CREATIVE SCHOOLS PARTNERSHIP

YEAR ONE EVALUATION REPORT

SEPTEMBER 2019

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SUMMARY

BACKGROUND

The Creative Schools Partnership Programme is a three year programme, funded by the Arts Council of Northern Ireland (ACNI), Education Authority (EA) and the Urban Villages Initiative (UV). It aims to improve outcomes for young people from disadvantaged areas and backgrounds and support them in contributing to positive change within Urban Village communities. The partnership meets a collective ambition to improve community cohesion, support government priorities and reduce educational inequalities. A pilot Creative Schools Partnership programme ran between January 2018 and October 2018.

The Urban Villages Initiative is designed to improve community relations and develop thriving places where there has been a history of deprivation and tension. It is a headline action within the Together: Building a United Community (TBUC) Strategy, one of the Northern Ireland Executive's key strategy objectives within the Programme for Government (PfG). Community consultation and wider stakeholder engagement has informed the creation of Strategic Frameworks that identify the challenges and strengths of each place. These frameworks are designed to join up delivery by central and local government and wider stakeholders in support of the TBUC Strategy's overarching priorities as well as PfG outcomes.

The five Urban Village areas are:

- Ardoyne and Greater Ballysillan (North Belfast).
- Colin (West Belfast).
- Lower Part of the Newtownards Road – known as Eastside (East Belfast).
- Sandy Row, Donegall Pass and the Markets areas (South Belfast).
- The Bogside, Bishop Street and Fountain (Derry / Londonderry).

Year one of the Creative Schools Programme supported activities in 11 of the 12 eligible schools located either within a core area or wider areas of influence[1]. The core area provides a focal point for action and investment within each area. The concept of a wider area of influence, that is not sharply defined, acknowledges that thriving places require wider connection to both physical and social assets.

The programme goals were to:

- Improve outcomes for young people living in designated Urban Village areas.
- Support the delivery of school development priorities.

[1] In 20118/19 12 schools were eligible. Lisneal College has been invited to take part from September 2019

- Strengthen connection between young people, post-primary schools and the local community.
- Contribute to key aims of the Urban Villages Initiative which include fostering positive community identities and building community capacity.

THE BRIEF

The requirements for the evaluation were to:

- Clearly define programme objectives and establish a logic model in consultation with key partners.
- Design ways of measuring programme outcomes that can be applied across participating schools and include all stakeholders (teachers, children, parents, artists, local community).
- Ensure learning is captured in order to improve the programme and create a sustainable legacy.
- Document processes employed and outcomes achieved at both a school and programme level, recognising key partner objectives.
- Ensure necessary ethical and confidentially safeguards are in place.

METHODOLOGY

My methodology consisted of:

- Facilitation of an observation clarification workshop.
- Review of documentation: applications, assessment systems, School Improvement Plans, planning documents.
- Creation, application of and analysis of observation forms.
- Interviews with head teachers, teachers, artists, and students from all schools.
- Creation, piloting and analysis of a wellbeing questionnaire for students.
- Participation in July 2019 learning workshop.

The methodology is specifically designed to give hard data and interpretation within a Scientific Realist theoretical framework but also to place the voice of the students at the heart of the evaluation. The fieldwork for the evaluation was carried out over five days. The plan was to interview students in five schools, but the strong organisation of the programme meant I managed to interview students in eight schools: 73 young people in total.

Year two will include an amended wellbeing questionnaire (project end only as pre and post timing was not convenient for schools), and focus groups with parents in some schools.

KEY FINDINGS

THE PROGRAMME PERFORMED WELL ON THE URBAN VILLAGE INDICATORS

There was ample evidence of impact across the indicators.

INDICATOR	EVALUATION ELEMENT
Number of schools participating in Creative Schools Partnership programme	11
Number of one to one EA support visits to schools	61
Number of initiatives delivered as part of Creative Schools programme	11
Number of pupils participating in Creative Schools initiatives	306
Number of artists/creative organisations involved	25
% of schools completing Creative Schools programme	100%
% of schools reporting being treated well taking part in the programme	100%
% of schools reporting the programme helped them	100%
% of schools from North, South, East, West or Derry/Londonderry	4 North, 1 East, 2 South, 2 West, 2 Derry
Number/% of schools reporting the programme has supported school development priorities	100%
Number/% of schools reporting pupils who took part in the programme have increased confidence	100%
Number/% of schools reporting pupils who took part in the programme have learnt new skills	100%
Number/% of schools reporting some pupils who took part in the programme have an improved attitude towards their education	100%
Number/% of schools reporting the programme has enhanced connections with local communities	100%
Number/% of schools reporting the programme has helped to foster (positive) community identities	100%

THE PROGRAMME HAD A STRONG IMPACT ON THE YOUNG PEOPLE

Interviews with young people suggested a complex pattern of interlinked outcomes and mechanisms, similar to those found in the pilot. The main outcomes and mechanisms described were:

The programme enhanced mental health and wellbeing through:

- Creating a fun, playful environment.
- Enabling students to externalise feelings and experiences and so gain perspective.
- Creating a non-judgmental environment (also relevant to other outcomes).
- Helping students to channel their feelings positively.
- Giving a route for students to express themselves and in some cases experience catharsis (also relevant to other outcomes).
- Giving students a method (e.g. drawing, listening to music, keeping a journal) to manage their emotions.
- Creating a soothing effect by the use of arts materials (e.g. the tactile effect of clay, the visual impact of colour).
- Refining students' ability to make choices (e.g. characterization in drama or debriefing processes).
- Giving students an increased sense of control over their lives.
- Generating intense concentration and so distracting participants from their problems.
- Placing students in/near nature for some activities (e.g. during a residential).
- Giving students individual attention, which is not possible with large class sizes.
- Making students less self- conscious and more curious about other people's views and opinions.
- Increasing students' physical activity.
- Reducing students' use of mobile phones.

Students increased their confidence on the programme through:

- Feeling that their individuality was understood and appreciated.
- Feeling their ideas were valued.
- Trying out different identities (e.g. through drama).
- Being given responsibility (e.g. interviewing members of the public for a newspaper or film, being entrusted with expensive items of equipment such as cameras).
- Improving their communication skills by learning specific skills (e.g. voice projection, open body language, interviewing questions).

- Finding they could talk to people outside their usual friendship group.
- Finding that they already had valuable skills they didn't know they had (e.g. make-up and hair).
- Feeling special from being included in an arts project and present at launch events.
- Receiving praise and encouragement.
- Replacing voices of internal criticism with a voice saying "you can do it".
- Feeling more powerful because of a potential impact on an audience.
- Gaining a sense of achievement from e.g. being in a film, on a stage, in print or in an exhibition.
- Having - through the arts - a broad range of possibilities to find their special talent.
- Producing artwork that they could take home to show their families.
- Acting as mentors or trainers to younger students or older community members.

The programme increased students' interest in learning through:

- Strengthening students' thinking skills (e.g. their ability to deal with complexity and ambiguity).
- Showing students that they could concentrate for long periods of time when they were interested.
- Avoiding the frustration students feel when some members of the group don't want to engage and so disrupt learning for all (because in most arts projects all students wanted to learn).
- Suiting different learning styles (e.g. learning by doing, sense-based learning).
- Teaching step-by-step processes (e.g. for writing, drawing, editing, interviewing).
- Showing students that they could use creative methods to help them remember lessons.
- Giving a framework for children to be more comfortable to give and receive feedback (e.g. while playing a role).
- Giving lessons an element of surprise and variety.
- Developing students' problem-solving skills.
- Giving instant results (e.g. in print making).
- Giving time for students to develop their work to the stage where they were satisfied with it and so were more aware of what could be achieved with dedication and effort.
- Increasing students' motivation by showing the real world importance of the subjects (e.g. of writing in publishing, design in commercial businesses).
- Giving positive role models (e.g. of local businesses, artists).

- Taking children to arts venues and other places that were previously outside their experience.
- Strengthening students' relationships with teachers.

All students interviewed felt strongly that schools should continue to offer these kinds of projects and that creative learning was more engaging and memorable.

THE PROGRAMME SUPPORTED TEACHERS

Teachers mentioned these outcomes from the programme. They:

- Strengthened links with other departments.
- Observed the way artists stood back to let the students take control.
- Developed their knowledge of specific artforms e.g. how to work to a high quality cost-effectively.
- Learnt techniques to motivate students.
- Saw the benefit of a sustained project or learning activity.
- Saw how naturally children learnt through creative approaches.
- Strengthened their interest in using creative approaches across the curriculum.
- Built confidence for even more ambitious projects in the future.
- Created learning resources that can be used for other classes.
- Had a positive context for making contact with parents.
- Develop relationships with local businesses.
- Developed connections with and understanding of the practice of local artists and arts organisations.
- Identified ways film and other artforms could be used in assessment.
- Improved their morale.

THE PROGRAMME BROUGHT GROUPS AND COMMUNITIES TOGETHER

The programme brought groups and communities together through:

- Creating neutral spaces in which friendships could develop.
- Giving a shared experience of an intense and intensive project.
- Increasing empathy through e.g. character or narrative development, interviewing or considering the audience.
- Demonstrating or requiring interdependency because of safety or other practical requirements.

- Participants realising that other people are a source of ideas, knowledge and support, and that working together is easier than struggling alone.
- Learning about other cultures and ages.
- Changing hierarchies in the group, (e.g. with those who were usually non-achievers helping those who were more academic).
- Displaying an artwork that symbolizes empathy and support for mental health.

Interviewees mentioned these mechanisms that support social cohesion and regeneration. The programme:

- Raised participants' aspirations and created images or experiences that inspired other students and in some cases families.
- Raised the status of the arts with this group of students and so gave students interested in creative careers a greater feeling that they had a place in the school and community.
- Communicated creative values around originality that embody respect for individuality and difference.
- Implied a complex view of place that allows for pride in history and community, combined with an openness to new ideas and horizons.
- Gave students the experience of, and interest in, travelling outside their communities.
- Gave students the confidence and independent thought to question the prejudices of their parents.
- Helped engage all students in learning and so reduced feelings of disadvantage.
- Showed children that there were enjoyable and rewarding jobs in creative fields that they could find or develop for themselves.
- Brought students and families from different backgrounds together in a positive and bonding experience that went beyond religion.
- Helped create cohesion across newly integrated schools.
- Gave parents positive experiences of schools that might override negative associations from their own schooling.
- Strengthened the link between students and teachers so that the students were more willing to accept help and had someone to talk to if they had problems.
- Made the schools more visible in the local community.

THE PROGRAMME DEEPENED ITS APPLICATION OF GOOD PRACTICE

The programme built on the pilot and had an even higher score on our framework for good practice in school arts programmes.

AJA PRINCIPLE	SCORE	RATIONALE

Have focused objectives linked to strategy	10	Objectives were all clear, focused and drawn from School Improvement Plans.
Have a project manager working three to four days a week	10	The Programme Manager supported the schools with processes like the application and the selection of artists, and motivated them when projects were challenging.
Employ professional artists	10	Each project employed professional artists accustomed to working in schools.
Choose a targeted group of students	10	The schools chose students individually according to their suitability to the project. In a couple of cases the teachers realised the number they had selected was too many to match the detailed support required and so split the group part the way through the project.
Have a sustained engagement	10	All projects included more than a one-off engagement. There was substantial evidence of the benefit from this depth of work.
Have multiple contacts in the school including the principal	10	Partly because of the structure given by the Programme Manager, all principals were aware of the programme and committed to it.
Have an external evaluator appointed from the start	9	We helped create logic models from the beginning. The application of the wellbeing questionnaires was not consistent, and I have decided to move away from a before and after comparison approach.
Link to arts venues	7	Six projects took students to arts organisations. I would like to see more thought given to ways to build and maintain these relationships.
Involve parents	8	All projects involved parents, and two schools provided models of ongoing engagement.
Have teachers in the sessions as equal partners	7	All teachers we interviewed were very committed to the project and put a considerable amount of work into it. All have areas of their practice they would like to change as the result of the project. I would like to see more time given to supporting teachers to make this aspiration a reality.
Bring schools together	7	Two meetings took place in February and June 2019.
Think reflexively	8	The project is having an effect as a model of creative learning which is being picked up across the curriculum.

Maximise legacy	8	The schools designed their projects to build on the experience and connections of the pilot stage, including employing the same artists, and involving students as mentors.

CONCLUSIONS AND RECOMMENDATIONS

CONCLUSIONS

There were widespread concerns about the timing and repetitive nature of the application process, which were explained by staff changes and capacity issues at ACNI, and have already been addressed for next year.

All the schools delivered intense and authentic creative learning which was clear value for money.

The artistic quality of the students' work was high and in many cases exceptional.

The impact on the students and teachers deepened, helped by involving the same set of students as participants or mentors, and/or employing the same artists or partners.

The role of the Programme Manager - as problem solver, contact maker, specialist advisor and motivator - was crucial in the success of the programme.

The impact on the schools was exceptional, especially in proportion to the cost. The programme made connections that have set in train an organisation-wide and leadership-driven move towards embedding creative learning.

The strategic relationship with the Arts Council is strong, as illustrated by the loan of 23 artworks to four schools.

The impact on the community is strong in places, but naturally part of a longer term process.

RECOMMENDATIONS

1. The funders should explore ways to extend a creative learning programme of this kind to a wider range of schools after this programme ends.

2. The schools should strengthen their interaction with parents and the community, building on the good practice in the programme.

3. The Arts Council should strengthen its working relationship with the schools by observing sessions (target one a month for programme delivery months) with the Programme Manager and each completing an observation form. Discussion of the findings will help to create a shared view of the programme.

INTRODUCTION

BACKGROUND

The programme goals were to:

- Improve outcomes for young people living in designated Urban Village areas.
- Support the delivery of school development priorities.
- Strengthen connection between young people, post-primary schools and the local community.
- Contribute to key aims of the Urban Villages Initiative which include fostering positive community identities and building community capacity.

