



# Keiskamma Children's Art Clubs Guide



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# Note to the reader

This guide is for the present and future facilitators and collaborators of the Keiskamma Children's Art Clubs in the villages of Bodiam and Hamburg in the Eastern Cape of South Africa. It functions as:

1. A historical record capturing the motivation for the Art Clubs (see pages 3 - 6).
2. Describes the process of the establishment of the Art Clubs started in 2025 (see pages 3-17).
3. The vision for the Art Clubs (see pages 18 - 22).
4. It also acts as a resource guide that describes the facilitator training (see pages 7-13 and 23-50).
5. Offers ideas and inspiration for future activities for the Clubs (see pages 51- 65).
6. How to recycle (see pages 66-72).

The start up phase of the Art Clubs has been supported and funded by the Arts and Humanities Research Council [grant number AH/Z50757X/1] and the University of Brighton (April 2025 - January 2026). The conception of the Clubs in the planning stages were aligned with the UN 2030 Agenda for Sustainable Development established in 2015, specifically, Goal 4 Quality Education and Goal 3 Good health and Well-being. Well-being has proven to be fundamental to the Clubs, underpinning a wider ecology of support and capacity building.

The Keiskamma Art Clubs have a focus on the rural villages of Hamburg and Bodiam in the Eastern Cape of South Africa. The Eastern Cape region is poor economically, but rich in nature and Xhosa culture. The communities in these villages have been profoundly impacted by the HIV/AIDS crisis. Here many children and adults live with complex health concerns.



Photographs of the beginning of the Keiskamma Children's Art Club, Bodiam and Hamburg, South Africa, June and July 2025. Images throughout this document were captured by Savina Tarsitano, Grace Coetzee, Carolyn Watt, Nicola Ashmore, Nomanesi Peyi and Veronica Betani.



Hamburg and Bodiam are the home of the Keiskamma Art Project. The Keiskamma Art Project began in 2001 and has consistently employed village women, a group ranging from 50 to 100. The Keiskamma Art Project is known for its large-scale textile artworks, which are internationally exhibited, they work with a personal and local iconography drawing upon Xhosa traditions. The artists in the project are now aging. Collective concern has been voiced by the Keiskamma artists regarding who will be the next generation of artists at the Keiskamma Art Project.

With no formal art education in the local schools, the challenge these Art Clubs address is that art education and creative play are not prioritised. This is exacerbated by the lack of creative play between primary carers and children at home, due to the demands of work and domestic life. The Keiskamma Children's Art Clubs provide a place to engage in play, specifically intergenerational play, reinforcing the social and cultural fabric of the community. The Art Clubs have provided an opportunity for social change and growth within the children, their local community and family.

“Providing children with a safe, creative space means triggering mechanisms of change not only in their development through artistic and creative activities, but also in social change, a positive impact on their local community and family. Children have the ability to convey a message of change, hope, and dreams through their creative and artistic activities, by showing their “creations” to family, friends, and so on. Curiosity, like beauty, is contagious.”  
**(Savina Tarsitano, Artist and Facilitator, 2025).**

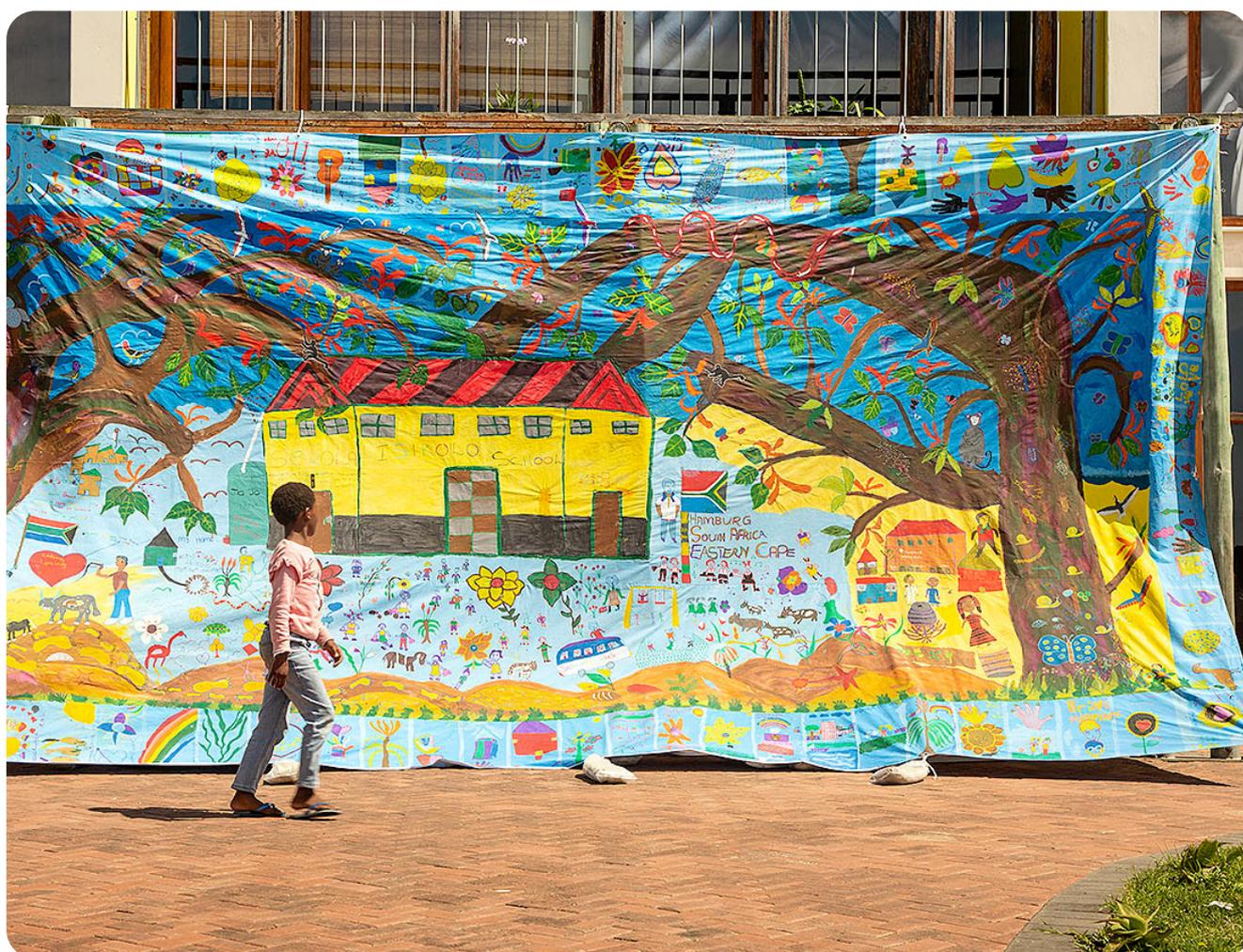


# How it all started...

In October 2022 the Guernica Remakings project collaborated with Kids' Guernica and the Keiskamma Art Project in Hamburg, South Africa to create the Keiskamma Kids' Guernica peace canvas. 18 female artists and makers and 36 children aged between 4 and 13 years of age collaborated to make this canvas.

It was during this workshop that the seed was planted for the Keiskamma Children's Art Clubs.

"Something's woken up in me again as to how transformative art is and why this is such a meaningful world to be in, you know? The potential, the political impact, the sort of strengths of having an imagination because it generates possibilities and that politically is very important for me, that people live with a sense of what is possible. There's something about being able to imagine a future and even put it down in colour, put it down in images, that I think prepares the mind, you know, opens up some kind of pathways to that possibility."  
(Michaela Howse, Manager of the Keiskamma Art Project, 2022).



Photographs of the Keiskamma Kids' Guernica peace painting project in Hamburg, South Africa, October 2022. Taken by Joe Hague.

“What we are achieving is the capacity to work together, to take responsibility, but also to understand how it is important to think together to make change. What is nice is to see how the children are collaborating; this is the power of art and creativity. The workshop also gives them the space to think about who they are, their collective identity, and also their own identity. One thing that is also interesting is seeing the development of critical thinking, to say what is wrong and what is right, which is very brave.”

(Savina Tarsitano, Artist and International Coordinator of Kids Guernica, 2022).

“I’m very happy not only because you came but because of the work that you’ve done with our children. I can see there’s already an impact, you know, kids I think they need some time and space where they can just come and play but not just playing but learning through playing because what I’ve noticed, you know, in our schools I know here like they always like, if they teach you they always like focus...they want things to be done in that way, but here it’s where people they can just use their own imagination and make some beautiful work like, like the one that they’ve made here, you know, and with their choices, because even I, I just see it when we started this workshop that, you always ask them which colours do they like and why they like them, so each and every material that they use is from their own imagination.”

(Cebo Mvubu, Production Manager at the Keiskamma Art Project, 2022).



Notably, in the Keiskamma Kids' Guernica peace canvas (2022) the interplay between adult preoccupations and the children's point of view played out, a microcosm of an imagined future world. In this canvas the adults gave education primacy, placing a school building in the centre of the canvas. A school bus was featured too – to aid the children from the more remote parts of the villages to travel to the school. The adults were clearly focused on education and improving access to schooling. The children were focused on the need for a play area in the village – a space dedicated to fun. This need is represented by a set of swings located in the centre right of the canvas, just above the school bus. Children are shown on the swing set and playing nearby. This was a meaningful and heartfelt contribution from the children. The Keiskamma Kids' Guernica peace canvas (2022) was used as an important starting point for the Art Club community consultation day, held on Friday 20 June 2025, in Hamburg, South Africa.

Savina Tarsitano, artist and International Coordinator of Kids' Guernica, who led the peace painting workshop in 2022, returned to South Africa in June 2025 as part of the international team co-creating the Art Clubs. Not everyone present at the community consultation had been involved in making the Keiskamma Kids' Guernica canvas. So Savina gave a summary of the origins and aims of the Kids' Guernica peace painting project started in 1995. She then welcomed people who were at the making in 2022 to speak about the canvas. Then people who were seeing the canvas for the first time were invited to speak and share their thoughts and observations about the canvas.



Leading the project when the canvas was created in 2022 was Dr Nicola Ashmore, founder of Guernica Remakings and part of the international team who co-created the Art Clubs in South Africa 2025. Nicola emphasised the nature of the canvas as a conversation between adults and children. She encouraged reflection on the symbols present and asked the community to think about what they mean and what they wanted to grow through the Art Clubs.

After this collective reconnection with the canvas, those present were asked to draw a symbol from the canvas that stood out to them and were given time to share their reflections on the significance of this symbol. Those who applied for the roles of Art Club facilitators were at the community consultation. They were asked to take notes capturing key words from each person's reflections on the canvas.

During the community consultation the needs, concerns and desires of the community were voiced and documented by Dr Carolyn Watt, part of the international team co-creating the Art Clubs. This was valued and seen as an important record and taken seriously by the community who wanted Carolyn to record their words. The vision for the Keiskamma Children's Art Clubs came from this time spent together.



# Establishing the Keiskamma Children's Art Clubs



## The five week facilitator training period

The Art Clubs facilitators received 5 weeks of in person training in the period June - July 2025. The founding Bodiam Art Club Lead Facilitator was Ndileka Mvubu, assisted by Bulie Jack, Caciswa Nyongo and Lisa Nyongo. The founding Hamburg Art Club's Lead Facilitator was Nokuzola Mvupantsi, assisted by Esethu Makubalo, Kwandi Phaliso and Lindiswa Gedze. Veronica Betani also participated in the 5 week training.

The Art Club facilitator training was integral to the establishment of the Art Clubs. The Lead Facilitators were trained to run the Art Clubs and the Assistant Facilitators trained to co-deliver the Clubs. The facilitators training took them through a learning journey, stimulating personal and professional development. This experience of learning helped the facilitators to support the children through their learning journey.

The structure of the facilitator training days consciously simulated the format of an Art Club session moving between group activities and individual work. This was to teach the facilitators about time and space management, structuring activities and introducing them to each of the following key elements so they could experience their value and qualities:

- Each day began with an **opening ritual** to bring everyone together before moving into the activities of the day. This fostered the group's sense of connection and belonging through play and physical movement.
- **Art activities were introduced and explained**, then facilitators were given time to create individually. This encouraged individual creative expression, developed imagination, knowledge of art movements and art making.
- **The facilitators then came together** to present their work and share their insights with the international team and each other. This fostered sharing, listening, reflection and collective discussion.
- **Food** was eaten together. This was an important moment of physical nourishment and mental well being.
- **A collective activity** then followed enabling facilitators to work together developing their team work, communication skills and collective decision making.
- **A group meeting** was then held at the end of the day as an opportunity to talk through practicalities and make collective decisions.
- Each day ended with a **closing ritual**.





Dr Carolyn Watt led the opening and closing rituals training. Carolyn has a background in social circus with experience of working with youth and adults teaching circus skills in community settings. She brought energy and enthusiasm - building confidence through play, physical movement and voice work. The warm-up games and opening and closing rituals used, drew upon Carolyn's circus practice methods. See pages 25-35 for further information on Carolyn's approach.

