


**EDINBURGH
INTERNATIONAL
FESTIVAL**

14-18-NOW
WW1 CENTENARY ART COMMISSIONS

FIVE
TELEGRAMS

TEACHERS' RESOURCE PACK

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How to use this resource

This resource has been designed to accompany and support the work of the *Five Telegrams* Schools Workshops which were delivered by the Edinburgh International Festival's Creative Learning department in June 2018. It has been created for teachers of Primary 7 classes that undertook the workshops in Primary 6.

Within this resource teachers will find information about the workshops, the production of the *Aberdeen Standard Investments Opening Event: Five Telegrams*, and the organisations and artists involved, as well as suggestions for activities to aid further exploration. The suggested activities and questions are interspersed throughout this resource. There is no prescribed order in which the activities must be completed, rather we invite teachers to select the activities and approach that they feel will complement the wider work the class is undertaking.

Five Telegrams was co-commissioned by Edinburgh International Festival, BBC Proms and 14–18 Now: WWI Centenary Art Commissions, and was supported by the National Lottery and The Department of Digital, Culture, Media and Sport.

INTRODUCTION

In May 2018 the Edinburgh International Festival worked with a group of artists to devise and deliver workshops to coincide with *Aberdeen Standard Investments Opening Event: Five Telegrams*.

These workshops were delivered to Primary 6 classes throughout Edinburgh in June. The following schools participated in the workshops:

BRAIDBURN PRIMARY SCHOOL
COSTORPHINE PRIMARY SCHOOL
CRAIGROYSTON PRIMARY SCHOOL
FORTHVIEW PRIMARY SCHOOL
FOX COVERT PRIMARY SCHOOL
HOLYCROSS PRIMARY SCHOOL
JAMES GILLESPIES PRIMARY SCHOOL
QUEENSFERRY PRIMARY SCHOOL
THE ROYAL HIGH PRIMARY SCHOOL
ST ANDREWS FOX COVERT RC PRIMARY SCHOOL
ST MARY'S RC PRIMARY (LEITH)

Each P6 class that participated in the programme received a two-hour long workshop (see Section 3 for more details on content) which explored the themes of the production.

By the end of the workshop, each pupil had designed and created their own personal telegram, written to an unknown recipient. All the telegrams were collected and placed in an envelope to be sent on to another participating class in another school in September 2018.

The telegrams that the pupils wrote do not look like wartime telegrams – instead they are colourful missives from a P6 pupil, to a future P7 stranger. Some may be written in code, others will have instructions. Some will be good wishes for the year ahead, and others may reveal the writer's own apprehensions about embarking on their final primary year. All of them are unique.

As recipients you choose how you wish to use the telegrams, and whether and how you wish to respond. The following pages include information about the wider *Five Telegrams* project and suggestions for class activities, though you may have your own ideas for how to expand on this project. We'd love to hear about any activities or projects inspired by *Five Telegrams*. Please share with creativelearning@eif.co.uk. However, you decide how to use your telegrams and we hope your class enjoy receiving these messages from unknown senders.

Creative Learning, The Edinburgh International Festival, September 2018

ABOUT FIVE TELEGRAMS

In August the 2018 International Festival burst into life with a spectacular free outdoor digital performance celebrating Scotland's Year of Young People and reflecting on the centenary of the end of the First World War.

Inspired by themes of communication including telegrams sent by young soldiers in 1918, the *Aberdeen Standard Investments Opening Event: Five Telegrams* wove a newly commissioned orchestral score, projected digital artworks and live participation together to consider themes of machines and codes, censorship, propaganda, and reconciliation – ideas that resonate powerfully in contemporary life.

“As a flawless spectacular with real depth of meaning to be dug out from within, it was perfect”

The Scotsman

Working closely with 59 Productions, Scottish composer Anna Meredith crafted a new work for orchestra based on material found in the Imperial War Museum. Meredith is a composer, producer and performer from Scotland whose genre-defying works span the worlds of classical, pop and electronic music.

Having created three previous epic opening performances, 59 Productions are well known to International Festival audiences. Over the past decade they have used innovative new technologies to reimagine concert performances, theatre, opera and exhibitions. *Five Telegrams* was led by Richard Staney, who was responsible for the hugely successful *The Harmonium Project* at the 2015 International Festival.

