

THE HASTINGS AND ROTHER ARTS EDUCATION NETWORK (HRAEN)



Photo: Lee Shearman

PROGRAMME 2014 - 2015

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Hastings and Rother Arts Education Network Steering Group



de la warr
pavilion



Programme delivery partners

HASTINGS
MUSEUM &
ART GALLERY

JERWOOD
GALLERY

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INTRODUCTION



Photo: Donna Howell

This report documents and evaluates a range of activities delivered by the **Hastings and Rother Arts Education Network (HRAEN)** and partners in 2014 – 2015. The programme of activities was funded by a range of project funding and matched by Artsworld, the South East of England Bridge organisation as part of its Partnership Investment programme. The programme activity has been drawn together and managed by Culture Shift on behalf of the HRAEN network steering group which includes Culture Shift and Hastings and Rother Local Authorities, Helenswood Academy and the De La Warr Pavilion.

Founded in January 2013, the network's primary purpose is to convene network meetings of schools, artists and arts organisations across Hastings and Rother to share good practice and to signpost new opportunities in the area. The bid by HRAEN to Artsworld reflected the desire to invest in a programme that would deepen innovative partnership building and better position the network partners for future collaborations, leverage and fundraising within a changing strategic context.

This report reflects the shared vision and thinking of the HRAEN network in the implementation of its 2014- 2015 programme. It offers an overview and evaluation of activity across the following core strands of delivery:

- Arts and Cultural Education partnerships involving 19 schools working in partnerships with artists at the De La Warr Pavilion in Bexhill, the Jerwood Gallery in Hastings and in rural Rother
- three 6 week programmes focusing on Emotional Wellbeing (EWB) delivered in partnership with schools in Rye, Battle and Hailsham
- 3 participation programmes for young people: HRAEN Arts Champions; Young Theatre Promoters at Robertsbridge Community College and the Hastings Young Curator Group based at the Hastings Museum and Art Gallery

- 2 residency partnerships led by Helenswood Academy with the Hofesh Shechter Company and the Royal Shakespeare Company (RSC)
- the integration of Arts Award and Artsmark within activity

These various projects have involved over 1,800 people across the region including: 830 primary pupils, 861 secondary students, 65 teachers and 22 artists. More details about the participating schools, young people and teachers and arts professionals are provided in Appendix 2.

This report analyses key impacts and offers reflections from a cross-section of participants. It concludes with a summary of key findings and learning for steering group partners, identifying areas for future development.

Programme Aims and Objectives

Steering group partners used a Theory of Change model to identify desired outcomes. Statements produced from the exercise illustrate the responsiveness of the network to contemporary contexts (see Appendix 1). Partners identified final aims for network activity to:

- energise and strengthen the network through a series of projects engaging clusters of formal and informal settings
- test new models for joint delivery
- draw together activity across rural and coastal locations involving a range of youth, education and arts and cultural providers

Partners identified key strategies to add value and share impact across a common framework (e.g. through the promotion of Arts Award) and identified the following programme objectives to:

- increase the engagement of children, young people and schools with high quality arts and culture
- demonstrate positive impact on children and young people's achievement across core and foundation subjects
- evidence impact on teachers' confidence and skills in delivering cultural education programmes
- develop young people's skills as cultural leaders and influence in their local cultural offer
- increase the take up of Arts Award within schools and piloting its use within wellbeing programmes
- pilot new arts and emotional wellbeing programmes to improve health outcomes for children and young people, with a specific focus on increasing access in rural areas
- develop arts organisations' familiarity and commitment to sustainable models for participation

A further objective to increase take up in the Artsmark programme was put 'on hold' when the programme was suspended.



Photo: Donna Howell

Evaluation Methodology

Evaluation tools have been developed in collaboration with the network lead organisation, Culture Shift, and informed by the work of Mandy Barnett and Daniel Fujiwara set out in 'Developing the Wider Impact of the Cultural Sector', (2014). Barnett and Fujiwara's approach emphasises the importance of creating 'logical narratives' which show causality and value and also enlist all participants in engagement with evaluation activity. They also advocate use of the Story of Change model. Evaluation tools used in this report include:

- further facilitation of Steering Group partner visions of the 'Story of Change' desired for network development with post-delivery analysis of these perspectives
- teacher-led observation and assessment of pupil activity in relation to pre-identified skills areas
- qualitative analysis of final teacher discussions in relation to programme implementation and development
- artist-led enquiries, observation and analysis of the impacts of the arts on young people participating in wellbeing programmes

Additional data has been generated through interviews with participating teachers and arts organisations.

ARTS AND CULTURAL EDUCATION PARTNERSHIPS

In 2014-2015 the HRAEN programme built on the existing model for the START project between Hastings schools and Jerwood Gallery and created new partnerships: the ASSEMBLE programme between the De La Warr Pavilion and Bexhill schools and BEING RURAL, a creative technology partnership linking artists and schools in rural Rother.

In each partnership project an artist has worked with a class teacher to develop a programme of work in response to a gallery visit, in the case of Jerwood Gallery and the DLWP, and in response to the environment in BEING RURAL. The artists have had only two half days with a class, and the work was primarily teacher-led. Teachers and artists came together for two CPD sessions at the start and end of the programme to plan and review their work together.

I. JERWOOD START PROGRAMME

The START programme at Jerwood Gallery, initially developed with Culture Shift, has been a key catalyst of HRAEN expansion. Funded by the Prince's Foundation for Children and the Arts from 2012, and in this year receiving additional funds through The Magdalen and Lasher Charity, the programme is designed to introduce young people to the arts and inspire them to develop critical skills and create their own work. The START programme enabled approximately 558 young people to visit the gallery in its first and second year of operation. In its third year, 2014-2015, and as part of the HRAEN network programme 12 schools and 677 young people worked with the gallery. Artists on the project included Ed Boxall, Rosemary Harris, Sheridan Quigley, Joseph Coelho and Wendy Greenhalgh.



Photo: Emily Hedley

Activities

Visits by young people to the gallery were designed to develop their critical skills and ability to learn how to look at and 'read' paintings. Working with artists, the 12 participating schools then developed highly creative and original responses to their visits which will be exhibited as part of a celebratory event at the end of the programme in June 2015.



Photo: Kate Woolley

Teachers from Ark Little Ridge Primary Academy for example, took the work of artist Lisa Milroy exhibited as part of the 'Drawn Together, Artist as Selector' exhibition as a stimulus for a series of activities where pupils explored ideas of collecting and curating. They created their own collections of poems and objects and their own 'collection boxes' for exhibition.

While a detailed description of each school's activity is beyond the scope of this report, two case studies offer further illustration below of activities and project impacts.

Impacts on Young People

The evaluation model (also applied on the DLWP and BEING RURAL projects) reflected the HRAEN network ambition to engage teachers as participants in the evaluation. Through initial CPD activity, teachers identified enquiry questions that could be addressed alongside the delivery of their work. They completed initial benchmarking assessments, a class average, on a simple scale model of 0-5 (with 5 high) of specific pupil academic skills. These skill areas were identified by HRAEN so that teachers could demonstrate impact on core subjects and cross-curricular learning. These areas included:

- critical thinking and use of new vocabulary
- development of vocabulary and using it in context
- developing contextual and analytical skills
- oracy and literacy
- using more abstract language
- using sketches in the gallery to develop work in colour (an area that teachers had explored on previous START programmes)

Teachers selected from this range and were also free to assess in relation to additional skills areas which was an option taken by some participating schools.

Teachers also provided class average assessments in relation to personal skills which included:

- expressive use of language
- confidence to speak in front of others
- listening
- group and team-working

In addition, teachers identified focus groups of five children from their classes to observe in more detail as the project progressed. This created an opportunity for teachers to reflect on the impact of engagement in the arts for particular pupils who might, for example, be considered as 'under-achievers' in conventional classroom contexts.

The table below illustrates an average of assessment levels made by 13 participating teachers in 9 schools in relation to specific skills areas (in 3 schools, forms were completed by 2 teachers evaluating work in 2 different classes. One school offered 3 evaluations for 3 classes).

Skill area	Average assessment level at project start (September 2014)	Average assessment level at project close (February 2015)	Gain
Critical thinking	2.1	3.4	1.3 (26%)
Oracy and literacy	2.4	3.7	1.3 (26%)
Listening skills	2.6	3.6	1 (20%)
Confidence to speak in front of others	2.2	3.6	1.4 (28%)

The data above illustrates the highest gains in skills development in areas of critical thinking, and oracy and literacy. Teachers also reported strong improvements in pupil personal skills development, notably in levels of confidence. It is important to stress that this data is the result of teacher summative assessments and no wider claims are made here in relation to curriculum levels. They also represent an average. So in a few schools the rises, e.g. in listening skills are less marked. These results indicate, nevertheless, significant impacts in pupil learning in core skill areas of oracy, literacy, speaking and listening.

Teacher observations of their focus group pupils reflect these trends and in the majority of evaluation reports, as illustrated below, show steeper rises in skills development than for the class as a whole. Teachers attributed this pattern to increased pupil motivation and the capacity of the arts to create new connections to learning for marginalised pupils.

