



BETTER LIVES THROUGH CULTURE

EVALUATION REPORT 2023



Supported using public funding by
ARTS COUNCIL ENGLAND





'The dance sessions have gone very well, with the students well engaged in the range of sessions that have taken place. We have a change of instructors this week, so, hopefully, we can continue the momentum made by the Stopgap team so far. We have invited parents to see a short performance on the last sessions before we break up for half term. Staff and pupils have engaged in the process well and my manager has asked me to follow up at project end re: future Stopgap / Dance sessions, which I think is the biggest endorsement the school can give.'

Teacher



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PROGRAMME TEAM



**SURREY
ARTS**

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SCHOOLS:

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*Additional images credited to photographers. Illustrations from pixabay.com

DELIVERY PARTNERS – IN THEIR OWN WORDS



acm.ac.uk

‘From its three campuses in Surrey, London and Birmingham, ACM offers specialist programmes in Music Performance, Songwriting, Production, Business, Games Development and more, taught by industry professionals from world-class facilities.’



delightcharity.org.uk

‘Delight is a leading arts-based learning charity, dedicated to creating lasting change for children affected by disadvantage. Our vision is to provide equal opportunity for every child to thrive both in their school years and beyond. Since 2014, we have positively impacted thousands of children through our innovative arts-based learning approach.’



new-adventures.net

‘We are committed to working with young people of all backgrounds and dance experience, to share our passion for dance, theatre and creativity. From early years through to A-level studies, we journey with our young people through one-off workshops and residencies on an adventure of discovery and expression through our unique storytelling language and playful, creative method.’



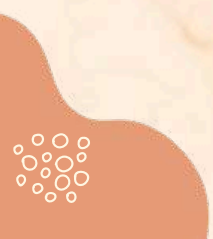
stopgapdance.com

‘Stopgap Dance Company has been running workshops for children and young people in their school settings since the 1990s. Our artists can run engagement workshops in primary, secondary or Special Educational Needs and Disability Schools, and these workshops provide brilliant opportunities for children and young people to work with disabled and non-disabled role models.’



yvonne-arnaud.co.uk

‘Offering opportunities throughout the year for schools and colleges to engage with the theatre. Delivered by professional artists and theatre practitioners, our workshops are designed to support the curriculum, encourage creative thinking, and develop a deeper understanding of theatre.’





'It was amazing because we don't normally get to do things like that.' Student



EXECUTIVE SUMMARY- CONCLUSIONS

- The BLTC delivery partners provided high-quality arts experiences that inspired students, staff, and the wider school community to engage in the arts and recognise career opportunities.
- The entire BLTC programme successfully adapted its delivery to meet the specific requirements of each school, and a collaborative approach was taken in planning and implementing projects. However, there is still room for improvement in developing delivery plans and integrating arts-led learning into schools.
- The programme sessions significantly boosted participants' confidence, behaviour, and engagement, with benefits extending beyond the sessions.
- Incorporating Arts Award into programme sessions was highly beneficial for students who took pride in their achievements. However, this approach was primarily successful in schools catering to students with special educational needs (SEN), where there was more flexibility. Mainstream schools lacked the capacity to deliver additional activities within the timetable, and their SEN/Pupil Premium (PP) students made up only a small percentage of those who participated in after-school activities. For future programmes, it would be extremely beneficial for arts providers to align their sessions with curriculum content, ensuring maximum impact for teachers and students.
- Teachers achieved the most effective Continuing Professional Development (CPD) results when they fully engaged and attended all sessions designed for them and their students. The biggest benefit was seen when teachers applied what they learned during CPD in their ongoing classroom teaching. However, it takes some level of confidence to adopt and integrate new teaching methods, and some teachers may need further support through CPD to achieve this.
- Due to the COVID-19 pandemic, partners faced restrictions and changes that resulted in extra work. Nevertheless, all parties were committed to adapting their work strands to offer those involved a unique and beneficial experience.
- While there are budgets to support Pupil Premium students, other students who cannot afford extracurricular activities often rely on the school for funding. Despite the teachers' commitment to providing equal opportunities for all students, budget limitations make it difficult.



EXECUTIVE SUMMARY - RECOMMENDATIONS

- Most delivery programmes occurred during a single school term, with weekly sessions led by practitioners. The exception to this was New Adventures, which worked with the Fordway Pupil Referral Unit (PRU) for three days a week over a period of seven weeks. This regular contact significantly impacted how the practitioners developed and delivered the project and how the teachers integrated new skills into their classroom teaching. Over this time a strong relationship was built between the school staff and practitioners, resulting in a higher level of trust and a better understanding of how the arts can be central to learning, enabling students to engage and enjoy sessions. This intensive approach would be worth exploring further, as would longer-term residencies, where arts practice becomes embedded in the school and supports student and teacher learning.
- The COVID-19 pandemic has greatly affected the confidence and behaviour of children and young people (CYP). However, the feedback received from CYP on the BLTC programme has been positive, with many feeling proud and more confident because of the work they have created. In order to make arts programmes more widely available, it would be beneficial to collaborate with arts organisations to create resources that teachers can use to help develop their skills and those of their students. Providing in-depth CPD sessions, visits from practitioners, and opportunities to observe professional artists can help more schools and CYP benefit from these programmes.
- It is widely acknowledged that Arts Award offers many benefits for CYP. However, it is important to consider the cost and time commitment necessary and explore other mechanisms to measure achievements within the arts. One such alternative could be the use of **Digital Badging**, which could be employed either in place of or in conjunction with Arts Award, depending on the needs and interests of the participants.
- Having teachers' CPD sessions prior to the students' delivery programme would be beneficial. This would help teachers and support staff to better understand and internalise the arts practitioners' approach, encouraging full engagement during delivery sessions. Ultimately, this would give students the confidence to participate in the programme fully and recognise the arts practitioners' approach when teachers incorporate it into classroom teaching.
- It would be beneficial to gain a better understanding of how each school allocates its budget to support extracurricular activities for underprivileged students. This knowledge would aid in creating funding applications for more comprehensive arts programmes that guarantee more children and young people can access professional arts venues or experience a professional arts company showcasing their work in a school environment. Equally, arts venues and organisations could use this information to remove barriers through their programming and their booking processes.





INVESTMENT



ARTSWORK:
£214,000

Includes a £5,000
Resilience element

PROGRAMME SUMMARY AND AIMS

The Better Lives Through Culture (BLTC) programme aimed to provide children and young people with cultural learning opportunities by collaborating with professional arts practitioners. Although its direct reach was limited by time and budget, the Culture Box Surrey (CBS) programme could serve as a model for the wider education and cultural sectors.

The programme involved collaboration with strategic and local partners to deliver programmes in schools, alternative education settings, and the community. It worked with partners to integrate Arts Award accreditation into programmes and offer training to teachers and practitioners where necessary. The programme enabled Culture Box Surrey to enhance schools' cultural learning programmes, promote Artsmark accreditation to all schools involved, and develop new cross-sector partnerships while expanding existing partnerships. The programme also ensured that the voices of young people were heard in the development of BLTC projects, particularly during taster sessions where discussions between the students, teachers and arts practitioners explored content and outcomes.

CBS expected children and young people to benefit from participating in the arts, with wider impacts on their attainment, health, and well-being, and this was achieved. The BLTC programme has also established a community of practice that has improved cultural learning opportunities for children and young people in Surrey.





'It was amazing, fantastic. This is what I want to do. I got really emotional singing, it was so cool. Thank you for the opportunity.'

Student

REFLECTION



‘ We at Surrey Arts are delighted with the impact that the BLTC funding programme has had on children and young people, and particularly that it has enabled Culture Box Surrey to successfully fulfill its remit of bringing cultural learning to those less likely to experience it. This evaluation document seeks to convey the rich and broad array of BLTC activity that has taken place since 2020. It uses both quantitative and qualitative data, in the form of narratives, conversations, interviews, images, graphics and numerical data.

The original two-year timescale of BLTC coincided almost exactly with the pandemic, a period of huge challenge for everyone. However, with the positive support, collaboration and resilience offered by Artsworld, participating schools, and the BLTC delivery partners, we were able to extend the lifespan of BLTC to ensure it could still be effectively delivered.