Five Telegrams was a historic partnership which saw two great festivals working together closely. The project opened the International Festival outside the Usher Hall on 3 August and was broadcast at the BBC Proms at the Royal Albert Hall on 13 July. This joint production marked the first time the International Festival and the Proms have worked together in this way. A recording of *Five Telegrams* performed by the BBC Symphony Orchestra and conducted by Sakari Oramo, was the soundtrack for *Five Telegrams* in Edinburgh. With additional contributions from young people in Edinburgh and working in partnership with Edinburgh College of Art, and as part of 14–18 NOW, the

UK's arts programme for the First World War centenary, *Five Telegrams* was a truly collaborative event.

Anna Meredith

“One of the most innovative minds in modern British music”

Pitchfork

Anna Meredith is a composer, producer, and performer of both acoustic and electronic music. Her sound is frequently described as 'uncategorizable' and 'genre-defying', and straddles the different worlds of contemporary classical, art pop, electronica and experimental rock.

Her music has been performed everywhere from the BBC Last Night of the Proms to flash mob body-percussion performances in the M6 Services, PRADA & Fendi fashion campaigns, numerous films, installations and documentaries, pop festivals, clubs and classical concert halls worldwide and broadcast on BBC Radio 1, 2, 3, 4 and 6.

Plenty of Anna's previous work is available on YouTube for further listening.

59 Productions

“Undoubtedly amongst the most innovative and technically advanced design teams”

The Art Shelf

59 Productions is the Tony Award-winning company of artists behind the video design of the Opening Ceremony of the London 2012 Olympic Games, globe-trotting smash hit *War Horse*, the design and creative direction of the record-breaking David Bowie Is exhibition and the décor concept for The Met Ball, hosted by Anna Wintour. 59 Productions are world-leading specialists in design for stage and live events, the go-to team for generating creative and technical ideas to realise ambitious artistic projects. 59 Productions have created the large-scale opening events for the Edinburgh International Festival for the last three years, using the exterior of the Usher Hall in 2015, Edinburgh Castle in 2016, and taking over a whole precinct of the City in 2017.

Edinburgh International Festival

The Edinburgh International Festival is an unparalleled celebration of the performing arts and an annual meeting point for peoples of all nations. Committed to virtuosity and originality, the International Festival presents some of the finest performers and ensembles from the worlds of dance, opera, music and theatre for three weeks each August.

14–18 NOW

The *Five Telegrams* Schools Workshops were commissioned as part of the 14–18 NOW, a five-year programme marking the centenary of the First World War (between 2014 and 2018) with an extensive series of art experiences.

These artworks bring stories from World War One to life while also shedding new light on them, changing perceptions both of the past and the present. Working with arts and heritage partners all across the UK, 14–18 NOW has commissioned over 325 artworks inspired by the period 1914–18, which have been seen by more than 30 million people.

14–18 NOW is the UK's arts programme for the First World War centenary, with support from the National Lottery through Arts Council England and the Heritage Lottery Fund, and from the Department for Digital, Culture, Media and Sport.



Five Telegrams © Ryan Buchanan

THE WORKSHOPS

The *Five Telegrams* Schools Workshops were developed by a group of visual and drama artists and were inspired by composer Anna Meredith's process and the themes embedded in the *Five Telegrams* production. The artists were: Kate Bond, Alice Cooper, Kim Donohoe, Geraldine Heaney, Matt Vale and Katy Wilson.

Anna Meredith's final composition is divided into five movements, each with its own distinct style and sound. Each movement has a different theme. The five themes are:

- Spin
- Field Telegram
- Redaction
- Codes
- Armistice

Outline of the Workshops

After a short introduction to the *Five Telegrams* project, Edinburgh International Festival and other partners involved, the class were presented with the following commission:

The Commission

Dear Artists,

The **Edinburgh International Festival** seeks your creativity and expertise.

Brief: To create a piece of artwork inspired by the EIF's **5 Telegrams** project. *5 Telegrams* is a big outdoor music and animation piece which is part of the Festival. It is an artwork inspired by 100 years since the end of **World War One**. It is, in part, being created by Scottish musician **Anna Meredith**. It is taking place at the Usher Hall, Edinburgh, Royal Albert Hall in London and broadcast on the TV.

Deadline: Artwork must be completed within two hours.

Materials: Your bodies, your voices, your hands, your imaginations, paper and pens.

Please accept this commission by signing your name in the air.