Savina Tarsitano was crucial in developing and leading the artistic training with the facilitators. Savina has a wealth of experience in teaching and making art internationally, both in schools and in community settings. Well-being, collaboration, new knowledge and joy are integral to her approach. Savina's artistic training focussed on overcoming limitations and fear through art, creativity and imagination. See pages 36 - 50 for further information on Savina's approach.

Dr Nicola Ashmore was integral to the organisational development and capacity building of the Keiskamma Art Project and training the facilitators in decision making, organising and planning. Nicola has expertise in teaching adults, collaborative art projects and project management. She facilitated the daily group meetings, referred to within the group as 'mumma meetings' which became an important point for group discussion, reflection and collective decision making. Practicalities, fine details, challenges, and aims of the Art Clubs were discussed. These meetings were typically supported by Cebo Mvubu, Production Manager at the Keiskamma Art Project, who encouraged the facilitators to 'voice out' and express their opinions. It was important the facilitators came to a group consensus on decisions, ensuring all voices were heard.

## Registration days

To recruit the children for the Art Clubs a registration day in each village was publicised and run, inviting interested families to come and join in art activities and to sign up for the Clubs. Each Art Club space had to be prepared in advance. This involved the cleaning and tidying of the space, organising materials and activities for the registration day, finishing and displaying facilitator artworks. This put the facilitators' training into practice, managing the space and organising materials with the support and guidance of Savina and Carolyn.

The Hamburg registration day took place on 8 July 2025 and the Bodiam registration day on 11 July 2025. Nomanesi Peyi, Keiskamma Art Project Administrative Manager, was the founding Art Clubs Administrator. Nomanesi played a vital role in the preparation and delivery of the registration days. Key in ensuring the Art Clubs registration process was compliant with both the Keiskamma Art Project and the University of Brighton's policies. Nomanesi ensured all children and their guardians understood what the Art Club was and what was involved in taking part. Following this she gathered informed consent for participation. See page 76 for the co-authored Registration form.

The registration days for each Art Club were the first public facing moment for facilitators. The Lead Facilitators had a key role in welcoming families and introducing the Art Clubs.





# Keiskamma Children's Art Club Registration Day!



Art

Crafts

Play

Creativity

Weekly after school art club  
for children aged 9 - 12  
STARTING WEDNESDAY 23 JULY!

10am - 2pm  
Friday 11 July  
Keiskamma Studio  
BODIAM

Abantwana abathatha inxaxheba ibe ngaba seBodiam  
Kwi age 9 - 12 years old  
Sicela umntwana akhatshwe ngumzali wakhe xa ezokubhalisa

Fownela |: Ndileka, Art Club Lead Facilitator, ukuba unemibuzo 083 388 0708  
Nomanesi, Art Club Administrator 083 945 0415



University of Brighton

Keiskamma  
ART PROJECT



Arts and  
Humanities  
Research Council



# Keiskamma Children's Art Club Registration Day!

Art

Crafts

Play

Creativity



Weekly after school art club  
for children aged 9 - 12  
**STARTING WEDNESDAY 23 JULY!**

10am - 2pm  
Wednesday 9 July  
Keiskamma Studio New Building  
**HAMBURG**

Abantwana abathatha inxaxheba ibe ngaba seHamburg  
Kwi age 9 - 12 years old  
Umntwana akhatshwe ngumzali wakhe xa ezokubhalisa

Fownela |: Nokuzola, Art Club Lead Facilitator, if you have question 078 065 3157  
Nomanesi, Art Club Administrator 083 945 0415



University of Brighton

Keiskamma  
ART PROJECT



Arts and  
Humanities  
Research Council



## Holiday Art Clubs

After the training and the registration days the Art Clubs began on 15 July 2025 during a school holiday. Over the course of three consecutive days, 3 sessions per Art Club were run with the children who registered. The Bodiam Art Club took place in the morning from 10:00 - 12:00 and the Hamburg Art Club took place in the afternoon from 1:00 - 3:00. This was an important moment in the facilitator training. Where facilitators, alongside Savina and Carolyn, co-led the Art Clubs.

## Reflection

A process of regular reflection was integrated into the training to enable the facilitators to consolidate what they had learned, consider challenges encountered and reflect on moments of joy. Each week during the 5 week training period (June - July 2025) prompts were provided and time allocated for facilitators to record their thoughts to share with the international team (via handwritten notes kept in their individual folders). This time to reflect proved valuable for the facilitators and the international team - it helped to scaffold moments of sharing internal thoughts and feelings between individual facilitators and the international team. Consequently, during the 6 month support phase of the work (August 2025 - January 2026) facilitators were asked to continue this practice monthly when prompted. Reflections were invited in a variety of forms including photos of handwritten notes, voice notes, or typed into a WhatsApp message. WhatsApp was established as the preferred and most reliable mode of communication.

## Mentoring

This reflection process fed into the mentoring aspect of the Art Clubs. The facilitators and Art Club Administrator were mentored by the international team during the in person 5 week training period. And remotely during the 6 month support phase of the work via WhatsApp messaging and voice calls. This offered opportunity for feedback, support, trouble shooting and encouragement. Each week the Lead Facilitators delivered a narrative report (the reporting format used by the Keiskamma Art Project), consisting of a short summary of the Art Clubs' activities and a selection of accompanying images and videos.

## An ecology of support

An ecology of support for the Art Clubs evolved in response to the needs expressed by those involved in the co-creation of the Art Clubs. This took place during the 5 week training period, and continued over the 6 month support phase. A support network evolved utilising local knowledge and understanding and external, international skills and experience. This evolving ecology of support expanded networks of all individuals involved, see further details below.

The international team supported **organisational development and capacity building of the Keiskamma Art Project specific to the Art Clubs**. The international team facilitated the co-creation of a new model for facilitators, they established working days, encouraged stronger communication, and transparent processes for paying local community members and services. The international team developed workflows for purchasing materials for the Art Clubs and processing staff payments and arranged suitable data packages for communication, research and planning. As part of the organisational development and capacity building, the international team worked with facilitators and the Administrator to co-create the Art Club guidelines, registration forms and posters, and supported the organisation and delivery of registration days.



## Community capacity building

During the five-week training period, the international team supported **community capacity building** by encouraging the Art Club team to draw on their own networks, knowledge, and skills to meet local needs. The international team's presence gave momentum to find community-led solutions. Cebo Mvubu, Production Manager at the Keiskamma Art Project and a trusted member of the local community living in Bodiam and working in Hamburg, engaged local workers in the renovation of the 2 studios to ensure these spaces were safe for children. This strengthened his management skills and local support for the Art Clubs. Similarly, Lead Facilitators used their local knowledge and contacts to arrange transport, cleaners, food, and materials. This continued in the 6 month support phase of the project, where the international team encouraged the facilitators to draw on their experiences, local knowledge and understanding to find solutions thus strengthening community ownership and participation in the project.

## Facilitator capacity building

To ensure the sustainability and development of the Keiskamma Children's Art Clubs, the need to support the **capacity building of the facilitators** was identified. It was important for facilitators to develop their own capacities and confidence following the 5 week training period. In this period establishing effective working practices within the individual Art Club teams evolved, recognising the strengths and qualities of the respective facilitators. The 2 Lead Facilitators supported each other, navigating the practicalities of managing, organising, planning the Art Clubs - activities, materials, food, transport, data, documentation and weekly narrative reports. Only then was it appropriate to invite guest artists to provide further training to expand knowledge and skills in the later part of the 6 month support phase.





## Families capacity building

The Art Clubs incorporated moments for family engagement, growing the **capacity of families** to see and experience the importance of shared intergenerational creative play through community and family engagement activities. Children were asked to collect recycled materials, they made objects to take home to their families, worked with new people and developed openness to new ideas. This encouraged families to participate more actively.

Bulie shared “I notice that my children and her friends, they collect material like empty tins and plastics because they know I used it in art club so I’m very impressed with this.” (Bulie Jack, Art Club Assistant Facilitator, 2025).

Nokuzola reflected that the parents were “supportive, ensuring their children have the necessary materials and completing homeworks. Some parents even inquire about their child’s progress, which I truly appreciate. The children’s eagerness to share their work with their parents is heartening.” (Nokuzola Mvapanzi, Art Club Lead Facilitator, 2025).

## International team's capacity building

The **international team's capacities** were strengthened in patience, resilience, empathy and cross cultural understanding working in this rural South African context. The international team has experience of working in many countries and settings around the world. There is a shared understanding and appreciation of how the notion of time is both culturally and geographically specific. Within the context of South Africa, three quite distinct notions of time were experienced: 'now' (it will happen at some point in the future), 'now, now' (it will happen at some point soon). In reality, for work to progress it was essential that a deadline had been agreed and conversations held regularly to check progression, which all took time. It also had to be made clear who was responsible for every step along the way. Additional time was required when problems occurred, clearly communicating the importance of finding solutions. Support was often needed to find solutions. Notably it was not uncommon for people to take on jobs that they did not have capacity for, so progress on the agreed work had to be monitored and alternative people found to complete the work. Within a small community this had to be navigated very carefully.

Within the South African context, text-based communication such as email or mobile phone messages have limits. A legacy of oral tradition, multiple languages, and low literacy levels amongst the adult population, due in part to the colonial legacy of apartheid, are evident. Consequently, the currency of the spoken word is strong. Time spent together in person is essential for decision making, if anything is considered important or worth doing it has to be spoken about and time given to it. Therefore, if time is not taken this can be considered an expression of a lack of care and a personal slight. It was essential that everyone involved was included in the discussion to make decisions. Interestingly this was the case at both a local community level and with regards to national companies including insurance providers and those selling building supplies. If a purchase was going to happen a personal connection had to be made and a number of conversations had to take place. This all took time. On a practical note having a functioning smart phone with data to support this level of communication via Whatsapp was essential.

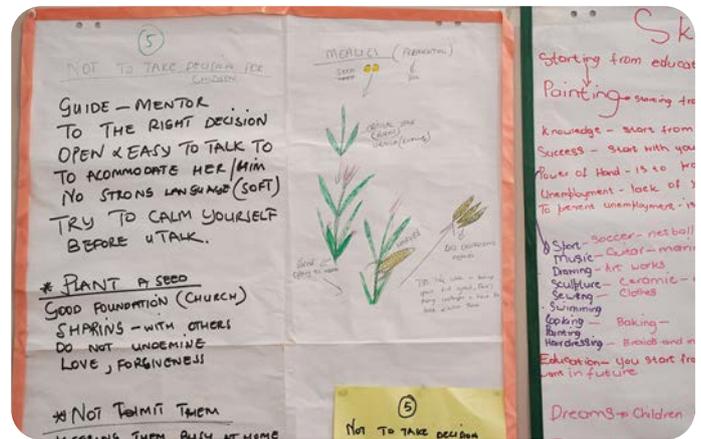


# Keiskamma Children's Art Club Vision

A set of values, objectives, facilitator attitudes and qualities, and Art Club rules were co-created by the 9 Art Club Facilitator applicants, Cebu Mvubu, Production Manager at the Keiskamma Art Project and the international team during the 5 week facilitator training period in June and July of 2025.

The vision for the Keiskamma Children's Art Club was rooted in the understanding that in every child lies the seed for the future. Tending to them, nourishing them, supporting their creativity, were identified as essential for them to grow and to learn how to express their own ideas in a safe environment where they are heard as active members of the community.

What follows is a series of posters to support this vision.





# KEISKAMMA CHILDREN'S ART CLUB VALUES



## Play

Every child is encouraged to play freely to develop their own creativity, self-confidence and ability to play and collaborate with others.

## Explore

Every child is invited to explore the world around them in a safe and non-violent environment.



## Experiment

Every child has the right to experiment and 'make mistakes' following their own individual learning journey, find their own creative approach and skills.



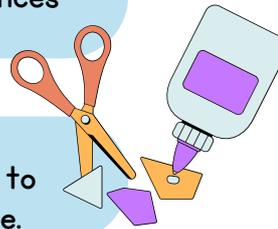
## Respect

Every child is supported in expressing themselves creatively, to be seen, heard and responded to. Being respected and learning to respect is key.



## Local knowledge

A conversation between local, regional and global artistic and cultural practices opens a child's mind and imagination.



## Creativity

The art club works with fine arts, cooking, crafting, music and gardening to foster a wide range of interests and practical creativity in everyday life.



## Community

The art club is a space that places the well-being of the individual child, the community and environment at its centre.

## Sustainability

This can include sourcing local foods, collecting recycled materials to use in art activities, keeping the environment clean, tidy and rubbish free.



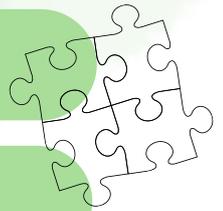


# KEISKAMMA CHILDREN'S ART CLUB OBJECTIVES



## Play

To use play to open the mind of the child to creativity, using their imagination, experiences and feelings.



