



On Paper

An Arts Council Collection Touring Exhibition

Education Pack



Contents

How to use this pack	3
About the exhibition	4
About the Arts Council Collection	6
Meet the Curator	8
Get involved	11
Early Years and Primary Activities	14
Primary Project	26
Project: Handmade Paper	31
Key Stages 3, 4 and 5 Activities	36
Secondary Project	40
Links to Arts Award	47
Acknowledgements	51

COVER IMAGE:

Karla Black, Unused To , 2007

Sugar paper, chalk, polythene, toothpaste, nail varnish, hair gel and ribbon

Arts Council Collection, Southbank Centre, London © the artist

Photo © Jonty Wilde

How to use this pack

This pack provides resources to help in engaging with the *On Paper* exhibition. This may be through a gallery visit to one of the touring venues where suggestions for gallery activities may be used alongside those offered for before and after your visit. You may also use the images and resources from this pack in your classroom, and adapt in-gallery activities for your own setting.

The exhibition offers an entry point for classes to engage with a range of curriculum subjects including:

- Science by investigating materials, their properties and uses, with a focus on paper
- Mathematics, through an exploration of shape, pattern, coordinates, symmetry and sequence (The Kaleidoscope exhibition Education Pack also provides additional ideas to explore maths through artworks in the Arts Council Collection, and may be downloaded from our website.)
- History and research by looking at the history of paper and its development
- Geography through the exploration of mapping and journeys
- English through opportunities to develop communication of ideas and emotions in response to works in the exhibition through discussion and presentation, aiding the development of a creative vocabulary
- Art, design and culture through response in a variety of broader art forms, including movement and music.

The exhibition represents the work of over forty artists and offers a great opportunity to build a research portfolio around different artists and their approaches to making, including medium and materials, alongside gathering inspiration and ideas for the development of pupils' own making.

This education pack has been co-produced by Primary and Secondary teachers to inspire ideas and ways of working with the exhibition. These ideas are presented as starting points and we encourage you to develop your own ways of thinking about the works on display.

This pack is divided into clear sections in order that you can use the information in easily digestible chunks, or you can use the pack in its entirety to develop the ideas provided as a whole scheme of work, which you may continue to supplement with your own activities.

At the end of the pack you will find details of how to use the exhibition to support the achievement of Arts Award Discover or Explore levels with your class or group.

Please share your classroom creations with us on Twitter and Instagram

A_C_Collection

artscouncilcollection

#ACCOOnPaper

Find out more about Arts Council Collection learning resources online at

<http://www.artscouncilcollection.org.uk/explore/learning-resources>

About the Exhibition

On Paper is a touring exhibition from the Arts Council Collection. Paper will become the subject of this exhibition, rather than the often overlooked support for drawings.

The exhibition examines how artists have used paper to construct three-dimensional objects as diverse as Karla Black's delicate and sensuous hanging structures made from sugar paper, hair gel and chalk, Lesley Foxcroft's two-tone corrugated bricks, Gareth Jones' cloakroom ticket cape and Art and Language's jig-saw. Also considered will be works on paper which have been burnt, torn and cut by artists such as Roger Ackling, Cornelia Parker, Tim Davies and Simon Periton.

Collage is perhaps the most obvious form of cut paper work and the show will include a small group of collages by Roland Penrose, Eduardo Paolozzi, John Stezaker and Tony Swain, as well as paper works which have been rubbed, folded and embossed by artists such as James Richards, Anna Barriball, Wolfgang Tillmans and Langlands & Bell.

For some artists, the choice of a particular paper was an important consideration, and these include graph paper (Bridget Riley, Kenneth Martin), headed paper (Jason Coburn), an old envelope (Margaret Mellis), ordnance survey map (Tony Carter), blotting paper (Eleanor Wood) and corrugated card (Prunella Clough). Finally, a small group of artists have drawn paper itself in the form of theatre tickets, books and cards (Derek Boshier, Tania Kovats and Kate Davis).

The exhibition will also include a number of loans from the British Council Collection.

On Paper represents the work of the following artists:

[Roger Ackling](#), Art and Language, Gillian Ayres, Anna Barriball, Karla Black, Derek Boshier, Ian Breakwell, Anthony (Tony) Carter, Prunella Clough, Jason Coburn, Tim Davies, Kate Davis, Francis Davison, Lesley Foxcroft, General General Idea, Brian Griffiths, Damien Hirst, John Hilliard, John Hoyland, Gary Hume, Gareth Jones, Ilya Kabakov, Tania Kovats, Langlands and Bell, Linder, Jim Lambie, Roy Lichtenstein, [Richard Long](#), Kenneth Martin, Margaret Mellis, Henry Mundy, Paul Noble, Eduardo Paolozzi, [Cornelia Parker](#), Roland Penrose, Simon Periton, James Richards, Bridget Riley, Jack Smith, [Richard Smith](#), John Stezaker, Tony Swain, [Wolfgang Tillmans](#), Eleanor Wood, Elizabeth Wright

You can find out more about their work by visiting artscouncilcollection.org.uk

On Paper exhibition venues 2018:

Perth Museum and Gallery	13 January 2018 – 3 March 2018
Gallery Oldham, Oldham	17 March 2018 – 13 May 2018
Inverness Museum & Art Gallery	26 May 2018 - 14 July 2018
Oriel Wrexham	28 July 2018– 22 September 2018
Glynn Vivian, Swansea	29 September 2018– 25 November 2018
Victoria Art Gallery, Bath	1 December 2018– 17 February 2019
Thelma Hulbert Gallery, Honiton	23 February 2019– 27 April 2019

On Paper was curated by Ann Jones, Curator of the Arts Council Collection.



[Wolfgang Tillmans](#), *paper drop (London)*, 2008

C-print

Arts Council Collection, Southbank Centre, London © the artist. Purchased with the assistance of the Art Fund. Partial gift of the artist and Maureen Paley, London.

About the Arts Council Collection

The Arts Council Collection is a special collection as it belongs to everyone. The Collection was started in 1946 and there are now more than 8000 artworks in the Collection, made by over 2000 artists. Each year exciting new artworks are bought and the collection grows.

The Arts Council Collection supports artists based in the UK and is now the largest national loan collection of modern and contemporary British art. The Arts Council Collection is unique in that it can be seen in lots of different galleries and in public places such as schools, universities and hospitals. Works of art go out on loan for everyone to enjoy – a bit like library books. This might be an individual loan, or a larger group of works to create an exhibition, just like *On Paper*.

- Discussion points:
If your school could borrow one work of art, what would you choose? Where would the work go?
How would you keep it safe? How would it make the children feel to have a work of art by a famous artist on display at their school?

Activity:

You may use the Arts Council Collection website to explore the collection by artists' name, medium, or by theme, including animals, birds and insects, townscape, machines, still life, sea view, urban scenes, conflict, figure, architecture and nature.

A special panel of artists, curators and writers help to make the decision about which artworks should be purchased and entered into the Collection. This acquisitions panel changes each year.

- Discussion points:
How do you think the panel decide which artworks to consider for purchasing for the Collection? How would they choose a specific artist whose work they may consider to enter into a national collection? What questions do you think they would ask? Discuss with your class what criteria they would select to help make the decisions.

Activity:

Elect an 'acquisitions panel', which may be pupils or may be a good way to involve wider school staff. Divide your pupils into groups and set them a task to research a local or UK-based artist, and select one of their artworks they think should become part of the Collection. Through their research, each group will develop and deliver a short presentation to the panel, outlining why their chosen artist and their artwork should be added to the collection, and how this meets the criteria the class agreed upon through previous discussion. This may also be used as route for starting a school collection, in selecting pupils' work. (Please see more on page 11 about starting a collection.)

The Arts Council Collection is managed by the Southbank Centre, London, on behalf of Arts Council England and is based at the Hayward Gallery, London and at Longside, Yorkshire Sculpture Park.

Visit artscouncilcollection.org.uk to find out more about us, to search all our artworks online, or to make your own selection from the Arts Council Collection.

You can also follow us on Twitter @A_C_Collection and Instagram @artscouncilcollection

Meet the Curator

This is Ann Jones. Ann is a curator for the Arts Council Collection, and designed the *On Paper* exhibition. A curator tells a story using artworks and objects. This page provides an introduction to the role of the curator, and how the exhibition was organised. The questions were devised by Primary aged children, who wanted to discover more about Ann's role.

You may choose to use this information to help support the delivery of Arts Award Discover and Explore; further information can be found on page 44 of this resource. Students may also wish to find out about the role of the curator and their colleagues at the exhibition venue.

Children in Year 4 at Gomersal Primary School, West Yorkshire, asked Ann Jones questions about her job, her work at the Arts Council Collection and the exhibition. Read their questions and what they discovered.

ABOUT YOU AS A CURATOR

1. Can you describe your job in less than 15 words?

Working with artists, art and galleries around the country.

2. How old were you when you knew you wanted to work with art?

Probably in the sixth form, so about 17.

3. Can you draw? Do you ever make your own art?

I did A level art, which I enjoyed, but then I decided that I enjoyed learning about artists' work, and went on to study art history. I still enjoying drawing though, as it makes you really look at what you are drawing.

4. Did you try hard in your art lessons at school?

It was one of my favourite subjects at school and yes, I was always drawing!

5. How did you choose which artwork to be included in the exhibition?

It was quite difficult as there are more than 8000 works in the collection! I tried to show the different ways artists have worked with paper.

6. Do you have a favourite piece of artwork in *On Paper*?

I like lots of the works: Karla Black's work is very beautiful and delicate, then something which seems simple like a drawing on an old envelope is actually carefully thought out. I also like Roger Ackling's work which was drawn with sunlight over many hours.

7. How do you carry the artwork to the different galleries?

They are transported by our own vans which are specially adapted to carry art works safely from one venue to another.

8. Have you ever dropped anything when working in a gallery?

Luckily no! But we have very skilled technicians working with us to install and hang the works in each gallery. Some works are very heavy or delicate so have to be handled carefully.

9. How do you look after the artwork?

With great care. They are carefully stored in special wrapping or crates and we use gloves when handling works so finger grease doesn't get on the works. It is important to keep them safe for other people to enjoy in the future.

10. Can you describe the best day you've ever had at work?

Usually my best days are when I get to meet artists and I find out more how and why they make their work.

11. What is the best piece of artwork you have ever seen?

This is a hard one! I've asked my colleagues and they have said: Bacon crucifixion, Picasso Guernica and Henri Rousseau Tiger in a Tropical Storm. I remember a school project where we had to look at a painting in a museum for 15 minutes and write about it and I chose a Cezanne in the museum in Cardiff where I grew up. I have remembered it ever since.

12. Our favourite artwork is *765 Paper Balls* by John Hilliard; can you guess why?

That is a good choice! I imagine you wondered what it would be like to be in that room?

13. Do you have to go to university to be a curator?

Usually, but you could also go to art college.

14. Have you ever displayed a piece of art upside down by mistake?

Yes, this has happened! We were once unsure which way up an abstract painting by Terry Frost should go and he said a good painting should be able to work either way up!