Towards the end of the programme we were very pleased that Culture Box Surrey was awarded Artsworld's Resilience Fund. This gave us the capacity to create a new strategic plan for Culture Box. This plan is one that recognises both local and national drivers, namely, Surrey County Council's 2030 vision, and Let's Create, Arts Council England's ten-year plan for cultural participation. To keep up to date with the next steps for Culture Box Surrey, and for digital copies of this evaluation, please visit the Culture Box website - **cultureboxsurrey.org.uk**.

We want children and young people to have better lives. On page 12 you will see our Theory of Change for the BLTC programme. This graphic articulates how we hope change will happen. This aspiration is behind all the incredibly hard work by the many organisations who delivered the programme. We hope you enjoy reading it! ’

Mrs Sarah Lee
Head of Service, Surrey Arts, Surrey County Council



EVALUATION - PURPOSE

This evaluation aims to provide recommendations for the future development of Culture Box Surrey's delivery programme and its partners.

- The purpose of this evaluation is to:
Gather evidence throughout the project to document its impact.
- Reflect on the project delivery process, share what was achieved, and demonstrate the quality and impact of both.
- Measure project outcomes through qualitative and quantitative partner, participant, and practitioner input analysis. This includes session registers, one-on-one interviews, group discussions, and feedback forms.
- Highlight the achievements and areas for improvement of the Better Lives Through Culture delivery programme.
- Provide a reflective report of the project for funders, Culture Box Surrey steering group, delivery providers, participating schools, and potential future participants.
- Revisit the Theory of Change,* created to outline the BLTC programme's delivery, outcomes, and impact.

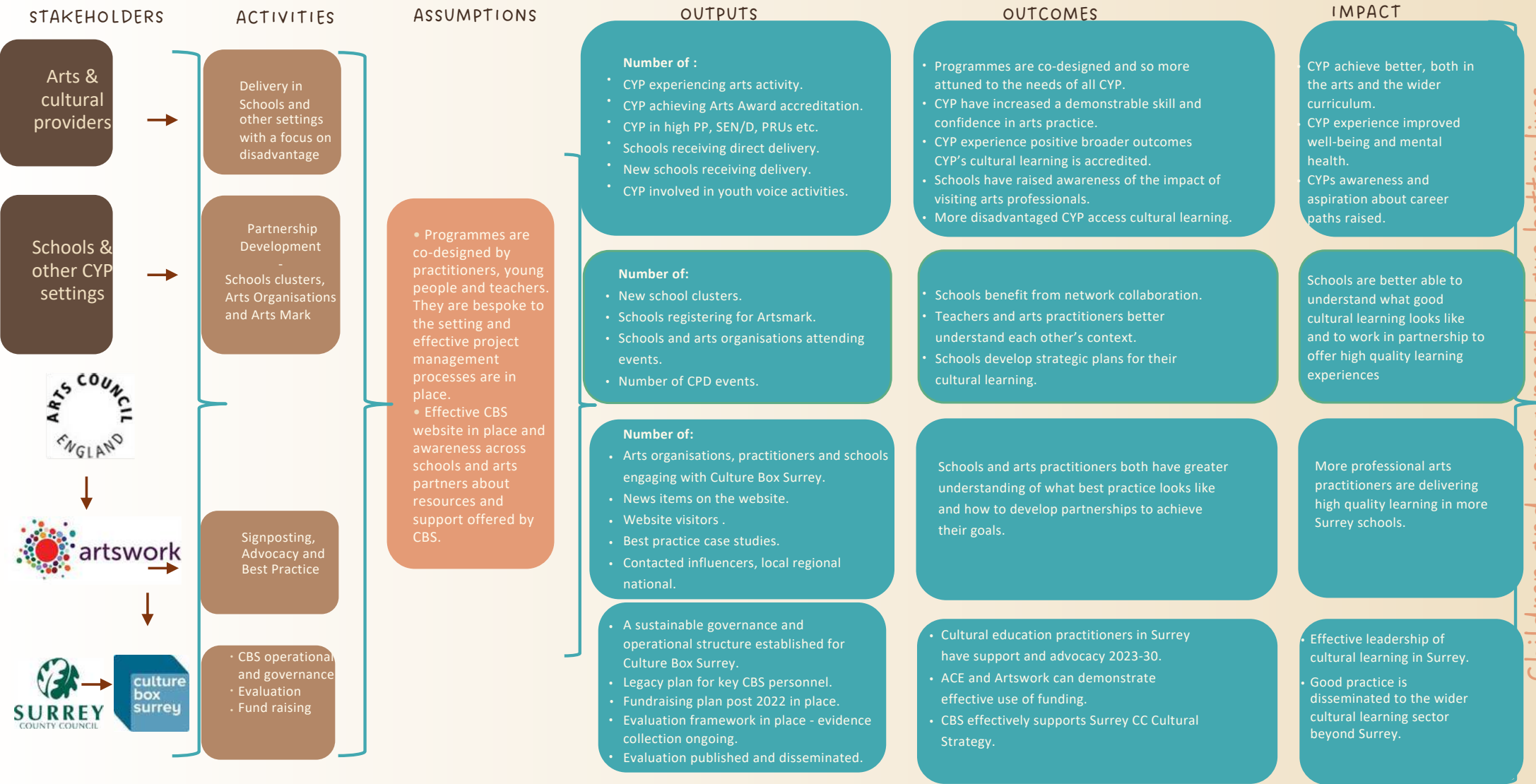
*Theory of Change

A theory of change is a framework that explains how activities are expected to produce a series of results that contribute to achieving the final intended impacts. It is a tool that stakeholders can refer to when assessing whether the original goals were met and identifying areas for improvement.

Before capturing data, it was essential to revisit the BLTC programme strands and determine what CBS realistically expected as to the difference it would make.

Due to the impact of COVID-19, there have been significant changes in the way the programme was initially developed and the way in which delivering arts organisations and schools have adapted and continue to adapt.

CULTURE BOX SURREY - BETTER LIVES THROUGH CULTURE PROGRAMME 2021-23 : THEORY OF CHANGE



Children and young people have better lives



EVALUATION - PROCESS

An evaluation framework was developed in collaboration with the Culture Box Surrey project management team. The steering group provided feedback on the strategy and contributed to the Theory of Change. A comprehensive framework was established for all partners to collect quantitative and qualitative data. Consistent feedback was gathered, and thorough interviews were conducted to evaluate and enhance the learning outcomes.

In addition to the information in this document, Delight conducted an in-depth evaluation of all their work between 2020 and 2023, including an independent evaluation by ImpactEd.

The full report can be found by visiting delightcharity.org.uk/impact.