Yours sincerely,

The Edinburgh International Festival, Edinburgh



Once the commission had been delivered to the class the team introduced Anna Meredith's music by showing the class a music video of *Nautilus*, the first track from Anna's debut album, *Varmints* (2016). This was followed by a discussion of the visuals and music.

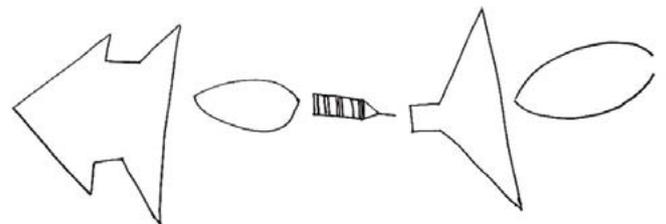
The team discussed with the class the different instruments used in *Nautilus*, showing them images of five instruments and asking them, as a class, to make the noise they think that instrument would make.

The five instruments were:

- Trombone
- Trumpet
- Timpani Drum
- Euphonium
- Organ

Once the class had decided on a sound for each of these instruments, the team introduced them to Anna Meredith's process for composing.

Anna is a visual composer and, having established that *Five Telegrams* would have five different parts (Spin, Field Telegram, Redaction, Codes, and Armistice), she drew out a shape to represent what she wanted each section to sound like:



Once this basic outline was established, Anna would draw it large scale and add more details to each shape, to create a map of the music. The team explained this to the class, showing them this basic outline.

The class was then divided into five groups, with each group assigned one of the five instruments, to create an orchestra. Using their voices and bodies, the class was told they were going to use Anna's drawing as a score. They were asked to consider what the shape of each section may suggest about the volume and style of each section. A member of the team, or a volunteer from the class, acted as conductor.

The team then moved on to discuss with the class how we communicate in the present day and how this contrasts with communications during First World War. The class were introduced to telegrams and their history. Using a practical movement exercise, the team demonstrated the process of sending a telegram by inviting members of the class up to represent different parts of a telegram's journey i.e. sender, post office, telephonist, wires etc.

Having considered how a telegram travelled from A to B the class were divided into pairs and asked to devise a movement-based, interesting method of passing an important message between them. They needed to be able to pass the message back and forth between them. Once they had all devised their movements they were asked to join their movements up with those of another pair, and then another until the whole class had created a chain along which the precious message could be passed back and forth.

These exercises served to get the class considering the value of communications during times of conflict and how this contrasts with their present-day experience.

The next section of the workshop dealt with codes and code-breaking. A series of coded messages were hung around the classroom and the class were invited to work individually to crack them. The keys to some of the coded messages were also hung around the classroom to aide them in this task.

Following on from this the class were invited to write their final telegrams. They were asked to consider what sort of short message they might like to write to another, unknown P6 pupil. They could send instructions, a coded message, something about themselves, or the sort of message they themselves may wish to receive in the early weeks of P7. Once they had written the text they decorated their telegrams. The aim was not to create telegrams that looked like historical specimens, rather to create a modern missive to send, fitting in with the bright colours and vibrancy of *Five Telegrams*.

At the end of the workshop these telegrams were collected in and bundled together, waiting for the new school year, to be sent onto another participating class.

SUGGESTED ACTIVITIES:

- Pass out the telegrams so that each pupil has one. Ask each pupil in turn to stand up and tell the rest of the class about the telegram they have received
- Read one telegram a day as a class
- Use the telegrams to decorate your classroom either on the walls in a display, or strung across the room on string like in the previous workshop
- Crack the codes, follow the instructions, write a response to the messages you receive. Keep a photo diary or some other record of your class responding to the postcards
- Share reactions and results with creativelearning@eif.co.uk or tweet/Instagram using the hashtags #edintfest #fivetelegrams

THE FIVE TELEGRAMS

IMAGES AND VIDEO

As the *Aberdeen Standard Investments Opening Event: Five Telegrams* production was still in development during the period that the workshops were being delivered, it was not possible to share with the pupils the images and music that were to be included in the final piece. Below are images and video links to the *Aberdeen Standard Investments Opening Event: Five Telegrams* production to share with the class. We have included some questions to kick-start class discussion and debate. You may wish to consider showing the class the videos without giving them too much information on the themes and context to allow them to practice deciphering and interpreting meaning from an abstract artwork.