CASE STUDIES

Sacred Heart R.C. Primary School, Hastings

In the third year of the START programme, Shani Wilson and Lisa Elliot, class teacher and TA from Sacred Heart R.C. Primary School, developed their project as a means to deepen Y4 art skills within the school's model of cross curricular learning. They also embraced the project as way to pilot Arts Award at Discover and Explore levels and as an opportunity to develop their own skills.

Project activities began with the stimulus of a visit to Jerwood Gallery where pupils took part in a range of activities to develop their observation and critical thinking skills. They looked at Quentin Blake's exhibition, 'Artists on the Beach' to develop their understanding of line and perspective. Activities for pupils on the beach, drawing stones and other objects, created further connections and opportunities for learning.



In school, teachers developed models of work that explored Blake's illustrations and use of techniques, e.g. cross-hatching, and linked this to story-building activities. They also encouraged their children to research artists and art organisations and critique pieces of art. Teachers integrated these areas of skill development in other areas of the curriculum, e.g. in exploring the history of Ancient Egypt.

Project Impacts Shani recorded gains across a range of academic and personal skills in her class that she attributed to participation in the programme:

	Initial assessment (5 high)	Assessment at project end (5 high)
Gains in literacy and oracy	2	4
Critical thinking and use of new vocabulary	2	4
Making cross-curricular links	2	4
Confidence to speak in front of others	2	4
Listening skills	3	4
Expressive use of language	2	4

Teacher focus group observations noted particular progress made in the project of five children who had previously not had confidence in speaking out in class:

Pupil, J. *"It's brought him out more... he's always interested now in what he is doing."*

Teachers particularly valued the opportunity to deepen their skills working with Arts Award:

"As a teacher and assessor it allowed me to look at the Arts as I never have before, for example looking at art in depth at the artists style and the meaning behind particular works." Shani Wilson

Helenswood Academy, Hastings

The observations of secondary teachers participating in the START programme record strong gains in pupil academic skills and engagement in learning which were closely connected to the social experience of the gallery visit.

Teachers from Helenswood Academy noted that only two out of a group of twenty students had made a prior visit to the Jerwood. Teachers reflected that the Chapman Brothers' exhibition provided a vibrant source of debate and stimulation for the young people and had a positive impact on the quality of students' own creative work.

Project Activities The visit was structured so that students developed critical skills of viewing and analysing art, e.g. looking at image manipulation in the Chapman Brothers' reworking of Goya's representations of brutality.

Project Impacts Teachers recorded significant gains in key academic and personal skills. Particular gains were observed in students' skills in contextual studies (a specific area of A and A/S levels where students are expected to develop understandings of artists' relationships to culture and society).

	Initial assessment (5 high)	Assessment at project end (5 high)
Using sketchbooks	3	4
Gains in oracy and literacy	3	4
Confidence in speaking and presenting	2	4
Contextual studies	2	4
Applying understandings of contextual studies in developing independent work	2	4

Teacher reflections on their focus groups also provided detail on ways in which gallery activities supported student thinking and independent learning:



'We were most pleased with how they responded to the work... there was a big ethical debate about creativity... the show allowed them to think on a level they didn't know they could think on... they discovered that art isn't just about looking, it's about thinking.'

'It helped to embed – it became an experience rather than education... freedom and space to explore...'

'They were as enthusiastic about our subject as we were, they understood why we were doing it.'

Teachers discussed a student who has a severe risk assessment but whose level of maturity on the project was *'amazing... the level of emotional response was astounding... she now responds well in the art room... and it's not just the security of the art room... she has also worked well in the classroom.'*

Teacher Reflections

In a final CPD review session, teachers had the opportunity to share their work with colleagues from other schools and reflected on their project evaluations and their findings. They identified the following key impacts for young people who had participated in the project:

- **Art working as a stimulus for engagement in learning** 'The language and enquiry used were beyond anything we expected... it was the right work for the right year group. We made space for their thoughts...' (Helenswood Academy Teacher)
- **'Real World' Contexts offered rich learning environments** Various schools reported similar findings as to the 'real impact' of working in a gallery space. A Dudley Infant School teacher commented that the gallery visit 'broke down the sense of a divide and made a direct connection with an artist.' As a result children wrote to artist, Quentin Blake, and he replied.



Photo: Emily Hedley

- **Gains for marginalised pupils** There was a consensus among primary teachers that strong gains had been evidenced for children who were disengaged, or in SEN or EAL categories.
- **Supporting the Arts Curriculum** Primary teachers reported that the project had positive impact on developing teacher arts skills in schools where the arts were as felt to be under threat.

'I have to cram everything in... before you would build things up. The project has allowed reinforcement of skills that are being squeezed because of other subjects.'

- **Increased willingness to go to galleries** Teachers reported that the project had increased interest in attending the gallery and in the arts in general.

Hastings Academy staff described how pupils are 'coming back to the gallery... trying to ensure that they spend as much time as possible in the gallery as most of them hadn't been'. Staff also said they would now be more willing to go the gallery, where previously they would make trips to London.

'It's so important that they come here. Without this project 98% of children would not come to the gallery.' Baird Primary Academy teacher

- **Value of a new network** Teachers identified the CPD as a valuable opportunity to share ideas and plans:

'We're coming from different perspectives, that's helpful... a sense of networking is valuable... it will make the celebration more of an event...'

- **Challenges of delivery** For secondary schools, getting time out for pupils away from core subject teaching represented a significant challenge for art departments also had to pay supply cover costs from their own budgets. Both secondary and primary teachers identified the pricing structure for entrance at the gallery as a disincentive for further use. Two teachers also recommended more flexibility in allowing children to work in the gallery with a less restricted range of materials.

Emily Hedley, Education Project Assistant at Jerwood Gallery, describes participation by schools in the START programme as highly successful and fully meeting programme aims. Over 677 children and young people have visited the gallery this year through the programme and these visits have created a pattern for subsequent engagement:

'Many local schools have arranged independent visits to the gallery on top of their START programme workshops and this strongly suggests teachers feel comfortable in using the gallery as a resource for learning... For many it is their first visit and we feel we have created a friendly and welcoming atmosphere that they feel comfortable returning to again and again.'

She identified the final celebration event at the gallery as of particular value for pupils to share work with their families and as a valuable opportunity for pupils to exhibit in the same space as internationally recognised artists.



A Headteacher Perspective

Neil Small, Headteacher of Castledown Primary School which has been engaged with the START programme since its inception, identifies several benefits of participation:

Increased CPD opportunity for teachers *'It's allowed them to think again about what is possible.'*

Access to a cultural resource The gallery is a vital cultural stimulus for creative learning and making new connections for children who have disengaged with learning.

There is a future role for the HRAEN network that is responsive to school needs such as:

- providing access to artists
- sharing resources, e.g 'art loans' from galleries,
- 'town projects' which link schools through the arts to exploring their localities
- upskilling teachers, in particular NQT staff

2. DE LA WARR PAVILION ASSEMBLE PROGRAMME

'The project as a whole has been a fantastic opportunity to draw students to the gallery (independently) and build confidence in ability. It gives art credibility. It has been excellent for parents to see and celebrate student success.' Miranda Pennington, Bexhill Academy



Photo: Adrian Peachment

The ASSEMBLE programme enabled 4 Bexhill schools to work with the De La Warr Pavilion (DLWP) developing creative work with pupils that responded to the Magnum Photos: One Archive, Three Views exhibition. School groups visited the exhibition and teachers developed a lesson plans with support from artists Jo Coles and Lindsey Smith. Teachers were able to develop models of work that responded to their particular class curricular needs.

Chantry Community Primary School, Bexhill

'The exhibition was a powerful external stimulus... it's something people do in real life... it had a real context.' Rosemary Lindfield, class teacher

Chantry Y3 and Y4 were captivated by their gallery visit and their imaginative engagement fuelled further learning. When children were given photographs and asked to sort them, they were asked to imagine that they were visiting the DLWP photo gallery in 2064 and asked to write speech bubbles about what they found interesting. Rosemary Lindfield described how pupils in her class were very focused as they imagined the future and that in fifty years time, they were looking back at 2014 photos:

'This was high-level thinking... a good half managed it... one pupil said, look that car's got tyres!'

With the artist each Y3/Y4 child chose five photographs that they sequenced into a story then made a concertina story book, then made up stories to 'fill the gaps.'

Rosemary noted how this activity promoted 'constant story-telling'... *'as the day went on there was a definite progression in their story-telling.... as the week went on the difference was astounding.'*

The key difference was in relation to 'flow' and immersive learning and in constructing tasks which encouraged high degrees of engagement. Pupils were engaged in thinking 'there's a gap before and after... what's going on around the image and discovering that there is always a story behind it.'

'We normally spend 4 to 5 weeks. They take time to develop story-structure, with scaffolding. This worked through inspiration... they had to delve into themselves to turn it into a story. It was quite a high-level task.'

In her teacher observations and assessments, Rosemary noted gains for both participating year groups from class average assessment levels from 2 to 4 in the following areas:

- use of new vocabulary and using it in context
- being motivated to achieve by believing you can, and becoming more self-confident
- sustained concentration and focus

Gains were particularly marked in oracy and literacy skills (from level 2– level 5).

Activities

Other projects utilised the gallery resources in projects that had similar goals, encouraging the development of art skills and story construction. Work produced by young people was exhibited at the De La Warr Pavilion in late January 2015.

