

**Inspiring Creativity**

# **LEARNING PROGRAMME RESOURCE PACK**

**A GUIDE TO WORKING WITH YOUR SCULPTURE**

**Brought to you by:**



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# SECTION 1

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## WELCOME

Dear sculpture owner,

It is with great pride that I present you with the Learning Programme's Resource Pack. I hope it will inspire and encourage you to get started on your creative journey. It has all the information you need to plan the artistic adventure you will have with your sculpture.

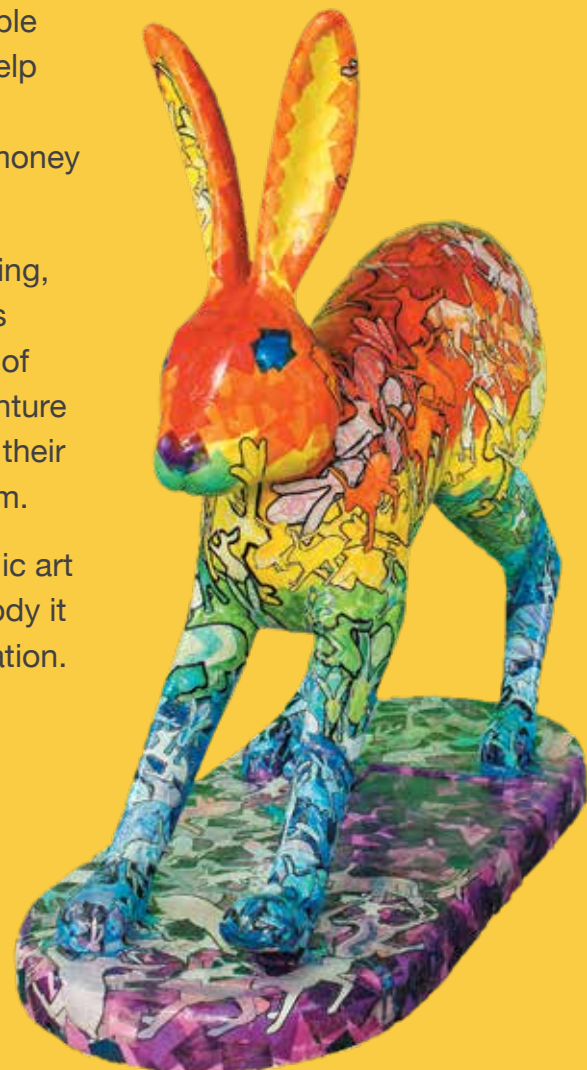
Wild in Art believe passionately in the power of creativity to engage pupils in cross-curricular learning; through fun, hands-on, arts activities. We hope this project will complement your existing provision, inspire creativity in your community, and that all participants immerse themselves in the many ideas contained in our printed and online resources.

Our sculptures are designed to be a feast for the imagination, allowing you the opportunity to get children and young people enthusiastic about arts and crafts. At the same time, they help open up conversations about important topics, such as the environment, citizenship, health and wellbeing and raising money to help others.

From creative writing and poetry, to performance, song writing, painting and illustration, we want to inspire you to make this experience fun and meaningful for all. Please encourage all of the children and young people you work with to show adventure and imagination in their designs: it's an opportunity to have their voices heard and to discuss issues on a high-profile platform.

With your support we can make this a very memorable public art event, not only for the project's participants, but for everybody it touches. Once again, a very big thank you for your participation. Now, let your imagination go wild!

**Charlie Langhorne,**  
**Co-founder & Managing Director, Wild in Art**







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# HOW TO USE THIS PACK

## INTRODUCTION

This pack is designed to help get you started on your journey. This printed resource will be accompanied by a series of additional materials, many available to download online. Wild in Art are committed to reducing our environmental footprint, so we encourage you to explore the online resources and print only those items that you need.

We strongly recommend that you look through all the available resources, to gain an overall picture of its contents and the possibilities for its use.

Whichever group of young people you are working with, and whatever theme you choose to explore, it is most likely that your starting point will be something that is happening in your area or a topic that some of your group members have a particular interest in.