## Create

To create time for adults and children to play and create together at the clubs.

## Safe

To create a safe and nurturing environment that encourages creativity.



## Experiment

To encourage artistic experimentation.



## Different ways of learning

To support children in the different ways they learn and create.



## Respect

To pay attention to one another, to listen to each other, to respect each other.

## Responsibility

To take responsibility for the classroom, helping to tidy up at the end of the activity.



## Community

To take inspiration from artistic practices from the community, from South Africa and the world.



## Environment

To care about the local environment, taking the children on local trips (to the river, outside to draw the sky, to the beach).

## Recycle and reuse

To recycle and reuse materials in creative projects.



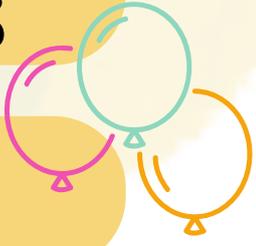
## Outdoor play

To provide an outdoor space where children can engage in activities like gardening and outdoor play.





# KEISKAMMA CHILDREN'S ART CLUB FACILITATOR ATTITUDES AND QUALITIES



## Playful

A playful and fun attitude helps the facilitator to engage actively with the children.



## Flexible

The facilitator approaches challenges with creative solutions and encourages the children to do the same.



## Fair

The facilitator treats all the children fairly, the children are heard and issues are discussed to a fair conclusion.

## Patient

Every child learns and develops at their own pace. Facilitators allow time for children to explore. The child's efforts as well as their successes are valued.



## Respectful

Facilitators create a respectful environment showing care for the Club, the children, their families and the community.



## Organised

The facilitator is committed to planning each session in advance, gives clear instructions and brings order to the Club activities and the space.



## Safety conscious

Facilitators pay close attention to materials to ensure they are safe, clean and appropriate for children.



# KEISKAMMA CHILDREN'S ART CLUB RULES



## Get ready

listen, think and focus



## Share

art materials and the space

## Help

each other, don't hurt each other



## Clear up

re-use, recycle, clean and tidy up



## Structure of the 2-hour Clubs session

- **Wednesday after school, for 2 hours**, was selected as the day and timeframe the 2 Art Clubs would run. This was based on local knowledge of weekly school and activity schedules and an understanding of travel times and sunset times. It was important no one went home in the dark.
- **9 - 12 year olds** were selected as the most appropriate age group to work with based on a combination of facilitators' lived experiences of working with children and Savina's insights into the developmental stages and groupings of children by age.



“This stage of life transitions from childhood to preadolescence and finally to adolescence, and during this phase, a sense of disorientation manifests as a new process of transformation unfolds, abandoning the confident movements of a child’s body and moving toward a new self-image that is slowly being constructed. This stage is very delicate because the child begins to detach from the parents, seeking self-identification with friends or forming a group. This stage can be very difficult for very shy and insecure children, and having a place where they can express themselves freely with joy, love, and fun helps in this phase of growth and self-discovery. Being part of a group, sharing emotions, being cared for, and supported through playful activities certainly helps with growth and helps the child/preadolescent express themselves, gain self-confidence, and discover their own strengths and desires.”  
(Savina Tarsitano, 2025)

**A group of 15 children per Art Club** was agreed to allow the children to be divided into 3 groups of 5, with a facilitator in charge of each group. This division was important to give the children more attention and close supervision, while also giving each facilitator the opportunity to develop her own teaching practice and better understand her own qualities.

**The Art Clubs followed this structure and adapted as needed:**

- Set up before the children arrive
- Opening circle games - 20 minutes
- Individual or group art activities including winding down and tidying up - 1 hour
- Snack time - 15 minutes
- Free play indoors or outdoors - if time available
- Clean up time and turn off any electricals! - 10 minutes
- Closing circle time - 10 minutes

**A nutritious meal was provided for each child**, with a focus on health and wellbeing. Meal times during the Art Clubs offered an important moment for the children to come together. Children increasingly were involved in food preparation, serving and planning.



# Opening and Closing Circles Games



Developing well-being is at the heart of the opening and closing circles. Gathering together in a circle is an effective way to mark the start and end of the 2-hour Art Clubs. Play and games are central to this ritual. This approach draws upon social circus practice, using movement to build confidence, encourage self-expression and form connections. The games and approach introduced, helped create a sense of belonging and shared experience, allowing the facilitators and children to connect with themselves and others through embodied play, growing in confidence together and physically exploring different ways of being.

## **They have been used for different purposes, including:**

- Breaking down barriers and power structures
- Encouraging participants to lose their inhibitions
- Building coordination and mind body connection
- Exploring imagination
- Developing memory, focus and listening skills
- To warm up the mind and body
- To set the tone of the session / day

***Please note, depending on the mood, energy and needs of the group, games were used interchangeably for the opening and closing circles as needed.***

# Opening circle

## Opening circle - value

- Opening circle games focus the group and are a playful way for the children and adults to get to know each other. It is a key moment to play together.
- At the end of the opening circle game, the facilitator shares the plan for the session with the children. This prepares the children for the activities of the day.

## Opening circle - objectives

- For adults and children to play together
- For adults and children to get to know each other
- For children to practice concentration
- To connect mind and body: prepare mentally and physically for the session
- To create a fun atmosphere
- To build trust and confidence



# Closing circle

## Opening circle - value

- A moment to share and reflect on the session. The closing circle can also be used to resolve any conflicts that arose during the session. It can also be used to reflect on favourite or joyful moments. It mirrors the opening circle; coming together to close the Art Clubs.

## Opening circle - objectives

- For adults and children to come together and reflect
- Adults and children to share their feelings about any disagreements
- Reinforce learning
- Celebrate achievements
- Create a positive connection
- Offer a sense of calm



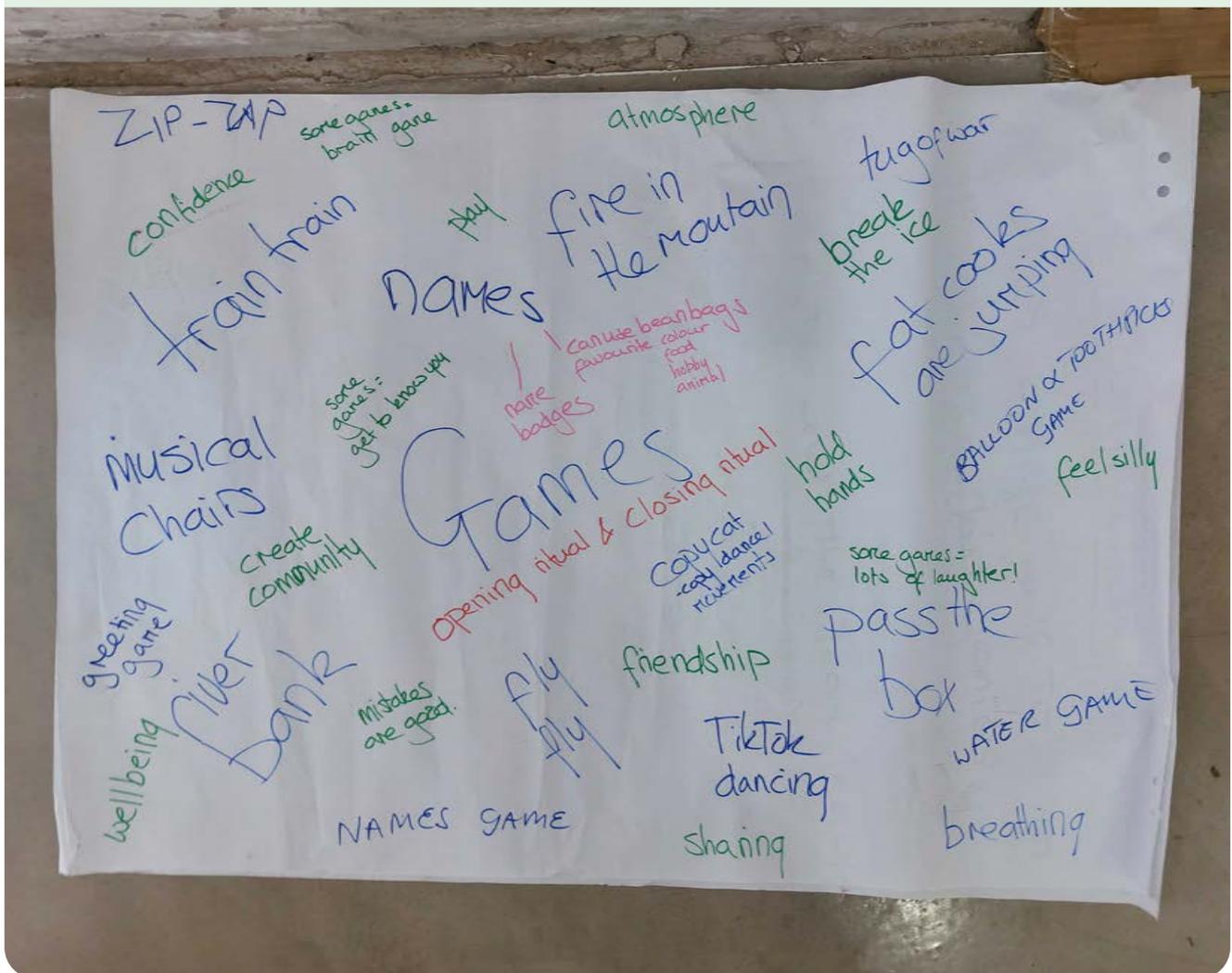
# Playful ways to get to know each other

**Name game:** Gather in a circle. The facilitator dances into the circle, whilst saying their own name 3 times in a sing-song way. They return to their place in the circle and the next person goes.

**Pass the move:** The facilitator demonstrates one movement, which is passed around the circle. Then the next person goes. This can be done with or without names.

**Copy the move:** The facilitator demonstrates one movement. Then the group copies the movement together. Then the next person goes. This can be done with or without names.

**Share:** The facilitator says their name and favourite colour. The group repeats the name and favourite colour. Then the next person goes. Go around again, this time sharing names and favourite food. This can be done with any theme/topic of your choosing.





# Greeting game:

A silly way to get to know each other.

- Walk or dance around the room to music. Occupy empty space, you don't have to go in a circle. Don't bump into each other. When passing someone, make eye contact and shake their hand and say 'hello' or 'mholo'. The next time you pass them give them a hug, then the next time touch elbows, then the next time touch feet, then next time touch knees.
- You can add in your own greetings or movements to make this as long or as short as you like! The movements can be big or small!
- Remember, if someone doesn't want to touch that is ok, they can say 'hello' or 'mholo' or wave instead.
- You can also make this a closing game, by saying 'goodbye'!





# Zip! Zap! Boing!:

A silly way to get to know each other.

- Fast paced game that requires you to focus, listen and react.
- Gather in a circle. The facilitator starts by pointing with both hands to the person on their right and says 'Zip', take time to pass 'Zip' around the circle a few times to allow the group to learn the sound and direction.
- Then the facilitator points to the person on their left and says 'Zap'. Again pass 'Zap' around the circle to learn the sound and direction.
- Once comfortable in both directions, the facilitator can introduce 'Boing!' to throw the sound across the circle by making clear eye contact with someone opposite.
- You can then choose 'Zip' 'Zap' or 'Boing!' passing the sound around the group.
- A player gets a strike if they hesitate, this is all part of the fun! Can then start the game again.

Zip! = point to the person on the right

Zap! = point to the person on the left

Boing! = pass across the circle





# Calm games and activities

The facilitator may choose to end the session with these games. These can be standing or sitting games. Also, if the group needs to calm down or focus, these games may be used at the start or during the session.

**Breathing:** Gather in a circle. Inhaling, raise both arms up. Exhaling, release your arms down. Repeat 5 times.

**Sharing music:** The group gathers in a circle and listens to a short piece of music. The group listens and then takes turns to share a word, or an image or a thought inspired from the music.

**Move to music:** Gather in a circle. Gently move to calming music.

**Sing together:** Gather in a circle. Sing a song together.

**Pass the squeeze:** Gather in a circle holding hands. With eyes closed, take a few deep breaths together. The facilitator squeezes the hand of one person next to them, this then gets passed around the circle till it reaches back to the original sender. Wait your turn to pass the squeeze!

**Discussion time:** The facilitator opens the discussion holding a 'speaking' object such as a bean bag, wand, toy or wooden stick. Everyone listens to the person holding the 'speaking' object. In case someone interrupts another person or is disturbing others, the facilitator reminds the child when someone else is speaking to listen, think and focus.





# Savina Tarsitano's training approach to artistic and creative activities, creating with artists - lesson plans

Savina's training approach focussed on the development of imagination, knowledge, and awareness. The aim was to develop self-esteem, expand capacities and learn new skills. Informed by the community consultation, within this training Savina brought together artistic cultures from around the world and connected this with the facilitators' lived experience and local environment.