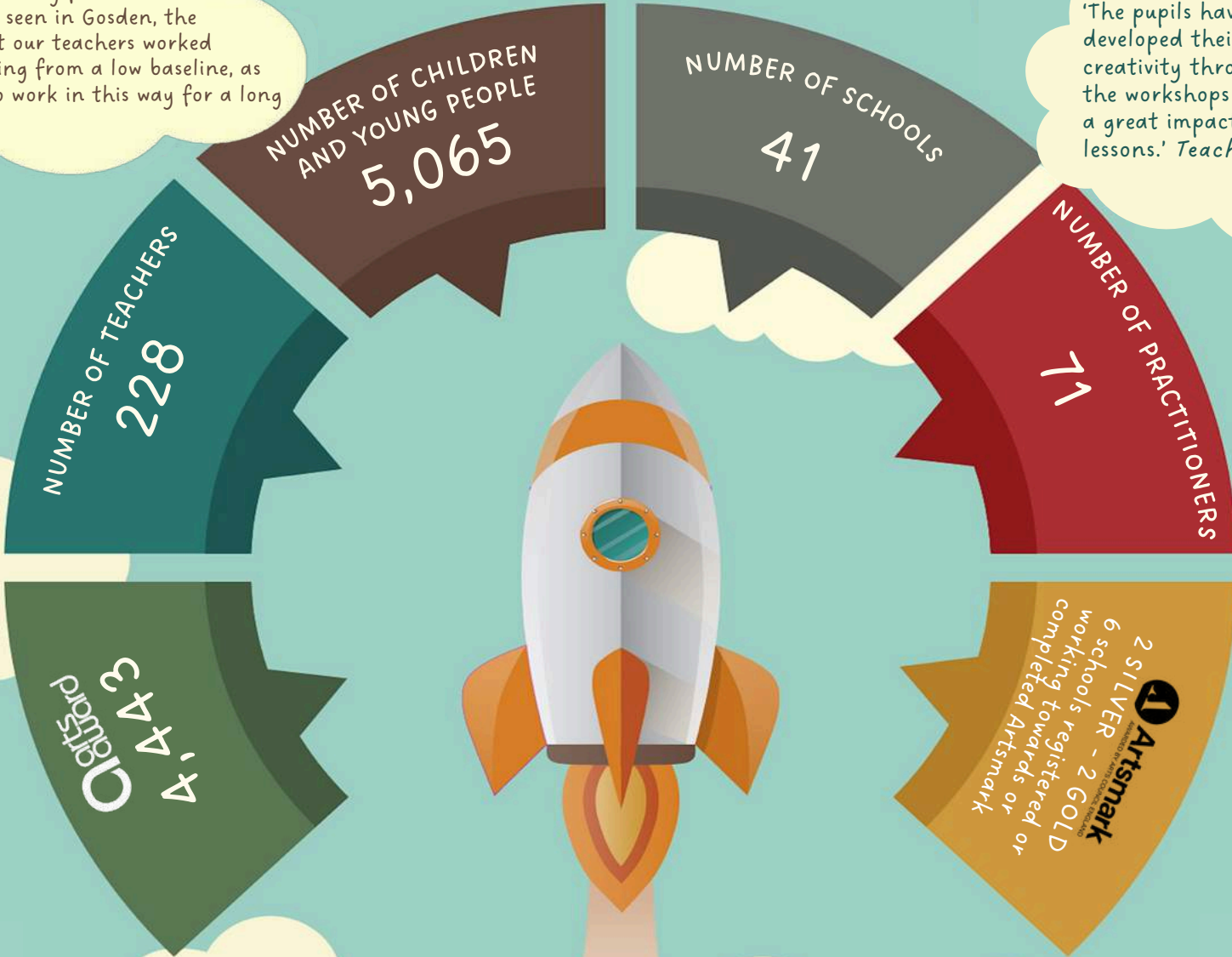
ACM created a film capturing the day students attended their studios. This can be seen on their website acm.ac.uk/tuning-in.



'What we were starting from was a place that I've never seen in Gosden, the 'COVID effect', which is what our teachers worked through with Stopgap, starting from a low baseline, as students had been unable to work in this way for a long time.' *Headteacher*

'The pupils have definitely developed their confidence and creativity through participating in the workshops which has had such a great impact on their work in lessons.' *Teacher*

'The CPD sessions helped me greatly as I was able to use them to inform planning for Arts Award Lessons as well as other lessons in my subject.' *Teacher*



IMPACT OF THE BLTC PROGRAMME

Figures exclude Watts Gallery programme

The BLTC programme aimed to help schools develop their Continuing Professional Development, achieve Artsmark, and engage students with Arts Award.

Arts Award recognises children and young people for engaging in cultural learning across various art forms.

Arts Award is accessible to children and young people between the ages of 5 and 18 years.

The BLTC projects had a primary objective of assisting schools in achieving Artsmark and encouraging their students to participate in Arts Award, thereby recognising their own engagement in cultural learning across any art form.

Teachers from each participating school were invited to participate in Arts Award training before using what they had learnt to deliver and support the appropriate level of Arts Award in their school.

When schools incorporate the arts into their curriculum and encourage their students to engage with them, it becomes easier for professional companies to visit and build upon the existing understanding of the activity. A perfect example of this was observed at Gosden House School during the pandemic, where teachers became dance champions and created dance bubbles within the school. The students were able to participate both online and in small groups, and this innovative approach helped raise the profile of dance across the school, resulting in great success.

By utilising these experiences and capturing the responses of children and young people, teachers can develop a better understanding of how Arts Award can be used to celebrate taking part in arts activities, learning and sharing new skills.

Arts Award may not be suitable for everyone. As reported by BLTC, some students already struggling with their school workload found Arts Award to be an additional pressure. Furthermore, teachers and practitioners had to spend considerable time pursuing students for their evidence. This was particularly evident in the case of Yvonne Arnaud's Head of Creative Learning, who had to capture digital and written evidence from the students. According to the feedback from students, they did not enjoy writing, and digital equipment was not always available outside of school.



Artsmark is open to primary, secondary, and special schools, pupil referral units, youth offending teams, and sixth form colleges. Schools can use Artsmark's flexible framework to incorporate creativity across the curriculum and tackle school improvement priorities.

The BLTC project application was submitted to Artsmark with an expected participation of 17 schools registering or engaging in Artsmark. Unfortunately, due to the COVID-19 pandemic, the number of schools that have registered or engaged in Artsmark is slightly lower than anticipated, with only 12 schools participating.

This is not surprising, as schools have focused on recovering and supporting their staff and students during these unprecedented times.



ARTS award

What was my favourite part of Arts Award?
being able to express My Creativity.



In our first week with new adventures, we did... we built a time machine
 Met new people Jamie Kerry Clara
 Explorers agreement
 Explored a museum with load of action

In this picture we are doing statues because we were pretending to be a museum speaking past security guard.
 We were doing loads of different actions to get past the security guard who was actually one of the workshop people.

We were building a time machine. We had to find all the bits of the time machine and they were hidden in the museum all over the place.
 When we put the stuff in the time machine we heard a man asking us to help him!

I am enjoying building the time machine. I am looking forward to going on an adventure with the time machine.

Title: *Jack and the beanstalk*
 Author: *Yvonne Arnold, Theresa*

Did you like this postcard?
 (5 stars)

What was your favourite part?
dragging, dancing and the snakes

Draw your favourite scene from the postcard.

24th November 2022

We started with our warm up, which we are all now comfortable with.

We did some new travelling across the floor, working in twos or threes. Exploring the space from high to low.
 We had to make a puppet. One of us stood still and the other's had to come and manipulate us into position using fold. The best puppet won!

We played a game where you have to creep to the corners without the person in the middle hearing you and then they point to a corner and if you are in it, you are out.

The Journey Between is an exhilarating exploration of how human connects and disconnects, long signified in mythology surrounding the movement of stars and planets. Two cosmic entities, embodied by dancers Nadenh Poon and Christian Brinklow, search for each other through space. The high-energy performance of the piece is choreographed by Chris Pavia, UK's leading dance artist with Down's Syndrome, and it is complemented by immersive digital projection created by learning disabled artists from Carousel, resulting in a visually stunning work.

We discussed as a group what our ideas are for a devised dance piece.

21st September 2022

Today, we discussed Stopgap Dance Company and answered some questions about ourselves that will help them to choreograph and devise a dance for us. We talked about ourselves and what music we like, and what we like to wear.

We designed the fronts of our folders with our names and personalized them with pictures.





STOPGAP DANCE COMPANY - Gosden House School project with Arts Award

During the previous Culture Box Surrey Co-Motion 1 project, Gosden House School had workshops with Stopgap for their year 10/11 students. As part of BLTC they wanted the company to work with a new cohort of same-age students who were also doing their Bronze Arts Award. The class teacher, new to Gosden House, had not done Arts Award before, so the head teacher was keen for Stopgap to lead the project during the Autumn term. Stopgap had supported Arts Award in the past, and the school had developed a good relationship with them.

Due to the pandemic, the students' confidence was impacted, especially when they were asked to perform and stand up in front of one another. Stopgap's support and understanding helped the students gain confidence. At the beginning of each session, the practitioners used the same warm-up and enabled the students to build on the basic structure, incorporating their ideas into the movements and music choices. Teachers noticed increased confidence, social skills, leadership roles, and peer support among the students.

Young people often require external support to participate in arts activities outside of school. However, Gosden has observed that students who engage in these opportunities while in school are more likely to continue post-16. More exposure to various arts companies would benefit those transitioning from school to community opportunities.

Before Stopgap visited the school, the new class teacher completed her Bronze/Silver Adviser training over the summer. This enabled her to support her students as they worked toward achieving their Arts Award.



