

# ourfuturecity

## #BEWELL EVALUATION REPORT

SPRING TERM 2017



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**ARTS COUNCIL  
ENGLAND**



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## PROGRAMME OVERVIEW

Since September 2016, Our Future City has been developing a new way of working with schools in the Brighton City Partnership for Education (BCPfe), to utilise the potential of creative experiences to improve wellbeing for children. During spring 2017, 10 of the 13 schools across the partnership have delivered projects and delivery in the remaining 3 schools will take place later this year. In consultation with head teachers and class teachers, specific wellbeing issues were identified within each school. In partnership with creative practitioners, new approaches to the identified issues were developed and bespoke projects were delivered in the Spring term. This approach has focused on collaborative working, between schools, arts organisations and creative practitioners, to bring the best of creative and education practice to bear on piloting new methods of working. Embedded in each project were elements of continuing professional development for both teachers and creative practitioners, a focus on creating replicable project models, and identifying ways to increase sustainability of projects for schools.

## EVALUATION METHODS

To monitor the success of the programme, we asked each school to use a variety of tools to assess their project. Before each project began we worked with teachers to identify the wellbeing focus and to articulate the desired outcomes (or 'what they hoped to see if the project were 'successful'). We collated observations throughout the project, recording images, video, comments and behaviour. At the end of each project we used age-appropriate questionnaires, adapted from 'Beating the Odds'<sup>1</sup> evaluation toolkit for children in KS1 and KS2. These questions encouraged children to make a comparison between how they felt before and after the project. With nursery children, teachers focused on five children in each group and recorded their observations/gave scores against statements from the Leuven Scale for Wellbeing. Lastly, we brought teachers, artists and partners together for a reflection session and asked them to reflect on the statements they had made at the outset, recording their comments. This report is based on the data produced from the questionnaires and interviews/reflection sessions.

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<sup>1</sup>'Beating the Odds' Banerjee, R. and Hanrahan, F.; CRESS Lab; University of Sussex  
<http://www.sussex.ac.uk/psychology/cress/research/current/beating-the-odds>

# KEY ACHIEVEMENTS

- 352 children engaged in wellbeing projects during the spring term.
- 17 teachers and 13 artists involved in devising projects together.
- 5 performances, 3 exhibitions and 2 films shared with parents and schools.
- 4 artist resources created for other schools to use.
- 1 museum session for schools developed on migration.
- 5 Evaluation tools developed for primary school wellbeing projects.

All 10 projects have delivered a demonstrable uplift in wellbeing among participating children – significant results given the short amount of contact time with artists, teachers and children.

## Nursery and Reception children x 144 from 5 schools:

Of the 25 children assessed, 68% showed extremely high levels of wellbeing during the activity. 45% showed extremely high levels of engagement in the activity.

## Key Stage 1 children x 44 from 2 schools:

80% were happy while doing the activity.  
65% felt OK even if things 'went wrong'.  
88% related positively to other children in their class during this activity.  
90% learned something new.

## Key Stage 2 x 111 from 3 schools:

Before the project, 22% said they were very happy. After the project this had increased to 46%.  
Before the project, 28% said they were very happy with the kind of person they are. After the project this had increased to 45%.

The arts as a medium for these projects was reported as a very accessible way to include a variety of people that schools often find hard to engage. Schools saw great benefits in working with parents/carers, EAL children, and children with delayed speech and language. All schools reported development in personal, social and emotional skills.

*“There is now much more language of tolerance from the children and vocal acceptance of difference.”*

Selena Snelling, teacher, Patcham Infants

*“It was touching to think about where we’ve been and where we are heading. It was a nice and important project for us.”*

Parents of child at Fairlight Primary School

Self-expression, sharing and high quality production values had a significant effect on children, with many reporting that they were happier and liked themselves more after participating. Children valued working with people they don’t normally mix with and getting to know them better.

*“There’s a lot more support between the children now – they are helping each other to manage emotional issues. Some children who were very shy are now showing that they can take the lead.”*

Lauren Studley, teacher, Middle Street Primary

Artists were able to work alongside teachers to generate a different dynamic in the classroom, which created a space for children to explore different responses to more challenging situations, thoughts and feelings. The nature of creating together led children to collectively experience, analyse and work through challenges, or set-backs that may be described as ‘failure’ in other situations; was accepted as part of the creative process. Experiencing different approaches and techniques used by artists to overcome creative challenges also encouraged teachers to apply similar approaches in other areas of the curriculum.

*“I never would have taken those risks in storytelling – making things, doing drama etc. I’m now more confident to adapt it to other stories.”*

Katherine Pick, teacher, St Paul’s Infants

## SCHOOL CASE STUDIES

Carlton Hill Primary School	
Project title	We Are Carlton Hill Primary
Project dates	2-16 March 2017
Wellbeing issue	Identity, resilience and ownership of learning
Age/Year group	Year 3
Number of children participating	29
Number of parents participating	0
Lead Artists/Organisation	Lucky Moyo
Lead Teacher/s	Jacqui Taylor



### Project description

An African music project culminating in a performance and sharing session, working with a musician. Over two full days the project explored identity, resilience and ownership of learning with children creating a school song about their own community, then taking an imaginative journey to meet people, animals and trees that demonstrate resilience. Children identified the characteristics that gave them resilience and wrote those characteristics on the leaves of an oak tree made for the classroom. They created stories about the journey and combined them with drumming, dance and spoken word in a performance to parents and the rest of the school. The project incorporated using children's ideas for the performance; reflection in classroom time between sessions to increase personal development; and techniques for music teaching that can be replicated by the teacher.

## Successes

During the final day the children struggled with waiting, being patient, having to repeat and perfect activities through rehearsal, to compromise with others; but after lunch they had taken on many more of these ideas. Restraint and impulse control improved – they understood that teachers weren't just stopping their fun. Learning body percussion was good as it didn't take time to get instruments out, and it was great to make a song specifically about the school – teachers didn't expect that to be the best element when they started. Having created a resilience tree, teachers feel they can now draw on those references (people, animals etc) during other lessons, and have ways to help children put those theories into practice. There is now a sense of making connections to stories – understanding that the same spirit/attitude is needed for climbing Everest to doing maths. Before the project the children had language around being resilient, but this hadn't been translating into the way they worked, so being much more explicit about which attributes and behaviour constitute resilience was felt to be very useful. There is an increased sense among the children that community and teamwork provide the support needed for resilience.

## Outcomes

Results of children's evaluation at the end of the project:

### When you were DOING the activity, how did you feel?

Sad	OK	Happy
0%	26%	75%

### How did you feel about trying new things?

Sad	OK	Happy
7%	22%	70%

### How did you feel if things went wrong or were difficult?

Sad	OK	Happy
7%	73%	19%

### How do you feel about the children in the class?

Sad	OK	Happy
4%	11%	85%

### Did the adults listen to you?

No	Sometimes	Yes
4%	50%	46%

### Did the artist and teachers help you?

No	Sometimes	Yes
4%	15%	81%

### Did you learn to do something new?

No	Sometimes	Yes
4%	11%	85%

### What was the BEST thing about the activity?

Drumming on African drums x 21 responses.

Singing and Dancing x 3 responses.

Listening to Lucky's stories x 2 responses.

Being one of the main characters x 2 responses.

Everything x 2 responses.

It was fun! Speaking in the story.

I learnt to relax and try again when things went wrong.

Doing what WE think instead of what the teachers think.

### What was the WORST thing about the activity?

Nothing x 6 responses.

All the moving around because it confused me.

Moving benches.

### Challenges

There were things the teacher had to do outside sessions with the artist to make the project work well: Teachers researched local people demonstrating resilience and taught the children about them, and did some rehearsing in-between sessions. The workload was manageable but teachers said that they wouldn't have wanted it to be any more.

### Learning

It was valuable that the resilience theme crossed over into other areas of the curriculum - finding time for the arts can be difficult as the school's main focus is on literacy. However, the project didn't integrate as well as it could have done with the rest of the creative curriculum and that was a missed opportunity. Teachers suggested that a 'little and often' approach to music and singing may help to get it into the curriculum more in future.



## Elm Grove Primary School

<b>Project title</b>	Hero Animations
<b>Project dates</b>	26 Jan – 4 Apr 2017
<b>Wellbeing issue</b>	Self-esteem, confidence and resilience
<b>Age/Year group</b>	Year 6
<b>Number of children participating</b>	64
<b>Number of parents participating</b>	0
<b>Lead Artists/Organisation</b>	Alex Buckley
<b>Lead Teacher/s</b>	Hannah Tucker and Jake Perry



### Project description

An animation project on a theme of heroes with children working in groups to create animations about heroic qualities they see in themselves. Teachers worked with an animator to introduce children to a variety of animation techniques easily achieved in the classroom. Each group created story boards, made comparisons and worked together to create a final story or set of stories. They made a variety of animation assets (photos and drawing predominantly) and created animations. The project incorporated teacher training to set up and deliver different animation techniques in the classroom, manage assets and data produced, and editing software. The final animations will be shown to parents at a sharing event after SATS.

### Successes

The project was a good opportunity for children to consider their strengths outside of academic qualities, which can often be the focus. It allowed children to recognise value in personality as well as skills. Self-selection of groups let children strengthen friendship groups – that was also a rare opportunity. They chose who they wanted to be supported by and shared positive affirmations about themselves and each other. This created a positive space for discussions about transition to secondary school. It also raised difficulties about talking about themselves and as a result children have been able to discuss those struggles. In SATS year it was welcomed to have space and time

for those conversations. The children were talking about careers and lifestyles they like and there was hope and progression in their storylines, showing aspirational ideas and wishes.

