

The Campaign for Drawing  
**BIG DRAW RESOURCE**



**The Campaign for Drawing**

**The Campaign for Drawing** aims to raise the profile of drawing and to promote its use as a tool for thought, creativity and cultural engagement for everyone. Its long-term ambition is to change the way drawing is perceived and used by professionals and the public.

**Power Drawing**, the Campaign for Drawing's professional development programme, seeks to embed the use of drawing as a medium for learning in educators' practice in a variety of settings – in schools, museums, galleries, heritage sites and other educational and cultural settings. To find out more about Power Drawing courses – for teachers, student teachers, cultural educators, artists and others who use drawing in their work, please visit:

<http://www.campaignfordrawing.org/education/index.aspx>

**The Big Draw** is a celebration of drawing which involves hundreds of inclusive, participatory drawing events held in October in schools, museums, galleries, heritage and community sites, libraries, hospitals and other places through Britain and, increasingly, in other countries. The aims are to strengthen the national profile of drawing and to advocate its wider use as an effective tool for learning and engagement. The Big Draw creates an experimental space to test out ideas and strategies for drawing. The annual *Drawing Inspiration Awards* share good practice. Big Draw events attract new audiences to museums and cultural sites, create an enjoyable focus for school or community activity, and bring different generations or audiences together for a day of celebrating drawing.

**The Big Draw Resource** has been devised to support anyone who would like to find out more about The Big Draw, or who is interested in organising a Big Draw event. Further information, case study examples of past Big Draws, and details of how to enter your event to win a *Drawing Inspiration Award* can be found on <http://www.campaignfordrawing.org/bigdraw/index.aspx>.

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## Big Draw Training Courses

If you are new to The Big Draw, why not consider attending or organising a Big Draw training course? These one-day professional development courses are for teachers of all key stages, arts professionals, freelancers, youth & community group leaders and others – from schools, museums, galleries, heritage sites, adult education, libraries, children's centres, community centres & more – anyone who would like to organise or support Big Draw events or would like an introduction to The Big Draw. Courses are led by a Big Draw tutor.

Big Draw courses aim:

- To present drawing as a tool for learning, engagement and enjoyment across the curriculum and in a variety of settings
- To introduce The Big Draw as a tool for celebration, development and experimentation
- To give case study examples, practical activities and planning tools for running a Big Draw within a school, cultural venue, heritage site, community centre or other spaces

## Big Draw Course: Sample Programme

This timetable gives an idea of how a Big Draw course can be structured. The day is always tailored for the needs of the participants. To find out more please contact [info@campaignfordrawing.org](mailto:info@campaignfordrawing.org).

|       |   |
|-------|---|
| 09.30 | Registration, coffee & networking   |
| 09.45 | Welcome & Introductions<br>Drawing across the curriculum / in a variety of settings:<br>presentation with images  |
| 10.30 | Practical drawing activities and discussion   |
| 12.30 | Lunch & opportunity to visit host venue (e.g. museum, art gallery, heritage site, OR to see examples of pupils' work if host venue is a school or education centre) |
| 13.15 | Introduction to The Big Draw<br>The Big Draw in schools / The Big Draw in cultural venues<br>Practical drawing activities   |
| 15.00 | Tea Break<br>Running an innovative and successful Big Draw<br>Planning and goal-setting<br>Discussion and evaluation  |
| 16.30 | Course ends   |

## Drawing: an introduction

### Eileen Adams, Director, Power Drawing

Children and young people are strongly motivated to use drawing to represent and interpret the world around them. They also use it to connect with their inner world of feelings and ideas. The drawings that they make for themselves hint at their fascination with the external world of artefacts and events and reveal their inner world of fears and fantasies. Children and young people enjoy drawing. It is something they really want to do and they get satisfaction from doing it regularly. They set themselves tasks and challenges. They draw what they know and what they love. They draw what interests and obsesses them. They draw what they fear and what fascinates them. Drawing is a system that they use to enquire into the world about them and to explore their inner world of thoughts and feelings, dreams and desires.

Drawing is an intellectual activity that links sensing, feeling, thinking and doing. Drawings can communicate a subjective, affective response through the use of visual imagery. They can link the internal world of memories, thoughts, dreams, wishes and fantasy with the exterior world of life experienced through the senses and lived through emotions and social interaction.

