

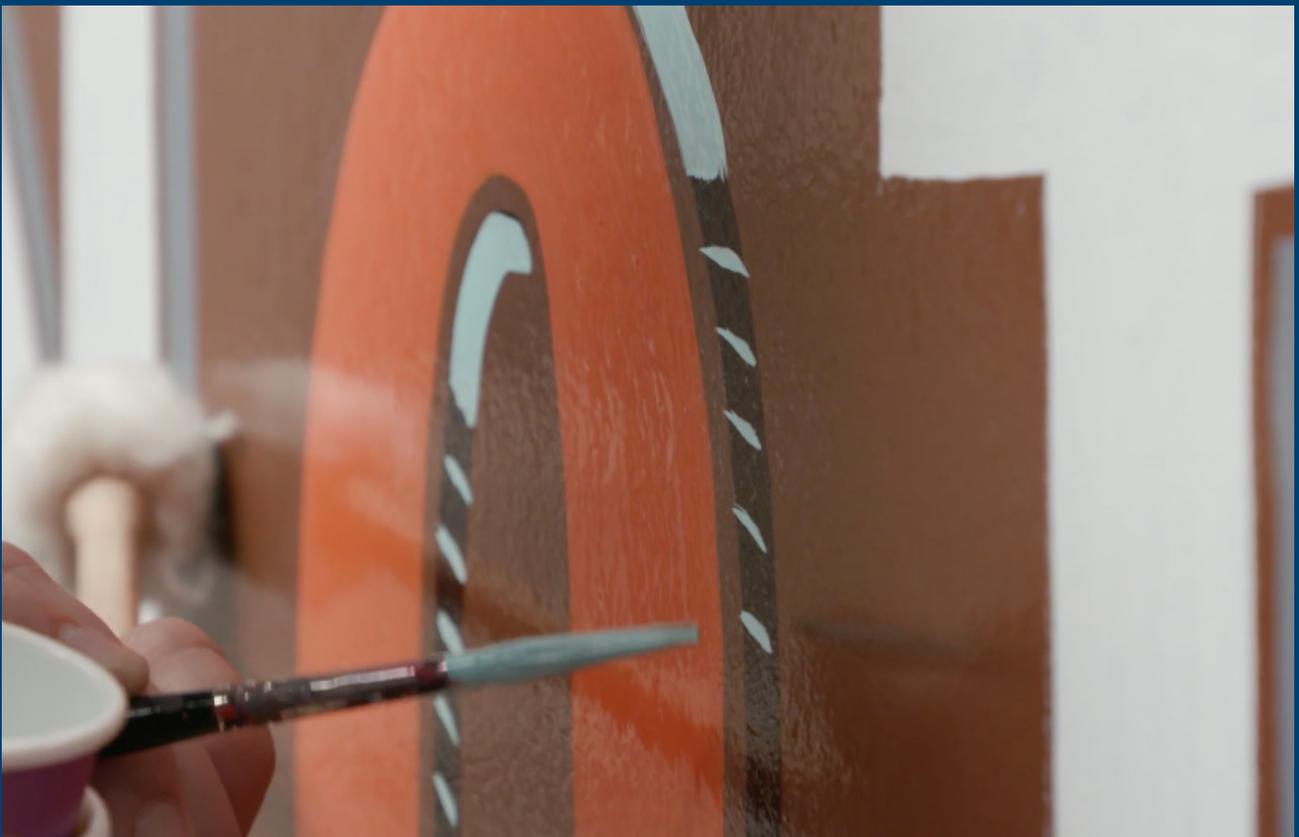
# MAKE ART NOT WAR

## EXTENDED PROJECT QUALIFICATION STIMULUS

14-18 NOW IS A FIVE-YEAR PROGRAMME OF EXTRAORDINARY ARTS EXPERIENCES  
CONNECTING PEOPLE WITH THE FIRST WORLD WAR. [WWW.1418NOW.ORG.UK](http://WWW.1418NOW.ORG.UK)

THIS EXTENDED PROJECT QUALIFICATION STIMULUS HAS BEEN DESIGNED TO KICK-START YOUR OWN  
INDEPENDENT AREA OF STUDY, PROJECT DEVELOPMENT AND PRODUCTION FOR ASSESSMENT.

LEADING CONTEMPORARY ARTIST BOB AND ROBERTA SMITH, CHALLENGES YOU TO MAKE ART NOT WAR.



*I'm interested in how art can be a force for change and how creativity is fundamental for all our lives. War has a long relationship with art. There are war artists, war poets and war photographers, but what about peace? What about peace sculptors or peace poets?*

**Bob and Roberta Smith**

# EXTENDED PROJECT QUALIFICATION STIMULUS

The Extended Project Qualification can be taken by some students in England and Wales, where it is equivalent to half an A Level. This Extended Project Qualification stimulus starts with the following question from Bob and Roberta Smith:

## WHAT DOES PEACE MEAN TO YOU?

If you plug the question, 'What is peace?' into Google the definitions are hard to dispute yet they feel incomplete; they suggest that peace is a destination, while saying nothing about what you're likely to find, or how you might feel, or what it looks like.