'Watching the students grow in confidence during the sessions was lovely to see. The Stopgap practitioners encouraged the students all the time, so everyone wanted to join in'
Teacher



CASE STUDY

YVONNE ARNAUD THEATRE – Youth Arts Leadership Project

The Yvonne Arnaud Theatre in Guildford devised, developed, and delivered a Youth Arts Leadership project that embedded Arts Award Bronze.

Led by Rhiannon Fisher, the Head of Creative Learning, the project involved core staff, freelancers and visiting theatre practitioners.

Programme outline

Rhiannon visited schools to explain Arts Award and how the project aligned with its framework. Workshops were held, and Pilot Theatre and Frantic Assembly practitioners delivered sessions. Participants attended a Youth Arts Leadership Day, learning about theatre skills and backstage roles and developing a community arts project outline to present to peers, teachers and theatre staff. Students attended the theatre to watch shows, and teachers participated in CPD sessions.

Content

- 14 sessions across two schools
- Workshops led by Pilot Theatre Company and Frantic Assembly
- Theatre trips – Brief Encounter and Noughts and Crosses
- 2 Youth Arts Leadership Days at Yvonne Arnaud Theatre
- CPD for teachers with Frantic Assembly.



Schools

Farnham Heath End (yr9) and Merstham Park School (yr10):

- 47 young people completed the project (6 left the class/school - of which 4 were PP/SEN)
- 17 young people PP and/or SEN





'Being able to experiment and work with different people from these companies has been really fun and has definitely helped us to learn more about how to do what they do.'
Student



'If we can do this year on year, especially with our year nine students launching their GCSEs, I think it would be amazing. In terms of cultural capital and building up those opportunities for students to get into a theatre, working with external practitioners and seeing the actors in productions is amazing.'
Teacher



'There was a young man of colour, who I thought really, really benefited from having someone of colour leading the workshop and helping him explore those themes, especially as he is a minority in the class.'
Theatre Practitioner



Learning Outcomes

This pilot project has enabled the Yvonne Arnaud Theatre to develop its Youth Voice and Arts Leadership programme for young people. Ongoing evaluation and reflection allowed the programme manager to make necessary adjustments before follow-up sessions.

To develop the project beyond BLTC, the Head of Creative Learning can now utilise their learning from this pilot project to improve and enhance future content. For example:

- Visit schools, observe classes, and request more information on SEN/PP students before finalising the programme structure.
- Have more conversations with teachers beforehand. This will be beneficial to ensure the programme aligns with the curriculum.
- Have images of the students to learn their names in advance.
- Deliver in the autumn and spring terms – preferably one school per term to avoid any timetable clashes.
- Provide an explanation of the Arts Award to students and teachers through online resources and videos instead of relying solely on conversation.
- Collect logbooks at the end of sessions to avoid young people forgetting or losing them.
- Complete Arts Award moderation in time for certificates to be presented to students by the end of the summer term.
- Include more sessions at the Yvonne Arnaud Theatre and factor in attendance at performances so these can be referenced during delivery sessions – more budget is required for tickets/transport.
- Capture evidence for the Arts Award during each session.



'In all of T's years, I need you to know that she has never expressed any emotion about anyone working with her or doing a workshop. That changed last week when I received a text message whilst at work. It said and I quote:

"Jacob is really nice and everything."

"he made me feel like i'm more welcomed to the group and made me learn new stuff that I've never done before xx"

I am sure you get really good feedback all the time, but our T is one that never expresses herself and I wanted to say thank you for doing everything in your power to make her feel like this. There should be more people and Jacobs in the world for young people like T to thrive in education!

Email from parent to Rhiannon at Yvonne Arnaud Theatre following the Frantic Assembly Workshop

ACM – Tuning In Project

- Extract taken from ACM's internal evaluation by the Head of Diversity, Access and Participation.

'Tuning In is a pilot project designed to meet some of the commitments made by ACM in its current Access and Participation Plan (APP), with the aim to become a part of the APP Intervention Strategy. Our commitments are focused on improving opportunities for access to HE courses for young people from underrepresented backgrounds. The purpose of the project is to start partnerships with schools and support them in raising their students' attainment.

We delivered two editions of the project so far, the pilot edition from 2020 and the latest pilot edition from 2022. The project was interrupted by the Covid 19 pandemic which is why we never had a chance to realise its the full impact. This is why we are planning to include it in our new APP intervention strategy aimed at improving access to HE and ACM enrolment numbers for students from lower socio-economic backgrounds and raising attainment at schools for pre-16 and 16-year-olds.

As a part of the 2022 edition of the project, we created 2 workshops about song composition and songwriting and delivered them in two different schools within 2 months. In addition, the workshops were designed to help encourage participants to use musical expression as a tool supporting their mental health. The last part of the learning experience was a professional recording session in SSL studio in Guildford where both schools were able to record songs they co-wrote with our students and tutors. Additionally, we got a permission from the participants to film the event and use the footage to create our first Tuning In Film and music videos for each of the songs. These are created to evaluate the project and promote it to schools, and to allow participants and ACM students working on the project to demonstrate their skills and creative potential (i.e., university applications, job applications, creative portfolios).'

'The thing that was interesting to me was watching the ACM students interacting with the school and supporting them. The ACM students were really cool, and were giving them an insight into what it would be like to be studying in this amazing place with all of the facilities and then progressing into a career in music.' Project Manager



ACM - Tuning In Project
Extract taken from ACM's internal evaluation by the
Head of Diversity, Access and Participation.

'Overall, Tuning In can be considered a success because it has delivered all of its objectives. The main one was for participants to learn how to write a song and record it in a professional studio and it has been achieved. All the participants, including ACM students can use the content created in the process to support their creative and academic endeavours. However, there is not enough objective evidence to test whether all of the aims have been met...'

"Ooh the drums sound so good"
Student



'This is like a dream come true'
Student

'...That is because Tuning In does not at this stage have a clear and coherent evaluation strategy, and because most evidence for its success is anecdotal and self-reported (participants surveys and feedback video). It is also important to consider that to realise the full impact of the project ACM would have to obtain a permission from the school participants to track their student journey from the point of application to employment. This would allow us to determine the impact of the project. It would also be useful to create pre and post interventions surveys to test whether participants' knowledge and skills improved because of the project.'

CASE STUDY

NEW ADVENTURES - A Journey Through Time

'Super! Super! Super! I can't wait to do it again'
Child

New Adventures successfully partnered with two schools for their 'A Journey Through Time' project. The pilot, which took place at Fordway Pupil Referral Unit for seven weeks during the Autumn of 2021 amidst pandemic restrictions, yielded positive outcomes that led to further development and delivery at Philip Southcote School in the Spring of 2023.

Programme outline

The immersive experience included a range of curriculum topics, props, creativity, dance, movement, and quests, all expertly designed and delivered by New Adventures practitioners. Children were delighted to take on the role of explorers and receive a stamp in their bespoke passport once they had completed the objectives. Regular sessions built trust and confidence among children, teachers, and practitioners alike.