Drawing can be exploratory, investigatory, questioning. It can attempt to fix experience, take possession and create a trace, a memory or a memorial. It can shape a vision of the future. It can make the invisible visible, accessible, and usable. It can be about form, space or time. It can deal with analysis or synthesis. It can enable us explore details of everyday experience, construct a narrative or explore issues of life or death.

### Codes and conventions

Writing and drawing are the representation of ideas in symbolic form. Compare the notions of a word and a line: both are internal ideas given external, symbolic form. Their meaning will become clear when they are seen in relation to other words or marks. Marks that have meaning take a variety of forms in a range of contexts: writing, mathematical and musical notation, signs and symbols and picture-making.

Drawing, like a verbal language, can be used as a tool of enquiry, comprehension and expression. The experience of drawing can clarify, develop and refine thinking. It can be used in an informal way, as tends to happen when we talk to ourselves or speak to another person. Or it can be used more formally and deliberately, as in writing. The challenge is to be able to understand the nature of the symbolic language and to use it effectively.

Just as in verbal language, the child will try to emulate adults. Through exposure to different kinds of drawing, and through copying, experiment, practice and learning, the child will begin to understand the use of signs and symbols and develop knowledge of the codes and conventions shared by others. The significant thing is that many apparently sophisticated adult codes and conventions can also be found in young children's drawing, just as adult speech is latent in babble. The task of the educator is to work with the richness and variety of these early mark-makings to help the child carry them forward purposefully to develop more sophisticated and complex use of a visual and spatial language.

## Did you know ....?

- Drawing is marks that have meaning
- Drawing is making meaning
- Drawing is purposeful and flexible
- Drawing is not natural; it is learned
- Drawing is about thinking and feeling
- Drawing is a process as well as a product
- Drawing can be used as a medium for learning across the curriculum
- Drawing can be a life-long source of joy, satisfaction and achievement



## Drawing in Museums and Galleries

Collections, exhibitions and displays in museums, galleries and science centres offer wonderful opportunities for learning and enjoyment, for extending experience and as a source of reference and inspiration, not just for school pupils and students, but also for adults, families and special interest groups.

Museums and galleries present, explain and interpret ideas about the natural world, history, geography, science, art and design. They celebrate and validate a wonderful cultural heritage of ideas and artefacts. They enable us to experience treasures at first hand, see ideas in a new light and extend our view of the world.

Museums, galleries and science centres often engage young people's attention through the use of interactive exhibits. Drawing is the best interactive tool there is to enable the viewer to explore and to understand. Drawing offers a powerful way of understanding experience. Drawing extends and intensifies experience. Drawing makes thought visible and concrete. Engaging visitors in drawing activities can extend the visit time and reinforce their experience of looking, questioning and remembering. Drawing helps people to connect, to see and to remember. It celebrates and validates the visitor's experience.

Drawing can be a key element in exploration and discovery, helping the viewer focus and concentrate and creating a trace of experience that may be revisited as part of the drawer's personal journey of exploration. It is an aid to observing and recording information and ideas. It helps the visitor see connections, synthesise information and interpret experience. It develops habits of intellectual curiosity and independent study.

Children and young people rarely go by themselves to museums and galleries. Drawing can provide a point of reference for lively discussions. Drawing encourages people to share the excitement of discovery and to compare, discuss and critique what they have found. The act of drawing makes evident what is under review, both to the drawer and other people.

Not all exhibits are suitable for drawing. The subject matter, scale or materials of some contemporary artwork might not lend themselves easily to drawing in a gallery setting.



There may be restrictions on the use of media because of the danger of damage to precious exhibits. In crowded galleries, it is not always possible to find a suitable or comfortable place to sit and view. However, it is always possible to have a small notebook to jot down fleeting impressions, feelings and thoughts in annotated sketches.

## Drawing on Heritage Sites

Drawing is particularly important in exploring and studying environments. It creates a particular frame of mind, where viewers are more likely to be receptive to what they see. Drawing intensifies the act of looking, promoting 'active' viewing. Recording and retaining a trace of their explorations enables drawers to reflect on and assimilate their experience. Drawing helps people develop a sense of place. It transforms the process of looking into seeing. It develops new perceptions and encourages different ways of thinking about a place.

