculptures influenced by Henry Moore, characterised by risky curves, roundness, and harmony.” –[askART](#)

See a selection of Serra’s sculptures from the 1988 Seoul Olympics on [Google Arts and Culture](#).

Questions to Ask Children

Describe what you can see in the sculpture.

How might you describe the form and movement of the piece?

Which sculpture is your favourite and why?

Compare and contrast Serra's work with the work of [Henry Moore](#).

Mute the video and watch Serra's process.

Go to 0:20 to see how Serra builds up the mold for her sculpture from armatures.

Questions to Ask Children

What is a [cast](#)?

How does Serra create the [mold](#) for her sculptures?

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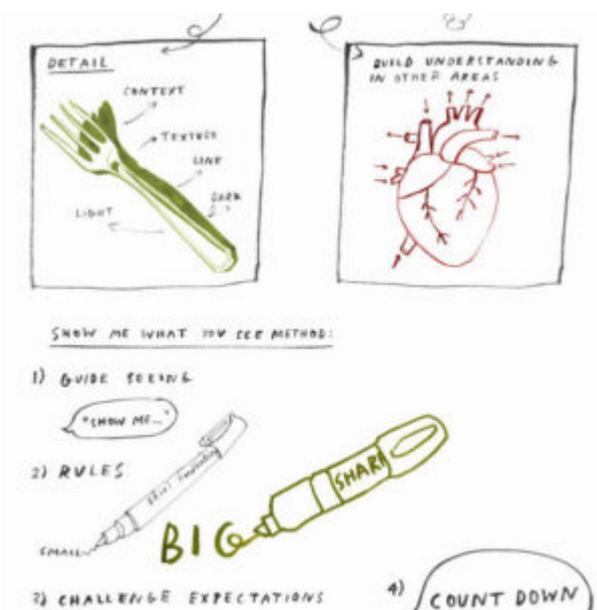
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Talking Points: Olympic and Paralympic Stadiums

How have the Olympic Stadiums changed over time?

[Stadiums](#) have been crucial to the Olympic Games ever since the first Games in 6 B.C., evolving and adapting to reflect the culture, society, and needs of each era.□□

Use the below images and videos to explore the Olympic stadiums and how they are designed, built and have evolved over their long history.

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Since the first Ancient Olympic games held in Olympia in 6 B.C. Olympic stadiums have developed to hold huge capacities of spectators and house a multitude of different sports.

The Paralympics began in 1948 at the military hospital [Stoke Madeville](#) as a way to speed up recovery of paraplegic War Veterans after World War Two. Sir Ludwig Guttmann, a German-British neurologist, came up with the idea of organising a series of sports competitions to be held at the same time as the Olympic Games in London. Since 1988 the Paralympics have always been held in the same city and stadiums as the Olympics. – [Paris 2024](#)

Ancient Olympia Stadium

“The stadium of Ancient Olympia was a holy place

for the ancient Greeks, where all the sports activities were held dedicated to the god Zeus. Originally, the stadium was constructed in such a manner that spectators could view the events from the slopes of Mount Cronion. But the stadium was gradually moved further east, and eventually, it was placed outside the temple of Zeus.” – [Greek](#)

The first Olympics in 6 B.C. had mud seats made for 20,000 spectators. When the stadium was rebuilt in 5 B.C., it had capacity for 45,000 spectators.

Find out more information about the Olympia Stadium [here](#).

Explore the first Olympic Stadium and surrounding grounds. You may find [this resource](#) useful for finding out about the names of the different areas around the stadium.

Questions to Ask Children

Can you picture what the stadium might've looked like in 6 B.C. and then again in 5 B.C.?

Why do you think all that's left is the track field?

What kind of sports do you think the Ancient Greeks would've competed in on this track?

Beijing 2008

The Beijing National Olympic Stadium was created by Swiss architect firm Herzog & de Meuron. The stadium housed the opening ceremony of the Olympics in 2008 and the Winter Olympics in 2022. The stadium is nicknamed 'The Nest' due to its interesting steel frame. See the development of the stadium [here](#).



© Iwan Baan



© Iwan Baan

Questions to Ask Children

What do you think influenced [the shape](#) of the stadium? What is the significance of this?

What are the most notable features of this stadium?

What do you like/dislike about this stadium?

If you designed your own stadium would you make a simple or decorative exterior? Why?

