DRAWING

ARTS FOR HEALTH

Series Editor: Paul Crawford, Professor of Health Humanities, University of Nottingham, UK

The *Arts for Health* series offers a ground-breaking set of books that guide the general public, carers and healthcare providers on how different arts can help people to stay healthy or improve their health and wellbeing.

Bringing together new information and resources underpinning the health humanities (that link health and social care disciplines with the arts and humanities), the books demonstrate the ways in which the arts offer people worldwide a kind of shadow health service – a non-clinical way to maintain or improve our health and wellbeing. The books are aimed at general readers along with interested arts practitioners seeking to explore the health benefits of their work, health and social care providers and clinicians wishing to learn about the application of the arts for health, educators in arts, health and social care and organisations, carers and individuals engaged in public health or generating healthier environments. These easy-to-read, engaging short books help readers to understand the evidence about the value of arts for health and offer guidelines, case studies and resources to make use of these non-clinical routes to a better life.

Other titles in the series:

Film	Steven Schlozman
Theatre	Sydney Cheek-O'Donnell
Singing	Yoon Irons and Grenville Hancox
Music	Eugene Beresin
Painting	Victoria Tischler
Dancing	Sara Houston
Drawing	Curie Scott
Storytelling	Michael Wilson

PRAISE FOR *DRAWING*

'This immensely practical and readable book is a significant contribution to thinking about how drawing can be used for a variety of practical purposes, and also emphasises the extent to which drawing can be a positive agent for wellbeing. It is underpinned by sound scholarship, but wears its erudition lightly, so we as readers will learn not only how to use drawing as a creative process but can also gain confidence in drawing ourselves.'

Sally Brown, Independent consultant and Emerita professor of Leeds Beckett University

'This inspiring book is a gift to readers who thought they had left the pleasure of drawing behind in childhood. Packed with examples and ideas, it demonstrates and encourages the potential for cognition and wellbeing that is unlocked simply by picking up a pencil. Educators and professionals of all kinds will find numerous resources within its pages for creatively enriching their work with students and clients.'

Professor Charlotte Sleigh, Department of Science and Technology Studies, UCL, and author of *The Paper Zoo: 500 Years of Animals in Art* (British Library, 2016)

'As a self-professed "person who can't draw" this book was very liberating - showing the deep connection as humans we have to drawing, and that we draw for many reasons and in different ways during our lifetimes. Drawing can help convey often complex ideas and emotions in a more meaningful way than plain text. Curie highlights how we can use drawing in our personal and professional lives, and I would recommend it to health and social care professionals and students in training as well as anyone with an interest in rekindling or developing their interest in drawing. I commend Curie for writing (and drawing!) such an accessible book that can be read sequentially or dipping into chapters of interest depending on your mood.'

Professor Inam Haq, Associate Dean Education, faculty of Medicine and Health, University of Sydney, Australia

'Drawing is a primal form of communication and key to developing skills of observation, investigation and analysis. As such it is an invaluable tool in health care settings where non-verbal interaction is important in reassuring and informing patients and carers. A simple drawing can reinforce or expand information and be a tangible record that can be reviewed and discussed with a wide audience. As a teaching tool drawing is invaluable and continues to be used with students and experienced medical practitioners in discussions for planning, teaching and learning. This book gives examples of skills that can be used and developed by novice and experienced 'sketch makers'. By expanding drawing methods to include different senses and methodologies the author is able to engender a spirit of freedom to explore and personalise mark making and drawing for different purposes both at an individual level and in collaboration with others. Her experiences as a medical practitioner, teacher and artist give her a valuable insight into the practical application and many uses and purposes of drawing.'