The emphasis of this pack is on group participation, which is both an appropriate and fun way for participants to gain a better understanding of the project and feel greater ownership of it.

### Ultimately this pack will enable you to:

- Produce your completed sculpture, which will be publicly displayed. At the end of the event, you will be able to collect your sculpture (or have it returned) for permanent display, or you may find it has fundraising potential.
- Introduce the sculpture: 'A New Arrival' suggests how you might introduce your sculpture to the school or group in fun, exciting and innovative ways and with a whole community approach.
- Start designing: 'Getting Creative' explains how the sculpture is constructed, suggested materials to decorate and finish it.
- The sculpture design templates, project timeline, deadlines and local Programme Coordinator contact details & project social media links can be found on the online portal or in the project specific content pages.



## SECTION 1

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Online resources may include;

- **Classroom guides** • **fact files** • **lesson ideas**
  - **booklists** and **classroom activity sheets.**
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**A toolkit of cross-curricular, key stage appropriate, classroom-based session ideas with suggested URL linked resources.**

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**Printable sculpture design templates and classroom worksheets**

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## ARTS AWARD

If you already have Arts Award accredited staff, this project can be easily mapped across, giving an added dimension to your project, or you can identify local training opportunities to up-skill staff and provide CPD opportunities.



We'd love for your school or group to use this as an opportunity to fundraise for the event's main charity partner, perhaps making them your 'Charity of the Year'. The charity's fundraising pack and resources will be available for you to download, with activities for schools, groups, PTA's and staff to consider.



# SECTION 2

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## A NEW ARRIVAL

Wild in Art has teamed up with artist Jenny Leonard to produce a video to help schools and groups working with a sculpture. It provides step-by-step guidance on how to plan your project, what materials to use and how to turn your blank sculpture into a work of art!



**Watch it on Wild in Art's  
YouTube channel:**

**[youtube.com/user/WildinArt](https://www.youtube.com/user/WildinArt)**



## SECTION 2

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# YOU CAN HAVE A GREAT DEAL OF FUN WITH YOUR SCULPTURE'S FIRST APPEARANCE.

### You might choose to:

- Make the sculpture's arrival something that the whole school or group gets involved with, perhaps by holding a literacy or arts day that coincides. Keep the sculpture hidden in the grounds, elaborate with a papier-mâché container or cage and mystery footprints, and tell pupils that the local radio or news reported sightings or strange occurrences in the local area. Get your community involved - police, neighbourhood watch and the local radio could be invited to come to the school to assess and report on the strange goings on! Each year group could focus on a different writing style – factual reporting, fiction, poetry etc. and consider what exactly the mystery visitor could be. Really build up to the grand reveal!
- Present the sculpture as a mystery item wrapped in paper or enclosed in a box, with a couple of strategically placed hand-sized windows. It won't be long before pupils start peering and reaching inside.
- Make the unveiling of your sculpture the focal point of an assembly, where you launch your involvement in the project. Invite the 'stars of the week' up to the front to officially 'open' the box.
- Invite a local artist, poet, community champion, celebrity or a member of the charity's regional fundraising team to come and take part in your unveiling.
- Invite pupils to bring their favourite cuddly toy, book or own version of your sculpture to assembly for a themed show and tell.
- Once the sculpture is revealed, have it pop up in different places, integrate it into daily life. Could it be a helper in the canteen or the librarian's assistant? Could it sweep leaves from the play area or hang out in a forest school area? You can share these images with all the other schools and groups involved via social media, post them on the school's website to build momentum for the project or include them in newsletters for parents.



## SECTION 2

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- Your sculpture can have, and continue to build, its very own identity and personality.

It could have its own Twitter feed, blog or section of your school's newsletter. This would not only help you link to the project as a whole, but also to other schools and groups in your region and to your wider community.

Sculptures on Twitter have been known to start talking to one another, sharing ideas about additional activities, photo opportunities and community engagement activities.