THE BRIEF

The requirements for the evaluation were to:

- Clearly define programme objectives and establish a logic model in consultation with key partners.
- Design ways of measuring programme outcomes that can be applied across participating schools and include all stakeholders (teachers, children, parents, artists, local community).
- Ensure learning is captured in order to improve the programme and create a sustainable legacy.
- Document processes employed and outcomes achieved at both a school and programme level, recognising key partner objectives,.
- Ensure necessary ethical and confidentially safeguards are in place.

METHODOLOGY

My methodology consisted of:

- Facilitation of an observation clarification workshop.
- Review of documentation: applications, assessment systems, School Improvement Plans, planning documents.
- Creation, application of and analysis of observation forms.
- Interviews with head teachers, teachers, artists, and students.
- Creation, piloting and analysis of a wellbeing questionnaire for students.
- Participation in June 2019 learning workshop.

The fieldwork for the evaluation was carried out over five days. The plan was to interview students in five schools, but the strong organisation of the programme meant I managed to interview students in eight schools: 73 young people in total.

EPISTEMOLOGY

This evaluation adopts a Scientific Realist epistemology as described by Pawson and Tilley (1997) [2]. This suits the arts because:

- It provides an iterative structure to build up a understanding of programmes in terms of their mechanisms, elements, contexts, and outcomes. Instead of asking 'did the programme work?' it asks 'where does the programme work, in what form, for which people, and in which contexts?' This nuanced conceptual structure suits the arts because projects and engagements are not standardised and have an element of uniqueness.
- Consistent with the values of the arts, it sees participants as active agents in their own transformation, not passive subjects. Programmes are seen as "offering chances which may (or may not) be triggered into action by the subject's capacity to make choices."
- Its model of causality values context. Pawson and Tilley argue that traditional positivist approaches, which infer cause from co-variance between aggregate variables, ignore conditional and contingent factors. Quoting Guba and Lincoln (1989, p60), they suggest that: 'Experimentation tries to minimalize all the differences (except one) between experimental and control groups and thus "effectively strips away the context and yields results that are valid only in other contextless situations.' " (1997, p22).

There are two basic theories of causality:

- The Successionist Theory of Causality sees the world as inherently mutable, and conceives causality as the co-existence of two independent phenomena.
- The Generative Theory of Causality argues that mechanisms within events lead to the effect.

Scientific Realism draws from the Generative Theory of Causality where "mechanisms are the engines of explanation" (Pawson, 2006). In this evaluation I have used personal testimonies that describe mechanisms as a route to attribution. This approach has the advantages of speed; respect for the voice of the interviewee; and a link to verbatim theatre.

[2] Pawson, Ray (2006) *Evidence-based Policy. A Realist Perspective*. London: Sage.

STRUCTURE OF THE CASE STUDIES

In the case studies below I have:

- Reworded some of the objectives given in the application form to distinguish between means and ends.
- Used quotes from interviewees, especially young people, to ensure their voice is heard in the evaluation process.
- Carried out content analysis of interview material to identify themes and patterns.
- Used case studies to illustrate different aspects of the programme and subject rather than to compare the projects.

LIAISON WITH URBAN VILLAGE COORDINATORS

Linking to the Urban Village coordinators is one of the roles of the Programme Manager. Work carried out so far is:

- The Programme Manager met with each of the five Urban Village Coordinators, visited them in their areas and explored ways to strengthen the links between the communities and the schools.
- The Programme Manager attended strategic meetings that connect the programme to Schools of Sanctuary Programme, Buddy Up Scheme and update the Director of the Urban Village Initiative alongside her team with progress on the programmes.
- The Programme Manager attended some of the Urban Village Local Coordinators meetings where the Local Coordinator and Local Support Officer from the 5 Urban Village areas attend.
- All of the coordinators either attended events in the schools in their areas in June. Two attended the sharing event at the Ulster Museum in June 2019.
- Some of the Urban Village Coordinators accompanied the Programme Manager on her advice and observation sessions at schools.

Strengthening connections between schools and their community in this way has led to specific action such as:

- St Colm's High School was invited to provide photography and writing for the designs for the hoardings of the new park in Colin on the Stewartstown Road.
- Schools can include their creative schools work as part of their journey towards becoming a School of Sanctuary status.

This is good progress for the first year of the programme.

URBAN VILLAGE INDICATORS

The evaluation maps onto the Urban Villages indicators as follows:

INDICATOR	EVALUATION ELEMENT
Number of schools participating in Creative Schools Partnership programme	Admin records/activity spreadsheet
Number of one to one EA support visits to schools	Admin records/activity spreadsheet
Number of initiatives delivered as part of Creative Schools programme	Admin records/activity spreadsheet
Number of pupils participating in Creative Schools initiatives	Admin records/activity spreadsheet
Number of artists/creative organisations involved	Admin records/activity spreadsheet
% of schools completing Creative Schools programme	Admin records/activity spreadsheet
% of schools reporting being treated well taking part in the programme	Teacher survey: question: Was the programme well organised by the Arts Council?
% of schools reporting the programme helped them	Teacher survey: question: What were the benefits of the programme for teachers/the school?
% of schools from North, South, East, West or Derry/Londonderry	Admin records/activity spreadsheet
Number/% of schools reporting the programme has supported school development priorities	Teacher survey: question: Did the programme contribute to the School Development Plan? How exactly?
Number/% of schools reporting pupils who took part in the programme have increased confidence	Teacher survey: question: Is there any evidence the programme affected children's confidence? Please give examples of specific pupils or reason (mechanisms) how the project could have done this.
Number/% of schools reporting pupils who took part in the programme have learnt new skills	Teacher survey: question: Did the programme increase pupils' skills? What skills and where are these useful in the school environment?
Number/% of schools reporting pupils who took part in the programme have an improved attitude towards their education	Teacher survey: question: Is there any evidence the programme affect children's engagement with learning? Please explain e.g. behavioural incident figures

Number/% of schools reporting the programme has enhanced connections with local communities	Teacher survey: question: Did the programme enhance the school's connections with local communities? How exactly – directly or indirectly? Was this in any way different to how the school has engaged with local communities in the past?
Number/% of schools reporting the programme has helped to foster (positive) community identities	Teacher survey: question: Did the programme contribute to community cohesion? How exactly?

CONCEPTUALISATION

INTRODUCTION

Evaluation is composed of four interlinked strands:

- **Thinking**. Framing, focusing, conceptualising, interpreting, synthesising.
- **People**. Motivating, training, involving, reassuring, listening, informing, influencing
- **Systems**. Planning, gathering data, entering data on a computer, analysing data, disseminating information.
- **Action**. Making recommendations, implementing recommendation.

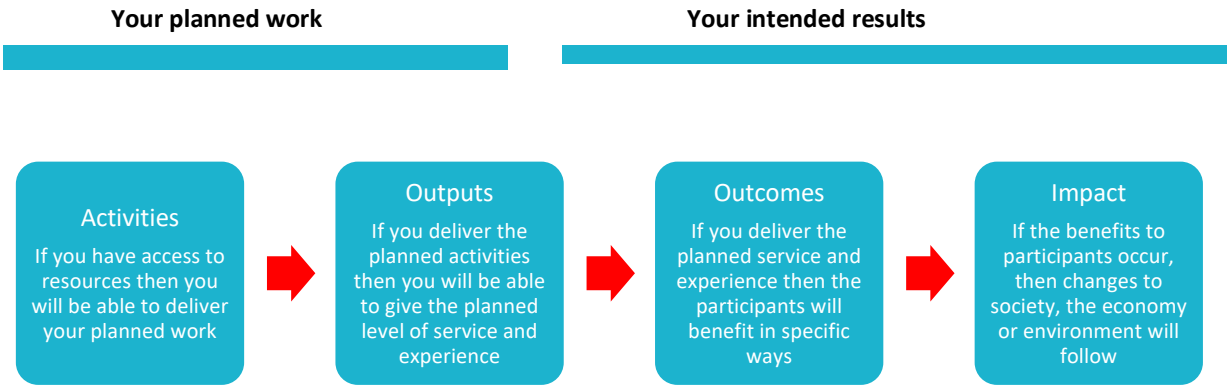
It is common for arts organisations and others to equate evaluation with Systems (methods) and not plan for the other crucial elements of the system.

Evaluative thinking has these benefits:

- **Ensuring a clear direction**. The process of creating a logic model helps to generate a group consensus about the precise intended outcomes.
- **Creating a lean evaluation system**. Being precise about intended outcomes and critical success factors helps evaluation to focus on key questions.
- **Bringing the different elements of the evaluation system together**. Articulating the theory of change helps test the implied connection between actions and expected outcomes, and results in a balanced evaluation system that covers both.
- **Testing the logic behind the programme**. The logic model session helps check that the ideas behind the programme are sound and can identify potential hurdles in its delivery. Clear thinking strengthens not just the evaluation but also the implementation of a programme.
- **Ensuring expectations are realistic**. The logic model shows the chain of logic and therefore graphically and so illustrates the time lag between short terms outcomes, long term outcomes and impact.
- **Customising the evaluation**. The logic model helps ensure that the evaluation captures what is special about the programme.
- **Summarising the project**. The logic model gives a concise description of the programme in a form that shows its rationale.
- **Providing a structure to capture programmatic learning**. Comparing what happens with what was expected or planned leads naturally to questions about programmatic lessons.

EXPLANATION OF LOGIC MODELS

A logic model is a visual depiction of a programme or project. Logic models were originally developed and popularised by The Kellogg Foundation in the United States. By plotting the different stages in a programme – the actions and assumed consequences (outcomes) - logic models provide a simple but powerful way of interrogating the causality assumed by a programme. Logic models are read from left to right:



LANGUAGE

This is my definition of the terms used in a logic model:

- **Resources** are financial and non-financial inputs for a project.
- **Activities** are the actions taken by the project, the key choices in delivery.
- **Outputs** are measures of effort to show that the project took place, and can be defined from the supply side (number of events), or the demand side (number of participants).
- **Outcomes** are changes in the attitudes, behaviour, skills, knowledge, motivation, feelings, or aspirations of participants; or the culture, structures, systems, or processes of organisations.
- **Impacts** are the direct and indirect effects for society, the economy and the environment.

LOGIC MODEL

This is a logic model for the Creative Schools Partnership programme:

ACTIVITIES	OUTPUTS	SHORT TERM OUTCOMES	LONGER TERM OUTCOMES	IMPACT
Workshops Trips/visits Showcases/exhibitions Teacher CPD Sharing events	Number of schools (target 10-13) Number of workshops and contact hours Number and profile of students taking part Artworks	Students enjoy the project, increase their confidence, self-esteem and motivation, develop their communication, literacy and team working skills, increase their wellbeing, and increase their interest in learning and the arts Schools support their school development priorities e.g. strengthen their connection with the community, foster positive community identities, and learn about creative approaches to learning	Students have an increased tolerance of difference, an increased sense of belonging and higher aspiration Schools are better connected in the community, and embed creative learning in their school development plans	Contribution to increased community cohesion
ASSUMPTIONS: Outcomes will be generalizable across different project activities. Learning from the projects will be seen and picked up by the teachers. The lead contact will have sufficient authority to affect school development plans. Outcomes are higher where artistic quality is higher.				

SCHOOL 1: MERCY COLLEGE

Post code	Belfast BT14 7QR	
	Pilot	Yr 1
Total enrolments	450	556
% of students who receive free school meals	70%	68%
Number of pupils with Special Educational Needs	222	263
Religion	98% Catholic	94% Catholic, 3% Protestant
Creative Schools Partnerships Project	D'Ya get me - using drama to explore issues affecting traumatised communities past and present, watching and creating drama	Putting on a Face – using drama, poetry, music and visual art to explore identity and mental and physical wellbeing.
Artists and partners	Patricia Meir, retired Drama teacher Syd Trotter, Tutor Ulster University Dr Rosemary Moreland, Senior Lecturer in Youth and Community Studies, Ulster University	Patricia Meir, retired Drama teacher Maebh Meir, visual artist Fleur Mellor, dancer Duncairn Centre Theatre trip to the Grand Opera House, career trip to the Lyric Theatre
Timing	March to May 2018	March to June 2019
Age of children	14	11
Number of children	20	18

CONTEXT

The school has a highly positive attitude to the arts. In the pilot interview, the Principal, Martin Moreland, emphasised that: "I am very interested in the arts. Positive activities like this find the positive in the child and open them up to learning. The arts change our way of thinking." Martin adds that: "If you make an impact on a child you can have an impact on the parents." Martin talks about the arts as part of normalisation, of giving students normal childhood experiences that build happiness and resilience.

In the first year, Martin reflected on the pilot: "What really struck me in the first round was the type of child that was getting involved and how they responded. I was in awe of seeing some of the pupils perform, knowing their backgrounds and knowing their parents." The project met Martin's aim of connecting students who were disengaged. "Last year we chose some children on the fringes, with the capacity to drop out. All of those children responded very positively. They are in school, more settled this year, more confident."

The arts allow students to excel even if they are not strongly academic: "The more these projects run, the more you have evidence that the softer side of education does pay dividends. I would expect these children to choose more creative subjects or subjects more suitable to them. They are then more likely to succeed."

OBJECTIVES

The objectives were to:

- Develop students' wellbeing, confidence and self-esteem.
- Build transferable skills e.g. making a connection between learning and life.
- Support the school's development priorities in terms of raising achievement in GCSE.
- Strengthen the school's links with arts organisations, parents and the wider community.