Schools

Fordway – Pupil Referral Unit, Key Stage 1 & 2:

2 Groups - 12 children

3 x 45 – 60 minutes per week x 7 weeks (21 sessions)

Philip Southcote School

6 x 90 minute sessions, plus a celebratory session to share the film created during the project

9 x Year 10 students aged 14/15

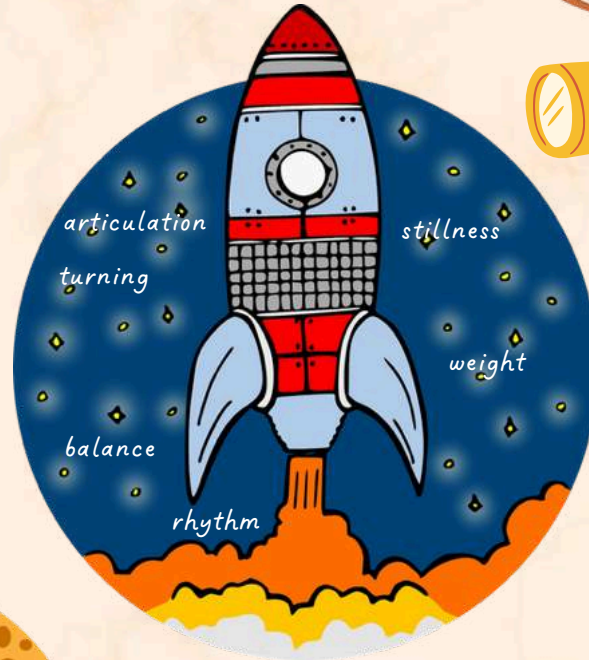
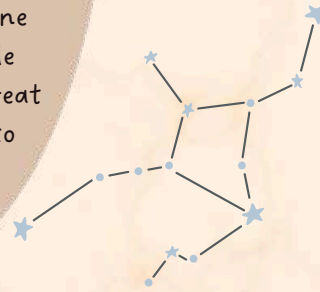
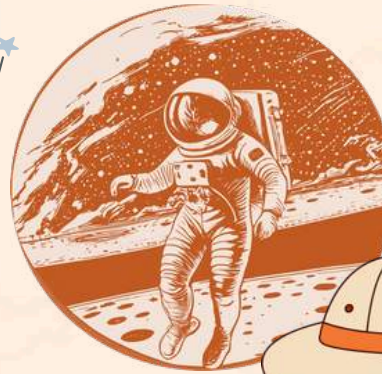
'It was sick, It was good, can we have it more often?'
Child



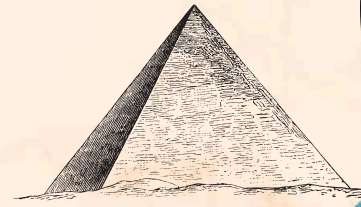
'It's definitely a five star'
Child



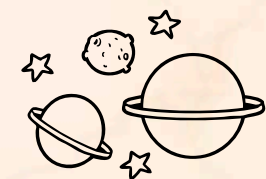
'It was lovely to watch the children come out of themselves, through movement. Although one student had a negative attitude on the first day, it has been great to watch him grow, and start to enjoy it.' *Teacher*



'All of the students are enjoying the workshop and have loved taking part in the imagination of each session. They have all been excited at how active it has been and have had lots of fun this week. We expected some of our students to disengage but they have been able to take part far longer than we could have hoped for.' *Teacher*



'After each session, we were asked to join the teachers' debrief, which was brilliant, so that we could also be part of that team.' *Practitioner*



Learning Outcomes

New Adventures has developed an exciting project that can be delivered in Pupil Referral Units (PRUs) and other learning environments. By evaluating and reflecting on feedback from practitioners, teachers, and students, New Adventures better understand the requirements and impact of their work within PRUs. New Adventures can improve and enhance future content with the knowledge gained from the pilot project.

For example:

- To ensure effective CPD sessions, it is recommended to start them before the project is delivered to students. This will help set expectations and enable teachers to collaborate with practitioners when leading activities with the children during the project sessions and any classroom follow-up activities. CPD sessions will help teachers understand the project better, while practitioners can tailor the content to ensure a thorough understanding by the participating children.
- A project model should be created that connects with the curriculum and allows PRUs/schools to provide feedback based on their specific needs. This will eliminate the need for creating a new project for every school by making small changes for maximum impact in each setting. Engaging teachers from different schools during any research and development phase would lead to a sustainable model that benefits a wide range of PRUs/schools.
- During the project, having a daily debrief with the staff and weekly catch-up with the lead teacher would help address challenges and make adjustments that could benefit the children. During the pilot project in Fordway, staff worked closely with practitioners to shape the project. This led to a shared understanding of what would benefit the children most and ensured everyone was invested in the project and had their voices heard.
- Capturing the sessions on film will help the children process what happens and how the content is used. The final edited film can then celebrate the entire project. An additional staff member would be required to do the filming and free up the practitioners to focus on session delivery.
- When working with a PRU it is important to be aware that some children may return to their mainstream school at different times. Therefore, workshop activities should strongly impact every session and contribute to a larger goal for those continually involved in the project.
- It would be preferable to commission specific props and materials to transform the space rather than have the dance practitioners create them. This will ensure that they are sustainable and have a long shelf life for use in multiple settings.
- Delivering the project over a shorter period for some schools with little flexibility in the timetable will bring down the delivery cost.
- It is important to have a strong understanding of the technology in each school and ensure that equipment is working and compatible before delivery.
- Providing the children with a routine that they can do every day to encourage movement and fitness is recommended.
- A final session for watching the film and getting feedback from the children should be scheduled to avoid clashing with other school activities. Fordway's last session was very close to the end of the Autumn term when a lot of Christmas activity was taking place. Having more time to do this and an opportunity to reflect and hear the children's feedback is important for letting their voices be heard, celebrating their successes, and developing future projects.

Confidence grew throughout the sessions as the students got to know the practitioners and methods of working. *Practitioner*

'I think it's really important for the young people to just have a moment to reflect and to celebrate what they've done and to just remember the journey that they've been on.'
Practitioner

'I think the most successful were those first four or five weeks where they came in, became explorers, and discovered the time machine with the voice coming out... The interactivity, passports, stamps, and having a mission and trying to achieve something. That was the gold.'
Practitioner

NEW ADVENTURES

A Journey Through Time - Philip Southcote School

6 x sessions – 90 minutes per session

Following the pilot at Fordway PRU, New Adventures developed the 'Journey Through Time' project and delivered it at Philip Southcote School for SEN students. The timeframe was much shorter, and the content was honed to reflect this. The students were taking part in a Discover Arts Award level and the sessions fed into their evidence in their logbooks.

The engagement of the practitioners, students, and teachers grew throughout the well-planned sessions. Feedback reflected trust-building and confidence-inspiring techniques, resulting in strong student ownership, excitement, and pride in their contributions and achievements.

In developing the programme, New Adventures utilised their learning from the pilot to improve and enhance the programme.

Learning Outcomes

- Due to bank holidays, the project was delivered across six sessions, and the practitioners felt that eight would have been more successful in offering the students more time to immerse themselves in the activities and build their skills.
- Starting each session with a warm-up engaged the students and gave them the energy for the first activity.
- An additional person filmed the sessions, but more time was needed to work with the practitioners to edit the footage.



'I am brave, I am focused, I believe in myself.'

Workshop affirmation

After receiving a breakdown of the students' needs a couple of days before our first session, I felt nervous about whether I was going to be able to adapt on the spot as the needs noted down really ranged, and there were more additional physical needs than we had been made aware of when planning. I felt worried about making sure my language was open but direct, sensitive, and appropriate and to make sure every student felt seen, heard, included, and able to participate in their way.' *Practitioner - at beginning of the project*

'It's been amazing to see the students grow in their confidence, their bravery, to see the kindness that they've worked with between each other as well has been incredible. The respect that they've shown us and all the things that we have brought in and each other, and their courage to just have a go, which is really supported by the school, it has been an amazing environment to work in.' *Practitioner - after final session*



A lot of joy was evident during the sessions. When the two practitioners returned to share the film, it was noted by the evaluator that the students had a strong sense of pride about their achievements and evidence that their learning had been retained as they discussed each session, remembering the content and outcomes – very joyous to see.

'On reflection, we felt like eight sessions would have been perfect.'

Practitioner



'The cross-curricular nature of the sessions is definitely a bonus and provides an exciting theme to effectively engage the pupils. Today they completed tasks based around ancient Egypt using movement to complete fun and collaborative tasks such as building a pyramid. They thoroughly enjoyed this task, and all the pupils took part equally, which was lovely to see. *Teacher*

'We chatted before every session, for an hour and a half, to go through our plan. Yeah. What worked? What, you know, what did we feel worked or didn't work, so constant review. And replanning.'

Practitioners - on their preparation before each session

'I think we made an impression on these Young People and enabled them to overcome some fears that they couldn't get up and perform or dance. Our approach was gentle and encouraging and we celebrated their achievements wholeheartedly. Was a pleasure to see them shine.' Practitioner

Stopgap successfully completed a dance project at The Abbey School. The project started with a taster session in March 2023 to generate content ideas and explore dance in its wider context. From the end of April 2023, Stopgap developed and delivered the content, which resulted in a noticeable increase in the students' confidence. With the support of dedicated practitioners, everyone felt comfortable sharing their work, and the Friday afternoon sessions became something to look forward to. By the third session, the students were fully invested in the process, and leaders even performed alongside the group, creating a sense of unity and boosting confidence levels all around.



