

Evaluation of the KEAP Arts Sector and Extended Services Programme

How can the arts support the extended services programme?

Authors: Val Ashby and Pauline Boyd

Find what works

www.findwhatworks.co.uk

Contents

	Page number
Acknowledgements	3
Executive summary	4
Appendix A- Project Case Studies	6

Delivered by



Funded by



Acknowledgements

This evaluation would not have been possible without the time and effort given by those people involved in the delivery of these projects. We would like to thank all those people who kindly gave up their time to discuss their work in depth with us.

Executive summary

Background

The extended services agenda is based on Every Child Matters outcomes and has a core offer of:

- Wraparound childcare
- Varied activities including study support
- Family learning and parenting support
- Swift and easy referral to specialised support services
- Community access to school facilities

Kernow Education Arts Partnership (KEAP) set a programme of works to explore different ways in which the arts can help support the extended services agenda. The programme of activities was delivered through a range of different routes. This evaluation by the [Find What Works](#) team is based on two of the core elements of KEAP's extended services programme: the action research projects and the training programme for artists.

Did these arts projects work?

- All the projects were successful in meeting the aims and objectives of the participants and some exceeded their expectations.
- The projects were particularly successful in offering varied activities and broadening opportunity and aspiration by raising confidence and self esteem.
- Some of the projects highlighted the potential of the arts to support other aspects of the Extended Services core offer.

Impacts for all those involved

- *The young people* - confidence, self esteem, experimentation and creative thinking.
- *The schools/teachers* - re-engagement in arts, new relationships, continued professional development.
- *Wider community* – enthusiasm and engagement with the school and spread of arts activities.
- *Partners/artist* – new relationships with schools and other organisations.

The long term impacts were unquantifiable but participants were very aware that they had “planted seeds” on which to build future activities and enthusiasm.

Factors affecting success

- Risk takers with vision
- Responsiveness to change
- Meeting agendas
- Committed partnership working
- Financial resources and support
- Effective project management and good communication
- Networks and relationships
- Committed and passionate leadership



- Appropriate timing and resources for the projects

Recommendations

- The arts have the potential to support all aspects of the extended services core offer and this should be developed further.
- There is room for innovation to expand the use of arts within the extended services programme by supporting schools to explore the use of different partnerships and differently shaped projects with cultural organisations and artists.
- Schools in rural areas have the potential to become cultural hubs for their communities through greater involvement in the arts.
- There is a need for greater use of the arts to encourage partnerships between schools and community and cultural organisations.
- The resources, expertise and networks offered by KEAP should be more widely used by all schools and extended services co-ordinators to improve and develop their arts provision in a more diverse and innovative way.
- The involvement of artists and the cultural organisations allows schools to access a higher quality extended service activity which can provide a bench mark for other activities.
- There is a need for a clear infrastructure for the arts programmes with easy access to information.
- Communicating the excitement and possibilities of these projects and dissemination of lessons learnt in this evaluation of the value of arts projects to the extended services agenda is key to maintaining momentum and building in sustainability.
- Evaluation of projects is key to understanding what works and to providing opportunities for further funding and sustainability.
- A simple evaluation framework is necessary to ensure that it is easy to administer and is built in from the outset.

PROJECT CASE STUDIES

SCHOOL: Mullion School

ARTIST: Tee J Randall, teacher and choreographer
(Collaboration with composer Damien Shingleton for part of residency)

PARTNER ORGANISATIONS: KEAP

NEED IDENTIFIED AND AIM OF PROJECT:

Wider extended services aims of providing a wider range of opportunities for pupils to gain new skills and confidence.

Specifically to raise the profile of dance amongst boys and girls and to initiate a Youth Dance group.

To engage boys in a purposeful dance programme and offer positive male role models in dance.

To provide extra curricular dance opportunities that would allow participants to work towards performance in, and outside, county.

Plant the seed of future boys dance.

SETTING UP OF THE PROJECT:

The school was approached by KEAP to discuss its current provision. Contact can be established through previous projects.

PARTICIPANTS:

Thirty pupils were recruited through open advertising within the school and some successful targeting of likely participants, the project built on the success of a week's arts festival dance residency for a boys' group during the previous summer term.

Boys were

a cross section from years 7, 8 and 9. Two were encouraged to join to address issues of self esteem.

PROJECT FORMAT:

One week residency with workshops developing a piece for performance. Two distinct twilight dance groups run weekly on a Wednesday evening: a boys group and open group which turned out to consist of girls.