## SECTION 2

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### SMALL TARGETED GROUP VERSUS WHOLE SCHOOL OR ORGANISATION

Although the emphasis of this pack is on group participation, it's you who knows what dynamic will work best for your organisation. You may decide to work with a targeted group – your core design and realisation team, made up of a particular year, members of the art club, or students recognised as artistically able. But for the maximum effect and benefit to be achieved, we do encourage an element of interaction with the whole community.

#### Below are a few examples of how this might be achieved:

- **Set a design challenge.** Reproduce the sculpture templates and invite students or group members to conceive their own designs, either as homework or a classroom activity. Setting this as a challenge or design competition, with an explanatory note for care givers, will help to bring the project to the attention of parents and the wider community.
- Hold a creative day or week where every year group and class teacher plans themed activities relating back to the sculpture.
- With enough notice staff can integrate the sculpture and its themes into their lesson plans, through key texts, subjects, films, classroom displays, class visitors and trips
- Holiday challenges can be set, with prizes on offer. Encourage young people to get out of the house and engage with the sculptures - there could be rewards for the best 'sculpture selfie', seek fundraising for completing all or part of the trail, or for keeping a holiday diary or blog where they reflect on the trail and talk about their adventures along the way. Why not set a literacy challenge to see how many books, poems or non-fiction texts your young people can find and read that thematically relate to your sculpture?
- Invite your sculpture to be part of parents' evenings or open days and events.
- Consider a design that incorporates an idea or interaction from every young person into the final product. Each child could contribute a fingerprint, handprint, tiny illustration, mosaic tile, word or message. This way everyone will feel included and invested in the project.
- Get participants to document the creation of their sculptures with photos, videos or film.
- Set an IT challenge to create a promotional video or news report, documenting the sculpture's own creative journey from start to finish, then hold a screening.



# SECTION 3

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## GETTING CREATIVE WITH YOUR SCULPTURE

Each sculpture is made of lightweight fire-resistant fibreglass. The surface is primed by the manufacturer and is ready to paint. The sculptures are stable and free-standing, but please ensure that there is adequate adult supervision during the design and creative process

Please consider the materials you use for your design carefully. Designs may range from the use of solid acrylic or emulsion colours, to more elaborate designs using spray paints, airbrushing or decoupage techniques. Let your imagination run wild, but please ensure that all materials are non-hazardous and are securely attached to your sculpture.

The adult responsible for co-ordinating the project should ensure the sculpture is dry and any 3D or sculptural elements are securely fastened, safe and suitable for public display (i.e. don't present a trip or fire hazard or have any protruding sharp elements). If you are planning to alter the sculpture structurally or add any 3D additions, please speak to your local Programme Coordinator for advice. Depending on durability, alterations may also affect the location of the sculpture on the public trail.

## SECTION 3

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Solvent-based markers, such as Sharpies and felt tip pens, often react to varnishes. **We strongly discourage** their use for this reason. If you do decide to use solvent-based markers there is a real risk the design will be affected when varnished. Severe reactions can cause artwork to smear and run, or make dark colours bleed into light colours. It's important that you run tests with the product and the varnish on a small, discreet area of your sculpture first. If in any doubt, please ask the local Programme Coordinator for advice.

The sculptures will be displayed in various secure indoor venues, but in some instances may appear outdoors in the public realm. Please do take into account that your sculpture will be displayed in a public place and that, over the course of the trail, thousands of visitors will want to pose with your sculpture, so making sure it has a good hard-wearing finish is key.

If you choose to display the sculpture outside when it returns to the school, you may need to consider giving it a second coat of varnish and mounting it on a secure plinth or paving stones.

Wild in Art recommends **Urban Hygiene's** ([urbanhygiene.com](http://urbanhygiene.com)) Easy-on Protective Coating Varnish, as this is what we use to coat the sculptures on our main trails. It has an anti-graffiti quality and it's the product we have had the most reliable results from. Other non-yellowing yacht varnishes are available from good DIY stores and can provide long term, anti-weathering, gloss protection. **Remember:** if you use a water-based varnish, it will be possible to sand down the sculpture, so that it is once again a blank canvas and the fun can begin again. Most DIY stores also sell a matt or gloss spray-on varnish. This can provide a light coat, ideal for sculptures that will be living indoors.