London 2012

Designed by Zaha Hadid – go to minute 15:50 to

find out about Hadid's Aquatic Centre, designed for the 2012 London Olympics.

Populous redesigned the London Olympic Park to make it part of the community for years to come.

Find more work from Populous at "[Talking Points: Populous](#)".

Questions to Ask Children

What do you notice about the shapes in Saha Hadid's Aquatic Centre? Why are they relevant?

Do you like/dislike the Aquatic Centre? Why?

Why do you think it's important to ensure that these constructions last for a long time?

What do you think a stadium should provide a community with once they are not being used for sporting competitions?

This Talking Points Is Used In...

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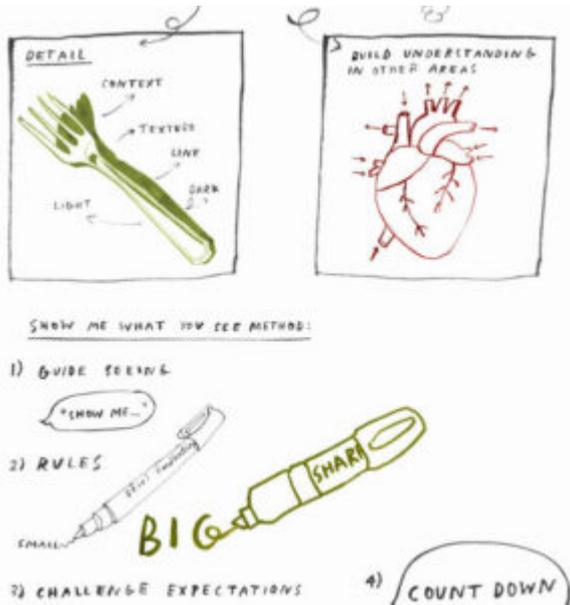
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Talking Points: Designing Sportswear

A collection of imagery and sources to explore how designers design sportswear.

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Past and Present Sportswear

Questions to Ask Children

How would you describe sportswear in the past?

How would you describe sportswear today?

**Do you prefer old sportswear or new sportswear?
Why?**

Sportswear and Identity

Questions to Ask Children

How does the design on this football kit represent the team?

What do you like/dislike about the kit? Why?

If you were going to create a design for sportswear based on your local area what symbols might you use? Why?

Giro Cycling Kit

Questions to Ask Children

What is the inspiration for this sportswear?

How has the local area and history of the area impacted the design?

What do you like/dislike about the kit? Why?

How does the design and colour make you feel?

Speedo Collaboration

Questions to Ask Children

What can you see in the designs?

What do you think influenced the designs?

Do you like the swimwear? Which design is your favourite and why?

How does the swimwear make you feel when you look at it?

How would you compare and contrast the Speedo designs to the design in one of the videos above?

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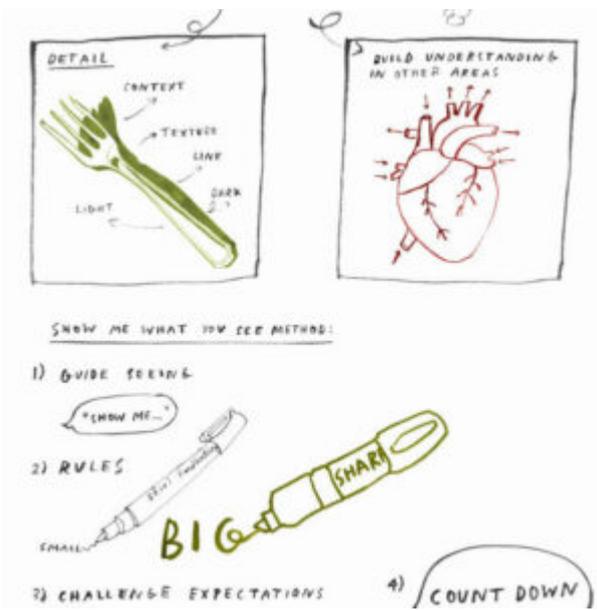
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Talking Points: Olympic Fashion

A collection of imagery and sources designed to explore fashion in the Olympics.

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Explore some iconic fashion statements from the Olympic games over the years. Does it make you think differently about what sportswear design can be?