Jenny Wright PhD, Independent artist researcher

'Curie Scott offers readers an engaging and well-crafted account of the significance of drawing in practice. As a researcher who incorporates visual, creative, and participatory modes in their own work, I have developed a deep appreciation of the value of drawing to engender reflexivity, organise thinking, and generate different ways of seeing and representing everyday worlds. This book is important as it brings together different histories, traditions and methods which foreground the usefulness of drawing. As well as setting out a comprehensive background to mark-making, the book recognises the power of drawing for fostering well-being, health, relationality, and self-knowledge. The author has a vast experience of working sensitively with creative methods and this is showcased in the book through personal examples and supporting illustrations. The book is a must read for anyone interested in using creative methods in their work, and I will be returning to it frequently in my own mark-making journeys.'

Dr Dawn Mannay, School of Social Sciences, Cardiff University

'I am just so thrilled that Curie has written this lovely book. She shows us how and why we all need to be reintroduced to the joy of drawing - surely the first and most universal of arts. Its therapeutic, soothing qualities and ready ability to make and record meaning make drawing more important than just mark making. It prolongs our focus and gives us time to reflect more deeply on the small beauties around us.'

Dr. Jonathan Barnes, Visiting Senior Research Fellow, Canterbury Christ Church University, National Teaching Fellow 2015

'A beautifully written, informative and accessible guide into the value of drawing for health and wellbeing. It takes the reader on an explorative journey into drawing beyond an art form as an everyday human activity, capacity and capability, that helps to re- awaken drawing practices in all of us to gain deeper insights. To make sense of who we are, our emotions and experiences, the world around us and imagine and invent. It is a treasure trove of ideas for health professionals, educators and all those interested in drawing practices for wellbeing, learning and development.'

Dr Chrissi Nerantzi, Principal Lecturer in Academic CPD, University Teaching Academy, Manchester Metropolitan University, UK

'Alongside writing, reading and arithmetic, drawing is the fourth skill that we each need to prosper in our life and health. Drawing comes before writing: it is an innate act of personal expression and non-verbal communication. Yet, we soon lose touch with our ability to draw, it is being squeezed out of the curriculum, displaced by the monitor and mouse, and as adults we quickly lose the connection between eye, hand, and the graphic mark.'

Professor Paul Gough, Principal and Vice Chancellor

'Built on her experience as a doctor, using drawing to communicate and explain medical conditions to patients, Curie Scott takes the power that research into wellbeing attributes to drawing and gives it back to us. This book is the key and has everything we need to bring drawing to life.

Workshops led by Curie Scott changed my perception of drawing as a way of exploring and communicating. As adults we talk about mindfulness to get back to complete absorption. With this book, we realise that to 'put away childish things' such as drawing is not actually such a good plan. Curie Scott gives us the tools to emulate children who depict, dream, discover and develop ideas in drawing.

I so look forward to having this book on my shelf as a resource for doing drawing exercises myself and with people I teach. This book supports my workshop practice to use drawing as a direct tool for deep thinking.

If we have read this book without making a mark, only thinking about drawing, that is not enough. The real adventure will be to meet Curie Scott's wish that we have done some drawing. We can start by honouring our instinct to doodle.'

Livia Sevier, Raga singer and voice coach, founder of Strong Voice

'A renaissance in drawing has been quietly underway in many corners of academia. Dr. Currie Scott's delightful and informative book, DRAWING, rounds-up these developments. Scholars new to the topic, curious citizens, and creative health-care providers will all benefit from the resources, gentle instructions, and inspiration on these pages. Even hesitant drawers will be coaxed to give drawing a try, whether for learning, expressing, healing, organizing, conceptualizing or connecting with others. This little book reminded me of childhood, when I drew two-dimensional worlds with confidence and abandon.'

Dr. Jenna Hartel, Associate Professor, Faculty of Information, University of Toronto

'I am not a health professional – but my wife and many other family members are…

I am the "I can't draw" writer in a family of visual artists and musicians.

I am a poet, part of the creative community who laments false dichotomies between arts and sciences, feelings and reason.

I am someone who has stood in Curie Scott's studio and been utterly captivated by the range of her creativity.

I have shared animated discussions with Curie about the place of drawing in other disciplines.