## Outcomes

Results of children's evaluation at the end of the project:

### How you were feeling

BEFORE the project:		AFTER the project:	
Very Unhappy	0%	Very Unhappy	0%
Unhappy	12%	Unhappy	4%
Neither	47%	Neither	26%
Happy	24%	Happy	37%
Very Happy	16%	Very Happy	32%

### How much you like the kind of person you are

BEFORE the project:		AFTER the project:	
Very Unhappy	2%	Very Unhappy	4%
Unhappy	12%	Unhappy	2%
Neither	30%	Neither	33%
Happy	35%	Happy	35%
Very Happy	20%	Very Happy	26%

### How well you coped with challenges or difficult situations

BEFORE the project:		AFTER the project:	
Very Unhappy	2%	Very Unhappy	0%
Unhappy	6%	Unhappy	4%
Neither	32%	Neither	16%
Happy	43%	Happy	53%
Very Happy	16%	Very Happy	27%

### How much you felt liked by other people

BEFORE the project:		AFTER the project:	
Very Unhappy	6%	Very Unhappy	2%
Unhappy	8%	Unhappy	4%
Neither	22%	Neither	20%
Happy	43%	Happy	45%
Very Happy	20%	Very Happy	29%

### Did the adults who ran the sessions listen to you?

Not at all	A little	A lot
0%	56%	44%

### Did you enjoy the sessions overall?

Not at all	A little	A lot
8%	27%	65%

### Was it easy to talk to the artist you worked with?

Not at all	A little	A lot
2%	52%	46%

### Did the artist and teachers know how to help you?

Not at all	A little	A lot
15%	45%	40%

### Did you learn to do something new?

Not at all	A little	A lot
2%	48%	50%

### What was the BEST thing about the activity?

- Working with friends x 9 responses.
- Using my own ideas x 8 responses.
- Making the animation/backgrounds/scenes/characters x 8 responses.
- Drawing x 5 responses.
- Having a break from maths, English and lots of tests x 4 responses.
- It was fun x 3 responses.
- Finishing it felt good x 2 responses.
- Seeing what we created x 2 responses.
- Working as a team, helping each other x 2 responses.
- Expressing who I am.
- Using my imagination.
- Learning about what friends want to do when they are older.
- It's what I want to do when I'm older.
- When we were first introduced to Alex.
- The cooperation and how each project developed.
- I learned something new and Alex helped me a lot.
- Using clay and helping others.
- Using my interest and talents in the animation.
- Achieving stuff I'm not normally good at.

Seeing what other people have done and how funny and creative they are.

### **What was the WORST thing about the activity?**

The stress of getting it finished x 7 responses.

When there were no iPads available x 5 responses.

Sometimes people were annoying/not helping x 4 responses.

Coming up with an idea for my animation x 4 responses.

Nothing x 3 responses.

Making the assets x 3 responses.

When there were glitches/making mistakes x 2 responses.

Planning x 2 responses.

Losing some unsaved data x 2 responses.

Waiting x 2 responses.

Thinking you were ready when you weren't.

That we had to combine our animations with other peoples.

It was a bit boring.

When we started the real animation.

It took a lot of effort.

Arguments over resources.

How long it took.

The animating programme was confusing.

When I wasn't getting enough help.

### **Challenges**

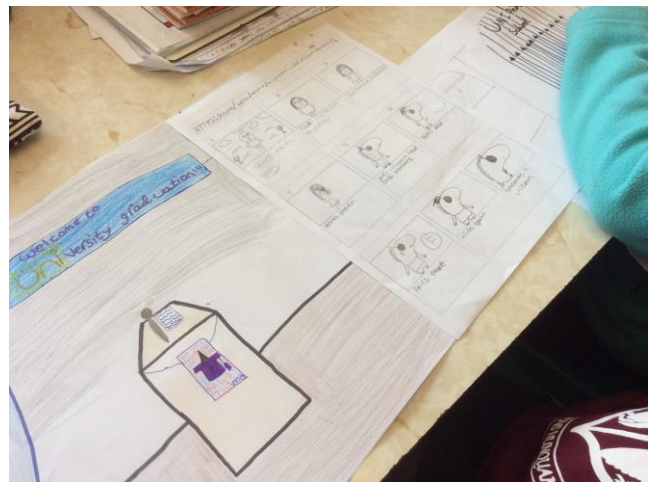
Some children struggled with the freedom of the brief, and that was an issue with resilience – they needed support to finish their projects. However, it did allow teachers to recognise a strong work ethic in others. The focus seemed to shift from looking at heroic qualities to representations of what children want to do when they grow up. Putting themselves at the centre of the story was perhaps not ideal as it became a focus on photography and self-image. Time needed to manage logistics was underestimated by teachers. The children worked on individual story boards, and then got together in groups and reworked them – this took a long time and they didn't enjoy the repetition.

### **Learning**

A clear focus on the brief for children helps them to generate content ideas and speeds up the story board process. To help with focusing content for the animations, they could think more about how they represent themselves – this could be a session on characterisation. It might be more fun to allow them to be fantastical or use people they admire, or to turn themselves into an animated character. The children could have worked in groups from the start to speed up the story board development, perhaps thinking about characteristics instead of individuals. Teachers

and children could collect more things they can use for assets, so this process happens more quickly.

To help manage logistics it is useful to restrict group numbers according to the number of iPads, and plan time and methods for data storage. It is helpful not to be distracted by iPads before making all the animation assets. Overall the project became spread out over quite a long time – while this meant that there was time and space to have conversations about transition to secondary school that wouldn't have happened otherwise, there is a benefit to condensing the process and giving children set amounts of time for each process (it could be delivered as one full day). Given that this project aimed to reduce anxiety around SATS time, quite a high proportion of children felt a pressure to get the work finished in time, so well-structured session planning is a priority.



Fairlight Primary School	
Project title	The World at Fairlight
Project dates	2 Mar – 3 Apr
Wellbeing issue	Images and messages our children may be getting about immigrants and how this may be making them feel, celebrating diversity and creating a sense of belonging for all types of families
Age/Year group	Years 3, 4, 5 (EAL)
Number of children participating	15
Number of parents participating	15-20
Lead Artists/Organisation	Jo Coles and Royal Pavilion and Museums
Lead Teacher/s	Rachael Durneen



### Project description

Children from a wide variety of countries visited Brighton Museum and discovered a history of human migration by looking through artefacts and becoming ‘museum detectives’. They explored cultural links to migration within collections, and took an imaginative journey into Nigerian culture. The following day they returned to the museum with their parents, showed them around the collections they had discovered and visited the Royal Pavilion. Back at school the children worked with a visual artist to create collection or ‘treasure’ boxes that reflected their journeys and culture: past, present and future. The boxes included hand-made passports, special items from home, drawings etc. The children and their families hosted a sharing event and exhibition with food from the different cultures represented.

## Successes

By the end of the project children were much more confident and genuinely proud to discuss their heritage, and involving parents has embedded whole families much more in the school community. Using collections and artefacts, and making collection boxes has given the school new creative ways to see objects as representations of the children, recognise what is important to them, and provide new ways to communicate their stories.

## Outcomes

Results of children's evaluation at the end of the project:

### How you were feeling

BEFORE the project:		AFTER the project:	
Very Unhappy	0%	Very Unhappy	0%
Unhappy	0%	Unhappy	0%
Neither	29%	Neither	0%
Happy	14%	Happy	7%
Very Happy	57%	Very Happy	93%

### How much you like the kind of person you are

BEFORE the project:		AFTER the project:	
Very Unhappy	0%	Very Unhappy	0%
Unhappy	7%	Unhappy	0%
Neither	7%	Neither	7%
Happy	43%	Happy	14%
Very Happy	43%	Very Happy	77%

### How well you coped with challenges or difficult situations

BEFORE the project:		AFTER the project:	
Very Unhappy	0%	Very Unhappy	0%
Unhappy	7%	Unhappy	7%
Neither	14%	Neither	0%
Happy	43%	Happy	43%
Very Happy	36%	Very Happy	50%

### How much you felt liked by other people

BEFORE the project:		AFTER the project:	
Very Unhappy	0%	Very Unhappy	0%
Unhappy	0%	Unhappy	7%
Neither	36%	Neither	14%

Happy	36%	Happy	36%
Very Happy	28%	Very Happy	43%

Did the adults who ran the sessions listen to you?

Not at all	A little	A lot
0%	14%	86%

Did you enjoy the sessions overall?

Not at all	A little	A lot
0%	0%	100%

Was it easy to talk to the artist you worked with?

Not at all	A little	A lot
0%	23%	77%

Did the artist and teachers know how to help you?

Not at all	A little	A lot
0%	23%	77%

Did you learn to do something new?

Not at all	A little	A lot
0%	7%	93%

What was the BEST thing about the activity?

Going to the Museum and letting us hold artefacts x 3 responses.

Making our identity boxes x 2 responses.

Making the passport x 2 responses.

Missing hard things! x 2 responses.

Talking about our families.

Having fun.

Writing about your childhood.

Doing the box and the stamps.

You could be very creative with your pictures.

We got to go to the Pavilion. Talking and asking lots of questions.

What was the WORST thing about the activity?

Nothing x 3 responses.

Missing other classes x 3 responses.

Missing my friends.



## Challenges

The scheduling was a challenge as it involved two school visits, involving parents in the second, and artist sessions with a group drawn from a selection of different classes. There was a significant amount of initial work for the Museum to curate the right content around migration and develop that into Museum Detective sessions.

## Learning

Royal Pavilion and Museums have seen an increasing interest from schools to visit and learn on themes of migration and are further developing these sessions in order deliver more widely. The school feel that they now have a very successful model that they can adapt to suit a whole class and deliver in future years in a sustainable way. Parents expressed how important it has been for them to take time to consider where they have been, what they've been through, and where they are going. They appreciated the recognition of their journeys and experiences, and that when those stories were shared, children are very sensible in their attitude to migration. This process of talking about families and migration experiences has helped children to like themselves more and they became noticeably more confident and proud to talk about their histories. 7% of children recorded feeling unhappy about how much they were liked by other people, after the project; and this could be attributed to the closer attention given to attitudes towards immigrant families, during the project. While the project was felt to be very successful it may be possible to deliver it in a more inclusive way, focusing also on the varied stories of British children and further promoting equality of experience; while noting, celebrating and learning to appreciate the differences between each child's personal and cultural history.