'one of the quieter members of the group was keen to start the whole dance. Celebrating this. Very important to recognise and acknowledge even the small things to us that are huge for others.' Practitioner

'At least 80% of the students were keen to perform in front of an audience compared to 20% who were keen in the first week of classes.' Teacher



The Nature of Friendship

'Some of us have never danced before, and have tried really hard'

'We created a mind map about all the things that were important to us.'

'We are so proud of ourselves'

'We 'passed on' a dance move around the group and copied each other's ideas'

'We learnt a travel phrase that took us around the room.'

'After teaching this session, I feel that this was a real 'breakthrough' session for two reasons. The first reason was that a student who had needed regular breaks, now fully participated in the session, sharing their ideas and showing enthusiasm within the creative tasks set. Another reason was that there was more enthusiasm within the students to perform in front of the others. At least 80% of the students were keen to perform in front of an audience compared to 20% who were keen in the first week of classes.'
Practitioner

STOPGAP DANCE COMPANY - Pond Meadow School Project

'The children in Dragonfly enjoyed their first session. The children showed this by their laughter and smiles. Some children independently attended and engaged with the dance leaders and others needed adult support. The props and resources were appropriate and the children couldn't wait to use them! My sensory learners found the session too long and were able to attend/engage for 5 to 10 minutes. The rest of the class managed the whole session.' *Class Teacher*

Stopgap provided a taster followed by six dance sessions to two classes at Pond Meadow School. Through an initial planning meeting with the teachers, the content was expertly tailored to align with class themes, such as the ocean. The Stopgap practitioners incorporated jellyfish props and tactile materials to engage the children and infuse the sessions with excitement and energy.

The children participated in the sessions differently; some stayed for the entire session while others took breaks. One student did not come into the classroom but took part from outside the door, and the practitioners worked with them on a 1-1 basis to ensure they were engaged in the activity.

The teachers and practitioners communicated throughout the project to find ways to engage each student and understand their individual needs. Where teachers and assistants got involved enthusiastically this helped with the smooth running of the sessions and gave the students the confidence to also take part in new things.

Due to Ofsted, dates for the project had to change, which meant one of the Stopgap practitioners was unable to deliver the final session. A different practitioner came in the week before to be introduced, and photos were sent in advance so that the students knew who to expect. They responded well to the new practitioner and enjoyed the final session with her.



'It was great to see the children being given the opportunity to give their own ideas on what movements to do. The Stopgap team also took on board my feedback of starting the session straightaway rather than wait for all the children to 'gather in a circle'. This worked well as the children were naturally drawn to what they were doing.'

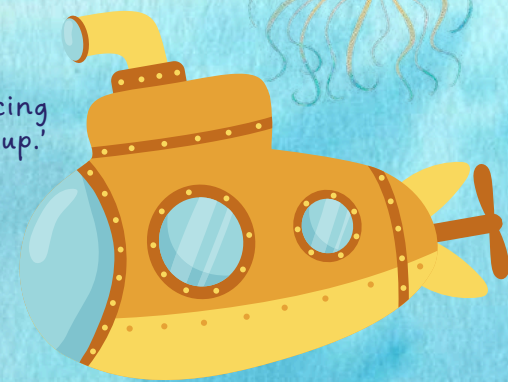
Class Teacher

'It was great that we did the whole session in class. N, who was very reluctant to engage, joined in for the whole session and said that he enjoyed it. The class particularly enjoyed the balls on the stretchy fabric!' *Teacher*



'The children enjoyed the dancing and especially loved the warm up.'

Teacher



'My son has not stopped talking about this experience. He has thoroughly enjoyed it and has reached an amazing milestone in taking part. He has Down's syndrome and has been completely included.'

Parent - Delight in Shakespeare



'It was brilliant, and I got a lot of support to help me in my play. Everyone worked together as a team. I enjoyed becoming my character and making the props and sorting costumes.' *Child*

DELIGHT - Programme Overview

Delight provided high-quality literacy programmes in visual arts, dance, and drama for primary schools with high percentages of pupil premium students. They also offered a CPD programme for teachers, which included support for Arts Award.

Delight demonstrated the positive impact of cultural education in schools and supported Artsmark registration.



DELIGHT – Extract taken from 2021/22 Report

‘After two years of pandemic- related disruptions to school life, it was wonderful to be working face-to-face in schools again. Through our Delight in Art, Dance, and Shakespeare programmes 1,751 children and 66 teachers immersed themselves in the joy of the arts and worked alongside professional artists, actors and dancers.

For many children, their Delight project in 2021/22 was truly a joyous series of ‘firsts’ – their first school trip in two years; their first chance to work with professional artists, actors and dancers in school; to create and share their own performances or artworks, and to welcome family and friends back into school to celebrate their creative achievements. Teachers enjoyed more opportunities to develop their skills and confidence through our expanded continuing professional development programme and build a legacy of arts-based learning across our partner schools.

We wish to express our heartfelt thanks to all those who made our programmes possible. From the teachers, teaching assistants and headteachers, to the fantastic creatives across our arts partners, and our network of funders.

As we embark on the new 2022/23 school year, we look forward to expanding our work throughout Surrey and, for the first time, into neighbouring Croydon, enabling more children to benefit from participation in the arts to boost their wellbeing, learning and creativity.’

Kathryn Mills Delight CEO and Founder



‘This was their first real bonding experience since Covid. It was something out of the ordinary for them. Many had not done a performance before. To have had this experience was amazing; it is something they can treasure.’
Teacher



PHOTO BY ALEX BRENNER ©

DELIGHT - Summary of CPD Delivery

Delight programmes provide a comprehensive five-month professional development package for teachers. Each programme offers:

- A full-day group workshop where teachers get to have a hands-on creative experience, building confidence and knowledge.
- 1:1 planning session with Delight and our arts partner to identify personal development goals.
- Opportunity to observe a professional artist deliver sessions and peer deliver.
- Opportunity to lead arts sessions independently with a suite of digital and physical support materials.
- Detailed Teacher Handbook.
- Full suite of digital resources and programme materials.
- Continuous guidance and support from Delight and arts partners throughout the 5 months.
- Post-programme consolidation session with Delight.



PHOTO BY ALEX BRENNER ©



PHOTO BY ALEX BRENNER ©

'Before, I worried, will I be able to control the class? Will everyone join in? This has given me a far greater confidence in teaching dance and an understanding of how you would break it down and teach it.' *Teacher*

WATTS GALLERY – ARTISTS’ VILLAGE - Watts Creatives programme

The Watts Gallery Artists’ Village (WGAV) became a Culture Box Surrey partner as a natural consequence of their pre-existing funding partnership with Surrey County Council (SCC). The funding from SCC for WGAV was used in the application for BLTC as a match fund and was an important factor in facilitating the success of the overall BLTC programme.

WGAV was founded by the artists and social pioneers George Frederic Watts OM RA (1817-1904) and Mary Seton Watts (1849-1938) to make art accessible and inspiring to all. They understood the benefits of creative collaboration on health and wellbeing, the importance of place, and the positive role of a cultural organisation within a community.

Located in Compton, Surrey WGAV is managed by the charity Watts Gallery Trust which works closely with Surrey County Council, Culture Box Surrey, and other organisations to provide year-round access to its multi-sensory learning programme and on and offline resources for exploring, looking and making linked to our founding artists, collections, buildings and exhibitions.

WGAV provides tailored offers for adult learning, schools, families, young people, universities, and community groups. These include a versatile range of workshops, talks, interactive Smartify digital tours, indoor and outdoor storytelling, activity packs, YouTube channel and resources for teachers to use in the classrooms and visitors to use at home.