For all these reasons I found Curie's book "Drawing" fascinating, informative, authoritative in the extreme, very readable and highly engaging.

Curie Scott is a polymath in the fullest sense of that word. She embodies an integrated, thoughtful approach to life. She bridges the scientific and creative communities through her qualifications, her experience and her many talents.'

Paul Canon Harris, Writer, broadcaster, priest

'In 'Drawing', Dr Curie Scott provides expert insight into the many possible benefits of drawing for children. With children's mental health at the forefront of every educator's mind, this book proves to be an incredibly valuable and timely resource for everyone working with children from Class Teachers to Teaching Assistants and anyone conducting a therapeutic intervention. This book contains many drawing activities that when used, will enable children to express themselves in a creative and empowering way.

As an independent drawing consultant, coach and artist with a background in medicine, science, education and the arts, Dr Scott is uniquely positioned to offer expert guidance on how drawing can be used to transform the mental health of our young people.'

Mr Tom Hardwick, Executive Headteacher of Sundridge & Brasted and Kemsing Primary Schools

'Thank you! Finally, someone has provided the evidence-based argument for drawing for well-being that we so badly need – and in a delightful, practical and digestible form. Curie's book is perfect in length, structure and content. Only she could write this book - as an artist, a medical doctor and a Doctor of Philosophy with a Drawing PhD, the depth and breadth of her knowledge and practical advice are unique and invaluable. I hope it quickly becomes the go-to book for arts and health practitioners.'

Dr Angela Clare Brew, Director, Brew International Drawing School, Founder / Co-director, Thinking through Drawing

'*Drawing: Arts for Health*, by Dr Curie Scott, offers readers a thorough overview of the significance of drawing for communication, wellbeing and mental health. The book provides numerous examples, supported by research evidence, of how thinking through drawing can help us to clarify complex concepts, express feelings and share experiences. Written by a highly qualified drawing consultant, Dr Scott provides us with unique insights that stem from a wealth of expertise from her background in the fields of medicine, science and education. Her book is highly recommended for anyone who wants to engage in drawing to enrich their personal wellbeing and professional lives.'

Susan Wright, PhD, Honorary Professor, The University of Melbourne, Australia

'This book is a must read, it is thought provoking and compelling. It breaks down preconceived ideas about drawing forcing us to reconsider who it's for and how it can benefit both individuals and organisations. As a long time HR Director I'm only too well aware that we live in an era where stress, anxiety and depression has become the number one reason for workplace ill health cases. Curie sets out the positive mental health benefits of drawing and provides practical ways to engage with drawing for the novice like me! I would encourage all those interested in health and wellbeing in the workplace to read, consider and take action.'

William Hague, HR Director (FCIPD)

'I'm delighted to endorse this book. It makes important research from Curie's drawing PhD, which I supervised, available for the first time. Drawing is an essential companion book for both health and care professionals and the drawing-curious in general. Curie's encouraging, facilitative voice shows us what drawing can offer to health and wellbeing, using relevant case studies and confidence-building practical strategies and tips, underpinned by research-based evidence. This is a long-overdue and extremely valuable book-length exploration of drawing.'

Dr Philippa Lyon, Senior Lecturer, University of Brighton

'Curie's book is a brilliant overview of the potential of drawing as an educational tool to support learning. It details drawing practices and exercises that Curie has developed in her extensive work with health practitioners and university colleagues over the years. It is a very useful text for teachers who want to enhance children's thinking and literacies through multimodal approaches.'