With all of these products, varnish should be applied to the sculpture by an adult in a well ventilated space.

Urban Hygiene now also offer an anti-bacterial version of their varnish, with added Bio-Master technology, used widely in hospitals and other public spaces. These products may have a slightly higher price tag than the high street brands, but for the quality of finish and longevity of protection, it's worth considering. The smallest size tin provides at least two coats of protection when mixed correctly.



## SECTION 3

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### THEMES AND MOTIFS

We ask you to avoid using corporate branding and identities as part of your sculpture design, but we are happy for you to incorporate your school/group logo or motto in a discrete way. The sculpture as a whole may take on a theme, linking to one of your curriculum topics i.e. Egyptians, Romans, Tudors etc, or draw inspiration from a literary character, a local celebrity or another geographically appropriate event or theme. Get the children's creative brains buzzing with possibilities and look forward to a whole wave of ideas and suggestions that exceed your wildest dreams.

Your team might want to devise a design that in some way incorporates the environment in which the sculpture is stationed, and to consider whether there are any 3D objects that could be added to the display. They might want to think about how new technology could be involved, such as solar panels, touch screens or motion sensors. Your sculpture may be a muse or model for specially designed clothes, or wear a super-hero utility belt studded with eco-friendly gadgets.

Could your IT department or technician support the project by creating an ibook, blog or Twitter feed to track and document your young people's experience? This would be useful for evaluation purposes, but also a way to engage with young people for whom technology is a key motivating factor. Consider having an interactive element to your sculpture, bringing it to life with a voicebox, horns or sirens for example. Could pupils use their knowledge of electrical circuits to create multiple choice quizzes that use lights or buzzers to indicate a correct answer? As they say, the possibilities are endless!

Please be aware that electricity power points may not be available at trail locations and such a design may only be properly up and running when the sculpture is on display within your organisation – before and after the trail.

## SECTION 3

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### ENGAGING AND INSPIRING YOUR DESIGN TEAM

Your whole organisation, or a selected year or targeted group, may devise the design. But you will probably then want to select a smaller group to work on the implementation of this. Staff might choose to select a couple of young people from each year group, or pupils might join an afterschool or lunchtime club in order to be involved in the final realisation. A panel of teaching and support staff, community members, school council pupils, parents and members of the Senior Leadership Team will need to meet to select a design, or perhaps to select several designs and decide how to fuse these together.

The following questions might be useful to pose to your young people to help them make decisions about the style and purpose of their sculpture. This would provide a great opportunity for them to practice negotiation and teamwork skills.

Your sculpture is going to be viewed by several different audiences – school staff, pupils, thousands of visitors, parents, the local community and it could even ‘travel’ further afield.

#### A couple of questions to think about before choosing your design:

- How do we want them to react to our design?
- Do we simply want the people who see our design to think it’s beautiful and recognise that we are talented artists?
- Do we want our design to tell them something or encourage them to think about an issue or react in a certain way?
- If we are trying to send a message, should our message be obvious or would it be better to keep things interesting by making the things we’re trying to say less obvious?
- Are we going to try to make our audience think about issues and reach their own conclusions, or are we going to give answers?
- Will our designs help the audience to learn about things we already know, or should we use the design process to learn about new things ourselves?
- How are we going to decide if our design has been a success?
- Are we going to paint the sculpture or could we design and decorate our sculpture differently?

## SECTION 3

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### DISCUSS, DEVELOP, DEFINE AND DELIVER

#### First Ideas

Invite your group to explore the sculpture and explain that it is going to be decorated. Ask them to think about different possible designs and methods of decoration (e.g. painting, block printing, mosaic and collage). Record their initial thoughts and ideas –

these first ideas are important and play a big part in the final design.