EXTRACT FROM WATTS GALLERY REPORT to Surrey County Council – 2021/22

‘The past year has been challenging for WGAV and for the communities we serve. It has highlighted our community’s need for creative engagement and demonstrated how WGT supports learning and literacy, creative and cultural fulfilment and well-being. We are looking forward to running programmes both online and onsite from 17 May, including:

- A large creative clay project with 17 primary schools in Tandridge on the theme of Hope.
- Launching our new Art & Dance Teachers’ Resource in schools, created by choreographer Chris Pavia, a collaboration with Disability Arts in Surrey.
- Celebrating the work of our youth community groups during lockdown on outdoor banners in the woodlands in autumn.
- Involving disadvantaged and vulnerable young people in our Watts Academy programme to gain Arts Awards and to take part in our youth-led projects.
- Developing our Watts Tots Early Years programme with early years specialists and groups, including Deaf children.
- Delivering our popular Make Space programme for families back on-site and potentially on an outreach tour in local libraries in underserved Surrey Wards.’

14,000
participants

Watts Gallery – Artists’ Village (WGAV) offers the Watts Creative Programme for people aged 13 – 19 years where they can take part in creative workshops, expert talks and panels to gain insight into museums and galleries.

Admission is free for those under 18 years, and those under 25 years and students receive a discount on their admission.

You can hear from the young people who have taken part in this programme at WGAV in this video they made during lockdown:

[youtube.com/watch?v=RhA4FWtMLMs](https://www.youtube.com/watch?v=RhA4FWtMLMs)

‘It was a really good experience. I gained loads of important information about future careers in the industry and things I never knew were possible. I met loads of new people from different disciplines in the art world.’

Young Person



Watts Creatives meet artist Ed Boxall - An example of work from the BLTC funded 'Watts Creatives' group.

This blog was written by Watts Creatives, Jack, Andrew and Jemima - wattsgallery.org.uk/blog/watts-creatives-meet-artist-ed-boxall

We are the Watts Creatives and we had the opportunity to interview Ed Boxall who is an Artist, Writer and Educator from Hastings. Ed's work was featured at the yearly print exhibition *In Print: Into the Night*, at Watts Gallery - Artists' Village.

One of the primary reasons that Ed enjoys the medium of linoprint is how, as a traditional craft, it evokes a sense of timelessness. He finds the physical work needed to create linoprints gratifying, believing that the practical skills needed to create prints feels more "craftsy" and down to earth than the fine art of his early career.

Ed's work frequently features themes of nature which link to the act of making linoprints which is itself naturalistic. One of the aspects of linoprinting that Ed especially appreciates is the need for clear decision making: because linocuts are final, Ed is forced to visualise his print and make sure it's exactly as he wishes it to be before committing to the printing process.

When you look at Boxall's work, consider listening to some of the Clientele. According to Ed, their music sounds like the inside of his head. Logically, the indie sound pairs perfectly with the sense possibility and magic that Boxall likes to create in his whimsical prints. He wants the feeling of enchantment to be subtle though, not wizards and unicorns. He takes that back – unicorns appear occasionally! Boxall's interest in nature comes from what he described as 'elemental moments' in his childhood. He recalled 'lying under a tree in twilight' and how he can't help but revisit defining moments like that. Moments that now influence his subject matter and practise.

Ed often uses nighttime as the setting for his pieces. This, he explains, is because there is an unambiguous clarity to things viewed in the intense light of the day, while darkness veils the world in an indistinct shroud that blurs the line between reality and fantasy. This allows him to play around with the concept of dreams, which in Ed's work appear to manifest themselves as physical reality. This effect is certainly achieved in the quadriptych he is contributing to the *Into the Night* exhibition. It depicts a young boy following a path through a nocturnal dream world, along which he encounters a number of fantastical creatures that appear only in the dead of night. They include a spectral looking fox, badger and swan; all animals found in the British countryside, which Ed mentioned as a major source of inspiration to him. In this respect, Ed's work harks back to the many Romantic depictions of rural Britain found in 19th century art & literature, whose creators also sought to capture the other-worldly beauty of nature.



Find out more about Watts Creatives - wattsgallery.org.uk/learn/watts-creatives

Ed Boxall, High in the Oak Tree



'Having schools do the CPD first would be better - then actually it could even cover things like how to support people in a dance class, as well as how to teach dance inclusively and any support for Arts Award. And asking those teachers that will be supporting the young people in the sessions to come along to the CPD, so everyone knows what is expected of them.'

Stopgap - Creative Learning Manager



EVALUATOR'S REPORT- CONCLUSIONS

Based on the feedback of teachers and practitioners who participated in BLTC, it's clear that the programme not only fostered an enjoyable and enriching learning experience but also had a subtle yet profound impact on individuals, instilling a genuine sense of pride among all involved. The programme's customised delivery approach, honed throughout Co-Motion and refined for BLTC, tailored to the unique needs of each school's student body, undoubtedly represents one of its most significant strengths.

There are many things to celebrate about this work:

- The initiative was specifically aimed at schools with a significant number of Pupil Premium (PP) and Special Educational Needs (SEN) students. This enabled these students to access opportunities that may have been difficult to obtain otherwise. Moreover, it emphasised that professional arts organisations and venues are available to them for autonomous experiences.
- The Yvonne Arnaud Theatre successfully designed an Arts Leadership project that integrated Arts Award into their sessions. The project allowed students to engage with senior creatives and professional practitioners, thereby underlining the significance of their work. As a result, many students who had not previously visited the theatre felt a sense of worth and inclusion.
- Delight expertly collaborated with partners to tailor their delivery to schools amidst the pandemic, skilfully adjusting content to meet the needs of all parties involved during the unprecedented challenges.
- The dance companies, New Adventures and Stopgap, delivered high-quality work to the schools they worked with. New Adventures pilot project allowed space and time to explore what worked best and what could be replicated for other educational settings.
- Stopgap performed one of their professional pieces, which helped to spark interest and enthusiasm for dance amongst students and staff.
- Teachers had the most success with Continuing Professional Development (CPD) when they fully participated and attended delivery sessions with their students.
- When able to give time to invest in the Arts Award model, schools like Gosden House School and Philip Southcote saw real student benefits. The teachers who led the Arts Award were new to accreditation, but, with the help of delivery partners, they could build their skills and support their students in gaining a deeper understanding of dance and other art forms.

There were a number of challenges with the BLTC project, most significantly the impact of the COVID-19 Pandemic. This curtailed the end of the Co-Motion project delivery and delayed most of the delivery partners' start of the BLTC programme. However, where programmes could continue, there was a dedication from all involved to create bespoke activities that would have the strongest impact and give participants a strong arts framework to explore their creativity and experience impactful learning.

Delivering in mainstream schools can be challenging due to rigid timetables and the pressure to fit within the curriculum. It's important to allocate time for partnership development so that delivery partners can design their programmes to meet the needs of all involved. For example, the Arts Leadership Project led by Yvonne Arnaud proved successful and resulted in rigorous and honest reflection. The team is now focusing on enhancing relationships with current schools while also extending invitations to new ones. They are committed to providing students with immersive experiences that enrich their education.

The Yvonne Arnaud Theatre Arts Leadership project had Arts Award at its core, but delivering and assessing it required considerable time. This was the first time that the school or delivery provider had been involved in Arts Award. The project's learning outcomes will determine whether it should be included in future activities or if alternative approaches should be explored.

Teachers participating in CPD, particularly the Arts Award training, can now continue delivering Arts Award in their schools. This works best for SEN, where the timetable is more flexible.



EVALUATOR'S REPORT - RECOMMENDATIONS

The BLTC programme proved to be highly effective in enhancing its participants' social skills and learning outcomes, as confirmed by their teachers. Notably, the programme succeeded in instilling a sense of self-belief and confidence during the pandemic, which had previously cut off students from their educators and peers and disrupted their academic routine. Furthermore, the programme's arts activities in years two and three were instrumental in supporting the mental health and overall well-being of the participants, as they were given the opportunity to shape the project content and express themselves creatively, leading to an increase in their confidence, enjoyment, and pride in their achievements.

The BLTC programme was well-crafted and reflected the learning outcomes from Co-Motion . It provided an opportunity to develop and deliver high-quality arts provision whilst building strong relationships between professional arts organisations and schools in Surrey.

By creating the Theory of Change model for the entire programme, it is possible to reflect on the outputs, outcomes, and impact. The initial planning between partners and schools, particularly during the pandemic, is commendable. The bespoke nature of the project is strong, but this way of working takes time to develop.

