

Eileen Adams is a consultant with broad experience, having been a teacher, teacher educator, researcher, consultant, examiner and writer. Her research interests have linked art, design and environmental education, which she shares through publications and extensive conference presentations in the UK and internationally. Her current work with The Campaign for Drawing focuses on the use of drawing as a medium for learning.

Lecture

THE CAMPAIGN FOR DRAWING – ACCESS TO CULTURAL EXPERIENCE

The Campaign for Drawing in the UK comprises two key programmes. *The Big Draw* is an annual nationwide festival of drawing, creating greater access and popular engagement with drawing in museums, galleries, heritage sites and community settings. *Power Drawing*, the Campaign's education, publication and professional development programmes, has produced powerful evidence and arguments to support learning through drawing in schools and informal education, and provided training for educators to embed the use of drawing in their everyday practice. The Campaign has put drawing – making marks, making meaning – back on the agenda, and created greater access to cultural experience.

ABOUT THE CAMPAIGN FOR DRAWING

The Campaign for Drawing was launched in 2000 by The Guild of St George, to celebrate the centenary of John Ruskin, a nineteenth century English artist, critic and educator. Since then, the Campaign has become an independent charity, developing a groundswell of interest in the use of drawing as a medium for engagement, participation and learning in a variety of settings: in schools, museums, galleries, heritage sites and community activities.

The Campaign for Drawing in the UK has two main drivers. *The Big Draw* is an annual public event-based programme: *Power Drawing* is an educational thread running through the Campaign. The two are complementary and mutually supportive. A strong symbiotic relationship exists between them and it is difficult to separate their impact. Each has raised the profile of the importance of drawing within different constituencies: each has influenced how different people perceive drawing and how they use it.

The Big Draw, an annual month-long nationwide festival of drawing, has shown that drawing can be a positive collaborative activity as well as a private passion. It has established a higher profile and greater popular support for drawing, addressing the issue that although greater numbers of people visit museums and galleries, not every social group participates equally. The rapid growth from 188 *Big Draw* events in 160 venues in the UK in 2000 to 1100 events in 1000 UK venues in 2011, as well as 30 events in 20 overseas locations, has been achieved by the Campaign's inclusive nature and its clear message that drawing is for everyone. Annual Drawing Inspiration Awards <www.campaignfordrawing.net/the-big-draw/ehos> celebrate *Big Draws* to inspire others. The website showcases examples <<http://campaignfordrawing.net/the-big-draw>>

Through its *Power Drawing* education and professional development programmes, the Campaign has produced powerful evidence and arguments to support learning through drawing, created a focused and serious regard for drawing as a medium for learning in schools and informal education, and provided training for educators to embed the use of drawing in their everyday practice. <www.campaignfordrawing.net/power-drawing>

The Campaign for Drawing www.campaignfordrawing.org/about/thecampaign.aspx

Power Drawing publications <http://www.campaignfordrawing.org/resources/publications.aspx>

Eileen Adams talking about the use of sketchbooks

<http://www.weareoca.com/photography/making-the-most-of-sketchbooks-and-learning-logs/>

Eileen Adams explaining drawing as perception, communication, invention and action

<http://www.youtube.com/watch?v=1e6ruFp7iSU>