Drawing helps make connections between the familiar and the unfamiliar. It provides a bridge between the viewer and what is being viewed, what is encountered and what is already known. Drawing can help visitors to heritage sites connect people and place, to explore and observe closely. It can also help them see beyond appearances and imagine what life was like in the past.

Drawing intensifies the response to spaces and places that have a physical presence, or to imagine those that only exist in the mind's eye.



Just as in museums and galleries, drawing on heritage sites can be used to develop skills of engagement, observation, analysis and interpretation. Drawing activity can take a variety of forms. It might be a mapping exercise to get to grips with a landscape, or annotated sketches and observational drawings for nature study. It might be illustrations to create a narrative or watercolour drawings to capture a mood or atmosphere. It might be field sketches that the drawer will use as reference for more considered work later on. It might be a few quick diagrams as a reminder of a detail or of interior design or layout in garden design that will provide inspiration for a personal project later on.



Raw experience is seldom useful for understanding: it is reflection on experience that is effective. Drawing goes further. It provides a medium for re-working and preserving experience for future reference. There is a difference between an immediate reaction and a more considered and contemplative response to achieve deeper understanding. Drawing enables viewers to think about what they are looking at and creates opportunities for deeper thought.

The rough notes and brief jottings on a visit can provide a basis for further reflection. Drawing from memory afterwards can help recall and fix in the mind ideas that might otherwise be lost. Making drawings away from the presence of the exhibits enables the drawer to reflect on the experience, to recall and remember those things that had an impact, consciously and unconsciously.

## Drawing in Community Settings

Drawing can be used in libraries, archives, community centres and other agencies in the community to enhance a range of cultural and social activities.

Architecture centres make good use of drawing as an aid to study, particularly for the visual, spatial and design elements of environmental study. In the field, drawing can be used to develop awareness of aesthetic and design qualities, to develop skills of observation and analysis, to record information through sketching, mapping and survey techniques.



Drawing is an active way of looking again at a familiar environment or getting to grips with unfamiliar surroundings. It helps to make connections and encourages a personal, emotional response to place. Sequences of drawings are useful to show how a space changes as you move through it (serial vision) and drawings done from different view points can reveal new perspectives.



A key use of drawing in community settings is to explore possibilities for environmental change, to consider and test out the impact of possible changes. In collaboration with others, it can be used in design activity, to speculate on possible changes, to develop, test, evaluate and refine ideas, as well as to present them, before putting them into effect.

During the design process, different kinds of drawings and diagrams can aid the process of thinking. At first, drawing may nurture design awareness, helping the drawer to see the familiar in a fresh way. It might contribute to the development of critical skills, brought into play when people critique each other's ideas. And it will certainly help in develop design capability, bringing into play skills of hypothesising, visualisation and invention. Drawing can be used for: experimenting with possibilities for change; considering alternatives; testing out and evaluating ideas. Drawing plays an important part in how people present their ideas for public scrutiny.

Collaboration is an increasing feature of artistic and design practice. It is the basis for community activity. Drawing also helps people work together, breaking down barriers and promoting interaction. It makes ideas visible, gives them form and enables people to work with them.

## Tools and Materials

Drawing makes use of all kinds of tools and materials. The choice of appropriate medium should relate to the purpose of the drawing. It might also be influenced by how the drawing will be used, presented or reproduced.

Drawing can make use of solid or liquid media. Each medium has possibilities and limitations. Through experiencing a range of materials, tools and processes, and understanding their uses and qualities, their potential and their limitations, the drawer will become



more discriminating in making choices and decisions regarding the use of media.

Drawing with biro or charcoal will create very different results from drawing using brush or sponge. Colour washes or resists can be used and drawing can create the structure for painting. Rubbings and printing are essentially drawings.

It is also important to draw in different situations, to work on vertical and horizontal surfaces, to do small and delicate drawings as well as large and bold ones. The drawer should be able to work quickly and spontaneously, as well as slowly and carefully.