#### Research

In pairs or small groups, research links, facts, themes and activities relating to the sculpture shape. Encourage pupils to collectively jot and sketch down their responses to this information on large sheets of paper. There are lots of ideas for themes later in the provided resources, which explore how you might use them with your class or group.

A plenary session can be used to share ideas and explore possibilities for themes that could be incorporated into the design (e.g. the design could tell a story, carry a message or tell us something about the school or pupils behind the design).

#### Group Work

After research and discussions, the group may have an initial preference for one or several themes. A good way of helping them to gather their ideas and information together would be to produce large 'idea pictures' and/or mind maps.

#### Idea Pictures

Use a mixture of drawings, paintings, photographs, and pictures printed from the internet or cut from magazines. Your idea pictures could include collected leaves, bark, twigs or a selection of wool and fabrics – in fact, anything pupils feel could be relevant to their ideas. Think about, and include, colour, pattern and texture, as well as images.

#### Mind Mapping

These can be created in a very similar way to the 'idea pictures.' They should be very visual and will be useful in terms of developing ideas in a way that may not have been obvious at first. Mind maps work best when there is an icon next to every idea and when different colours are used to separate different ideas/topics. Mind maps can cover just one theme or many.



## SECTION 3

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### CREATING YOUR ARTWORK DO'S AND DON'TS



- Do unwrap your sculpture upon delivery, check it over and report any damage immediately.
- Do make a note of your Sculpture Reference number and include this on each design submission form you send. The Sculpture Reference is unique to each sculpture. N.B. This is different to your Order Reference.
- Do go over your sculpture with a fine grade sandpaper, followed by a wipe over with a solution of warm water and a small amount of mild detergent (washing up liquid). The sanding gives a key to the surface prior to painting. N.B. Please wear a dust mask whilst sanding.
- Do ensure there is adult supervision at all times when handling the sculpture and art materials.
- Do use water-based acrylics or emulsion paints. Brands include Liquitex, System 3 or Valspar.
- Do use Posca Marker pens for applying detail. These are water-based acrylic paint markers.
- Do encourage painters to wear aprons or painting shirts – acrylics in particular are very difficult to remove from clothing once dry.
- Do immediately wash any brushes and painting pallets you have used (before paint is dry) if you want to be able to use them again.
- Do make sure any materials are non-hazardous.
- Do fix any 3D elements securely. Consider carefully if they will withstand the demands of being on public display for 10 or more weeks.
- Do make sure that 3D elements don't present a hazard i.e. there are no sharp protruding elements or can be tripped over.
- Do varnish your sculpture. We recommend at least two coats.
- Do test the varnish on a small, discreet area of your sculpture first before applying it all over.
- Do make sure paint is completely dry before applying varnish with a brush or roller.
- Do allow 12 hours for a coat of varnish to dry.
- Do wait 48 hours after your final coat of varnish before handling the sculpture.
- Do varnish your sculpture in a dry environment – humid conditions can affect its application.
- Do mix Urban Hygiene's easy-on Protective Coating varnish products according to their instructions to ensure the correct consistency.
- Do contact Urban Hygiene for advice if you are using their varnish products. The team are extremely friendly and helpful.
- Do apply another coat of varnish to your sculpture if you choose to house your sculpture outside when it is returned to you after the display.



- Don't use poster paints on your sculpture.
- Don't apply watercolour or oil paints to your sculpture.
- Don't mix layers of paints with different bases as these will react either against each other, or with the final coat of varnish.
- Don't use felt-tip pens, permanent pens or any other solvent-based markers such as Sharpies.
- Don't hesitate to either test or ask us before using anything other than water-based acrylic or emulsion paint.
- Don't add 3D elements if you choose to house your sculpture outside when it is returned to you after the public display. They will not withstand the elements.
- Don't let children apply the varnish – an adult in a ventilated space must apply this.
- Don't keep your varnish in a paint pot for long. Once it has been poured out of its tin into a paint pot ready for application, the solution becomes unusable after 24-48 hours.