OUTCOMES:

Both groups have performed outside school: the boys group in the Cornwall Dance Showcase at the Hall for Cornwall and at a Dance Event at Dartington College of Arts in Devon and the girls at the Devon Arts in Schools Initiative Showcase in Totnes.

Pupils have gained greatly not only in skill but in their confidence and aspirations for the future.

Contacts have been made with other organisations such as Dartington College which could lead to further opportunities and partnership work for pupils at the school.

LESSONS LEARNT:

- It is important to work hard to support the outside practitioners and to create good working partnerships between them and teaching staff. Building on the relationship they had already established during a previous project was particularly worthwhile as it offered continuation for participants. The active involvement of teaching staff from the outset could encourage ownership and true collaboration leading to a more sustainable impact on the school's arts provision and opportunities for young people.
- Creating opportunities to showcase the work done both inside and outside of school is important if the participants, and other community members, are to feel that it is valued. This is essential if the school are looking to develop the project further in some way and are open to the opportunities created.
- Having a clear timescale for a project helps students to commit.

WHAT NEXT?

The school is now aiming to employ a dance specialist as well as a PE teacher

CONTACTS:

Ben Merritt, Mullion School: bm@mullion-comp.cornwall.sch.uk

Tee J Randall, dancer: teejdancer@aol.com

Amanda Harris, KEAP: amanda.harris@keap.org.uk

PROJECT CASE STUDIES

SCHOOL: Looe Primary School

ARTISTS: Mary Gander (Massage in Schools Association Instructor)
Lin Hudson (Drama therapist/MISP instructor)

PARTNER ORGANISATIONS:

Staff from cluster schools
Pyramid Club
Local residential homes
Parents and community members
KEAP
RiO/Creative Partnerships

NEED IDENTIFIED/ AIM OF PROJECT:

To develop emotional awareness, make links with the community outside of the school and improve the emotional and learning environment for the children.
To give children the confidence to become involved in the school's extended services offer.
To introduce positive touch, emotional awareness and sensory modulation techniques to staff and pupils.
To develop home/school/community links by providing activities for parents and children and to offer a route to family learning which will improve the life chances of the learning community.
To improve community access to the school.
To strengthen links with cluster schools and share best practice.
To encourage cross-curricular approaches to learning.
To provide CPD opportunities for staff.
To develop the school's current Healthy Schools status.

SETTING UP OF THE PROJECT:

PARTICIPANTS:

Whole school (300+) with an initial focus on year six to help them to handle a potentially stressful SATS year: parents and carers. Staff and children in other cluster schools.

PROJECT FORMAT:

Project operated between November/December and March. After initial introduction session to whole staff and extended services co-ordinator, artists ran three full day sessions a month with children across all age ranges, using massage and arts activities (dance/movement, music, and visual arts) to develop emotional and sensory awareness and a positive attitude to touch. Three after school sessions a month were run for children and their parents/carers. The work done was followed up by teachers in the classroom and six teachers in the Looe cluster received MISP training which allowed them to lead sessions in other cluster schools.

OUTCOMES:

Children gained from the calming and bonding effects of MISP which has had a positive effect on their relationships as a school community and their receptiveness to learning.

They have gained in confidence.

Parents of Foundation level pupils came into school for Happy Hands sessions with their children.

Parents and staff trained in MISP.

Trained staff evaluating their work have the opportunity to gain 30 CPD points, accredited by Edgehill University.

LESSONS LEARNT:

- Involvement of all participants from the beginning gives a greater sense of ownership and can avoid misunderstandings and organisational problems later.
- Careful timetabling of appropriate spaces and planning of resources can avoid disruption and allow for the optimum delivery of the project.
- Good humour, flexibility and a good mutually supportive working relationship between staff and artists is essential to overcome disruptions caused by timetabling and space issues when working across so many groups in any otherwise normal school day.
- The simple and structured MISP programme created trust and the right atmosphere for more spontaneous and less inhibited creative work.
- All teaching staff should be informed early on about the aims and format of the project so that they can have the opportunity to respond to the work done or, at least, understand what is happening and why.
- Regular meetings between teachers and artists throughout a project can help to maximise the ideas and possibilities emerging from it.
- Have a defined focus for the work.
- Avoid SATS revision times if at all possible as there are too many conflicting demands on teachers and children.
- Sessions are best timetabled on regular days.
- The support of an enthusiastic co-ordinating person with an overview is extremely useful.