15. If you could design your own art gallery, what 3 things would it have in it?

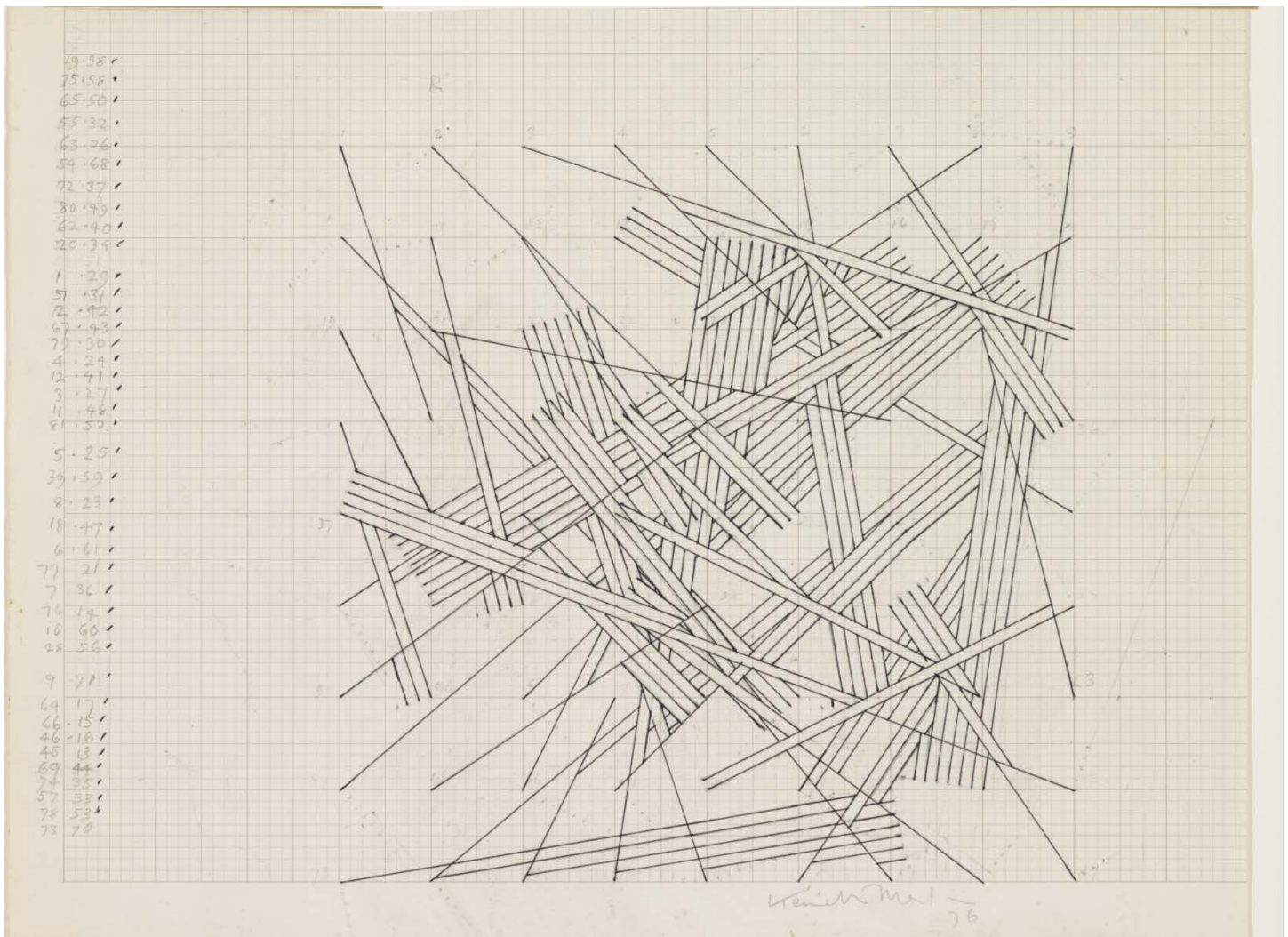
Good access (no steps) so we could move big or heavy works in and out. Big glass windows so the art works, especially sculpture, could be seen in relationship to the landscape outside. A good cafe, which helps bring in lots of visitors!

16. Which is the heaviest piece of artwork in the exhibition, and which is the lightest?

There are no particularly heavy works in On Paper as they are made of paper. But we do have some heavy works in the Arts Council Collection, for example Roger Hiorns's *Engines* weigh 2.5 tonnes and Antony Gormley's *Field*, which all together includes 30,000 figures and weighs even more!

17. If you could own one of the artworks, which one would it be and why?

I think it might be Kenneth Martin as I'd look at it and think about the hundreds of different variations that could be made if different numbers had been selected.



[Kenneth Martin](#), *Study for Chance, Order, Change 2 (Ultramarine Blue)*, 1976

Pencil and ink on paper

Arts Council Collection, Southbank Centre, London © the artist

Get Involved

MY COLLECTION

Do you have a collection? What do you collect? Why do you collect? Who gets to see your collection? Do you ever let people borrow things from your collection?

Through exhibitions like *On Paper* the Arts Council Collection is able to share its artworks with different art galleries so that people across the country get to see them. But what is a collection and why do we collect works of art to make a national collection?

The Arts Council Collection is running a project alongside its exhibitions to find out what you think of the Arts Council Collection and as a way for us to learn about your collections.

Why not start in class by asking if anyone has a collection of their own? Can they take a photo of their collection and bring it into school? Can they bring their collection into school to talk about it?

YOUR COLLECTIONS

Using prompt questions, explore personal collections before asking about the Arts Council Collection.

- What do you collect?
- When did you start collecting?
- Where does your collection live and how is it displayed?
- How many things are in your collection?
- How do you look after your collection and keep it safe?
- Why do you collect these things and what do they mean to you?
- Who is allowed to see your collection?
- Would you ever let someone borrow things from your collection?

You could start a picture board with images of everyone's collections along with the answers to the questions or even write your own labels for each collection just like you would find in a gallery.

OUR COLLECTION

As a class or a school, talk about the Arts Council Collection and how we lend artworks to galleries and public places. Using information from our website and in this pack you could ask the same questions about the Arts Council Collection as you did for the personal collections.

WHAT DO YOU COLLECT?

Works of art in all media including paintings, sculptures, films, photographs.

WHEN DID YOU START COLLECTING?

1946, after the end of the Second World War.

WHERE DOES YOUR COLLECTION LIVE AND HOW IS IT DISPLAYED?

It lives in London and Yorkshire and is displayed in galleries and public places across the country.

HOW MANY THINGS ARE IN YOUR COLLECTION?

There are now just over 8000.

HOW DO YOU LOOK AFTER YOUR COLLECTION AND KEEP IT SAFE?

We employ professional conservation professionals to help us look after the art works. They help to keep the artworks clean and occasionally make repairs if something needs fixing. We also pack them away into crates and travel frames to look after them when they are not on display.

WHY DO YOU COLLECT THESE THINGS AND WHAT DO THEY MEAN TO YOU?

Why do you think we collect art works? Can an art collection show us the past, present and possible futures? The Arts Council Collection is over 70 years old, what might people make of the Collection in another 70 years?

WHO IS ALLOWED TO SEE YOUR COLLECTION?

We want everyone to be able to see the Collection!

VISIT A COLLECTION

If you can, why not take your class to see the *On Paper* exhibition or to a local gallery with a collection to see how art collections are displayed?

BACK IN THE CLASSROOM: MY COLLECTION

You could work with the pupils' own collections or work with images to curate one big exhibition. This may be used to explore ideas of self-portraiture and identity. You could host a special private view of your exhibition, just like at a gallery; pupils could create marketing and develop tours of the exhibition. You could encourage reviews of your exhibition from the wider school.

The pupils could make new works of art with a view to starting a school art collection that you could lend to other schools.



Collection of Potato Heads.
Photos: Becky Harlow.

Don't forget to take a photo of your collection and share it with us!



[Roland Penrose](#), *The Final Dictator*, 1983

Collage

Arts Council Collection, Southbank Centre, London © the artist

Early Years and Primary Activities

These ideas for activities are starting points for you to consider using in exploring *On Paper*. We encourage adaption and further development of your own ideas to engage with the works on display in the exhibition, its themes, and works by individual artists. These ideas are divided into activities to use before, during and after a visit to the exhibition, alongside project ideas and discussion points, but may be adjusted to accommodate your own scheme of learning, and may be phased up for older students, or simplified for younger children.

Discussion Points

Discussion points can be used as starting points to encourage dialogue and discussion between your whole class, or by working in smaller groups. Using these discussion points will encourage pupils to share their own thoughts, listen to others' ideas and respond. They are ideal to be used when visiting the *On Paper* exhibition, but may be used in the classroom using colour images of the artworks that are provided in this pack, or can be located on the Arts Council Collection website.

- Can we live in a world without paper? Discuss with your family member or friend.
- If an artwork is made out of paper does it make it less valuable? If it was made out of another material, would this make it more important?
- **Anna Barriball** chooses surfaces found in homes, like fireplaces and glass windows, to make rubbings. She uses graphite on paper drawing over the surface repeatedly, creating a raised surface. Do you think that they can be called sculptures? Discuss your ideas with a friend.
- **Paul Noble** has made a drawing which features a door. Do you notice anything about the door which makes it different or special? Where does the door lead?

The artwork is called *Large S*. What does the S stand for? It could be the name of special place, a person, or even something that could be stored behind the door.

Create a story with a friend using your ideas.

- **Gareth Jones** created a cape made from paper raffle tickets. The things that we wear can help to tell a story about us. They might show what your job is, what school you may go to, or tell something about your faith. What do the things that you are wearing today say about you?
- Find the artwork *Ron*, which looks like a computer. Imagine the type of world that this would belong to.

What you can see is a part of the original artwork that Griffiths made. It was divided and different people own the parts. If it is shown without its other parts, does this mean that it is still an artwork? Discuss with a friend.