## SECTION 3

### MATERIALS

Materials for painting	<b>Acrylic paints</b>	All colours in the double primary system: brilliant red, crimson, cobalt blue, brilliant blue, brilliant yellow, yellow ochre, black and white, metallic paints.
	<b>Emulsion paints</b>	In a variety of colours, although it is particularly useful to have a large supply of white and black.  Acrylic paint combined with emulsion paint produces a very workable, fast-drying, water-based medium that can be used to great effect. Tester pots can be bought cheaply at paint warehouses, Dulux colour matt, Valspar, and Crown are good brands. Avoid cheap emulsion paints from bargain warehouses.
Materials for extending paints	<b>Sand or sawdust</b>  <b>P.V.A. glue</b>  <b>Glitter</b>	Small particles can be added to paints and glue to create light relief work or textured effects. PVA glue can be added to paints to create translucency.  <b>CAUTION: Any large-scale relief work, and papier-mâché should be avoided, as the results tend not to be hard-wearing enough to survive for long.</b>
Other materials	<b>Lazertran</b>	A highly effective inkjet transfer paper that separates in water and can be glued onto the sculpture. Lazertran requires varnish to hold it secure when dry.
	<b>Safmat</b>	A self-adhesive film that can be used in your printer and stuck to the sculpture.
	<b>Letraset</b>	Dry transfer lettering.
	<b>Posca pens</b>	Great for applying detail. These are water-based acrylic paint markers. <b>CAUTION: Avoid the 'Blue' &amp; Dark Grey Poscas, these has been known to bleed when varnished. No other reported issues.</b>
	<b>Collage paper/ newspaper/ tissue paper, etc.</b>	Use PVA glue to create collages with paper. <b>CAUTION: Not suitable for sculptures located outdoors or for heavy use. Edges can start to peel and be torn off.</b>
	<b>Decoupage paper</b>	You can also buy blank decoupage paper that can be used in printers.  <b>CAUTION: You must ensure that paper is stuck fast. Any lifted areas may result in you not being able to varnish your sculpture properly, meaning that it may need to be cordoned off during the display. If you plan to house your sculpture outside after the display, please be aware that any tears or scratches to the layer of varnish may result in rainwater damaging your artwork.</b>

## SECTION 3

### TOOLS FOR PAINTING

Tools for applying paints	<b>Hog's hair brushes</b> <b>Decorators brushes</b> <b>Sponges</b> <b>A range of printmaking materials</b>	In a variety of sizes. In a variety of sizes. Different sizes/textures. Leaves, string, feet/hands/fingers, vegetable stamps, fabric, feathers, masking tape, vinyl tape, stencils, etc.
Equipment for mixing paint	<b>Palettes, margarine tubs/yoghurt pots</b> <b>Plastic pots and cling film for storing paints</b> <b>Jars for water</b> <b>Card for mixing textured paints, i.e. using sand/ sawdust</b>	
Cleaning materials	<b>Paper towels</b> <b>Rags</b> <b>Washing up liquid</b> <b>Newspapers</b> <b>Aprons/large inside-out shirts.</b>	Good for brush cleaning when painting, use to dry brushes after cleaning in water, in between changing colours. General spills. Great for cleaning brushes and hands. Also use neat to repaint brushes at the end of the day. Essential floor protection. Keep clothes clean when painting or clearing up.



# SECTION 4

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## WORKING WITH THE MEDIA

A decorated sculpture is a fun and exciting sight and it is extremely photogenic. Displaying the sculpture in the organisation's grounds or in a public place, particularly if those people involved in its creation are alongside it, is something the media like to record.

Publicity for the art project is a good way to:

- Raise each contributor's sense of pride in the work they have put in
- Inform parents of their child's achievement
- Raise awareness of the school's or community centre's activities
- Raise awareness among potential sources of funding
- Raise awareness of environmental issues



# WORKING WITH THE MEDIA

## Local Newspapers, Magazines, Radio and TV

Local newspapers love reporting on young people doing something positive - by covering such stories, the newspaper is involving itself in the community it serves and raising circulation figures, because of the number of copies purchased by proud parents, relatives and friends.