Flo-Jo

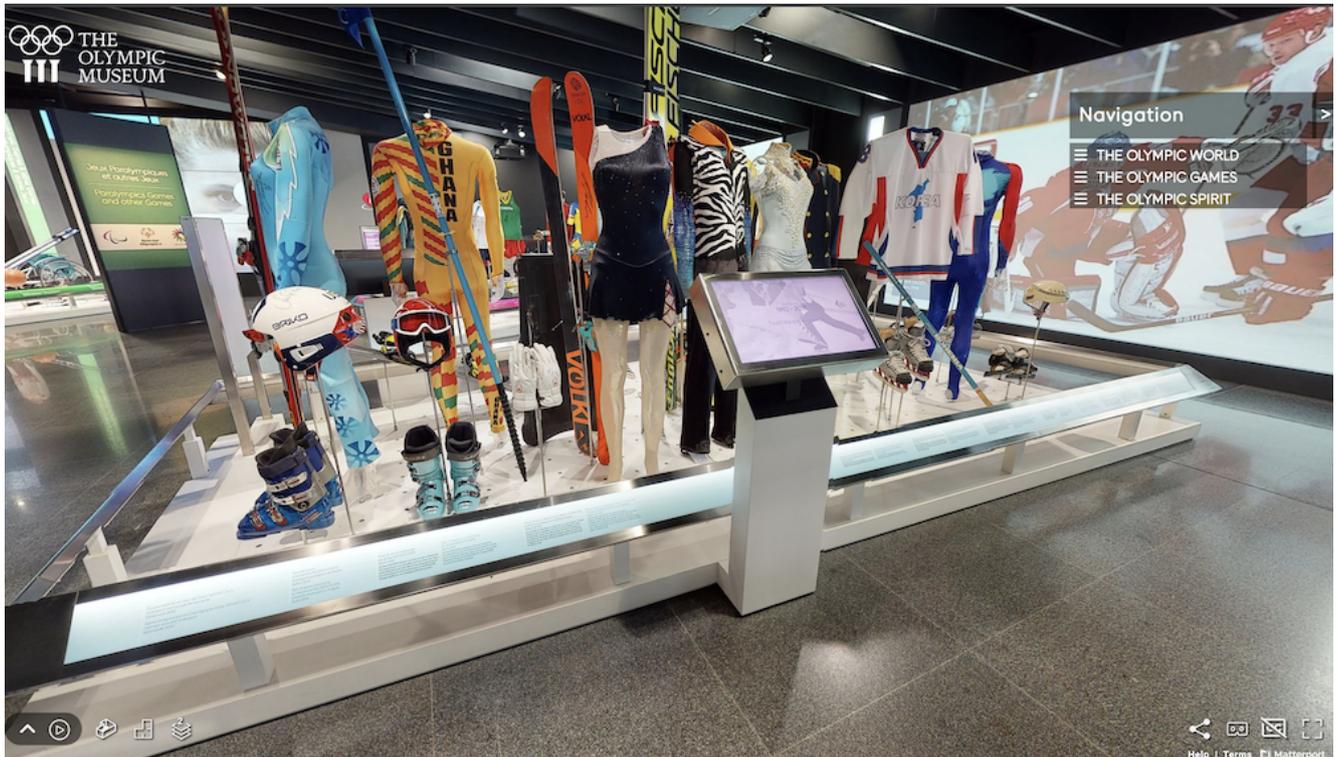
Johnny Weir

Cathy Freeman

[See clothing designed for the Paralympics in 3D.](#)

The Olympic Museum

Explore a 3D Olympic fashion exhibition via [The Olympic Museum](#). Select floor (Etage) 0 to find the fashion exhibition.



Questions to Ask Children

Do you think that sportswear can help with athletic performance? Why?

Think of some words to describe what sportswear can be? (eg colourful, pretty, practical)

What do you think designers have to consider when they design sportswear for olympians?

If you could design sportswear for an Olympic event, which sport would you choose? Why?