Dr Kate Smith, Senior Lecturer Childhood and Early Childhood Studies, Canterbury Christ Church University

DRAWING

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INVESTOR IN PEOPLE

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PREFACE

As a child I doodled and enjoyed copying images but stopped drawing at the age of 12. I enjoyed art and design at school but could not combine those subjects with science subjects, so I had to choose between them. I was urged to pursue science subjects due to better job prospects. This 'wisdom' was valid in that it provided economic dividends. But later in life the arts would bring wonder and meaning. During training as a medical doctor and in pharmacology, I drew regularly (anatomy, diagrams, mind maps, etc.) but didn't appreciate this aspect of my learning. At that time, 'drawing' meant being able to copy something well enough to be praised for it or to enhance revision! As a practicing doctor I found that drawing improved communication. For example, patients and relatives were more comfortable with a sketched route to navigate the hospital than remembering verbal instructions. I drew and talked to explain illnesses and treatments to patients, which reduced their anxiety, and gave them something to share with family and friends. Where there was a language barrier, I could draw to communicate with patients.

I then moved into a career in academia as a lecturer teaching adults training to be healthcare professionals. I used drawing as a way to explain scientific concepts to students. Over the years, students reported my drawing was useful. Some told me they had dyslexia and that having something explained visually helped them learn. Intrigued, I went on to higher level study, as a specialist researcher in drawing for learning. Firstly, on how lecturers use visual images in education, then more specifically on drawing for my PhD. By this time, I had also returned to painting as a hobby, taking a life drawing class and even selling some paintings.

For my doctoral thesis I designed a Drawing Program of four drawing workshops. I invited health professional students and local people over 60 to use drawing to explore their perceptions of self-ageing (their own future ageing) (Scott, 2018). It was a powerful unlocking process for them, helping them think through their fears about getting older, what beliefs and stereotypes they held that could be challenge and how they might entertain new possibilities for their lives.

I moved academic discipline from health to education, taking a role in a forward-thinking Education team who promoted excellence by embedding research-based evidence on teaching and learning into university practice. My particular expertise was in creative methods for teaching and learning, particularly drawing. I ran workshops for staff and integrated the various uses of drawing into a teaching qualification for new lecturers or facilitators, including health practitioners and health educators.

As a freelance visual facilitator, I promote drawing and other creative practices as an intellectual process for knowing about our inner and outer worlds. I work in the intersection between arts and health and wellbeing, run drawing workshops, and am a speaker and writer on drawing. I enjoy collaborating with established drawing researchers and practitioners and encourage new ones. I also use drawing in my work as a coach. Most importantly, perhaps, I now commit more of my time to my own artistic practice.

BOOK OVERVIEW

This short book emphasises the value of drawing for advancing health and wellbeing. The COVID-19[1] pandemic was a major global concern while preparing this book and intensified my awareness of the contribution that drawing and other creative practices can make during such particularly challenging times. A book on drawing, of course, needs drawings! Unless otherwise stated, my personal drawings accompany the text. This is not because they are 'perfect' examples but because it eases copyright restrictions of using other people's work. Many were professionally photographed by Chris Kerr Scott who is credited for his images. Drawings appear

in colour in the e-book version but black and white for the print copies. For recordings of the drawing techniques to go with the instructions in Chapter 4, please search for the 'Curie' YouTube channel.

HOW TO READ THIS BOOK

This book is for anyone interested in drawing for health and well-being. This includes the public, health and social care professionals and their clients or patients. Health and social care professionals can include therapists, artists, facilitators of expressive practices, doctors and allied health professionals, and social workers and health and social care researchers and educators.

You may wish to read the book from beginning to end or focus on those chapters that intrigue you or are most relevant. In this book, learning centers on thinking through the practice of drawing. I hope it inspires you to draw in your personal and professional life. Drawing has the potential to clarify your thinking, become confident about learning, reduce worry and anxiety, and improve communication in your family or working relationships. Mostly, if your joy for drawing as a child was 'stolen', I hope this book brings healing and restoration, so that you return to the wonder of drawing.

NOTE

1. COVID-19 refers Corona Virus Disease 2019 caused by SARS-CoV-2.

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ACKNOWLEDGEMENTS

Many people were involved in bringing this book into being. My students were the first to tell me they found drawings helpful. This led me to delve further in how visuals were used in post-compulsory education. Interviewing Oliver West on his visual multithinking tool, 'Footnotes' got me hooked on the profound difference drawing can make.