Your task is to unpick this question and create a project that engages with the idea of 'peace' in new and unexpected ways. Your project could take any number of forms, but possibilities include:

- An artistic response, including visual art, dance, music, film, theatre or creative writing
- An event, such as a seminar or conference
- A piece of digital media, including an app, a website or a blog
- Academic or research writing
- Any combination of the above.

In responding to this Extended Project Qualification stimulus, we expect you to:

- **Develop a personal connection to the central question.** Analyse and interrogate the question in light of your own experience, your personal and academic interests, and the world you live in. Think about how the question makes you feel: think about how you might want others to feel about it.
- **Continually reflect on your process.** As you move ahead with your project, repeatedly ask yourself these questions: 'Am I staying true to my personal and/or academic connection to the central question?' 'What new connections are emerging for me that feel important to express in my project?'
- **Document your process,** including sketches, notes, research sources, and moments of inspiration and influence. These will form the basis of a supporting presentation you must give about your project, which is required regardless of the form you choose.
  - Your documentation should clearly demonstrate progression: what steps or activities were involved as you moved from the central question towards your response?
  - Your documentation should describe any challenges you faced and how you met these challenges. For example: when your research ran into a dead end, what did you do next? When you tried something and it didn't work, what happened?
- **Be original.** Be bold. Take a risk.

## STARTING POINTS

Watch [Bob and Roberta Smith's film](#) and the other short *Make Art Not War* films in the series. Here are some ways you might use the films to find starting points:

- **Inspiration**  
How wide-ranging and multi-sensory can you be in seeking ideas that address the central question? (Daljit Nagra)
- **Creative process**  
To what extent might collaboration or co-creation sharpen or expand your project? (Marc Rees)
- **Space and place**  
How might you use familiar or unusual environments to engage people in your project? (Rachel Whiteread, Katrina Palmer)
- **People**  
What role do you want classmates, friends, family, your tutors or even members of the public to play in your project? Are they observers, or perhaps also participants? (Jeremy Deller)
- **Materials**  
How might you use symbols, objects and unusual or extraordinary materials to convey meaning? (Yinka Shonibare)
- **Multi-media**  
What combination of creative forms could best convey meaning to others? (Anna Meredith)

Also consider the skills you've developed through the project activities. Use the Creative Sparks exercises in the *Make Art Not War* Learning Resources to shake up your thinking.

As your project evolves, be aware of what affects your interpretation of the central question. Does peace to you mean something different depending on your mood, your interactions with others, the day's news? How might this influence your process and response? Record these impressions as part of your documentation process.

*You might be a musician who needs to sit in a solitary room rather like I do. I'm a painter; I need to be alone in my studio to make my art. Or you might be someone who likes to collaborate with other people in an ensemble activity. Or you might be the kind of person who works and develops a process from something very particular and it all becomes incredibly complex and beautiful.*

**- Bob and Roberta Smith**

Our invitation to you is to approach the Extended Project Qualification creatively. It's about being confident to say things, develop opinions and express original ideas about something important to you.

**#MAKEARTNOTWAR**  
**MAKEARTNOTWAR.ORG.UK**  
**1418NOW.ORG.UK**

# 14-18-NOW

WW1 CENTENARY ART COMMISSIONS

*Make Art Not War* has been created to encourage young people to develop and nurture essential creative skills and root these in their study.

The 14-18 NOW programme produced by ArtsMediaPeople has been devised with leading contemporary artist, Bob and Roberta Smith, leading academic Professor Bill Lucas, director of the Centre for Real World Learning at the University of Winchester and the former CEO of Creative & Cultural Skills, Pauline Tambling CBE.

## Bob and Roberta Smith

Bob and Roberta Smith OBE RA, is a leading contemporary artist, writer, author, musician, and art education advocate. Known for this 'slogan art' he is also associate professor at Sir John Cass Department of Art. He considers art as a human right and has long believed in the place of creativity and art in education. He was a lead artist for the 14-18 NOW commission in 2014, *Lights Out* and is the lead artist for *Make Art Not War*.

## Centre for Real World Learning, University of Winchester

Bill Lucas is Director of the Centre for Real-World Learning and Professor of Learning at the University of Winchester. In 2017 he was appointed to be the co-chair of the new PISA 2021 test of Creative Thinking which will draw on his acclaimed five-dimensional model for creativity.

For *Make Art Not War*, as a writer and creativity advisor, working with Ellen Spencer he has edited and generated a suite of curriculum materials to impact creative approaches to learning for 16-18 year olds.

## Creative & Cultural Skills

Creative & Cultural Skills is an independent charity and licensed Sector Skills Council that champions non-traditional progression routes into the and through the workforce. They deliver activities for young people through their National Skills Academy network and promote careers advice, guidance and apprenticeships.

For *Make Art Not War*, each of the leadership colleges is working with an artist mentor for the duration of the programme.

The programme is delighted to be collaborating with the **UAL Awarding Body** and the **Sixth Form Colleges Association**.

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