DESCRIPTION

LOGIC MODEL

This is a draft logic model I created from the applications and interviews:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Drama, art, music and dance workshops Information session for parents (who will also attend the exhibition and some workshops) Exhibition at Duncairn Centre Show Visits to arts organisations	Number and background of participants (target 18) Number of parents who attend the workshops Number of theatre visits (target 3)	Students increase in confidence, wellbeing, resilience, communication and interest in learning The artists develop their practice The school develops its link with the local community	Contribution towards increased community cohesion Embedding of creative approaches to learning in School Development Plan
ASSUMPTIONS: Mask making gives a powerful and sensitive way of talking about identity.			

The school met its target for the number of participants.

SELECTION OF STUDENTS

The school has decided to take one class of years 8, aged 11, through the three years of the programme in order to have a clear picture of the impact of the arts on their attainment. The students were selected because they are part of an after school drama club, which has a

mix of members including some who were interested in drama and others who wanted to increase their confidence.

ACTIVITY

The theme of identity came from the students themselves. They wanted to explore ways of being and 'the feelings we have inside'.

The activity consisted of:

- 13 one to two hour art and drama workshops, plus two additional sessions with visiting artists. Work included: mask-making, moulding masks on the face and painting both sides, where the colours on the outside of the mask reflected the emotions shown to others and the inside the emotions kept inside; sessions on self-portraiture; poetry writing to go on or next to the masks; improvisation and movement sessions; rehearsals and help in installing the artwork. Students from the pilot project attended some of the drama workshops and acted as mentors to this years' students.
- Visits to the Grand Opera House to see *Rocky Horror Show*; to the Lyric Theatre to explore career paths in the creative industries; and to the *Leonardo Da Vinci* exhibition at the Ulster Museum, and the Duncairn Centre. Only three of the 18 had ever been to a museum before.
- A coffee morning with parents. The school asked the parents what they were concerned about regarding their children. Several parents mentioned social media so the teachers asked if it was appropriate for the school to run a workshop to help parents understand the risks of social media. The parents were enthusiastic about this. That students are likely to be involved in any session delivered continues the theme of the project about giving young people a voice.
- A performance of the three pieces created by the students (on racial discrimination, social divisions and the dangers of the Internet) for families and friends in the Duncairn Centre. This included an exhibition of the students' masks and poetry, and a Bronze arts awards process. More than 100 people attended, including the students from the pilot project and teachers from across the school.

EVALUATION

WHAT WAS SPECIAL ABOUT THE PROJECT

The project was special in terms of:

- **The ownership from the young people.** As the artist/teacher explained: "The performance was unedited. It was what they were comfortable with. Every word was entirely theirs."
- **The high level of emotional intelligence shown in the poetry and analysis**. For example, one student wrote: "She feels she has to act in a particular way because her friends do.

She believes we should hate other religions just because of what our relatives or friends have been brought up to believe. But after a change of heart she decides she really wants to change this attitude through a new and refreshing generation of young people in our society. As a young person she begins to consider what adults have to say and challenges what they believe."

- **The direct focus on issues around sectarianism**. Explicit in the show (as for last year) was the message that the students don't want to be a generation that holds onto bitterness or hatred. The second piece in the final performance depicted sectarian name-calling and had the lines: "It is our whole community's problem. We need to accept each other and stop putting on a face."
- **The commitment of the students**. One student who broke her ankle a few days before the final show insisted on coming in and taking part, and so her role was adapted to accommodate her being in a wheel chair.
- **The involvement of parents**. Parents attended some of the workshops and helped with costumes and make up for the final show.

OUTCOMES FOR THE SCHOOL

The outcomes for teachers and the school were:

- Partly because of the programme, the school was selected to receive artwork from the Arts Council's collection.

Butler, Mr Andrew	Head 3	Drawing	Pastel on Paper
Anderson, Gemma	Dr Tim McInerny	Print	Etching
Weir, Mr Winston	Bag Men I	Print	Mixed Media Screen Print
Longley, Sarah	My Father Listening to Music	Painting	Oil on Board
Weir, Mr Winston	Bag Men II	Print	Mixed Media Screen Print
Weir, Mr Winston	Bag Men III	Print	Mixed Media Screen Print
Weir, Mr Winston	Bag Men IV	Print	Mixed Media Screen Print

- The school strengthened its links with parents.

"The project gave us an insight into how we can support parents. All parents came to the performance bar two. We also had grannies and aunties. One baked a cake for us. One acted as a welcome. More often we are asking for money or permission. This time we just wanted parents to celebrate and to see if they had noticed any difference in their kids." Teacher

- The parents were more vocal in their support for the arts.

"On the parent evening after the show we said now you have an idea of what the project is about. We said this is a three year programme. There was a ripple of delight. We asked do you want more of this for their children. All said absolutely." Teacher

- The teachers developed their skills in working with improvisation.

"Because the project wasn't limited by the curriculum I improved my non directive skills. It is more difficult but you get so much more out of the students." Teacher

- The project showed the value of working across the three departments of Drama, Dance and Art and Design.

"Having a multidisciplinary project allowed all children to engage. It showed them the connections between the artforms." Artist/teacher

- The project raised interest in the arts across departments. History and English teachers volunteered to help in the drama workshops. A teacher from Design and Technology made back up masks to be used in rehearsals and stands for the masks to be placed at the front of the stage during the show. These three departments each asked to be involved in future arts projects.
- The students developed personally. The Programme Manager observed a session with the dancer and commented that: "I would really say that all of these approaches improved the student self-esteem as they were discovering the importance of body language. They were discovering how they can use their bodies in different ways, particularly when they were talking about emotions."

"I have noticed a difference in their discipline. They were so much more hyper at the beginning. They couldn't listen to each other. They are so much disciplined." Teacher

- The students from the pilot year sustained their interest in the arts. Out of the 20 students from last year, 15 went on to study GCSE Drama (where they make up all but two of the class). Seven of these have also signed up for LAMDA exams, and two have completed Bronze.
- The emotional benefits from last year have been retained.

"All the confidence stayed from last year. I can see my Year 11 who were in the project last year are more mature than my Year 12. The group gained respect in the school because they are seen as getting on with things." Teacher

- The school developed a relationship with the Duncairn Centre. The two are discussing how they can deliver events together and publicise arts workshops that each runs for example, the Centre could run writing classes for teenagers with the Fighting Words; the school could run LAMDA classes, including those for adults, in the Centre.

OUTCOMES FOR STUDENTS

The Programme Manager's Observation Forms described these elements of skill development:

- Students increased their awareness of body language through an exercise where students had to guess what emotion each other was portraying in their movement.
- Students developed their initiative from choosing their own groups, organising themselves, thinking of a storyline and manage their own behaviours as they created their own piece of movement.

I observed the final performance and noticed the high level of student engagement and the frankness of the script.

I interviewed eight students. All students enjoyed the project. They enjoyed:

- Being creative.

"I enjoyed the art and drama. It was all fun. You got to express your creativity. When you are young you don't want to stick to rules. You just want to be free."

- Working together.

"It was all amazing. When you were making your mask you got to express yourself. When you were acting you got to listen to everyone else's ideas."

- The variety of tasks.

"Every day was different. And we did not know what we would be doing."

- Thinking of their role in the future.

"Being in front of an audience gives you an idea of your future if you want to act."

"Drama helps you express your emotions in dance. I want to be a dancer."

The students described the project as different from other classes because:

- The relationship with teachers was more informal.

"You got to know the teachers."

- Learning was more fun.

"The lessons were good. Usually you sit and take notes. In drama you can do anything. Anything is possible. It is better for learning. Drama puts lessons in a fun way which is easier to understand."

- Teaching was less judgemental.

"This is 100% more fun that sitting in your class. You write something down. In class, if you misspell something the teacher looks at you as if she is going to rip your head off."

"In other classes, if the person next to you makes you laugh you get told off."

- Students developed as people.

"It boosts your confidence. You gain skills in English and vocabulary and expressing your feelings. It teaches you your mind. It makes you happy because you know you will have a bright future. You feel more special. Like the spotlight is on you."

- Learning was easier to remember.

"Just writing stuff won't get it into your head. If you write stuff in your drama class, using activity, you understand more."

"If everything is written on paper you will remember less than 50%. With words that are active it sticks in your head more."

"Whenever you are trying to learn something but you don't really understand: if you put a voice on, it gives you a wee bit more understandable."

All the interviewees said the project increased their confidence. This was because:

- They felt braver.

"I was very shy. I wouldn't speak out unless I was with my friends. In primary school I wouldn't ask teachers for help because I was scared. Now I speak out more."

- They felt part of the group.

"I was not a shy person but a tiny comment would put me down. In Drama everyone has their own thing that makes them different, but we are all the same. It doesn't single me out as a person."

"I was really shy in primary school. I was a wee bit depressed and suicidal[3]. Once I had done my play, it felt you were in the best place ever, figuring everything out. Acting in front of

[3] The school was aware of this incident and had appropriate policies in place.

people. And them evaluating what you were doing. You knew that people were supportive after all."

- They found their voice.

"It feels good playing different roles and seeing the audience boosts your confidence. Even when I am not in Drama, I am no longer quiet. I am a completely different person. You feel more confident and able to speak out more."

"I wasn't shy in primary school, well a wee bit. But if it came to someone insulting me, I would take it to heart. Now I know that I have the power to say that isn't true or I am way better than that."

- They understood other people better.

"I was the biggest blubber mouth. Someone said something and I would start crying. Mercy College is filled with kids who like to criticise. Now you get used to it. You realise there isn't big bullying but there are people with comments."

The positive feeling from the project has spilled over into general feelings about school through:

- Making them happy.

"It affects other classes because it is way more fun than any other classes."

"Drama has made me more enthusiastic for other classes because I am happier."

Students said the project affected their team working skills because of:

- Valuing people's opinions.

"You learn that you have to listen to everyone's opinions. It is called putting on a face. You learn to look beyond the outside people show to you."

- Being more confident socially.

"I had lots of trust issues. I hated talking to people because it felt so forced. It just doesn't feel forced now. It feels free."

- Being left to work together.

"You realise you don't need a teacher to work in a team."

- Finding structures to incorporate different ideas.

"At the start when we organised, our group was noisy and distracting. So we decided to split ourselves into two groups of four, which worked well We really liked the ideas when we merged the two."

Students said schools should do more projects like the Creative Schools Partnership because:

- Students learn that working hard is worthwhile.

"At times we didn't want to do it cos we thought it was too hard or stressful. Today we want to keep doing it. We were nervous and embarrassed before the show and then we just wanted to do this."

- Students want to take part in projects like this.

"I want to do a panto."

"I want everyone involved. Everyone from this year wants to do it next year."

"My sister is joining and she wants to join the Drama group."

- It improves teaching.

"More teachers should be qualified in Drama so they can make the subject more interesting. Instead of the teacher speaking in a flat voice. It helps your understanding."

- It improves the feeling in the school.

"This kind of project reduces bullying."

SCHOOL 2: ST JOSEPH BOYS SCHOOL

Post code	Derry BT48 9NX	
	Pilot	Yr 1
Total enrolments	720	677
% of students who receive free school meals	66%	66%
Number of pupils with Special Educational Needs	316	345
Religion	99% Catholic	99% Catholic
Creative Schools Partnerships Project	Teenage Kicks – developing literacy through creating and producing own magazine	Becoming Joe – film and e-book on the life of year 8s
Artists and partners	Leona O Neill, writer and journalist Jim McCafferty, photographer	Fionnuala Deane, John McDaid, Dog Ears John Peto, Sharon Tosh, Nerve Centre
Timing	February to June 2018	April to June 2019
Age of children	12	11
Number of children	22	28 Year 8s and 5 Year 13s and 14s

CONTEXT

St Joseph's Boys School is a non-selective school, impacted by transfer testing, in an area of generational unemployment.

Last year the Principal, Damien Harkin emphasised the importance of the arts to the school: "When we do a performance it brings the community in and gets them to celebrate the work of the class. You can't do that with a Maths class. That is a special thing. That for me is very valuable."

"The arts bring life and vitality to the school. Schools can't live without it. Society can't do without the arts."

The Creative Schools Partnership project was more impactful than the school could have anticipated: it improved the participants' literacy and academic performance; it increased their confidence and gave them the assurance that they could stand up and speak in front of a group; it also raised the profile of the school in the community.

"The boys were everywhere in the community. The project was fantastic for community relations. The participants now have a different standing in the school. Other years are looking up to them."

The Principal described the pilot project as a model for future work.

"This was a very positive project and one we will build on year by year."

OBJECTIVES

The objectives were to:

- Improve students' literacy skills.
- Provide students' with insights into working in the creative industries.
- Strengthen links across departments.
- Strengthen links with the local community.

DESCRIPTION

LOGIC MODEL

This is a draft logic model I created from the applications and interviews:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Workshops Mentoring by GCSE and A level students Teacher CPD	Number and background of participants and mentors (target 35) Film Illustrated e-book	Students improve their literacy and arts skills, increase in confidence and belonging, understanding of what it is like to work in the arts, and increase their sense of belonging in the community Mentors increase in confidence The school strengthens cross curricular links between Music, Moving Image Arts and English, supports transition from feeder primary schools and	Contribution towards increased community cohesion Embedding of creative approaches to learning in School Development Plan The school creates a model to support the transition from feeder primary schools

		increases the skills of teachers Nerve Belfast develops its practice Dog Ears develops its practice	
ASSUMPTIONS: Cross artform/multimodal activities increase engagement.			

SELECTION OF STUDENTS

Students were selected because the lead teacher, Jacqueline Brady, is their class tutor and so had access to them during curriculum time.

