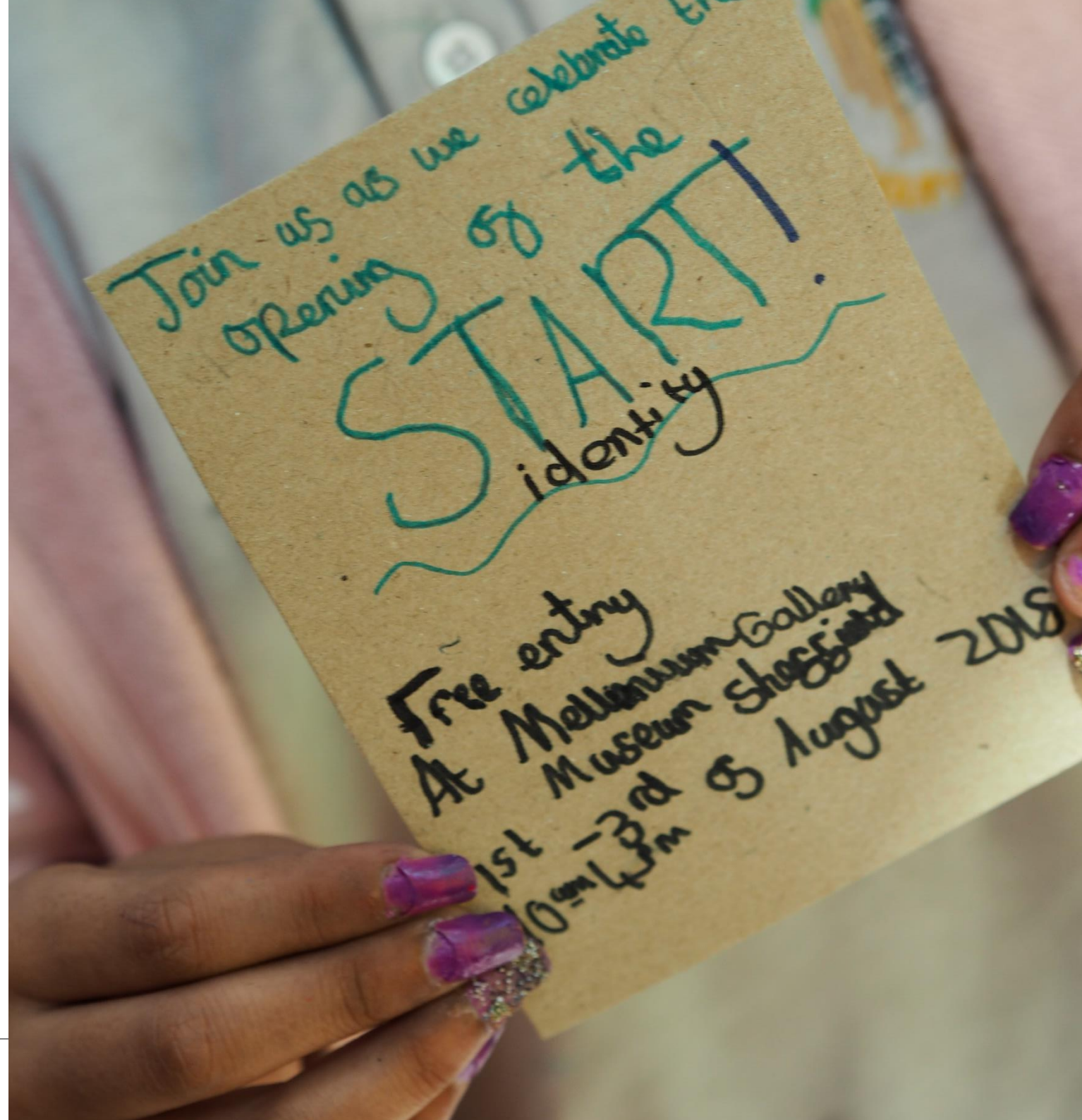


Children & the Arts
Advocacy Bank
2017-2018



| | |
|--|----|
| 1) Introduction..... | 3 |
| a) Methodology..... | 3 |
| b) Start programme - aims and outcomes | 4 |
| 2) Start Programme 2017-18 - Summary of Key Points and Learning | 5 |
| 3) Case Study 1 - Nonsuch, Nottingham | 6 |
| a) Project summary | 6 |
| b) Increasing access and sustained engagement to the arts..... | 8 |
| c) Feeling comfortable in cultural venues, enjoying an art form and becoming more confident and creative | 9 |
| d) Working with and supporting engaged and committed partners to deliver arts projects | 16 |
| e) Arts Award | 20 |
| 4) Case Study 2 – Museums Sheffield | 21 |
| a) Project summary | 21 |
| b) Increasing access and sustained engagement to the arts..... | 23 |
| c) Feeling comfortable in cultural venues, enjoying an art form and becoming more confident and creative | 24 |
| d) Working with and supporting engaged and committed partners to deliver arts projects | 34 |
| e) Arts Award | 37 |
| 5) A message for the funders.... | 38 |

1) Introduction

This research was commissioned by Children & the Arts (CATA) to gather together the ingredients needed for the effective advocacy of the Start programme. It brings together two strong case studies from 2017-18, highlighting examples of good practice and showcasing some of the key strengths of the programme. The case studies focus on the participants' stories, giving a platform to the voices of those involved, including pupils, teachers, practitioners and partner organisations.

Children & the Arts have not commissioned a traditional report, but rather a substantial bank of information, which can be drawn upon to create a range of advocacy materials for different audiences. This information may also be used for advocacy purposes by the key stakeholders involved in these projects. The report is not to be shared publicly in its entirety.

a) Methodology

Children & the Arts selected two strong projects which were part of the Start programme in 2017-18. Fieldwork was conducted to gather information including:

- Observations of three sessions at the beginning, middle and end points of each project,
- Mini focus group discussions with up to six pupils, during each observed session,
- Individual telephone interviews with three adults involved in the project - the class teacher, a creative practitioner and a member of staff from the partner organisation at the end of the project.

To go alongside this qualitative material, CATA provided supplementary information and statistics from across the Start programme. Consent has been given for extracts from the report to be used publicly.

The interviewees were:

Nottingham

- Creative Practitioner - David Ralfe, Co-Artistic Director *On the Run*, and writer-performer
- Teacher - Adam Iqbal, Bluecoat Academy
- Partner - Edward Boott, Artistic Director, Nonsuch

Sheffield

- Creative Practitioner - Georgina Davey, puppet maker
- Teacher - Rachel Marshall, Woodhouse West Primary School
- Partner - Graham Moore, Children and Young People Co-ordinator, Museums Sheffield

b) Start programme - aims and outcomes

| Aim | Stakeholder | Outcome |
|---|-------------|---|
| To increase access and sustained engagement to the arts | Teachers | Increased confidence in visiting and engaging with arts venues for teaching and learning Increased confidence in using art within the classroom (including cross-curricular) Increased motivation to use art within the classroom (including cross-curricular) Improved teacher/pupil relationships Increased inclusion of arts within school curriculum Increased trust in the arts partner to deliver quality service Teachers have learned something new as a result |
| | Pupils | Increased ability to undertake critical analysis Increased awareness of careers available in the arts Increased participation in the arts outside of school Increased resilience |
| For children to feel comfortable in cultural venues and to develop appreciation/enjoyment of an art form and to become confident and creative | Pupils | Increased confidence in visiting an arts venue Increased confidence in producing creative work Increased enjoyment and appreciation of an artform Increased opportunity to be creative |
| To work with and support engaged and committed partners to deliver arts projects | Partners | Increased number of partnerships with schools in areas with indicators of need Improved relationships with schools Increased knowledge Improved arts education programme |
| | Artists | Improvement in own artistic or teaching/facilitative practice Increased number of artists who work with schools and partners post-programme |

2) Start Programme 2017-18 - Summary of Key Points and Learning¹

i) Topline

- 27 partners (arts organisations / venues)
- 120 schools participated
- 8,728 pupils engaged
- 164 artists and creative practitioners helped support delivery of the programme – 3.5 per school

ii) Impact on young people

- 6 experiences per pupil, against a target of 5
- 63% of pupils visited a venue for the first time (n=5,527)
- 4,788 pupils completed an Arts Award (87% of whom completed the Discover Award)*
- Many pupils have shown significant behavioural improvements and better attitudes to learning
- 95% of teachers said they've seen their pupils develop a greater appreciation of an artform as a result of taking part
- 90% of teachers have seen an increase in pupils' confidence and self-esteem
- 85% of teachers have seen an improvement in communication skills, and 80% have seen improvements in teamworking skills
- Participation has even influenced academic choices and career aspirations
- 63% of teachers said the project had helped improve their relationship with pupils

iii) Impact on schools

- 117 hours of CPD were delivered by partners, attended by 282 teachers
- 87% of teachers rated CPD as 'Excellent' or 'Good', and 100% said it was on par or better than other arts-based CPD they'd attended in terms of quality, relevance and usefulness
- CPD sessions were effective in facilitating closer collaboration between partners and schools, and encouraging teachers to consider ways of embedding arts and creative activities within the curriculum
- 79% now feel more confident delivering arts-based subjects in the classroom, and 89% of teachers now feel more confident visiting or working with cultural partners
- 95% of teachers said they were likely to use techniques or resources from artists in their teaching (outside of the project)

iv) Legacy

- Using professional artists has significantly enhanced the experience of pupils by providing valuable insight into the creative industry and inspiring them to explore different art forms and / or careers in the arts
- More than three-quarters of partners reported that pupils have returned to their venue independently since taking part
- 95% of teachers said they were likely to continue their relationship with the arts organisation partner
- 95% of artists / creative practitioners said they were likely to continue working with the arts organisation partner
- Three-quarters of artists / creative practitioners said their teaching practice has improved as a result of their involvement
- 96% of partners reported gaining or developing skills & knowledge, improved relationships with schools, and an improved learning / educational offer

¹ Provided by CATA

3) Case Study 1 - Nonsuch, Nottingham

a) Project summary²

Nonsuch collaborate with world-class practitioners to present revolutionary physical and visual theatre to hundreds of pupils from disadvantaged local schools in Nottingham on a personal level.