WHAT NEXT?

The massage techniques can be continued to be used by class teachers and parents.

The trained teachers are a valuable resource for continuity across the cluster.

There are opportunities for collaboration with children's services and work with feeder groups (children's centres, nurseries and playgroups) and secondary and special schools.

Top-up workshops could be offered to trainees to build confidence and generate new ideas.

A "Happy Hands" handbook and DVD could be produced to support the continuation of the project.

CONTACTS:

Katherine Collinge, RiO: katherine.collinge@realideas.org

Shelley Mervyn, Lead Teacher, Looe Primary School: shelleymervyn@btinternet.com

Mary Gander, MISP trainer: marygander@tiscali.co.uk

PROJECT CASE STUDIES

SCHOOL: St Ives Junior School

ARTIST: Jonty Lees

PARTNER ORGANISATIONS: KEAP
Tate St Ives (TSI)
Devon and Cornwall Constabulary

NEED IDENTIFIED/ AIM OF PROJECT:

To engage young people in positive action to tackle criminal damage using art as a medium.

To identify students most at risk from developing damaging patterns of behaviour in the future and to intervene with positive role models and alternatives: creative activities involving heightened awareness and sense of personal ownership.

To increase pupils self esteem and respect for the local environment.

To develop an outcome which would have a profile within the wider community.

To develop the relationship between the TSI and the school and wider community.

SETTING UP OF THE PROJECT:

An initial approach was made by the Community Police Team to the Tate St Ives to develop a visual arts project to engage young people in the St Ives/Carbis Bay area with issues surrounding criminal damage. The Tate was keen to develop their relationship with the junior school and the Community Police Team were already delivering sessions there. Jonty Lees was the TSI's artist in Residence.

PARTICIPANTS:

Sixty-seven year four students (whole cohort) with twenty of these identified to participate in the workshops and act as the core recording team.

PROJECT FORMAT:

Five after school workshops on successive Thursdays starting in January 2008 exploring positive ways of self expression which are temporary using sculpture, video, painting, photography, performance and sound recording. Two full days in school recording content for the radio programme during one of the school's Creative Arts weeks.

OUTCOMES:

Children have become aware of the effects of criminal damage.

Children have gained experience in a range of creative media including sculpture, video, painting, photography, performance and sound recording.

The children participated in the making of the TagRadio programme broadcast throughout St Ives on SuperSunday 9 March 08 and will be broadcast at the Tate, Liverpool.

A positive working relationship has been developed between the school and partner organisations.

An enthusiasm for creativity was created amongst the children.

LESSONS LEARNT:

- Projects need a focus but should be open enough to develop in response to input from the participating children so that they can enjoy the satisfaction of ownership. Do not try to control the outcome.
- Do not extend projects over too long a time-scale- keep it fresh
- Working with other agencies brings greater resources to a project as well as forging relationships and other community links that could be the basis of other fruitful collaborations in the future.
- Committed support by the school is key to success.
- With this age group, making and doing motivate more than talking.
- A series of regular weekly sessions allowed the artist to build up a good relationship with the group.
- A committed co-ordinator was essential to keeping the project running smoothly, particularly with the number of different partners involved.

WHAT NEXT?

The TagRadio programme will be broadcast at the Tate in Liverpool.

The Community Police Team are intending to develop the project with other police forces.

The Tate St.Ives have already been approached by other young people keen to become involved in a similar project.

CONTACTS:

Georgina Kennedy, Learning Programmes Coordinator, Tate St Ives:
georgina.kennedy@tate.org.uk

PROJECT CASE STUDIES

SCHOOL: Penryn College

ARTIST: Jon Welch – director and playwright

PARTNER ORGANISATIONS: KEAP

NEED IDENTIFIED/ AIM OF PROJECT:

The need for drama coaching and play projects was identified by the Creative Arts Department within the school.

The aim of the project was to set up an in-school drama company and to create and stage a play to showcase their work.

To demonstrate the benefits of drama and performance and to make a school without a drama culture aware of its potential.

To support GCSE drama students and raise the profile of drama across the community.

SETTING UP OF THE PROJECT:

The project developed from discussions with KEAP about the future development of Creative Arts at the school. Extra curricular delivery of drama was a key area identified for development.