The impact of COVID-19 on this project was huge. Going forward, it is important for all schools, staff, and delivery partners to have a stronger commitment to CPD and evaluation aspects of projects. CPD should occur before activities start in schools and continue throughout and after the programme to give teachers and support staff access to arts partners' expertise and share better understanding and outcomes with each other.

Evaluating the effectiveness of a programme or activity requires time and dedication, but it's essential to determine what works well and what needs improvement. Monitoring progress during the activity and in the classroom can aid in this process. Including evaluation time in the programme and collaborating on designing the evaluation process is essential.

Culture Box Surrey is best placed to play a central role in collaborating with schools and arts organisations to explore ways to connect. They must create inspiring, accessible, and engaging working methods to ensure that the arts continue to impact Surrey's communities positively. Failure to do so would be a disservice to the community and a missed opportunity to have a lasting impact.

It's crucial for both students and teachers to explore a diverse range of companies that offer different art forms. This will help them comprehend the various genres that can be incorporated into the curriculum. Learning more about the career prospects in the arts can significantly benefit students as they transition from leaving school into the community. This is especially vital as the arts are being reduced or eliminated from many educational settings. Highlighting the strength of the arts across all curricula can emphasise their relevance.



RECOMMENDATIONS

Moving forward, I would recommend exploring the following suggestions before shaping and developing any new programmes of work:

- The project's administration took longer than expected due to the pandemic. Despite this, the Programme Lead and Project Manager continued to provide full support, which should be integrated into future projects. Building strong partnerships with schools and arts providers takes time, but it's crucial for future success.
- Organising a networking event for interested schools would be beneficial before delivering any programmes. This event would provide an opportunity to showcase the work delivered during Co-Motion and BLTC initiatives. Attendees would be able to understand the offer better, and the management team could discuss what's involved and identify the best match for schools and delivery partners.
- Longer and more intense learning programmes that include residencies and research development projects are recommended, similar to the New Adventures pilot project in Fordway PRU. Providing sufficient time to develop a stronger understanding of how schools and delivery partners operate would help develop new working practices for both parties. Models of best practices can serve as a baseline for creating new work in different settings while supporting individual needs and goals. There is potential to create programmes of work that schools can deliver alongside a continuing professional development (CPD) strand and visits from arts organisations. This would create a network of teachers and arts practitioners working together to create sustainable delivery programmes that use investment to have a long-term impact on how schools incorporate the arts into their everyday delivery across all subjects.
- It was great to see teachers learning alongside their students during sessions. In the future, teachers should collaborate with arts practitioners prior to delivering lessons to students. This approach would give them a deeper understanding of effective arts specialist teaching methods and enable them to establish a continuous professional development programme throughout the project delivery supported by arts professionals. This would boost teachers' confidence in trying new arts techniques and incorporating them into classroom learning.
- Gaining more experience working with children and young people with ADHD was a positive experience for practitioners. They were keen to develop their understanding for future sessions. Practitioners could return to the same settings to build relationships with schools and enhance their skills in this area, working closely with the experts in those schools to encourage deeper engagement from their students, especially those with ADHD, using the appropriate techniques.
- Taking time to develop skills at each student's own pace and promoting support between practitioners, teachers, and students was evident throughout the project. Successes were celebrated for individual achievements, even if they seemed small to some. Examples include students staying longer in sessions than expected, making choices about content, or smiling during exercises. Benchmarks should be measured based on individual merit, and learning outcomes for practitioners should reflect the impact these moments have on individual students.



RECOMMENDATIONS

- Offer additional arts disciplines, such as pottery, sculpture and textiles, where students can work with professionals and discover potential new career paths.
- Include the costs or a contribution towards schools bringing students to professional arts venues. For example, the cost of theatre trips, tickets and travel can be prohibitive for schools, so they often opt for GCSE set texts instead of exploring a range of performances.
- Empowering students to take charge of their art projects through collaborative efforts with peers would amplify their Youth Voice. The logical next step is to provide them with greater autonomy to shape programmes for future cohorts. Time constraints and scheduling conflicts are a challenge for schools and arts providers to develop this work. Creative strategies and meticulous planning would need to be implemented to develop best practice models.
- As per the Co-Motion project recommendation, Arts Award was integrated into the session delivery. Although the benefits were visible, a high degree of support was still needed for students to complete the evidence side. Audio or visual feedback is an option for students who struggle with writing in their logbooks. Yet, for those with limited access to technology, this approach can create a barrier to their success. One suggestion is to explore different working methods, such as Digital Badges, and test these with groups where Arts Award had the lowest impact.
- Due to the pandemic restrictions and the need for anonymity of some students, having a photographer at all sessions was not possible. However, for sessions where it is possible, it is recommended to engage a professional photographer. Consider hiring a professional filmmaker to showcase elements of the work to students, teachers, and practitioners, celebrating its vibrancy and giving insight to future participants.
- The evaluation methods incorporated voice notes from teachers and arts practitioners, allowing for prompt feedback and a comprehensive account of the project's influence without having to complete large amounts of paperwork. It is worthwhile listening to these recordings when developing projects. They highlight significant changes made throughout the project and ideas for easier, more impactful, and less time-consuming working methods.
- During meetings of the Culture Box Surrey steering board, headteachers provided feedback on the impact of the pandemic on their schools. Concerns were highlighted regarding staff burnout, challenging student behaviour, and mental health and well-being. Working closely with these schools and others would aid in shaping and developing a new strand of work that addresses current needs and ensures a robust arts and culture delivery strategy.

Lunella Florence, BLTC Evaluator



CULTURAL LEARNING NETWORKS

During the latter phase of BLTC an element of the funding has been used to develop a programme of peer support for teachers in schools, based around four cultural learning networks. This initiative links to the ambition to support schools to develop strategic leadership for cultural learning, including at senior and governor level, through ACE's Artsmark accreditation programme (see page 16).

The networks have a wide remit that includes, for example, enabling teachers and schools to connect, share cultural learning practice, collaborate on cross-school projects, and liaise as a group with arts professionals. At present there are four networks:

- **Culture Collaborative**, which has been in existence for several years, has a geographic focus comprising schools in NW Surrey. Amongst other things, Culture Collaborative has developed an annual cross-school project on oracy and public speaking in collaboration with Debatemate [debatemate.com](https://www.debatemate.com)
Contact: suzie.crosby@new-haw.surrey.sch.uk
- **Surrey Dance Teachers Hub** is a new network cultureboxsurrey.org.uk [we-need-you-your-experience-and-expertise-to-support-and-champion-dance-in-education-in-surrey](https://www.debatemate.com) that builds on the legacy of Surrey Dance 21 - [speaking in collaboration with Debatemate \[debatemate.com\]\(https://www.debatemate.com\)](https://artspartnershipsurrey.org.uk/projects/surrey-dance-21)
Contact: hannahdelaneydance@gmail.com
- **Visual Art Schools Cluster**, also in existence for several years, comprises teachers with an interest in visual art practice in the classroom, and is convened by teacher Hannah Wickham.
Contact: theprimaryartnetwork@gmail.com
- **Surrey Drama Teachers Network** is also a new network for secondary school teachers of drama at KS4 and KS5, convened by Rhiannon Fisher at The Yvonne Arnaud Theatre.
Contact: rfisher@yvonne-arnaud.co.uk



'There was a videographer and a photographer in the session as well, so the students got to see lots of people working in the creative industries.' *Project Manager*



Engaging Lives Through Creativity and Culture

Culture Box Surrey is an independent partnership.

The current members of this group are:

John Stephens (Chair) - Senior Manager, Surrey Arts - Surrey County Council (SCC)

Louise Govier- Artswork

Kathryn Mills - CEO, Delight Charity

Imogen Kinchin - Executive Director, New Adventures

Sho Shibata - Executive Producer, Stopgap Dance Company

Marie Cahill - Headteacher, New Haw Community Primary School, Addlestone

Sarah Lewis - Headteacher, St Mary's CofE Primary School, Oxted

Cindy O'Sullivan - Headteacher, Gosden House, Bramley

The management and facilitation of Culture Box Surrey is currently provided by Surrey Arts/SCC due to the need for resources.

cultureboxsurrey.org.uk



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