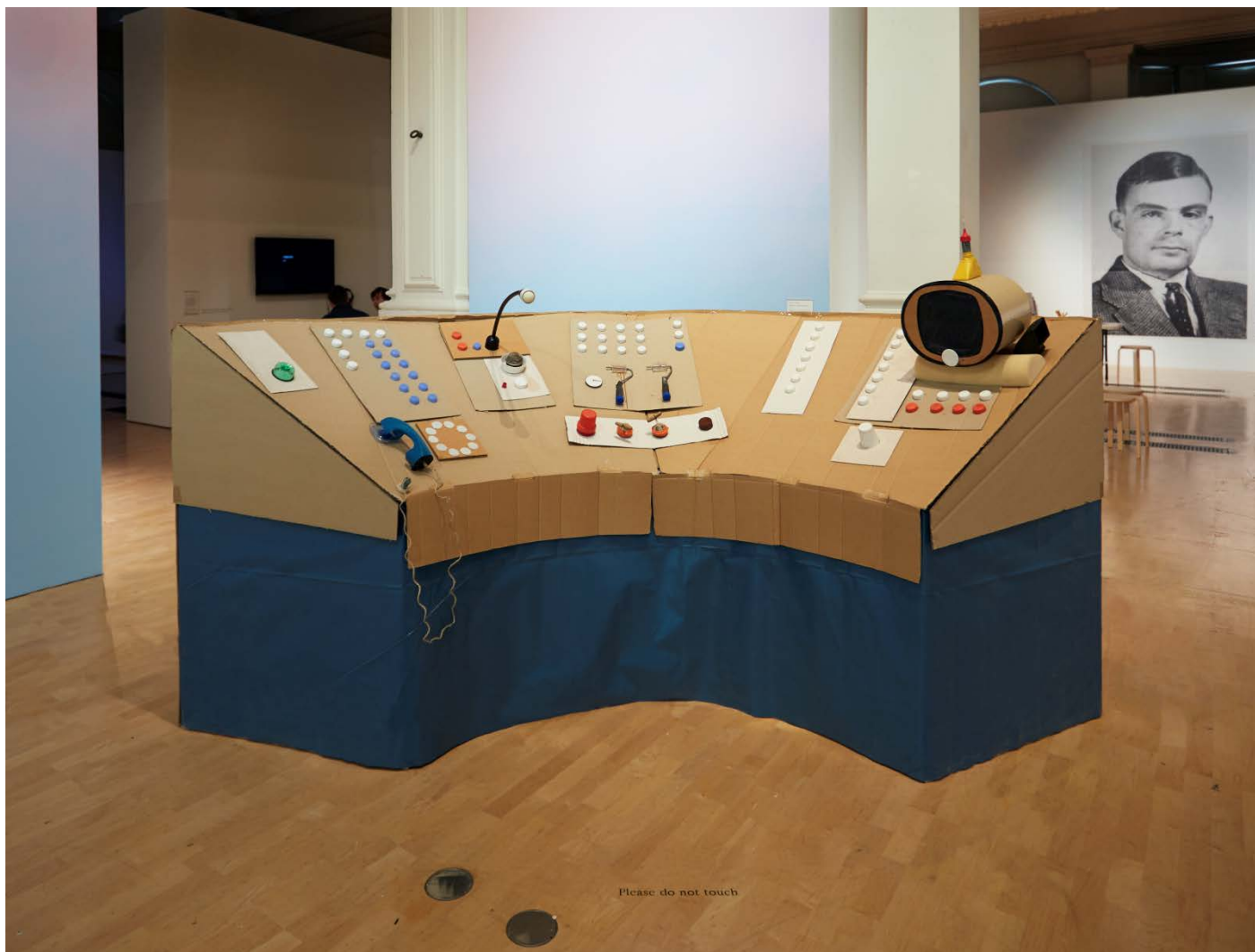
Brian Griffiths is interested in the objects that we choose to surround ourselves with. He collects furniture and bric-a-brac, which he then uses to create his sculptures. Do you have an object that is special to you, or a collection? Choose three objects that you own that tell a story about you, and share with a friend.

- Artists use different techniques to join their chosen materials together. Explore the works on display and see how many different ways you can see how artists have joined paper together. Compare your list with a friend.
- Artists often tell stories in the work that they make. *The Final Dictator* is one of the last works that **Roland Penrose** made before his death. A dictator is a political ruler who has gained power and uses this power in an extreme and often cruel way. Why do you think he used this as the title of his work?

If you were making a collage to tell a story about a memorable event in your life, what pictures might you use? Who would you share your story with?

Consider different ways of leading the discussion with your class. You may wish to use these simple techniques as ideas:

- **Think-Pair-Share**
Compose a statement or select a question to pose to the group. Allow each pupil to have enough time to think about their response to the statement or question. Divide pupils into pairs and encourage them to discuss their response with each other, before sharing their ideas with the whole class.
- **Physical Barometer**
Start with a statement that has two possible answers. This may even be one of your class member's responses to a discussion point. Pupils move to stand on either side of the room, depending on whether they agree or disagree with a statement, or the answer that they would choose. From their positions pupils may take it in turns to share their reasons for choosing the side they are standing on.



[Brian Griffiths](#), *Ron*, 1996

Mixed media

Arts Council Collection, Southbank Centre, London; gift of Charles Saatchi, 2002

photo © Birmingham Museums Trust

BEFORE YOUR VISIT

OUR PAPER WORLD

Think of all the different ways that paper is used. Make a list in a group, and then share as a class. Do you have the same ideas or different? Have a discussion. Are some uses of paper more important than others? Are all things made from paper flat or 2D? If we didn't use paper to make these objects what else could we use?

Make a challenge to bring into school as many different items that are on your list. You might even get other classes to help you. Make a display of all the paper items that you find. Find out about recycling paper, and why this is important.

PAPER LOOKING TOOLS

Create a special viewfinder to help you explore the exhibition when you go to on your visit.

Collect cardboard tubes from kitchen roll and wrapping paper inners, or postal tubes to make a paper telescope or binoculars. Decorate them on the outside with lots of different types of paper.

You can also make a viewfinder, measuring and cutting out a shape from a piece of card. When you visit the exhibition, look and see if you can find any of these different papers being used by artists in their artworks.

CREATE A SKETCHBOOK

Collect old envelopes in different colours and sizes. You can carefully open them out to make larger pages, or keep some as pages you can draw on, with special pockets. Punch holes in your envelope pages and join them together with a binding ring – you can then add more pages later, if you'd like! Take your sketchbook with you to the gallery to make a record of the activities you do and observations you make during your visit.

DURING YOUR VISIT

RESEARCH AND RESPONSE

Experiencing the works first-hand can help children to start to create research pages in their sketchbooks. They may make quick sketches of the artworks in the gallery, or you may use reproductions of works from the exhibition using images from the Arts Council Collection website (www.artscouncilcollection.org)

Discussion starters can be used to aid this discussion and debate, and help to develop critical thinking. Use the suggestions below and the Discussion Points as starters for exploring the exhibition and individual works.

- What are your initial responses to this work?
- In this piece of artwork I can see...
- To make this piece of work the artist has used...
- The work makes me think of...
- Art keywords/formal elements I would relate to this picture are:
- The artist would have gone through the following stages to make this work.
- I think the artist was inspired by...
- The style of the work is...
- If I made a piece of work in this style, I would use...
- This work makes me feel... because...

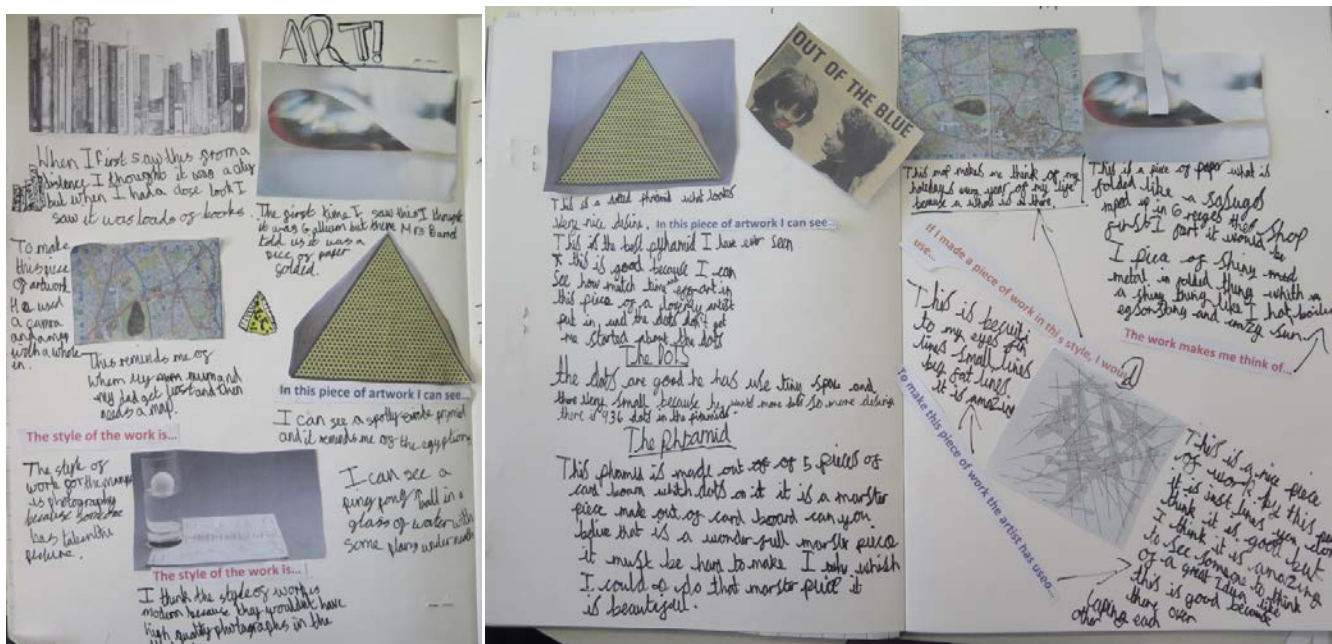


Photo: Year 4 groups from Gomersal Primary School recording their research. Mandy Barrett.

PAPER STRIP DRAWINGS

Pre-prepare long, thin strips of paper to take with you to the gallery on your visit. There should be enough strips so that you have at least 10 for every pair. Use the paper strips to make drawings in the gallery, on the floor. You can work in a pair, or in small groups, joining your strips together to make a shared drawing. You can make paper strip drawings of the artworks that you can see in front of you, or draw portraits of yourselves visiting the exhibition. Photograph the creations to be able to use later back in school, or to add to your sketchbooks.

WORD STREAMS

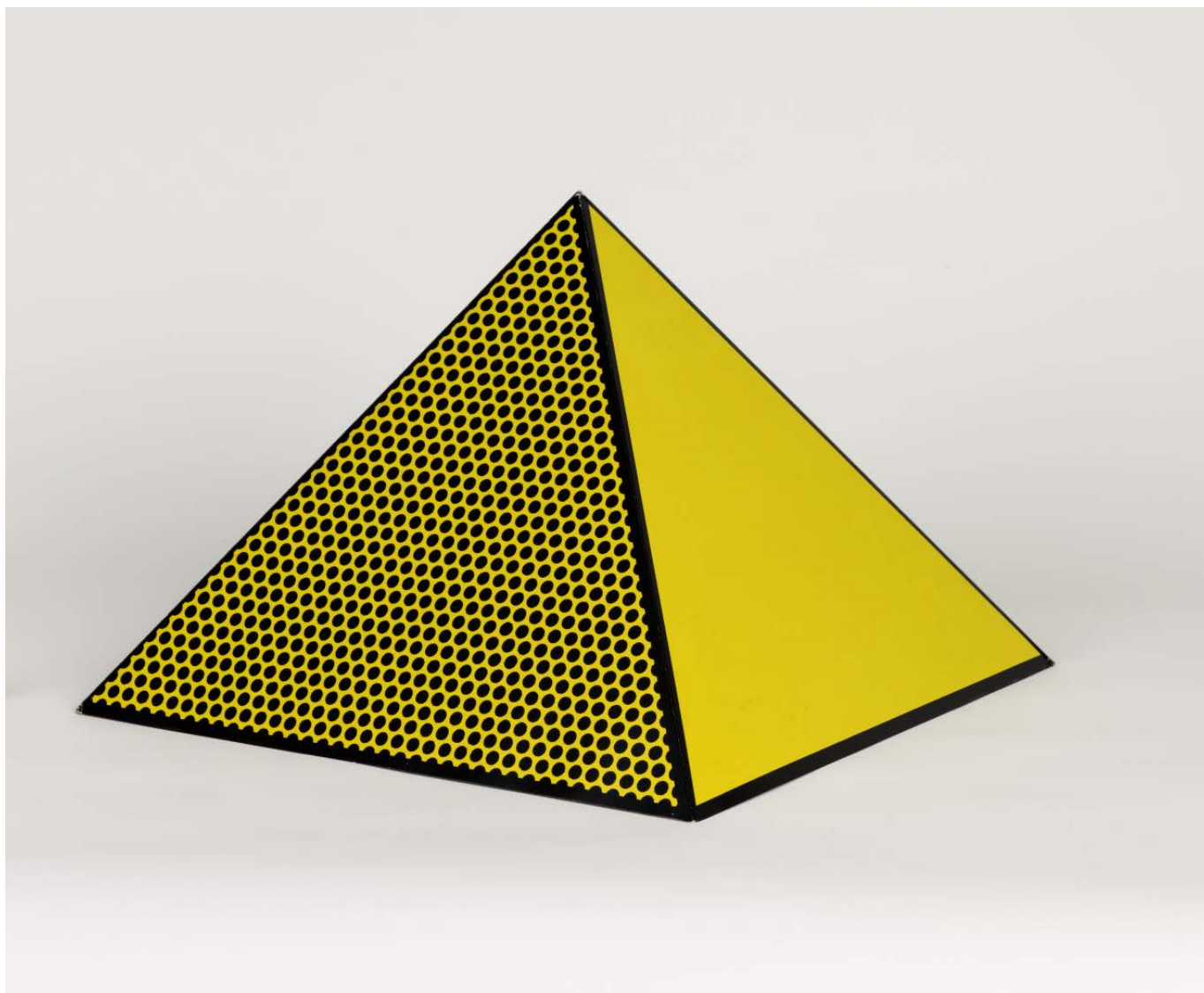
Use till rolls to long strips of cheap paper. Choose your favourite artwork and think of words to describe what you can see – how does it make you feel, what colours have been used? You can use the discussion questions to help you think of words. On the long strip of paper record all the words for the artwork. Share your words with a friend – can they guess which artwork you were looking at? Now choose a different artwork that you think looks interesting and repeat the activity to share your word ideas. Back in school you can use these to display in an installation, to help you to discuss your ideas about the exhibition.