Your area may have a local TV station, or you may have links with lunchtime or early evening local news. To secure some TV coverage, you will probably need to be able to offer an interesting footage-taking opportunity and an interviewee. This could be in the form of a vox pop with the young people or community centre attendants who were involved with the project, and an interview with a member of staff, or the artistic facilitator.

In other words, they may prefer to have just one or two people in the photo. This can sometimes cause disappointment, if a big participatory photograph is also taken but a 'tight' shot is ultimately chosen. It is therefore important to manage expectations. You can usually obtain copies of the photographs. Mention this when you meet the photographer and ask how to go about acquiring copies.

### Remember

Photographers like 'tight' shots.

When you ring, or send details via email to news desks you will need to provide the following information:

- What the event is? (photo opportunity, unveiling)
- What you are doing with the sculpture (creating a habitat in the school or community centre garden, fundraising and looking for sponsors, celebrating a public event such as sports day, community centre open day).
- Who's involved? (make sure young people have carer or parent's permission to be in the photograph)
- When it is?
- Where it is?
- Why it's important (fundraising, environmental awareness, involving young people in fun and creative activities)
- Who to contact?
- It is also helpful to mention that the sculpture is provided by Wild in Art ([www.wildinart.co.uk](http://www.wildinart.co.uk)) who promote awareness of endangered species and environmental issues through running fun and creative projects.

## SECTION 4

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### Online and social media

We would love for you to promote your involvement in the project through online and social media; however, we would also like to retain an element of surprise when the sculptures are revealed in their trail display venues. In order to do this, we ask that you:



- Please only release/post elements of your sculpture taking shape, or sections of your sculpture as ‘work in progress’, before the trail.
- Link to our website [www.wildinart.co.uk](http://www.wildinart.co.uk) from your website. You could include it as a news story on your homepage.
- Like us on Facebook at [facebook.com/wildinart](https://facebook.com/wildinart)
- Follow us on Twitter [twitter.com/wildinart](https://twitter.com/wildinart)
- Follow us on Instagram [instagram.com/wildinart/](https://instagram.com/wildinart/)

- All of the event’s social media links and hashtags can be found on the business card insert at the front of this pack
- Promote the project on your social media channels (Facebook, Twitter, Instagram, LinkedIn, newsletters etc).
- Provide regular content for the art trail’s social media channels and newsletters - please let your local Programme Coordinator know of any planned activities and they will be able to redirect enquiries to the trail’s main PR contact



## SECTION 4

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### School newsletter/bulletin

Record the project's progress, for the school bulletin, on a digital camera – you can extract a great series of photographs from your footage, and filming along the way provides an opportunity for more young people to be involved at various stages of the project's development. Pupils may like to write a commentary or captions to accompany your footage.



# SECTION 5

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## EVALUATION

### Now think about it!

#### Evaluate Your Designs

Your group should be given opportunities to review the project once it has been completed. A process of evaluation allows young people to reflect on a number of important questions - what have we done, how did we do it, what went well, what could have gone better, what changes would we make next time, what have we learned?



# SUGGESTED ACTIVITIES

Facilitate class, group or paired discussion to review the different stages of the design process:

- Think back to the beginning of the project. What were your first thoughts? How does the final design depart from these first ideas?
- Think about your research. How did you research the project? What attracted you to particular images and information? How did your research affect your design ideas? How did your research help you to identify the theme or message included in the design?
- Look at your mind maps and examples of planning. Do you think that this work helped to organise your thoughts, decide on a theme and/or develop the design? Did you experiment with different techniques (e.g. printing, pen and ink, water colours, mosaic) textures, colours and materials? If so, how did this help in developing your design?
- Look at some of your early sketches. Where did you get these ideas? Were you trying to express a message? Did you refine any of these designs? If so, how?
- Look at the sculpture. What was the first thing that needed to be done when it was being decorated? What were the next steps? What problems did you face? How did you overcome these problems? What did you learn?
- Where was your sculpture displayed? What was the public feedback? Did you feel proud of it? How much of the trail did you explore? What were the highlights of the project?







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