Over three years Nonsuch are hosting and producing accessible and inspiring content in response to prevalent social issues identified as important for young people by young people as part of extensive research with DYT - a hero digital creative engagement platform for young people which Nonsuch are developing as part of Nottingham's Cultural Education Partnership (CEP).

These young people will become creatives in their own right by being given the opportunity to engage with and respond to physical theatre as well as creating original digital content for DYTlive.co.uk.

Experience provided

Nonsuch are providing four schools with high deprivation indicators within Nottingham the opportunity to engage with award-winning theatre by world-class practitioners based in Nottingham with proven social value for the city on a local and personal level at Nonsuch Studios. They aimed to engage 350 Key Stage 3 & 4 (11-16) pupils (100 per school) which connected well with their current DYT Project.

In 2017-18, they chose to work with practitioners who are revolutionary in their approach and delivery and focus on physical and visual theatre with a low-threshold for engagement. Both shows respond to issues identified as important for young people through an extensive consultation, which was part of DYT & Nottingham's CEP - presenting accessible and inspiring content that is relevant for those this programme targets.

Term 1: Tell Me Anything by David Ralfe

Tell Me Anything combines rich storytelling with physical theatre and is a tender, raw, brutally honest boy-meets-girl story – about a teenage boy who's trying to be a man and a teenage girl with anorexia who doesn't want to be rescued. Tell Me Anything was created in collaboration with psychologists specialising in the role of carers of people with eating disorders. It asks how - and if - we can help the ones we love to get better.

"Points about teen psychology and our body-obsessed media are powerfully made, and the fact this is told from a male perspective matters." - FEST

Term 2: The Beautiful Game by Next Door Dance

The Beautiful Game is an award-winning, dynamic and witty celebration of Britain's national obsession – football. Passionately performed by four female dancers The Beautiful Game dynamically portrays all the highs and lows, the artistry and absurdity of football through gripping and entertaining physical theatre. Fiona Buffini, Associate Director of Nottingham Playhouse, said of The Beautiful Game: "I rarely see shows that are this inventive, playful and irresistible. It is a laugh-out-loud funny, warm and very human look at the highs and lows of following football. It makes football fans love dance, and makes everyone love football."

The two shows tackle gender stereotypes with a juxtaposition on the normal expected behaviours of genders: one show is football presented by females and the other of the issues of an eating disorder from a male perspective. The main performances were followed by a Q&A session with the practitioner three workshops. These included exploring the issues and content of the show, exploring the craft and performance skills with the practitioner, and creating their own theatrical responses. The two shows and subsequent workshops fulfilled a large part of the criteria of the Bronze Art Award.

² Project Summary directly based on Start Schedule and report documents submitted by Nonsuch to CATA

Term 3: START_DYT / DYT_START

Nonsuch practitioners provided workshops and support to give all students an opportunity to produce a piece of creative digital content, in response to the two previous shows in terms 1 and 2.

The created responses were uploaded to Do Your Thing (DYT) - the hero digital creative engagement platform which Nonsuch are developing as part of Nottingham's Cultural Education Partnership. DYT is about showcasing, developing and empowering the creative voices of Nottingham's 13-25s through new opportunities provided by technology and the increased engagement capacity of digital. Professional artists collaborated with young people to create quality digital content, unlocking space and providing real creative opportunities for 13-25s in Nottingham.

Students engaged in creative workshops with DYT practitioners and were invited to upload their creative response, whether this be a piece of photography, video, GIF, blog etc. linking the live experience with the digital artistic tools available at their fingertips. This created a permanent online digital gallery of the START experience. Over the three years, Nonsuch aim to have collected 1200 unique pieces of creative digital artwork from student participants of the START Programme.

Teacher CPD

CPD functions in three ways across this project: skills development, strategic development and sustainability. In 2017-18, teachers had the opportunity to participate in four CPD sessions each – two skills development workshops and two workshops that focus on strategy and development.

Through skills development workshops teachers were given the time and space to develop their own skills as artists and practitioners by taking part in professional workshops with the makers of the two performances (David Ralfe and Next Door Dance). These workshops took place prior to the shows being presented to ensure teachers were fully prepared to support the student's engagement, provide research points and also integrate any themes or techniques into schemes of work to maximise and expand student's engagement with the performance content and context. Our consultation with teachers has always identified the importance of their artistic development to ensure their work is as relevant and contemporary to inspire the next generation in new and exciting ways.

At the beginning and the end of the programme teachers attended collaborative workshops focussed around outlining the programmes, giving rich information on the expected outcomes, how to get the most out of the time and ways in which they can engage with Nonsuch's wider education offer. Time was dedicated to allow teachers to network, share problems/find common solutions and stimulate collaborations between schools. There was a focus on Arts Award and ArtsMark. Nonsuch also collaborated with other arts organisations as part of Cultural Education Challenge Nottingham (CECN) to sign-post wider opportunities, find funding and develop strategies for sustainably embedding cultural activities in their school.

The Nonsuch Community Programme Coordinator was on-hand across the year as the first point of contact for teachers to support them throughout the programme, their engagement with workshops, ArtsMark development and to answer any questions rising from Arts Award delivery.

b) Increasing access and sustained engagement to the arts

i) Teachers gain confidence in visiting and engaging with arts organisations for teaching and learning

'I think Nonsuch are absolutely brilliant. They are definitely one of the best organisations I've ever worked with. The whole creative team there are outstanding in terms of the communication and the kind of rapport I've developed with them over the past year. They've been really, really good in helping to chaperone and lead on events. They always come to me with new ideas and approaches on how to deliver things. I feel a lot more confident in being able to work with organisations like that because they've given me the confidence to be able to do so.'

Teacher

ii) Teachers have learned something new as a result of the Start programme

The programme in Nottingham provided teachers with CPD opportunities including Arts Award training.

'It has been an amazing project for one NQT this year, because it has given her something to work on. She's now put a board up telling pupils where they can get involved in things and where to find out about projects. The CPD sessions really helped the NQTs and created a little network where they can get support from one another at that early stage in their career.'

Partner

'Teachers actually get a chance to work with these artists on an artist level. We work with one teacher at a sixth form college, who was an actress and a director before becoming a teacher, so [she values] being treated on that level, working with other artists. The artists are there to share their practice and deliver a good session with the teachers and I think they've really, really enjoyed that.'

Partner

'I think it's worth doing because it's a chance to meet so many great likeminded people. It's a chance to kind of broaden your horizons for both staff and students. There's CPD opportunities as well as, you know, the chance to go see three live theatre shows. There's, you know, opportunities to engage with the arts organisations outside of your school which can also help and support your development in the arts community. So, I think there's so many different advantages to taking part.'

Teacher

'The first CPD session provides a really great space for teachers to just let it all out. All the issues that they're having in their single-people departments, they see that other teachers have these feelings as well and they're in similar situations, which is a really great place for them.'

Partner

c) Feeling comfortable in cultural venues, enjoying an art form and becoming more confident and creative

i) Enjoyment and appreciation of an artform

The two performances seen by the pupils in Nottingham were not traditional, established works, but new pieces of contemporary performance. David Ralfe performed *Tell Me Anything*, a solo show based on his own experiences, which explored sensitive issues. Next Door Dance performed *The Beautiful Game*, an upbeat show, bringing together dance with a soundtrack which included well-known music, football commentary and memories. These two different types of performance were new to some pupils. They were able to respond to the art form, appreciating the skill involved and their own enjoyment of the work.

Tell Me Anything

'Our kids in particular, haven't really seen a lot of live theatre, I think the extent to which they've seen is probably a pantomime. This solo show, obviously is very against the grain of what a lot of young kids feel is acceptable - a young man talking about his feelings on stage. I think they found that really inspiring to see - that he was actually okay to do that and the audience interaction allowed them to engage in that dialogue. I think that was really, really heart-warming. I think a lot of them still use that reference when creating theatre.'

Teacher

'The pupils were most obviously interested in the idea of autobiographical performance and asking if it was a true story. There were times where we had a chat about what that means, because obviously on the one hand it was a true story but on the other hand, necessarily I have edited certain things out and so we talked about that and about me as an unreliable narrator.'

Creative Practitioner

Pupils described David Ralfe's performance as 'amazing', 'emotional', 'interesting', 'good' and said it was something they would watch again.

'I think if anyone else does it, it won't be as good as how David did it because he made it look real and like something was actually going on.'

Pupil

'It's a true story to David and nobody else knows how he actually felt when he was going through that.'

Pupil

'If it is a personal experience, it must be a lot easier to talk about your past rather than read off a script. I'm not saying you are going to remember 10, 20 years ago, it's hard to do that, but if you are going to talk about it, you should remember little bits and bobs about it, about what people said and done.'

Pupil

'I remember the lights. When he was in a good mood you could see it was bright and when he was in a bad mood it went dark.'

Pupils

'When he laid out all the props to show memories, when he picked them up, he was acting like they were actual memories.'

Pupil

'There was only one person acting, not two or more!'

Pupil

'It must be scary for the actor because when you are doing the practicing you are only doing the practicing with people that are in the play, but when you've got people stood in front of you it can be scary. If there are 10 or 20 people in front of you it shouldn't be that scary, but when you've got thousands and thousands...'

Pupil

'When the pupils watched Tell Me Anything they just couldn't get over that it was real, and it was about real issues that were affecting them, and that it was a real story of the guy who was stood in front of them. He was telling them this story on a really simple level.'

Partner

Next Door Dance

'I think our pupils really appreciated seeing girls playing football, being good at it, having a passion for it. They appreciated what they were doing but because it was so well presented, it was like "Oh, I can give it a go as well." It was a lot more movement based which they were quite unused to seeing. I think a lot of them think drama is a lot of talking, and this was a lot more audio visual sound cues and movement, physical theatre. Brilliant, very, very inspiring for our kids.'

Teacher

'They interacted with the audience and most plays don't. That's good because you get more intrigued by it and it makes you want to sit there more and watch it.'

Pupil

'It was not boring. Sometimes you just sit there watching a play and you get bored. [I was not expecting them to] tell real stories about their past, because you can relate to it because it is real, because it is more relatable.'

Pupil

'I like freestyle dance. It was interesting that they were doing it together and then they stopped, and then doing it together. I noticed all of that.'

Pupil

'The songs were matched with the dancing and stuff. I think the sound track was pretty good, I liked some of the songs on it - like anthems.'