Full video – *Aberdeen Standard Investments Opening Event: Five Telegrams*

https://eif.buzz/five_telegrams

Images – *Aberdeen Standard Investments Opening Event: Five Telegrams*

SUGGESTED CLASS QUESTIONS:

- What do you think the production was about?
- What did you think of the music/visuals?
- Did you like/dislike the piece? Why?
- What were the meaning of the five sections?
- This piece was created to mark the centenary of the end of the First World War. Did it make you think about WW1? Did it fit with how you've seen WW1 presented in the past?
- How do we expect to see war dealt with in art?
- Why might it be important that modern artists create art based on events that happened so long ago?
- Whilst this piece was based on WW1, were there parts of it that were relevant to the present day?
- What was the mood of the piece?



HISTORICAL CONTEXT

Telegrams were invented in the 1830s and 1840s by Samuel Morse (1791–1872). In order to send complex information over telegraph wires Samuel Morse invented a code, known as Morse Code, which assigned a series of dots and dashes to every letter in the English language. These dots and dashes transmitted down the telegraph wires by the Telephonist and the translated back into English at the other end.

In 1844 Samuel Morse was able to send his first telegram from Washington D.C. to Baltimore in Maryland, USA. His first message famously said "What Hath God Wrought?", referencing the Book of Numbers from the Bible and acknowledging that a new era of communication was being ushered in – the world was changing.

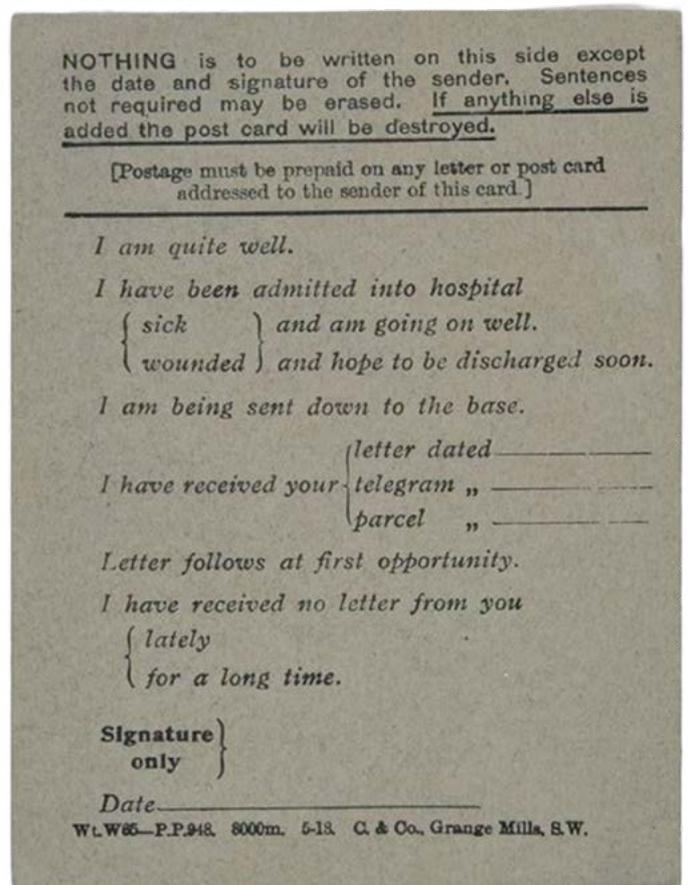
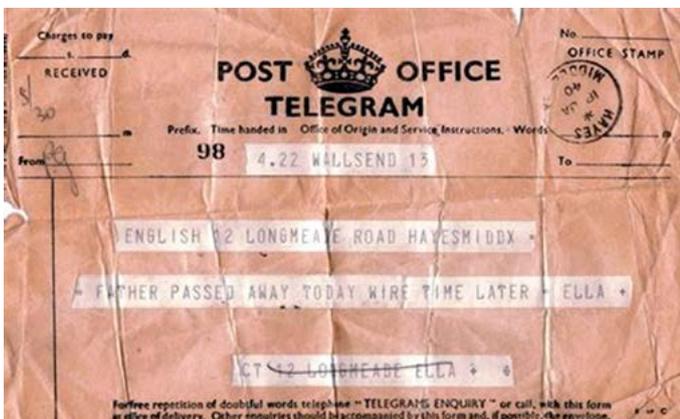
The telegraph quickly became a popular method of communication with telegraph lines springing up first across the United States and then spreading to the rest of the world. By 1866 the first permanent telegraph cable had been laid across the Atlantic Ocean.

Communication had sped up; now instead of waiting for days and weeks for letters to arrive messages could be exchanged a lot quicker.