PARTICIPANTS:

Initially thirty-five with fluctuations across the project. Approximately twenty students took place in the final production. The project was open to all.

PROJECT FORMAT:

Weekly after-school sessions, culminating in a performance.

Each session involved drama games, coaching and workshopping ideas, with rehearsal time once the play had been developed.

OUTCOMES:

The project brought a real buzz to the entire school, creating new relationships between students and staff.

Students were thoroughly engaged and felt a sense of ownership for the process and outcome.

A full production was put on and the Phoenix theatre company was founded.

The profile of drama was raised within school and across the community.

A bench mark was high quality extended services provision was set.

A good relationship was established between the school and the artist.

LESSONS LEARNT:

- Make sure you have all the support you need in place, including a really good production team and the right environment and resources.
- Allow the students a sense of ownership throughout the process. Using devised drama rather than a scripted play enhanced this.

- Think out of the box : try something new and adventurous.
- Open communication between the practitioner and the schools with the time to meet and plan throughout the process is important.
- Working with a professional practitioner for the entire project was a unique experience for students and key to the success of the project.

WHAT NEXT?

Similar projects could be undertaken in any secondary school setting with funding, a suitable rehearsal space and the support of a good production team. The school is reassessing its delivery of drama.

CONTACTS:

Jon Welch: jonnywelch@yahoo.co.uk

Sarah Childs, Head of Creative Arts, Penryn College: SChilds@penryn-college.cornwall.sch.uk

Amanda Harris, KEAP: amanda.harris@keap.org.uk

PROJECT CASE STUDIES

SCHOOL: Brannel School

PARTNER ORGANISATIONS: KEAP
Hall for Cornwall
The Works

NEED IDENTIFIED/AIM OF PROJECT:

To pilot a different approach to engaging young people in theatre.
To develop the existing relationship between the Hall for Cornwall and Brannel school further.
To develop a theatre-going culture where there is little history of one.
To explore issues preventing young people from theatre-going through working with a small group of students over an extended period.
To give young people a range of theatre-going experiences to foster an understanding of, and enthusiasm for, theatre and to build their confidence in engaging with it.
To give young people an insight into how the Hall for Cornwall operates.
To encourage them to voice opinions and question existing practice with a view to making the Hall for Cornwall more accessible to young people.

SETTING UP OF THE PROJECT:

At KEAP's suggestion the Hall for Cornwall decided to re-examine the experience of young people at live performance as part of a wider review of their offer to schools and young people. Brannel School was approached as a good relationship already existed between them and the Hall, and Sarah Pym of the Works was brought in by KEAP to facilitate the project.

PARTICIPANTS:

A steering group of seven young people selected by the school.

PROJECT FORMAT:

The steering group had a full immersion day at the Hall for Cornwall followed by 8 subsequent meetings and six visits to the theatre between September 2007 and March 2008. They recruited peers to participate in two of these theatre trips. The Hall for Cornwall extended the scope of the project to include the opportunity for the group to examine, and put forward proposals for, a week's programme planning.

OUTCOMES:

Students opened up and became more confident in expressing their views, increasingly driving the project as it developed.
Students' appreciation of different styles of theatre developed and their comments regarding factors affecting the running of the institution became more detailed and thoughtful.

Students' comments were taken on by the Hall for Cornwall and used constructively to make changes to their practice.

The project was opened out to other members of the school through the recruitment for trips.

Students organised theatre visits for their peers independently of staff.

The Chief Executive has invited the students to help programme part of the Spring 09 season.

LESSONS LEARNT:

- The small numbers of pupils involved and the longer duration were important for this type of in-depth project.
- The successful involvement of schools in this sort of project relies on teachers with passion who are willing to commit time and energy to working "outside the box".
- Good communication and a clear project structure are essential when working with different partners.
- Partnership working can be extremely positive, attracting extra resources and ideas.
- It is important that the project meets the agenda of all partners, that they all feel ownership of it and demonstrate the same levels of commitment to it.
- The investment of funding by KEAP in the project allowed other organisations to engage in it, bringing in other resources.
- Have a structure but do not try to control the development of the project. Take risks outside of your comfort zone. By allowing the young people ownership, and responding to them, unexpectedly rich and valuable outcomes can emerge.

WHAT NEXT?

While the intensity of this project is not something that could be routinely replicated, its success means that the Hall for Cornwall is currently considering how it can take elements of it forward in its work with other schools. It is also contemplating future collaboration with Brannel as part of a continuing relationship.