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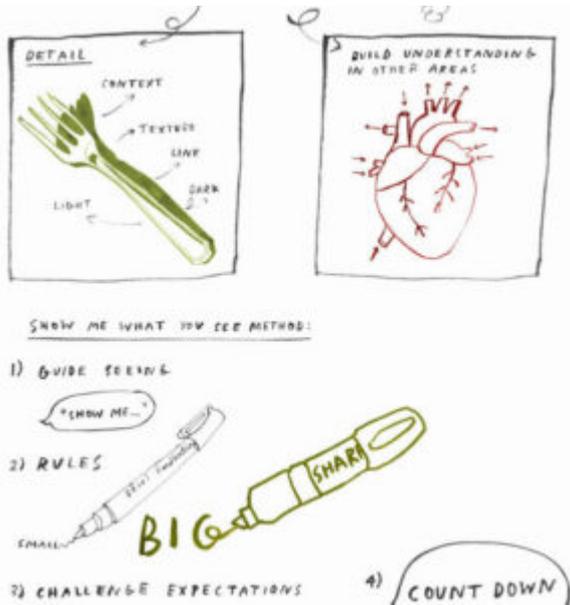
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Talking Points: Drawn to Antarctica

A collection of imagery and sources designed to introduce children to artist Frances Hatch and her book, *Drawn to Antarctica*.

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

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Drawn to Antarctica by Frances Hatch

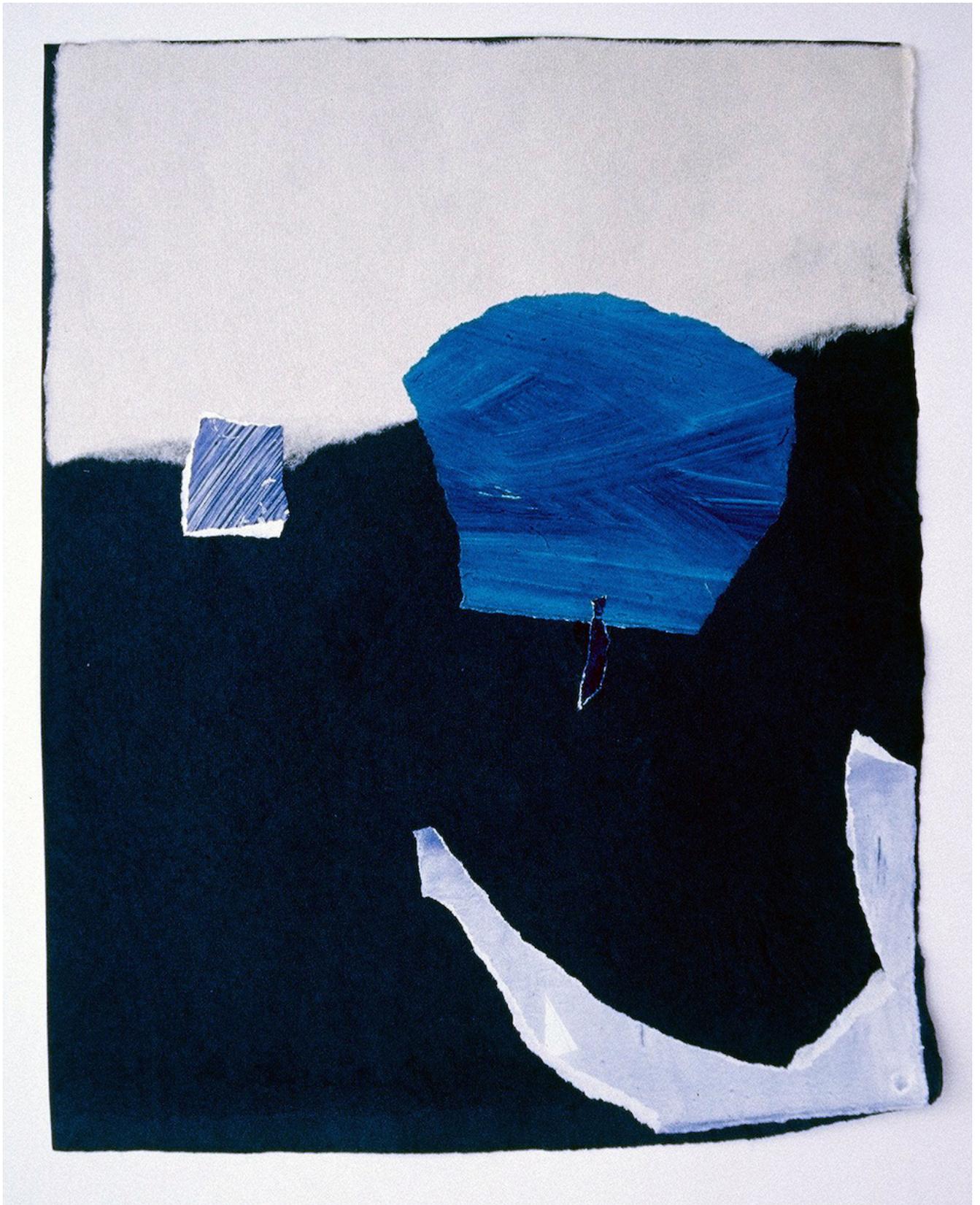
[Drawn to Antarctica](#) is a book about a journey made by artist, Frances Hatch, who turned 50 and knew she needed to see Antarctica. The trip only lasted a fortnight and yet years on she is still pondering the significance of what she witnessed. Information is gathered here from notes in sketchbooks, photographic records, paintings and drawings.