Pupil

'If it was not real, they might not put as much effort into it, whereas if it was their own story, they might want to put more detail in to it.'

Pupil

'I like the mix of football and dancing together. That is kind of hard to do to pull that off. They pulled it off. They had commentators and crowds. I think it would have took time to learn because some of it was blurry, some of it was speaking really fast.'

Pupil

ii) Resilience

Pupils could identify how they had developed their own useful life skills through the workshops and performances, including teamwork, social skills, and self-expression.

'You learn to express yourself, so you can tell people what you never really told anyone else.'

Pupil

'You can learn more about people who are in different classes. You could interact with more people that you don't usually interact with in school.'

Pupil

'It helps you remember stuff. We were playing a game where you have to walk to someone saying their name and I didn't really know everyone in the class.'

Pupil

'It helped with listening skills, when we were doing the ghost stories you had to listen to other people, to add your bit to the story.'

Pupil

David Ralfe's solo performance impressed pupils. They talked about his bravery and resilience when performing on his own, particularly when the subject matter was so personal.

'You know at the beginning, people started laughing, but even if he was by himself, he didn't stumble, he was still good.'

Pupil

'He was standing in front of a crowd [on his own]. If people do it with other people, it would make you feel more confident, but because he did it by himself, if he forgets a line, he's got no one to go back to, to say 'You need to say this...'

Pupil

'Telling people what has happened to you and to the people around you is actually quite difficult to do. If you are telling your life story, something you've kept personal to you throughout your life and you just tell it to a random audience of strange people it's like, are they going to judge?'

Pupil

'It must have been hard for him to put it on because it was a true story. It was so close to him; some people would be scared to put that out there in a theatre.'

Pupil

The issues explored in Tell Me Anything prompted discussions about the pupils' own experiences. Learning to share and talk about these personal, difficult moments, and to support others through them, is an important life skill.

'One workshop was in a really deprived area of Nottingham with very high levels of domestic violence and serious mental health issues. It was an amazing day because one lad said in the Q&A session, completely unprompted, that his sister had problems. So, we had a private conversation after the session, and that set off this domino effect, where there were three more students over the course of the day asked to speak to me privately. In every single case they made massive disclosures to me about stuff that was going on in their lives, including suicidal thoughts, a suicidal sibling, self-harm, eating disorders, violence at home, coercive boyfriends. They found me and told me about it. At the end of each conversation I said, "I can't keep any of this a secret. We're going to have to bring in a teacher and tell them what you've just told me," which none of them resisted. They all seemed to have really good, trusting relationships with their teachers. We handed all that information over. Some of it the teachers were aware of already, but some of it they weren't as it was the first time they'd ever told anyone. One girl who had said she'd been having suicidal impulses since she was 11 and felt that she had depression, had never told anyone that ever before. It was really, really extraordinary to feel that seeing the show, and seeing me, talking about my life in an honest, open way, made them feel as though they wanted to open up about their experiences and that they felt that they wanted to do that with me. That was just a really extraordinary day, and is something I'll never forget in my whole

career. It doesn't always feel like this, but that day I absolutely knew what the point of that performance was.'

Creative Practitioner

'I think normalising and talking about this stuff is good. I happened to overhear two girls chatting afterwards, I gathered that one of them had a sister who'd had a serious eating disorder and the other one knew someone who'd had a mental health problem, and they were just sat there chatting about it. It felt like it was easy for them to sit and have that conversation. Maybe they have those conversations anyway, but it felt like on that day they were having it because we'd started that conversation and then they'd taken that and run with it.'

Creative Practitioner

The play included animal metaphors for different types of approaches to caring.

'The Q & As gave us the opportunity to zoom in on each of the animal metaphors for carers and to deconstruct them. The metaphors are so good as a really clear way of identifying the traps that we all fall into. You can say just try to be aware of them, and you can't always be perfect, this is what you should be aiming for and this is what you should be a bit wary of. There was one girl who was about 12, who said, "Well, I think that I'm the kangaroo because if ever there's any one tiny, tiny little thing that I can do that I think that will make someone feel even just a tiny bit better then I'll just do it straightaway." And I was like, "That's incredibly sweet, but let's talk about that because I'm worried for you." And we had a really nice conversation about that.'

Creative Practitioner

'I'd like to do more like this. It was interesting. It actually tells you things that are still happening in the world. People are still bulimic. Anorexia and bulimia, they are just in the back, but there are a lot of people who go through that, and gender equality is also important.'

Pupil

'My sister went through bulimia, so I was like, I get where you are coming from.'

Pupil

Pupils were aware that the arts could convey an important message. Next Door Dance and the associated workshops were also seen to explore important issues, but in a fun, engaging way.

'Sometimes the message gets through but it is not fun, but they made it like the message gets through but they made it fun as well. Girls can play football and it don't matter what gender you are.'

Pupil

'It makes you realise that people still leave people out and think that girls can only do some stuff and boys can only do some stuff. But boys can like pink, I've got a big pink florescent shirt - it is amazing.'

Pupil

'You hear people saying boys and girls are equal, but are they? You have to think about it and not just say it.'

Pupil

'The workshops make you think about stuff you've never thought about before. This one is about equality and gender and usually I wouldn't think about that stuff...'

Pupil

iii) Confidence in producing creative work

Some pupils were inspired by the performance and drew connections to creating and performing their own work.

'Seeing the actor, and then he was performing and had to remember all of that, and be angry and then be sad. It was interesting and if you want to be an actor, you would look up to him.'

Pupil

'It was kind of inspiring because you knew you could go up there and do something like that.'

Pupil

'I think it massively increased their confidence in producing their own work. It's definitely improved. When we were doing Arts Award, Olivia from Nonsuch asked the kids to make a piece of performance to demonstrate their reviews and so they tied it in to what they saw. For Dance Next Door they hosted a Match of the Day sketch show which they presented and recorded in front of other people. As well as remembering the kind of the artistic content that they created on the day, they were also expressing and sharing their views with confidence and ease in front of 90 people in the room.'

Teacher

'In the Arts Award, the feedback that they put in their portfolios was just amazing, they were saying 'Thank you so much for this opportunity. This has been great. I've developed my confidence.' You could just really see it, it was really tangible.'

Partner

iv) Opportunity to be creative

Throughout the year, pupils took part in a range of workshops, from creating celebratory handshakes and to making stop motion animations.

'All the workshops that we do, they are all different but they are all to do with equality of football and stuff. They are all good in different ways. It's good how we did a proper handshake. Sometimes we do it in football and now I know how to do that. Their handshake gave you ideas for how to do your handshake. Obviously I play football for my school so me and my friend, we will do the handshake that we made up if we score! That was fun.'

Pupil

'The animation workshop was creative. It made you think, 'What can we do that is different to everybody else?'. It made you try something new. I didn't even know what it was!'

Pupil

'The stop motion was different. I do computer science in school and we don't do much like that but it is more fun and interactive. This was actually having to draw and think a lot and put it on the screen and take pictures.'

Pupils

'It helps you understand stuff more if you are interacting with it and not just writing it down. You can remember it more easily and stuff.'

Pupil

'We are doing our own play too. Seeing them perform helps because you need to have facial expressions, not just stand on the stage when it is not your turn to speak, you still have to do something.'

Pupil

'I liked the animations because it was about equality and it was interesting and fun and it also makes you think.'

Pupil

'There were so many workshops, especially the practical ones, where you'd see at the start, pupils were being very reluctant, then by the end of the session, they were all really angry that it was ending. These were pupils that said they weren't going to do dance, dance wasn't for them for whatever reason, and they were really going for it, and sweating!'

Partner

Pupils found these active, creative workshops more engaging than their regular school lessons.

'It is more fun than school. At school you just sit there and write, do the same old thing over and over again. Most of the lessons are just writing or copying down. They are all boring. This is like a very fun, interactive learning break. Usually you are concentrating on school work and revision and what you are doing at the moment. You don't get time to think about anything else. Me, I go home and I revise and I tidy up and I don't actually get time to do stuff.'

Pupil

'It was interactive, we didn't just sit there and read something and talk. If you just sit there, you are going to get fidgety, tired and bored, but if you move around you are going to learn something.'

Pupil

'It was creative. You didn't have to just sit there and watch them doing it, you could create your own stuff.'

Pupil

'I told my mum and dad about it. I told them about all the different workshops we did and it wasn't just a boring school day and stuff.'

Pupil

v) Ability to undertake critical analysis

The Start programme encouraged pupils to develop and share their own opinions about the productions. They were able to write reviews, discuss the stagecraft and the characters, and draw comparisons with other things they had seen.

'It was fun to watch and it wasn't boring. It kept you intrigued because they was doing some of it slow and they didn't have the same moves throughout the whole thing, it changed and stuff.'

Pupil

'The soundtrack went well with the dance, the story behind it went well with the songs as well.'

Pupil

'Most of the time you see proper plays, that have already been done, and then with Tell Me Anything – it was his own life it was him telling his story basically.'

Pupil

'Really simply, if you look at Arts Award brochures, the level of detail in the pupils' responses to the second performance, is nearly double their response to the first play they saw. At the beginning of the project they wrote bullet points, or we had to make frameworks for them, for the second performance the reviews could be construed as a review. There's a journey of talking about doing and talking about how things are produced.'

Partner

'I ask pupils at what moments in the story they became frustrated with my character. Having a character who is the good guy and is the protagonist, but who is not perfectly behaved and morally pure, gives a level of complexity and nuance that engages a critical response that's a bit more sophisticated. Pupils were debating with each other, some were frustrated with the character, some thought the character was completely in the right, and were frustrated at other people in the story. There was a real range of views and there's something about considering moral ambiguity that I think was really relevant to the show.'

Creative Practitioner

vi) Participation in the arts outside of school

The Start project was seen to give new experiences to pupils who do not tend to participate in the arts outside of school. Nonsuch reported that connections were being developed to provide and promote opportunities to pupils, and some young people were taking up these opportunities.

'We have a very diverse set of pupils. We have some that come from quite affluent, well-off families and we go right down the spectrum with pupils who have English as an Additional Language. So, it does vary a lot, but I would say generally speaking, not a lot of pupils tend to engage with those kind of activities outside of school in their spare time, which is why I think it was so vital that I chose those kids to go on this project.'