- King Offa Primary Academy worked with artist Jo Coles in activities designed to enable them 'to look longer' at photographs in the exhibition. They considered ideas about framing and editing. They used archive photographs from their school to 'extend' images and create images of 'what might have taken place' at the edges of the prints. Their final exhibition piece was a reimagining of 'archival' photos of children in the present day made into a series of photographs and films

Y9 students from Bexhill Academy and Y10 students from St. Richard's Catholic College worked with artist Lindsey Smith to explore ways that history is constructed through archives. This was used as a stimulus to explore contemporary artists who work with archives and collections. The schools produced their own collection of prints in response, creating a new opportunity for collaboration and discussion between teachers and departments that do not usually work together. The project culminated in an exhibition of pupils' work in the roof top foyer over one weekend in January 2015.

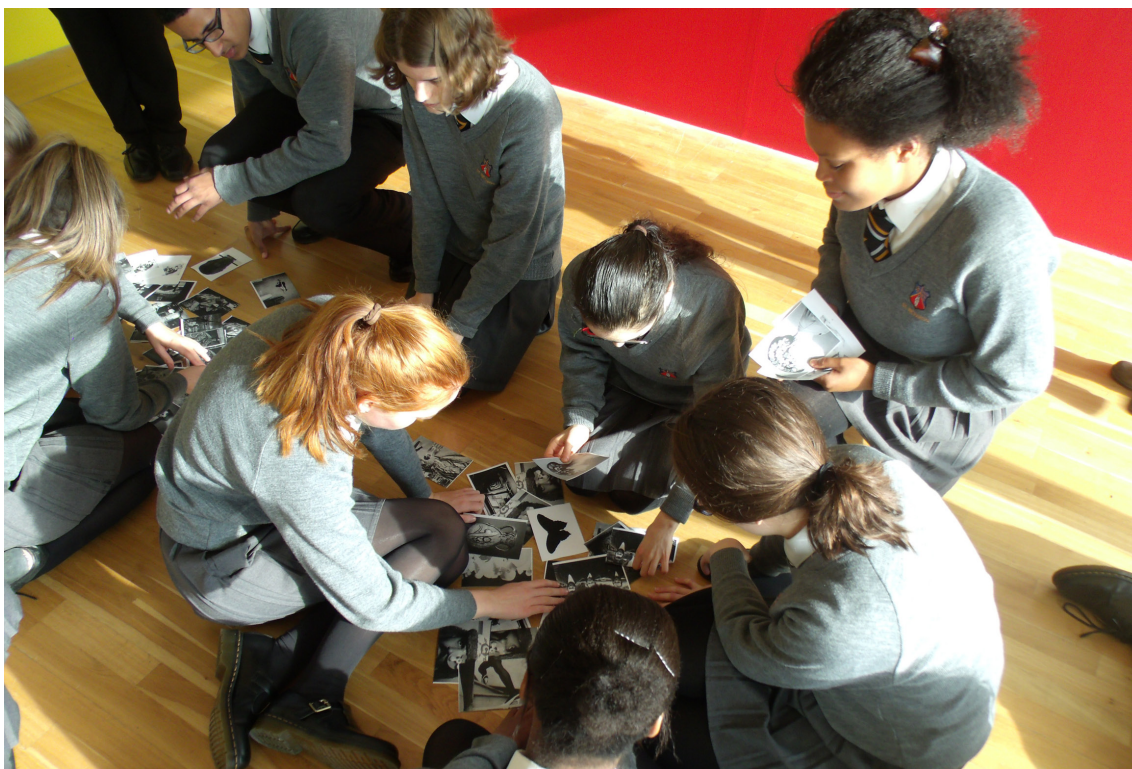


Photo: Adrian Peachment

Impacts on Young People

Teachers made assessments of pupils' skills development in key academic areas. The table below illustrates an average of assessment levels made by one teacher in each of the four participating schools in relation to specific skills areas.

Skill area	Average assessment level at project start (September 2014)	Average assessment level at project close (February 2015)	Gain
Critical thinking	2.5	4	1.5 (30%)
Oracy and literacy	3	4.5	1.5 (30%)
Developing contextual and analytical skills (secondary only)	3.5	4.5	1.0 (25%)
Listening skills	2.5	4.25	1.75 (35%)
Confidence to speak in front of others	2.5	4	1.5 (30%)

The biggest gains in skills development were identified in areas of critical thinking, oracy and literacy and in art skills. Secondary school teachers observed positive impacts in skills of developing contextual and analytical skills. Teachers also reported evidence of strong improvements in pupil personal skills development, notably in levels of confidence in being able to speak in front of others.

Teachers focus group observations also indicated that working in galleries and follow up encouraging independent working had been a powerful learning tool for disengaged or SEN pupils. Teachers described gains in boys, in particular, who had benefited from working with materials and in environments where, 'everybody's idea is valid.'

Teacher Reflections

In their final reflections, teachers identified several key impacts for young people who had participated on the project:

- **'Real World' contexts offered rich learning environments** The project was very successful in offering pupils learning experiences where children's learning and artwork was valued highly: 'it's more than engagement. It was inhabiting, exploring a grown-up space as an adult.'
- **Galleries as resources for independent learning** The exhibition acted as a powerful stimulus for pupil work to encourage different ways of looking at things: 'The students responded well to an open brief.'
- **Gallery work encouraging creativity and risk-taking** The visits gave confidence to students to know they can approach subjects from different angles and freedom to explore their own ideas. Boys from St. Richards responded very well to this creative freedom.
- **Gains in observation skills** Gallery visits allowed students to observe in depth. This led to them developing their ability to add detail their stories and art work.

In her final reflection, **Ashley McCormick**, Acting Audience Development, Learning and Participation Officer, described how the final exhibition created new connections with the community. She estimated visitor numbers to the Foyer exhibition in January at 200. Chantry School also brought all of their 60 participating pupils to visit and encouraged parent involvement by asking parents to pick up their children from the gallery rather than from school. Ashley identified challenges in sustaining links with teachers and in securing teachers' understanding of the space limitations for the exhibition at the Pavilion. Ashley also identified steps forward with individual schools, including Bexhill Academy where teacher, Miranda Pennington, had published a small article about the visit in the school newsletter.



Photo: Adrian Peachment

3. ROTHER DISTRICT COUNCIL'S BEING RURAL PROGRAMME

BEING RURAL was managed by Rother District Council with Culture Shift and connected three rural primary schools, Staplecross, Salehurst and Northiam making links with Great Dixter as venue for the initial CPD session. Four classes were involved at Staplecross, two at Salehurst and one at Northiam. Rother District Council is seeking to expand the project in a longer term relationship which brings together the schools in 'a creative cluster.'

The schools chose to focus on developing their use of creative technology and to do in this in relation to the outdoor environment, increasing understanding of the local rural ecology and looking in creative ways at familiar spaces. With artists, teachers planned imaginative activities that linked the arts to national curriculum areas which including:

- Science 'Living things and their habitats' programme of work
- Geography 'Geographical Skills and Fieldwork'
- Arts & Design
- Computing

The project was also designed to support teacher development of IT skills and use of newly purchased tablets.

Activities

At Staplecross, pupils worked with artist Riz Maslen to explore their local landscape. They made line drawings of the view from the school playground which they developed into coloured drawings. They also created soundscapes which they combined with the images using tablets. Each child was able to produce an image with its sound 'footprint' that was made into a laminated picture and displayed on the school fence closest to the initial 'view'.

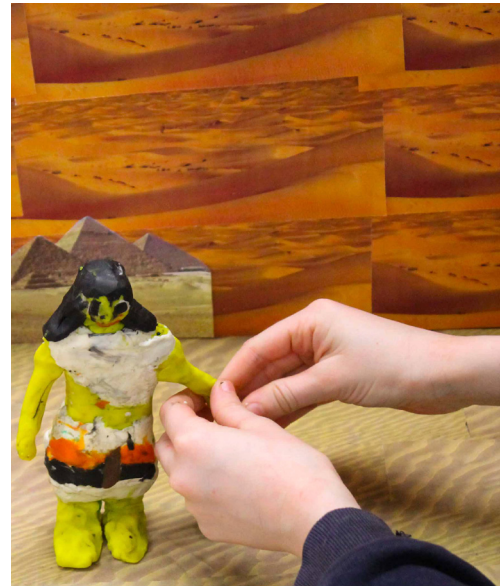
'It made them look at the environment... we've never looked at it in such detail before... there was a lot of learning with sound...'

At Northiam, the Y3 teacher worked with artist, Janey Moffatt, to explore how film and digital media could help her class develop moving or digital scrapbooks, as a means to record trips out. For this project, Bodiam Castle was the stimulus for their first digital scrapbook. Y3 Northiam School pupils worked with Movie Maker to explore the environment and history of the castle.

At Salehurst School KS 1 children worked with teachers and artist Lee Shearman to create stories told through live action, video and animation. Pupils chose settings, scenery and wrote scripts and teachers filmed the live action without the artists.

KS 2 children experimented with animation then created a storyboard that was linked to the curriculum area of The Egyptians. They researched and made models out of clay and used film techniques in their animation.

Gains in filming skills have been a significant part of the BEING RURAL projects. Artist Lee Shearman has produced a 'how to' booklet which details a planning process and includes a training guide for teachers to operate Windows Movie Maker.