This quicker communication did come at a cost. Telegrams were not free to send, costing about 6d. (6 pennies, about 2p in today's money) for every nine words and a penny for each extra word after that. It was important to keep messages short and succinct, unless you had money to burn.

If you wished to send a telegram you would visit your local post office, giving the post master or mistress the message you wished to send, and paying for the number of words it used. This message would then be converted into Morse Code by the telephonist who would use a telegraph machine to tap out the dots and dashes, sending them down the telegraph wires to the next station. Once the telegram reached its destination it would be converted back into English, either hand written or printed in capital letters. It would be handed to a delivery boy (or later, during the war, a delivery girl) who would then take it on to its final destination.

During the First World War (1914–1918) speedy communication played an important role. Whilst soldiers would write letters from the trenches to family at home sometimes they would use Field Postcards to send information quicker.



Field Postcards had prescribed fields of information that were scored out or kept depending on the information the sender wished to convey. During the First World War all of the soldier's posts would be checked over. Any information that was deemed sensitive to the war effort, including where they were fighting, would be censored. Field Postcards were very prescriptive for this reason. Any additional text or drawings would result in the postcard being destroyed and your message not getting sent. Note that on the example Field Postcard below, or in the one provided in your box, there is no option to say how awful life in the trenches was; this was another way of controlling information – the War Office didn't want people back home knowing how miserable the soldiers were.

Whilst the Field Postcards may seem clinical, you can imagine the relief that someone would feel knowing that their loved one was still alive upon receiving one.

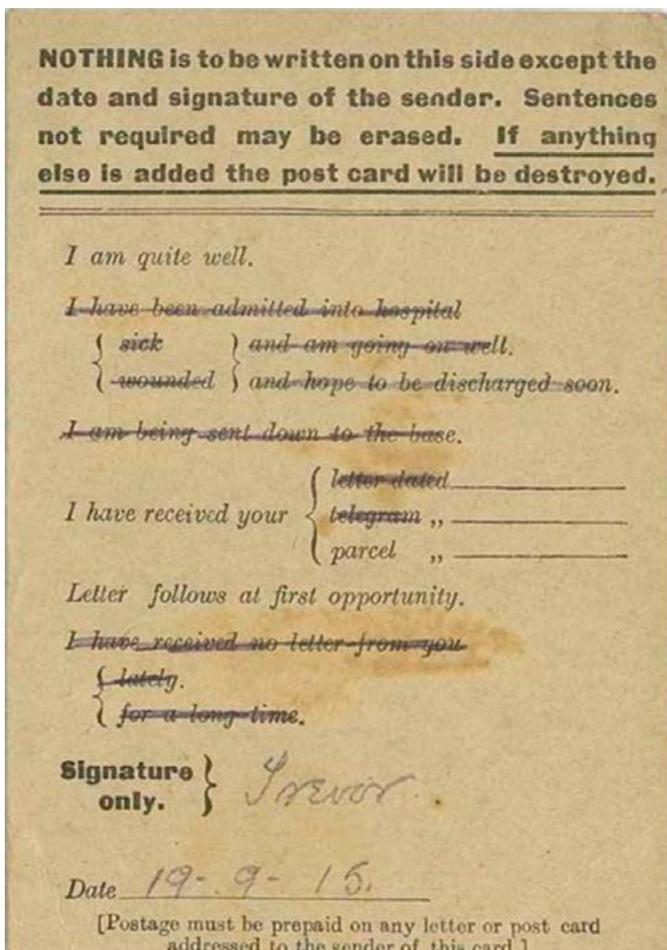
Unfortunately, this was not the case with every message that an anxious family member received. Telegrams were used by the War Office to inform next of kin that their loved one had been killed or reported Missing in Action. People dreaded the arrival of a telegram with this news.

Usually, when a delivery girl or boy delivered a regular telegram they would wait whilst it was read to see if the receiver wished to send a reply. However, telegrams that were from the War Office reporting bad news had a special mark on them so that the delivery boy or girl knew there was no need to wait for a reply.