Teacher

'The pupils are definitely a lot more confident. I've had loads of kids sign up to the Nonsuch training programme for the youth theatre. I've had pupils go to Nottingham Playhouse TV workshop. The uptake is good, but I would say there is room for improvement and, hopefully that will strengthen year on year.'

Teacher

'We've had a lot of people apply to join our young company, which is our project for 16 to 19s who want to go into performance. We have had lots of conversations informally with Next Door Dance as they run training, part of a regional project by the Department of Education for Dance Education. They were giving out flyers and talking to lots of people. A couple of the pupils have joined our programme, or will be starting in September. A number of the schools set up projects as part of Nottingham's Young Creative Award. We also run a project called Toolbox, which is in the theatre category for the Young Creative Awards and a number of the schools took part in that or passed it on to other schools in the area.'

Partner

vii) Awareness of careers available in the arts

At the start of this project, the dance and drama pupils who were interviewed, could already demonstrate a strong awareness of different careers in the arts. Most of this group wanted to work in the creative sector, with pupils saying:

'I want to be a dancer to travel the world, do competitions and dance behind famous people.'

'I want to entertain children by dancing.'

'I want to be a dancer and perform in front of a lot of people.'

'I want to be a dancer in TV shows.'

'I want to be an actor and then a drama teacher.'

For these engaged pupils, the Start programme developed their understanding of the skills involved in a career in the arts. It offered them a realistic insight into some of the work that lay ahead and motivated them to develop their own skills.

'If you want to be an actor, and then you see a real actor doing what you want to do, you compare yourself and you realise you've got a lot to do, so you motivate yourself.'

Pupil

'I liked the session where we had to think about who inspired us to do drama. It gets you thinking about the person who inspired you most. I picked Jonny Depp because I liked Pirates of the Caribbean. He is just an overall good actor. He takes a boring script and makes it interesting.'

Pupil

'The experience has been good because you meet new people and you get an experience of how it could be, what you could be doing, different perspectives of what you could do.'

Pupil

People, adults you have to wake up every day, get your clothes on and go to work – but it can be something you can enjoy. My mum always says if you like the think that you are working at you never work a day in your life.'

Pupil

For pupils at other schools, who had a lower awareness of arts careers and organisations, the Start programme was said to have a positive impact.

'I would think it has increased the pupils' awareness of careers in the arts through the workshops and Do Your Thing which Nonsuch did alongside Start. The content that was covered was really, really good. I think Nonsuch did a brilliant job of encompassing as much as they could within our finite schedule.'

Teacher

'The pupils' awareness of arts organisations was so low, they had no knowledge at the beginning. By the end of the year, they'd worked with three different companies quite consistently. We'd talked openly about our job. In passing conversations at lunchtime they would ask us things like, "Do you do this all the time?". They were fascinated when Courtney had her camera and she was doing the animations. For lots of them, the only time they'd been to a theatre was pantomime and they didn't know where the art galleries were in Nottingham, so I think they must do now.'

Partner

d) Working with and supporting engaged and committed partners to deliver arts projects

i) Developing partnerships and improving relationships between arts partners and schools in areas with indicators of need

Children & the Arts offers partners three years' worth of funding, giving them the opportunity to develop a long-term engagement with schools and pupils.

'The Start programme is different because it is more about the quality of the experience and the longevity of the experience, rather than enforced KPIs. It's about sorting out how much can we give these students, rather than how many students we need to reach. Lots of the other work we do it's about large scale, short engagement, whereas the Start approach is unheard of! It's ongoing and although those students may change, we are not just dipping in and out, this is a consistent presence at the school.'

Partner

'We're one of the smallest organisations in the programme. Previously, our only ways of getting into the schools were either they paid for us or we were able to get a pot of money, which for school-based projects is normally very small and not very sustained. There would be a very low chance of us working with these particular schools, because of where they are and the sort of statistics that are up against them. Or it might just be that we would be able to work with a very specific group of young people if they were able to get money. This three-year relationship gives us an opportunity to really test our way of working with schools, and also to create really great relationships with teachers whilst doing that. It has been really invaluable.'

Partner

'As a department, my line manager was definitely for it straight away. He was quite hands-on in helping to get the project set up and he gave me the resources that I need.'

Teacher

'From a broader perspective, I've definitely seen the Start programme change the perceptions of other teachers outside of the programme that we work with. Other teachers are starting to find out about it and ask, "Oh what's that programme? Why aren't we a part of that?". There is a wider change in the city, a few years ago all the drama departments were being cut and now lots of schools are starting to build that up again. The strongest example in which they've just brought drama back into the curriculum and they're really investing in that, they've got two drama teachers now and they're going to try and push that through as a GCSE option.'

Partner

There is a sense of building up a trusting relationship between the pupils and the arts partner.

'I try and plan the long term. I try and think about the kind of the cohort of kids that I'd like to take through, and what I want them to learn over those three years. I think that sets the kids up with consistency, because they realise that we are invested in them and they are invested in us by taking part in such a long-term project.'

Teacher

'I think the second day, when the pupils came back, they were all really excited, whereas on the first day, they were a bit slightly terrified – "Why are we here? What's going on?". The two shows couldn't have been more different. They were really excited to be there for the second one and it was a different space, different place, different feeling, but they came in really excited to see the show. Their conversations changed from "What are we doing here? Why have we been brought here?" to asking about the structure of the day "What workshops are we doing? What are we going to learn about?"'

Partner

ii) Arts partner increases knowledge and improves their arts education programme

Working with the same organisations over several years means that the programme can be tweaked and developed each year to suit the needs of those involved.

'The biggest shock for me was that we got it, in comparison to the other organisations that I know applied for it, and others in the National Portfolio. Not that many people had heard of us before, but to get that sort of investment and that support has been really amazing. For us to have done that and have proved that it is possible, gives us a bit of clout in terms of talking to other people.'

Partner

'Everything was achieved this year, it was just a little bit frantic at times but actually, now that we've done it for a year, we know what to expect and we know what extra things we can put in place for next year.'

Partner

'We're changing some things for next year, in order to make the programme more sustainable in the long run and more tailored to individual students and schools. This year every school's done exactly the same programme and they will, for the most part, next year. The Arts Award journey will be different and the level of support as a result of that, that the schools will get, will be slightly different.'

Partner

'We're a young organisation, we are about curating and programming something for that age group. We're working with artists on supporting work that will be part of the programme and that's being shaped by the young people as well. The relationships will continue, we're looking at ways in which we will embed that into our future programme, the challenge is just to find that money.'

Partner

'I think the Start programme came at a perfect time in our development. We were thinking about these sorts of things but didn't have the means of doing it. We had the really strong community programme, we'd made some really good shows and

taught them, but there wasn't a very clear link between the two. I guess maybe in ten years' time there'll be no line between our community work and our shows, it will all be part of programmes which really bring in the audiences.'

Partner

'It's not about doing the easiest thing possible. It's about really challenging yourself, so I think it's been a really great year to challenge us and make us think about how we do things. I think it's made us think about what is the value that we provide to schools? It's not about the assessment, although that's a great thing and it's a nice part to add in. The real core thing is showing the best work we can find and produce, to people who would never get the chance to see it, and the response that they have to that is the big thing.'

Partner

'As we are moving towards the future years of the programme, we're trying a semi-commissioning approach, supporting work that fits the theme that we've been given through the research. We have learnt how to properly contract artists as a commissioner. We are now part of a wider artist development programme, called In Good Company, which is the East Midlands Performance Artists Development network led by Derby Theatre. We are in talks with some other partners of that programme, including one who is also a Start partner, around adding into our commissioning pots. I don't think we would be taking the step to join In Good Company if we hadn't been a part of Start and started to build our programmes. For the third year of Start, it will be a one-off show, a brand new piece made for Start. The thing that we're really interested in is how do you create a piece that's really relevant to young people's lives and inspired by them? How do you create something and enthuse that age group, who are not used to seeing this artform? How do you give them something different that really excites them?'

Partner

'The Start programme has also generated loads of really interesting conversations in other elements of our programme. We've coined it 'strategic commissioning' - this idea that you create work in response to research and consultation with an audience group, to make something that's really relevant for them. We just made a show for 0 to 3 year olds, which was made through loads of workshops and

research with 0 to 3 year olds and their families. We're doing something slightly similar for over 65s, to really explore that sort of commissioning process and our role of working with other artists.'

Partner

'Now we are looking at ways that we can open the programme to other schools, maybe if they want to just join onto one day or both days. The cost per child on each day is actually really low and for a full day it's comparative, to buying a ticket on a school discount to a big theatre venue. We're trying to open it out to other schools that are interested for the future.'

Partner

The project allowed Nonsuch to improve their arts education programme by working with creative practitioners in a paid capacity.

'We're such a small organisation, this was a really great chance for us to actually put our money where our mouth was. We could actually to give them a fully paid opportunity, instead of offering space in kind or something like that.'

Partner

iii) Creative practitioners develop their own artistic, teaching or facilitative practice

'The intensity of our programme means that the practitioners have to develop as well, they can't just come in and do what they're used to doing. They are learning about working on that sort of scale and with that sort of intensity with the students. I think they were all really amazed at the intensity that we made them work at, but they saw the benefit for the students of not just doing one workshop, but of going the extra mile.'

Partner

'The show Tell Me Anything was a show that had been made for audiences of all ages, exploring my experience of being in a relationship with a girl who had an eating disorder when I was a teenager. It had been developed with some consultation with psychologists working in the field and they were particularly excited by the fact that we were exploring the role of the carer, as opposed to the experience of the person with the illness. We were interested in it because it felt like a slightly more accessible way in, on the basis that even if people hadn't encountered that illness or hadn't had the illness themselves, everyone's been in that situation of wondering what to do when worried about someone else. We were interested in that sort of peculiar state of helplessness, when you're incredibly invested in something but you have no control over it whatsoever. There are weird paradoxes, I was not the one with the illness and yet I was profoundly affected by it. It was completely out of my hands and yet I felt like I should be doing lots of things.'

Creative Practitioner

'The show wasn't an original piece for the Start project, I made it independently with my theatre company, On the Run, and it wasn't made with schools' audiences specifically in mind. We found that not approaching it as a piece for teenagers is probably what made it such a strong piece for teenagers, because there is no hint whatsoever that we were trying to educate them or presume knowledge that they wouldn't have.'