I'm grateful for my PhD scholarship focussed on drawing at The University of Brighton and the support of supervisors' Dr Philippa Lyon, and Professors Ann Moore and Inam Haq. The enthusiasm from those who participated in my research reinforced the value of drawing. I'm continually inspired by champions of creative approaches in Education and Research who teach, research and write on the topic. Among others, these include Professors Debbie Holley, Alison James, Associate Professor Kirsten Hardy, and Professors Sally Brown and Phil Race.

Professor Paul Crawford initiated this series of books (among many others) and thanks to Paula Kennedy from Emerald Publishing for deftly 'midwifing' this book. I've enjoyed talking with people (too many to mention!) from various drawing networks led by Angie Brew, Kate Mason, Deborah Harty and Philippa Lyon. I'm indebted to Amy Page, Jonathan Barnes and Elizabeth Weeks for their scrutiny and suggestions of initial chapter drafts. Thanks to those who gave permission for me to use their drawings.

Finally, the biggest thanks go to family and my husband, Dr Chris Scott. Chris photographed many of the drawings that appear here. His love for all things random and his steadfast encouragement of my fascination with drawing have steered us into several adventures.

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FOREWORD: CREATIVE PUBLIC HEALTH

The 'Arts for Health' series aims to provide key information on how different arts and humanities practices can support, or even transform, health and wellbeing. Each book introduces a particular creative activity or resource and outlines its place and value in society, the evidence for its use in advancing health and wellbeing, and cases of how this works. In addition, each book provides useful links and suggestions to readers for following-up on these quick reads. We can think of this series as a kind of shadow health service—encouraging the use of the arts and humanities alongside all the other resources on offer to keep us fit and well.

Creative practices in the arts and humanities offer a fantastic, non-medical, but medically relevant way to improve the health and wellbeing of individuals, families and communities. Intuitively, we know just how important creative activities are in maintaining or recovering our best possible lives. For example, imagine that we woke up tomorrow to find that all music, books or films had to be destroyed, learn that singing, dancing or theatre had been outlawed or that galleries, museums and theatres had to close permanently; or, indeed, that every street had posters warning citizens of severe punishment for taking photographs, drawing or writing. How would we feel? What would happen to our bodies and minds? How would we survive? Unfortunately, we have seen this kind of removal of creative activities from human society before and today many people remain terribly restricted in artistic expression and consumption.

I hope that this series adds a practical resource to the public. I hope people buy these little books as gifts for family and friends,

or for hard-pressed healthcare professionals, to encourage them to revisit or to consider a creative path to living well. I hope that creative public health makes for a brighter future.

Professor Paul Crawford

1

AN INTRODUCTION TO DRAWING

> *Human beings are always making marks and looking at [or] reading others' marks … (Schirato and Webb, 2004, p. 4)*

We are fascinated by drawing. Children draw naturally, engaging delightedly in exploratory and experimental mark-making to investigate the world around them. Most adults do not draw and thus miss out on one of the most useful, engaging and accessible methods of thinking.

Children start drawing in their early years. Of course, they will not practice drawing if resources are lacking or if they are actively dissuaded from this activity by adults who might ridicule their efforts or complain about the mess. Even if children continue to draw, influential adults, such as teachers and carers, may direct them to pay more attention to writing instead. Unless a child is interested in drawing, considered 'good' at it or praised for their work they will usually stop this pursuit. In western culture most children stop drawing at approximately 8–12 years (Cox, 1992; Jolley, 2010). By adulthood, drawing occurs rarely.