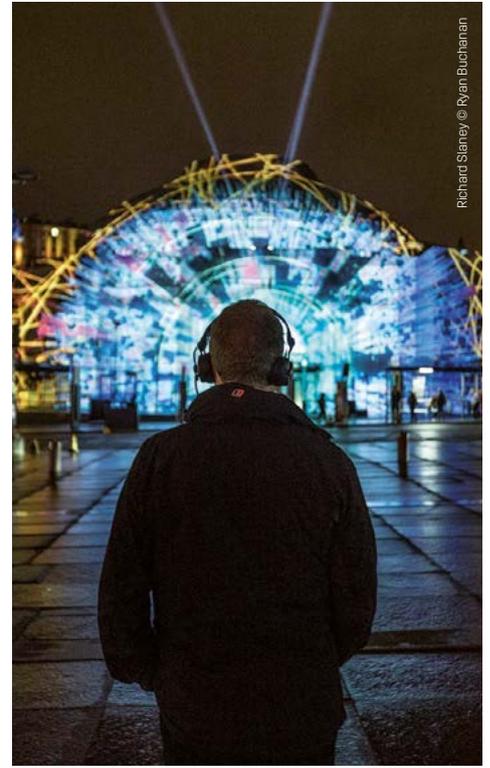
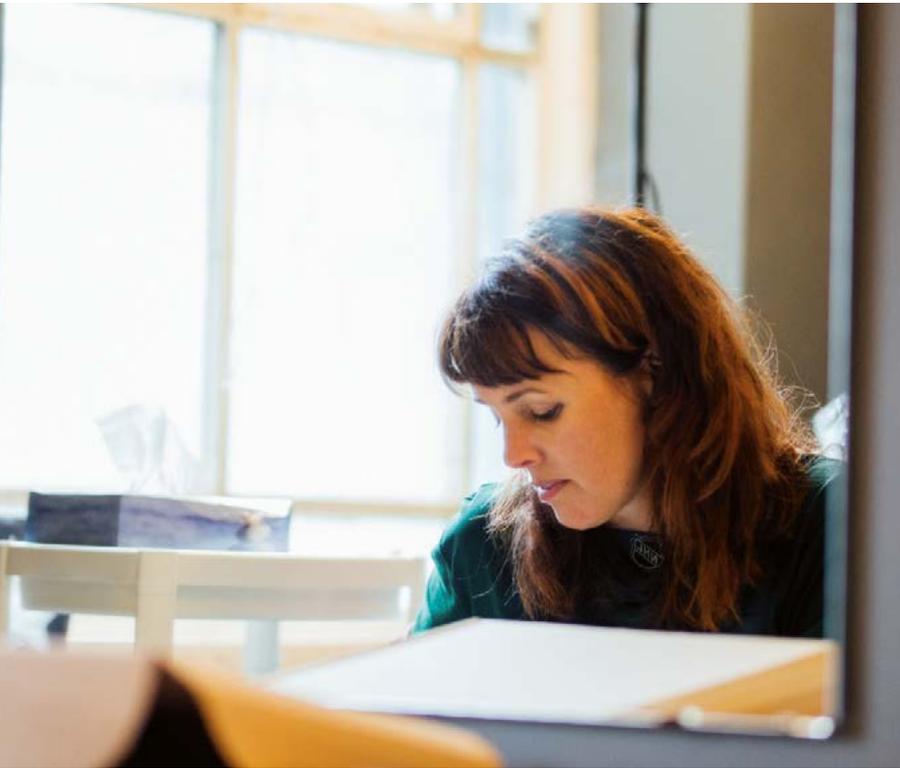
Telegrams were even important in the ending of the war; it was through receiving a telegram that the officers on the front lines knew to cease fighting at 11am on the 11 November 1918.

SUGGESTED ACTIVITIES:

- Get the class to send their own telegrams between different groups. Ask Group A to write a message to another group, then use Morse Code to convert it into dots and dashes. You can then send the Morse Code to the other group or find a way of making the beeps to send the message aurally. Even using a torch across the playground would work. Ask Group B to decipher the message and then write a response.
- Ask each pupil to think of a character who would be involved in the process either sending or receiving a war time telegram or Field Postcard. Ask them to write a short story or poem as that character.
- Ask the class to write a short, descriptive piece on a subject. A recent experience or something they know well such as a familiar object or a family member would work. Give them some time to write their pieces. Now tell the pupils that they are going to have to send their writing as a telegram. Give them a budget and a cost per word, their telegram's must fall within this budget. Ask them to think about the key words that they need to include to convey the essence of their writing. Once they've completed their telegrams, get them to read them to the class. Comparing the two pieces of writing side-by-side may make an interesting wall display, especially if the telegrams have been designed to look like real telegrams.
- In groups, ask the class to write a play in the form of telegrams going back and forth between two characters. If stuck for ideas, then pupils could maybe use well-known fairy tales or historical events. Ask them to think of creative ways to stage their play when performing to the class. How would writing a play using modern forms of communication work?