Savina called her approach to training the Mechanism of Wellbeing, one of the main goals was: "to create a 'human experience,' meaning experiencing different emotions, both negative and positive, such as the fear of failure, the desire to give up in the face of difficulty, the fear of not understanding an artistic or creative activity, or the fear of a new artistic technique." (Savina Tarsitano, 2025).

This was to help foster the facilitators' understanding and empathy for the children's learning journey in the Art Clubs. To achieve this Savina structured her training around a set of European and American artists and practices unfamiliar to the facilitators.

The goal of Savina's training was not to study art history or artistic movements, but to develop understanding of the process of artistic creation. Savina's use of artists included Gaudí, Monet, Arcimboldo, Matisse and Pollock, all used to demonstrate the artist's different forms of inspiration, imagination and artistic practice.





After the training period when the facilitators began to run the Art Clubs they introduced the children to the same set of artists and artistic movements used in their training. The facilitators were able to practice what they had learned and experienced firsthand.

“Human experience is fundamental in this type of training because it helps the memory recall what has been felt and subsequently decipher new behaviors and sensations.”  
(Savina Tarsitano, 2025)

## Recycling

A number of the activities developed by Savina worked with recycled materials (see lesson plans below). This was important to develop imagination and to understand the importance of reusing items that would otherwise have been burnt or thrown away, developing social responsibility.

When reflecting upon the use of recycling materials when working with children Savina stated: “imagination helps children understand how to transform an ugly object into something beautiful and useful” (Savina Tarsitano, 2025).

A natural progression in the training was to pay attention to the environment and encourage the care of the Art Clubs’ surroundings. This included both the inside and the outside of the Art Clubs. To support this as part of the training Savina encouraged the facilitators to organise their art materials and involve the children in tidying up after activities.

Regarding the outside of the Art Clubs, a selection of tools were purchased to encourage gardening. Growing food was discussed also, to help develop the children’s knowledge and understanding about nutrition and healthy foods, aligned with a theme from the community consultation. Providing a nutritious meal for each child was established as important within the Art Clubs. Involving the children in food preparation, serving and planning was encouraged.

**What follows below is a series of lesson plans based upon Savina’s training.**

# How to develop imagination together with Antoni Gaudí.

## Part 1. Home-themed activity

Artist: Antoni Gaudí • Born 1852 • Died 1926 • From Spain

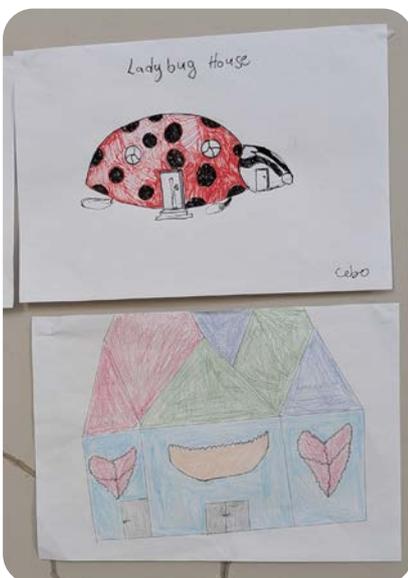
Gaudí was very unwell as a child so he didn't go to school very much. He spent lots of time in the countryside looking at nature. He got inspiration from nature. He dreamt of buildings unlike any the world had seen - bringing nature and shapes and symbols from his religion into his 'building designs'. He was Roman Catholic. When he was an adult he met people with money who loved his building ideas (these building ideas are also called 'architecture') and together with their money and builders he made his dream buildings real. These can be found in Barcelona, Spain today.

**Key words:** Inspiration, nature, shapes, symbols, building designs and architecture.

## Materials

### Exercise 1 and 2:

- Paper
- Pencils
- Pencil sharpener
- Rubber
- Pens



## Activities

**Drawing:** This activity has several steps and can be done over 2-3 weeks. Exercise 1 and 2 started in 1 week and Exercise 3 done over 2 more weeks.

**Exercise 1:** Draw a house - each person should find a place to sit and do this on their own - and write their name on the drawing. Bring the group together. Each child speaks about their drawing and then the facilitator puts the drawing up on the wall. In this introductory phase, the children are likely to draw houses from their reality, their villages.

**Inspiration:** Show children images of Gaudí's work on the Art Club phone (Google image search: Sagrada Família, Casa Batlló, Casa Milà or Parc Guell). You may choose to share the important information about Gaudí's life and read out loud the short text on his life in the above.

**Exercise 2:** In this phase, the children are encouraged to use their imaginations freely, just like Gaudí! Draw the 'house of your dreams'. Bring the group together. Each child speaks about their drawing and then the facilitator puts the drawing up on the wall.



# How to develop imagination together with Antoni Gaudí.

## Part 2. Home-themed activity

Artist: Antoni Gaudí • Born 1852 • Died 1926 • From Spain

Gaudí liked to build models to show people his building designs - his architecture - but at a smaller scale and size. Scale is a way of describing size - scaled up, scaled down. Making models helped him to think about how he would need to create and construct the buildings. Continuing from Part 1, we now will create in groups. The focus is on working together - discussing and listening to each other's ideas and then finding solutions together.

**Key words:** Building designs, architecture, scale, scaled up, scaled down, models, create, construct, group work and collaboration.

## Materials

### Exercise 3:

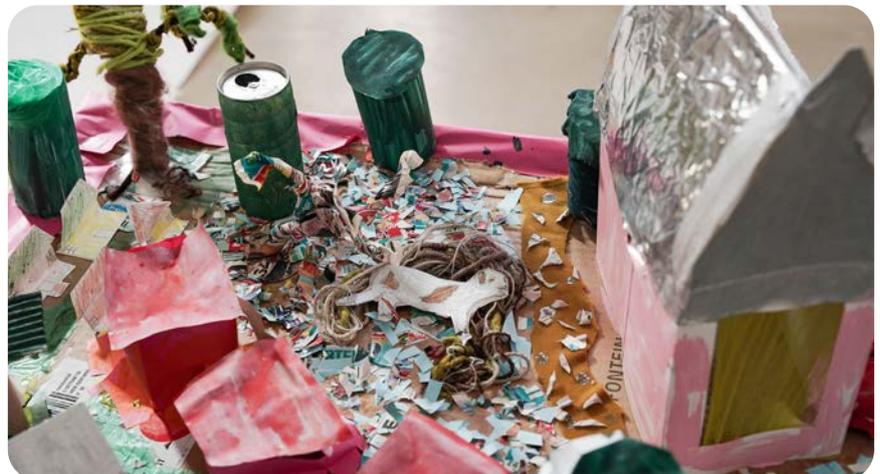
- Cardboard
- Cartons
- Cloth
- Paper
- Plastic bottles
- Plastic containers
- Newspapers and magazine strips for paper mache
- For the paste 1 cup of plain flour and 2 cups of warm water. Heat in a pan and stir until no clumps.

## Activities

**Inspiration:** Show images of beautiful decorations in homes and villages using recycled materials on the Art Club phone (Google image search: how to make a miniature village from recycled materials).

**Exercise 3:** In groups of 5, create the 'village of your dreams' with recycled materials and techniques like paper mache and mosaic.

**Note:** Play music in the background during the activity. Encourage the children to get up and move around the group creation. Looking at it from different angles can help inspire creativity and imagination.





# Learning abstract technique with Jack Pollock

## Action painting activity

Artist: Jackson Pollock • Born 1912 • Died 1956 • From America

Jack Pollock didn't want his paintings to look like anything from the real world. He enjoyed making 'abstract art' that didn't look like an object or a person. Jack threw paint from his brush on to the canvas, he filled the canvas with paint, letting it drip and blob. He walked around the canvas and added paint from all directions. It was this big sudden movement he enjoyed that is called 'action painting.'

**Key words:** Canvas, paint, abstract art and action painting.

## Materials

- Plastic sheeting to go under the bed sheet to protect the ground
- Bed sheet or paper (tape the paper together on the back)
- Acrylic paints mixed with water to make the paint more liquid
- Brushes for all



## Activities

**Learning how to mix magic colour:** Using acrylic paints add different coloured blobs of paint to the centre of a piece of paper. Fold the paper in half and then unfold it to see what magical colours are created.

You can share an image of primary, secondary and tertiary colour wheels.

**Primary colours:** red, yellow, blue, white and black

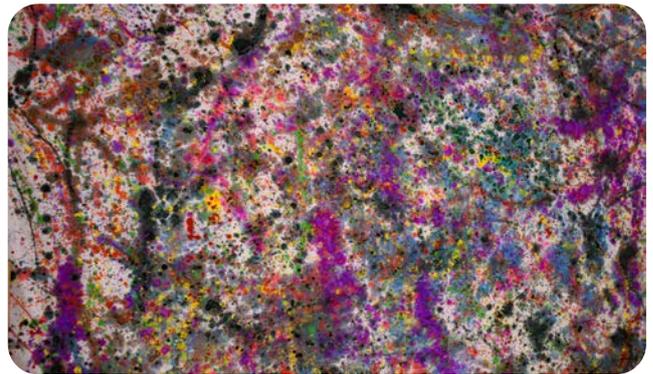
Secondary colours are made by mixing 2 primary colours. For example, to make orange you can mix red and yellow.

Tertiary colours are made by mixing 3 colours. For example, to make brown you can mix red, yellow and blue.

**Painting:** Use Pollock's 'action painting' image as inspiration. Create your own 'action painting'! Place plastic sheeting on the floor and lay a bed sheet or pieces of paper taped together on this. Work in a big group. Using flowing arm movements flick the paint from the paint brush on to the sheet.

Play music to influence your movement, for example, Savina used Western classical composers and singers – Bach, Mozart, Maria Callas and classical music playlists.





# Learning portrait with Giuseppe

## Fruit and vegetable theme activity

Artist: Giuseppe Arcimboldo • Born 1527 • Died 1593 • From Italy

Giuseppe loved fruits, vegetables, flowers and fish. He loved looking at them, studying them, drawing them, painting them and making them look like peoples faces! Many artists still love how strange and funny Giuseppe's 'portrait paintings' are, he inspired artists like Pablo Picasso and Salvador Dali.

**Key words:** Studying, portrait paintings.

## Materials

- Paper
- Pencils
- Pencil sharpener
- Rubber
- Pens

## Activities

**Drawing:** Create your own person or face by drawing fruits and vegetables!

**Food:** Create a snack with fruit and vegetables. Create a face on your plate using fruit!





# Learning collage with Henri Matisse

## Collage activity

Artist: Henri Matisse • Born 1869 • Died 1954 • From France

Henri loved colour, it was his most favourite thing in the whole wide world. He loved making art using bright colours and simple shapes. Enjoying placing colours next to each other that were very different - contrasting colours. Henri liked to use the same shapes over and over again. As he got older he liked using collage - he would paint paper, let it dry and then cut it into simple shapes and glue it into place. This type of art is known as Fauvism.

**Key words:** Colour, simple shapes, collage, contrasting colours, Fauvism.

## Materials

- Coloured paper or fabric
- Felt tip pens or paint
- Glue
- Scissors

## Activities

**Collage:** Use Matisse's image as inspiration. Create your own collage! Start by cutting coloured paper into a simple shape and stick on to the page. If you don't have coloured paper, you can use fabric or felt tip pens or paint to colour in the paper. You may want to cut out free shapes or figures of flowers or animals. If you have many shapes, you can think of the overall composition - what it looks like all together - before you stick it with glue.





# Learning impressionism technique with Monet

## Watercolour activity

Artist: Claude Monet • Born 1840 • Died 1926 • From France

Claude did not like painting indoors in a studio, he loved painting outdoors. He found the sunlight and colours he saw outdoors very inspiring but they changed very fast. So he did his best to paint what he saw and how it made him feel - painting his impression. He and his friends who enjoyed painting like this were called the Impressionists. He enjoyed painting nature: water in ponds and rivers, trees, plants, flowers, the sky, and the sunlight and colours he saw.

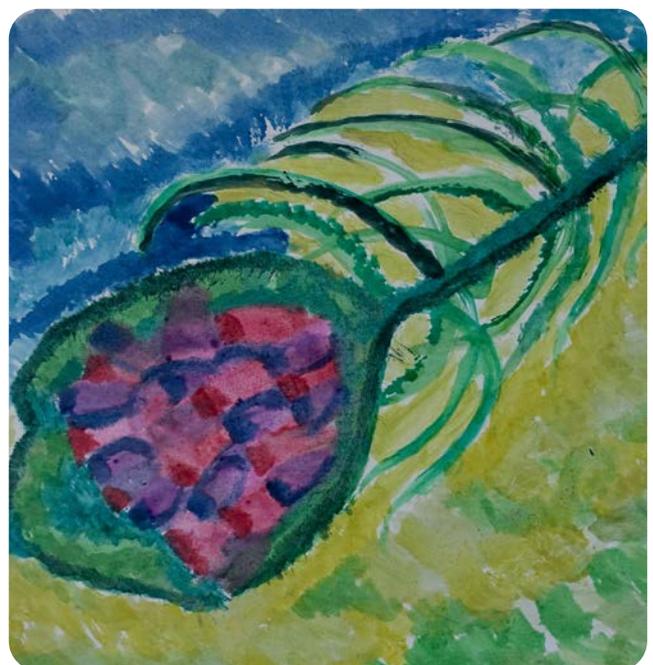
**Key words:** Painting outdoors, sunlight, impression, Impressionists, nature, light and reflection.