Photos: Lee Shearman

Impacts on Young People

Teachers identified the following impacts:

- **Increased confidence in learning** through ICT both for pupils and teachers. Teachers reported great enjoyment in being able to learn alongside their pupils who often demonstrated higher skill levels than teachers.
- **Independent working** Use of ICT facilitated independent learning and involved pupils in thinking processes which were quite complex for their age. The project also allowed pupils to develop PSHE skills, e.g. collaboration and team-working.
- **Cross-curricular work** The project covered all areas of the curriculum.
- **Engagement in learning** Pupils were very proud of project outcomes. The films also created a 'wow' factor for parents.
- **Generating new resources** The 'how to' guide is a resource that can be shared with other schools.

Challenges identified included:

- **IT connectivity** is a genuine difficulty in a rural area and affected project outcomes.
- **Curriculum constraints** Working digitally created a 'challenge of accountability', i.e. not producing work that is visible in a 'topic book'.
- **Teacher development** There was sometimes insufficient time to complete all the project outcomes satisfactorily, e.g. in skilling up in tablet use. Teachers also felt these projects raised their ability to plan more confidently 'on the hoof'.

Although all teachers began their project evaluations, only 2 were completed. These demonstrate significant skills gains in ICT use (from levels 1 to 4) and similar gains in model-making and creative thinking. Other significant gains were noted by 2 teachers in pupils' collaborative and team-working skills.

Teacher Reflections

As part of a final CPD session, teachers were invited to identify both the value of the project to schools and its wider legacy. Teachers and artists highlighted:

- **Benefits for SEN children** *'The arts gave them a new way to communicate.'*
'If you are not good at literacy or maths you are not good at anything... success in the arts counteracts this...'
- **Higher expectations for children** Children saw the artists working and understood more about art as work and even as a potential career. Seeing the teachers learning IT skills was also a key element of success
'We are at more of a level playing field... the children know more than us...'
- **High impacts across the curriculum**
'This project has married the academic and the creative... it's got the skills, purpose and creativity...'
- **An excellent CPD model that could be developed** Teachers reflected on the high value created by artists bringing in new skills and on the success of the project planning model which allowed teachers and artist to have a joint vision for the work and also enabled teachers to build on artist inputs: *'This is so much more valuable than an ICT course.'*

Mélanie Powell, Cultural Development & Events Officer for Rother District Council identified other successful aspects: *'Picking year groups in primary schools rather than using the art subject leader meant we got teachers who might not normally engage in this type of work.'*

Mélanie identified challenges in managing an interschool project, particularly in the logistics of bringing teachers together in school time. However, she described the opportunities to share and reflect on ideas as ultimately worthwhile, *'Particularly for village schools, often with one form entry or less, where teachers have less chance to share best practice.'*

Teacher Skills Development across the Partnerships

Participating teachers on all three arts education partnerships were invited to assess their own skill development which included:

- levels of confidence in using a gallery with children
- levels of confidence in working with the arts
- ability to take risks with new schemes of work

The biggest gains in skills development were for primary teachers in their levels of confidence in using a gallery and ability to take risks, in particular for newly-qualified teachers (NQTs). Most participating teachers reported gains in all the specified skills development areas. Three secondary teachers reported no change. This can be attributed to their level of specialisation.

How could arts organisations and schools connect better?

Teachers on each programme were invited to respond to this question as part of their final reflection. Here is a summary of their responses.

- **Cost and Access** Arts organisations need to address their pricing policies (where these apply) which are seen as prohibitive for many families.
- **More responsive and innovative arts organisation planning** Teachers emphasised the practical steps which could lead to more participation, e.g. planning Family days and allowing pram access.
- **Making the case to headteachers** They felt a particular strategic approach was needed to appeal to headteachers:

'The gallery has to offer the school something; This project offered us 'kudos', a celebration, CPD at the end. All of that meant that it was an attractive option for teachers. We have to justify it... head teachers were prepared to support this as it gave them more of what they wanted.'

- New initiatives could also consider taking art work into schools or producing more resources around the changing exhibition.
- **Targeted inputs can be effective** Teachers emphasised the time pressures they are under and the benefits of planning which addressed teachers' curriculum planning cycle well in advance. Teachers working in different strands reflected on the great economy of programme activities, in particular the benefits they had gained from relatively little initial artist input:

'We'd love to start every project like that... things can be doable if they are built in.'

- **The value of networks** Teachers acknowledged the value of networks attached to arts organisations, but also thought that they needed ongoing co-ordination: 'there has to be an overseer... it needs to be looked after.' Teachers would value increased network activity, including workshops with artists. The project has raised possibilities of the potential of more cross-school links e.g. between primary and secondary.
- **The value of exhibiting in public spaces** All teachers working on ASSEMBLE were agreed that the final project in a public space was very important for the success of the work both for the validation of pupil experience and for building greater links with families and the community. Teachers were very appreciative of current DLWP strategies to engage more people in the use of the building and reported that they and their students were more likely to take part in work offered at the DLWP.
- **Addressing challenges of working with the secondary sector** Teachers acknowledged different pressures for arts organisations in connecting with secondary schools. Summer term work was felt to be more effective. Teachers also expressed the view that school leaders needed to factor in more time for relationship-building with arts partners.

ARTS & EMOTIONAL WELLBEING

'Telling Your Story' – An Overview

The HRAEN programme in 2014-2015 also included three emotional wellbeing courses commissioned by East Sussex County Council (ESCC) Targeted Youth Support and developed with Culture Shift. These courses were part of a bigger programme offered to young people in rural East Sussex. This 6 session course ran in 3 rural community colleges, firstly at Hailsham, then Claverham and Rye, and was facilitated by artists Hilary Watkins and Lorna Hamilton Brown with Y7-Y9 pupils. Sessions were designed to incorporate creative approaches to developing emotional wellbeing and resilience and aimed to help young people:

- address their own personal challenges and be supported to find coping strategies and greater resilience
- connect with other young people and experience the value of a supportive peer group
- reflect on what makes for good mental health and be better equipped to make this part of their day-to-day lives, with reference to the Five Steps to Emotional Wellbeing: being connected – keeping active – giving to others – keeping learning – taking notice
- develop confidence and skills and recognise the value of creativity as a route to personal and social development

A variety of evaluation methods were used to review this programme. At the beginning and end of each course, the artists interviewed young people using a questionnaire based on the Warwick-Edinburgh Mental Wellbeing scale. The programme manager completed final reports detailing processes of referral, communication with parents and summative assessments on the delivery and effectiveness of each course.

Working with the Story of Change Model, the artists identified changes that they wanted to achieve through the arts working with vulnerable young people. They then devised an enquiry related to their practice.

Activities

Activities led by the artists were highly responsive to young people's interests and were delivered in a flexible way. The artists both have extensive experience of working with young people and Hilary is a trained youth worker. High priority was attached in the project aims to create a safe 'listening' space for young people which involved setting out clear ground rules and working with approaches that destigmatise mental health issues. Initial practical activities, such as finger-knitting, created ways for young people to get to know each other and to begin to share stories. Further art activities, such as singing, writing and journaling allowed deeper exploration of participant feelings of times of happiness and other emotions. This was supported by work on mindfulness and breathing techniques. Through the sessions young people created and prepared artwork which, at one college, was shared at a final event (Hailsham).

Impacts on Young People

A total of 21 young people completed the courses: 7 at Rye Community College (Y8 and Y9), 8 at Claverham Community College (Y7 and Y8) and 6 at Hailsham Community College (Y7). At Hailsham, the artists reported that: 'young people really enjoyed the course and approached it with commitment. All bar one gave the course 10/10 which is a clear endorsement of the approach. It worked very well for year 7s and helped those that were vulnerable cope with transition and new life in secondary school'. Similar feedback was received at Rye where the average assessment of enjoyment was 9.5 out of 10 and Claverham (8.5 out of 10).

From the artists' perspective, this feedback endorsed the approaches adopted to create a safe space for creativity which destigmatised or 'normalised' discussion about emotions and wellbeing. Artist comments in session reports support this view of incremental positive changes in young people's attitudes and wellbeing throughout the sessions:

'C. enjoyed it most, did wonders for self esteem, brought in his portfolio to share at the end, really enjoyed journals and continues to use his.'

'Y. has grown in confidence and is more settled at home, felt very proud of skills, especially ICT, made links between storytelling of computer games and own metaphors.'

Young people's feedback also reflects high levels of enjoyment and gains in confidence and skills. These comments from young people in the Rye workshops reflect a range of positive impacts identified by participants:

IMPACT ON HOME:

'Talking 1-1 with leader has helped me not to appear rude to adults.'

'It was really positive and helped me feel better in myself ☺ thank you ☺'

'It's positive. I feel a lot better in myself and I feel clear who I am.'

IMPACT ON SCHOOL:

'I've had less detentions. I stop to think before I say things, before I would say things and get called rude.'

'It helped me a little on how to deal with annoying teachers.'

'It's helped me with school but not a lot.'

'My behaviour has improved. The group has made me not get so anxious so much. It calms me down and stuff.'

'It's helped but teachers don't really understand.'