Drawing professionals use it to generate or communicate ideas to others. In health and social care, many of these drawings are either transient or communicated only to selected individuals, so we may not readily recognise how much drawing happens. These include graphs of clients' observations; drawing for explanation, diagrams,

sketching to design new assistive devices; and architectural plans for new hospitals (Adams et al., 2006; Davies and Duff, 2005; Duff and Sawdon, 2008; Garner, 2012). In two sources discussing professionals' drawing (Adams et al., 2006; Duff and Sawdon, 2008), health professionals are absent. Therefore, it is timely to reconsider how drawing can be used to benefit wellbeing.

IN THE BEGINNING, THERE WAS DRAWING

Drawing as graphic or visual communication is at the heart of human society. Drawings exist on the walls of caves around the world. Many of these caves are key archaeological sites with some designated World Heritage sites by the United Nations Educational, Scientific and Cultural Organization (UNESCO). They can be visited in person or virtually:

- *Africa*: Laas Gaal cave (Somalia); Drakensberg mountains (South Africa); Cave of Swimmers (Sahara Desert, Egypt).
- *Asia*: rock shelters of Bhimbetka in Bhopal (India); Saimaluu Tash (Kyrgyzstan); and Maros Pangkep (Indonesia).
- *Europe*: Lascaux and Chauvet-Pont-d'Arc Cave (France); cave of Altamira and the Cave of the Castle (Spain); The Magura Cave (Bulgaria); Valcamonica and Fumane Cave (Italy); and Côa Valley (Portugal).
- *America*: Cueva De Las Manos (Argentina); Serra da Capivara National Park (Brazil); Coso Rock Art District (California); Horseshoe Canyon (Utah Canyonlands National Park); and Nine Mile Canyon (Wellington).
- *Australia*: The Kakadu National Park (Northern Territory).

Drawing, or more broadly 'mark-making', was a communication method that existed thousands of years before written language. Images were made by smearing local pigment such as ochre (or even bat excrement) using hands or limbs as stencils, or by scratching the rock's surface. These drawings 'communicate through visual and symbolic imagery' (Piercy, 2013, p. 22).

Drawings can be abstract marks or figurative, that is, representing animals or hands. Research and debate have centred on the representational cave drawings though, recently, greater attention has been on the numerous abstract marks that appear alongside. Genevieve von Petzinger (2016) studied these marks across 146 sites and noted some were repeated. For example, a basic line could be found at 70% and dots at 42% of the sites. She proposed that due to their uniformity these were a communication method, an early form of writing (von Petzinger, 2016).

Abstract cross-hatching on a silcrete flake from the Blombos cave (South Africa) is estimated to have been drawn 73,000 years ago (Henshilwood et al., 2018). The earliest image – a stencil of a human hand – was drawn 39,900 years ago and a figurative depiction of a *babirusa* (pig deer) is estimated as from 35,400 years ago (Aubert et al., 2014).

Speculation on why these marks or drawings were made include instructions for rituals, record keeping of hunting practices or art. We will continue to debate the motivations driving these drawings, but they remain 'functional works, produced to communicate something of an event, a tradition or a belief system' (Schirato and Webb, 2004, p. 79).

The process of drawing, both abstract and representational, remains an excellent way to communicate. However, in most cultures currently, drawing remains acceptable in childhood but not normally engaged with by adults meaning that '… drawing has lost its connection to everyday life' (Bermingham, 2000, p. 246). Nowadays, when asked about 'drawing' people tend to default to drawing-as-representational-art or objective drawing. This limited view is because drawing has become enmeshed with 'talent', 'giftedness' and 'art' (Farthing, 2011).

FOUNDATIONS OF DRAWING

A common response when I tell people that I draw is 'Oh, it must be wonderful to do art'. Drawing is perceived as a wistful or whimsical pastime, a leisurely outpouring of talented mark-making to create a magical and beautiful output. This superficial understanding of drawing drifts between a compliment (You are so talented;

I wish I could draw) and slight (How lovely to have the time for leisurely drawing! *Some of us have to work*).

Drawing involves learning skills, time, dedicated practice and continuous development. This is also true for doctors and academics. However, I get a very different response when I share that I belong to these professions too.