Hertford Infant School	
Project title	Us In Space
Project dates	18 Feb – 3 Apr 2017
Wellbeing issue	Self-belief, sense of achievement, building confidence. Communicating and connecting with their parent/carer
Age/Year group	Year 2
Number of children participating	15
Number of parents participating	15-20
Lead Artists/Organisation	Fran Malone, Herringbone Arts
Lead Teacher/s	Tracey Bowers and Sian Edwards



### Project description

Children worked with a puppeteer to create aliens and alien environments with their families. Each week they played language games with parents to explore their puppet character and create their aliens. Working together they used imagination and play to create their alien story and make a diorama for their puppets. Families wrote and told their alien tales, and each made a piece of film of their story. The group hosted a sharing event where each family performed their alien story and watched all the films.

### Successes

Connecting with parents was a major factor – by week 3 or 4 they became much more relaxed, were behaving more positively while in school and engaging in a more natural way. Parents started staying at the end of sessions to help put things away, a significant change from earlier weeks. For some parents, it was the first time they had been into school. Not only did parents engage with the school, mixing up the layout each week encouraged parents to talk to each other, so the project ended up being about a community, not just about parents and their own children. Puppetry gave parents more confidence to play with their children – it gave them permission to be playful or silly, which was a big achievement for some. In spending more dedicated time with

their child, one parent identified signs of behavioural issues and began to put measures in place to address these at home – it changed the way he was talking to his son over the weeks, taking a more defined parent role. Parent confidence noticeably improved – many reported that they now feel more able to talk to teachers and it gave a friendly basis to the relationship, particularly with parents that teachers see regularly in relation to difficult issues. It also meant that the class TA was able to develop relationships with parents (previously she would not normally meet parents), creating new connections between home, child and school.

The children were chosen for this project because they were vulnerable in terms of establishing friendships. For one child, whose parents have learning difficulties it just participating presented a barrier. Her keyworker had struggled to get her to commit to something before this project and to see her so engaged was a great success. One boy has moved class and has lots of changes going on - it's been an opportunity to build a relationship with him and for him to settle down, making the transition easier. One girl now has the confidence to try other school clubs and has more confidence in new social groups. She is not so obsessive in her socialising, and is mixing more widely. One boy is playing much more – he used to only play with his sister in the playground. One girl answers everything with a question – there was some slow progress with her, but she gave the most positive evaluation. For one girl having time on her own with her dad (with no siblings) was a huge benefit, and he got very involved. She is now more resilient to difficult situations, less prone to shrinking or dissolving. All the children benefitted from resolving problems while making – it gave them better resilience for making things work and there were surprisingly good responses to things going wrong. This in turn resulted in one girl managing separation anxiety at the gate much better. For several families, these was timely and critical moments for children to spend with their parents.

### Outcomes

Results of children's evaluation at the end of the project:

#### When you were DOING the activity, how did you feel?

Sad	OK	Happy
0%	7%	93%

#### How did you feel about trying new things?

Sad	OK	Happy
0%	36%	64%

#### How did you feel if things went wrong or were difficult?

Sad	OK	Happy
21%	50%	29%

### How do you feel about the children in the class?

Sad	OK	Happy
0%	7%	93%

### Did the adults listen to you?

No	Sometimes	Yes
0%	29%	71%

### Did the artist and teachers help you?

No	Sometimes	Yes
14%	21%	64%

### Did you learn to do something new?

No	Sometimes	Yes
0%	0%	100%

### What was the BEST thing about the activity?

Making the puppets and sets x 12 responses.

I got to be with my Granny/Mum/Dad x 7 responses.

Doing the puppet show x 3 responses.

I get to try new things, it was fun.

### What was the WORST thing about the activity?

Nothing x 5 responses

I had to get my water bottle because my brain hurt.

It was long and it will be embarrassing showing the film.

It's over!

### Challenges

The children needed things to do while waiting to be filmed, and the school need to create alternative space and time for this part of the activity to improve success of this element. Parents also found it difficult to wait around at these times. Sound on the film was dropping out as children and parents moved around.

### Learning

Maybe one more week for filming and performance would be good as this was such a great confidence builder. The puppets could be used for extension performance activities to draw characters out for the films, and to keep children occupied while waiting. A phone placed close to the performers to record sound would help with recording quality. The value of bringing these families into an activity together can't be underestimated - for some children, it was a very special

opportunity as both parents came to the sharing event despite not being in regular contact with each other. Parents were expressing pride and wanted to come in and find out more about their child's other work at school.

It felt like a genuine collaboration and the project was able to change and respond each week to the group's needs. No-one predicted the impact the table layout changes would have, but it was really valuable. It was great to take a step back and notice more about children and their families. Having a team of three professionals co-delivering the project has been important to support children and take the place of any missing parents. This also meant that teachers were able to leave the room and cover other teachers so that they were also able to come in and see the project in action, and that Herringbone Arts were able to have more freedom in terms of the project structure. Children and parents relate to the artist differently to the way in which they relate to teachers – this really neutralises the 'schoolness' of the situation and creates a level playing field.



Middle Street Primary School	
Project title	Sea Shanty Tales
Project dates	23 Jan – 22 Mar 2017
Wellbeing issue	Improve class cohesion by developing a sense of belonging and overcoming anxiety
Age/Year group	Year 5
Number of children participating	32
Number of parents participating	0
Lead Artists/Organisation	Rosaria Gracia and South East Dance
Lead Teacher/s	Lauren Studley



### Project description

Working with a dancer, children explored traditional folk dances as a way to explore feelings and tell stories. Using a theme of *Mysteries of the Deep*, children worked in groups to devise different sections of the dance to describe different situations and feelings. Using sea shanties, spoken word, props and a variety of movement styles they created a dance incorporating all their ideas. The project culminated with a performance for parents at *Fabrica*, a contemporary art gallery in central Brighton, which was filmed in 360-degree vision by a team of children.

### Successes

The children can now see that they all participate and come together, and it doesn't matter who is in the mix. The strong class dynamics were reduced and no one person swayed the group. Since the project there's lots more support between the children and they are helping each other to manage emotional issues. Children who were very resistant to taking the lead overcame their

physical shyness with each other and began demonstrating personal expression. Children who hadn't previously been spending time together were observed chatting and dancing spontaneously during breaks. It was a great benefit to see how Rosaria constructed the dance with a series of exercises as these are techniques the teacher can now replicate. Rosaria was able to provide a structure so the children could have autonomy of ideas, and the teacher could work on the dance when she wasn't there. The choice of music was really inspiring – selecting a piece from 'Assassins Creed' meant all the reluctant boys were really engaged.

## Outcomes

Results of children's evaluation at the end of the project:

### How you were feeling

BEFORE the project:		AFTER the project:	
Very Unhappy	4%	Very Unhappy	0%
Unhappy	0%	Unhappy	4%
Neither	39%	Neither	21%
Happy	43%	Happy	28%
Very Happy	14%	Very Happy	46%

### How much you like the kind of person you are

BEFORE the project:		AFTER the project:	
Very Unhappy	4%	Very Unhappy	0%
Unhappy	7%	Unhappy	0%
Neither	21%	Neither	26%
Happy	32%	Happy	11%
Very Happy	35%	Very Happy	63%

### How well you coped with challenges or difficult situations

BEFORE the project:		AFTER the project:	
Very Unhappy	0%	Very Unhappy	0%
Unhappy	14%	Unhappy	11%
Neither	28%	Neither	18%
Happy	39%	Happy	29%
Very Happy	18%	Very Happy	43%

### How much you felt liked by other people

BEFORE the project:		AFTER the project:	
Very Unhappy	0%	Very Unhappy	0%
Unhappy	4%	Unhappy	4%
Neither	25%	Neither	14%
Happy	36%	Happy	18%
Very Happy	36%	Very Happy	64%

### Did the adults who ran the sessions listen to you?

Not at all	A little	A lot
0%	28%	72%

### Did you enjoy the sessions overall?

Not at all	A little	A lot
0%	34%	66%

### Was it easy to talk to the artist you worked with?

Not at all	A little	A lot
10%	14%	76%

### Did the artist and teachers know how to help you?

Not at all	A little	A lot
7%	48%	45%

### Did you learn to do something new?

Not at all	A little	A lot
21%	45%	34%

### What was the BEST thing about the activity?

The dance x 10 responses.

The whole class working together x 5 responses.

Collaborating with my friends x 4 responses.

Performing at Fabrica in front of my family x 3 responses.

Everything x 3 responses.

The songs and music x 3 responses.

Working with people we don't usually work with.

Showing people what I'm made of.

The feeling of togetherness the dance gave me.

Getting to know other people and having fun.

Using our own ideas.



### What was the WORST thing about the activity?

I wish we had more time x 10 responses.

Worrying about getting the performance wrong x 3 responses.

Nothing x 3 responses.

The small room offstage.

The filming and putting it online.

My ideas/Maybe we could use children's ideas more/ Disagreeing about our ideas

Waiting to perform.

The songs and music.

I got tired and lazy while rehearsing.

Trying to get people working together.

### Challenges

The initial schedule was too spread out with too many gaps – it was quickly dropped and reorganised. There wasn't time in the school schedule to speak to or reflect with Rosaria in person once the project was up and running.

### Learning

There wasn't space or time to get distracted or caught up in what can be trivial, but time-consuming issues, so children had to move on and not fixate on anything. This 'let's get on with it' approach really helped the anxious children. As a result, children who weren't intending to perform decided to join in at the final event. Getting a better time structure would be a great benefit – choosing the right time of year, allowing time to catch up with Rosaria after each session ('more time with Rosaria would always be a benefit'). Having two sessions a week really helped to maintain momentum, but 1 hour 15 mins per session would have made a huge difference (instead of 50 minutes). Scheduling sessions at the beginning of the day would be a good time as the children need focus and energy for a dance project.