Teachers reporting on the projects corroborated this view of positive project impacts. In Hailsham, teachers felt that programme was particularly beneficial for Y7 pupils, providing critical support in their first year in secondary school. The sessions which took place in the town's youth centre, encouraged pupils to be

more independent as they had to make their own way there and home. End of project reporting in Hailsham indicated particular successes in liaison with parents who were able to see their children's work at the end of the project and were very appreciative of what their children had achieved:

Child B. 'had been like a new person, up-to-date with all her homework and taking part in a big school production.'

Another parent said her son had been much happier and contented as a result of the course. In Claverham, teachers reported on gains for all participating pupils, highlighting in particular gains in self-esteem and confidence:

'Student E. – found her voice through the group – she is able to voice negative stuff, very enthusiastic about the course.'

Challenges

The artists identified the Warwick-Edinburgh assessment tools, which were part of project monitoring, as difficult to use in practice. They observed that the young people did not like filling in the questionnaires and resisted doing so. Final 1 to 1 interviews were more effective. The artists also noted that working in school spaces and mixed year groups did sometimes hinder project delivery. A longer duration for the course would also have been beneficial.

When young people were asked about what they found challenging, some focused on individual activities they liked less well: 'Some found the word-based activities difficult, some didn't enjoy the singing, some struggled to talk honestly about how they felt. Some simply answered that they had enjoyed all of it.' In a few instances, young people drew attention to challenges of working in mixed year groups or in school environments and to the difficulties of explaining to other pupils what group they were in and why.

ARTIST APPROACHES TO EVALUATION

On the Hailsham project, story-teller Hilary Watkins completed an enquiry based on the question:

How are young people appropriating a range of metaphors and applying them in their own lives to build self-awareness?

Hilary developed a framework to assess ways in which young people worked with metaphor (which could include objects used in story-telling) as a means to observe how young people worked with and adapted stimuli offered in session activities.

For example, in the first session, she observed young people working with what was introduced as a 'fragile story box,' an object that allowed them to tell personal stories, and observed how this device allowed one girl to talk about her mother's cancer and for another young person to tell her story of how she was diagnosed with cancer herself. In the next sessions, the artist observed gradual appropriation by young people of the metaphor she offered through activities and stories.

As sessions progressed, she noticed growing playfulness and creative use of metaphor by the young people which also supported increased listening between group members and collaboration.

In her enquiry, artist Lorna Hamilton-Brown worked with the question:

***How I can help young people overcome barriers to participating in the arts?
What are the barriers, perceived or real?***

To create an evaluative framework, she identified key indicators as categories for observation, including overcoming resistance (to taking part), autonomy or 'creative deviation' from tasks, risk-taking, willingness to fail, experimentation in art-making and an ability to articulate or make public learning or discovery.

Lorna made detailed observations of young people's engagement with a series of creative activities. Her descriptions illustrate how, in the young people she observed, resistance to participation masked insecurities and overcoming this resistance through gradual immersion in activities created new emotional states for young people and confidence to take risks. Lorna's observations give particular insight into how artists can respond to moments of challenge or resistance offered by young people:

'M. did not want to do paper marbling. She can be resistant to trying new things. I got all the material ready for her and gently took her hand to help her create the first pattern. When she saw the beautiful images she had made she was hooked and then produce lots of patterns.'

Working with this evaluation framework enabled the artist to reflect on causes of resistance to taking part in creative activities and ways in which resistance could be addressed. In reflecting on her experience Lorna summarised the need to pay greater attention to patterns of resistance and develop greater responsiveness:

'I have learnt that it is important to treat each young person as an individual, that time and place have a bearing on the young person overcoming barriers. It's easy to make assumptions. A young person's apparent resistance to taking part in the arts could be that they are tired. Offering the same activity the next day could have a different effect. You might ask a young person to put their hands in paint to create a painting, for example and they refuse. You then make the assumptions - they are afraid to take a risk; embarrassed or something else, when in fact they are worried about getting their hands dirty. You offer them another activity instead but if you had spoken to the young person they might have told you the reason for the refusal and would have been happy to wear gloves and take part.'

These approaches illustrate the capacity of artist observations to offer more detailed qualitative data that demonstrate not just the impact of art-making on young people's wellbeing but illustrate how the arts can create safe spaces in which young people explore their feelings and develop new understandings through the arts.

In addition to their enquiries, the artists also made observations which related directly to the Five Steps to Emotional Wellbeing. One entry below illustrates this approach:

Connect The young people (YP) came up with the idea of doing a listening contract with each other. It includes not using their mobile phones and not interrupting. We may add to this each week. They shared stories of what they loved.

Keep Learning YP learnt about symmetry, talking briefly about Andy Goldsworthy, and about new computer applications they could use.

Be Active YP enjoyed movement during bingo but only one YP strongly enjoyed going outside. He showed that spirit of adventure and landscape may be an important refuge and metaphor for him. Others, largely because of the cold were less enthusiastic and some did not enjoy the onset of rain... why ever not?!

Give to Others YP listened and gave respect to each other. During an activity one YP offered to take on a role, instead of another YP person who was not keen. Several YP did a lot of teaching of computer skills to others.

Take Notice Outside YP did take notice of how the rain felt on their skin, of berries in trees of sharp spikey leaves (This suggests that there is scope for doing short 5 minute sensory work outside in future weeks).

Artists also employed other tools such as getting young people to identify emoticons that matched their mood states. The artists used these symbols to produce quantitative data assessments after each session in relation to: young people's enjoyment of the session, young people's level of participation. They also assessed their own ability to meet their objectives. This table is an example of end of session scoring across one course:

		Course average	(out of 10 high)
Level of enjoyment	8, 8, 8, 9, 8	8.2	
Level of participation	9, 9, 8, 9, 9	8.4	
Delivery in terms of meeting objectives	8, 7, 8, 9, 8	8	

The range of evaluative tools used by the artists reflects a comprehensive engagement with the challenges of documenting the impacts of the arts. Artists were motivated to do this as a means to deepen their own reflective practice and understanding of evaluation. Their approaches demonstrate how in-depth observation and enquiry can complement and deepen formal evaluation models which rely on quantitative self-assessment by young people at the beginning and end of projects.

PARTICIPATORY PROGRAMMES FOR YOUNG PEOPLE

Arts Champions

'It's a school council for the arts... promoting the arts in school to peers, senior people to make sure they value it.'



Photo: Donna Howell

Arts Champions are groups of young people (approximately 36 young people in total) from Y8 – Y13 from 5 secondary schools in Hastings and Rother and Bexhill 6th form college working with HRAEN to develop leadership skills to shape the arts in their schools and the wider locality. The programme has been supported by termly meetings with HRAEN since its inception in June 2014 and support from a lead teacher in each school/college setting. Throughout the year the young people have been encouraged to develop action plans to raise profile of the arts in their schools, and work towards a jointly curated programme of work at the De La Warr Pavilion for June 2015. All Arts Champions have been encouraged to do Arts Award to complement their role.

Initial work focused on explaining the role to young people, mapping opportunities and ways of engaging others and setting up initial tasks such as writing a mission statement or manifesto.

At their February meeting, Arts Champions had an opportunity to share and develop plans they had prepared in school. Champions were also given a tour of the De La Warr Pavilion and were encouraged to think about how they could plan activities which would link to the DLWP 80th anniversary celebrations, and complement the summer exhibition programme which included a major exhibition of Bridget Riley. Champions shared proposals including ideas from Bexhill Academy to develop an installation of 3D butterflies inspired by Bridget Riley.

Evaluative feedback gathered at the event indicates that Champions have a keen sense of enthusiasm for their role as well as an awareness of some of the challenges of implementation. Their comments reflect the early stages of this project strand with many of the intended project outcomes still to be delivered:

- ***What excites you about the role of Arts Champion?*** Champions were excited by opportunities to learn about other schools' activities and gain new ideas. They valued the opportunities for leadership and further contacts with arts organisation
- ***What challenges have you faced?*** Socialising with other schools and negotiating the group dynamic of events was identified as difficult by many champions, as well as managing the pressures of time management and organisation

Arts Champions were able to identify additional benefits to participation to date including: the advantages for young people in getting contact with industry professionals and access to a wider range of arts activities. For older students, particularly those planning further education and careers in the arts, visits to the DLWP also sparked thinking about applying for work placements.

Challenges of implementation identified by project leaders on this pilot project included:

- gaps and lack of continuity where staff changed or where group formation was slow
- difficulties of finding time for activities in addition to existing teaching and learning
- drop out by some older pupils as exams approached

Hastings Museum's Young Curators

This group was set up in October 2014 to allow young people aged 14-19 to gain a 'window' on different roles in the museum with a view to exploring museum-based projects for other young people. The work began with a taster session, a Young Curators' Café. This was designed to introduce young people to different staff and roles in the museum and gauge their appetite for future projects. Young people were then supported in devising family activities for the ***Uncovering Africa*** exhibition delivered in Spring 2015.

For Catherine Harvey, the Education Officer, setting up the Young Curators group at Hastings Museum as part of the



Photo: Donna Howell

HRAEN programme made her more able to move on with existing plans to widen participation. Although the work is still 'embryonic', support from Catherine Orbach from Culture Shift has allowed the young people to make rapid progress, familiarising themselves with the museum offer and identifying ways to take their own ideas forward.

In her reflections on the development of young people's leadership skills on the programme so far, Catherine Harvey described how young people's energy and ideas were instrumental in creating new activities that were 'front-facing' or popular with a wider audience. They gained skills from developing their ideas with a museum educator and in helping with the delivery of workshops.