Drawings are normally two-dimensional. They can also take the form of layered drawings, which may incorporate various 'strata' of marks and materials. These reveal the evolution of the drawing and exploit the nature of materials used as much as the marks made by the drawing tool.



Drawings need not be permanent, but can be temporary and ephemeral, such as drawings on the blackboard using brush and water, or on the playground, using plastic cartons with holes to dribble and trail water. Drawings can be done with the finger on a steamed up window, in wet sand or in wet clay.

Experience of drawing in different sizes and scales is helpful. Working with a fine pen on a small piece of paper encourages careful precise drawing; working on a vertical surface with a brush on a large piece of paper permits broad stroke, gestural drawing.

You might not learn anything doing a single drawing. A series or sequence of drawings might be more useful as a basis for learning over time. They might require the use of different media at various stages – in the production of a print, for instance.

Through the use of computer technology, drawings can be animated to exploit qualities of movement and sound.

### Activity:

To see how many materials can be used for drawing, try filling in the checklist below. Some suggestions are given on the following page – so don't look until you have completed your grid! (You may also want to save the grid and use it as a team planning tool – in that case, write down your ideas in PENCIL.)

Drawing Tools and Materials – How many can you think of?

|   |  |
|---|--|
| A |  |
| B |  |
| C |  |
| D |  |

|                |  |
|----------------|--|
| <b>E</b>       |  |
| <b>F</b>       |  |
| <b>G</b>       |  |
| <b>H</b>       |  |
| <b>I</b>       |  |
| <b>J</b>       |  |
| <b>K</b>       |  |
| <b>L</b>       |  |
| <b>M</b>       |  |
| <b>N</b>       |  |
| <b>O</b>       |  |
| <b>P</b>       |  |
| <b>Q</b>       |  |
| <b>R</b>       |  |
| <b>S</b>       |  |
| <b>T</b>       |  |
| <b>U</b>       |  |
| <b>V</b>       |  |
| <b>W</b>       |  |
| <b>X, Y, Z</b> |  |

## Drawing Tools and Materials

|          |  |
|----------|--|
| <b>A</b> | Acetate, aquatint  |
| <b>B</b> | Bark, brass rubbings, blueprint  |
| <b>C</b> | Card, chalk, charcoal, clay, collage, colour pencils, computer, conté, crayons |
| <b>D</b> | Design, design a new (building, chair, labour-saving device)                   |
| <b>E</b> | Envelopes, erasers   |
| <b>F</b> | Felt tips, fire, fabric  |
| <b>G</b> | Glitter, gouache, graphite   |
| <b>H</b> | Hand print   |
| <b>I</b> | Ice, ink, ink pads, illustrations  |

|                |   |
|----------------|---|
| <b>J</b>       | Jumbo drawings, jellybeans  |
| <b>K</b>       | Kids (draw around them onto large sheets of lining paper)                   |
| <b>L</b>       | Lino  |
| <b>M</b>       | Markers, mud, mixed media   |
| <b>N</b>       | Natural dyes (from flowers, earth, grass)                                   |
| <b>O</b>       | Oil pastels   |
| <b>P</b>       | Paint, paper (assorted) pastels, pencils, pens (assorted), potato prints    |
| <b>Q</b>       | Quality materials – or visit your local Scrapstore to see what is available |
| <b>R</b>       | Powders, roller, rope   |
| <b>S</b>       | Sand, scissors, scraperboard, sponge prints, string                         |
| <b>T</b>       | Tape (masking, gaffer) textile, tiles, torches (electric),                  |
| <b>U</b>       | Umbrella – in sand or mud !   |
| <b>V</b>       | Velvet – draw with scissors   |
| <b>W</b>       | Wash, water, watercolour, wax resist, wind, wire, wool                      |
| <b>X, Y, Z</b> | eXtra ideas for very creative people – think up your own...                 |

## The Big Draw

The annual national Big Draw is the Campaign for Drawing's month long flagship event, held in October. It stretches the boundaries of drawing and demonstrates its potential as a collaborative social and cultural activity. The aims are

- to strengthen the national profile and advocate the use of drawing as a tool for engagement and learning;
- to create an experimental space for institutions and local authorities to test out ideas and strategies for drawing.