Patcham Infant School	
Project title	We All Live Under the Same Sky
Project dates	8 Feb – 30 Mar 2017
Wellbeing issue	Develop a sense of belonging and explore cultural diversity/being different
Age/Year group	Age 3/4
Number of children participating	23
Number of parents participating	0
Lead Artists/Organisation	Jo Coles
Lead Teacher/s	Selena Snelling



### Project description

Working with a visual artist, children experienced a series of creative storytelling sessions about identity and diversity. They read the book 'Happy in My Skin', had a good look at themselves in mirrors, mixed their skin colour paint and created self-portraits. They read 'Frog is Frog' and created 'mini me' peg dolls of themselves. They read 'Where We Live' and created homes for their 'mini me' to live in. Then they read 'We All Live Under the Same Sky' and looked at artefacts from all around the world. Embedded throughout the sessions were opportunities for interactive play and conversations about being special and being individual. The theme of creative storytelling was fundamental to the projects at St Mary Magdalene's, Patcham Infants and St Pauls, so these three schools formed a cluster to share their learning and resources at the end of the project.

### Successes

With almost every activity the nursery do now, there are conversations around it being OK to be different – the children keep saying this. Every day they talk about it, and the project has been a reference point to continue these conversations. The expectations of the children's

understanding of diversity was quite low and they have significantly exceeded expectation through the course of the project. The evidence has been visible after the sessions – the children are still using and reading the books they worked with. They love using fingerprints on things to make them all individual.

A great success was that the children were allowed to drop in and out. This relaxed approach meant that one child who is French has started to talk about their experiences/feelings about ‘being different’ for the first time. There is much more language of tolerance from the children and acceptance of difference.

The nursery will reuse all the work/display mats that Jo provided – they really helped to give each child a personal space that isn’t ‘invaded’. The nursery were already intending to have a topic on diversity, but working with Jo really brought this to life. Using the idea of dolls was great – the children have been playing with them a lot and treasuring them. Children were introduced to items from all around the world and seeing these exciting artefacts made it real for them.

### Outcomes

Results of children’s observation during the project:

#### Wellbeing

	Level	Wellbeing	Signals (as described in the Leuven scale for wellbeing)
Child 1	5	Extremely High	Happy and cheerful, smiles, cries of pleasure. Lively and full of energy. Talking to him/herself, playing with sounds, humming or singing. Relaxed, self-confident.
Child 2	4	High	Obvious signs of satisfaction (as listed under level 5). The signals are not constantly present with the same intensity.
Child 3	5	Extremely High	Happy and cheerful, smiles, cries of pleasure. Lively and full of energy. Talking to him/herself, playing with sounds, humming or singing. Relaxed, self-confident.
Child 4	3	High	Obvious signs of satisfaction (as listed under level 5). The signals are not constantly present with the same intensity.
Child 5	5	Extremely High	Happy and cheerful, smiles, cries of pleasure. Lively and full of energy. Talking to him/herself, playing with sounds, humming or singing. Relaxed, self-confident.

#### Involvement

	Level	Wellbeing	Signals (as described in the Leuven scale for involvement)
Child 1	5	Extremely High	Continuous and intense activity. Concentrated, creative, energetic and persistent throughout nearly all the observed period.

<b>Child 2</b>	4	High	Continuous activity with intense moments. The child's activity has intense moments and at all times they seem involved. They are not easily distracted.
<b>Child 3</b>	5	Extremely High	Continuous and intense activity. Concentrated, creative, energetic and persistent throughout nearly all the observed period.
<b>Child 4</b>	4	High	Continuous activity with intense moments. The child's activity has intense moments and at all times they seem involved. They are not easily distracted.
<b>Child 5</b>	4	High	Continuous activity with intense moments. The child's activity has intense moments and at all times they seem involved. They are not easily distracted.

### Teacher's notes on the observations

For two of the children, their level of concentration and attention for the tasks during Jo's visits was super, and noticeably better than during other nursery tasks. One child was able to make many links to her life abroad, and was able to relate that experience to the stories and objects that Jo showed and discussed with the group.

### Children's comments

Made while making homes for their 'mini-me': My home is different to hers but that's OK. We are all different.

### Challenges

The project started with two classes and reduced it to one class, as there just wasn't enough time to engage the children meaningfully.

### Learning

The nursery really appreciates that more time with one group was needed to really make an impact. A second teacher repeated the work with another class after it was piloted each week with Selena and Jo, which was much better CPD (continuing professional development) – those activities will now be in their planning for both classes next year. The books were perfect for the purpose and the nursery will continue to use them. At the start, it was hard to pinpoint what to say about 'diversity' to the group (the nursery has little diversity in terms of ethnicity in particular) - this process has really helped to interpret a new and quite abstract idea. The teacher felt there were lots of creative storytelling techniques she can take from Jo and apply herself, and now feels much more confident to run projects like this again, across whole terms and applied to all areas of learning.

Royal Spa Nursery School	
Project title	Our Nursery World
Project dates	27 Feb – 6 Apr 2017
Wellbeing issue	Develop a sense of belonging for children and their families, and celebrate cultural diversity
Age/Year group	Ages 3/4
Number of children participating	50
Number of parents participating	50 approx
Lead Artists/Organisation	Michelle Martin-Dufaur and Same Sky
Lead Teacher/s	Mary Ellinger and Pam Hands



### Project description

Working with a visual artist, the children read the book 'It's Our Home' and the idea of their own Nursery World was introduced. Teachers worked with Michelle to design an outdoor play structure that could be decorated by families and be a focus for celebrations and welcoming new intake. A willow globe framework was created and children and their families wove willow leaves to cover it and represent different countries that they come from. Once the globe was installed in the garden, the project focused on sharing events with all the children and parents, who brought food from their different cultures to share. The children created self-portraits on luggage tags and their parents wrote what was special about them, where they're from, or what they'd enjoyed before attaching them to the globe.

### Successes

The nursery now have a symbol that embraces their diversity – something that physically demonstrates that everyone belongs and is welcome. There was a real sense of joy on the weaving day and positive parental relationships with teachers developed. There was a sense perceived by

teachers from children that ‘It’s OK to be at nursey because my mum is here’. Parents appeared more relaxed speaking diverse languages because there were so many present, and they were much more vocal than usual. There was a sense of ownership of a section of the globe for each family, and children were really pleased to have their whole family present – siblings and both parents in some cases.

Using ‘It’s Our Home’ by Michael Rosen really supported the process – children were quoting the book and saying that the new structure was for everyone: ‘it’s our house’. It changed the way children played in the structure and talked to each other. The nursery observed closely a group of children with low wellbeing scores. During the project alongside their parent and key worker, they all persevered, calmed down and fully embraced the experience. This was a great achievement for children who are normally very anxious. One girl whose parent wasn’t there and normally speaks little, befriended the teacher and Michelle to join in fully – she felt surprisingly secure and the time and care spent with her was well rewarded. One boy showed much more concentration – he is normally very immature but showed more maturity. One boy with complex needs rarely goes outside – he saw his mum outside getting involved and came out to join in. Everyone saw his confidence grow and his parent was really thrilled. Later when everyone had gone, he was with his whole family looking at the structure over the fence and had wanted to come specially to see it again.

Michelle shared new skills and expertise with the whole staff team – she listened and discussed ideas and was in tune with what the nursery wanted – as a result they feel the globe is perfect for them. Having her here weaving at the nursery was special because all the staff got to see that. She guided them through everything, shared stories/observations and they all had fun together. Michelle was also very reassuring about the structure, how it can be used and how robust it is.

## Outcomes

Results of children’s observation during the project:

### Wellbeing

	Level	Wellbeing	Signals (as described in the Leuven scale for wellbeing)
Child 1	5	Extremely High	Happy and cheerful, smiles, cries of pleasure. Lively and full of energy. Talking to him/herself, playing with sounds, humming or singing. Relaxed, self-confident.
Child 2	5	Extremely High	Happy and cheerful, smiles, cries of pleasure. Lively and full of energy. Talking to him/herself, playing with sounds, humming or singing. Relaxed, self-confident.
Child 3	5	Extremely High	Happy and cheerful, smiles, cries of pleasure. Lively and full of energy. Talking to him/herself, playing with sounds, humming or singing. Relaxed, self-confident.

<b>Child 4</b>	5	Extremely High	Happy and cheerful, smiles, cries of pleasure. Lively and full of energy. Talking to him/herself, playing with sounds, humming or singing. Relaxed, self-confident.
<b>Child 5</b>	5	Extremely High	Happy and cheerful, smiles, cries of pleasure. Lively and full of energy. Talking to him/herself, playing with sounds, humming or singing. Relaxed, self-confident.

### Involvement

	Level	Wellbeing	Signals (as described in the Leuven scale for involvement)
<b>Child 1</b>	5	Extremely High	Continuous and intense activity. Concentrated, creative, energetic and persistent throughout nearly all the observed period.
<b>Child 2</b>	5	Extremely High	Continuous and intense activity. Concentrated, creative, energetic and persistent throughout nearly all the observed period.
<b>Child 3</b>	4	High	Continuous activity with intense moments. The child's activity has intense moments and at all times they seem involved. They are not easily distracted.
<b>Child 4</b>	5	Extremely High	Continuous and intense activity. Concentrated, creative, energetic and persistent throughout nearly all the observed period.
<b>Child 5</b>	4	High	Continuous activity with intense moments. The child's activity has intense moments and at all times they seem involved. They are not easily distracted.

### Teacher's notes on the observations

All the children's behaviour differed from normal during this project – they saw their parents enjoying the activity and wanted to join in. Children, staff and parents all working together influenced wellbeing by connecting home and school. For one child who rarely goes outside, he felt safe and secure and was able to show great interest and involvement.

### Parent's comments

It's nice to know what she's doing – it's lovely just to be here.

We find that when we are doing something together it's the happiest time.

I could spend hours doing this! Very therapeutic.

I'm organising the summer celebration decorations – I think we should organise it so we can all be together like this.

Just so sweet to be with her, in her environment.