Creative Practitioner

'I think the project has hugely affected my own creative practice. There were some quite prominent tastemakers (producers, programmers, critics), who really

hated Tell Me Anything when we showed it in Edinburgh. That's not to say that that was the only response it got, but that was part of the response that it provoked. Unfortunately, that left me feeling that it was not a very successful show. Doing the Start programme, I've come full circle in terms of how I think about it and how I'll think about my work in the future. The response that I had from the young people and the connection that I felt with them when we were discussing the show provoked conversations about their lives. I think the play has really got under their skin, and that means so much more to me than what people say in the newspapers. It's been really important to remind me that those loud voices in the theatre industry are not necessarily the voices that really matter the most, even though they can seem like very loud and powerful voices.'

Creative Practitioner

'I'm interested in complex things, so making that show, I knew that there was an issue there about gender, and I asked myself was I shoving female voices out of the space? Is there an ethical question? It is something that comes up quite a lot in my work, particularly when it's to do with masculinity and male experience. I think it's really left me with questions about who is the audience for the show? Who is the best judge of whether it's any good? Right now I feel like the teenagers in Nottingham put themselves in a better position to judge it than all of those industry people at the Edinburgh Fringe. They were just fresh and they were honest and they were uncynical, but at the same time their responses were authentic. I felt like it started conversations with them and amongst them, that wouldn't have happened otherwise, and I think that's surely the whole point.'

Creative Practitioner

'It was really cathartic for me, and I hope helpful for the young people as well. For me to just sit in front of a group of people and talk about my flaws, and for it be okay to have got things wrong, to talk about mistakes that we've made and the things that we've learnt. I feel that in the more professional side of the theatre industry there's less and less space for you to admit flaws. I feel like theatre audiences in some parts of the theatre landscape are getting worse and worse at

seeing anything at any level of nuance, whereas I think the young people's audiences didn't come burdened with those pre-existing ideas. They just had a very authentic reaction and it was really good for me to say that I've had three years of therapy and that it was really helpful for me. I felt really proud to say that as a grown man sitting in front of an audience of teenage boys and girls, to just say that and not be embarrassed by that.'

Creative Practitioner

'I did 16 Q&A sessions in total, so I hope I got a bit better at it as time went on. I think for me, what was unusual about it was how much we were talking about my real life. I had a policy of answering questions honestly, but I had to identify which questions were just to get a rise out of me or where they were just probing to see how deep into my life they could get, before I said I was not answering the question. On the whole, I felt that as long as I was honest with them, they were on a level with me. It felt like a mutually respectful space in which mostly I took their questions seriously, and as a result they asked mostly serious questions.'

Creative Practitioner

'It's been great. It's really boosted my faith in that show, which had a bit of a tricky life at various points in the development. And also boosted my faith in young people as maybe the best audience you're ever going to get.'

Creative Practitioner

iv) Artists working with schools and partners post-programme

'It has had a hugely positive impact on my relationship with Nonsuch. I'm relatively new to Nottingham and Nonsuch are a relatively new organisation, so it feels like a great partnership. Start is a three-year project, so it might be that I have another show to bring to them at some point in that three years, and we're already starting to have that conversation.'

Creative Practitioner

e) Arts Award

'I think that is definitely a highlight for the pupils that they come out with another qualification and that it is UCAS accredited when they get to the Gold level.'

Teacher

'It is definitely an advantage of doing Arts Award that the pupils get to express and share their opinions with other people. They are expressing their views on what they think art is, because the Arts Award takes in so many different forms. It doesn't have to just be drama and music, it can be baking and decorating, sewing, stitching, painting, there are so many different things that it encompasses.'

Teacher

'I think the two biggest benefits of the Arts Award training are being alongside like-minded people who are obviously quite creative and passionate about the arts, and the fact that the training was free. The fact that we didn't have to pay is a huge bonus. I did try to approach my school and they shot me down and said that we didn't have the money at the time. When I said it was free they just said, "Absolutely fine." The Arts Award programme trains you at Bronze and Silver, and sets me up for training to do a Gold award. I got to have the whole day off school too - that's always a bonus isn't it?'

Teacher

'I was Arts Award trained so I can now deliver Bronze and Silver Arts Award. My involvement as a whole was very, very hands on. Very time consuming, but very rewarding in the end.'

Teacher

'We were the only school to have 100 kids attend both events. We were the only school to have a full 40 candidates get through on the Bronze Arts Award and I think that's through the hard work and how much they actually appreciated what was being done for them. I think they definitely appreciated it.'

Teacher

'The Arts Award gives a really nice structure to the programme, as a reflection. As a result of having to have to do the Arts Award, we've added points of reflection into the programme which really creates that journey where the pupils are seeing things, thinking about them and then reflecting on them. They've learned from that, because those skills are not there, they know how to say facts but they are not good at reflecting or they don't have a lot of chance to reflect.'

Partner

'When we did the Arts Award days, it was really evident from the teachers just how hard it was for them to get things to happen in school, and the fact that it was happening was proving its worth in itself. Teachers were saying we just want to get them to see the things that are different. That's what we're really striving for, and the fact that that's happening is having an effect and an impact. I think we have definitely seen the investment, the change that is happening and the effect it has had on the students, which in turn will prove things to the teachers and that's the long game.'

Partner

'The Arts Award booklet was a useful way for us to wrap up the session by saying what we all learnt. It's how I'd probably end any workshop in one way or another. I think they found it useful. I think from the questions they were asking it was obvious that they hadn't necessarily remembered all of it, but they were nearly there and were asking for prompts. I think it was a good way to consolidate what we'd learnt and to have a written record of that.'

Creative Practitioner

4) Case Study 2 – Museums Sheffield

a) Project summary³

For Museums Sheffield, the 2017-18 project built upon an initial trial year and first full year of working with three partner schools. Having established some strong relationships with lead teachers in previous years, they wanted to embed their work into the school's aims and objectives more effectively throughout the academic year. For some of the pupils, this was their third year of working with Museums Sheffield.

This year, Museums Sheffield chose to focus on a new acquisition 'Comfort Blanket' by Grayson Perry. All three schools are close together geographically but vary immensely in terms of identity. 'Comfort Blanket' and other works in the collection that explore identity, were used as inspiration to create artworks with the students that delve deeper and celebrate this difference. The project culminated in an exhibition of work during the summer holidays at the Millennium Galleries. This year the project engaged over 300 children and young people aged 9-11 years.

Through on-site workshops, students were given the freedom to explore and discover at their own pace. The project aimed to demonstrate that museums and galleries are places they can visit, places they can learn something new, and most of all, places they can enjoy. At the end of the year, students had the opportunity to exhibit their work at Museums Sheffield.

The organisation aimed to inspire students to think about museums in new and exciting ways by going behind-the-scenes in the gallery and looking at the roles involved in creating their own exhibition. Sharing stories from the very people who make it all happen, such as curators, this connection with real people and real places was the start of a demystifying process that will give the students the chance to connect with the world behind the walls of the gallery. By working with

an artist and the collections, students were inspired to ask questions, critically analyse exhibitions and explore objects.

Artist-led workshops gave pupils the opportunity to work with a professional artist who encouraged them to create their own art work inspired by the exhibitions and collections they had seen. The aim was for students to be proud of what they had achieved and increasingly confident in sharing this with others.

Experience provided

In 2017-18, the programme provided each student with an opportunity to explore a major acquisition and to work with a professional artist to create an exhibition in response. Every student had the chance to input into the creative response to the exhibition and in the process of displaying their work for an audience of the general public.

Artist Georgina Davy, project coordinator Graham Moore and other members of the team, visited each of the schools to arrange dates for the initial visits to the gallery and the school workshops. These meetings were well received and provided an opportunity to meet with the staff team at each school and to set out the plans for year's programme, including introducing them to the Arts Award. All of the staff were enthusiastic about working at the Graves Gallery although very few of them had visited previously. They were also keen to do a project focusing on British Values and Identity.

The pupil's first visit of the year to the Graves Gallery was designed with a carousel of activities, allowing each child to explore the whole gallery, taking inspiration from portraiture, landscapes and contemporary collections including

³ Project summary directly based on the Start Schedule and report documents submitted by Museums Sheffield to CATA

Mark Quinn and Grayson Perry's 'Comfort Blanket'. Alongside their time in the gallery all participants worked with project artist Georgina Davy to produce a self-portrait puppet.

Museums Sheffield staff and project artist Georgina Davy spent a full day in school with each class involved in the project (total of 11 days). This was an opportunity to spend an extended amount of time with each of the participants. The Discover Arts Award provided some framework for these sessions with elements of discovery, research and artist presentation. Continuing the themes of Identity and Britishness which had begun on their initial gallery visit, each class created a collection of fabric squares which showed the identity of every pupil. These were a major part of their final gallery exhibition. Each class also looked at art forms, and created lists of what constitutes an art form. A number of pupils had undertaken some research into the work of artist Grayson Perry and this also contributed to their Arts Award portfolio. Georgina gave a short presentation to each class about her work and showed some piece from her previous projects. She answered their questions about her work and the role of an artist.

All three school's pupils and staff returned in the Summer term for a further session to the Millennium Gallery to build towards their final exhibition. During this session they were able to meet Liz Waring, Museums Sheffield's Curator of Visual Arts, who was able to tell them more about the collection and the works on display as well as telling them about the role of the curator and answering their questions. Each child created an exhibition invitation for their friends and family, looking at marketing materials and how best to 'sell' their exhibition of work. There was also activity during these sessions to prepare for their exhibition and to take part in group presentations as part of their Discover Arts Award.

The conclusion of this year's Start Programme was a three day exhibition of the project outcome displayed at the Millennium Gallery. Having the opportunity to display young people's work within the Millennium Gallery was very exciting for everyone involved in the project. The exhibition was a huge success with over 800 people visiting the space during the three days of the show. Feedback was very good with the general public appreciative of seeing young people's work on display and also interested in the themes of identity and Britishness that the

project had drawn out. The exhibition provided a snapshot of the lives and interests of 300 children and showed the things they were passionate about at a moment in their lives. A number of pupils involved in the project brought their families to see the work. Pupils from all three schools attended as did staff from each of the schools and all expressed their delight and pride in being part of an exhibition in a major art gallery. Alongside the exhibition a family activity was held, giving people the opportunity to create their own identity square and to discuss what is important to them.