The Big Draw takes place at over sixteen hundred venues across the UK and beyond: from national museums to village halls, castles to shopping centres, libraries to hospitals, and churches to nature reserves. There are events for everyone – children, adults, schools and families, for committed, lapsed or reluctant 'drawers'. Workshops with artists, scientists, designers, illustrators and cartoonists show how drawing connects generations, cultures and disciplines.

### Drawing Inspiration Awards

The Drawing Inspiration Awards generate good practice case studies and are effective in ensuring valuable evidence of drawing in action. The Arts Award Prize, new for 2008, goes to an event led by a young person, or people, as part of their Silver or Gold Arts Leadership Award.

To enter your Big Draw event for a Drawing Inspiration Award, you will need to register your event and complete a short report, and then send this, together with a CD ROM of images of the drawing activities and of the drawings, to The Campaign for Drawing. Entries need to be received by the end of November each year; judging is in December. The Award ceremony takes place in March or April of the following year.

The galleries on the Big Draw website illustrate the wide range of drawing activities that have been developed. Do look at these for ideas when planning your own event. See <http://www.campaignfordrawing.org/bigdraw/dia/dia.aspx>.

Award winners are also published the *Drawing Inspiration* books.

## The Big Draw in Schools

Teachers and their pupils can participate by attending or organising a Big Draw.

To find out about events in your region, please consult The Campaign for Drawing website

Primary and secondary schools might also like to organise their own Big Draw event. This is an opportunity to create a range of drawing activities, maybe try something different, and involve not only art/design, but other subject areas as well. It can involve the whole school and also the school community, both children and adults.



Do have a look at the website to see some of the hundreds of ideas that schools, organisations and groups have already tried!

Approaches that have already been successful in schools include:

### Drawing in every lesson

- Teachers in all subjects include drawing activities in every lesson within the normal timetable.

### Drawing activity day

- The usual timetable is suspended and different kinds of drawing activities are organised
- These provide opportunities for experiment, for large-scale drawing, and for collaborative drawing
- Pupils can help to plan the drawing activities
- Some might take an active part in demonstrating drawing techniques and approaches

### Saturday Big Draw

- A Big Draw on a Saturday enables parents, friends and members of the local community to join in
- It can showcase all the different drawing activities that usually happen – and a few new ones – so that children can get their parents drawing with them
- Primary and secondary pupils can help to plan, organise, set up, demonstrate and manage the drawing activities for other pupils and visitors
- Pupils can help to clear up at the end!

## 50 Things to think about for a Big Draw

### Before you start

### **1. Why organise a Big Draw?**

What does your school / organisation hope to achieve / gain / learn from holding a Big Draw? New audiences, sharing school achievement with parents, something different for business colleagues or corporate supporters, a way of extending your education programme? Think about what you would like to achieve and how you will know if you have succeeded. Plan your evaluation strategy from the beginning.

### **2. Experiment**

See the Big Draw as an opportunity to experiment and to discover ways of breaking boundaries. Try something different. You may find new ways of using drawing to influence your normal practice.

## **Planning**

### **3. Focus**

Choose a strong identifiable focus for your event that is relevant to your location. When planning drawing activities, define the purpose of each activity you are offering. Is it to observe, extend perception, connect with a place, explore an artefact, or is it to experiment, play, imagine and invent? It could be all these things.

### **4. Inspiration**

Consider the inspiration or launch pad you are offering for drawing activities. What stimulus or prompts are there to get people drawing? What will catch their eye or intrigue them to explore further?

### **5. Drawing together**

Determine whether you are encouraging individual or collective drawing activities. Collaborative work is less intimidating to many older participants. Do you expect people to draw in pairs, small groups or teams? Will adults and children work together? Do you have suitable materials for everyone?

### **6. Support**

In addition to your staff team, consider the role of artists, designers, cartoonists or students who can contribute ideas, support drawing activities, and give people confidence to try. Think about local resources you can call upon. You might want to involve tutors from your nearest art and design college. Some of your own colleagues may have creative skills. The local art club may provide 'enablers'. Have a briefing session before the event itself. This should cover both how to encourage and support drawers and relevant points from your health & safety / risk assessment. Everyone should know what the first aid procedure will be on the day.