Everything you are doing makes me feel really welcome.

## Challenges

More sessions with Michelle would of course have been beneficial – a significant amount of her time was spent creating the structure. Careful consideration was needed to find the right space for the globe – balancing being a ‘welcome sign’ to parents, a good play space for children, and meeting the practicalities of the structure itself.

## Learning

The nursery knows that making the parents feel welcome helps to make children feel welcome, and using the arts was a really unthreatening way to include parents of all nationalities. A physical representation of inclusion and welcome helped to give parents confidence that the nursery are securing their child’s wellbeing and belonging, and this has encouraged parents to be brave and invite other people to their cultural festivals. Parents who have never engaged before have offered to run more workshops and want to get together more with their children, to sit down and stop – they can see how this reduces anxiety in their child. The project proved to be very therapeutic for parents and children – this was an unexpected benefit. Nursery teachers now feel they have more confidence and other projects seem less intimidating (such as a lantern festival). They also discovered a lot of skill in the parent group that they can utilise in future. The chance for teachers to see an event at Wakehurst Place was really inspirational – to see structures in an outdoor environment helped them develop ideas. Michelle drew the structure for the children which also made it much more real for them. Having the structure permanently has meant that the children have incorporated it into everyday play, and teachers are able to use it as a resource to initiate language and play with all the children.





St Mary Magdalene's Primary School	
Project title	Sound and Stories
Project dates	6 Feb – 27 Mar 2017
Wellbeing issue	Isolation, having difficulty integrating, accessing the curriculum and achieving, particularly for EAL children
Age/Year group	Reception
Number of children participating	24
Number of parents participating	0
Lead Artists/Organisation	Flo Sparham, Brighton & Hove Music & Arts
Lead Teacher/s	Kevin Holding



### Project description

Working with a musician, children engaged in cooperative learning through role-play, storytelling, music and dance. Using familiar tunes and stories, they used simple props to create characters and environments, and played instruments to test out loud and quiet, near and far, and different types of sound. They created songs and games about healthy eating to try out new techniques. Using 'Jack and the Beanstalk', the children told the story in a series of soundscapes and movements with Flo narrating. The group played lots of games to develop characters and situations, and reinvented familiar songs with new words and different voices. They then performed their songs and 'Jack and the Beanstalk' to parents. The theme of creative storytelling was fundamental to the projects at St Mary Magdalene's, Patcham Infants and St Pauls, so these three schools formed a cluster to share their learning and resources at the end of the project.

### Successes

Before the project, the children were frequently misreading social signs and over reacting to each other and this has significantly improved since taking part. In an environment where they had to cooperate, that wasn't language based, they stopped worrying about who they were with and got on with the activity. Trying to coordinate together made them think about each other, trust more

and work as part of a group. Being in a circle facing each other reinforced ‘being in it together’ and constantly moving from one activity to another stopped them disengaging.

The children are showing newfound confidence and are still enthusiastic whereas before they could be quite disengaged and vocal in a more negative way. One girl has poor speech, and very black and white ideas – she has learned to worry and complain much less when things don’t go her way. One very quiet boy now has come out of his shell and different children are now playing with each other.

Flo brought songs, lots of music and action games that we can use going forward and the teacher found it really beneficial doing something very differently to his own style. One very helpful technique was to take photos of the children acting out the story and then asking them to talk about it – it was a much more engaging way of learning with them. Flo found it most valuable that this project was focused on process not just end product as this really allowed her to focus on the children’s experience rather than all the focus being on a final ‘performance’.

## Outcomes

Results of children’s observation during the project:

### Wellbeing

	Level	Wellbeing	Signals (as described in the Leuven scale for wellbeing)
Child 1	5	Extremely High	Happy and cheerful, smiles, cries of pleasure. Lively and full of energy. Talking to him/herself, playing with sounds, humming or singing. Relaxed, self-confident.
Child 2	5	Extremely High	Happy and cheerful, smiles, cries of pleasure. Lively and full of energy. Talking to him/herself, playing with sounds, humming or singing. Relaxed, self-confident.
Child 3	4	Moderate	There are no signs indicating sadness or pleasure, comfort or discomfort.
Child 4	3	High	Obvious signs of satisfaction (as listed under level 5). The signals are not constantly present with the same intensity.
Child 5	5	Extremely High	Happy and cheerful, smiles, cries of pleasure. Lively and full of energy. Talking to him/herself, playing with sounds, humming or singing. Relaxed, self-confident.

## Involvement

	Level	Wellbeing	Signals (as described in the Leuven scale for involvement)
Child 1	5	Extremely High	Continuous and intense activity. Concentrated, creative, energetic and persistent throughout nearly all the observed period.
Child 2	5	Extremely High	Continuous and intense activity. Concentrated, creative, energetic and persistent throughout nearly all the observed period.
Child 3	5	Moderate	Continuous and intense activity. Concentrated, creative, energetic and persistent throughout nearly all the observed period.
Child 4	2	Low	Frequently interrupted activity. Sometimes engaged, sometimes staring into space, or distracted by what is going on around them.
Child 5	5	Extremely High	Continuous and intense activity. Concentrated, creative, energetic and persistent throughout nearly all the observed period.

### Teacher's notes on the observations

3 of the 4 children who scored highest were quite quiet before the project and would often sit and watch carefully before deciding to engage in whole class activities. As the project developed I have seen them engaging much more fully and beginning to take risks with their participation. This has been reflected in other areas of the curriculum, especially during whole class sessions. This has been particularly noticeable with our EAL children as it has helped to break down barriers and offered a way in to working with others in a relaxed and comfortable environment.

### Children's comments

I like songs about fruit and vegetables. It helps me do learning.

The music sounds good. My favourite is 'Five Portions a Day'.

I can't wait for Flo to get here.

I love the music instruments.

### Challenges

Trying to focus on both the instruments and the scarf actions and skills was probably too much for the time available.

### Learning

The school are now using more circle times so the project has complimented other things they are trying to do and has helped to embed new ideas. There was a music learning process happening without the children really being aware of it – there has to be agreed social interaction

for the music to work. The coloured scarves used for storytelling have been a surprisingly useful resource – the school have been teaching RE using them to act out stories. The scarves were also a unifying costume/prop (they are all the same and you can do what you want with them), they don't have a specific persona or potential for competition (such as superhero costumes which have been an issue at the school in the past).



St Paul's Nursery School	
Project title	Little Red Riding Hood
Project dates	6 Feb – 5 Apr 2017
Wellbeing issue	Social and communication difficulties, getting involved, accessing learning and social opportunities with their peers
Age/Year group	Ages 3/4
Number of children participating	15
Number of parents participating	0
Lead Artists/Organisation	Jo Coles
Lead Teacher/s	Katherine Pick



### Project description

Working with a visual artist, children experienced creative storytelling focusing on the story of 'Little Red Riding Hood'. They began by reading 'The Tin Forest' and then making woodland sculptures from bags of materials. After a first reading of 'Little Red Riding Hood', they created characters and costumes from scrap materials and used interactive play to find out more about the characters. They then went out to the 'woods' (the school garden) to collect natural materials, inventing stories using what they had found and the characters they had created. In their final session, they created a giant wolf from scrap materials, crawled into his belly and acted out the story together. With each reading of the book, Makaton signs were introduced and learned by the children. The theme of creative storytelling was fundamental to the projects at St Mary Magdalene's, Patcham Infants and St Pauls, so these three schools formed a cluster to share their learning and resources at the end of the project.

## Successes

It was really successful from the start - all the children managed to sit around a big table on week one. Two boys who don't sit on the carpet were transfixed by the book 'The Tin Forest' – this was very unusual. Jo gave them bags to open and share the contents of, read the book, and then made things with them – it was an easy way for the children to get to know Jo and relax with her. The group also made up a song and learned some Makaton too. This meant they told stories in different ways and this brought in children who are not always engaged.

One child in particular who is autistic, struggles with new people, changes in environment, or getting involved sat with Jo and joined in with everything. Another parent was in tears at how engaged their child was – the child was really proud of their work. Over the course of the project the children's imagination noticeably improved – it was very minimal at the start. Going outside was quite unusual for the nursery group and they enjoyed not straying off the path! One boy was delighted to lead with a drum and encourage others to stay on the path. They managed to keep focus, read the story outside and they listened well. One boy made every element of 'Little Red Riding Hood', his attention to detail was phenomenal. We re-enacted the story and it was chaotic with music and singing, but they managed to tell the story and really enjoyed it. Everyone sat inside the wolf's belly at the end and one child made a fire to bring inside (he wouldn't have come in otherwise). One child had amazing focus in making the work. Normally wary of strangers and quiet, she became the woodcutter in the story and rescued everyone inside. Children really enjoyed inventing bits of the story and telling it their way. One child who never says anything much about nursery to her parents has not stopped talking about it since. Jo made the children feel at ease – they trusted her and she built relationships with them.

## Outcomes

Results of children's observation during the project:

### Wellbeing

	Level	Wellbeing	Signals (as described in the Leuven scale for wellbeing)
Child 1	5	Extremely High	Happy and cheerful, smiles, cries of pleasure. Lively and full of energy. Talking to him/herself, playing with sounds, humming or singing. Relaxed, self-confident.
Child 2	4	High	Obvious signs of satisfaction (as listed under level 5). The signals are not constantly present with the same intensity.
Child 3	5	Extremely High	Happy and cheerful, smiles, cries of pleasure. Lively and full of energy. Talking to him/herself, playing with sounds, humming or singing. Relaxed, self-confident.
Child 4	5	Extremely High	Happy and cheerful, smiles, cries of pleasure. Lively and full of energy. Talking to him/herself, playing with sounds, humming or singing. Relaxed, self-confident.