Museums Sheffield have continued to develop strong relationships with the partner schools and in particular with the lead teachers at each school. They are keen to involve these teachers and schools in other aspects of their work and see them as vital partners in their city wide strategy.

The project allowed Museums Sheffield to continue to develop their partnership with project artist Georgina Davy. Having worked with her briefly in the past, this year's project provided a greater opportunity to develop that partnership and to support her in her professional development. In the future, they hope to continue this work with Georgina as well as working with other artist to broaden the scope of the programme. Museums Sheffield are now looking to develop further partnerships within the local communities of the partner schools. They see this as a crucial part of producing a long term legacy to the programme.

Museums Sheffield delivered Art Award at Discover Level with a focus on the work of Grayson Perry and providing the students with the opportunity to create their own work, explore the work of the artist and then give them the opportunity to present their work in a final exhibition. They created a booklet for each participant which they were able to complete during their visits to the gallery and workshops in school. Museums Sheffield have held talks with the LCEP looking at the development of resources and how best to create CPD that works for the schools.

b) Increasing access and sustained engagement to the arts

i) Teachers gain confidence in visiting and engaging with arts organisations for teaching and learning

'As teachers, galleries are not places we think of straight away to take pupils. The children tend to go to the castle or the Space Centre on trips. But when the children talked about their favourite bits over the year, it's not just been the great big trips, it has been those visits to the gallery and putting together those little ideas. You realise that the experience can be just as fulfilling, even if it's a gallery in Sheffield and not the Space Centre in Leicester. It's making us realise that things like this can have just as much impact.'

Teacher

ii) Increased trust in the arts partner to deliver quality service

'I can see that teachers are now more confident that we will deliver a good programme that is right and appropriate.'

Partner

iii) Teachers have learned something new as a result of the Start programme

'This project gives you little ideas. We're not trained artists in school and you don't get these ideas until you see them, and then you think "I think I could do that" in a kind of small scale way. We're hoping to do that this year – based on the idea of having a project that we keep adding to. We are going to start with something small, and build up to something big in school. We're trying to incorporate a little bit of something, whether it's a dance or some kind of art thing, and build up to something that people can come in and see.'

Teacher

c) Feeling comfortable in cultural venues, enjoying an art form and becoming more confident and creative

'It has given the children experiences that they wouldn't have had otherwise. Working in a gallery, seeing what they can produce with quite simple ideas, the group work, working together. I think it's been brilliant for them and they've thoroughly enjoyed every part of it each year, whether it was the sculpture, the dance or the art work. They've been really enthusiastic.'

Teacher

'There was one boy who really stood out to me. We asked every child to put something about their identity on a handkerchief. This boy has autism and he did his design as a three-tiered operatic story and he came up to me and started singing the things on his handkerchief that he would later sing at the front of the class. The group activity, building a Giant puppet, was quite difficult for him because he had his own ideas about his own characters, but we managed it. It was fantastic because he came up with two characters who were friends with the Giant, so they weren't quite with the Giant but they were friends with the Giant. He stood up in front of the class at the end and presented them. The teacher said to us this session meant a lot for him because he was so centrally involved. Art is something that he thrives in and it's not something that they can always do at school.'

He actually had previously had a real fear of the Graves Gallery, and of a particular painting. He didn't want to enter the gallery at all. Eventually he got through it, but he had to walk round a different way because he'd seen something that had really spooked him. At the end of the project, I was in the exhibition of their work, the boy walked in with his mum and he said 'Hello. This is what the Giants look like. They're incredible!'. It just warmed my heart to realise that he couldn't go into that gallery before and he's now pulling his mum along by the hand, showing her his patch and his jar. From beginning to end, the gallery is now somewhere he feels really comfortable, so that was lovely.'

Creative Practitioner

i) Confidence in visiting an arts venue

The pupils talked fondly about the creative projects they had worked on over the past few years of the Start programme. They were enthusiastic about the past projects and could talk in detail about things that they had done two years ago. They clearly had a good relationship with Graham Moore and the team at Museums Sheffield. There was excitement about the forthcoming exhibition of their work, with pupils keen to bring family along to see what they had done.

'Graham is like our best friend because he is doing so much with us. He just helps us do loads of stuff and he's getting us into art and how to make sculptures. Mary and Graham are so good at helping us do stuff.'

Pupil

'We've been working with Graham for two years! I think it was really good because I remember having a lot of fun making the beetle in Year 3 and in Year 4 doing the robotic dance or the dog dance or the sport dance. It was an experience I wouldn't forget.'

Pupil

'In Year 3 we made monsters with clay that smelt of vinegar. I made my monster with two white beads. In Year 4 we made the hornets and we did a dance with Charlie the dance instructor. We read a story and Alison read it and we made a hornet out of CDs and stuff like that. We learnt to be more creative and use our imagination and not just use things you need to buy, but to use stuff that is ordinary and random. You don't normally make stuff with cutlery do you!'

Pupil

'It was exciting working with Graham. I think he is the best because he shows us around. He helps us and he mostly does everything with us. He told us that our exhibition is in the holidays. I might bring my mum because she wants to see my things, my dad wants to see my things and my granma and grandad and I've got eight siblings. I think it'll be amazing because my little brother likes art and colouring. My dad will come because its free and he can bring all six children.'

Pupil

'Working here for two years has been really good. I can't explain it, it has just been really nice. We made creatures and we did good stuff.'

Pupil

'I'm giving my exhibition invitation to my mum and my dad. I'm going to persuade them to come. They've been here once. My nanan went with me to see the other exhibition that I did. My nanan likes art.'

Pupil

'I've seen some of the pupils during the summer coming to Weston Park Museum. One of them told me he'd taken his parents to the Graves Gallery, which I think is incredible. Recently we've had a number of them come to their exhibition, and they brought family and felt comfortable about going to the space and knowing where it was. I think a lot of them would feel reasonably comfortable at Weston Park Museum, and I think the Millennium Gallery is growing on them, and if we hear one or two stories of people going to the Graves Gallery then that's amazing.'

Partner

'Doing the project over a long period of time makes a difference, because if you see pupils for one afternoon you don't build a relationship. This is a relationship building thing.'

Partner

As the pupils arrived for their final workshop at the Millennium Gallery, they were asked how they felt that morning.

'I was right excited when I realised we were coming to the gallery because I didn't realise, I thought we were just coming for a stroll around here so I was surprised.'

Pupil

'I was excited because we get to do fun stuff. Last time we did sock things. It was really fun to look at different paintings and learn different stuff. We learnt how old a painting was. It's interesting to learn about some of the stuff.'

Pupil

'I'm excited because we can do something fun out of school and learn about all the different art pieces and maybe do some art. It's good to do something different rather than learning about the same thing.'

Pupil

'I'm excited because I like the adventures that we have.'

Pupil

At the end of the project the pupils were asked who they thought museums and galleries were for. Answers included:

'I think they are really interesting because you can learn new stuff.'

'I like them - I like museums because I get to learn about the past and the history and some of the animals.'

One of the workshops gave the pupils an introduction to visiting the Graves Gallery. The following dialogue shows how the pupils engaged and started to understand more about the gallery environment.

Graham: At school you might have the golden rules - the rules that you live by in your school. In an art gallery we have some rules. What sort of rules?

Pupil: No shouting, running and jumping - you might hit in to something.

Graham: Shouting - I don't mind if you want to be a bit noisy, but if there are other people in here then it is about being conscious of other people and being aware of them. Good rules.

Graham: We've got a load of things like this [barrier]. Why do we have them?

Pupil: To make sure that no one touches the paintings.

Graham: Why?

Pupil: Because you might smudge them

Graham: Yes, and because your fingers might have some grease on them - and that would spoil them. If everyone put their hands on them, then after a while that face might get smudged. It's been there for 200 years so it would be good to keep it here for another 200 years.

Pupil: If you touched them, they might drop off.

Graham: You want to be careful. This barrier isn't an electric fence - it is just telling you this is the right place to stop. This isn't a serious place with lots of rules.

Pupil: Have you got the Mona Lisa?

Graham: No, it is in Paris.

Pupil: Are these picture paintings?

Graham: Yes. Every one is a painting. They are not a copy. They are not done a computer. They are painted by hand. Not painted by machines.

Pupils: Oooooooo!

ii) Ability to undertake critical analysis

Graham explained to the pupils where in the gallery to look for information about the works on display. They had time allocated to just exploring the gallery. Pupils enthusiastically looked at the paintings and objects in the gallery, drawing out connections, and looking for more information in the labels.

Pupil: This one was done in one eight seventy and it was done in one eight seven two years ago - a couple of million years ago. It was done by Blessing the Sea. I think it is something to do with Jesus because there is a cross and a baby and a basket. And in church I see that.

Pupil: That one is called On The Cross. It is from 1670. That painting is a million years old.

Adult: What have you found here?

Pupil: Knives

Adult: Are they like the knives at home?

Pupil: No, they've got a pattern on them.

Pupil: And they are really sharp. That is like a spatula.

Pupil: The fork is not like ours, it is a lot different. The handles have got kings on them. A king and queen. Oh, they are gods. It says there [pointing to label]. Roman gods Juno and Jupiter. I think I've seen them somewhere else in here. I think it is them over there [pointing to painting]. We've done about Romans!

During the workshops, pupils were introduced to various works of art on display at the Graves Gallery. They were guided by the Learning Team to look at different aspects of the work and to share their opinions.

Engaging with 'Kiss' by Marc Quinn

This striking white marble sculpture shows a naked couple, both affected by thalidomide, kissing.

'Everyone was laughing at the statue at first but then after the lady was talking about it, everyone found it really interesting and they found all the detail. She told us about it otherwise we wouldn't really know what it was.'

Pupil

'When I first looked at the statue, I was shocked that it was kissing and that it was naked. I was really shocked, and I saw people laughing, and I nearly laughed myself but then I got into it and it was actually really interesting. It doesn't matter how it looks, it's how they've done it and it is really interesting.'

Pupil

Engaging with 'Comfort Blanket' by Grayson Perry

The students found lots of things to discuss in 'Comfort Blanket', and enjoyed making personal connections.