Catherine received positive feedback about the young people's involvement from museum visitors. She observed how these activities had great social value for many of the young people. Three reported that there was otherwise 'very little to do' that interested them in their holidays. In one participant, identified by Catherine as socially-marginalised, she noticed very positive changes as he became more engaged with the work and with the ideas of others. Although there are some challenges in maintaining group consistency and continuity, Catherine was very optimistic about the development of the programme: 'this absolutely has value'; she was clear that she wanted the group to carry on and that the group were advancing ideas for this to happen.

Feedback from the most recent Young Curators' Café indicates high levels of enjoyment and engagement with the programme. 15 respondents rated a recent event they attended at 4 out of a possible 5. The young people expressed high levels of interest in carrying on with Young Curator activities (an average 4.5).

Young Theatre Promoters

PROMS is a pilot project which has run its first stage from October 2014 – March 2015 working with groups of Y9 and Y10 students at Robertsbridge Community College with support from Kate Noble, Performing Arts Subject Leader at the college and from Mélanie Powell, Cultural Development & Events Officer for Rother District Council. Facilitators from local groups Pam Golding from Robertsbridge Arts Partnership (RAP) and Dawn Badland, Applause Rural Touring, introduced the groups to the role of the promoter with a plan to mentor the young people through putting on a live show, including selection, ticket sales, marketing, budgeting, set up and striking. Young Theatre Promoters were able to take up Arts Award as part of the project. Having gained these skills, young people were able to promote a performance, an Applause Rural Touring production of *The Ornate Johnsons* and *The Foundry Group's: Those Magnificent Men*, at the college. In reviewing their work, Young Theatre Promoters identified several key achievements and ways in which they had played active roles in shaping activity:

- individual promoters felt they had learned more about the arts contexts and roles beyond performance
- putting on a whole performance allowed them to see the complexity of tasks and activities that are associated with promoting, in particular selling tickets
- gains in appreciating how performances and productions are put together

- gains in teamwork and co-operation
- performance values were high met their plans and expectations and the group was skilled in adapting to difficulties that occurred
- meetings were regular and very focused

In reflecting how schools and arts organisations could work better together, young people thought that:

- young people should be given more choice
- involving other schools could get more young people involved in the scheme. The Robertsbridge group felt that they could have teaching role for others
- giving young people an amount of freedom had been valuable to encourage them to get involved in the activities. It had never felt like a 'chore'
- having an initial budget was really helpful to get started

The partnership with Young Theatre Promoters has also given arts organisation partners new insights into the value of working with young people:

'Robertsbridge Arts Partnership was delighted to be involved in this project. Over the past few years, with dwindling funding resources to fall back on, it has become imperative that we create cultural partnerships with other organisations... We sincerely hope that further opportunities arise that allow RAP to work with other groups and organisations, as it has been enormously educational and rewarding for both parties.' Pam Golding

'This project has provided essential learning for Applause in terms of extending a Young Promoter option throughout the organisation's offer. It has developed an evidence base... around the potential to work with young people not only as potential audiences but as active participants. We have been asked by Arts Council for a discussion around this work to inform future planning.' Dawn Badland, Applause Touring

PERFORMING ARTS RESIDENCIES

Hofesh Shechter

'It was inspirational. It's left us really open-minded.' Y7 pupil



Photo: Donna Howell

This one week residency in December 2014 brought Hofesh Shechter, a dance company with an international profile, to Helenswood Academy to lead a series of workshops and rehearsals with young people, leading to a final performance. The residency built on the successful collaboration between the company and Hastings Borough Council. Led by Michael Hambridge, Hastings Arts and Culture Development Officer, Hofesh Shechter worked with a number of Hastings schools in 2012 and performed extracts from two productions at the Stade Open Space.

The table below illustrates both the range of activities and numbers of students and staff participating.

Activity	Participant numbers
First performance - audience	550 (students and staff)
Music and dance workshop Y7 – Helenswood students	50
Y8 workshop	55
Y9 workshop	70
Community workshop (Secondary)	25
Community workshop (Primary)	20
Students taking part as dancers in end performance	40
Students taking part as musicians	30
Audience for first end performance	570 (students and staff)
Audience for second end performance	140 (parents and VIP guests)
Total	Audience: 1,260 Participant: 290

Impacts on Learning – Young People’s and Teachers’ Perspectives

4 Arts Champions active in the school were asked to investigate the views of students who took part and share their own perspectives in interview about the impacts of the project on pupil learning, skills and enjoyment. Key findings include:

- **Enjoyment** Students very much enjoyed the ‘otherness’ and the changed social relationships brought by the experience: the transformation of their school environment and the close working proximity with dancers from around the world; the ‘cross-school’ nature of the project, involving working with others from different year groups was also seen as a big positive factor.
- **Experiments in teaching and learning** Students were enthused by the teaching style of the dancers which allowed them to take risks and try out different styles: ‘they’re not afraid of what people think’. Students valued the freedom to experiment through improvisation and to develop their own work with professionals: ‘they trusted us. It was amazing.’ Students also responded very favourably to the ‘drop-in’ inputs from the dance company into different lessons: history, geography and spanish.
- **Gains in confidence** One Y7 Arts Champion commented on how some girls in her year group had thought of themselves as ‘under-achievers’ but had grown in confidence over the week: *‘it’s raised their self-esteem.’*

For organising teachers, the logistics of bringing a world-class dance company to the school had presented a range of practical challenges. Teachers felt they had met all of these challenges very successfully. They identified the following contributory factors:

- **Leadership support** underpinned the successful operation of the project.
- **High standards of professionalism** in the organisation of the project and the work of the dance company had been acknowledged by staff across the school: *‘we didn’t get any complaints. Everyone understood the value.’*
- **Planning for a cross-school impact** with inputs in other areas of the curriculum also generated wide support and understanding for the project.



Photo: Donna Howell

Other key impacts included:

- **Gains in dance skills and in participation in learning** Teachers observed increased focus in lessons and rehearsals as students engaged with professionals. Although it was too early to document specific gains in levels of achievement, teachers anticipated gains in student ability through exposure to new dance approaches.
- **Gains in the school's leadership role in the arts** Teachers were proud of the way the project had created further opportunities for other local schools to participate and received positive feedback from other teachers and visiting local 'VIPs'.

'The opportunity for 4 of our junior pupils was a bonus as part of our community work with Helenswood Academy. For pupils with dyslexic needs or for whom a daily diet of English and maths becomes monotonous and challenging, it gave an opportunity to be successful. How inspiring to see them shine in dance!' Guestling Bradshaw Primary School Teacher

- **Challenges** The only challenges or areas for improvement identified by staff (and students) were to do with finding ways to include others who felt left out from taking part in classes which had high prestige. Teachers also recognised that the project provided a lot to build on, but energy and momentum was needed to identify new opportunities.



Photo: Donna Howell

RSC – Fearless Minds Project

This project was funded by HRAEN and designed to support literacy and the teaching of Shakespeare in primary and secondary schools. The first stage of the programme began with a teacher training day in January 2015 which was offered to all teachers in Hastings and Rother, exploring practical ways for teachers to develop performances with students. Teachers received lesson plans and resource materials. Follow up workshops are planned for autumn 2015 leading to a final performance festival in 2016, the 400th anniversary of Shakespeare's death.

Participants completed evaluation forms which provide data of very high levels of satisfaction with the quality of the workshops and activities in the first stage:

- All sixteen participants rated the quality of the workshop as 'excellent'
- 15 out of 16 rated the overall success of the day as excellent with 1 out of 16 describing it as 'very good'

Teachers were particularly satisfied with the structure of the workshops. These met their needs through the active exploration of tools and techniques to bring Shakespeare's texts to life in the classroom:

'The variety of approaches and strategies taught all lead to literacy and English skills.'

'As an English teacher it was great to explore use of voice, tapping and actions to bring rhythm and meaning to life. Thank you!'

'It re-ignited my own passion for Shakespeare and reminded me that I don't have to be THAT brave to teach it.'

'Thank you so much. All English and Drama teachers should do this session!'

In reflections on the work so far, organising teacher, Niall Whitehead, identified the high quality of training at the workshop as a key factor in the success so far of the programme. He also noted challenges in recruiting teachers to the workshops, in particular in the Hastings and Rother areas.

Teacher reflections on the value of the input indicate that the session inputs were of high quality and value in relation to skills development. Problems of recruitment are an indicator of wider challenges of secondary school teachers securing time for CPD during school hours noted elsewhere in this report.

ARTS AWARD

Arts Award, the national recognised scheme to accredit young people's participation in the arts, has been promoted across all of the HRAEN participation programmes. A total of 335 young people children achieved their Discover and Explore Arts Awards working on the HRAEN 2014-2015 programme with 13 teachers running the award for the first time. 38 young people achieved their Bronze, notably 20 Arts Champions, 9 Young Theatre Promoters and 9 as part of a curriculum offer. Although Arts Award engagement was planned to be offered to young people participating in the Emotional Wellbeing programmes, the short delivery schedule meant that this was only offered to one school with two young people showing interest.