SHAPE ART

Find different shapes that artists have used to create their artwork. Look at [Lichtenstein's Pyramid](#) from different angles. What are the features of the shape? How has he decorated the surface? Using a net of a square based pyramid, create your own patterns on the surface inspired by what you can see in the gallery. Back at school, cut out and glue the net together to create your pyramid. Gather your shapes together, and be curators to decide how they should be displayed. Photograph your displays. Try making shapes from other nets, creating patterns on each face.



Photo: Paper pyramids made by Gomersal Primary School children.
Mandy Barrett.



Roy Lichtenstein, *Pyramid*, 1968

Lithograph

Arts Council Collection, Southbank Centre, London © The Estate of Roy Lichtenstein/DACS 2015

BACK IN THE CLASSROOM

CHANCE GAMES

Look at an image of [Study for Chance, Order, Change 2](#). Research Kenneth Martin's studies online, to discover how the artworks were created. Does this sound like a fun way to create an artwork?

Using squared paper, label the grids. Ask your friend to choose a number at random, and draw lines between the numbers, using rulers, to form your own artwork from the lines.

Discuss what other methods of drawing lines between numbers you could use; rolling dice, choosing number cards, using calendar dates, or even picking house numbers from street maps.

Now design and make your own drawing games, making sure to make special rules. Share your games with others. These could be drawings games that could be shared with the whole school and used in the playground, using lengths of ropes or masking tapes. Try out each game and discuss which was favourite game and why.

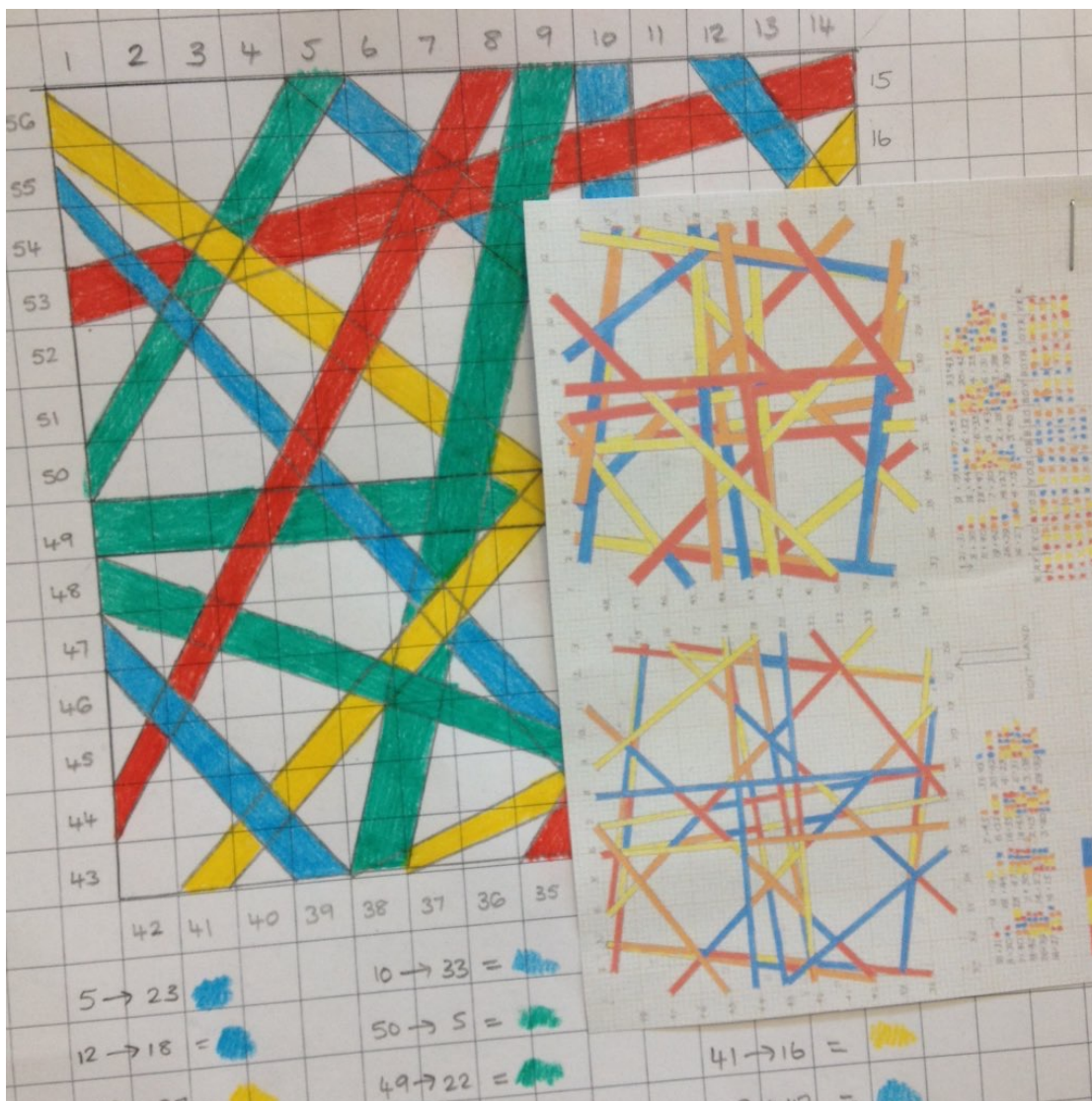


Photo: Year 4 groups from Gomersal Primary School exploring graph paper.
Mandy Barrett.

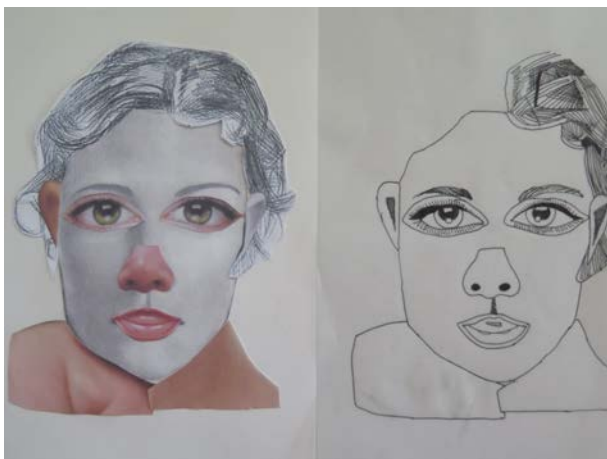
SUN POWER

[Roger Ackling](#) uses the sun's rays to make his drawings. In the exhibition you could see his work *Five hour cloud drawing* which was burnt into paper using only the sun's power. Use the sun's rays to make your own cyanotype. Using light sensitive paper, lay natural objects like leaves and feathers, or string into a shape drawing over the paper and leave in the sunshine. You could even cut out your own special shapes from paper to lay over the top. Experiment with different layers of tissue and tracing paper. After a few minutes in bright sunshine, submerge your print into a tray of water for a minute. Hang it up to dry, and watch your image develop!

Why not try with other types of paper, leaving objects on the paper for a longer period of time? Which one works the best?

COLLAGE PORTRAITS

Think of all the different collages that you saw in the exhibition, and the different papers that were used. Look at a picture of [Linder's](#). Create your own unique collaged character portrait, cutting features from magazines, newspapers and illustrations, either black and white or in colour. You can even make it a 3D drawing by sticking your shapes onto thick cardboard first and then cutting them out. When you have finished, discuss who your character is with your friends.



Use tracing paper to trace the portrait using a black fine liner, or use a range of pencils to draw your portrait onto cartridge paper, adding shade or tone.

What type of personality does your character have? Jot down your ideas in a thought shower, and then use this to write a character description.



Images: Children's character collages and character development. Photo: Mandy Barrett .

PAPER FASHION

What is a raffle or cloakroom ticket? When do you see or use these paper tickets? Perhaps you have seen them used at a school fair on the tombola. Look at a picture of [Cape](#). What has the artist created? Does it look like something that could be worn? Why do you think that Gareth Jones used raffle tickets to create his artwork? If you had created this artwork, would you want the numbers to mean something?

Create your own wearable paper items. You may wish to use paper tickets, or think about other paper items, such as coffee filters, paper plates, or packaging materials. What else could you use? If you are making an item of clothing, think about the cut and length. Would you create it to have special meaning about you and your life, or someone or something else? What stories would it tell? You could use lots of different types of paper found in the recycling bins at home to share a special message about recycling. Would you be able to wear this item?



Image: Children at Gomersal Primary School decided which direction their raffle tickets should face in creating their paper dress. Photo: Mandy Barrett.



Linder, *Untitled*, 1977

Collage

Arts Council Collection, Southbank Centre, London © the artist

Primary Project: Paper Balls

Using John Hilliard's [765 Paper Balls](#), lead a discussion about the work. Were the balls suspended from the ceiling or thrown in the air? Ask what your group could do to find out more about this artwork.

PAPER BALL PLAY

Screw up your own paper balls, using different types of paper. Discuss which paper children think is the best to use. How did it feel to screw the paper tightly? Arrange the paper into lines and piles on the floor and make a photographic record. Throw the paper balls into the air. Describe the sound they made as they tumble to the ground.



Photo: Pupils' paper ball experiments and drawings.
Mandy Barrett.