CONTACTS:

Rob Lane, Deputy Head , Brannel School: rlane@brannel.cornwall.sch.uk

Anna Combs, Head of Projects, Hall for Cornwall: annac@hallforcornwall.org.uk

Sarah Pym, Theatre Officer, The Works: sarah@dtcworks.co.uk

PROJECT CASE STUDIES

SCHOOL: Schools in North Cornwall

ARTIST: 12 artists based in North Cornwall

PARTNER ORGANISATIONS: KEAP
NCAN- Extended Services - North Cornwall

NEED IDENTIFIED AND AIM OF PROJECT:

A lack of arts/cultural facilities in the North Cornwall area on which the area's fifty five schools could draw to satisfy the Extended Services requirements that they offer arts and cultural activities after school and in the holidays.
To train local artists, giving them the skills and confidence to operate art clubs after school and in the holidays.
To create a sustainable programme allowing North Cornwall schools access to art club provision on a regular basis.

SETTING UP OF THE PROJECT:

The project developed from a dialogue between Jon Bell, the North Cornwall Extended Services Co-ordinator and KEAP.

PARTICIPANTS: twelve local artists recruited through open advertising.

PROJECT FORMAT:

Artists were given two days training on aspects of delivering art clubs in schools. Pilot art clubs of five week duration were set up.

OUTCOMES:

The trained artists all feel more confident in delivering art clubs and twelve of the original fourteen continued on to offer a second round of them in different schools. A good model of artists working in schools has been established. Children learnt new skills and enjoyed the clubs, saying that they were more likely to do art work at home having attended one. Head teachers were pleased with the provision they scheme offered. A Positive working relationship has been developed between North Cornwall Extended Services and KEAP.

LESSONS LEARNT:

- One hour sessions are too short for an art club. One and a half hours allows more to be achieved.
- A good level of mentoring is needed from the school to support the artist, particularly when delivering the first art club sessions at the school
- A clear weekly plan discussed with teachers in advance ensured the success of the club's content.

WHAT NEXT?

It should be possible for schools to continue to run the clubs themselves with only a small contribution from each child.

A good model of artists working in schools has been established which is being rolled out to all the clusters in North Cornwall and could be replicated in other rural areas. More artists need to be recruited from North Cornwall.

CONTACTS:

Jon Bell Extended Services Co-ordinator for North Cornwall: jdbell@cornwall.gov.uk

Helen Reynolds, Information and Development Manager, KEAP:
helen.reynolds@keap.org.uk

PROJECT CASE STUDIES

SCHOOL: Wadebridge Primary

ARTIST: Ben Dunks

PARTNER ORGANISATIONS: KEAP

NEED IDENTIFIED AIM OF PROJECT:

To introduce dance into the primary school, with a special emphasis on introducing it to the boys as a high number of pupils had expressed an interest.

To teach these boys different physical skills that would enhance other forms of sport and play that they already enjoy.

To encourage and develop better interpersonal skills through shared responsibility and trust in one another.

To work towards a more permanent programme of movement training for boys for the future.

To create a focus utilising the active approach which best suits their learning preferences.

To provide opportunities for boys to explore an area of human aesthetics that they might otherwise shun.

To work with a number of boys with very challenging behaviour.

SETTING UP OF THE PROJECT:

KEAP was contacted by the project co-ordinator at the primary school because she was aware of year five boys' needs for creative physical input and had heard of previous work by the dancer in the local secondary schools.

PARTICIPANTS:

Boys in years 5 and 6, some with behavioural problems.

PROJECT FORMAT:

Weekly dance classes from January up to the summer which then linked into Arts Week

OUTCOMES:

Dance classes were set up.

The boys all benefited in skills and confidence.

The boys developed interpersonal skills through partner work.

Movement was embraced as a theme by the whole school in their Art Week.

The dance group performed their sequences, and was filmed, was filmed as part of Art Week.

Positive feedback from pupils and parents.

LESSONS LEARNT:

- Engage the students

- If students with behavioural difficulties refuse to engage, they have to be excluded so the rest of the group can progress.

WHAT NEXT?

Lessons learnt informed a similar project at St Breock School.

A parent is initiating contact with the secondary school to see if the class can be continued there.

CONTACTS:

Caroline Cleave, lead teacher: cleavies@aol.com

Ben Dunks, dancer: benjamin.dunks@btinternet.com