Current information about Frances' work as artist and art educator can be found in her [website](#).

Iceberg Collages











Questions to Ask Children

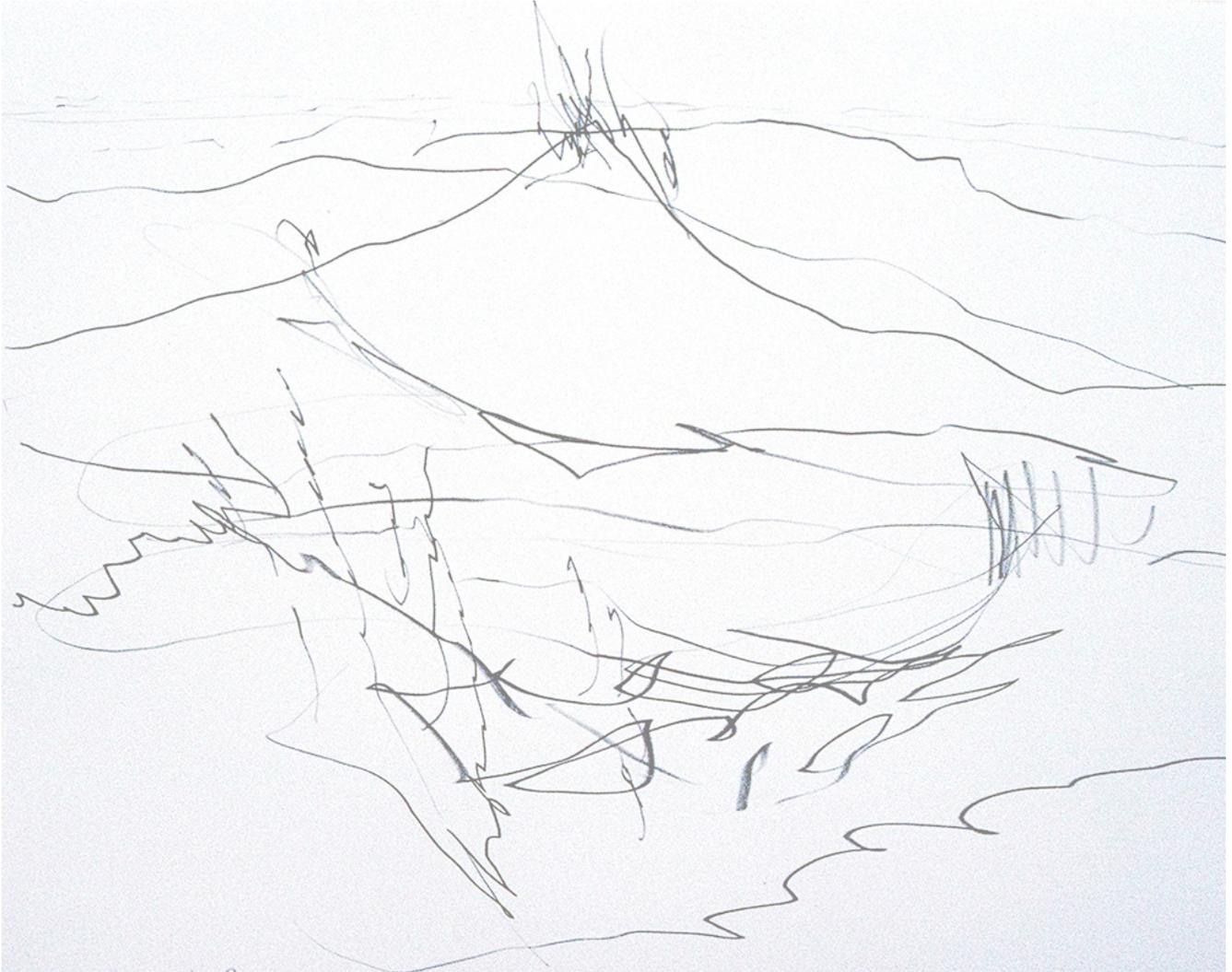
What colours and shapes can you see?