## 7. Publicity

Good publicity will help to ensure a successful day. Register your event on the Big Draw website to be included in regional listings. If you have a marketing department enlist their support – ask well in advance what is possible and what the deadlines will be. Schools can publicise via newsletters and posters sent home with children. Visit <http://www.campaignfordrawing.org/bigdraw/publicity.aspx> for downloadable posters and other publicity material.

## 8. Weather

Plan for poor weather conditions. For outdoor activities make sure there is a wet weather option. This could be an indoor activity, a shelter, or waterproof clothing and drawing materials for the more adventurous.

## Tools and materials

9. What tools and materials will you provide?
10. Will there be opportunities to try them out and practise first?
11. Will participants draw on small pages in sketchbooks, on A1 size paper?
12. Does the paper always have to be rectangular? What about using large strips of paper on walls or rolls of paper on the floor?
13. Will participants draw on any other materials? What novel drawing materials can you invent? Using sticks to draw in sand (on beaches) and coloured chinks on open ground can be liberating.
14. Use materials for drawing that are connected to your site, such as charcoal, chalk, natural dyes or industrial tools, to investigate whether materials from the site can conjure up its spirit.
15. Large cheap paper rolls (lining paper or end of print runs) stretched across floors or walls can be liberating for the timid. Post-its can be useful and a gallery of post-its takes up very little space. Blank postcards or credit card-size paper encourage small-scale drawings.

## On the day

### 16. Signage

Have clear signage to show where drawing activities have been organised. Set up easels, drawing boards or tables to create drawing stations around your grounds or inside the building.

### 17. Staff & volunteers

Make sure that staff, volunteers and workshop leaders are clearly identified. Similar T-shirts (or more flattering, aprons) will help here.



### 18. Menu

Provide a menu of drawing activities with short descriptions to let people know what is available. Include activities that permit different levels of engagement: self-directed drawing activities: those that need only stimulus and a little direction; and those that are part of a short workshop, where someone offers encouragement and guidance. Make sure that working methods are clear and accessible to anyone joining in. Participants should know what they are supposed to do and how to do it.

### 19. Routes

Draw visitors in and create a sense of anticipation by making paths to where you want them to go – try mowing trails into grass, or placing markers along a route. Drawing

activities could help create and add to these routes, or could be carried out at different points along them.

## 20. Welcome

Set up a welcome station with someone on hand to help visitors tune in with quick activities before letting them loose on self-directed activities. Offer paper in different shapes and sizes and varied drawing tools and materials to encourage choice and experiment.

## 21. Reception

Ask participants to 'sign in' a visitors' book or on scroll or banner, not by signing their names, but by drawing – transforming their thumbprints into self-portraits, drawing thumbnail sketches, adding bodies, hair and clothes to ready-made oval shapes to create a crowd of people.

## Drawing activities

### 22. Focus and frame

If you want to encourage participants to draw views, help them frame and focus using devices such as view-finders, Claude glasses, mirrors, distorting mirrors, *camera lucidas* or *camera obscuras* (see The Big Draw website).

### 23. Perspectives

Drawing from a roof or platform, or lying on the ground looking up, can provide an unusual perspective. Use mirrors to frame the view and draw what you see in the mirror. Distorting mirrors would create more unusual results!

### 24. Looking through

Stick tracing paper or sheets of acetate on windows to help visitors make drawings of the view through the window. Or reflect the outside scene on plate glass windows using gaffer tape. Or draw a portrait on acetate of someone standing on the other side of the window. Place this on an overhead projector and enlarge it to make a giant poster.