'I was interested in all the names on the tapestry. I was able to recognise a few. I recognised Agatha Christie, Elizabeth I, Monty Python. Then I saw David Bowie they were famous singers that my mum likes, but he died.'

Pupil

'It was to represent Britain as a whole and they represent famous people from Britain. I saw a lot of famous brands like Marks and Spencer's in that tapestry.'

Pupil

'As soon as I saw that fish and chip sign, I thought I right want some fish and chips, because I love fish and chips.'

Pupil

'When I took a good look at the tapestry one of the things that I really took an interest in was the cup of tea because I like it myself and it was really British.'

Pupil

'Whoever does all the pictures it is so interesting and amazing.'

Pupil

'If I met Grayson I'd just go up to him and say I like your paintings because it is really fascinating stuff that you do, because there was the Queen and it looked really realistic and there was a cup of tea and mash and peas.'

Pupil

iii) Participation in the arts outside of school

The final exhibition for the project took place in the summer holidays. Pupils said they would like to come back to see the exhibition and would bring family and friends, even if this was not something they usually did outside of school. The children also talked about doing some of the activities at home, and school staff were looking at ways to encourage this.

'I think the pupils had an idea that art and galleries are not something that you try to do if you're working class. Boys in particular. But they've realised that they really enjoyed it and they could produce some brilliant things with quite minimal resources really. Georgina had a lot of lovely materials, but they could produce a sock puppet from an old sock and make it look just as great, and they have talked about that. In fact, some of them have done various things at home that are linked to that. They're having a go at some of the little things that we've done.'

Teacher

'The pupils told me about their sketch books and the projects and the colouring in and things that they do and store at home, which was really lovely.'

Creative Practitioner

'I think for a lot of the parents, the thought of taking the children to a gallery would not have been something they would consider, but I think the children have come back buzzing about the different things that they've seen there, just like they did about the museum last year. Lots of children have said they're going to go to the exhibition and parents have said they'll go, especially if it's free but they hadn't realised that. I know several parents have said, "We're definitely going to go along and see what they've done". I'd like to think it has made them more comfortable going to arts venues, it has definitely made a difference.'

Teacher

'My mum doesn't like art. She's not really into art, all she is into is her TV. I like everything in the Graves Art Gallery, well not everything, but the painting and the statues.'

Pupil

'I think lots of the children would like to do something outside of school. I think we maybe need to look at what is available to them in the community in terms of art. We're trying to run an art club in school, so hopefully next year we're going to do an extracurricular art club, either at lunchtime or after school, just to try and have a play around with some of the media and different ideas.'

Teacher

iv) Opportunity to be creative

Pupils talked about having chance to be more creative and spend more time doing art than in their normal school day.

'We do paint sometimes at school and we make things out of clay. Normally we do not really that much, we don't get a lot of chance to do art.'

Pupil

'It was just nice to get classes to do art because I think most people like doing it because it is nice and you get a little time to create and to use your big imagination.'

Pupil

v) Confidence in producing creative work

The pupils talked with great enthusiasm their sock puppets, giving detailed descriptions, and explaining the process of making them. One pupil talked about a feeling of flow whilst immersed in making her puppet, whilst others appreciated having complete creative freedom and choice. They also discussed their end of project performances which could take any form, including dance.

'I think everyone just put their creative heads on and they didn't think about anything else other than making and it turned out very good.'

Pupil

'In general, the project made me think more creatively. When we were doing the Easter competition at school, I made a book with eggs on it and it were amazing. I won. I also won for World Book Day, being gangster granny. Doing this project, it helped because it brought the creative side out of me.'

Pupil

'I didn't know how to make puppets, but when she showed us how to do it, I felt really inspired and I liked that you didn't make it the same as everybody else, you made it different.'

Pupil

'It's been really fun and I enjoyed it because we got to do puppets and the different art work. My puppet I did my favourite animal - a wolf - and I made it like really different to normal ones. I wanted it to be abstract, not just look like every wolf. It was difficult sticking things on it and drawing on the face.'

Pupil

'My favourite workshop was when we got to make those things out of socks. It was good because I'm a very creative person and I like to make stuff. I called mine Rainbow Dazzle, and it had rainbow hair and a rainbow collar around its head.'

Pupil

'My favourite workshops was the one where we did the sheets of fabric because you could put whatever you want and make it as colourful as you want. I liked drawing on the fabric because I got an outlet for my creative side because I like the things that I made.'

Pupil

'I had two favourite things - one being when Georgina showed us her puppets and the other being the Consequences game because we drew a funny head with a neck THAT big, the head of a minotaur and the legs of something else.'

Pupil

'It was really, really a nice time. It was like a proper art. Some people did portraits of themselves - it was really amazing. I loved it how people used their own imagination creating things they've never done before. I just loved how Georgina thought of doing this thing.'

Pupil

'The dancing that we've just done was the hardest because it was scary. I feel ok now I've done it. Proud. I was scared and proud of myself when I did it. I was shy but I was proud of myself because I did it.'

Pupil

'I'm really excited to see the finishing touch of the monsters and to see the exhibition because we was excited for doing it next year in Year 6. I'd like to do more art and craft now. Things like making stuff.'

Pupil

'I think it's really got their interest for art going. All the years that they've done, I think it's really got their creative juices going.'

Teacher

'I think for me one of the real successes was when we started to do the handkerchief drawings about their identity. There was a lot of the reserve that you'd imagine from children in a classroom setting. "Oh, it's got a mistake, it's gone wrong, I need a rubber". Anybody faced with a blank piece of paper, it's pretty terrifying, especially if you are asked to draw something about your identity. Drawing is something that most people tell themselves they can't do, so people stop themselves before they even try. The next activity was the Creature Consequences game, with a prize reveal of the head and the body and the funny wobbly legs. It shows them that drawing can be fun, it can be a game, it can be more fun than any computer game. It suddenly turns drawing into something that is totally uninhibited and is free. Their reactions, the laughter, I think they could have done a whole school day full of that! We were very pleased at the success of that.'

Creative Practitioner

'One girl I was working with is a main carer for her mother, at that young age. She was telling me that she wanted to be an artist and she was telling me about the things that she did and made. She was totally committed and enthusiastic about the whole day and the activities we provided. She was so bubbly, she wanted to tell me absolutely everything that she'd ever made. It's fantastic when kids want to share with you what they've made, they want to tell you. I love hearing that because you learn a bit of what they do at school and what they do outside of school as well. It really took us aback. I think it is those little moments that actually are hugely valuable.'

Creative Practitioner

'One of the teachers did a wonderful little speech at the end, when he thanked us and he said to the pupils, "Just so you all realise, your work is going to be in the same gallery as some pretty famous artists." Graham told them, "We've got a new exhibition next year, with Leonardo da Vinci, the world's most famous artist." The children gasped and the noises that they made, and one little voice said, "Oh sir, does that mean we're going to be famous?" It's just lovely. The teacher really invested in it, really gave time to talk to the students about what that meant to have your work in an exhibition.'

Creative Practitioner

'I think the pupils have become increasingly confident about their work. Over the three years, they've obviously become older, but I think for a lot of them they now have an understanding that art is something that's open to them. We have done very different practices. Last year convincing them that they could all be dancers, I think was a big challenge, but they've really taken those things on and it has been incredible.'

Partner

'One of the boys is a real boy, likes his sport, he wasn't into dance or anything like that. We were talking about the project, and he was talking about the dances they did last year and the dances we've done in school following on from that. He said, "Next year, when we do PE in Y6, I hope we do dance, because I love doing that." I said, "I never thought I'd hear you say that." He said, "I know, I know, neither did I." And, you know, they've realised that it's not just something that boys don't do. They can do something, it can be a bit funky.'

Teacher

'I didn't think dance would be my thing but, in the end, it was actually for everyone.'

Pupil

vi) Resilience

'We were talking about Grayson Perry, that he's a man, he has a wife, but he also likes to dress up in women's clothing. That's fascinating for this age group to get their heads around and think about. One boy slowly puts his hand up, and he just said quite quietly, "So does that mean he's gender binary?" and the whole class was silent. Everybody was listening, but with respect and intrigue and this is the moment when you realise what you're doing is really important. This boy is totally engaged and fascinated with Grayson Perry. It just shows you that you're doing the right thing. Topics of conversation are really important. You are really getting them to think about things of the world.'

Creative Practitioner

Social skills and working together

'I learnt a few things about my friend that I didn't know before, like that most of her family are from Yemen. It was fascinating and really amazing. You get to know each other better and if it is their birthday you know what to get for them.'

Pupil

'There were a few things I didn't know about my friend. I knew he had a cat but I didn't know his name. I only thought he had an Xbox 1 but he has a PS4.'

Pupil

'Now I can create puppets. I could never have created puppets without the help of everyone in the room. Georgina helped me with an easier way to make puppets.'

Pupil

Persistence

'I made a super hero person with a bandana on. I loved it because I love art, I'm so interested in art. I struggled at first and then I got used to it. It was nice.'

Pupil

'I'm really surprised by what I made. I thought I would give up, but I didn't. I kept trying because I knew I would come up with something and I had to do it. The hardest thing was trying to tie the string.'

Pupil

viii) Enjoyment and appreciation of an artform

'The children were just in awe of what Georgina could do. Looking at the pictures of her puppets, and seeing the pictures of what she's going to do this year. They loved it. The little sock puppets inside the glass jars, they've talked about that. They're really excited to see the exhibition.'

Teacher

'My favourite thing would have to be looking at all the costumes that she made because it was just really creative and nice and pretty.'

Pupil

'In their Arts Award presentations at the end, I was absolutely thrilled to hear how much they mentioned puppetry as something they learned about because that's something that I specialise in. To know that they can speak about this artform with confidence... I'd really tried to talk about it being a very accessible artform. It's one they can do at home with very little money, from recycling and bits and bobs of material and I encouraged them to do that, so when they mentioned that, that was quite important for me. That was lovely.'

Creative Practitioner

'One boy was very, very quiet, but engaging in his own way. He was working on this drawing exercise, where they reveal the consequences at the end, and there was this just this smile. At the end, the teacher said to us, "That was really, really incredible. That's the first time I've seen him smile for a very long time. He has just had a really, really tough time".'