What time of day might it have been when Frances made the collage? Why do you think that?

How do you feel when you look at the artwork?

Compare two of the artworks. What are the differences and similarities? Which do you prefer and why?

Water





Questions to Ask Children

What colours can you see in the water?

What different marks can you see?

Why do you think there are so many colours in the water?

What do you think the weather was like that day?

Imagine you are in the painting. What can you hear, smell, feel?

Which is your favourite and why?

Penguins





Questions to Ask Children

What different lines and marks can you see?

Is this a landscape you'd expect to see penguins in? Why?

How has Frances captured perspective?

How has Frances captured a sense of movement in the drawing?

This Talking Points Is Used In...

Pathway: Using Art To Explore Global Issue

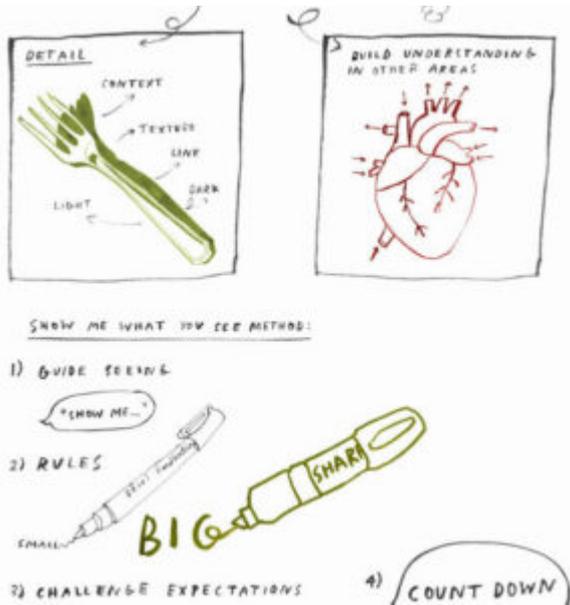


This is featured in the 'Using Art To Explore Global Issue' pathway

using sketchbooks to make visual notes



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Talking Points: Olympic Design

What makes a visual identity?

Creating the visual identity for the Olympic Games involves many [design](#) challenges. Alongside reflecting the culture of the host nation, it must also communicate universally to audiences around the world. The final identity must remain cohesive across all aspects of the Games, from the medals to the ticket stubs, with each element working together to create a distinctive whole.

Watch the videos below and answer the following questions to explore how these challenges can be

overcome.

Please Note:

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What does designing the Olympics and Paralympics entail?

Questions to Ask Children

What do designers need to create for the Olympics?

Why is it important to have a design that unites

the Olympic games across the city?

How might designers present the culture of their city through design?

If you were designing an Olympics in your local area, what might you take inspiration from?

London 2012

See how design can generate discussion.

Questions to Ask Children

Do you think the design for London 2012 represented the UK? Why?

Do you like the design? Why?

Do you think that discussions about whether the logo was suitable is a good thing or a bad thing? Why?

Munich 1972

See how design was used to rebrand post WWII Germany for the 1972 Olympic games.

Questions to Ask Children

Describe the colours and shapes that you saw in the designs for the 1972 Olympics.

What do you like/dislike about the design? Why?

How does the design make you feel?

Do you think the design was successful in rebranding a post war Germany? Why?

Los Angeles 1984

Find out how the design of the Olympics was spread throughout the city with bright and colourful installations.

Questions to Ask Children

Describe the colours and shapes that you saw in the designs for the 1984 Olympics.

How does the design of the 1984 Olympics make you feel?

Do you like the design from the 1984 Olympics? Why?