OBSERVATIONAL DRAWING

Observing the tightly screwed balls of paper, draw them using a range of pencils, carefully adding shadows, lines and creases, changing pencils to add tonal value to the drawings before sharing them for peer feedback.

UNRAVELLED DRAWING DESCRIPTORS

Year 4 pupils from Gomersal Primary School spent time carefully unravelling the tightly screwed up paper balls they had created, discussing the change in texture of the paper. They decided to emphasise the newly formed lines and crinkles of the paper with graphite sticks.

This encouraged the children to use descriptive language for their artwork. Following adding the graphite detail, one child exclaimed that, 'It looks like a mountainous landscape! I've walked there with my family.' Some children enjoyed taking their finger for a walk, carefully tracing the wrinkles and crinkles with their fingertips.

Activities evolved as children discovered and explored, with a child-led exercise encouraging peers to work in pairs, close their eyes and describe how their pictures felt. This included the direction that lines were taking and the textures of the surface.

MICRO-PAPER

Pose the questions: 'What is paper?' and 'How is paper made?' Encourage discussion and record answers to review following their research.

There are many videos available online that show, in detail, the paper-making process. Compare to the ideas that were shared prior to watching the video or using any other resources about paper making. Did they share any ideas that were close?

Using microscopes, explore what paper looks like magnified under the lens. If the microscopes that you have access to in school are not powerful enough, you can also source images online to help show the composition of the material.

As a progression, use a range of pencils to create tonal drawings of the microscopic paper fibres, to develop drawing skills and allow for the development of deeper discussions between children.

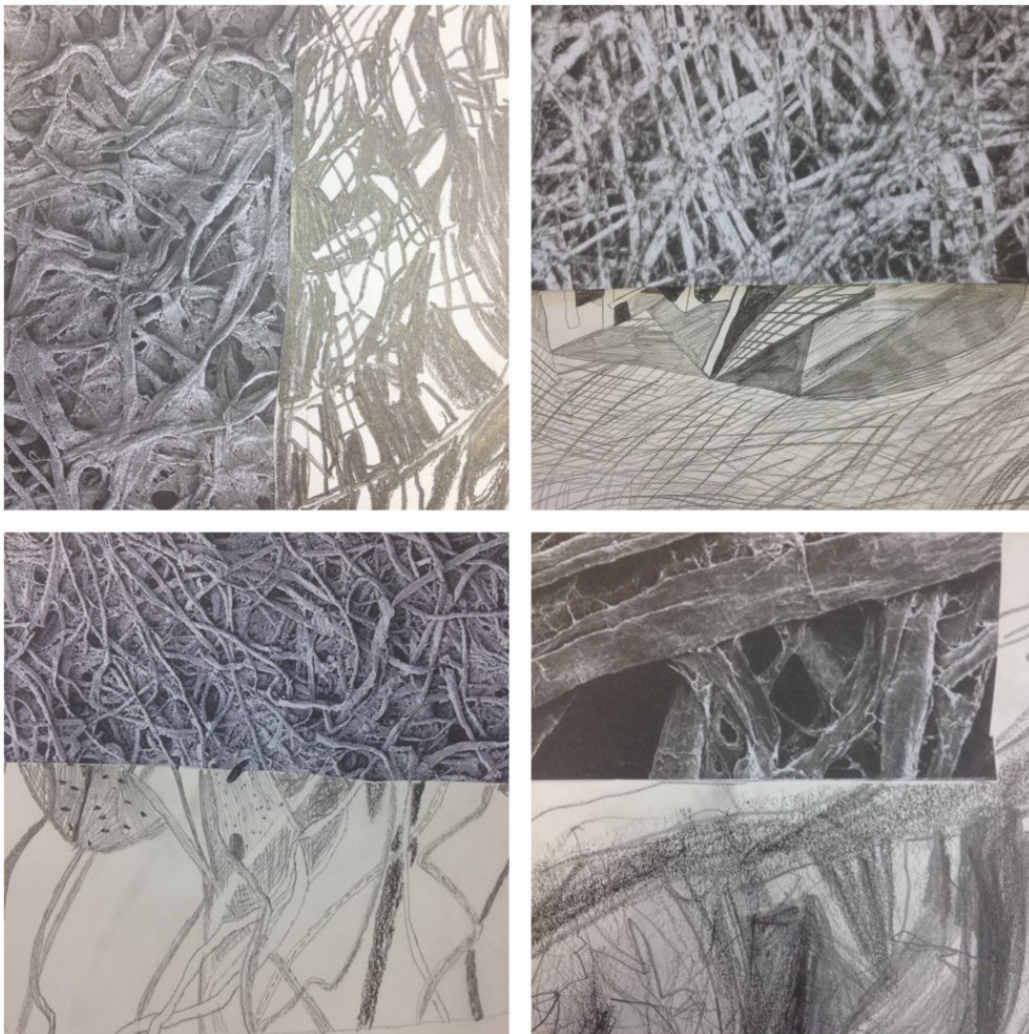


Photo: Gomersal Primary School pupils' drawings of paper under a microscopic lens.

Mandy Barrett.

Use a mono printing technique to develop your drawings further. Using acetate sheets, roll a thin layer of black printing ink onto the sheet, making the drawings into the inked surface. They may be observational drawings, or copies of the images you have found online may be laid under the acetate to be traced. Experiment printing with varying thicknesses of paper and evaluate the process throughout, recording their ideas and research in a sketchbook.



Photos: Monoprints of microscopic paper drawings.
Mandy Barrett.

CREATE AN INSTALLATION

Year 4 pupils from Gomersal Primary School took part in a discussion about how they could suspend the balls from the ceiling to create their own installation to represent the capturing of a moment, like Hilliard’s work. Led by the children they decided to make a hanging installation inspired by the paper balls, but linked to a theme of ‘freedom’, creating 420 peace doves to represent each child in the school, which allowed for the development of the children’s’ scissor skills; one for each child in the school. They discussed what an installation was, comparing differences and similarities to drawn or painted pieces of artwork and sculpture.



Photos: hanging doves.
Mandy Barrett.



John Hilliard, *765 Paper Balls*, 1969

Photograph on hardboard

Arts Council Collection, Southbank Centre, London © the artist

Project: Handmade Paper

Making paper in the classroom is a fantastic cross-curricular way for young people to explore and experiment, providing opportunities for working in groups and making independent choice. Whilst exploring science through consideration of the properties of paper as a material, and changes during the paper-making process, you may also wish to introduce themes of recycling and environment. Participants will also need to carefully follow verbal instructions. If working in staggered groups, you may also use this as an opportunity for pupils to write and draw instructions for their classmates who may make paper at a later date, or to make a record of the process. And, of course, the paper that is produced may be used for their own art making.

How to Make Paper

Use the following guidelines for making paper in your classroom.

What you will need:

- Paper making mould – you may purchase paper-making frames online. However, you may make a simple frame by using a picture frame covered with netting, securely stapled in place. Another great tool you may use is a frying pan splatter cover for making circular paper – these can be purchased cheaply online, and come in a range of different sizes
- A hand blender
- Large plastic containers – buckets or tubs to make your pulp in
- Trays, for decanting paper pulp into
- Sponges for each pupil
- J cloths for each pupil (you will need multiples for each person, depending on how many sheets of paper you plan to make)
- Old towels or newspaper
- A permanent marker .



Simple paper-making frame.

Step one: Making the pulp

- Prepare the paper

You may use paper that has been set aside for recycling, or you may choose to use papers that have been selected specially for the task, e.g. magazines with specific images, coloured paper, or wallpaper. Papers with lots of ink will result in papers with a grey tone. This also provides a great opportunity for experimenting with the outcomes. The paper should be torn or shredded into small pieces – the whole class can get involved!

- Soak the paper

The torn paper should be put into large plastic containers – buckets or tubs. If you are experimenting with multiple pulps you may choose to have several tubs set up for your class. Warm water should be poured over the paper, ensuring that it is fully covered. You may use this as an opportunity for liquid measuring activities. Leave the paper to soak for 30 minutes; leaving it to soak overnight makes it much easier to blend in the next stages.

- Blending to a pulp

Using the hand blender, use short pulses to pulverise the paper in the water. It's important that this is in short pulses, to stop the blender being overworked and overheating. Between each pulse, ensure that no paper is stuck between the blades by tapping the blender on the side of the container. This is another opportunity for experimenting, as you may blend to a fine pulp or have the children choose to keep a thicker, chunkier pulp, which will create heavier textured paper.



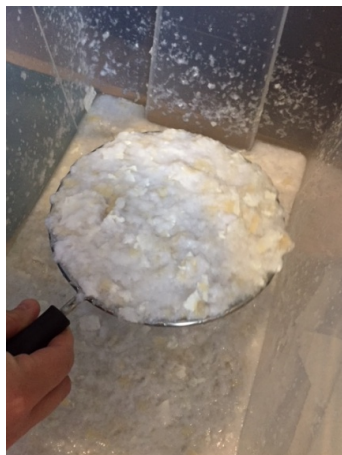
- Handy hint! You can extend the life of your paper pulp by removing excess water (muslin bags are great for this) and storing in the fridge or freezer. When you're ready to use, simply add a couple of handfuls of pulp to a tray and add water.

Step two: Prepare a paper-making station for your class

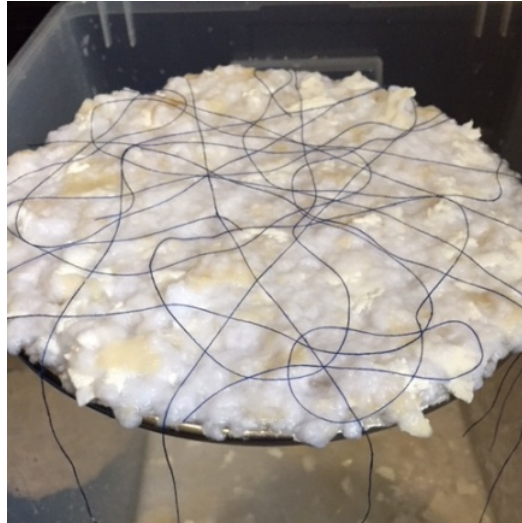
- It can be easier to work in smaller groups at a time, and is advisable to be in an uncarpeted area where possible. (However, water does dry!) In fair weather, you may choose to do this outdoors.
- For each child in the group you will be working with, set up a paper-making mould, jay cloth, sponge, and an old towel or newspaper (folded in half).. Write the children's' names on the J cloths using a permanent marker at this stage!
- You will also need classroom-sized deep trays for pulp to be decanted into; one tray for 3-4 pupils is ideal. If you plan to have individual children experiment by adding different materials to their pulp, you will need to have a class-room sized deep tray per child.
- Have prepared anything your students may wish to add to their paper should you wish to extend this activity – natural materials (such as petals, leaves), glitter, cotton threads, etc.
- Using a measuring jug, decant smaller amounts of the pulp and water into the deep trays for each group of children or child.

Step three: Pulp to paper

- Pupils should be provided with opportunity to add their additional chosen materials to the pulp, if you are extending this activity.
- Submerge the paper making mould into the paper pulp. Allow the excess water to drain from the mould. The image below shows using a pan splatter guard as a mould.



- You may even experiment at this stage of the paper-making, by adding materials into the surface of the paper. Why not try drawing in the pulp with cotton threads?