Creative Practitioner

'There was one boy I could see he was very into drawing. He didn't really want to talk, I understand that. At school, I wouldn't have wanted to either, I was quite shy as well, but I was watching the way he was drawing and he was really getting something from drawing on this fabric. Right at the end of the day, he came straight up to me and Graham from Museums Sheffield, and he just gave us both a high five, looked at us and then walked away. It's those little moments. It's just a high five but it's more than that because he's got something from the day. For him, that was probably quite something because he was quite a shy boy but to do that, it was just a total result!'

Creative Practitioner

ix) Awareness of careers available in the arts

Pupils had the chance to find out about Georgina's work as a puppet maker and to see examples of her work. As part of the Arts Award, the group talked about different art forms, and heard about jobs within museums and galleries.

'Georgina did a presentation to the pupils about her professional practice and they were really inspired. They loved the idea of engaging with somebody who was an artist, that in itself is just fascinating. I'm not sure any of them had ever met artists before, other than the previous ones of the Start programme. It was really important to make sure that they had the opportunity to ask questions and to have real explanations. We also did a Q&A with the curator, and they found out what a curator does and what jobs in museums are like. They may have it banged into them for the rest of their education that an important job is being an accountant, but no, being an artist is also a proper important job. It's so inspiring for them, both seeing these people as normal people with attainable jobs, but also actually seeing them as really special people as well.'

Partner

'I thought working with an artist was really good, because I don't think I've ever met an artist before, or anyone who has ever had a job that big before. I think jobs like working in an office or working in a shop is a normal job, but jobs like being an artist or an author or even a teacher can be entertaining because each one of them can be creative.'

Pupil

'My favourite thing was when we was looking at Georgina's things and that big massive thing it was the best thing and all the puppets that she made. She made it by hand!'

Pupil

'My favourite puppet she made was the Kuala because it was so cute and fluffy. I liked that it was all different and using different things it was very freaky. I was just gobsmacked because I can't believe she can do them by hand - amazingly good!'

Pupil

'You can have self-doubt, especially as an artist in your artistic career, you think what is it I'm doing, how does this really help people? I felt quite uncomfortable with the word artist. I was talking to Graham [from Museums Sheffield] about this and he said that it's really important that these children grow up believing that art is a possible career and something that is important and valid in life. They need to believe in it. It's totally changed my outlook on that word. They do need to believe that it's a viable thing that they can do and that it's important, before people tell them that it's impossible.'

Creative Practitioner

'They listened to the talk that I did and at the end of the day, a girl said to me, "Do you have to go university to be an artist?". It's that forward thinking of "Oh I'm thinking about this as a career now", which is so wonderful. I was asked a couple of times at one school and I've had lots of children saying to me, "Oh I really want to be an artist".'

Creative Practitioner

'I'd like to be like Georgina because she is like a famous artist and everyone would come up to her if she was like knocking around in town. Working with a real artist I was shocked. At first I thought she was just a someone but I didn't realise she was a famous artist making things.'

Pupil

'She was a curator and she looked after all of the art. She helped pick nice art works for us to view.'

Pupil

'Finding out about the museum job was fascinating. Her job was to look after the art and stuff like that. I'm not really into what she does but I find it really interesting.'

Pupil

d) Working with and supporting engaged and committed partners to deliver arts projects

i) Developing partnerships and improving relationships between arts partners and schools in areas with indicators of need

'It's given the pupils something that we wouldn't normally be able to do. We try our best with them in school, to use different media and to get them involved in things, but being able to go to the galleries is something a lot of our children won't normally do. With this project they get to work with different artists, and different media. The school has all kind of budget cuts, we can't stretch to these sorts of things.'

Teacher

'Being able to see a project through from start to finish has been really good for them. For example, it started with a little design generated by the Consequences game that we played, and then from that Georgina creates these huge puppets and along the way the pupils perform and they put together the little sock puppets. I think all the years they've done on the Start programme have been really good experiences for them - having the experience of visiting the various places they've been to, putting together an exhibition that people are going to see, performing a dance for people in somewhere that's not just in school.... In the first year they created some metal sculptures that are in school now and they just look amazing. For the children to see that you can create things like that from bits of cut up scrap, it's been really good.'

Teacher

'Overall the Start programme was so good for us because it's an opportunity to work with schools over a longer period of time. We were able to work with the same schools in an ongoing way, to look at developing that relationship, but also to work with the same children in that period. We've had relationships with children that have gone on for three years so far. That's not something that we normally get the opportunity to do through our general schools' programme.'

Partner

'We've learnt more about how to develop relationships with schools. Each of the schools that we've worked with has been very different and the relationships therefore are different. It's been really good to look at how schools work, to look at how different teachers want to work and communicate. After three years, we are now beginning to look at how we develop things with the school at the start of the process so that the collaboration is about learning what the schools want from us, rather than trying to second guess what a school wants. A project like this gives us the scope to make it a much more collaborative process. Initially I think we approached it much like every other project we do, and we approached schools with an offer. After three years, you get to a point where you are asking "What can we learn from you?". We want to get it right. You want to get to the bottom of what works best for them.'

Partner

'I think this is an approach that we'd like to replicate in future. For me personally, this is the way I want to work with schools because it's interesting and it's different. I hope it is the start of developing a different approach and I think that is something that we're keen to do.'

Partner

'Personally, I think from a professional development point of view, a major part for me has been learning about building relationships, learning how schools work and what they want from us.'

Partner

'We hadn't worked with any of these schools before this project. I don't think any of them had actually even been for a workshop. It's worked really well. These are schools in hard areas, they have their own challenges. We see that there are still challenges about how we get them to keep visiting. Geographically they're a long way from our sites, there are barriers of transport and the costs involved, and there are cultural barriers as well. The whole area has become an area that I've become quite evangelical about. I want to work there and do more things there.'

Partner

'I'm sure we shall sustain the relationship with some of the schools. Since starting the project, all the schools have booked other workshops and visits for other year groups. We now have strong relationships, particularly with lead teachers in two of the schools. They are seeing us as a provider of part of their curriculum which is really exciting. Just today I've seen one of the teachers bring his own children into a summer holiday workshop. He was confident to come and do that and to have a chat whilst he was here, a good sign that those connections are definitely there. We've developed a strong relationship with one group of teachers in particular. I can see that they're keen to do more with us in other parts of their curriculum, and they're just interested in where we can help them.'

Partner

'There were conversations bubbling up all the time between the teachers and the museum. We've got this idea for this thing, and we've got this exhibition on at the moment. And then I would be adding in my ideas, so the discussions continue definitely, without a doubt.'

Creative Practitioner

ii) Arts partner increases knowledge and improves their arts education programme

'It's great to have the opportunity to work with some really amazing artists. The artists that we've worked with have been quite varied in their approaches but each of them has brought different things to this, and that's been really important. Having an externally funded project does allow us to bring in professional artists, and the three artists that we've worked with over the years have very different backgrounds and very different experiences that they've brought to it. It's been really good to work with their approach and to be able to have that time and scope to both learn from them and them learn from us to develop their practices as well.'

Partner

'It's been a great opportunity for us as a Learning Team, to all work on this together. It's been nice that we've had chance to work together and spend good long periods going into schools together. We've also worked with some fantastic volunteers during the project as well. I've seen some really good development of those volunteers.'

Partner

iii) Creative practitioners develop their own artistic, teaching or facilitative practice

'It has been an amazing opportunity to have a complete free reign. Museum Sheffield allowed me to come up with a project, to design it from beginning to end. That was quite a challenge, thinking of working with big numbers of pupils. I come from a theatre-making background, puppet making and have come through to teaching later on, having worked in youth centres and places like that. I found it a challenge but equally I could draw on my past experience to help shape this project. All the time, I was thinking, how can the pupils get my creative practice, how can that be explored in a school environment? How can they get an accurate sense of what I do? I've since reflected on that and I think I've had some thoughts about how that could be done a bit better in the future.'

Creative Practitioner

'The project has had a positive effect on me, to be supported by Children & the Arts and a really big museum like Museum Sheffield. It has been an incredible opportunity for me to have them to say, we believe in what you do and want you to be as ambitious as possible. I had a meeting yesterday and I spoke about the project and realised the change that it has had on me. It's done a huge amount for my confidence and for my teaching experience within an educational setting. It has given me first-hand insight into how schools do, or don't, incorporate art into their curriculum and how you can shape your future projects with this in mind. The effect this project has had on me has been huge.'

Creative Practitioner

e) Arts Award

'I think it has been good for pupils to see that art can take many forms and that it's not just drawing. Lots of children say, "I'm rubbish at art" because they can't draw a beautiful picture of something. This is about realising that it's not just about drawing a picture. We filled the Arts Award booklets in and they listed all the different kinds of art. I think for some of them that was an eye opener that, "I can still be good at art, even if I can't draw a picture."' "

Teacher

'When Graham came in with Georgina, we filled in this Arts Award which had different things that we had to write about ourselves. We had to draw things which make up our school on a pot. I think it was quite good.'

Pupil

'We linked the activities I had planned and the Arts Award quite closely together. It was brilliant at the end, to see their presentations feeding back what they'd learned for the Arts Award, and to find out what they had actually taken from the project.'

Creative Practitioner

'I think we can review how the Arts Award worked at this scale and think about how we might improve it, but overall it gave us a structure that we wanted to work in. It's definitely worth doing. The actual structure has really useful things about it and is a useful way of looking at how to engage with a particular project. It worked really well.'

Partner

'The school were positive about the fact that we were doing Arts Award, positive about the idea of certificates for their pupils and that sort of thing.'

Partner

'Leadership are always pleased when we are working out of school and we are getting involved with the wider community. They were particularly interested that this was working towards an Arts Award for the children. It was something that had a bit of meaning to it and something that they could hold on to a little bit, a lasting memory for them. They're really happy for us to be involved in anything like this.'

Teacher

5) A message for the funders...

'I'd say thank you for doing this, thank you for making this happen, I'm really happy. I was really excited for this and excited for next year so thank you.'
Pupil

'I would say it is good because it teaches kids to do stuff, use their imagination, do arts and craft and learn more things about art.'
Pupil

'I would say that it is a lot of fun and enjoy it.'
Pupil

'It makes you do more art and be creative and use your imagination and it teaches us and other kids to be creative and to help us come up with things that we can do.'
Pupil

'You've done a great job and you've helped inspire us to be more creative and to do more art.'
Pupil