Every piece of art has probably taken numerous experimental hours. Artists are, from my experience, industrious and hard-working. They study, explore, research and hone their skills, pushing boundaries and creating work that can serve others. They continually improve their craft, just like doctors and lecturers (or indeed other job roles). It seems drawing has been disconnected from intelligence in a way that being a doctor or lecturer has not.

At one time, having drawing skills was acknowledged as a sign of intellectual capacity, used to further knowledge across every discipline (Bermingham, 2000). We might think here of the celebrated, often inventive and drawings of Leonardo da Vinci. Attitudes may have changed but this quality remains true of drawing. Ken Robinson (2006, n.p.) asserts that our education systems have made intelligence synonymous with academic ability whereas

> *Intelligence is wonderfully interactive … We think about the world in all the ways that we experience it. We think visually, we think in sound, we think kinaesthetically. We think in abstract terms, we think in movement.*

In this book on drawing from a health and wellbeing perspective I embrace the conclusions that Deanna Petherbridge, a well-known artist who draws, curates and writes about the art form. She says that the potential capacities of drawing need to be re-awakened and 'reaffirmed as intelligent practice, which is as much about thinking, seeing and interrogating as inventing and which communicates as intensely with others as it refers to the affective self' (Petherbridge, 2010, p. 432). Defined as 'mark-making for meaning making' (Scott, 2018), I propose two important foundations to drawing:

1. Drawing is an accessible process, open to everyone.

2. Drawing is an intellectual process useful for thinking.

Drawing is Accessible, Open to Everyone

Drawing is 'entirely democratic: belonging to everyone, blurring distinction between art and everyday usage' (Petherbridge, 2010, p. 432). When I tell children under eight that my research is on drawing, they are delighted and interested. They often ask to draw immediately, looking around for pens and paper. It may not surprise you that when adults hear that that my research is on drawing, most visibly hold back, sigh and say: 'I can't draw' or 'I used to love drawing' (these common responses and how to overcome them are discussed further in Chapter 6).

It may therefore seem counterintuitive to assert that drawing is accessible and open to everyone. From experience, the truth is simple: adults tend to stop their drawing skills in childhood: they 'can't draw' in the same way that they can't do handstands because they stopped exercising their skills. Put another way, at an early age we 'close the door' to drawing. So, conversely, and as easily if we wish, it is a matter of simply re-opening that door. We can begin to revisit mark-making and the skills to improve this activity.

Our response, as adults, to drawing is rooted in damaging cultural assumptions or myths of drawing. To test this out have a look at these Eight Myths of Drawing (Brookes, 1996). Which do you believe are true? Which are false?

1. The ability to draw is inherited.
2. There is a right and a wrong way to draw.
3. Drawing is simply for pleasure and has no practical use.
4. Art lessons should be given only to those children who show talent and may become artists when they grow up.
5. Structured drawing lessons are inappropriate for children; they should develop their ability through free expression and exploration only.
6. People who can't draw realistically, with accurate shading and correct proportion, aren't real artists.

7. Real artists draw from their imagination and don't need to copy things.
8. Real artists are pleased with most of what they produce (Brookes, 1996, pp. 5–6).

These myths allow for drawing to be connected to a child's intellectual development but underpin why drawing becomes redundant in adulthood (except for myth number 3). Essentially, as they grow older children are obliged to increase their text-based literacy. This is understandable but does not have to be at the expense of their visual literacy. Both can continue and, from research findings, this improves educational outcomes.

We tend to be unaware of our assumptions as we absorb them as 'truth' unthinkingly from our culture. Drawing practitioners attest that all the statements in the above list are falsehoods. These myths or untruths prevent us from drawing. An awareness of these cultural 'myths' or 'untruths' are especially important if you facilitate drawing with adults as you will need to introduce drawing in an encouraging way that bypasses, or gently challenges, these.