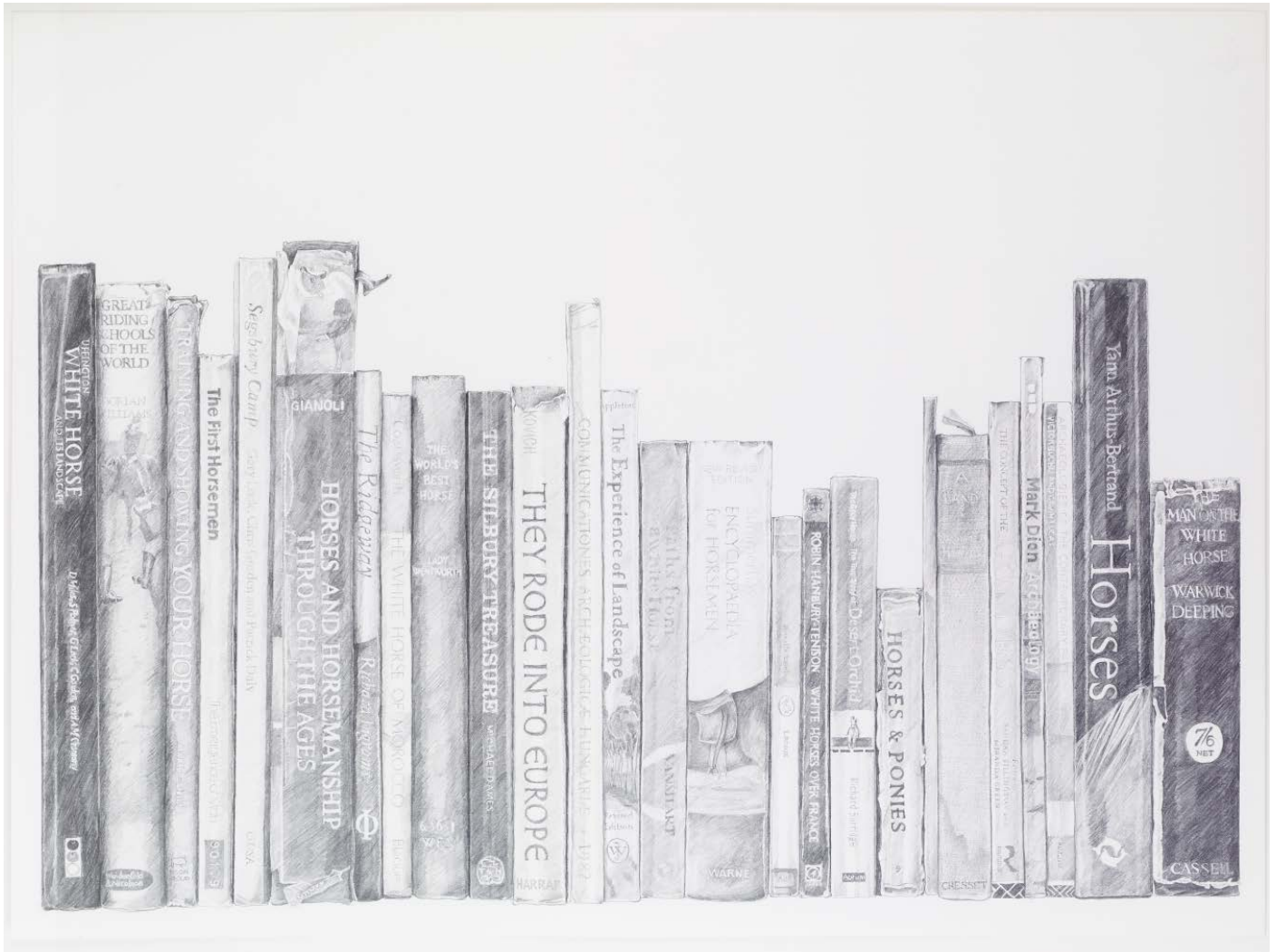


- Place the mould onto the tray with old towel/newspaper. Using a sponge, carefully squeeze more from the pulp on the frame, wringing out the water from the sponge regularly into the pulp container.



- Turn out the paper carefully onto the J cloth from the frame, and lay it flat to dry.
- Repeat to make multiple sheets of paper.
- When the paper is dry, carefully peel away from the cloth, and you are ready to use your paper in many creative ways.

Why not use it as part of a collage, create a sculpture, or even make your own sketchbooks?



Tania Kovats, *Books from the Museum of the White Horse Library, Non-Fiction, 2007*

Pencil on paper

Arts Council Collection, Southbank Centre, London © the artist

KS3, 4 & 5 Activities

BEFORE YOUR VISIT

A PAPER WORLD

Encourage students to consider the world of paper around us, and how it is used in everyday lives. Challenge students to collect items over a week, and bring them to class to share and compare with others.

MAKING PAPER

Using the instructions provided to make your own paper, facilitate paper-making opportunities for students, and allow for exploration and testing. This may be extended by adding specific items into the paper pulp; they may add their own poetry or prose torn up, or perhaps images of items that represent them, considering ideas of self-portraiture. This paper may be used to make drawings during a gallery visit, or make part of their own sketchbooks.

SKETCHBOOK SKILLS

Make a sketchbook from recycled and new papers, incorporating a range of textures and colours. You may choose to create the full sketchbook from envelopes, or you may encourage collection of other paper materials such as tickets, leaflets, packaging. With packaging, you may also choose to prep any printed surfaces by making a colour wash over the surface. Envelopes may also be used to create pockets for storing pull-out drawings or notes. These may be simply bound using binding rings, or with older students you may wish to focus on developing skills through a range of bookbinding techniques.



Photo: Recycled envelope sketchbook.
Becky Harlow.

Lead discussions around what a sketchbook is, and allow for individual students to share their thoughts and respond to others' ideas. Why do we have one? What are they for? Do all artists use the same type of sketchbook? Students should be encouraged to record thoughts and responses through writing and drawing. Encourage students to research and look into how artists have used paper sketchbooks in preparation for making their works. They may wish to add in images that they have found to support their research.

DURING YOUR VISIT

JOURNEY MAPPING

On your way to the gallery use a piece of paper to map your journey. Quickly note down any things that you see, hear or smell: any shapes, signs, and feelings you felt. Before your visit, print out a map from your school to your destination; you may draw over this to make your journey map. Alternatively, you could use small sheets of paper stapled together, making a different record on each page. Once at the gallery, look for artists to may use or reference themes of journeys or place in their work.

OBSERVATION DRAWINGS

Use drawing as an observation tool to look in more detail at works in the exhibition. Look around the gallery and select the artwork that you find the most interesting, or walk into a gallery space and move to the artwork that immediately catches your eye. Using a timer, make a 10second, 30 second, 1 minute and three minute drawing of the artwork.

Students may participate in a number of drawing activities, and may use their sketchbooks that they have made in the classroom to make their record. You may wish to run timed drawing activities. Annotate the drawings.

Look for relationships between the artworks on display. Make a record of these artworks and annotate with information about their relationship and the artist who created them.

RELIEF DRAWINGS

Search for works where the surface of the paper has been manipulated, such as Langlands and Bell's [*Uno City \(from London Portfolio\)*](#) and Anna Barriball's [*Window*](#). Investigate the impact of surface manipulation with your own drawings on paper, by creating relief drawings through embossing techniques. Make drawings of the exhibition, individual works or even consider the negative spaces in the gallery. Stylus tools may be purchased cheaply online, and can be used again for future activities. You will need to be able to draw into the thick paper with a soft surface underneath – craft foam is great for this, but you may also use polystyrene sheets. If using polystyrene sheets, you may also choose to use these for simple monoprint activities back in the classroom, making prints of your record of mark-making.

Look for Tim Davies' artwork. What did he use to make the marks in the paper? Back in your classroom, see what other tools you can use to make impressions in the paper. Can you make a range of different shapes and marks? Try using a nail, the point of a compass or needle as a starting point.

BACK IN THE CLASSROOM

JUST THE TICKET

We often easily discard our tickets relating to events that we have participated in. Some people choose to collect their gig tickets, or exhibition tickets as memories of the event. In [*National Film Theatre*](#), Derek Boshier has drawn his ticket to a show, recording the time and the date that he attended, and what is it that he watched. Discuss why he may have done this with an everyday object; was it an unusual event for him? Did something take place that he wanted to remember? Did he meet someone special? Was it a favourite film?

Collect your own tickets for an event you have been to, a bus ticket or receipt, and create a drawing of the ticket as accurately as you can. What is the significance of the paper receipt or stub you have kept? What happened on that bus journey? Did you make an important purchase? Make a record in your sketchbook.

SURREAL STORIES

Find an image of a person in a newspaper or magazine that is of interest to you. Cut up headlines from a range of magazines and newspapers to create a new story about your character. Use the ransom note idea of cutting and sticking words and phrases, working visually to lay the cut words in an order based on how they look. Only use individual letters when you have to! Does it describe an event that may have happened to that person? Is it funny, bizarre or surreal?

Try the activity with a different image, cutting up new words and short phrases. Why not try to lay them like a poem in stanzas? Will they rhyme?

CORRUGATED DRAWING

Make a drawing using corrugated cardboard. You may find corrugated board that you can recycle in packaging boxes from deliveries. Using thick felt pens or markers, make an observational drawing on the board, either from direct observation or from an illustration. Using the markers, draw as accurately as possible. How does the marker react to the corrugated board? Does your drawing behave how you would like it to? How does this make you feel? Can you change the strokes of your pen to increase your accuracy?

PLAYSCALE

Using measure and considering scale, create everyday objects from paper. Can you make a pencil, a camera, a lamp? Measure the everyday object using a rule and tape measure. Can you make a tiny object into a large object, and a large object the size of a matchbox? Create the same everyday object three times in different scales. Can you enlarge to five times the size?

WOVEN PORTRAITS



Woven paper portrait.
Photograph: Becky Harlow.

Students will need to select two photographs of themselves, ideally taken a number of years apart, to use to create this woven portrait. In their photos they should be looking in the same general direction. If they do not have digital images, photographs will need to be scanned in to a computer. Using digital software, students should crop images to the same dimensions, ensuring that their facial features are approximately the same scale; this may require zooming and adjusting the image size in order to fit. Printing out one copy of each picture onto paper, students use measure to cut each image into an equal number of lengths. These images are then woven together, with a warp and weft.

Secondary Project

Exploring how artists have used paper as both medium and subject within this exhibition provides an ideal opportunity for students to explore their own use of paper, and experiment with techniques and processes and make records of their own making.

Using *On Paper* as a stimulus for curriculum-based learning, and working towards GCSE assessment objectives, Secondary teacher Anne-Louise Quinton, from Dixons City Academy in West Yorkshire, has developed a range of interconnected activities for her pre-GCSE classes, which may be phased to be suitable for the age-groups you are working with.

A01

Develop ideas through investigations, demonstrating critical understanding of sources.

A02

Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

A03

Record ideas, observations and insights relevant to intentions as work progresses.

A04

Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

ON PAPER CREATURES – SCHEME OF LEARNING

Each session you lead should allow for modelling skills and techniques, and provide students with opportunities to develop and demonstrate their own learning. Over the project, students will build up a body of work that will increase in complexity. Whilst this is planned as a whole scheme, individual activities may be used and adapted for your own sessions.