ACTIVITY

Activity consisted of:

- Research with Year 7 pupils before the project began to find out their worries and interests.
- Two dedicated planning meetings with each of Dog Ears and Nerve Centre.
- Two workshops at Dog Ears: one giving background on publishing; and one with a cartoonist (Barry). Visiting Dogs Ear studio gave a vivid lesson on the importance of character development; Barry interested students by showing the range of formats: portraits, caricatures, painted shoes and storyboard illustrations. Students were motivated by: the artists talking about the curve of his own career and the need for perseverance; and by being invited to an open community session Barry was holding; both of which made the learning relevant to real life.
- Three workshops at Nerve Centre: on film making, on animation and on post-production. John emphasised the value of the depth approach: “It has been an energising project. You don’t often get an extended period – six hours - with the same students.”
- Time in English classes, in all 24 individual lessons.
- Six sessions of location shoots at: Guildhall Derry, Brandywell Stadium, Derry Walls, Longtower, Derry City Cemetery, Strike Fitness, and around the school (including drone shots). This included an extra shot which was needed to redo filming that was unusable because of heavy rain.
- Production of an e-book and two films. An e-book was chosen for its adaptability and easy of dissemination to parents.

- A launch event attended by partners, staff, parents, students and past students.

EVALUATION

WHAT WAS SPECIAL ABOUT THE PROJECT

The project was special in terms of:

- **The development of ideas from the pilot year**. The pilot project created a character called Joe to represent students at the school. This year took the idea further by using the term for alumni to self-identify. The outcomes from the project included a display of former pupils (Joes) and a professional quality film of men with different jobs saying "I am a Joe," in a way that communicated pride in the school.
- **The progression for students involved in the pilot project**. Some of the students acted as mentors to the younger boys, including managing the filming shoots and acting as an editorial committee. This was an important but challenging process: scheduling challenges meant the final proofing process was delayed for a couple of months.
- **The strategic importance of the product**. The publication produced from the project, Becoming Joe, is explicitly designed to help with Year 8s' transition into the school.
- **The strong messaging around possible careers**. Fionnuala designed the first session to talk about the products of the publishing company so that students could see: "This is what we do. You can make a living doing this." In future, she would like a project to have more time to talk about how editing works.

"I am very interested in poetry and very aware of Dog Ears' work. The fact it is a Derry company with an international reputation. We are conveying these aspirations to the schools. This is doable. This is hugely important and special, for the boys to hear it from people who are living it." Teacher

- **The creation of two films**. Nerve Centre usually produces one film with schools, which means there is pressure to produce a polished product, controlled by professionals. Having two films meant that students could have a stronger role in the different processes, but that the school still received a fully professional output. As John from Nerve Derry explained: "We wanted to give our support to make it the best product and experience for our city. So the school would have a film they would be proud of."

OUTCOMES FOR THE SCHOOL

The outcomes for the teachers and the school were:

- The students improved their attainment in Creative Writing Skills. 43% of the class achieved a higher grade than last time. The responses were longer. All except one achieved a C grade or above at the end of Year 8. A grade was achieved by 9 students, which is nine times more than would be expected.

- The project strengthened links between English, Art and Moving English departments.
- The school gained a publication and two films to help with transition. As the teacher explained: "Our pupils tend to arrive with poor literacy. So we have to lift them up after poor experiences of transition and help to push them on." The different pieces in the anthology empathise with the new student, and acknowledge the anxiety of going to a new school, but emphasise that: "Friends are here." Contributions are also motivational. For example, one old boy wrote: "Teachers' belief in me inspired me to do my best. It instilled a determination to work hard, be curious, be ambitious; be courageous and never to be defined or limited by anything other than the boundaries of my own imagination." The films have a strong value in creating a positive cycle of association with the school (https://www.youtube.com/watch?v=_Pgolb_BZWo)

"Books and reading, studying hard,

The verbs are moving all over the yard.

The adjectives describe our favourite place,

The nouns name proudly the things we embrace.

The punctuation corrects our words,

Keeps it in check so they don't fly away like birds." Poem by Reece McCallion 8D

OUTCOMES FOR PUPILS

The Programme Manager's Observation Forms described these elements of skill development:

- Developing initiative from designing their own characters.
- Mentors developing leadership skills.
- Developing English skills through using music and drawing to express abstract emotions.

I interviewed 12 students. All enjoyed the project because of :

- Learning new skills.

"I enjoyed the animation cos it was fun learning the new skills. I liked the way you got to draw. I liked it all."

- Getting out of class (with the inference that the project wasn't work).

"I enjoyed the film shoot because I didn't have to do work. It got me out me out of class."

"I enjoyed the animation cos it was fun learning the new skills. I liked the way you got to draw. I liked it all."

"I enjoyed the filming and the football. How we got to go around the school and do things you wouldn't usually do in English."

"I enjoyed everything. It was fun making the products. We got out of class. We were not doing actual English."

- Being able to lead their own learning.

"I enjoyed the film making because I got to go places like one of the music rooms. It was like it was all your own ideas."

"I liked using cameras. We got to do it on own with help. You could choose so you had to use your initiative."

- Finding new interests.

"It was really fun. I never knew I liked that kind of stuff. The filming. The animation. It was hard but pretty relaxing."

Two of the students said they didn't enjoy the filming/animation because it was difficult and they couldn't get the effect they wanted.

"I didn't enjoy the film cos it was too complicated trying to create the angles I wanted."

"I didn't enjoy the animation because it was hard. It was a bit frustrating. Every time you made a mistake you had to start again. And sometimes it didn't look the way you expected."

The students described the project as different from other classes because:

- It was more fun.

"It was more fun because you got to do more things than sitting down writing."

"There is more work in class. This feels less like work."

"It is more fun, we got to do more things that we wouldn't usually do in English."

- Older students helped out.

"There were older people in the classroom and they got to help you with stuff. So you didn't get stuck and your project looked good."

- It was freer.

"We were out of the class doing different things and there were no real instructions, you got to do whatever you thought was good which was more enjoyable."

- It was more active.

"In an average class we write. In these we were messing around with cameras and tripods."

- It was more collaborative.

"You had to communicate with the director and with your teammates about what angles to do and the film making part."

"I don't usually work with others. I found that I liked working in a group because we could do more together."

The project built students' confidence because:

- They had to talk to different people.

"You are talking to all these people and you realise you can do it without them wondering what you are doing. I met the Mayor."

"You got to talk to more people. And they were professionals and you had to talk clearly to them."

- They had to work with different students.

"You are working in groups you wouldn't usually do."

"I got to work with different people and got to understand more about them."

- They got used to speaking up in class.

"It make me more confident speaking out in class."

- They felt they had a voice.

"You got to say what you thought was good which made you feel as if your ideas mattered."

- They felt supported.

"Even if you got something wrong, you weren't going to get screamed at. So you knew it didn't matter: they were going to support you."

The project increased some of the students' interest in learning or school because:

- They wanted to do more projects like this.

"There is always a chance that there will be some other project going on."

"It was more exciting going to class. Just knowing I would do more stuff like the animation."

- They could see the link between learning and future careers.

"When I am older I want to be an actor. So it is getting me excited for it and it is getting me ready for it."

- They had a sense of achievement.

"The project made me realise I am better at subjects than I thought."

- They liked the teachers more.

"It definitely made me see that some teachers who might be strict are really nice."

Students said the project affected their feeling about themselves and their mental health because of:

- Social contact.

"It gets you to work with other people. It shows what it is going to be like later on when you have a job" it isn't going to be just you."

"It can improve mental health because it improves your communication skills so you know you can talk to people if you need them."

"It can definitely help: instead of sitting in the house all the time, not really being a sociable person, we can become more sociable and make movies."

- Having a voice.

"It can help with confidence issues. Stuff like that. Sadness. And depression. Because it makes you feel as if you matter and your voice matters."

- Gaining confidence.

"The things people think they are bad at, they are actually really good at."

The students thought schools should do more projects like the Creative Schools Partnership because:

- It is fun.

"It gets you away from the boring work stuff, the writing and homework. It makes you feel that school isn't dead boring."

"It gets people out the classroom to have a break."

- It links to the real world.

"It opens up your abilities to do things in your life."

- It helps students learn.

"You should do more programmes like this because we listen more to the directors. It gets you ready to listen more in class as well."

"It is exciting. It is easier to learn because you are more focused on it."

SCHOOL 3: ST. VINCENT'S CENTRE

Post code	BT6 8HN	
	Pilot	Yr 1
Total enrolments	658: overall college/30	676: overall college/30
% of students who receive free school meals	100%	100%
Number of pupils with Special Educational Needs	185: overall college/30	207: overall college/30
Religion	78% Catholic, 3% Protestant: overall college	76% Catholic, 4% Protestant: overall college
Creative Schools Partnerships Project	Artist's residency	A Day in the Life of St Vincents/A Day in Our shoes -
Artists and partners	Annmarie Robinson, ceramic artist	Annmarie Robinson, ceramic artist Kwame Daniels, Julien Raux, Bounce Culture N.I.
Timing	March to July 2018	March to September
Age of children	11-14	11-16
Number of children	10-18	15

CONTEXT

The school takes children who have been excluded from mainstream provision because of social, emotional or behavioural issues. Children tend to come from challenging backgrounds either as looked after children or in families with issues around trauma, violence, crime and poor mental health. Aggressive behaviour often hides low self-esteem and a history of not having people to trust. Children are taught in class sizes of five pupils (with two teachers) and learning is closely tailored to individual needs. Classes generally last half an hour.

St Vincent's has a broad view of education, as illustrated by this excerpt from its mission statement:

"At St. Vincent's we recognise that our pupils have complex needs and we aim to address these with creative and imaginative thinking, coupled with flexibility. We recognise that our challenge is one of creating an environment where our pupils have an opportunity to make the most of their talents." The Principal, Brona Donegan

The arts project is specifically mentioned in its School Development Plan under the heading of "The curriculum is more flexible to better meet the needs of the pupils which allows pupils to have a more positive and meaningful learning experience."

OBJECTIVES

The objectives were:

- To raise self-esteem and self-worth through creative approaches.
- To increase parents' sense of being part of the school community.
- To develop intergenerational links.

As Brona explains: "We wanted to build on the strong success of the pilot year and introduce something else creative. Students have lost all confidence in their learning and they are frightened of learning. Until they build their self-esteem no learning can take place."

DESCRIPTION

LOGIC MODEL

This is a draft logic model I created from the applications and interviews:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Clay, music (DJing) and IT workshops DJ performance Staff DJing workshop	Number and background of participants (target 20) Stop motion animation Possible mural for the outside yard wall Podcasts	Students develop their self-esteem, improve their behaviour (self-respect and respect for others, ability to trust, perseverance, commitment, social skills, time management), increase their engagement in school and develop transferable skills (Maths and Literacy) The school develops its relationships with parents and the community Bounce Northern Ireland develops its practice	Contribution towards increased community cohesion Embedding of creative approaches to learning in School Development Plan
ASSUMPTIONS: The project needs to take a participative/co-creative approach because students' needs vary individually.			

Involving parents – having them attend some workshops - is necessary to break the cycle of negative attitudes to school.

The artists will provide positive role models, including male role models, which students often lack.

SELECTION OF STUDENTS

The school selected all Year 8s (who were new to the school) and Year 9s and 10s, some of whom had joined the school, and six of whom had taken part in the project last year (all those who had taken part last year and were still in the school).

ACTIVITY

The application processes seemed more onerous this year: "I found applying much more difficult than last year. I felt I was asked to do a lot more. I felt we were under pressure and it added to my workload. If it increases again I would have to have a deep breath before reapplying, although it is too good an opportunity to miss".

The activity consisted of:

- Weekly clay and music classes. These artforms were chosen because they do not require any particular baseline skills. The pilot project had already shown that the boys found claywork calming and satisfying. The students worked step by step towards creating an animation e.g. creating shoes that represent them, mixing music, creating moving figures, animating the figures, and creating a St Vincent song.
- Work with Mullan Mews, a predominantly Protestant residential centre for the elderly.
- A launch is planned.

Due to a variation in timetabling for these students St Vincent's had not fully completed their programme at the time of the evaluation, with activity expected to run until the end of September

EVALUATION

WHAT WAS SPECIAL ABOUT THE PROJECT

The project is special in terms of:

- **Building on the work from the pilot year**. Having the same artist enabled the class to take relationships to a deeper level of trust. Having different techniques and an additional artform meant the boys were developing their skills and gaining a sense of mastery.

- **Directly addressing the needs of the students**. Brona explains that the: "attachment disorder and trauma affects the development of the imagination. We are trying to patch skills that children in a mainstream school might have but these pupils won't have because they live in a flight or fight mode all the time. Making clay figures engaged the imagination. They have to imagine their creation before forming it."
- **Working with Mullan Mews**, a supported housing scheme for people living with dementia. Brona explains: "Working with residents brought out sides of the pupils we don't often see like patience and understanding. This protectiveness came out of them. They recognise their own vulnerability in these older people. They were showing their creative skills. I will show you how to do this."
- **Employing diverse artists**. "A lot of pupils coming from communities who use racist language. Working with Kwa brought a realisation that these are real people. These were not empty words. The project gave a breadth of experience that students wouldn't get in their community."

OUTCOMES FOR THE SCHOOL

The outcomes for the teachers and school were:

- Artistic projects that will be used during the school induction.
- An increased understanding that classes can mix: "Doing more interclass work we have learnt that Year 11 can work quite comfortably with Year 8."

OUTCOMES FOR STUDENTS

I did not interview the students. I used the observation forms of the Project Manager and the interviews with the artist and head teacher to infer outcomes for students:

- **Students improved their communication skills** from: having to make eye contact to make small clay models of each other; and having to listen to two pieces of music simultaneously (one in each ear) during the mixing process.
- **Students enjoyed the relaxed playful atmosphere** e.g. slowly building up the shoulders, head, forehead and learning how to mould the structures to make them into solid characters, exaggerating features; the feeling of the clay and the way it could be remoulded; the forgiving nature of the clay; being praised and having a sense of achievement from considering how they could improve their work. Evidence of the way students let their guard down is that when they were mixing the music they were standing tall with their hoods down. One student who is on the Asperger's Spectrum is extremely sensitive to auditory overstimulation, but was totally engaged in the music mixing session, perhaps because this was a noise he had created.
- **Students learnt to work together** e.g. to be respectful of each other when producing models of each other; taking turns in using the equipment; managing the details of the mixing process (timing, texture, beat, mood); appreciating students difference taste in

music. One student who liked Tchaikovsky got a round of applause when his peers heard what it sounded like mixed with a strong beat.