<b>Child 5</b>	4	High	Obvious signs of satisfaction (as listed under level 5). The signals are not constantly present with the same intensity.
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### Involvement

	Level	Wellbeing	Signals (as described in the Leuven scale for involvement)
<b>Child 1</b>	2	Low	Frequently interrupted activity. Sometimes engaged, sometimes staring into space, or distracted by what is going on around them.
<b>Child 2</b>	2	Low	Frequently interrupted activity. Sometimes engaged, sometimes staring into space, or distracted by what is going on around them.
<b>Child 3</b>	5	Extremely High	Continuous and intense activity. Concentrated, creative, energetic and persistent throughout nearly all the observed period.
<b>Child 4</b>	4	High	Continuous activity with intense moments. The child's activity has intense moments and at all times they seem involved. They are not easily distracted.
<b>Child 5</b>	5	Extremely High	Continuous and intense activity. Concentrated, creative, energetic and persistent throughout nearly all the observed period.

### Teacher's notes on the observations

Child 1 responded well to Jo – he doesn't usually engage with adult directed activities. He engaged in role play, despite normally finding it hard to interact and respond to others during play.

Child 2 finds it very difficult to engage with adult directed activities and group situations, but he joined everyone in the belly of the wolf and contributed commentary to the story.

Child 3 struggles with listening and maintaining attention, but she became very focused on the making activities and was able to contribute during the play and storytelling.

Child 4 is often withdrawn and hostile to strangers, but got very involved in the final session by taking on a leading role in the story and rescuing all the adults and children (some of whom she had only met that day).

Child 5 has talked about the project at home, constantly. She doesn't usually talk about nursery. She interacted with everyone at different stages of the sessions and got a significant confidence boost.

### Children's comments

The wolf has tricked us! He has eaten us all up!

Let's fill his belly with stones, so he doesn't gobble us up!

## Challenges

Unfortunately one child who would have really benefitted wasn't there for two weeks and that affected his engagement.

## Learning

The project was in spring term which was ideal. The school recommend this point of the year, and not at the start as the children benefit hugely from already knowing the adults and each other. They also adapted the ending of 'Little Red Riding Hood', so the wolf rolls away and doesn't get shot! Teachers felt that they would never have taken those risks in storytelling (making things, doing drama etc.), but are now much more confident to adapt Jo's techniques to other stories. Other staff came in and saw the 'wolf' and wanted to get involved, to do more of it, so it's been invaluable as inspiration. It has also made nursery staff more involved in the school by getting outside and inviting others to see their work.





Tarnerland Nursery School	
Project title	Do It With Singing!
Project dates	21 Feb – 6 Apr 2017
Wellbeing issue	Improve delayed speech and language skills, communication and engagement during times/routines of the day that can be challenging: tidying up, washing hands, sharing etc.
Age/Year group	Ages 3/4
Number of children participating	20 targeted (Pupil Premium), and whole school 80
Number of parents participating	0
Lead Artists/Organisation	Al Start, Go Kid Music
Lead Teacher/s	Julie Plumstead, Clare Whitcomb



### Project description

Working with a songwriter, the children used song, Makaton and movements to develop speech and communication skills, and improve confidence and sense of belonging. The songs were created by working with a small, targeted group of children and then learned by the whole school. The tunes were familiar, but with new words and the song subjects focused on activities during the day that children find challenging e.g. sharing, tidying up, washing hands properly. The project incorporated teacher training and recordings/film of the songs with Makaton signs to allow the staff team to use them every day, and to teach them to new members of staff.

### Successes

The nursery knew Al a little which helped to visualise the idea for the project. They felt they really succeeded at getting a wealth of Makaton and the increased confidence to use it. The nursery managed the project really well in a swift and complex schedule.

One boy loved it so much – he is quite shy at interacting with adults, but contributed ideas and joined in with every session, he got up moved around and joined in even when his parents weren't around. With one Looked After Child it is evident that their confidence has blossomed. She was wary of adults, taking quite a while to warm up, but AI helped her to relax and she took ownership of lots of song content. One boy (who is very prone to thumb sucking) started to volunteer actions for the songs – he was nervous to go in to the sessions at the start but very different by the end. One teacher was at all the sessions and learned the most Makaton – AI made it fun and less pressured when she was unsure and they managed variations together. Every single child was assessed at start and end and all showed visible improvement.

## Outcomes

Results of children's observation during the project:

### Wellbeing

	Level	Wellbeing	Signals (as described in the Leuven scale for wellbeing)
Child 1	4	High	Obvious signs of satisfaction (as listed under level 5). The signals are not constantly present with the same intensity.
Child 2	4	High	Obvious signs of satisfaction (as listed under level 5). The signals are not constantly present with the same intensity.
Child 3	5	Extremely High	Happy and cheerful, smiles, cries of pleasure. Lively and full of energy. Talking to him/herself, playing with sounds, humming or singing. Relaxed, self-confident.
Child 4	4	High	Obvious signs of satisfaction (as listed under level 5). The signals are not constantly present with the same intensity.
Child 5	5	Extremely High	Happy and cheerful, smiles, cries of pleasure. Lively and full of energy. Talking to him/herself, playing with sounds, humming or singing. Relaxed, self-confident.

### Involvement

	Level	Wellbeing	Signals (as described in the Leuven scale for involvement)
Child 1	4	High	Continuous activity with intense moments. The child's activity has intense moments and at all times they seem involved. They are not easily distracted.
Child 2	4	High	Continuous activity with intense moments. The child's activity has intense moments and at all times they seem involved. They are not easily distracted.
Child 3	5	Extremely High	Continuous and intense activity. Concentrated, creative, energetic and persistent throughout nearly all the observed period.

<b>Child 4</b>	4	High	Continuous activity with intense moments. The child's activity has intense moments and at all times they seem involved. They are not easily distracted.
<b>Child 5</b>	4	High	Continuous activity with intense moments. The child's activity has intense moments and at all times they seem involved. They are not easily distracted.

### Teacher's notes on the observations

These results differ hugely from everyday nursery observations – these children would normally score 1-3 on an average day and on project days they score 4-5. Towards the end of the project, children came into the room independently, they smile, say hello and sit down ready for AI. Some were still quiet, but able to join in when the sessions started. They laugh and are animated when we sign and sing together.

### Children's comments

Where is AI? It's Thursday – we see AI, she comes to play her guitar! (while jumping).  
Hi AI! You got your alien top on! (using the Makaton sign for AI's name).

### Challenges

Scheduling a lot of very short sessions (to meet the needs of children in early years) was demanding and in retrospect more time to plan with AI at the start would have been good. More time was spent with target children at the start to devise the songs than the nursery originally thought.

### Learning

It would have helped to have 15 minutes after each session to debrief and plan with AI, and to have a longer run in before starting the project. For the project to work well, it needed to be adaptable during the process so having contact with AI between sessions was important. Having said that the nursery wouldn't want to take away too much contact time with children as this was the essence of the project's success. It was very new to AI to work with children this young and she found it really helpful to have a teacher guiding pace, length of sessions etc. It was a big learning curve for AI, but she now has nursery resources and will be doing more with early years in future. Some next steps sessions with the whole staff team are to spend more time learning the songs and gaining confidence would be really useful. Using familiar tunes for their bespoke songs made it much easier to learn them. Teachers are now much more inclined to look up new Makaton, and have quite a few in-depth songs to work with. AI had a puppet to help build ideas and demonstrate situations, which was great teacher CPD (continuing professional development) which will also have an impact in future.

## KEY LEARNING

- All 10 pilot projects have reported increased feelings of wellbeing among participating children – significant results given the relatively short amount of contact time. Some teachers were sceptical beforehand about the likelihood of demonstrating specific improvement in wellbeing with short projects, but all schools have identified successes against the wellbeing aims they articulated at the outset and also ways in which they can take the learning forward, beyond the initial project.
- Bringing together a number of professionals (including teachers, teaching assistants, support staff, parents/carers, arts organisations, artists and members of the Our Future City team) to collaborate was crucial to the success of the programme. This approach asked people from different sectors to collaborate in order to identify, articulate and focus on wellbeing needs and desired outcomes before co-designing creative ways to meet these challenges. It made the final projects feel innovative, more responsive to need and increased the chances of both success and ongoing relevance/future delivery.
- The key to making projects work well was the collaboration between artists and teachers; and the coming together of professionals, with complementary skills and experiences. An equal partnership in which all adults form a ‘creative delivery team’, playing equally important roles and recognising each other’s differing skills and relationships with the children was a crucial element of this programme. Many participants commented on how it felt ‘different’ or ‘exciting’ to work in this way. In addition to the children, many of the adults involved also reflected positively on their own learning and development through this process.
- The arts as a medium for these projects was reported as a very accessible way to include a variety of people that schools often find hard to engage: EAL students and parents, children with delayed speech and learning, and families with difficult school relationships for example. It has given these people a way into other areas of school life that have previously been inaccessible to them. A holistic ‘family approach’ was incredibly well received by teachers, parents and children.

- Self-expression, using talents to ‘show people what I’m made of’ was reported regularly as the best thing about a project. Identity and individual value, shared with other people in public settings, with high quality production values had a significant effect on many children, with many reporting that they liked themselves better after taking part.
- More focused and regular contact time with artists improved results on wellbeing – where contact was less or more sporadic, teacher CPD was effective but there was less evidence of impact on children. Bringing other professionals (in this case artists) into the classroom to work alongside teachers can help to generate a different dynamic, which can create room for more varied, creative responses to difficult situations. Artists were able to learn from teachers about how best to relate to and connect with the children; while also sharing new creative approaches, introducing and supporting teachers to try new techniques. Experiencing these approaches first hand, through co-development and co-delivery, helped artists to adapt their approach for different ages (particularly evident with younger children) and made teachers more likely to use these techniques and/or to take more creative ‘risks’ in future.
- Autonomy of ideas is valued highly by children and directly affects their engagement and enjoyment. By working together, initially outside of the core curriculum, teachers and artists felt more able to give children this freedom. Where autonomy of ideas was given, children reported feeling happier. As projects developed, links back to the curriculum became more evident and supporting children to make progress in their wider learning, while maintaining this autonomy, features strongly in the resources developed as a result of this pilot programme.
- Children benefitted from being allowed to work with friends and strengthen relationships, but also valued being asked to work with people they don’t normally mix with and the opportunity to get to know each other better. Teachers observed that this improved class cohesion and social skills. Children also appreciated the process of a whole class working together on a project and gained a feeling of togetherness from the experience.
- Talking about an idea gives children language to describe it, but this doesn’t necessarily mean they can translate those ideas into action. Taking part in very practical arts activities to explore and demonstrate more conceptual ideas (such as ‘resilience’) allowed children to strengthen these connections and practice different behaviours.