FIVE TELEGRAMS: COMPOSING THE MUSIC, CREATING THE VISUALS



“Meredith’s score...was outstanding, inventive and perfectly connected to the visuals. Split into five movements which reflected the theme of wartime communication and fitted seamlessly amid current concerns about fake news and propaganda, she led us through Spin’s lithe horn pulses played with the insistency of a countdown; the martial, thunderous brass of Codes; and the gently unwinding cellos of Armistice.”

The Scotsman

Edinburgh born composer Anna Meredith was commissioned to create the music for the *Five Telegrams* production, alongside 59 Productions, creating their fourth International Festival opening event, who developed the visuals to accompany her music.

Here Anna and Richard Slaney, Managing Director of 59 Productions, answer some questions about how they set about the task.

***Five Telegrams* was a collaboration between you both, how did you work together to develop the final piece? Have you ever worked on a project like this before? What past experiences were you able to draw on to help you with this project?**

ANNA: Richard and I spent a lot of time trying to find ideas that we both thought would work for the piece, and it was difficult, as with this piece we were thinking about the First World War, which was a very sad and complicated subject to draw on. I was also nervous about doing the music for such a big event. We saw some Field Postcards and WWI telegrams, and thought they were interesting. We were then interested in how people were communicating in the war. It made me start to think of ways that rules can control how music is written, in the

same way that the telegrams have codes or restrictions placed on them, I could place restrictions on the music. The same with Richard and the visuals, he could make rules with the colours, and say, now I am going to take away all the red colour, or now I am going to take away all the blue, and do things that tied the visuals and music together.

I have done a few pieces with visual artists, I have worked a lot with my sister Eleanor Meredith, who is an illustrator, and we have done performances where she has done video, or sometimes live drawing, where she draws on stage and it is projected for the audience on a white board type thing, as I play music, so yes I have done things like this before, but never quite on this scale.

RICHARD: We've worked a lot with composers and musicians – for nearly all our big projection projects the soundtrack is very important. The key thing for this project was the communication between the team at 59 Productions and Anna – we had to keep talking about what we were doing and offer each other ideas to communicate a particular idea.

Richard was there anything that particularly inspired or influenced the visuals for the Five Telegrams piece?

RICHARD: The visuals were in some ways inspired by modernist artists, who were working just after the First World War. We drew ideas from artists such as László Moholy-Nagy, Paul Klee and Annie Albers amongst others.

We also drew together reference images for each of the movements – including maps, the text of handwritten letters, the typefaces of telegrams – lots of different textures.

It's often helpful when making a piece like this to put these images together in a mood board – sometimes we do this online using something like Pinterest, other times we print and cut out images and stick them on the wall.

Anna, how did you approach composing the music for Five Telegrams?

ANNA: When I am writing I think very visually, I like to draw shapes which help me imagine the drama and the story of the music and that meant that Richard and I could talk about the piece and plan it together long before I sat down to write the music.

How long did this project take to develop, from beginning work through to the Opening Event of the Edinburgh International Festival? What are the steps involved in creating a production on such a large scale?

ANNA: We started thinking about doing a piece together over a year ago, maybe a year and a half ago, and then when we were asked to try and incorporate the inspiration of the war, we went to the Imperial War Museum to get inspiration and ideas. That would have been at least a year and a half ago. The sketches I was talking about before that I do before I write music, the shape sketches, I probably did those about eight or nine months ago, and then I have been regularly meeting up with Richard and checking that we are both on the same page and that everything is working together ever since. Because it is a long piece it has taken a long time to write, but compared to other compositions, other composers would tell you that is very very quick! Sometimes it can take years and years and years to write a much shorter piece.

RICHARD: We also had to think about the practicalities of this kind of project – where to put the projectors and lights, how to adapt the location for the audience, how to work with musicians in the space. With these projects there are slow days and fast days – sometimes you'll have a really clear idea, and it will work well straight away. Other ideas need lots of development, and end up being quite different to the thing you first thought of. Some of the video files we used in the show were 'version27' in the file name – we worked through that many different iterations until we were happy.

Were there any challenges in creating this project? Was there anything that surprised you?