### 25. Treasure hunt

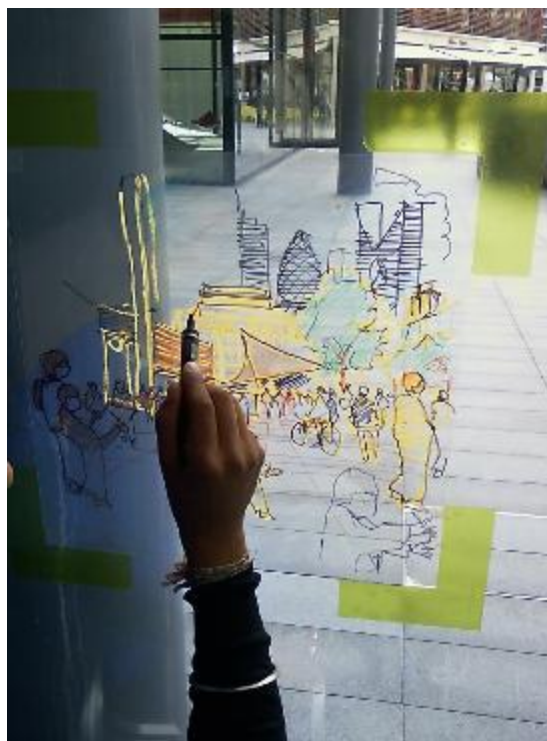
Treasure hunts can help visitors find and draw hidden aspects of a site.

### 26. Animate

Bring heritage alive, using live models, costumes and artefacts to re-enact a story or to recreate a family portrait in a historic house. This gives visitors an opportunity to draw the human form. Historic costumes transform the shape of the wearer's body – providing some extraordinary shapes and forms! Or choose a favourite painting in a gallery or museum and use actors to bring it to life for people to draw the scene.

### 27. Games

Use games to introduce an element of chance; lucky dips, I-spy, consequences, clues or audio instructions can break down barriers and help people to get started. Perhaps you can print a list of ideas relevant to your setting which appeals to all ages.



### 28. Café

A café area provides drawing opportunities for customising place mats, coffee cup sleeves or paper plates.

### 29. Can you see what it is yet?

Draw on a line: the starting point is a horizon drawn on individual sheets, a large roll, or directly onto the wall.

### 30. Picture this

Choose an item from a dressing up box, draw an appropriate historical background for it on acetate and then perform 'in character' wearing it against the projected set for a souvenir photograph.

### 31. In the picture

Put yourself in the picture: project photographic images of participants on to wall mounted A1 sheets, allowing them to make a rapid bold outline ready for further development.

### 32. Toy theatre

Encourage visitors to interpret a story about a place as a miniature stage set or as a shadow play.

### 33. Drawing exchange

Set up a market stall as a drawing exchange. On the counter there will be lots of interesting things to draw. Hanging up on strings stretched across the stall will be lots of little drawings. These can be exchanged for drawings done by viewers, which are then pinned up, ready to be exchanged.



### 34. Drawn from memory

Invite older people to record, in drawing, memories of earlier times. Sharing these sessions with younger age groups can develop links within and across communities and generations.

### 35. Watch this space

Fill a vacant urban space with a projected drawing for an infill development. Or add your drawing of a dream building to a collage.

### 36. Object lesson

Create arrangements – still-lives - with artefacts and objects, or encourage visitors to make their own. Ask visitors to bring an object along on the day, perhaps on a theme, to add to the growing still-life. You do not have to arrange objects, invite participants to choose their own objects to make a poster of line drawings in different colours, superimposed on each other.

### 37. Self portrait

Draw your face with one hand while feeling it with your fingertips of the other hand. Try again using your other hands.

### 38. Shadow drawing



Draw shadows cast by plants, objects or people. What can you see in your drawing? Transform the outline into a fantastic object or animal.

### **39. Action Drawing**

Invite people to bring their own wheels and make their mark – with toy cars, roller skates, bikes, buggies and wheelchairs.

### **40. Outlines**

Create outline drawings and annotate inside the outlines with names, tales and explanations to create drawings that speak volumes.

### **41. Finger drawing**

Encourage finger drawing with the melt water of ice cubes made from diluted coloured inks, placed on an inclined board covered with paper.

### **42. Sound and movement**

Dancers 'drawing' with bodies and choreography, musicians drawing with sound.

### **43. Overhead projector**

Enlarge individual drawings by projecting them (with an OHP) onto large sheets of paper on the wall. Participants can then transform them into posters or join them together to make a giant panoramic collage.

### **44. Draw and display**

Celebrate group and individual work by displaying participants' drawings and encourage them to talk about them is important validation. You may want to assemble everyone's contribution into concertina or zigzag books, scrolls or a house of cards. Laminated drawings can be suspended on washing lines for outdoor exhibition. Making a gallery on your website or choosing images for greetings cards or calendars is also popular.