## Materials

- Paper
- Watercolour paint
- Water
- Cloth to wipe brushes
- Cardboard to rest paper on outside
- Brushes

## Activities

**Watercolour:** Use Monet's image as inspiration. Create your own watercolour painting! Start by going outside, sit where you can see the sky and some grass and look at how the sunlight changes the colours. Notice the different shades of the same colour like the different shades of green in a patch of grass. With a loose stroke of your paint brush and plenty of water, paint what you see. Try and give your impression and put your feelings into the painting.





# Making with materials - activity ideas

It can be really useful to develop several weeks of activities around a theme. Below we have suggested creating activities around specific materials.



# Paper Mache

## How to transform a piece of rubbish into a fun and useful object

Turn rubbish into objects! This activity will take 2 club weeks.

**Key words:** Creativity, recycling.

### Materials

- Small cardboard boxes - these could be from packets of food
- Cartons
- Plastic containers
- Newspaper and magazine strips for paper maché
- Scissors

### Method

For the paper maché paste 1 cup of plain flour and 2 cups of warm water. Heat in a pan and stir until no clumps. The paste lasts for 2 days if kept in the fridge, then needs to be thrown away.

### Activities

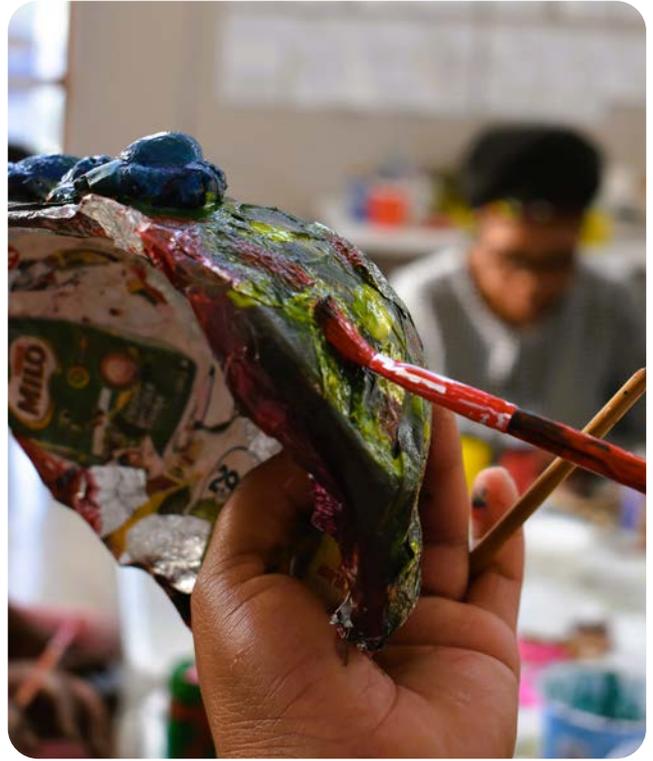
#### Part 1

Select a piece of rubbish such as a box, carton, bottle, toilet roll tube. Paper mache the outside of the chosen container, layering strips of paper and magazines and sticking with paste.. Leave to dry for 1 or 2 days.

#### Part 2

Paint and decorate your container.





# Paper - how to make a note book

When you don't have your own notebook it is really good to be able to make your own

**Key words:** Useful and creative.

## Materials

- 5 sheets of paper (makes 20 pages)
- Thick paper bag
- Pencil
- Clip
- Ruler
- Needle
- Thread
- Scissors

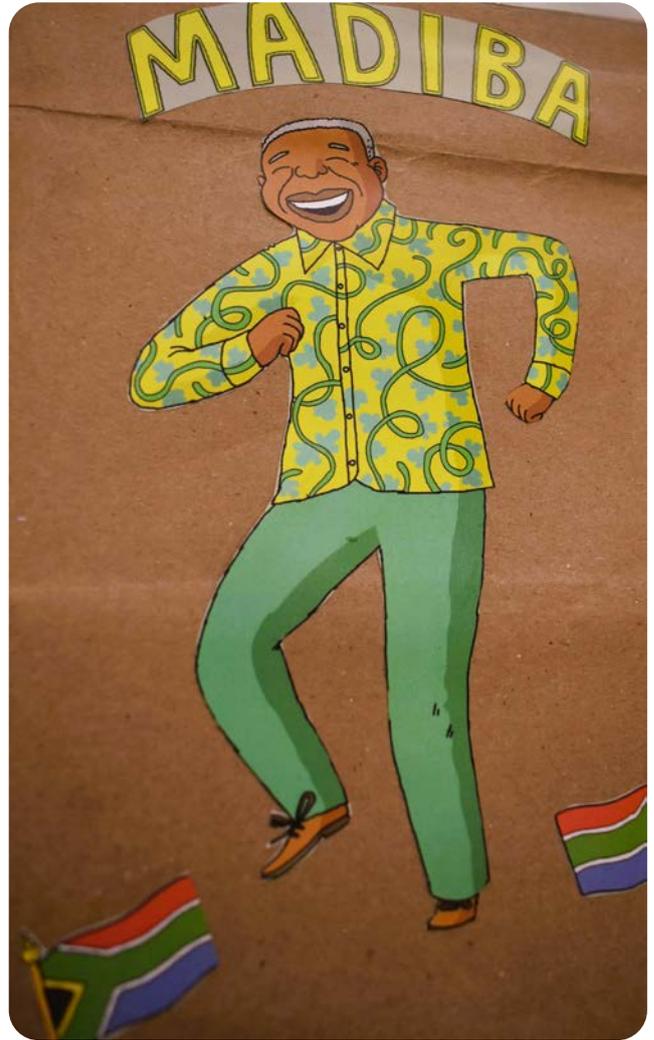
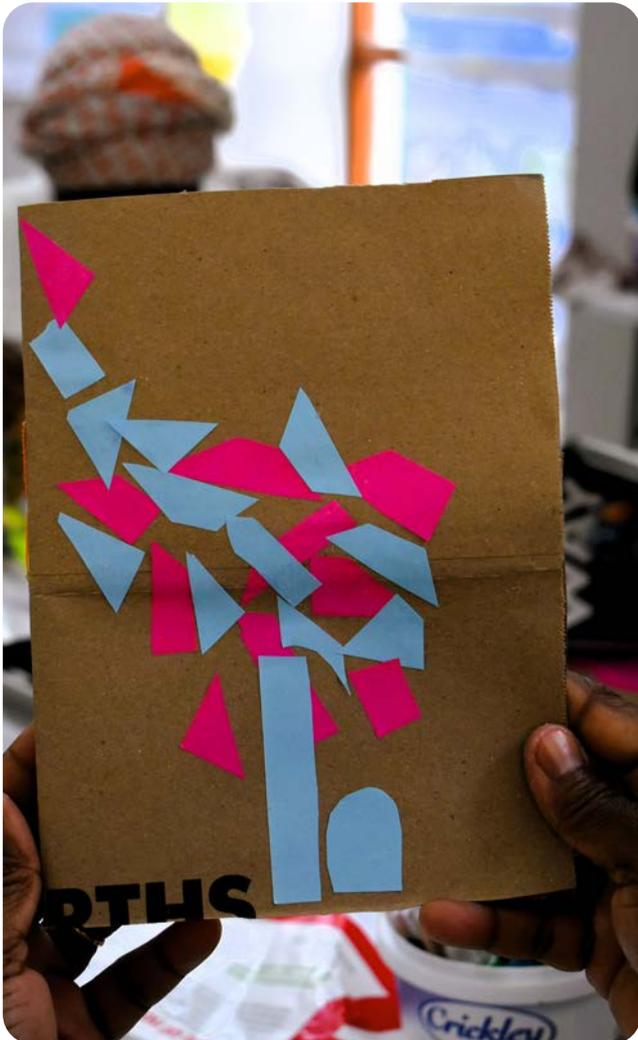


## Method

- Take 5 sheets of A4 paper and fold them in half.
- Mark with a pencil 1 dot in the middle of the fold line. Then mark 2 dots either side, evenly spaced. You want to have 5 dots in total. Don't place the dots too near to the edges of the paper. In pencil, number the dots 1,2,3,4,5.
- Place your paper on the thick paper bag, hold the two together with a clip. Draw around your paper leaving 1 cm all around. Cut out. This is your book cover.
- Use your needle to make a small hole, where your dots are marked on your fold line. Make sure you push the whole way through all the paper.
- Thread your needle with 70cm of thread.
- Sew from the middle dot (number 3) from the inside to the outside. Leave a tail of thread 10 cm in length. Now sew back down through number 4 dot and back up through number 5 dot. Come back down through number 4 dot, back up through number 3 dot. Repeat this sewing pattern on the other side. On the last stitch sew to the outside. Tie a not going under the nearest stitch, round and through the loop. Pull the knot tight towards the middle. Return the needle through to the inside. Pull the knot through to the inside. Then tie the threads one more time to complete the knot.
- Colour and decorate your notebook cover.



To watch video search in YouTube for 'DIY saddle stitch bookbinding' or scan the QR code @ Sea Lemon <https://www.youtube.com/watch?v=aWHkY5jOoqM>



# Clay - Clay Face

It can be fun and memorable to be creative in nature. To create artworks from materials you find in your local environment.

**Key words:** Fun, memorable, found materials, local environment, collect.

## Materials

- Clay
- Leaves
- Small twigs, seeds and small petals
- Water

## Activities

- **Collect:** Go for a walk to an area with some trees. Collect 5 leaves of different sizes, 1 must be as big as a hand. Collect small twigs, seeds and small petals.
- **Clay:** Give 1 palm size ball of clay to each child. Place the clay on the big leaf and flatten the ball to make a circle approximately 12cm in diameter. Shape the clay into a face and decorate with the items collected.
- **Display:** When finished wet the back of the clay face with water and place it on the bark of a tree and push the clay into bark around the edges.
- **Food:** Take food with you on the walk. Have a picnic.



# Cardboard - TV Time

No electricity, no problem. No phone, no problem. You can make your own shows using your imagination!

**Key words:** Imaginative play.

## Materials

- Small cardboard boxes - these could be from packets of food - children can work individually
- Big cardboard boxes - children can work in small groups
- Coloured paper
- PVA glue or use a glue stick
- Pencil
- Scissors

## Activities

- **Select a cardboard box.** Draw a rectangle on 1 side of the cardboard box for the TV screen. Push a pencil through each corner of the rectangle carefully. Cut out the cardboard rectangle. Cover the rest of the box in coloured paper, stick in place with glue.
- **Draw** a super hero you would like to see on your TV.
- **Food:** Make popcorn. Create popcorn cones from a piece of paper rolled up and taped in place.



# Studio portraiture

Working in groups, set up your very own photographic studio! Have fun playing with backdrops and props, staging and composing self portraits and group portraits.

**Key words:** Portraiture, staging, composition, visual representation, creative decision-making, group activity.

## Materials

- Chairs, tables, cushions for the set
- Fabrics to drape for the background
- Clips / string / wool to hold fabrics in place
- Props and accessories from the everyday or fancy-dress sort of style
- Large sheets/old fabrics



Image: © Zanele Muholi, Somnyama ngonyama = Hail the Dark Lioness. Volume II. Edited by Renée Mussai. New York: Aperture, 2024. P12.

## Activities

- **Show:** Zanele Muholi's (South African) self portraits using everyday objects, and Atong Atem's (South Sudanese) studio portraits.
- **Select fabrics** for the background, securing them in place with pins or simply draping them in interesting ways. Find everyday objects that are special for you or the person who is your subject and compose an image by using these objects in interesting and unusual ways.
- **Look through the lens** as a photographer and direct yourself or your subject. Take creative decisions about body posture, hand gestures, facial expressions, and the direction the eyes' gaze. When you are happy with the image, take the photo!
- **Project or print** the final portraits and share with an invited audience
- **Food:** Prepare carrots, cucumber, tomatoes, cooked meat, cheese, couscous. Encourage the children to serve themselves and create a self portrait on the plate!



Images above and below: © Atong Atem, in Africa State of Mind: Contemporary Photography Reimagines a Continent. By Ekow Eshun. London: Thames and Hudson, 2020. P222 - 223.