Key Impacts and Challenges

'By taking part in Discover (and Explore) it has enabled children to develop their understanding of various art forms which include sculpture, collage, painting, sketching and performance poetry... What really stood out from a teacher's perspective was how the award allowed us to cater for all learning styles but above all we worked together as a team and had a lot of fun.' Shani Wilson, Sacred Heart R.C. Primary

The HRAEN network has exceeded its targets in the delivery of Discover. Primary teachers have integrated the Award successfully into their lesson planning. Further research is needed to explore the benefits of participation for teachers as this information is not currently available.

Results for secondary schools so far have been more varied. Patterns of engagement reflect different levels of teacher support, for example for Arts Champions doing the award. Anecdotal evidence gathered at the events indicates that high teacher workloads and difficulties of scheduling extra-curricular activities have been significant challenges for both Arts Champions and Arts Award activity. An exception to this trend is the Nurture Group run at St. Leonard's Academy which enjoyed high levels of teacher support and participation. Teachers reported that participation had 'added a new dimension to their learning' in ways that supported their academic progress:

'The students really enjoyed it. Having to plan for experiences, they've learnt new skills for GCSE - researching artists, using mixed media, how to behave in a gallery. They've worked in sketchbooks. By doing Arts Award in year 9 they've developed skills that will be useful to them in GCSE. The good thing is they get a certificate.' Amber Smith, St Leonards Academy

Teachers emphasised the importance of an award certificate as a reward for engagement, particularly for students who may not be predicted to do well at GCSE.

STEERING GROUP REFLECTIONS

Steering group meetings have formed a key forum for partners to discuss project activity, plan key events and also identify future opportunities. Although some phases of HRAEN activity remain to be completed at the time of writing this report, steering group partners met to assess progress in HRAEN activities in March 2015. Partners assessed progress in relation to outcomes they had identified as desirable at the beginning of the programme (in italics below), as part of activity led by the evaluator based on the RSA Theory of Change model. This summary illustrates partners' perspectives on opportunities and challenges for the network that have arisen as a result of the HRAEN programme.

A continued progression and legacy from HRAEN projects

Steering group partners have identified several new developments as indicators of progression and legacy-building including:

- DLWP work with schools and increased activity and participation
- continuing engagement of teachers on the START programme and good 'buy-in' from teachers on the ASSEMBLE and Being Rural projects

Partners had confidence that work delivered this year has been of high quality and that the network reputation is growing as a result of the programme. They were also realistic about the need to address challenges in the sector:

'It's early days... the sector is quite brittle... there is the continuing issue of capacity but we're having greater attendance at network meetings. It's a good foundation so far, a good beginning.' Michael Hambridge, Arts and Cultural Development Officer, Hastings Borough Council

Cross-council co-operation sustaining high level cultural partnerships

The partnership between Rother and Hastings Councils is strengthening. Opportunities for collaboration are increasing through further liaison with officers planning the Battle of Hastings 950 anniversary celebrations.

HRAEN building its reputation and becoming a model of good practice and regional significance

Partners identified more collaboration between schools and teachers participating on the programmes, e.g. with Arts Champions, as key indicators of success and drivers that were enhancing the model and reputation of the network. More work was needed, however, on making the HRAEN brand 'visible'.

Partners reflected that the network has great potential to build on the programme if it can secure further resources and successfully address the challenge of fragmentation within the education sector.

'The reputation is spreading... if I'd known we would be here this time last year I would be very happy.' Mélanie Powell, Cultural Development & Events Officer for Rother District Council

HRAEN addressing challenges in shifting structures in education and county and local authority service provision

As more schools become academies, and local education authorities services are increasingly dismantled, there is a danger that arts education will face greater challenges. Under these circumstances, more buy-in or active participation from schools is required. There were very different patterns of school participation in the network to address:

'The network would benefit from greater ownership from schools. This is something we need to address going forwards.' Catherine Orbach, Co-Director, Culture Shift

'There are very different levels of engagement and desires to contribute or take from the network...' Mélanie Powell

Other partners, e.g. Niall Whitehead from Helenswood Academy, identified opportunities for the network and for the arts to respond to new school priorities:

'Measuring accountability in schools is going to be different... measuring student progression and observing effects on children going to be important... the arts will play a big part in discussion about progression e.g. drama assisting literacy.'

Partners also identified specific education initiatives, e.g. 'English Values' and SMSC education but concern over partner capacity to support HRAEN development remains. Ashley McCormick of the DLWP stressed the importance of flexibility in responding to new initiatives:

'In embracing ideas and creativity we have done well. There is still a need to be agile... there's a value in having a strategy but we have to identify and respond to opportunities.... Looking at other initiatives that 'are bigger than us' is important in developing a strategy.'

● Developing a strong evaluative model to gather robust data

Activities have produced a new models of evaluation and data-gathering which have evidenced impact effectively and could be used to make the case for further projects. The strength of this model and ways to develop it are to be explored after the publication of this report.

● Young peoples' voices heard

Partners reflected that trust and commitment between partners and in the network had grown during the programme. Opportunities for young people to debate and share work had been a strong element of delivery and provided a strong platform for development, despite challenges in capacity and in the education sector.

● Extra platforms for dissemination created, including a website

The HRAEN website has become operational though a strategy is needed to ensure partners have the capacity to develop its use. A final HRAEN dissemination event has been planned for June 2015.

KEY FINDINGS

This summary identifies key programme outcomes in relation to strategic outcomes identified for the HRAEN programme.

● Young People as Arts Leaders

Young people have played an active role in shaping arts and cultural activity, have developed their leadership skills and shared enthusiasm for arts and culture with their peers through face-face events and digital platforms

Activities of The Young Theatre Promoters, The Hastings Museum Curators and The Arts Champions offer cogent examples of how high value partnerships between young people and arts organisations have given young people opportunities to develop leadership and vocational skills with modest levels of intervention. Each project has demonstrated how young people can be supported to plan and produce successful work with arts organisations. In addition, arts organisations have gained understandings on how to work with young people to engage new audiences.

Challenges exist in secondary schools in particular in the capacity of teachers to support young people with extra-curricular activity. The ambition for digital exchange between young people has been problematic to develop and remains an ambition to build into the HRAEN network, alongside the developing greater use of the HRAEN website.

● Impacts on Learning and Young People's Achievement

To have positive impact achievement across core and foundation subjects

Teachers' evaluative work has been successful in generating quantitative and qualitative data which offers a detailed picture of the impacts of HRAEN interventions.

Teachers in all three arts and cultural education partnerships have recorded significant gains in skills development in areas of critical thinking and oracy and literacy. Teachers also observed evidence of strong improvements in pupil personal skills development, notably in levels of confidence in speaking in front of others.

Focus group observations offer insight into how arts activities can encourage greater engagement in learning for young people who are marginalised in the classroom.

● Young People and Emotional Wellbeing

Young people in rural areas have experienced positive mental health outcomes as a result of emotional wellbeing programmes and commissioners are more confident of impact of arts on mental health

All participating young people reported high levels of enjoyment in the wellbeing interventions and identified clearly the value of a creative approach to emotional wellbeing.

Artist session assessments indicate very high levels of participation in the activities offered. Teacher comments corroborate artist reporting of positive project impacts. Teachers in Hailsham, for example, felt that the programme has provided critical support for Y7 students in their first year at secondary school and increased levels of happiness and self-esteem experienced by the young people in school contexts.

Artists found the tools provided to generate quantitative data on wellbeing difficult to work with as a means to elicit information from young people on their emotional states. However, the artists' creative approaches to evaluation have generated a more detailed data picture which offers a promising area for development.

● **Teacher Skills Development**

Teachers across all programmes have developed skills and confidence, valued the arts and cultural partnerships and are building them into longer term planning

Self assessments made by teachers on the START, ASSEMBLE and BEING RURAL projects have demonstrated how collaborations with cultural organisations and artist partners can lead to more advanced skills development and confidence in devising new schemes of work. These impacts are more pronounced for teachers from the primary sector, especially NQTs, who may otherwise lack specialist arts training. These impacts have been enhanced by CPD built into the programme which has allowed teachers to share and discuss work with artists and with other teachers. The integrated CPD in these projects has produced a number of detailed recommendations which could form the basis for future programming to address teacher and school needs more effectively.

● **Arts Organisations' Learning**

An increased number of local arts organisations are programming more responsively

The HRAEN programme has supported innovative patterns of collaboration between arts organisations, schools and young people. Work carried out by the Robertsbridge Arts Partnership and Applause Touring Network with Rother Young Promoters has demonstrated how arts organisations can engage young people in planning and producing rural touring theatre performances. Hastings Museum and Art Gallery has developed a model for small projects that give young people the opportunity to take part in and lead museum activities. The De La Warr Pavilion's offer to Arts Champions has reflected an innovative approach by the organisation and the HRAEN network to engaging young audiences. This model has been identified by the HRAEN steering group as a significant model for future development.

The START programme at Jerwood and the ASSEMBLE programme at De La Warr Pavilion have both worked with a highly effective model for schools engagement which involves artists working to support teachers to design schemes of work that meet their needs. The model was also adapted in rural Rother, working with digital artists, overseen by Rother District Council. Teachers have expressed interest in continuing this aspect of a network which can plan, do and share work together. The opportunity to exhibit work, for example at DLWP and Jerwood, has been seen as a significant element of these projects.