This project will encourage students to see beyond the use of a rectangular piece of paper, which will become a focus of exploration. In addition, students will be encouraged to test its surface properties and the impact on the variety of mediums used on their paper selections.

In meeting the Assessment Objectives, students are asked to reflect and make personal choices for materials and media selections for A02. By focussing on how their work is presented in sketchbooks and their considered annotations, and by making personal and informed choices, students will meet requirements in A03 and 4 through their responses. For A01, by introducing works in the exhibition and facilitating opportunities for discussion, both prior to, during and following a visit to the gallery, students can develop their ideas and critical thinking skills. Assessment may be made throughout each session for direct observation of students' abilities to focus, understand, manipulate, play, show risk taking, observational skills, meet deadlines, work with pace and purpose, show individuality, care about their work and presentation. Students should be encouraged in regular self-reflection and discovery when reviewing homework tasks – this may be used as a regular starter as an in-class task.

Over the course of the programme, students photocopy their work and are bound in a group sketchbook, so they may review others' work and ideas.

Session 1

Materials

Students are introduced to different papers, their properties and a brief history of its development and uses. You should have a range of papers available in the classroom for investigation.

Cut up a range of different types of paper samples. Students should have two of each.

Some of the papers you may wish to introduce in your samples, or have students research further:

- **Cartridge** – used for wrapping gunpowder on bullets, hence 'gun cartridge'
- **Sugar** – used for wrapping quantities of sugar bought at the grocers
- **Newsprint** – what newspapers and magazines use to print their editions on
- **Tracing** – before we could machine copy anything, tracing was the manual way to reproduce an image
- **Watercolour** – created so artists didn't have to stretch their paper before using the watery paint. Extremely robust and with a choice of textures to capture and hold more paint.
- **Blotting** – a cheap, loose weave, remedy to soak up the ink quickly from a fountain pen to avoid smudging.
- **Display paper** – expensive dyed paper for vibrant colours, with a tight weave.

Dixons City Academy students were genuinely surprised by the history of paper, why there are so many different types available and what the papers' original functions were for.

Introduce how some papers are made, and the process of constructing through the warp and weft – the way the fibres are laid down vertically and horizontally. You may highlight that, as an example, cartridge paper and watercolour paper will have more give in one direction than the other. This also helps to explain the strength that paper can have.

You could also source tissue paper, parcel paper, card, corrugated card, kitchen paper, wrapping paper, wallpaper, greaseproof and toilet papers as additional samples.

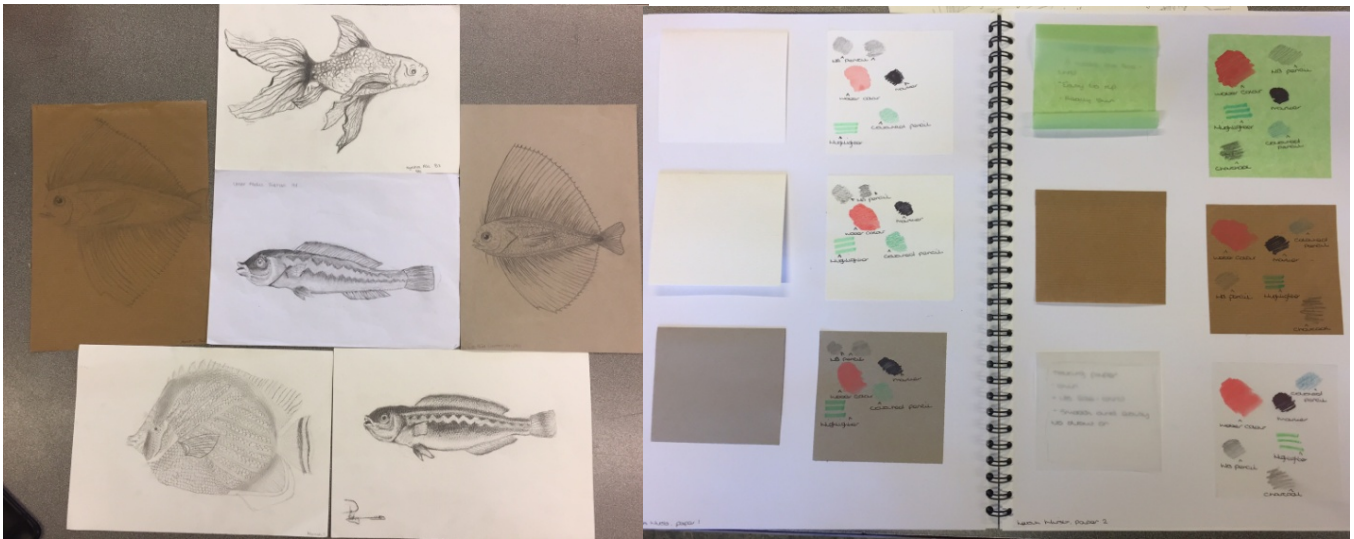
Students choose paper samples, sticking a selection into their sketchbooks, making reference of the paper's properties. From a range of materials, students can have fun testing the paper through mark-making to show how they react to the paper – this may be a range of pencils and pens, and include a record of the medium they use on the paper. They may compare their results with other students. It would be great to use drawing materials that you plan to use in upcoming work. This activity aimed to help students discover, experiment and make judgements on potential and limitations.

Creatures

At Dixons City Academy, students started exploring further, in relation to their creature theme, working from illustrations, stuffed animals, fantasy creations, and natural history books. Students begin to explore their drawing skills, but also pay attention to which papers work best or worst for them and their materials.

Now students have a sense of control and select an illustration to work from. They will also decide which paper to choose for their first line drawing.

Students selected from a range of pictures of fish provided, to use as inspiration for their own drawing. Using line illustration of fish may help students to not be distracted by colour, and make tone the emphasis. Students should select paper based on the results of their experiments, and their preferred outcome. This may be completed as a homework task, recreating the fish in either pencil or pen drawing.



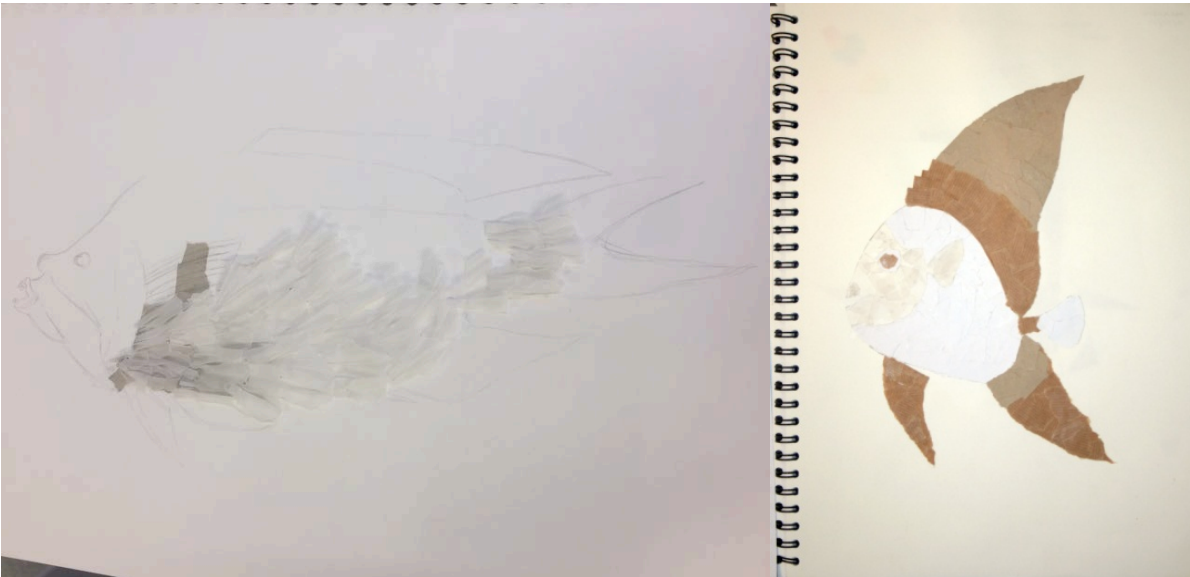
Year 9 paper sample testing and fish drawings on a range of papers.
Photographs: Anne-Louise Quinton.

Session 2

Collage and Texture

Students are provided with an opportunity to review tasks from the last session. Was creating the fish easy? How did the chosen drawing material react on the paper they used? What worked well, and what were the issues? In their sketchbooks, students should write up a review of this task.

Selecting a different image of a fish, students draw out at A3 scale either in their sketchbooks or on loose sheets. Using pencil, students should be asked to sketch the fish and its details as a line drawing only, ensuring they capture shape, length, pattern, location of fins, etc. Using their own choice from a range of papers, and using only their hands to tear and shape the paper through bending, folding and creasing, students may collage the fish building up the paper on top of the drawing, adhering using a glue stick. Ask the group to capture shapes, patterns and tones, by being selective about their paper choice.



Year 9 fish collages.
Photographs: Anne-Louise Quinton.

In preparation for the next session, students are tasked in finding an envelope of any size, and fold it out carefully. Using measurement, each student should source an image of a colourful bird which is approximately the same size of the envelope, and print it out.

Session 3

Using their sketchbooks, students practice sketching out the bird, following a demonstration of how to start the drawing by lightly sketching out the basic shapes. Using coloured pencils, they should test out the results to match the colours of the bird's feathers, considering whether they need to blend a number of colours together to achieve the desired effect. Following their practice, students create the drawing of their bird considering its position in response to the shape and lines of the envelope. Learning from their trial drawings in the sketchbook, students complete their drawings.



Students' envelope drawings.
Photographs: Anne-Louise Quinton

Using the internet to source a guide, or a reference book, for homework students create an origami bird, remembering to print out the instructions or photocopy the pages for reference, and adding to their sketchbooks.