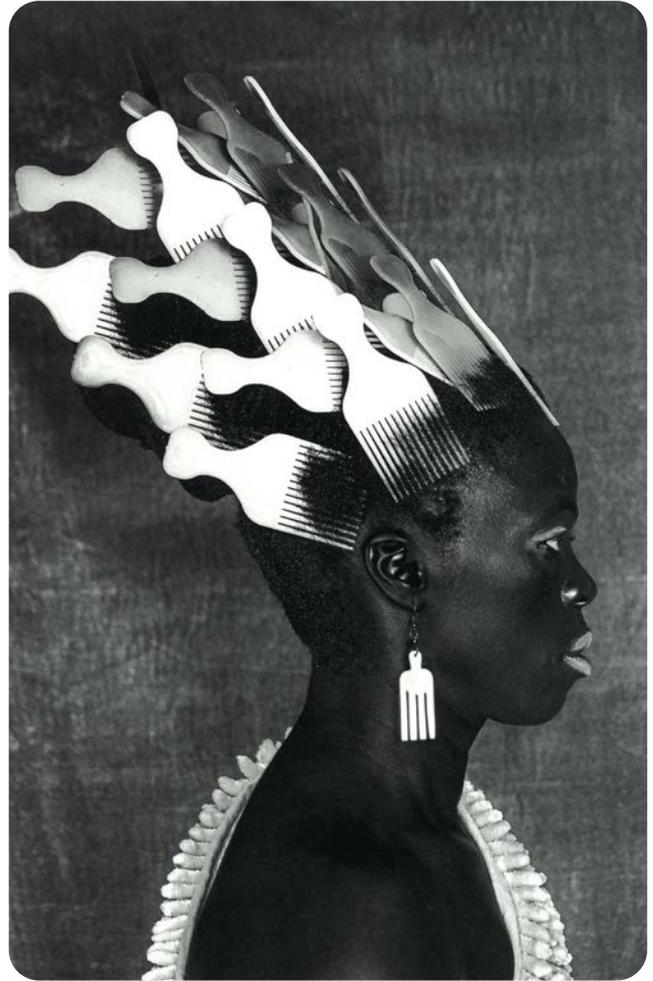


Image above: © Zanele Muholi, Somnyama ngonyama = Hail the Dark Lioness. Volume II. Edited by Renée Mussai. New York: Aperture, 2024. P4.



# Magazines

Get messy and let your imagination run wild as you compose crazy creative collages using a variety of mixed media! This workshop involves rotating through two / three areas: painting, collage and sewing.

**Key words:** Framing and focus, cropping, collage, found materials.

## Materials

- Scissors (right handed and left handed)
- Tissue paper and napkins
- Paints, paper, brushes
- Magazines and food wrappers etc for collage
- Fabric scraps for collage
- PVA glue
- Needle, thread, wool to develop collage
- Hole punches

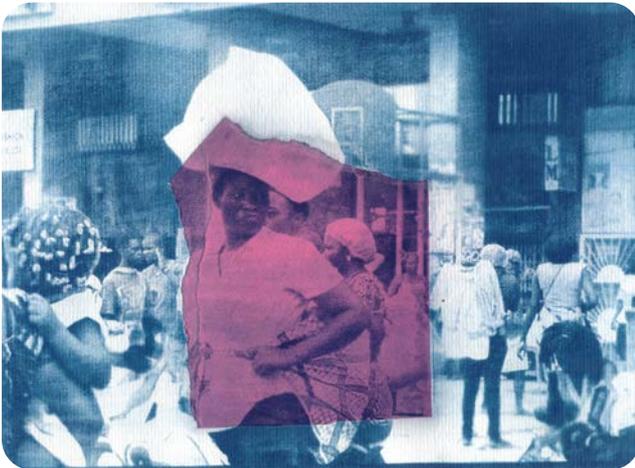
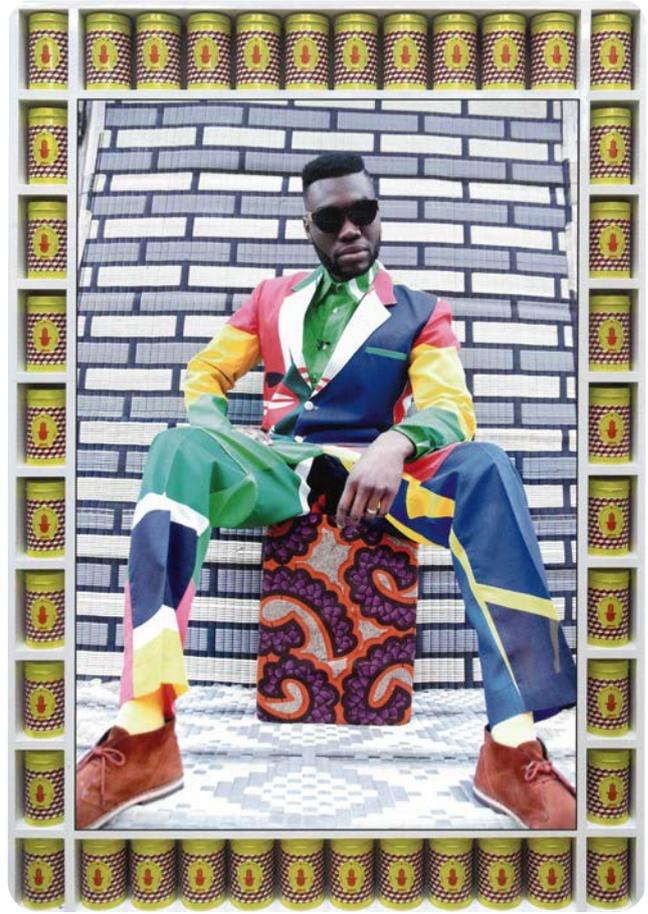
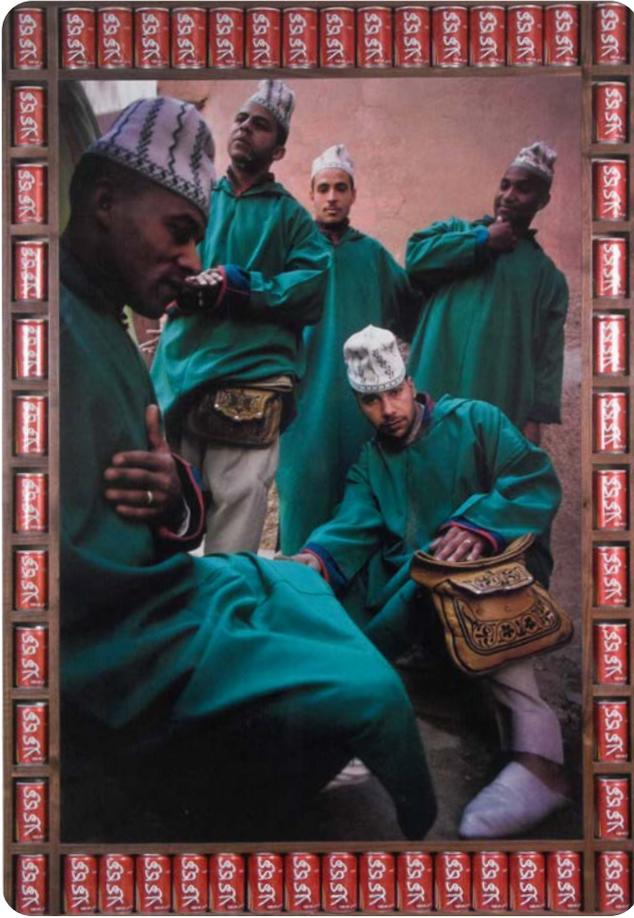


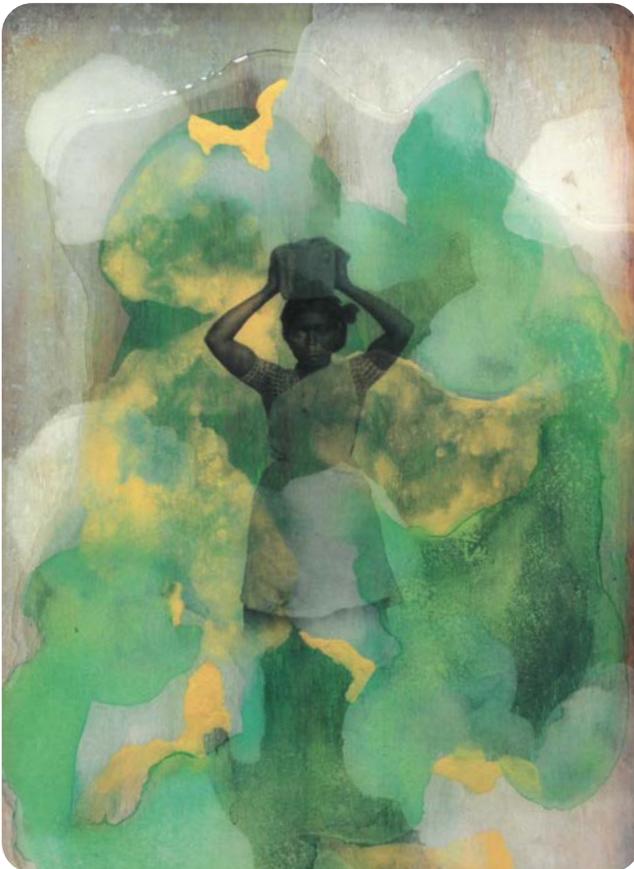
Image: © Delio Jasse, in Africa State of Mind: Contemporary Photography Reimagines a Continent. By Ekow Eshun. London: Thames and Hudson, 2020. P55.

## Activities

- **Show:** works of Hassan Hajjaj, Delio Jasse, and Shiraz Bayoo.
- **Painting:** Choose an existing portrait from a magazine. Using paint, try washing the background in a colour of your choice or adding features such as clouds or tall buildings to change the meaning of the image or highlight an area in particular.
- **Collage:** Choose a portrait from a magazine. Experiment with cutting, placing and gluing on the selected image from other images or found materials (wool, thread, food wrappers, lentils, beads). Create your own meanings and stories by placing the materials and cut outs in specific ways.
- **Sew:** Choose a portrait from a magazine. Experiment with tracing around figures and forms with needle and thread, highlighting areas and outlines. Consider using beads and other materials to create textures.
- **Frame:** your works by experimenting with patterned paper or complementary coloured paper or even a neutral coloured frame. You can also choose to frame the image in a variety of shapes and forms - rectangles, circles, ovals, free-form.
- **Food:** Encourage the children to serve themselves and create a collage on their plate!



Images above: © Hassan Hajjaj, in *Africa State of Mind: Contemporary Photography Reimagines a Continent*. By Ekow Eshun. London: Thames and Hudson, 2020. P104–105.



Images above: © Shiraz Bayoo, in *Africa State of Mind: Contemporary Photography Reimagines a Continent*. By Ekow Eshun. London: Thames and Hudson, 2020. P150–151.

# Creating outside - on location - activity ideas

Taking Art Club activities outside is an important step, helping the children see their environment as both a source of inspiration and an opportunity to collect found materials to use creatively.



# Beach trip!

It can be fun and very memorable to go on a beach trip. To see what things you can find on the beach both natural and manmade.

**Key words:** Fun, memorable, beach, natural (for example seaweed), unnatural (for example plastics).

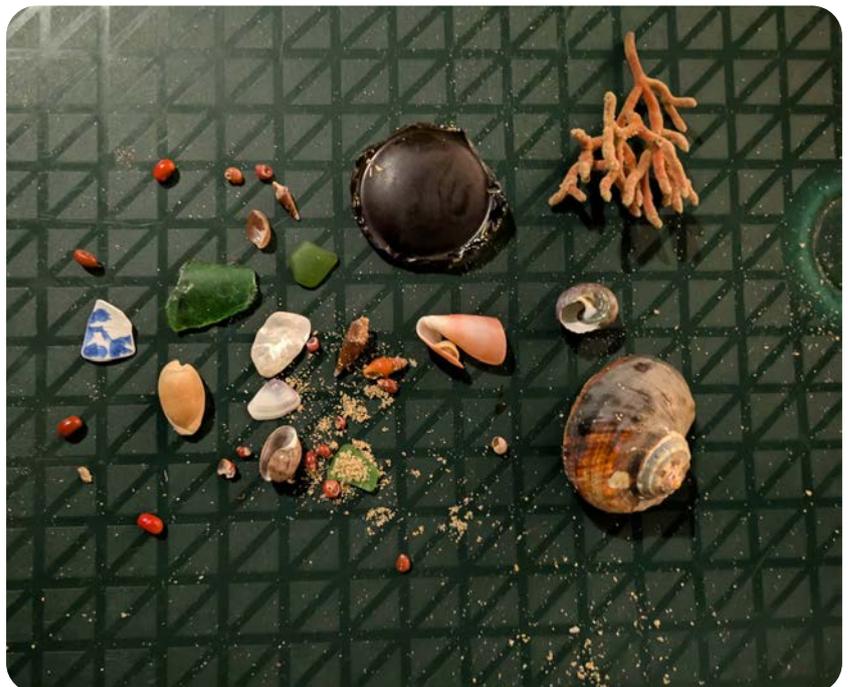
## Materials

- Sand
- Sea water
- 3 x buckets to collect sea water
- Bus to travel to the beach



## Activities

- **In small groups** (5 children in a group) create a big sea creature sculpture (for example: shark, octopus, sea snail) or mythical sea creature (mermaid, kraken). Your sea creature needs to be made from materials you have found on the beach.
- **Discuss:** In the small groups, spend 5 minutes deciding what sea creature to make.
- **Collect:** In the small groups, spend 15 minutes collecting materials from the beach to use to make your sea creature. These can be both natural and manmade.
- **Sculpt:** In the small groups, place the objects collected together. Using the sand, sea water and collected items build the chosen sea creature.
- **Food:** Take food with you to the beach. Have a picnic.