● Arts and Cultural Engagement in Rural Areas

Increased opportunities for arts and cultural engagement in rural areas, addressing current imbalance between urban and rural areas

Various models have been introduced through HRAEN. The collaboration between BEING RURAL with artists skilled in digital media has been highly effective, demonstrating the benefits that can be gained through sharing skills in rural hubs with limited external input. The opportunity for teachers to meet in a learning community also contributed to strong programme outcomes. The schools partnership engaged individual artists rather than organisations but did provide access to local cultural resources such as Great Dixter. Though successful, the partnership required a high level of co-ordination from the Rother Cultural Development Officer in order to support teacher/ artists partnerships and set up a platform to plan and share across the different projects.

Artists working on the Wellbeing programme demonstrated how involvement with the visual arts, media and storytelling can generate significant positive impacts for young people in rural areas. The Robertsbridge Young Promoters' work with a rural theatre touring organisation offer also illustrates how existing theatre production partnerships can be expanded to connect with and include young people, and provide them with significant vocational experiences.

● Residency Programmes

Long term partnership established with RSC and Hofesh Shechter, developing skills and opportunities for young people and teachers

The residencies with Hofesh Shechter and the RSC were developed to address the need for young people to access high quality arts experiences. Feedback from participants in the Hofesh Shechter and the first phase of the RSC residencies at the Helenswood Academy indicate that arts inputs have been of exceptionally high quality with significant impacts on pupil skill development and engagement with learning. The Academy's ambitious approach as a hub for training for other schools has been highly effective with very positive feedback from teachers from visiting schools.

● Evaluation

The impact of this work is well evaluated giving us tools and knowledge to make the case in the education arena for further funding

The evaluation model adopted has encouraged teacher engagement in observing pupil engagement and the impacts of arts interventions. The structure of HRAEN CPD sessions on their arts and cultural learning programmes has been effective in ensuring that there were high degrees of participation in the evaluation process. CPD and reflections at the beginning and end of practice have allowed teachers to share knowledge and sustain and form emerging communities of practice and hubs for future activity.

The approaches of artists working on Emotional Wellbeing programmes also demonstrate how artists can employ creative approaches to gather a range of high-quality data.

● Arts Award

Increased engagement with Arts Award through strategic placing of Arts Award within activity

A total of 335 young people children achieved their Discover and Explore Arts Awards working on HRAEN 2014-2015 programme. Results from programme activity demonstrate that where Arts Award has been integrated into existing teaching at primary and secondary levels, participation has added value and more young people have been able to complete activity needed to achieve the award. This has been more challenging, particularly at Bronze level in secondary schools where teacher support has been required for extra-curricular activity. This reflects a key challenge identified by several contributors to this report of teacher time and capacity.

WAYS FORWARD

A continued progression and legacy from HRAEN projects

Steering group reflections on programme delivery and the development of the network indicate the potential for HRAEN to continue the debate and self-critical reflection that has been an effective feature of programme activity. Final conversations with programme managers and steering group partners also identify other potential ways forward:

- building on the evidence base of improvements in pupil skills in critical thinking, literacy and oracy to demonstrate the impacts of arts and cultural education projects to schools and other agencies
- developing the model of high quality CPD in the arts by the Helenswood Academy with the RSC and Hofesh Shechter
- ensuring that the high levels of teacher participation in evaluation, reflection and project development are sustained through increased network activity in partnership with arts organisations

Other ways forward identified include:

- maintaining a highly flexible and responsive approach to structural changes in education and council service provision to identify opportunities for future collaboration and investment
- further research to identify the needs of commissioning agencies either in Academies, teaching alliances or councils who may co-procure HRAEN services
- more integrated planning between arts organisations and schools, acknowledging and working around the constraints and requirements of teachers' planning cycles
- anticipating programmes of work that respond either to key education priorities, e.g. SCMS goals or larger scale regional or national cultural events
- marketing and school offers which provide 'kudos' for school leaders and addresses their strategic priorities
- arts organisations reconsidering their offer, e.g. in museums and galleries sending out objects or pictures into the community to create interest and stimulate visits

The HRAEN programme has demonstrated how thoughtfully structured and well managed projects with carefully selected artist interventions can have significant impacts on learning and skills development. In addition, teacher CPD groups and network meetings have shown how an emergent community of practice of teachers, arts organisations and artists can create innovative schemes of work. Arts organisations have also benefited from the active participation of young people new possibilities for audience development. The challenges of teacher and school capacity, particularly at secondary level, the uncertainty over new

education structures and the funding of council services are visible in some aspects of programme delivery. However, a wide range of activities demonstrate strong outcomes with efficient management of resources. A concluding seminar in June will allow teachers and arts organisations to build on the data they have gathered and reflect further on potential routes for development.

APPENDICES

APPENDIX I

Hastings and Rother Arts Education Network Programme 2013-2014 Michael Hambridge, Ashley McCormack, Catherine Orbach, Melanie Powell, Niall Whitehead			
Current situation <i>What is the current situation?</i>	Enabling factors / resources <i>What is needed to do the activities leading to the desired outcomes for the project?</i>	Desired outcomes <i>Project outcomes for students, staff, school communities and arts partners? What will individual projects have achieved?</i>	Longer-term impact <i>What long-term changes will your project achieve?</i>
<p><u>Summary of current situation</u></p> <p>Piecemeal engagement by schools with arts *cultural partners; pockets of excellence, v. teacher dependent</p> <p>Young people have little sense of a broader quality arts and cultural offer</p> <p>Great deal of private out of school provision</p> <p>Impact of new curriculum, reduced options at KS4, less support KS3,</p> <p>Influence of academies + and –</p> <p>Music service maintains strong connections with schools</p> <p>Cuts – need to do more for less</p> <p>Inc joint working across LAs, within SELEP, with focus on employment and skills</p> <p>Arts play a minor role with LA commissioning</p> <p>Network good but needs more profile with schools</p> <p>More CPD – cross art form is useful</p>	<p><u>General</u></p> <p>Support of the network, clear boundaries but needs continued pushing with schools. There is interest but need to work out best format.</p> <p>Vibrant creative community with skills to work with young people in/out of school</p> <p><u>Schools</u></p> <p>Support from Helenswood Academy</p> <p>Development of Rye Studio School</p> <p>Schools clusters including EFT</p> <p><u>Cultural organisations</u></p> <p>Support from DLWP</p> <p>Active museum programmes with schools</p> <p><u>Local authorities</u></p> <p>cross LA working, with joint cultural planning for 2016</p>	<ul style="list-style-type: none"> • Positive impact on mental health and wellbeing • Commissioners 'get' the potential role of arts within wellbeing agendas • Increased leadership and agency for young people in schools and across arts and cultural sector • Greater influence in media/ promotion of arts to young people • Increased teacher confidence and skills to weave opportunities for arts and cultural learning into curriculum • Evidence of impact on academic improvement, social skills and behaviour and transferrable skills • Sustainable relationships between schools and arts/ cultural orgs • New skills/ understanding for artists and arts and cultural orgs • Schemes of work developed to introduce Shakespeare into schools • High profile of arts residencies draws attention to arts in schools • Increased take up/value of Artsmark and Arts Award %? • New models for delivery and support for Arts Award Positive • Models of practice shared across network • Clear evidence about the impact of arts and cultural learning in schools • Key stakeholders understand value of arts in young people's lives 	<p><u>Summary of planned impact</u></p> <p>Strengthened network with increased collective bidding power</p> <p>Sustainable partnerships between schools/arts partners at local and national level</p> <p>Sustainable practice led by teachers</p> <p>More schools with artsmark and arts policies</p> <p>Arts Award as known, and as well supported, as D of E</p> <p>Arts and young people more important within LA and regen agendas</p> <p>More skills sharing btwn sec and pri schools, led by students and teachers</p> <p>Impact on results in arts, on take up in the arts, and on local performance within national context</p> <p>Impact on attainment across curriculum (literacy, social skills, communication)</p> <p>People from politicians to school communities get the importance of arts and culture in young people's lives</p>

APPENDIX 2

HRAEN Programme. Project Participation. Schools and Participant Numbers.											
Programme	START at Jerwood	Assemble at DLWP	Rother District Council Being Rural	Hofesh Shechter Residency at Helenswood Academy	RSC CPD at Helenswood Academy	Emotional WellBeing Projects "Tell Your Story"	Arts Champions at DLWP	Young Promoters in Roberts-bridge	Young Curators at Hasting Museum	Arts Award	
School											
Helenswood											
William Parker											
St Leonards											
Hastings Academy											
Rye College											
Rye Studio School											
Claverham											
Robertsbridge											
Bexhill Academy											
St Richards											
Bexhill College											
Ark Little Ridge											
Casteldown											
Guestling Primary											
Sacred Heart											
St Pauls											
Dudley											
St Mary Star of the Sea											
Sandown											
Christchurch											
Baird Primary											
Silverdale											
Ark Blacklands											
Chantry											
King Offa											
Northiam											
Salehurst											
Staplecross											
Hailsham CC											
Primary pupils	540	120	150	20							830
Secondary students	110	60		600		22	44	10	15		861
Teachers	24	8	6	10	14		6			15	83
Artists	5	2	3	10	2	2		1	2		27
Other arts. Prof.	2	2	2	3							9
Total											1810

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Pam Golding, Robertsbridge Arts Partnership
Melanie Powell, Rother District Council
Karen Westbrook, Rye College
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