ANNA: There were lots of challenges, especially with the subject matter and trying to make that work, and lots of practical technical challenges with all the people involved. We couldn't predict the weather, and we had to make sure that little details were taken care of for the musicians playing, like that they could see their music, and didn't have lights in their eyes. I had some of the players in the orchestra telling me that things were difficult to play, and we had to work together on that. In the last week in the run up to both performances there were lots of little problems, but I am grateful that they all got sorted by the fantastic teams involved. Surprised... I have been very happy and touched, with peoples' responses and I have had lots of lovely messages from people, saying that it has made them think about their great grandparents in the war, and digging out letters from them, so it has been

lovely to see other people going on their own adventures with stories about communication.

RICHARD: There are always LOTS of challenges in anything like this – but our job is about trying to think what they might be in advance and preparing for them. If everything works too smoothly, then the project probably isn't challenging enough!

Finally, what do you hope audiences take away from the piece?

ANNA: You can definitely come and see the piece and not feel that there is anything you have to get, you don't need to worry if you are not understanding a story. You can just listen to the music and watch the colours and see it like that, or you can find out more about what each piece of music, and the whole piece is about - there is lots of information about the different timings and what they all mean. I like people having different responses, I like people saying they found it moving, or that they found it energising, loud, and overwhelming, I like having that real mix of responses because I don't feel there is a right or wrong way to listen to music.

RICHARD: What Anna said!

Anything else you would like to add or share with the school pupils?

ANNA: Thank you so much for working on the ideas for this piece with the artists who came out to your school. I have loved seeing the postcards, the telegrams and messages, and images you made. It is fantastic to see such different approaches to some of the ideas we were working with too, and I hope it encourages you to keep making your own music and art using your own stories.

RICHARD: KEEP INVENTING! The piece we made is just our version of the ideas we found, but you could (and should) go in a hundred million different directions. The whole fun of what we do is about playing about with ideas – we often go through a LOT of different versions until we find the one we're happiest with!

SUGGESTED ACTIVITY – Composing the Music:

- Anna Meredith uses visual techniques to compose a piece of music, drawing out the shape of the piece of music that she is composing. Select a piece of music and play it to the class. Then play it through again but this time ask them to draw what they think the music would look like. Ask them to compare drawings. Maybe try this same exercise again but with different pieces, genres, and styles of music- how does jazz look compared to folk music?

SUGGESTED ACTIVITY – Creating the Visuals:

Imagine that you are part of the design team working at 59 Productions. You have been asked to begin working on designs for another projected production. As with the *Five Telegrams* production, this production will also be projected onto the side of a building; your school. Your objective is, as a class, to create a series of still images that you would show 59 Productions to give them ideas for the final production.

Begin by selecting a theme. You can either decide to use the First World War as a theme or select a topic that fits with a class project you're working on.

Once you've selected a theme get the class to start exploring it and narrowing down what elements they find interesting. If you've selected as a theme a topic you're already studying, your class may have already identified areas they find particularly interesting.

Here's some suggestions for getting them thinking about the topic if they are struggling to get started:

- Ask everyone in the class to write down one thing that a) interests them b) confuses them c) excites them d) they dislike about the topic
- Ask everyone to write down a question they have about the topic, big questions are encouraged!
- Ask them to write down everything they know about the topic: Who was involved? What happened? When did it take place? Why did it happen? Where did it take place? How did it happen?

Narrow down the theme to a few strands of common interest, or the ideas that are jumping out the most for the class. Anna Meredith and 59 Productions chose to explore Five ideas within their piece but you can choose as many or as few as you'd like.

Now it's time for the class to consider their "canvas"! As a class, or in groups, go outside and look at the front of your school. Encourage the pupils to look at it through fresh eyes, looking out for interesting features e.g. stonework, windows, unusual marks. It may be a good idea to take photos for reference.

Once you're back in the classroom, use the photos you've taken to draw or trace out the outline of the school and significant features.

Now get the pupils to consider the themes and ideas that you've selected to work on. Choosing one, and

using the outline of the school, ask the pupils to create a "still" which they would show to 59 Productions to give them ideas as to how you want this theme to be visually represented.

You can build mood boards or collages of images, texts, materials that inspire and connect to the theme, just like 59 Productions. Have the pupils think about the colours and pictures, and how they connect or contrast, helping to depict the chosen subject.

We would be delighted if you could share any work you do with us – creativelearning@eif.co.uk.



Five Telegrams © Ryan Buchanan