# River walk!

Like Monet, many artists take inspiration from being outside in nature. It is useful to get out of the studio and take a walk to look for inspiration in the local environment.

**Key words:** Walk, inspiration, local environment, nature, collect.

## Materials

- Paper
- Pencils
- Cardboard to rest paper on outside
- For colour, POSCA pens, felt tip pens or paint and brushes

## Activities

- **Collect:** Go for a walk along the river. Collect 5 small objects that interest you.
- **Display:** Find a place to sit. Place the objects in front of you. Make a display of your chosen objects.
- **Draw:** The objects you have found.
- **Colour:** Use the pens or paint to colour the objects you have found.
- **Food:** Take food with you on the walk. Have a picnic



# The Keiskamma Children's Art Clubs - Recycles and Reuses!

It is important to make sure what is collected is appropriate for the Club activities and will indeed be used.

Do not accept dangerous or unhygienic items.



## Collecting and sorting

All containers need to be emptied.  
Sort what is collected into the groups suggested below:

**Cardboard** - food packets, delivery boxes, toilet paper rolls

**Cartons** - milk, juice

**Fabric** - scraps of materials, bedsheets, old clothes

**Glass** - glass jars, glass bottles

**Paper** - newspapers, magazines, posters, publicity flyers

**Plastic bottles** - big and small - Coke bottle - water bottle

**Plastic bottle tops** - free from drink and dirt

**Plastic containers** - food tubs, food trays



## How to prepare

It is very important that all materials collected are cleaned. They must be emptied, washed and dried to avoid attracting insects, animals, mould and bad smells.

**Cardboard** - free from food and dirt, remove tape, store flat

**Cartons** - free from food and drink, wash and dry

**Fabric** - free from food and dirt

**Glass** - empty, wash and dry. Do not accept broken glass

**Paper** - free from food, store flat

**Plastic bottles** - empty, wash and dry

**Plastic bottle tops** - free from drink and dirt

**Plastic containers** - free from food, wash and dry



# THE KEISKAMMA CHILDREN'S ART CLUB RECYCLES AND REUSES!



## WE COLLECT

Cardboard - Cartons - Cloth  
Glass - Paper - Plastic bottles  
Plastic containers



## EMPTY, WASH, DRY AND SORT PLEASE!

Items should be safe for kids  
- no broken glass!



## YOU GIVE IT, WE'LL TAKE IT AND MAKE ART!



# Organising and storing

It is important that all materials are collected in categories, for example cartons, plastics, cardboard. You will need storage inside the studio space where you can organise your materials. As well as outdoors where the local community can donate materials.

**Here are some ideas!**

## Create storage from bottle tops glued together

### Materials

- Bin to use as a template for the circular base and the sides
- Cardboard for the base
- Pencil to draw around the bin base
- Approximately 200 bottle tops for an indoor storage bin
- Hot glue gun and glue sticks



@Tatzkreen Art

You can create bottle top storage bins in the same way in different shapes.

Watch the video



<https://www.youtube.com/watch?v=sBvLOSs-pT4>

or scan QR code

# Create storage from bottle tops sewn together

## Materials

- Needle and thick, strong thread - to sew the caps together
- Bottle tops - the bigger the storage the more tops you need, 50 used below.
- Secure bottle tops.
- Drill - to create 4 holes in each of the bottle tops, equally spaced OR use the hot glue gun tip (without glue) to melt 4 holes in each of the plastic bottle tops. Proceed with care.



Watch the video

<https://www.youtube.com/watch?v=JN1HwUJTEpk>

or scan QR code

# Recycling storage inside and outside the Club

- Create bags, line with plastic so they can be wiped clean
- Use existing boxes and 20L paint buckets, decorate with fun designs with paper mache and/or acrylic paint

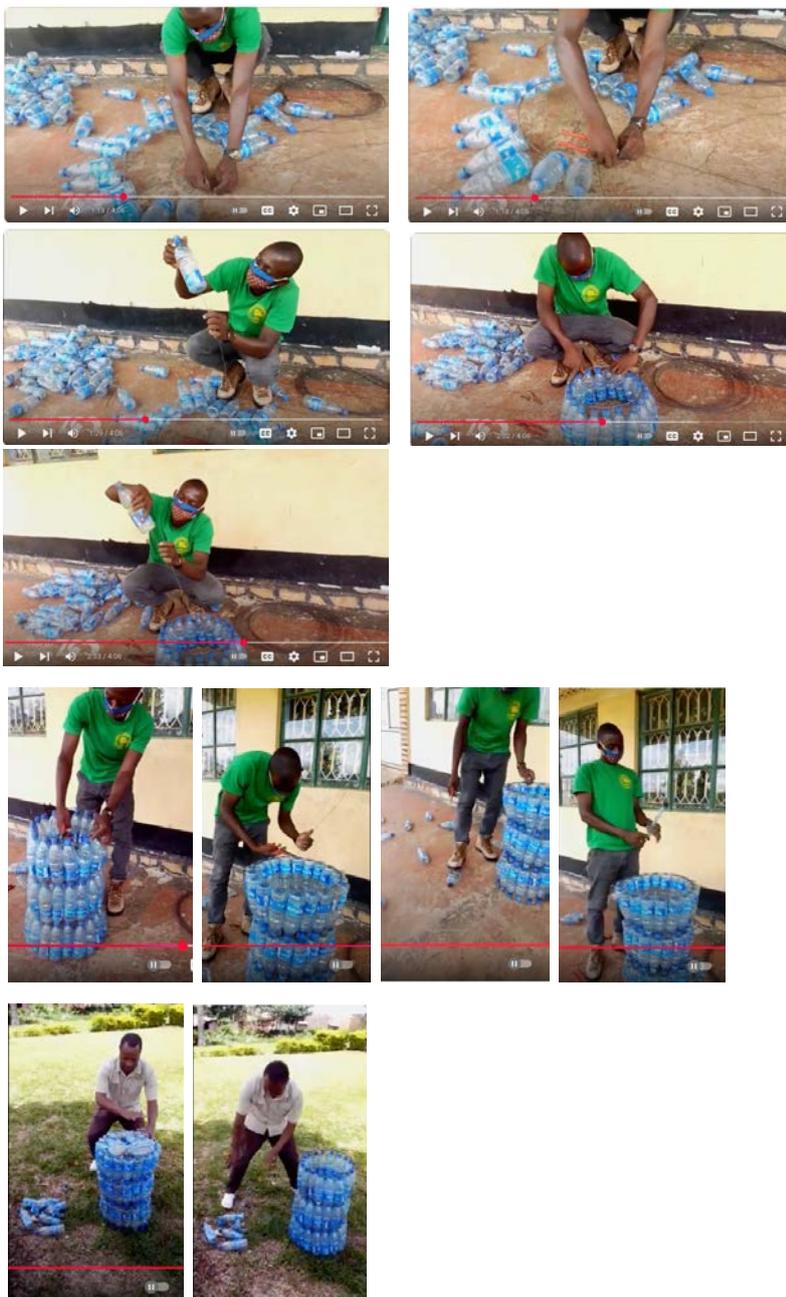
Here are some ideas!



# Create storage made from plastic bottles and wire

## Materials

- Medium sized wire
- Small sized wire
- Plastic bottles including lids (500ml bottles are used here)
- Wire cutters
- Pliers
- Drill to create holes in the bottom of the bottle and in the bottle top



@ North Carolina Zoo

Watch the video



To watch the video search in YouTube for 'UNITE: Repurpose Your Plastic Bottles' – <https://www.youtube.com/watch?v=sZkJhHd7tYg>

or scan QR code

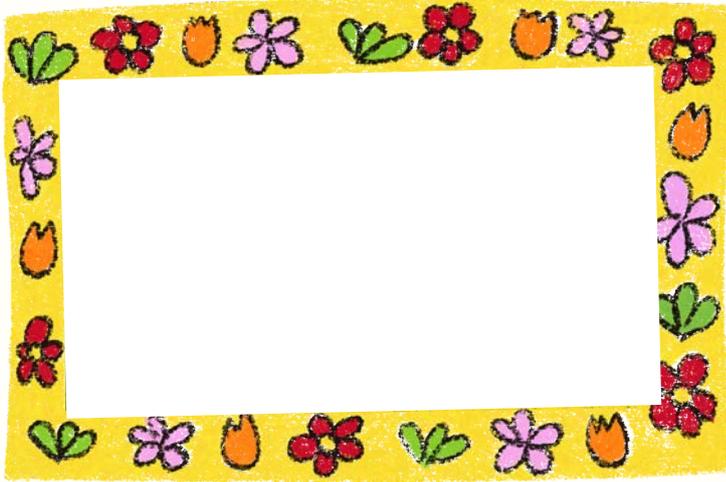
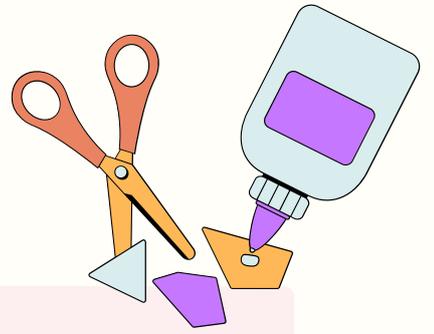


# Monthly Planning

Facilitator						Month						Location										
	THEME	ACTIVITY	MATERIALS	FOOD	NOTES																	
DATE																						
DATE																						
DATE																						
DATE																						
DATE																						

TITLE:

Artist / theme / inspiration



Activities

Food

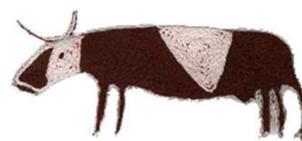
Games

Materials

Notes



<b>Child's name</b>	<b>Parent's name</b>	<b>Parent's contact number</b>	<b>Child's date of birth</b>	<b>Allergies</b>	<b>Medical needs</b>



The Keiskamma Trust is a community organisation centred in Hamburg (Eastern Cape) which works to foster hope and offer support for the vulnerable through holistic and creative programmes and partnerships.

### The Keiskamma Children's Art Club Registration Form

The Keiskamma Children's Art Club is part of the Keiskamma Art Project, under the management of the Keiskamma Trust.

The Keiskamma Art Project is establishing two Children's Art Clubs in the villages of Bodiam and Hamburg, where their studios are located. In each Club a team of 4 facilitators will welcome a cohort of 15 children from July 2025 to the end of November 2025 likely running until the end of January 2026.

The club will meet for 2 hours of weekly activities offering a range of creative experiences. During term time these will run on a Wednesday after school (in Bodiam 2:30 – 4:30, in Hamburg 3:00 – 5:00). During the school holiday these will run on a Wednesday morning 10:00 – 12:00.

- The club is free and a healthy snack and drink will be provided.
- Please note no transport will be provided. You are responsible for your child to get to and from the Art Club.
- Places are allocated on a first come first served basis. If your child does not get a place, they can be added to a waiting list.

#### Parental Admission Agreement

- I hereby confirm that I approve of my child to join the Keiskamma Children's Art Club.
- I confirm that I understand and agree to adhere to this Parental Admission Agreement to ensure my child's participation in the weekly Keiskamma Children's Art Club.

If my child is unable to attend the Art Club I will inform the Lead Facilitator at the Art Club, before the club begins on Wednesday or within 48 hours of the club taking place.

- If my child attends in Bodiam I will call or message Lead Facilitator Ndileka on: 083 388 0708 or Nomanesi Art Club Administrator 083 945 0415.
- If my child attends in Hamburg I will call or message Lead Facilitator Nokuzola on: 078 0653157 or Nomanesi Art Club Administrator 083 945 0415.

#### If your child is unable to attend and you DO NOT adhere to the above process, our procedure is as follows:

- **Stage 1:** After 2 weeks you will be contacted by the Lead Facilitator either over the phone or in writing.
- **Stage 2:** If my child is absent for 3 consecutive weeks and I do not call or message the Lead Facilitator, my child will lose their place at the Art Club.