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AccessArt Olympic Resources



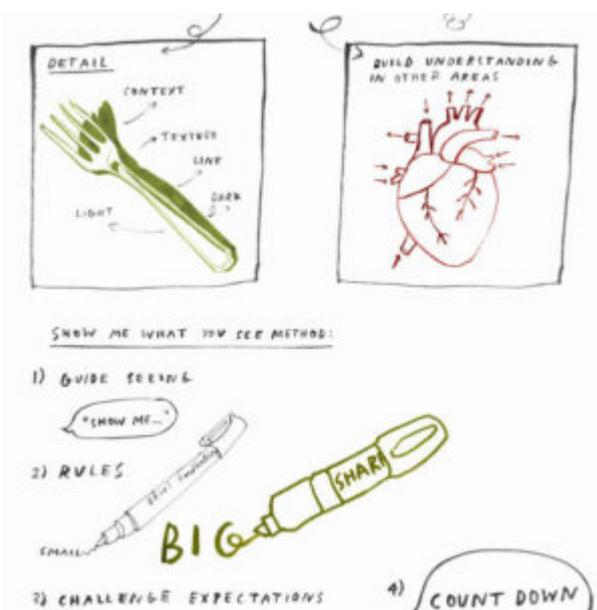
Explore projects to celebrate the 2024 Olympics

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Talking Points: The Olympic Ethos

A collection of imagery and sources designed to introduce children to the Olympic ethos.

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Olympic Values

“The three values of Olympism are excellence, respect and friendship. They constitute the foundation on which the olympic movement builds its activities to promote sport, culture and education with a view to building a better world.

The original values of Olympism as expressed in the Olympic Charter were to “encourage effort”, “preserve human dignity” and “develop harmony”.

Over time, they have evolved and are now expressed

in more contemporary terms as:

- Striving for excellence and encouraging people to be the best they can be.
- Demonstrating respect in many different manners: respect towards yourself, the rules, your opponents, the environment, the public, etc.
- Celebrating friendship, which is quite unique to the Olympic Games – an event that brings people together every few years.

This is the idea of setting your rivalries aside. There is more that unites us than divides us.

Olympism is a philosophy of life, exalting and combining in a balanced whole the qualities of body, will and mind. Blending sport with culture and education, Olympism seeks to create a way of life based on the joy found in effort, the educational value of good example and respect for universal fundamental ethical principles.

The goal of the Olympic Movement is to contribute to building a peaceful and better world by educating youth through sport practiced without discrimination of any kind and in the Olympic spirit, which requires mutual understanding with a spirit of friendship, solidarity and fair play.” –

[IOC](#)

Download a [pdf](#) about Olympism and the Olympic

values.

Questions to Ask Children

How can you bring the values of the Olympics into your everyday life?

Which Olympic value is your favourite and why?

If you could make up your own Olympic value, what would it be and why?

The Olympic Rings

Questions to Ask Children

What do you think the 5 rings represent?

Being an Olympian

Questions to Ask Children

What do you see in these videos?

Can you spot any Olympic Values in action? Where?

How do the videos make you feel? Why?

The Olympian Refugee Team

Questions to Ask Children

Why is it important that there is an Olympic team for refugee communities? What is the purpose and how does it align with the Olympic ethos?

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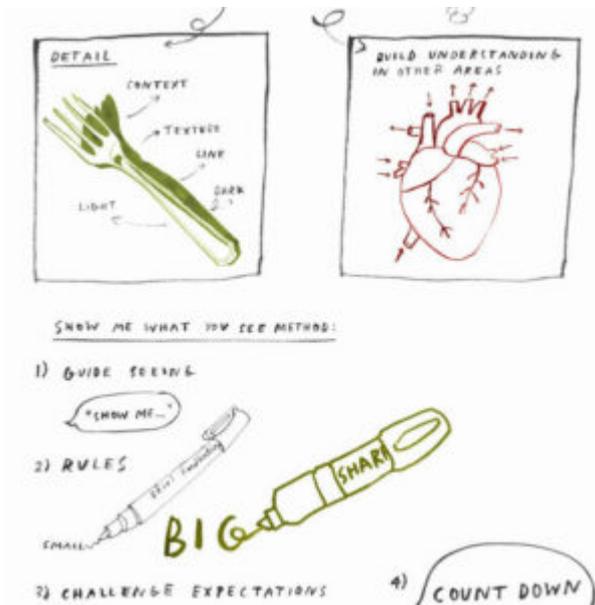
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