Session 4

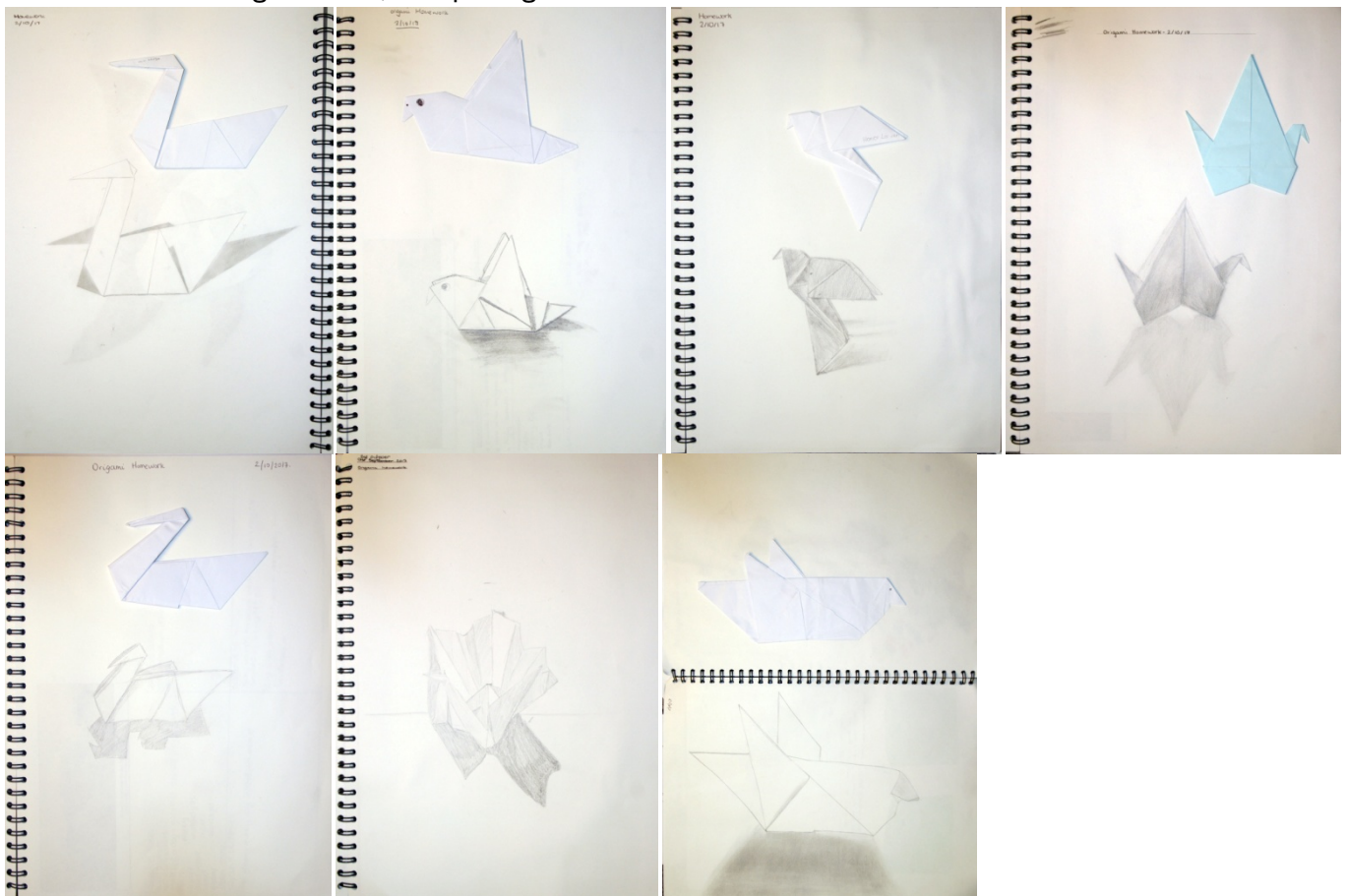
Manipulation and Form

Students are introduced to paper manipulation techniques. There are many books and online instructions available in cutting and folding techniques, which are great to use as a source of inspiration.

Making drawings from the origami birds in their sketchbooks, students use pencil to capture the shape, and use tone and shade to capture the highlights and shadows, including the shadow that it casts onto their working surface to show a three-dimensional object. Students may be shown Kate Davis' *Who is a Woman now*, which shows Davis' own drawing of a postcard, capturing the elements that you are encouraging students to incorporate in their own observational drawing.

Students should review their work, considering the level of difficulty experienced in creating their origami bird and following the instructions. Are they pleased with their first attempt? What would they need to do in order to improve the next time?

Extend this activity by having students create the biggest origami birds they can from squares of paper cut from A1 cartridge sheets, comparing the difference in structural resistance at a different scale.



Year 9 origami bird sketches.

Photographs: Anne-Louise Quinton

Students are introduced to Margaret Mellis' works on discarded envelopes, and encouraged to research further as homework. Tasked with printing out three colour images of her work, students will record what they find out about Mellis and these works. They should consider whether they like her pieces, and explain their reasoning. They may use this as an opportunity to compare how they personally found working on an envelope, as something they have in common with the artist.

Session 5

Relief Drawings

Show the group Anna Barriball's *Window, 2002*. Can students identify what the image is? After sharing Barriball's process of repeatedly running over surfaces with graphite, students can attempt the same process to achieve a similar effect.

Provide students with graphite sticks and materials to test this process. You may use frosted glass samples (in line with your organisation's health and safety policies), corrugated plastic, or wood with a strong grained texture. They may wish to estimate the length of time it would take to complete a drawing. You may need a lot of cheap hairspray to fix the graphite, or choose to place a tracing overlay to avoid rub and smudge.

How has the flat paper changed with the 'relief' of the surface texture? How has the tone changed and how does the light affect the surface depending on how you look at it? Photocopying their rubbings, students explore what happens to the result. Does it lose its lustre? Now an ink image – how does this change from graphite? Students may also be encouraged to create rubbings of textures found around school, their homes or in their local community.

Linking to the theme of creatures, this may be extended by cutting up the photocopies of their rubbings and create a new collage to form a creature.

Extension for GCSE Literature

Teachers at Dixons City Academy led students in a group project that made poignant links between art lessons and GCSE literature war poetry. Looking online at works by war artists, the class read 'Dulce et Decorum Est' by Wilfred Owen. Provided with a life-size soldier outline, students used the ripped paper collaging techniques from earlier sessions, PVA glue and papers in a limited selection of appropriate colours to create their soldiers, adding additional media of choice including charcoal and pencil. You will need to plan ahead to consider the storage of work whilst they are still wet and sticky between sessions.

Researching war artists, students then select an image and gather information about the piece they have selected. What combination of words can students use to discuss the piece? They may gather a range of adjectives. Printing out a picture of their chosen artwork, they copied this into their sketchbooks, and selected a line, stanza or full poem from their anthology that described the artwork. Students were tasked with writing a paragraph that describes how the strokes, colours, content and composition of the artwork emphasises the words and feelings of the poem.



Photographs: Anne-Louise Quinton

Arts Award

The Arts Council Collection supports the Arts Award. There are five levels that can be achieved by young people up to the age of 25: Discover, Explore, Bronze, Silver and Gold. Arts Award supports young people to develop as artists and arts leaders. Find out more at the Arts Award website: artsaward.org.uk

The following suggestions outline ideas linking to *On Paper* that you can use to support young people's achievement of a Discover, Explore or Bronze Arts Award, or may be used as starting points for activity development for contribution to higher level awards.

DISCOVER

To complete Discover Arts Award your students will need to:

- **Discover** the arts around them and how they connect to their own lives
- **Take part** in a range of arts activities
- **Find out** about artists and their work
- **Share** their experiences of what they enjoyed and learnt with others.

EXPLORE

To complete Explore Arts Award your students will need to:

- **Take part** in a range of arts activities and identify what **inspired** them
- **Explore** the work of artists and arts organisations, and make a record of what they discovered
- **Create** an art work, through planning and development of arts skills
- **Present** their experiences to others by reflecting, sharing and communicating their knowledge and understanding.

BRONZE

To complete Bronze Arts Award your students will need to:

- Develop their interest, knowledge and skills through **actively participating in any art form**
- **Explore the arts as an audience member**, reflecting on and sharing their experience and views
- **Research the work of an artist** that inspires them
- Passing on an arts skill to others.

FIND OUT & RESEARCH: ARTISTS

Through a visit to *On Paper*, young will have the opportunity to discover works by 47 artists in one exhibition, with a range modern and contemporary works. These include both 2D and 3D works, reliefs, sculpture and installation centred around the exploration of paper beyond being a vehicle to draw or print onto. Encourage students to make links between the artists on display and the works that they have created – do they use similar techniques in construction, are their themes or subjects connected? Do they recognise the names of any of the artists, or have they found out about someone new? Take photographs of the works, or make drawings, jotting down their findings. If the gallery has any print about the exhibition, such as gallery guides, you may also wish to collect this as information and evidence. Back in your setting the young people may research further an artist from the exhibition that inspired them, using the Arts Council Collection website, books, magazine and other online sources, making a record in their own words about what they learn. Each young person will need an opportunity

to share their research with others; they may do this through display, a presentation, or even write a blog.

TAKE ACTIVE PART

Many activities suggested in this pack can support young people in participating in arts activities to complete the 'take part' sections of Discover and Explore level awards, and the 'actively participating' part of the Bronze level, as they begin to develop their art making skills. Each of the exhibition venues may also run school and family workshops in relation to the exhibition, which you may choose to book onto or encourage young people to take part in with their family groups. Please contact the touring venue directly to find out more about their offer.

In this education pack there are a large number of arts activities that young people may participate in, and make a record for their Arts Logs. At Bronze level students will need to share an art skill with others. By setting different groups to work on activities, they may plan and lead a workshop or demonstration for other class members. This may also be an opportunity for peer-led learning with younger aged children.

FIND OUT & EXPLORE: ARTS ORGANISATIONS

Most of the artworks in the exhibition are from the Arts Council Collection. This collection is the biggest lending collection of British art and has just over 8000 works of art. You could ask students to find out more about the Arts Council Collection. Why do we have a national art collection? Who is it for? Where is it on display? You can also use the Arts Council Collection website to find out more about the organisation and artists in the exhibition. This will support the work of Explore level awards, but young people working towards the Bronze level may also use these resources for the research of individual artists – why were their works collected by the Arts Council Collection and when were they entered into the collection?

You may also find the information on the 'Get Involved' and 'Meet the Curator' pages in this pack to help you find out about the organisation. When you are visiting the exhibition, you can also find out about the links between that venue and the Arts Council Collection. Why not interview a member of the gallery staff to find out more about their job? Are there any leaflets that you may pick up to find out more?

AUDIENCE REVIEW

Visiting the *On Paper* exhibition in your local venue will offer young people with valuable experience of being part of the visiting audience in a gallery or museum, to aid completion of the Bronze Arts Award. They should be encouraged to pick up evidence from the venue that will support achievement of their award. For example, this may be an exhibition leaflet or ticket, to add to their portfolios, and personal photos or videos that may be printed or included on a USB drive or disc. Young people should be led in activities that help them to review the exhibition – they may wish to create a vlog, or a written review,

and should be encouraged to share their own thoughts and feelings about what they liked, or disliked, something that they found interesting, or would like to find out more about. Pre-visit activities may include what they expect to see as part of their gallery experience, and in their review they may share what was similar or different to their expectations. Would they recommend visiting *On Paper* to others? Who do they think will enjoy it? If your school has a student newspaper, why not write an article to share with others? Each young person will need to take part in a discussion about their visit, and have a record of this for their portfolios.



[Eduardo Paolozzi](#), *A Logical Picture of Facts is a Thought (3) Tractatus '21-22'*, 1994

Collage Arts Council Collection, Southbank Centre, London © Trustees of the Paolozzi Foundation, Licensed by DACS 2015

ON PAPER

Acknowledgements

The Arts Council Collection would like to thank Mandy Barrett, Gomersal Primary School, Anne-Louise Quinton, Dixons City Academy, West Yorkshire, and Becky Harlow, freelance educator, for the development and sharing of their ideas, plans and enthusiasm for the *On Paper* exhibition learning resources, and for their encouragement of students in trialling and encouraging their creativity.

The Arts Council Collection would value your feedback on the exhibition, the gallery resources and this education pack. We would love to hear and see and share how you have used the exhibition with your students and groups. Please share your images and ideas using #OnPaper and by following us on Twitter @A_C_Collection and on Instagram artscouncilcollection.

To find out more about the Arts Council Collection's learning initiatives, please email Natalie Walton, Learning and Outreach Manager: natalie.walton@southbankcentre.co.uk