- **Students learnt to be creative**: to experiment e.g. with a grater or toothbrush to create hair. Programme manager, on the observation form: "This was one of the most rewarding learning experiences that I have seen with these boys; they were totally engaged, calm and relaxed working together."
- **Students learnt to be more self-directed in their learning**. The artist gave an overall structure but also drew attention to areas of choice for the students to direct. Students gained a greater sense of, and comfort with, individuality through the exercise of creating mini busts of each other; and through learning to work independently.
- **Students developed numeracy** e.g. in the music mixing sessions the students talked naturally about using whole beats, half beats, quarter beats etc.
- **Students gained in confidence**. E.g. one student who was previously unable to come into a room with strangers in it went up to St Joseph's science class and answered questions in the group. Another student was able to do work experience, when this had not previously looked possible. Students seemed to feel good about themselves from the giving nature of the sessions with the Mullan Mew residents. "They were being selfless and giving, which is not something you associate with them."
- **Students developed their critical thinking**. Every two weeks the teachers ran a review session with the participants.
- **Students increased their interest in learning**. One has asked for information on how to mix music at home.

SCHOOL 4: ST. CECILIA'S COLLEGE

Post code	Derry BT48 9PJ	
	Pilot	Yr 1
Total enrolments	797	806
% of students who receive free school meals	63%	61%
Number of pupils with Special Educational Needs	154	189
Religion	99% Catholic	99% Catholic
Creative Schools Partnerships Project	Creative workshops and films about mental health	Let's Talk, Conversation 2 – writing and film making
Artists and partners	Bounce Culture NI	Bounce Culture NI
Timing	March to June 2018	May to June 2019
Age of children	11	13-14
Number of children	24	19

CONTEXT

St Cecilia's College has always had art at its heart, consistent with its name, St Cecilia being the Patron Saint of music. When it was a specialist school its majored in the performing arts. It aims to expose children to as many artforms as possible to increase choice and link to career pathways. It is one of only two schools in Northern Ireland that offer Dance GCSE and A level, and the school has recently employed a specialist performing arts teacher. It also offers fashion and textiles qualifications. Students on the Princes Trust programme designed a graffiti wall on the New Road. Perhaps not coincidentally the school also has an exceptional track record in exams, with the best results in Derry.

The project is central to the School Development Plan. As the Principal, Martine Muhern, explains: "The same theme kept coming up. Young people were becoming so dependent on us, they were lacking the skills to move independent learners and into the workforce. In the past they would have developed these skills at home, but they weren't there. To think outside the box, to talk, to be creative. This lack of resilience came back as one voice from all our staff. Our staff mental health isn't good either. They are trying to be the pupils' resilience and creativity. They are trying to supplement the skills the pupils don't have."

The school was looking for new ideas when the Creative Schools Partnerships programme piloted last year. The pilot programme gave the school:

- An impetus to look at creative and project based learning. "We really had to start looking at ideas to start to build students' resilience and initiative. Then ACNI starts talking and we saw this is a way to do this."
- Learning amongst the staff about how to approach creative and project based learning. "The staff involved have talked to others about how they approached this and what the young people got out of it and what the staff got out of it. Sometimes the learning process can be a bit chaotic, and we have realised we need to embrace the chaos. It is different from sitting down and doing things as before"

- Learning from the artists' process. "Sometimes we thought we developing problems based learning but the teachers were still in control. We are observing the artists, who are comfortable with the process. The main benefit has been observing the artists. We have started using that learning."
- Evidence that the creative approach is effective. "The biggest learning from last year was that it works."

Martine explained that the plan is that next Year 8 is being redesigned to embed creative learning. All heads of department have been told to remove some of the content and to start to look at ways of being creative in the classroom. As Martine explains: "We have put the emphasis on the process. In the past, we have been very focused on the end result, the exam result. We have paid less heed to how they get that product. With artists the emphasis is on the process and learning through the process. Sometimes it will get you the result that you want and sometimes it won't. But there is personal ownership. There is learning to develop the end process. We found that the process sometimes gave a better end product and they have ownership of it. Not having control: not being able to fix things is going to be difficult for staff."

OBJECTIVES

The objectives were to:

- Develop students' key skills, in particular their thinking skills and personal capabilities.
- Develop students' creativity skills.
- Increase teachers' confidence and ability to deliver learning through creative processes.

DESCRIPTION

LOGIC MODEL

This is a draft logic model I created from the applications and interviews:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Workshops (creative writing, filming, music production, podcast production, IT, publicity and marketing) Staff music and film workshops Video	Number and background of participants (target 20-25) Short film Social media reach	Students develop thinking and personal capabilities skills (focus, concentration, decision making, organisation, team work, reliance, spatial awareness and self-awareness), self-management	Contribution towards increased community cohesion Embedding of creative approaches to learning in School Development Plan

		and information management skills, and transferable skills (Maths, Literacy and IT) The school increases teachers' skills to use creative approaches to learning and develops its relationships with parents and the community	
ASSUMPTIONS: Video is a strong way of making a connection to the community because of the large number of views.			

SELECTION OF STUDENTS

The students were the teacher's Year 10 class. They were chosen because the teacher knew them, knew they would step up to the challenge and work well together. Also having a small class - there were 19 in the class – worked well.

ACTIVITY

The application process was straightforward: "It was very smooth, very easy. I felt everyone was very supportive of us even when we were making the application."

The activity consisted of 3 x 50 minute sessions per week after Easter over 9 weeks: 27 sessions in total. Work included:

- Students created a 150 word script for a podcast on one of four subjects (Brexit , envy, climate change, and mental health). They used iPads for research.
- Students learnt literary techniques such as the DAMP FOREST mnemonic (direct address, alliteration, anecdote, adjectives/adverbs, metaphors, personification, punctuation for effect, puns, fact, onomatopoeia, opinion, orders, opposites, repetition, rhetorical questions, emotive language, expert opinion, exaggeration, statistics, short sentences, similes, threes). They analysed Shakespeare's quotes using the literary devices.
- Students worked with Bounce Culture to create short films.

EVALUATION

WHAT WAS SPECIAL ABOUT THE PROJECT

The project was special in terms of:

- **The strong link to the curriculum**. The project was integrated into two units: spoken language and Shakespeare.
- **The ownership by the students**. The students decided on topics of interest to them. One student set up a Google Drive for the whole group. Students allocated roles in the film making process (organising roles and responsibilities, camera women, reporters, sound technicians, evidence collectors) and formalised arrangements in mini contracts. Students took the initiative in organising interviews with members of the staff regarding their topics and made links with outside communities where they could potentially film.

OUTCOMES FOR THE SCHOOL

The outcomes for the teachers and school were:

- Partly because of the programme, the school was selected to receive artwork from the Arts Council's collection.

Bell, Mr Michael	Self Portrait	Painting	Oil on canvas
Turner, Lucy	Blue and White China	Print	Screen Print
Keenan, Ms Catherine	Eye Candy, Blue and Red	Glass	Blown Glass
Keenan, Ms Catherine	Eye Candy, Humbug, Purple and White	Glass	Blown Glass
Cochrane, Ms Danielle	Girl With Goldfish	Ceramic	Ceramic Pebble
Cullen, Ms Gillian	Washing	Drawing	Pencil on Bristol Board

- The video on mental health from the pilot project has been viewed hundreds of times. The school uses it in personal development sessions on mental health. This first year project will create videos and podcasts to be added to the school's website.
- The students who took part in the pilot project have been more active in supporting their mental health. They have generally continued the diet and exercise changes they made last year. One has been volunteering in a social work setting.
- The students who took part in the pilot project were more positive about learning. "Some pupils were coming to school because of the project."
- The teachers learnt about the creative approach to learning. Learning from Bounce Culture NI, the school is developing rubrics. Martine commented that: "This partly came out of the last project. Teachers have a habit of teaching students the same thing again and again, and thinking they will get better, but it isn't true. We have got to tell a child

how to improve. Looking at the artists, we realised we need to look at the process more closely and tell students what you are doing wrong."

- The school built a hunger for creative approaches to learning in the school. "Teachers are on board. They have seen the evidence that it works. But they have also seen that we have to do something different. Children have learnt that teachers are responsible for learning. Each year children have stepped back, staff have stepped up and it is killing them."
- The students enhanced their English skills. The teacher explained that: "Weaving digital technology into English made it more engaging. The project has enhanced their written skills. Sometimes you are teaching In a bubble and you need to make a connection with the outside world for them to see its value."

"Students have enjoyed the project. Been empowered by it. They have developed skills in working together, time management, self-management, delegation, thinking of their feet when something goes wrong. Their developed their oracy skills. Their ability to apply what they know about spoken language."

OUTCOMES FOR STUDENTS

The Programme Manager's Observation Forms described these elements of skill development:

- Students enhanced their communication skills through: using the concept of Room 101 - writing a speech incorporating three of their pet hates; writing and delivering speeches on the four topics they had chosen.
- Students developed and demonstrated their initiative through taking control of the process, as described above.

I interviewed seven students in pairs. Students all said they enjoyed the creative learning approach. This was because of:

- The interactions with the artists and other students.

"We had loads of freedom in the class. They let us talk with each other about what we thought about the subjects."

"We got to interpret spoken language, to think about how we talk to professionals. It was interesting because you never thought you could use it for something but it actually works."

"You got to meet new people like Kwa who are so funny and nice. They are professional but know how to talk to people our age. A teacher is more formal. They know how we talk. They are more humble in how they speak. So you don't feel as if you have to be serious and ask officially you can just half a laugh with them."

- Skill development. Students learnt to use filming equipment.
- The chance for initiative.

"I really like the freedom part of it. Usually you are in a classroom you are sitting with the same people listening to the teacher going over and over the same thing. In the arts class you are free to express what you think."

"I liked how it was an open-minded, creative space where we could express our ideas without being judged. In a class people don't want to speak out unless they are deemed wrong."

Students said that less enjoyable were the time and timing.

"It felt we were rushed and didn't have enough time to talk."

"The project clashed with bank holidays and exams. It would be good to do it another time of the year not around exams because in the summer we have that much going on."

"We don't get much time with them. I wish we had more time and a better time."

Students said the Creative Schools Partnership project was different to an average lesson because of:

- Chance to express yourself.

"In an average class you just sit in your normal seat not talking. You can't share your ideas."

"It is good to see what everyone thinks about all their opinions and things."

- Chance to work with different people.

"In the project you get to sit with your groups, talk with your groups and have more freedom."

- Variety and relevance.

"In an average class you seat in the same seat and look at the same teacher. In the art class you are always moving on, it is different things and it actually will help you in everyday life.

"In an average class you are stuck: you are doing the same thing for weeks. Here we are given a new thing each week and we can change it. Give our ideas to the project."

- Being active.

"We don't have to write that much. We can talk more. You get to know what people think about. It is more interactive."

"In a normal lesson it is more sitting down quiet."

Two interviewees said they were already confident. Others said the project made them feel more confident because of:

- The creative process.

"I am a very uptight person in general. In classrooms I just think I have to listen to the teacher. In English I can now express myself more freely. Because you are allowed to talk and express yourself, normally you are not. No one judges you. It is your opinion."

"Before I would be scared to say something in a classroom. Now I am not as intimated talking to the teacher because everybody's opinion matters. You can't really say it is wrong because it is valid for everyone in different ways."

- The film making process.

"It has made us more confident. We don't usually talk in front of cameras. We were made to but we had the opportunity to video ourselves. You learn how to speak in front of the camera and it is going to be shown to the class so you want it to be as good as possible."

"I am now more confident talking with older people. Usually if people came to speak to you, you would be intimidated. Kwa made you feel so welcome when it is they who is coming into our class."

- The social process.

"It is hard to talk to the new people straight off, so we had to get to know them to be comfortable talking to them."

"I feel comfortable with everyone. Even though I have been in the same class for three years. I feel as if I have got to know everyone and their opinions and you can make your point, you are more comfortable with everyone."

"Definitely. I am a shy person, it has helped me talk to people I wouldn't be close with in the class. I can develop ideas with them and help to shape their ideas."

The students said the project increased their interest in learning because:

- They had positive associations with school.

"It makes me realise that school can be fun. I wish we good do them a wee bit more often."

"It has made it more fun knowing you are going to working with everyone, acting and speaking to the men."

"You are exciting to go to an English class now because you get to see Kwa and it makes you happy."

- They were more motivated, and so got more out of it.

"I don't really like it but ever since we started this project I have started to pay attention more."

- They saw the relevance of Shakespeare.

"We have done stuff about Shakespeare. I am finding it more interesting because I can link to the project, because we are using Shakespeare's quotes to illustrate out themes like greed."

"It has increased my knowledge. It has opened my eyes to English literature. I like everything to do with Shakespearian quotes."

- They could interact with teachers better.

"You know how to communicate with teachers and how to join in a group project."

One student said they were already good at team working. The others said the project affected their team working skills because of:

- The different type of teams.

"At school you do work in groups but not as much and not working equally without a leader."

- The insight into individuality.

"It has made me think that everyone thinks differently. It has taught me not to judge other people. And to try to mash our ideas together because then they benefit everyone. Joining part of my idea and part of someone else's."

- Understanding that one person doesn't have all the answers.

"If you are not confident in your group, don't be afraid to speak up because your opinion is necessary. It can change something for the better."

- The planning skills.

"We got used to planning deadlines, which we hadn't done before. Now we allocate tasks and we meet the deadline."

- Greater self-awareness.

"You get to find out which role you are best at playing."