Drawing is an Intellectual Process

Drawing is accepted as part of a child's cognitive development. They use it to demonstrate curiosity about the world and as an intellectually driven symbol system where their thoughts are expressed in drawn images. Developing a child's complex drawing skills is understood as central to the progression of their thinking or intellectual skills.

As a child grows up, there is a stripping away of the diverse ways children delight in learning. School assessments are key measures of intelligence but centre on verbal and written language to appraise how clever or smart a child is. This privileging of the linguistic and logical-mathematical modes of learning above other modes may (unintentionally) hinder children from learning further. Both Howard Gardner (Professor of education at Harvard University) and Loris Malaguzzi (Founder of the Reggio Emilia approach) emphasise that children learn in an embodied way using all their senses

to grow intellectually. Malaguzzi (n.d.) notes this poetically, saying 'the child has … a hundred ways of thinking … a hundred languages' yet, as they grow up schools and wider culture instruct 'the child to think without hands … and of the hundred [ways of thinking], they steal ninety-nine'. One of these hundred ways is drawing, a practice endorsed in schools which adopt the Reggio Emilia approach. The thrust of the poem is that we privilege thinking through verbal or written language or with numbers but need to be held accountable for 'stealing' the many other ways children learn.

Language is the 'dominant symbolic system of our culture and is prioritized over other forms of communication' (Lindell and Kidd, 2011, p. 122). Therefore, we 'train' children in linguistic/mathematical modes but at a high cost. As school assessments use these modes, those children who work well using words and numbers are likely to transition smoothly through school. Children unable to manipulate words and numbers quickly are likely to struggle to learn and achieve the appropriate level in standardised assessments. This creates an early intellectual division between those excel in words and numbers versus those who learn and communicate through other modes such drawing. This is disheartening and can result in a child's worsening self-esteem, a fall in confidence and can impact their wellbeing.

There is hope! We may train children out of using drawing but re-training, or rather reactivation, of drawing is easily achieved. The reason for doing so is that drawing is a robust way to explain, communicate, think, invent, dream and learn. The next chapter lays out some evidence of these claims. Furthermore, drawing has also been shown to positively influence language ability which then strengthens potential outcomes on standardised assessments. This complementarity needs to be considered by those giving priority to verbal and written skills.

Even though it has lost its presence in everyday activity, drawing, like written language, musical notation, mathematics and music is a symbol system driven by the intellect (Farthing 2011; Simmons, 2011). What differs is that drawn marks do not have standardised meanings like other symbol systems (Goodman, 1976). A circle can mean different things. Rudolf Arnheim 1969 who has written extensively on visual thinking, states that this openness is a great

positive feature of drawing. As the meaning of marks are not fixed it invites thought exploration and invention; it opens up rather than shuts down thinking. Drawing enables thinking and intellectualisation for both children and adults.

WHAT *IS* DRAWING?

Drawing, for our purposes, is an accessible and intellectual process. The question 'what is drawing?' sparks more debate than the equivalent 'what is writing?' In terms of writing, we appreciate that this form of communication, in its many varieties, has different functions. We'll pick this up in the next chapter but for now it is worth saying drawing is as flexible as writing.

There is a cultural fixation on drawing being 'art' which is often understood as creating lifelike representation. Actually, drawing does not belong to art but the other way around: art is a subset of the wider remit of drawing. Susan Wright puts it well: drawing is a 'spontaneous unfolding of content that moves in and out of loosely structured themes' (Wright, 2012, p. 18).

The extensive discussions on drawing can be reduced to three aspects:

- The definitions of drawing.
- The structure of drawing.
- The function of drawing.

The first two are examined here and the third in the next chapter. It is valuable to note that those who draw rarely distinguish what definition, function or structure of drawing they use. They draw because it is useful! We therefore will look at the 'bigger picture of drawing' (Farthing, 2011) and how this activity connects with health and wellbeing.

Definitions of Drawing

The way drawing is defined depends on where, how and why it is happening and who is doing it. A simple and useful definition