#### If your child's behaviour proves to be disruptive and inhibits the experience for other children, our procedure is as follows:

- **Stage 1:** The Lead Facilitator will in the first instance talk to the child about this behaviour. Discuss how they are feeling and why they might be acting in this disruptive way.
- **Stage 2:** The Lead facilitator will also want to talk to you to try and better understand the child's behaviour.

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Board of Trustees of the Keiskamma Trust: Mr. Mpumi Fundam (Chairperson), Dr Carol Hofmeyr (founder), Ms. Nontobeko Dayi, Mr. Andrew Hofmeyr (Deputy Chair) and Mr. Sisa Ntlango (Treasurer)  
And Mr. Zuko Gabela (Executive Director)

- **Stage 3:** If this intervention has no effect on the child’s behaviour and the severe disruption persists, we reserve the right to terminate the child’s place.

**Parental conduct and disruptive behaviour**

- **Violence:** I understand that violence of any kind towards Art Club Facilitators, children or parents of other children is NOT acceptable and will not be tolerated.
- **Respect of property:** any form of theft or gratuitous damage to materials or the properties of the art club will be addressed and can lead to the termination of a child’s place. Parents accept responsibility to instil a culture of pride and respect for what children are learning and experiencing, and for all the resources provided to enable this.
- **Punctuality:** children must be on time. More than 30 mins late is a form of disruptive behaviour. Consistent lateness will be addressed and may lead to termination of a child’s place as it disturbs the group and the facilitators’ lesson plans and is not good for the individual child. Parents are expected to support the culture of the club by adhering to its frameworks/rules.

**Documentary – photos and video**

The Keiskamma Children’s Art club team will take photographs and videos of Art Club activities and share/ publish these on various platforms. This may include, but is not limited to, print form and or electronic and online media, such as websites, social media, newsletters, public presentations, etc. We use this media for: celebration and sharing of the children’s achievements in art club, for visibility and fundraising, for reports to donors/funders/supporters and development of materials for educational content. By agreeing to your child’s participation in the club, you agree that the Keiskamma Art Project and partner institutions including the University of Brighton may publish videos, photos, and text relating to your child in the context of the Keiskamma Children’s Art Club.

**Indemnity statement**

I acknowledge and accept that participation involves art-related creative activities that may carry a risk of minor injury (e.g. paper cut) or damage to personal belongings (e.g. paint on clothing).

I further agree to the condition that, while every precaution will be taken for the safety and welfare of my child and for the care of their possessions, should any loss, damage, illness or injury occur to my child during the art club activities, I agree that the Keiskamma Children’s Art Club, its staff, and all other organisations associated with the activity will not be held liable for any injury, loss, or damage arising from my child’s participation with the activity.

We request that you sign this admission agreement below and by enrolling your child in the Keiskamma Children’s Art Club you agree to the details given above:

**Parent / Guardian’s name:**.....

**Parent/ Guardian’s signature:**..... **Date:**.....

**Parent/ Guardian’s emergency contact number:**.....

**Child’s name:**.....

**Child’s age:**.....

**Child’s date of birth:**.....

**Known child’s allergies:**.....

**Known child’s medical needs:**.....

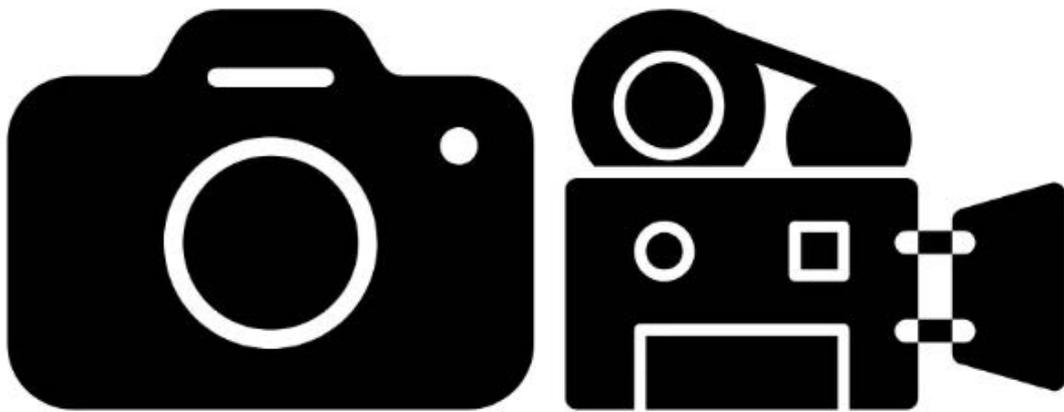
If you have any questions before signing this form, please talk to Nomanesi Peyi, Administrator of the Keiskamma Children’s Art Club.

## Child Accident Report

### The Keiskamma Children's Art Club

<p>Name of Child.....</p> <p>Date of Accident.....</p> <p>Type of Accident.....</p> <p>Caregiver Name.....</p> <p>First Aid Given.....</p> <p>Was the parent contacted?    Yes                  No</p> <p><i>Parents must be contacted if an accident occurs, if not contacted, please ensure the Lead Facilitator is alerted to contact the parent.</i></p> <p>Additional notes.....</p> <p>.....</p> <p>.....</p> <p>Signed.....</p> <p>Date.....</p>	<p>Name of Child.....</p> <p>Date of Accident.....</p> <p>Type of Accident.....</p> <p>Caregiver Name.....</p> <p>First Aid Given.....</p> <p>Was the parent contacted?    Yes                  No</p> <p><i>Parents must be contacted if an accident occurs, if not contacted, please ensure the Lead Facilitator is alerted to contact the parent.</i></p> <p>Additional notes.....</p> <p>.....</p> <p>.....</p> <p>Signed.....</p> <p>Date.....</p>
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# Photography & Filming Notice



**Please be advised that photographs and videos will be taken at this event and used on the Art Club and Keiskamma Art Project's social media accounts and websites. If you do not want to be included in photographs, please kindly let us know.**

**Thank you!**



# The Keiskamma Children's Art Clubs Founding International Team and their relationship to the project

The Keiskamma Children's Art Club founding international team is a group of multidisciplinary artists and academics. Each member has taken on multiple roles to respond to the Keiskamma Children's Art Clubs changing needs from securing funding, to leading workshops, to training facilitators, to developing organisational processes, to sourcing building supplies, to driving the facilitators.

**Dr Nicola Ashmore, founder of Guernica Remakings and Co-Producer of Keiskamma Children's Art Clubs**, Principal Lecturer at School of Art and Media, University of Brighton, UK.

Dr Nicola Ashmore is a teacher, artist, curator, maker, researcher and project manager. Between 2012 and 2014 Nicola was involved in a collective remaking of Pablo Picasso's painting *Guernica* as a protest banner in the UK and India. Picasso's *Guernica* was made in protest against the bombing of men, women and children in the town of Guernica in Spain on 26 April 1937. From 2015 - 2017 Nicola met people involved in collective remakings of *Guernica* and began the *Guernica Remakings* touring exhibition. This led her to South Africa to Hamburg to meet artists from the Keiskamma Art Project who had been involved in the creation of the *Keiskamma Guernica*. This artwork translated Picasso's shapes and symbols to reflect the lived experience of the HIV / AIDS crisis in the villages. Nicola has been responsible for securing funding from the UK for the Keiskamma Children's Art Clubs from the Arts and Humanities Research Council (AHRC) and the University of Brighton.

**Savina Tarsitano, Keiskamma Children's Art Clubs Facilitator Trainer and Artist, Co-Producer of Keiskamma Children's Art Clubs**, International Coordinator of Kids' *Guernica* and Member of the European Cultural Parliament, Italy.

Savina Tarsitano is a teacher, facilitator, artist and peace maker with experience teaching art to children. She is committed to using art for social change. In 2022, Savina led the Kids' *Guernica* peace painting workshop in Hamburg. Nicola and Savina have been collaborating together since 2019. From this collaboration, the idea to bring the Kids *Guernica* peace painting project to Hamburg, South Africa emerged. Savina has a rich experience of facilitating youth painting workshops internationally, including the Kid's *Guernica* peace painting project. These workshops enable and encourage children to create their own collective image of a better future. Her ongoing research focuses on the role of art and the artist in society. The Keiskamma Children's Art Club activities are based on Savina's teaching methods.

**Dr Carolyn Watt, Co-Producer of Keiskamma Children’s Art Clubs**, Lecturer at School of Art and Media, University of Brighton, UK.

Dr Carolyn Watt is a teacher, performer, artist and researcher. Carolyn is committed to building confidence through physical movement and community arts. Carolyn has a background in social circus with experience of working with youth and adults teaching circus skills in community settings. Carolyn joined Nicola in South Africa in 2022. During the making of the *Keiskamma Kids Guernica* canvas Carolyn’s circus skills were put to good use introducing the children to circus games, whilst also supporting Savina. The Keiskamma Children’s Art Club warm-up games and opening and closing rituals draw on Carolyn’s circus workshop methods.

**Rajyashree Ramamurthi, Co-Producer of Keiskamma Children’s Art Clubs Guide, Educator and Artist**, France.

Rajyashree Ramamurthi is an educator and interdisciplinary artist, passionate about advocating for children’s rights. She has led community outreach workshops for at-risk children and socially isolated adults. She has contributed as consultant and co-author for India’s first Master’s programme in Performance Practice (Dance) at Ambedkar University and a 50-hour programme and manual for 7 after-school activity centres and toy libraries in and around Asia’s largest shantytown, Dharavi (India). Rajyashree has brought her insight and clarity to the writing of the Keiskamma Children’s Art Club Guide.

This work was supported by the Arts and Humanities Research Council [grant number AH/Z50757X/1] and the University of Brighton.



[www.guernicaremakings.com](http://www.guernicaremakings.com)

# Glossary

**Abstract** - this type of art uses simplified forms like geometric shapes (circles, triangles, arcs) to create an image

**Action art** - this is an art movement where the artist creates their work with specific movements of the body in time and space

**Art** - as a form of expression and experience to communicate feelings and thoughts in an imaginative way.

**Collage** - cut images out of newspapers/ magazines to create an image.

**Colour** - is how our eyes see different types of light. In art there are primary, secondary and tertiary colours. Primary colours are special as when we mix them we can make almost any other colour.

**Composition** - means how you put things (lines, shapes and colours) together in your artwork. It's a little bit like thinking about organising your home - where do things go so that it makes sense and looks good!

**Creativity** - is the capacity to generate ideas, find solutions, for self-discovery and self-confidence. Creativity is part of life, not just art.

**Critical thinking** - is when we observe carefully and ask questions in order to understand better.

**Difference between acrylic colour and watercolour** - both types of paint are a combination of colour pigment and binding agent. In watercolours the binding agent is mostly natural and in acrylic paint, it is man-made. They are both water soluble and can be thinned down or washed off the brush with water. Water colours dry fast and to get a lighter shade you can just add water. Acrylic paint gives brighter results and is more opaque.

**Fauvism** - the main characteristics of this art movement that arose in France in the early 1900s include the use of bright colours, bold brushstrokes and the simple of forms. The artist's emotions and sensations are given more importance than a realistic representation of the chosen subject. Artists from this movement were nicknamed fauves or wild beasts.

**Figurative** - art that keeps the traces of the figure as its subject.

**Harmony** - is when you balance all the different elements of your artwork to make one whole image. It is related to Composition.

**How to make a frame** - artwork often looks good when it is framed. The simplest way to frame one or several works is to stick them onto a larger coloured paper and keep a border between the works so that the images are contained and highlighted.

# Glossary

**Imagination** - which plays an important role in creating art, to form new ideas, images or concepts. Through our imagination we express our emotions and explore new worlds beyond our reality.

**Impressionism** - in the late 1800s, Impressionism started to develop as a daring new art movement in France, aiming to capture scenes of everyday life at different moments of the day. The impressionists were more interested in creating a glimpse or effect of light and colour than creating a perfect copy of their subject. Claude Monet is a famous impressionist.

**Inspiration** - is intuition or an idea, impulse and stimulus, a product of your mind. Nature, music, landscape or emotions can inspire.

**Knowledge** - building is essential to gain greater intellectual and creative awareness. It boosts confidence and helps in overcoming fears. All the Art Club activities are supported by images of artistic movements and knowledge of artists to develop self-confidence, self-expression, stimulate curiosity and open a window to the world.

**Mosaic** - cut up bits of coloured paper / fabric to create an image.

**Music as a tool** - can be used to relax the mind and body, making space for rich emotions and sensations.

**Paper Mache** - there are two ways to create paper mache: the first is to cut strips of paper and glue them together, layering them. The other is to soak the paper and create a pulp and then glue 3D forms. In the club the glue is made by heating 1 cup of flour and 2 cups of water. You have to stir until all the lumps are gone. Cool down and use.

**Portrait** - is a type of artwork that represents a model. It can be yourself, another person or an animal.

**Recycling** - is a way to reduce the amount of rubbish that is thrown away by reusing things in new and creative ways.

**Sustainability** - is the idea that we humans can use resources and take care of our environment for future generations to come.