The students thought the project would support mental health because of:

- Positive experience.

"If you have mental health problems you would look forward to the project. Even without mental health problems, we still look forward to it."

"It does cos it gives you a break from everyday classes. I look forward to Kwa and Julian being there. You don't think about sitting in a classroom. You think about fun, it is very stress free and enjoyable. You are putting hard work in, but you want to do it. It is not that you have to do it. You are excited to do this."

"It definitely helps with mental health because young people are going through a lot of stress cos of GCSEs. We have stress and we are struck in a timetable. In the project we are still working but it isn't regimented and it is free and open and good."

- Reduced isolation.

"Some people are shy and wouldn't talk in normal classes. When they come in they can talk more and expressed emotions more."

- The themes.

"It would boost you up a bit. My group project is mental health. I have learnt so much about it. That you don't need to keep quiet about it."

"It showed that not everyone is happy all the time, or has to be a certain way. Everyone is feeling something inside. A smile hides. It makes everyone more aware."

Students thought that schools should do more projects like the Creative Schools Partnership because:

- It is enjoyable.

"It is like a break from your usual work. It brings something more exciting to school. It would encourage pupils to come to school."

"Most people don't really enjoy school. If they know they are going to come into do fun things but still learning it might raise attendances. People would want to come to school."

- It is relaxing.

"It gives you a break from the hard work in classes that you don't want to do. It encourages you to speak out in class. The projects make you feel more relaxed and stress free but you are still learning."

- It gives everyone a place.

"Some people are really good at Maths, but in this group everyone has their own skills. It helps people be natural."

- It is interesting.

"You are not bored. We were learning about English and you didn't even realise it. In other classes you are checking the time. With Kwa we were hoping the class never ended."

SCHOOL 5: ASHFIELD GIRLS HIGH SCHOOL

Post code	Belfast BT4 2LY	
	Pilot	Yr 1
Total enrolments	691	699
% of students who receive free school meals	45%	44%
Number of pupils with Special Educational Needs	267	285
Religion	67% Protestant, 5% Catholic, 27% Other	67% Protestant, 6% Catholic, 27% Other
Creative Schools Partnerships Project	Self Esteem Succeeds - creation of music video	Mind Readers – creative journaling and exploring the science of screen time
Artists and partners	Accidental Theatre Company	Residential at Kilcronaghan Visit to MED-Lab Author, Sheena Wilkinson Science Communicator, Emer Maguire
Timing	May to July 2018	May to June 2019
Age of children	13	11-12
Number of children	18	24 (also 3 reading buddies from the 6th form, who also helped with cooking on the residential)

CONTEXT

Last year the Principal, Alison Mungavin described the benefit of the arts, especially in strengthening engagement with parents: “The arts makes it much easier to bring parents into school because the context is positive. Parents love seeing their children perform and are very appreciative towards the school for it. In addition, parents who are reticent to go to the theatre will come into the school. So school performances help them understand what a theatre would be like so they will go to venues.”

Acting Principal, Paul McClintock, directly links the project to schools targets around independent learning. “We are always looking at different pathways. We are trying to find a balance between stem and creative subjects.”

OBJECTIVES

The objectives were to:

- Build students’ knowledge and understanding, self-confidence and self-esteem.
- Promote introspective questioning, self-reflection and self-expression.
- Encourage positive interpersonal skills and peer group dynamics.
- Inspire and encourage positive behaviours.

- Enhance wellbeing and performance.

DESCRIPTION

LOGIC MODEL

This is a draft logic model I created from the applications and interviews:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Information day for parents Collection of data on screen use and wellbeing (sleep, reading, self-esteem, relationships) Limitation of screen time using the Forest app Reading buddies Creative workshops Personal journals WiFi-free residential Co-designed creative journal	Number and background of participants (target 25)	Students increase in self-confidence, esteem, reflection, expression, inter personal skills, critical thinking skills, positive behaviour and wellbeing The school develops its relationships with parents and the community	Contribution towards increased community cohesion Embedding of creative approaches to learning in School Development Plan
ASSUMPTIONS: Creating a contract with students will increase their commitment to outcomes.			

SELECTION OF STUDENTS

The school chose this class because the teacher had said they needed help. Her observation is that students are falling asleep in class as never before. When she asked who was tired in school all said they were.

ACTIVITY

The application process was "thorough, time consuming but OK. It is too much for a teacher to do on their own. I would love someone who could do that for me. It is not useful in itself. It just becomes a burden and a panic. We heard it was coming. It was good to do it together and with help from Marie."

The activity consisted of:

- Planning meetings with the partners and a reconnoitre to Kilcronaghan Activity Centre
- A meeting with parents. The school explained the problems they had observed: that students tend to lack persistence, to say that they can't do things before starting, and to give up easily. The school also observed social media seems to have a particularly strong effect on girls' mental health because they need to be liked all the time. Emer's data was that 72% of parents say their children are distracted by phones during conversation; 51% say the same of the parents. This has a message about parents needing to lead by example. Two parents were expected to come to the residential, but neither attended because their daughters didn't: one because of illness and one because of school absence.
- Four workshops, each starting with Sheena reading from *Star by Star*. The first had a discussion about how students feel about writing (responses were bored, anxious, distracted, confused, frustrated), an exercise imagining a desert island, drawing on Jacqueline Wilson's book, *Desert Island Discs*. The second had an exercise about memories, drawing on the poem, *I Remember When*.. by Wendy Cope. The third built on the students' memories to create and record a collaborative poem. In the fourth students observed and draw their hands and then wrote about their future dreams and aspirations – 'this hand will..'.
- A visit to MED-Lab, where students explored the centre and interacted with the exhibits. They filled in (and all received high marks) for a test that asked questions like: what is the average weight of the heart; how long is the digestive tract; how fast can sneezes travel; how many bones are there in the human body. Emer explained the science of screen time: teenagers are online an average of 9 hours a day; girls are more anxious about not having their phones than boys – 49% v 35%. Emer introduced the Forest App, which measures screen time. Half the class subsequently use the App, the others couldn't afford it or had phones that were not compatible.
- Two day WiFi-free residential at Kilcronaghan Activity Centre, which included: a silent walk that took in fields, ruins and a graveyard; creative writing exercises stimulated by old photographs of people and objects from an old suitcase supported by reading buddies from the 6th form; communal singing and cooking. Emer fed into information on science e.g. if you read for 6 minutes a day it reduces your stress by 60%. She also took part in the singing, playing the ukulele, which she described as the happiest instrument because of its ability to instil confidence in students who think they are not musical.

EVALUATION

WHAT WAS SPECIAL ABOUT THE PROJECT

The project was special in terms of:

- **The residential element**. The student interviews suggested that the immersion that was possible on a residential led to particularly high outcomes, which should be mentioned to other schools. Two of the students had never slept away from their families before.
- **The link with science**. Combining the arts with science communicated the creativity and rigour of both. As Emer explained: "Analytical thinking in English is a core skill for science."
- **Object based learning**. The writing sessions were partly inspired by objects brought in by the artist.[4]
- **The broad view of wellbeing**. The project was organised across departments. For example, as well as the English and Science, the girls planned the menus in Home Economics, and were allowed to visit behind the scenes in the school canteen.

OUTCOMES FOR THE SCHOOL

The outcomes for the teachers and school were:

- The school saw ways to increase student engagement. Acting Principal, Paul McClintock, spoke to students returning from the residential and was impressed with the impact on them. "What really lifted me was when the girls returned from the visit and the residential: they were buzzing. One said it was the best holiday she had ever had. I would like to get that positive word spread across the Year 8s in other schools." He would like to see the project rerun and expanded, to a different form class or maybe two classes. "We would like to encourage the girls to detox from their mobile phones and find other ways to spend their time, to encourage them to have a conversation. This project showed it is possible."
- The school had already noticed the way creative projects increased student engagement. The students from the pilot project still talk about it and sing the song they wrote together. The video they produced is still shown in assemblies.

[4] UCL research shows that students find object based learning more engaging, enjoyable and memorable. http://ualresearchonline.arts.ac.uk/9423/ Willcocks, Judy (2015) *The Power of Concrete Experience: museum collections, touch and meaning-making in art and design pedagogy.* In: Engaging the Senses: Object-Based Learning in Higher Education. Routledge, Taylor & Francis, London, pp. 43-56. ISBN 9781472446152

OUTCOMES FOR STUDENTS

The Programme Manager's Observation Forms described these elements of skill development:

- Empathy e.g. thinking about how to make each other feel more comfortable when reading out the stories they had written.
- English e.g. hearing the writer explain the strategies she uses; character development;
- Reflection e.g. from keeping a journal.

I interviewed 11 students. The students enjoyed the project because of:

- The sense of gaining time.

"It opened your eyes to what you could accomplish rather than sitting on your phones."

- The enjoyable way of learning.

"I really like Emer, she gives you information and makes it into a song. And that is how I translate it in my head. That is how I remembered the majority of what we were getting taught."

- The social feeling created.

"I really enjoyed it and thought it was an amazing experience. It was something that I want to remember. It made me feel that Ashfield is where I belong. Because everyone was so nice and easy to get on with, even people I wouldn't usually get along with."

"It was eye-opening to see that you can get on with people even if they are not going to be your best friends."

"I liked the residential because you came closer to other people. I liked to see how different people reacted e.g. some liked the graveyard and some wanted to leave. You see the way everyone does thinks. You see their true colours."

- The food.

"The tuna pasta bake was the best thing."

- The independence.

"It was so much fun. I enjoyed all the experiences. I liked being able to cook for ourselves it was good fun. Going to see the grave yard."

- The lack of judgement.

"We enjoyed sharing our ideas with the class and being in the big group. We are not scared about being wrong."

- The relevance.

"I enjoyed we were able to get out of school to do stuff that will help us in the future with our choices."

There were things about the residential that students didn't enjoy:

- The beds.

"The beds were a bit uncomfortable. I ended up sleeping in the common room with a student who was home sick."

- The food.

"I am a really picking eater. I didn't like most of the food, but I still tried it."

- The walk.

"Everyone walking in the cow poo."

- The traveling.

"I get travel sick."

These elements tended to reinforce rather than weaken the bonding effect as students stepped up to support each other.

The project was different from class because:

- It felt more natural.

"I felt more relaxed. It felt like home. Rather than tied up in school uniform and having to be quiet."

"It was like a day out and a big sleep over. Most of us showed our true colours and we can see that people can be kind and get on."

"It sort of made me feel at home. There was a big picture in a gold frame that reminded me of my granny 's house. We were running around in our socks. It helped us get on better without our phones."

"We learnt in a fun way, instead of sitting in classroom and copying things down off the board."

- It felt less intimidating.

"I used to get anxious with a big group in corridors. Most of us had anxiety talking to Upper 6, now we are able to communicate."

- It felt more supportive.

"You got to talk more during the classes. Everyone felt they could put their hands up and say things. as Emer and Sheena helped us you were not scared to put your hands up."

"It made me more comfortable putting my hand up because everyone paid attention. And that your thoughts mattered. Sometimes in class people don't pay attention."

- It felt less restrictive.

"In a normal lesson you feel at least a bit of pressure because you have to write something you don't particularly enjoy and you don't have any say. This was more fun, and you got to spend time with your friends. You had more freedom in your writing. It gave you space to imagine the rest of the characters. If was up to you instead of writing something down. You got to use your imagination."

- The teachers felt more approachable.

"The teachers relaxed rather than being strict."

All the students said the project strengthen their communication skills. This was in terms of: "Being comfortable saying more words and bigger words," "Making up your own story, "being able to read out their ideas in class."

Interviewees said they felt more confident because of:

- Feedback they were given during the residential. Shona made positive comments on students work and the group applauded.
- Building writing skills.

"Before the project I wasn't that confident at writing and English and myself. In the project I realised I could express myself when I needed to. I normally wouldn't be that confident in writing."

- Being less intimidated by the teachers.

"I am not that afraid to tell my point of view. I am not that afraid to get something wrong. I see teachers as equals. They have personality. They are really good people."

All the students mentioned the legacy in terms of the social impact of the residential:

"Before the residential we were split into five friendship groups and now we are like one big group." "We call ourselves a family. No one is arguing. We have one week of term left and we haven't had a single argument, where before we had at least one a week."

And how this had affected their learning because of:

- Being more active in class.

"It has made everybody feel more comfortable in class. Everyone puts their hand up and is not scared of putting their hand up."

- Talking to others if you have problems.

"You feel more open that you can talk to people you weren't as friendly with before. If you feel a bit worried about something. Now you know the whole class is there for you."

- Being less tired.

"It has made everyone easy to talk to. Everyone seems different now. They don't get so tired or shy."

- Feeling closer to the teacher.

"The project has made everyone want to come to school. Everybody seems to be happy and looks forward to come to English now. Everyone looks forward to having Ms Fitzpatrick."

"I got to know the teachers more, which has made me more interested in school."

- Feeling more motivated.

"It makes me want to work harder. Before I would get upset if I couldn't do it. And that I couldn't feel I was living up to the standards. The project taught me to take it easy."

"At the start of the year we were completely different people to now. Now we know we have a voice. We didn't think we had opinions. We were uptight. You know what you know is right without being cheeky. You know how to control your emotions."

- Feeling more in tune with other people.

"I just feel more open and honest with people. You can talk to me if you need someone. I feel better talking to people outside my class, I would expect them to understand my view and opinion."

- Being more curious about other people's views.

"I was very bossy. If people didn't do stuff my way I would throw a tantrum. Now I keep calm and can control myself. It is really fun working in groups now I. I like having other people's ideas and opinions. Before I didn't want other people's ideas."

The project has also affected students home lives:

- Reduced screen time. From those who had kept figures, it seemed that screen time had gone down 40% except for a couple of students who already had very low screen time.

"I haven't been on my phone today. I am only on the group chat for homework or asking how are you. No one is on the group chat during the day. Just making sure in the morning you have the right books."