- Feeling rushed and under pressure was an issue at times – a realistic workload and a structure with deadlines is critical; alongside integrated space for professionals to think, talk, share, reflect, adapt, learn and enjoy together.
- There is a benefit to forming clusters where schools are developing projects on similar themes – this creates the opportunity to share ideas and learning during and after the projects. It also gives greater relevance to creating project resources that will be immediately applicable in other school settings, at a point when teachers are energised and have increased confidence to try new techniques.
- Where there was the opportunity and time for teachers to experience relevant and inspiring exhibitions/performance/events outside of school, this made a huge difference to their enthusiasm and imagination when developing ideas with their artist.
- Schools that allowed time for other teachers to visit the project sessions while sessions were in progress, found that this really inspired the staff team and encouraged them to also try new ideas and creative approaches with children beyond those involved in the initial project.



# RESOURCES

As a result of this 'Be Well' programme, resources are being developed that will help other schools to replicate or adapt the same projects to suit their needs. All the resources created will be available for sharing across the Brighton City Partnership for Education and the wider Our Future City network. We have also developed a range of evaluation tools for teachers and children to support monitoring and identifying the impact of these and similar projects that will be made available for other schools/youth settings to use. If you would like to use any of these resources, please contact [ourfuturecity@brightondome.org](mailto:ourfuturecity@brightondome.org) or visit the resources section of the Our Future City website: [www. http://www.ourfuturecity.org.uk/resources-page](http://www.ourfuturecity.org.uk/resources-page)

## **Resource List**

### **Nursery Songs with Makaton video by AI Start, Go Kid Music**

Easy to learn songs to familiar tunes, with Makaton signing.

### **Musical Storytelling video and scarf props by Flo Sparham**

Games and songs with musical instruments and scarf actions.

### **Little Red Riding Hood Creative Storytelling activities sheet by Jo Coles**

Making and doing activities with large scale, easy to build wolf and 2 books.

### **Diversity Creative Storytelling activities sheet by Jo Coles**

Making and doing activities and 5 books.

### **Museum Detectives Migration sessions by Royal Pavilion and Museums**

One hour museum sessions covering the history of migration, relevant artefacts and examples.

For more information please contact [su.hepburn@brighton-hove.gov.uk](mailto:su.hepburn@brighton-hove.gov.uk)

## **Evaluation templates**

- Project Start Form for teachers and artists (as a prompt for group development/creating baseline evaluation statements).
- Project End Form for teachers and artists (as a prompt for group reflection).
- Nursery children's evaluation (a simple way for teachers to sample a group, based on Leuven scale for wellbeing).
- KS1 Children's evaluation form (for children to complete at the end of the project).
- KS2 Children's evaluation form (for children to complete at the end of the project).

## APPENDIX 1: SCHOOL CASE STUDIES

Patcham Junior School	
Project title	Constable in Brighton
Project dates	1 June – 13 July 2017
Wellbeing issue	Looking at levels of anxiety, year 4 have been exploring coping strategies. This project will continue that work, linking being creative and being connected to where you are with mindfulness and managing anxiety. The project will explore connections to the history of art, and the national park and landscape around Brighton. Alongside creative activities, the project will incorporate relaxation and mindfulness techniques to maximise creativity and reduce anxiety.
Age/Year group	Year 4
Number of children participating	80
Number of parents participating	0
Lead Artists/Organisation	Sharon Mee (Arthropod Arts), Su Hepburn (Royal Pavilion and Museums)
Lead Teacher/s	Alex Edwards, Stephen Reed, Nikki Jefferson



### Project description

The project took year 4 on a journey to Brighton Museum where they were guided through an exhibition of Constable paintings made in Brighton. They were ‘Museum detectives’, discovering how Constable worked, that he came to Brighton to improve his family’s health and how we walked and worked across the beach and downs. The children took a guided walk onto the downs behind their school, and combined creative techniques with mindfulness to engage with the



landscape. Back at school, they worked on a range of watercolour techniques, trying out different brushes and mark making. Then they completed a watercolour masterclass where they created a landscape painting. Alongside all these activities the children undertook a Discover Arts Award. The work was shared with parents after sports day with an exhibition of their paintings and the children showing their Arts Award books.

### **Successes**

The children were noticeably more mindful in the exhibition, paying attention to other people and the work. This was a new experience and teachers were pleased to see that children were very focused on the activities, which was really an achievement. When they were looking at the work they said they felt calm, peaceful and relaxed. The space was also calming and an oasis in which to be creative. Increased confidence in showing their work has come from mindfulness. Children have grown in confidence, and many were able to show increased patience, to slow down and therefore make better progress. Sharon's 'Ready Steady Draw' activity has really helped them lose anxieties about being creative.

Some children who would normally struggle to remain engaged in 'quieter' activities, were helped to find ways to get involved and to be interested. It was bad weather for the walks but children just got into it and didn't moan, or complain. One girl has said she now wants to be an artist. One autistic child and another with development delay (who is at year 2 level) were both very under confident with art. Teachers have seen a huge increase in their confidence with art and in other areas and both are more independent. Less articulate children have found it easier to come forward and speak throughout this project. There has been comment from other teachers about how quiet Year 4 are during the project sessions. The children responded well to seeing Sharon's work, hearing her anxieties as an artist and that she's still learning. Children were given validation with every stage, and understood the value of process over product. One child did a self-portrait last year that was almost completely black; this project has allowed her to actually draw. It has worked well, being at the end of term for the children.

## Outcomes

Results of children's evaluation at the end of the project:

### How you were feeling

BEFORE the project:		AFTER the project:	
Very Unhappy	2%	Very Unhappy	2%
Unhappy	3%	Unhappy	1%
Neither	25%	Neither	10%
Happy	49%	Happy	28%
Very Happy	21%	Very Happy	59%

### How much you like the kind of person you are

BEFORE the project:		AFTER the project:	
Very Unhappy	4%	Very Unhappy	1%
Unhappy	6%	Unhappy	5%
Neither	14%	Neither	6%
Happy	32%	Happy	29%
Very Happy	44%	Very Happy	58%

### How well you coped with challenges or difficult situations

BEFORE the project:		AFTER the project:	
Very Unhappy	3%	Very Unhappy	3%
Unhappy	5%	Unhappy	5%
Neither	46%	Neither	25%
Happy	25%	Happy	26%
Very Happy	21%	Very Happy	41%

### How much you felt liked by other people

BEFORE the project:		AFTER the project:	
Very Unhappy	9%	Very Unhappy	7%
Unhappy	0%	Unhappy	4%
Neither	31%	Neither	20%
Happy	44%	Happy	46%
Very Happy	16%	Very Happy	23%

### Did the adults who ran the sessions listen to you?

Not at all	A little	A lot
1%	44%	55%

### Did you enjoy the sessions overall?

Not at all	A little	A lot
5%	28%	67%

### Was it easy to talk to the artist you worked with?

Not at all	A little	A lot
7%	44%	49%

### Did the artist and teachers know how to help you?

Not at all	A little	A lot
2%	34%	63%

### Did you learn to do something new?

Not at all	A little	A lot
6%	44%	49%

### What was the BEST thing about the activity?

Watercolour painting x 28

The walk to the nature reserve x 16

Painting the final picture for our exhibition x 10

The Museum visit x 9

Ready steady draw x 6

John Constable exhibition at Brighton Museum x 5

Learning new art skills x 5

Landscape painting x 5

Painting on watercolour paper x 2

The sessions when Sharon came in x 2

Making watercolours x 2

Learning about John Constable x 2

Seeing the views of Brighton x 2

Everything x 2

Our exhibition

The walk because I love art and it was very relaxing

We got to say how we are feeling

Trying out different paintbrushes

Drawing

Our exhibition

Everything was great

We got to choose what we wanted to paint from our sketchbooks

Now I feel a bit calmer than I used to

Seeing the view from the i360

Painting the final picture, because from a distance it looks realistic  
That it was an art project  
You felt like a proper artist  
It inspired me to do more of my own painting  
The Constable exhibition because he's the most inspiring artist

### What was the WORST thing about the activity?

Nothing x 25  
The walk to the nature reserve x 13  
I enjoyed all of it x 10  
The Museum visit x 4  
The rain on the walk to the nature reserve x 3  
Filling in the arts award book x 3  
The John Constable exhibition x 3  
The Museum - it was a tiny bit boring x 2  
It was not very organised because the sketchbooks didn't arrive in time x 2  
I don't know x 2  
The work should have been longer  
Using my left hand  
I spy in the museum  
My painting  
The only thing I liked was destroying my art book  
Watercolours  
I don't think the teacher liked me during this topic  
Waiting  
Taking photos  
The museum visit exercise where you had to draw for a friend  
The walk because I didn't understand much  
Drawing  
Ready Steady Draw  
Coming to the end