### **45. Procession**

Participants form a procession through your building or grounds wearing badges, hats or headdresses or carrying flags, placards or banners they have made.

## **Follow-up**

### **46. Collect feedback from participants, organisers and volunteers**

Devise a simple pro-forma which visitors can fill in as they leave. A prize draw – for some art materials? – can help to increase the number of forms you get back. It can also work to have staff or volunteers with clipboards talk to people during the event. You can 'red dot' people – like at an art sale – so that they are not approached again.

### **47. Build your contact list**

Collect names and addresses / email addresses of participants as they arrive or leave. Are they new visitors? Have a tick box on your form so that they can opt in to receive future mailings or emails from your organisation.

### **48. Share your success**

Remember to take photos at your event. You will need to follow the photography policy of your organisation – it is good practice to have people's permission before using their image and certainly before using names. (Include photo permissions on your evaluation / data collection sheet.) Send a press release and selection of images to your local paper and other contacts.

### **49. Share your success (2) – internal advocacy**

Make a 5 to 7 minute PowerPoint of your event to present to a full staff team and, if possible, governors or trustees. Include images and facts & figures – How many people

came? Were they new visitors or established ones? Which activities were the most popular? What did participants say about the event? Why was it important for your department / organisation?

### **50. Plan early for next year's event**

How can you build on success? Will the profile of your audience help to support a funding application to a local grant-making body? Can the PowerPoint be used to make a bid for support from local businesses? Review your feedback forms and have a 'closing' meeting with staff involved – what worked well and what would they like to change? Set some aspirations to make next year's event even bigger and better and work hard to make these happen! Good luck!

**For more ideas on planning and organising a Big Draw event see:**

**[Http://www.campaignfordrawing.org/bigdraw/index.aspx](http://www.campaignfordrawing.org/bigdraw/index.aspx)**

## What other people say about The Big Draw

### Galleries, museums, heritage sites and libraries

*A wonderful day out with our family. It's not often we get to the opportunity to sit all together and do lots of creative things.* Participant, National Marine Aquarium

*Drawing has now become an essential part of the library events programme thanks to the popularity of the Big Draw.* Staffordshire and Stoke on Trent Libraries and others

*The project included many people who would not usually engage with the arts or museum service, particularly young people. Some groups had a very poor impression of their local area, and were surprised to learn about the wealth of interesting heritage around them. Drawing encourages communities to creatively respond to their own heritage.*

Causeway Museum Service

*Many participants said their understanding of the architecture of York Minster was increased more by drawing than by reading the guide book.* Arts Action York

### Community, hospitals and other settings

*It has given the opportunity for everyone in our community to be part of the show – from disabled artists to three year olds and the local vicar. People took the time to meet disabled artists and talk about drawing, which was challenging as communication can be difficult for people with learning disabilities. Sitting together and drawing in a relaxed atmosphere removed some of the pressure to communicate verbally and broke down barriers. Visitors were keen to join in because everyone else was drawing, so there was a really exciting domino effect - no judges and no right or wrong.* Roar Art Gallery and Archive, Norwich

*Visitors enjoyed being able to use their waiting time drawing and this helped to distract them from what can be a stressful visit. One visitor said it was bringing the hospital community together.* Salisbury District Hospital

### Schools

*The wonderful side of the event was the confidence the drawings seemed to generate as time went on. People became more daring, trying something new, whereas when they came they were saying 'I can't draw!'. Drawing is a skill which everyone has within and a small catalyst is all that is needed to bring this out!* George Abbot School, Surrey

*By stressing the intellectual involvement in drawing, the whole school has increased regard for the different ways drawing helps them to communicate.* Matravers School

*Their concentration, confidence and energy were amazing, and went contrary to the idea that the attention span of younger people has deteriorated. Drawing seemed to concentrate their minds!* Newry Institute.

*This event has brought into sharp relief the need for children to be taught how to look and see and how to draw – just like they are taught how to read and write. The children have since used these skills in other artwork and areas of the curriculum.* Our Lady and St Kenelm RC Primary School

## Photo Credits

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| 4  | Eccles Sixth Form College, Manchester at Robin Hood's Bay, North Yorkshire, 2006 |
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