"We learnt that the phone is not the world. You are not going to die without it."

"I used to phone my mum four times a day, now I phone once."

"You learnt a lot of bad things about the phones so you don't want to go on the phone so much. I use it 3 hours less a day. I am more confident to go downstairs and talk to my mom and dad and play with my dog."

- More active leisure time.

"I go out more. I read more. I have read two books in the last week."

"I have been playing with my brother more. I used to find him very boring. He is only four and bit aggressive. I have been starting to play with my neighbours. I have been going to the park with my friends."

Interviewees were asked if schools should do more creative projects like this and all said yet. This was because:

- It strengthens connections.

"It is important for people to have good friends. I don't want people to bring themselves down with bullies. Everyone needs a good friend. Without it causes depression."

- It strengthens learning.

"It is a better way of writing and learning English. You concentrate more if you are feeling as if you are having fun. It is more difficult to concentrate if the teacher is just talking and talking. We were writing in short periods not an hour straight."

"Everyone is more awake in class. Having outside people do different things."

"It is really good to get to learn this way. It is a lot more effective than sitting in the class and taking notes down. You are playing with a pencil and not really taking attention. In the MED-Lab everyone went around and found answers. We didn't think we were learning. we thought we were playing games. You see what you are learning about not just hearing about it."

"It makes everything more fun and enjoyable and you can remember it for longer. You have memories to hold onto."

SCHOOL 6: BELFAST MODEL FOR GIRLS

Post code	Belfast BT14 6NQ	
	Pilot	Yr 1
Total enrolments	946	983
% of students who receive free school meals	61%	61%
Number of pupils with Special Educational Needs	352	341
Religion	89% Protestant, 1% Catholic, 10% Other	88% Protestant, 1% Catholic, 11% Other
Creative Schools Partnerships Project	Landscapes - explored students' physical and metaphorical landscapes	Home/Shelter – explored past ways of living and feelings about home for students, their parents, and groups in the community
Artists and partners	Anushiya Sundaralingam, visual artist Visits to Clotworthy House, Antrim Castle Gardens, Ulster Museum, the Huge Lane Gallery and the National Gallery in Dublin	Anushiya Sundaralingam, visual artist Michelle Young, theatre practitioner Visits to the Folk Museum, Lyric Theatre,
Timing	March to September 2018	April to June 2019
Age of children	12-13	11-12
Number of children	50	17

CONTEXT

In the pilot, the Principal, Paula Stuart, described the benefits of the arts as including:

- **Wellbeing**. "We need to remember that our central aim is to support the wellbeing of our children. We need to support children to reflect, to see beauty. We know that art and nature reduce stress."
- **Attitudes to learning**. Taking children to galleries and museums is also part of encouraging them to move beyond their comfort zone.
- **Thinking**. "It helps children to think in a different way and the more different ways we can think the better we are. There is no right answer. If they are conditioned to think there is a right answer they are afraid to try."

"The arts help elevate their thinking to a higher place." Principal

- **Talent development**. "Including the arts in school gives more opportunities for people to find their talent. We are all made in the image of Christ so we are all given a gift."

In year one, the Principal underlined the above points:

- Thinking.

"The arts are very important. Creativity is the origin of all thinking. All of us have the potential to be creative. Some students think they have nothing to give. Creativity gives the students the permission to be free. So the arts unlock their potential."

- Wellbeing.

"The arts allow students to interpret things from their own perspective, which is very powerful for mental health."

And added: transferable skills.

"The arts are relevant to jobs, for example, drama to barristers. Drama is an opportunity to build confidence and self-belief. The group work teaches all those soft skills like listening and working together. In terms of the Northern Irish labour market, the arts are good for jobs. We are sponsoring children into the arts because of the creative industries."

- And community cohesion.

OBJECTIVES

The objectives were to:

- Increase students' ability to think creatively, work independently and as effective team players.
- Raise students' self-esteem.

DESCRIPTION

LOGIC MODEL

This is a draft logic model I created from the applications and interviews:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Workshops (with parents) Mentoring Visits to Lyric Theatre, Ulster Folk and Transport Museum and	Number and background of participants and mentors (target 17)	Students increase in self-esteem, wellbeing, develop their communication (presentation skills) and improve their critical thinking	Contribution towards increased community cohesion Embedding of creative approaches

community organisations (with parents) Staff training Talk on careers in the arts		The school strengthens links between Art and Drama, and develops its community connections	to learning in School Development Plan
ASSUMPTIONS:			

SELECTION OF STUDENTS

Year 8 was selected with the idea that the same group would take part in the programme over the three years and the school would have a clear picture of the impact of the arts.

ACTIVITY

The school felt that the application process was too bureaucratic. “We shouldn’t have to repeat information we gave in the previous year. They should have a separate form for continuing schools. The application was very very late getting to us. We had a very very short period of time to complete it. It was quite onerous to do. It came back to us with more information requests.”

The project consisted of:

- Planning meetings.
- Visits to the Folk Museum and the Lyric Theatre. In the latter, they attended two drama workshops and an access all area tour, including seeing the set of the current show.
- Seven arts workshops led by Anu. The students made large pictures of old houses inspired by what they had seen at the Folk Museum. They also made sculptures of clothes from plaster coloured in UV paint; and flowers out of torn tissue paper.
- Seven drama workshops, including rehearsals, led by Michelle. The students improvised using the material from their interviews.
- A visit to a housing association, Fold and to a Salvation Army hostel. In advance of the first, the girls had prepared questions – such what their homes were like, what it was like to move into new housing – which all 11 residents answered. The responses and conversations created dialogue for the final show.
- A performance of the show attended by staff, students, parents and some of the housing association residents. The production expressed ideas and impressions of home. It had ten scenes, drawing on other aspects of the project. The artwork was hung as a backdrop, with the clothes sculptures on a washing line.

Although the project was impactful, the school felt the programme had some challenges this year:

- The time was compressed. This meant the programme was unable to accommodate staff illness, which placed the whole burden of the project on one new member of staff. It also meant that the project clashed with exams, which resulted in three students being taken out of the project by their parents. And the workshops didn't have access to the hall for rehearsals when it was being used for exams. The intensive timing worked well for Michelle, but Anu would have liked a longer period for the visual art, so that students had time to experiment and explore different techniques and ideas.

"I thought last year the project was very spiritual - being immersed in the landscape. There was a lot of mindfulness last year. There were not so many opportunities to be mindful and reflective this year. There was lots of busyness." Principal

"If we have been able to spread the project over a whole year it would have been much easier. The girls were off timetable for three days each week. Teachers were complaining about them not being in class again. And I had to gather all their revision booklets for them for all their different subjects. It is not easy to get teachers on board with creative projects, and this made a hard job much harder. If it were spread out it would have seen less difficult. It was incredibly difficult to organise cover and find alternative rooms for three days in a week." Teacher

- The school felt that requirement to cover two disciplines meant that they had to deliver more work for the same amount of money. The low budget affected the look of the production. For example, they couldn't afford costumes.

EVALUATION

WHAT WAS SPECIAL ABOUT THE PROJECT

The project was special in terms of:

- **The interlinking of two artforms**. The teacher thought that: "The art forms have been very well integrated. Which is as it would be in the theatre. It has been a very real experience. The two disciplines have fed into each other really well. It has never felt as if art and drama were separate.
- **The involvement of parents**. For both art and drama, parents were invited to drop into one workshop, to take part, and four came. One parent came on the trip to the Lyric Theatre. Parents helped paint the backdrop for the show. The show started with voiceovers made from recordings of what parents said when asked about their homes were like when they were young.
- **The connection with the local community**. Teachers don't feel they have the time to make connections outside the school because of pressures of the timetable. The school already had a relationship with the Salvation Army from creating Christmas hampers but

the project gave a more continuous contact. The contact is likely to continue. For example, the Fold was so enthusiastic about the project they paid for taxis for the residents to come to the show.

OUTCOMES FOR THE SCHOOL

The outcomes for the teachers and school were:

- Partly because of the programme, the school was selected to receive artwork from the Arts Council's collection.

Riley, Bridget	Rose Rose	Print	Limited Edition Olympic Poster
Jamison, Mr Brendan	Sir Henry Tate's Mausoleum	Sculpture	Carved Sugar Cubes
Napier, Ms Margaret	I Dream In Colour	Glass	Flamework Coloured Glass Shapes
Robinson, Ms Anne-Marie	Tea with the Octopus	Ceramic	Ceramic
Haines, Ms Julie Ann	Scaffold II	Print	Etching Aquatint

- The artwork from the pilot project is displayed all around the school dining room.
- The students increased in confident. The Principal pointed out: "I have watched the group. They have definitely grown in confidence. This project forces them to work together and learn conflict resolution and express their own thoughts and explore home and homelessness. It has been a lot more than artists and dramatic technique, which has helped students become more self-aware and more tolerant of other people. Year 8 is not the most empathetic year, and they have developed those skills from the get go."
- The students strengthened their empathy. The teacher said: "It was like a love affair between the girls and the older people. After the project, the students were much more interested in older people; in a nice respectful way. They were much more interested in helping people who don't have homes. They were also very mindful of how easy they have it compared to the older generation. We were asking what chores the residents had to do and realised how little they to do by comparison."

OUTCOMES FOR STUDENTS

The Programme Manager's Observation Forms described these elements of skill development:

- Critical thinking e.g. from critiquing their own and other students' work.
- Mathematics e.g. scaling up their drawings into backdrops.
- Taking the initiative e.g. allocating roles and working independently.

I interviewed eight students.

Interviewees all enjoyed the project. This was because of the variety, the active nature of the creative activities, the chance to work in smaller groups, and the feeling of self-expression. They didn't like the time standing around waiting for instructions, but this was changed early on: the teachers split the sessions to give smaller groups.

The project was different from other classes because:

- It doesn't feel as if you are working.

"It is great because you don't need to do work. Classes are all really boring. Here you are being creative and getting to do all different stuff, like interviews."

- It is more active.

"It is not in the classroom. There are different ways of learning. You can sit and write. This is more fun, which more people can get into. It is more creative because you can put in your own ideas."

"I am a kinaesthetic learning. The project is really good for me. It is like I am actually being able to know things, things are going into my head, whereas usually they just shoot right out of my head. I started learning more things."

"We are getting to be more creative. It is up to us. In class you can't get up or talk even if it is about the work."

- It is more open.

"Normally in art you are told what to do, and not allowed to do anything different. Here, the artist asked us what we want to do next, what characters we wanted to create."

- The achievement is more visible.

"After we made the art, on Friday, we saw all the artwork, with the light. It boosts your confidence to see what you have created. It can be a bit stressful sometime but when you see it you feel proud of it."

"Your work goes into the show rather than into a score or mark that you don't get back. This is something we are doing something with."

- It is more experiential.

"We went on trip. Before then we didn't know what the olden houses were like. It was lovely talking to the people from the Fold. They were so nice. It was as if you were there when they told you the stories. You could picture it in your mind. It helped us with the play. We sometimes take things for granted. It is good to see how they give people second chances. All of us learnt loads of new things. I have learnt more from this project than from classes."

The students said that the project improved their communication skills because:

- They learnt to talk to other members of the group.

"It is bringing us all together. People I didn't know are really my close friends."

"Before I wouldn't hang out with these people. Now we are really close. You just walk up to each other and talk because you are constantly with people. It gave me confidence to talk to people."

"It is more team work because if in a group with someone you don't like, you still have to communicate with them."

- They learnt to talk to the artists.

"We didn't know the artists before and we can talk to them normally as if we have known them for years."

- They learnt to interview their parents and the residents.
- They talked to the teachers more.

"We talked to the teachers more. You find out what they are actually like. The teachers were friendlier. They said we could change things, use our ideas more."

The interviewees said the project increased their confidence because of:

- Positive feedback.

"It has made me feel better about myself because the artists say what I have done is really good."

"The artists encouraged us to do things and don't be afraid, give it a go, even if you are scared. They encouraged us to do things new."

"Anu would get us to explain our ideas to the whole class. Tell everyone."

"You get support from teachers and most of the people around you."

- A sense of achievement.

"I wouldn't have done a performance before, but now you know what you are doing you have the confidence. In primary school they would give us characters. Here we get to choose your character. We wrote our lines. Michelle has put them together in a script. So we feel happy with it. It sounds more natural to us."

"At the start people were saying they didn't want to perform to the class. By the end, we were used to performing in front of each other."

"We got to perform in front of people. You learn to do something that you thought you would never be able to do."

The project affected their learning because:

- It developed their problem-solving skills.

"It does help us in other classes. We had to think about how to hang clothes from the ceiling so the plaster didn't drip. So it made you think of other way to approaching things."

- It showed that learning doesn't have to be stressful.

"In art even if you are relaxing it still comes out really good."

- It increased their motivation.

"The visits make you want to learn. In a classroom you are not really learning anything because you are just sitting there. It isn't interactive. Going out to look at stuff is better, you can learn more from seeing things."

All interviewees said that schools should do more projects like the Creative Schools Partnership because it is fun:

"This project is a big opportunity. There are more pros than cons. I want to do this again as it is so much fun. We are so proud."

The interviewees also mentioned two problems with the project: that some of the group were less motivated than others; and that the timing clashed with exams.

"I want to do this again, if we picked different people who work better together. I have friends who want to do art or drama. Some of the people here don't want to do it."

"It kind of did ruin my marks. We were missing stuff - there was stuff in the lessons that we hadn't learnt."