### Challenges

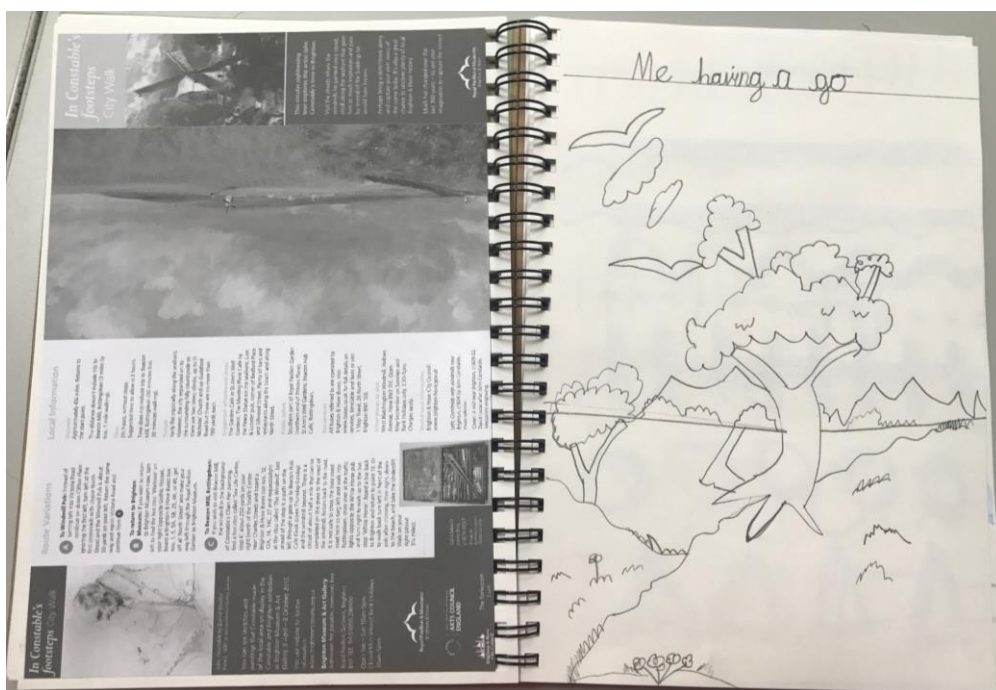
If there had been more time Sharon would have provided 'Ready Steady Draw' exercises venturing into bigger work, to share those skills with teachers. More time to get to plan together before the start of the project could have been beneficial but scheduling meetings with all the Year 4 teachers was difficult to arrange. Running the project at the end of the school year was challenging for teachers as this added pressure to a busy time, but it worked well for children. The sketchbooks arrived late, which was frustrating, but was easily overcome by pasting drawings into the books when they did arrive.

## Learning

One teacher has continued using 'Ready Steady Draw' with a guitar since the project. Teachers introduced 'hands on head' when they finished and the artist will now use that. The whole project fitted well with the school's existing work, but teachers felt Sharon 'upped the game' and made it a better, more creative experience than they could have alone. The collaboration between Sharon and teachers was positive and evident throughout sessions. Sharon also learned useful skills from the teachers in managing the class.

It has been a more relaxing experience for teachers to teach art since the project. Alex had to pass on mark making sessions with Sharon to other teachers – that was very successful and gave teachers greater ownership of the project and processes. It boosted their confidence to teach watercolour in future, and they feel they couldn't have gained this from books or online resources – it needed to be live and in person. Teachers knew Sharon beforehand which helped them to trust her judgement. Teachers will incorporate drawing activities on the millennial trail into their lesson planning in future.

Teachers would do the walks again but for a whole day or a whole afternoon. Teachers would also incorporate more 'Ready Steady Draw' into the programme, adding sessions with the teacher into other settings. Children could do drawing exercises on the bus to the exhibition too, which would make that journey more purposeful. A different artist exhibition next year might make less sense with walks and mindfulness – that would need consideration. Sharon felt those extra elements could lead them to an Explore Arts Award.



## APPENDIX 2: SCHOOL CASE STUDIES

St Marks Primary	
Project title	The Arts Carousel
Project dates	12 June – 10 July 2017
Wellbeing issue	Cultural disadvantage and anxiety about trying new creative experiences. The project aim is to build resilience to try new things and for every child to achieve Discover Arts Award.
Age/Year group	Year 3
Number of children participating	24
Number of parents participating	0
Lead Artists/Organisation	Sharon Mee (Arthropod Arts), Ollie Turner (The Beat Goes On), Rosaria Gracia (South East Dance), Jon Clark (Audio Active)
Lead Teacher/s	Emma Flanagan



### Project description

The project was a carousel of arts activities to address cultural disadvantage, fear of taking risks and resilience. Art subjects included willow sculpture, watercolour, dance, percussion and rap. They were aimed at getting all the children actively involved, to experience the art form regardless of the outcome and to discover things they didn't know about the artist and their work. All the sessions included signposting to other affordable and accessible ways to engage in creative activities. All the children completed Discover Arts Award, with Sharon Mee and class teacher, Emma Flanagan planning pre-work for the children to research artists each week to contribute to

their Arts Award. The project culminated in a sharing event with parents where children talked about each art form in groups, shared their Arts Award books and demonstrated a dance.

### **Successes**

The project is changing the context of what it means to 'have a go'. Repeatedly trying new things made it easier each week – there was less resistance to trying new activities each time and increased signs of children helping each other. The children experienced making work in progress and finished pieces which was important – they can be overly concerned with achieving perfection or worries about 'finishing on time'. Teachers, TA's and artists all participated in activities which set a great example; parents also joined in at the sharing and the children were proud of having participated as a result.

Each week there were signs of increased self-belief. There had been a lack of confidence, worry about looking silly, but once children felt able to try a new activity they often found they enjoyed it. Initially there was some peer pressure about what they 'should' like – by the end children were more confident to admit what they enjoy, even if their friends had different views. The artists were really skilled at encouraging less enthusiastic children to join in. Rosaria did fast paced warm up exercises, sitting down, with arms only and before the children knew it, they were dancing. The project has conveyed the message that you don't need any existing skill to try an art form.

The children chose to sit at tables and demonstrate their art forms to their parents for the sharing event – it was great to see them take the lead in this. Teachers saw children practising at lunchtime to get better at rap. One boy with limited speech and language persevered until he got it. A boy with dyspraxia joined in with dancing – he normally avoids physical or coordinated activity. They were really excited about new practitioners coming – before the project they were distrustful of activities suggested by new people. Children were talking about the project at home, and this resulted in parents turning up on time for the sharing, and the school noted higher than average attendance from parents/carers. Having a dedicated support TA for those children less likely to engage was an enormous help to artists – it meant children who needed to could step out, regroup, and then could try again rather than giving up.

'He has not stopped talking about this for weeks' *Parent*

There were lots of interesting instruments and materials used to maintain excitement and interest. The children did really well at managing self-restraint and the artists were great at working in short bursts to help this. Sharon gained some really useful class management techniques from the teacher and TA. The teacher liked the adaptability of the project to suit the mood and activities as they developed.

Experiencing the artists personal practice has also been invaluable for children: Sharon’s own paintings were inspirational and let them see she’s still learning, Ollie told them ‘one of you could be me in the future and that’s exciting’, Jon downplayed what he was doing which made children feel comfortable to have a go.

## Outcomes

Results of children’s evaluation at the end of the project:

### How you were feeling

BEFORE the project:		AFTER the project:	
Very Unhappy	2%	Very Unhappy	1%
Unhappy	5%	Unhappy	4%
Neither	40%	Neither	17%
Happy	27%	Happy	29%
Very Happy	26%	Very Happy	48%

### How much you like the kind of person you are

BEFORE the project:		AFTER the project:	
Very Unhappy	2%	Very Unhappy	3%
Unhappy	10%	Unhappy	1%
Neither	25%	Neither	24%
Happy	32%	Happy	24%
Very Happy	31%	Very Happy	47%

### How well you coped with challenges or difficult situations

BEFORE the project:		AFTER the project:	
Very Unhappy	1%	Very Unhappy	0%
Unhappy	9%	Unhappy	6%
Neither	28%	Neither	12%
Happy	41%	Happy	37%
Very Happy	21%	Very Happy	45%

### How much you felt liked by other people

BEFORE the project:		AFTER the project:	
Very Unhappy	8%	Very Unhappy	3%
Unhappy	4%	Unhappy	5%
Neither	27%	Neither	16%
Happy	31%	Happy	36%
Very Happy	30%	Very Happy	40%



### Did the adults who ran the sessions listen to you?

Not at all	A little	A lot
4%	29%	67%

### Did you enjoy the sessions overall?

Not at all	A little	A lot
0%	29%	71%

### Was it easy to talk to the artist you worked with?

Not at all	A little	A lot
4%	31%	65%

### Did the artist and teachers know how to help you?

Not at all	A little	A lot
0%	25%	75%

### Did you learn to do something new?

Not at all	A little	A lot
4%	12%	84%

### What was the BEST thing about the activity?

Watercolour x 11

Rap x10

Dance x 7

Willow x 4

Drums x 4

Learning something new x 2

It was lots of fun

Meeting the artists

Everything

### What was the WORST thing about the activity?

Willow x 7

Dance x 6

Nothing x 4

Rap x 2

Drums x 2

Watercolour x 1

It was hard and annoying

It was tricky

## **Challenges**

The project was very short and a whole term would be great, possibly every other half term with 'playing' in-between. With that format the children could do Explore Arts Award, and more peer to peer learning. It would be great to expand the subject to include photography or technology. One child loved photographing the sessions – it would have been good to have had him doing that all the way through.

## **Learning**

Experiencing lots of different cultures of dance and music was inspiring and encouraged them to do things they find difficult. For example: hearing about rapping history, about rap as 'telling stories' (not reading and writing) helped children to engage. Meeting 'professionals' had a real impact on the whole class – hearing from artists about their own learning journey and anxieties made the experiences direct and accessible.

Talking about how they felt every week helped children to reflect on each experience. By reflecting on how the activities made them feel, they were introduced to a much wider variety of emotions than they would normally use. This affected the rest of the week – it has helped the teacher to make Mondays (which can be a difficult day) very much more relaxing. It's been a great education into the diversity of arts, for both the teacher and children, and artists have provided signposting to more activities. There is also a greater sense of ways in which children can participate – e.g. photographing the sessions, not just making, dancing etc.

The project was process rather than product driven, which meant that children had a better experience. The teacher has taken from artists examples of being concise and breaking down creative/practical tasks into small steps, which enabled children to experience success, build confidence and to take part in types of activities that previously the teacher thought the class wouldn't.