SCHOOL 7: BLESSED TRINITY COLLEGE

Post code	Belfast Bt15 4DZ	
	Pilot	Yr 1
Total enrolments	1271	1239
% of students who receive free school meals	60%	58%
Number of pupils with Special Educational Needs	622	659
Religion	96% Catholic, 1% Protestant, 3% Other	95% Catholic, 0% Protestant, 5% Other
Creative Schools Partnerships Project	Creative Learning Project Story-telling, film and video	Colours of the Mind – students exploring their emotional and personal relationship with colour through print making
Artists and partners	Fighting Words Belfast and the Nerve Centre Trips to the Titanic Belfast, Ulster American Folk Park and Newington Day Care Centre	The Nerve Centre Belfast Print Workshop Newington Day Care Centre
Timing	March to May 2018	March to June 2019
Age of children	13	14
Number of children	15	15

CONTEXT

This is a large school in a particularly deprived area.

In the pilot interview, the Principal, Jim McKeever, expressed a positive view of the role of creativity in engaging children in education. As a Physics teacher, he had a long interest in using the arts to explain concepts that students otherwise find difficult to grasp. “In the 1980s as a Physics teacher I worked with a drama teacher. I knew that if I could harness drama I could appeal to a wider interest.”

Before it amalgamated, the school was known for its arts, for its high quality shows. As Jim explains: “I feel, especially for children who don't get an enormous success through academic studies, the arts offer a world of confidence, success and a world where they get to travel. There are well known actresses who went to the school. Without the arts these girls would never have got the chance to be a success. What the arts do is give everyone an opportunity to shine. They allows you to be your best self.”

This year, Jim thought the project was strongly beneficial for the students.

“When they are 40, they might have forgotten Maths, English and History, but they will remember this project.”

OBJECTIVE

The project aimed to:

- Develop students interpersonal and communication skills.
- Strengthen and build links between the students and the local community.
- Foster positive mental health for the students and older residents.

DESCRIPTION

LOGIC MODEL

This is a draft logic model I created from the applications and interviews:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Print making workshops with residents at Newington Day Centre Film and mindfulness workshops (with parents and residents) Talk on careers in the arts	Number and background of participants and mentors (target 15)	Students enhance their mental health, self-esteem, critical thinking, self-reflection, patience, and concentration The school develops its community connections Nerve Centre develops its practice Belfast Print Workshop Belfast develops its practice	Contribution towards increased community cohesion Embedding of creative approaches to learning in School Development Plan
ASSUMPTIONS: Colour can be used not just aesthetically but also to express, understand and share emotion.			

SELECTION OF STUDENTS

Children took part in the pilot project. They came from six of the eight different classes and from two bands and were originally selected because they have low scores in literacy.

ACTIVITY

The teachers were generally happy with the application process except for the word limit and the timing.

"The form was clear and transparent. I didn't like the fact there was a word limit. It meant we couldn't say what we wanted to say. The timing was dreadful. It clashed with exams and assessments."

The Principal explained that the timing reduces the scope to connect the project to other school activities.

"It has all happened very late. That is not good for a school. The later in the year you leave it, the less chance you have to do strategic planning. You are just responding to the condensed opportunities. The intensity isn't very good. It is better to have clear beginning middle and end."

The project consisted of:

- Planning meetings.
- Time in school. For example a colour association workshop designed to use colour as a gentle but also vivid way to talk about emotions and mental health.
- A full day workshop at the Belfast Print Workshop that took a piece of artwork from the design to the printing stage. The students produced a series of mono prints based on a memory.
- Teacher training, also attended by teachers from a feeder primary school, Holy Family.
- Eight workshops at Nerve Belfast, including training on interviewing techniques, story boarding, and animation. One of the workshops included year 5 students from Holy Family.
- Two intergenerational print workshops at Newington Day Centre: one where the students interviewed the residents about their colour associations and filmed them. And one where the students taught the residents printing techniques, printing on flowers which the students had pre-cut for them.
- A launch for the film and prints, attended by the Lord Mayor, staff, students, parents, residents from Newington Day Centre and the local newspaper. Holy Family brought 10 students, the principal and staff teacher. 11 parents from the Blessed Trinity group attended.

EVALUATION

WHAT WAS SPECIAL ABOUT THE PROJECT

The project was special in terms of:

- **The continued engagement with Newington Day Care Centre**. The school felt that working with the same students and the same partner for a second year "deepened the creative process".
- **The links to a primary school**. The school, its students, teachers and parents, attended three parts of the project, as described above.

OUTCOMES FOR THE SCHOOL

The outcomes for the teachers and school were:

- The students' and residents' mono prints from the projects are displayed in the assembly hall.
- The teachers observed how some students flourished with the individual attention that was possible in the project's smaller groups. They saw how the artists were able to teach technique relatively quickly and efficiently by simplifying the process and breaking it into steps. They also saw how artists let students develop their own ideas, for example their own questions in the interviewing stage, where teachers might otherwise be tempted to "jump in and provide the answer".
- The teachers have continued to develop and apply the learning about animation started last year. For example, an English teacher uses stop motion to show the different sentence types. She is also using a film to tell the story of Lady Macbeth. The school is increasingly able to identify students who are not talented in drawing or painting but are nonetheless highly creative and benefit from being directed to design or filmmaking.
- The project was presented to all the teachers at the staff day.

OUTCOMES FOR STUDENTS

The school and Programme Manager observed these outcomes:

- Students enjoyed: making, not having to sit still in class; being active rather than passive;
- Students developed their confidence from: having their work shown in the year group assembly;

"There has been a massive change in behaviour. Some would have been very shy. You have seen them blossom. One girl, who was very quiet, did a speech to 100 people, with eye contact and a smile. Now she is thinking of becoming a lawyer."

"The students who were most passionate about the project were those who were hungry for praise and achievement."

- Students developed their writing skills from: being inspired by real life stories.

"Work with Newington residents meant that students didn't think of writing as dry and dusty. They had a sense of purpose because of having an audience."

- Students developed team skills from: managing the different tasks of production.
- Students developed their critical thinking from: editing interviews with residents at Newington Day Care Centre using Final Cut Pro; creating a narrative out of the interview material.
- Students developed their creativity from: using different materials from the Play Resource Centre; and teaching print making skills.

"The students were so gentle and patient. Ready to pass things. Watchful. Every time a print was produced a big clap. The students had to teach the process so it reinforced their learning."

- Students developed their empathy from: interacting with older people, including learning about other cultures e.g. Judaism; and seeing the attractions of a career in caring.

"Working in a different setting, students were able to show different skills that you don't see in a school setting – sensitivity and leadership."

"A parent said thank you so much. Her daughter has learnt so much about how to be a person."

I interviewed nine students. All the students said they enjoyed the project. They said they enjoyed learning new skills, especially for animation. But above all they enjoyed working with the younger and older people.

"It was working with the younger and older people and hearing their stories. They were different to what you might have expected. They had different cultures and experiences."

"I liked enjoyed learning what they liked, and what life was like."

"I enjoyed getting to know the older people and finding out their stories and how they connect with colour in their lives."

"Getting to work with different generations. Hearing stories from the past - what it was like. Doing the print making with young people because they didn't know what to do so you had to help them."

"It was very interesting working with two generations. Learning about their history. It was a very big difference without technology and we hadn't thought of that before."

The interviewees said there was nothing about the project that they didn't enjoy.

Interviewees said the project was different from other lessons because:

- It was less passive.

"It is a different way of learning because you are active. It is easier to pay attention because you are not sitting in one place all day you can do your own thing."

"You get to use more technology. It is lots of different subjects all in one. You don't have to do a lot of writing. It is more interactive."

- It was more enjoyable.

"It makes the learning more enjoyable."

- It was less restrictive.

"You have more freedom. You can think your own thoughts you can work with your friends more. You can go out of school."

"You can use your imagination to create stories, be active."

- It was more sociable.

"You got to show more emotion towards friends."

"You get to be more active. To talk to your friends more."

- It was more relatable.

"You got to learn different things to a normal class, more about history. We learn about how people lived. In history we mainly learn about the war and Troubles."

- It was more varied.

"We were doing different things each time not just writing."

"You get to work with people you have never spoken to before. You are walking around the class instead of sitting down. It was good getting out. It is something different instead of sitting in a classroom."

Interviewees said the project developed their communication skills because:

- They were motivated to, and had to, listen.

"Working with younger ones, you got to learn what they wanted to do."

"It helps your confidence grow from working with older people because you had to be a bit more sensitive."

"If you are working as a team and you need to hear everyone's views."

- They gained in confidence.

"It gave me more confidence to speak to people and show who I am. Before I was more shy."

"I did the interview for the video. If I hadn't done the rest of the project I probably wouldn't have done it. I learnt to speak out as I can be shy."

- They were less self-conscious.

"It made me speak to people I wouldn't normally, like the older generation, I wouldn't go up and start speaking to people. Now I would try and start a conversation."

"It made you a lot more confident. We got up and talked in front of a hall full of people. It makes you feel as if you have achieved something. There were no wrong or right answers."

"It made me more confident. I talked to people I didn't think I would be friends with. We got along with them really well. We connected with them. They showed their lives. It showed you can get along with older people."

"It gave me a big boost talking to older people. You weren't embarrassed you would have been embarrassed before."

The project increased their interest in learning because:

- They wanted to work on the project.

"It makes you want to come into school and work with your mates and older people. Learning about them and their interesting stories. All the same people. Working with the p5s. This time we got to edit the film. It was more challenging and you had to be more focused. You could do what you wanted on your editing."

- They saw the value of learning more broadly.

"It has been a lot of more enjoyable. It has helps me concentrate more. Now in classes I want to learn more because I see I need the learning. it shows the different ways you can learn. It makes you a lot more curious. We learnt a lot of more words e.g. onion skinning."

- They saw the payoff from persevering.

"It made me want to learn more. You realise that if you try new things you will learn more. So it makes you want to try more things in school."

- They felt that the school cared about them.

"I saw that school wants you to enjoy lessons, not to be bored."

Interviewees said the project enhanced their team-working skills because:

- They were more curious about different people.

"It makes it easier to work with people so you are not only thinking about yourself you are thinking about other people. It makes you more confident to share your ideas."

- They were more accepting of different people.

"Talking to people you have never really talked to before means you can accept everyone and their opinions."

- They were in a position of responsibility with the younger children.

"We learnt to work with younger people. It was a bit difficult at first they were more hyper and distracted than we expected. We showed them it is not just about working when they go into the bigger school it is about learning and having fun."

- They worked closely with their peers.

"Every week you worked with them so became close to them. To make the film. You had to write sometimes and use the camera sometimes. So you were working together - thinking and practically."

Interviewees said that these kinds of projects could help students' mental health because:

- The work was enjoyable.

"It is relaxing. It gives you a good feeling when you are going into school to do the project. It helps you know that you can come into school and do something you enjoy. It makes you feel you can achieve something and help other people."

- You could be more open about your emotions.

"You get to talk to other people about your feelings."

- You felt more connected to other people.

"Walking in the street I would be really shy. Now I would say hi. To family friends. Before if my granny was talking to her friends I would be shy. It makes me feel more happy. It is amazing getting to know people and not just having one friend - you can have more."

- You felt less bored.

"Doing different things keeps your mind active. You are never sitting on your own."

Interviewees thought that schools should do more projects like this because:

- Students learnt more.

"You learn more than sitting in a classroom. Rather than writing down all day, which gets boring. Working with your friends. It is nice to learn in different ways. Some projects do involve writing e.g. English. It makes you more aware of what has happened in the past. You need to understand the past to see what has come about today."

- Students developed personal as well as academically.

"100% it makes people come out and show confidence and express themselves. Especially the first years, who are probably shy. This would help them."

- Students develop more positive feelings about school.

"It has made me understand that GCSEs aren't going to be so stressful."

"It makes me excited to come into school."

"It is fun. You are out of class. You are doing something new every time."

SCHOOL 8: MALONE INTEGRATED COLLEGE

Post code	Belfast BT10 0JB	
	Pilot	Yr 1
Total enrolments	485	508
% of students who receive free school meals	69%	66%
Number of pupils with Special Educational Needs	196	136
Religion	51% Protestant, 27% Catholic, 22% Other	48% Protestant, 28%Catholic, 24% Other
Creative Schools Partnerships Project	Creating a large-scale artwork for the entrance hall of the school celebrating diversity	Mental Health Affects Us All: Race Colour Creed – using practical workshops to address mental health
Artists and partners	Trevor Woods, ceramic artist Brendan McKinley, sculptor Nerve Belfast	Claudia Greene, Graphic Designer Nerve Centre Bill Penney, Associate Lecturer in fine art print, UU Belfast Campus Belfast South Community Resource
Timing	April to June 2018	April to June 2019
Age of children	13	13
Number of children	15	14

CONTEXT

Malone College is the most diverse school in Northern Ireland. Its students speak 26 languages. This multicultural nature is one of the attractions for parents.

The school already had a high priority to the arts, and its corridors are lined with artworks. The Principal, Maire Thompson, said that the pilot project reaffirmed the contribution of the arts in developing the life skills that are as important as academic performance in students' futures. Creativity is a key skill that employers are calling out for and it is important that schools respond to this need.

"This pilot project is what schooling is all about: allowing students to experience things outside the norm." Principal

The project also gave a model of how schools can contribute to community relations:

"The arts have a key role in community relations. Schools can explore contentious issues through the arts in a way that is less threatening and less formal, and so make these issues less contentious." Principal

2018 was the 20th anniversary of the school, which the school was able to mark by creating an artwork in the pilot project.

Creative learning is already embedded in the school. For example, students used a green screen in Geography for talking about the weather; they used an animation app in Religious Education and English; they created a podcast about WW1 in History, acting like a radio reporter, adding in the noise of being in the trenches.

"Malone College is synonymous with the arts."

OBJECTIVES

The objectives for the project were to:

- Improve awareness of mental awareness issues and sources of support.
- Improve students' communication skills and literacy.
- Enhance the school's community connections.
- Strengthen links between Art and Moving Image departments.

DESCRIPTION

LOGIC MODEL

This is a draft logic model I created from the applications and interviews:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Creative workshops (some with parents) Mentoring Talk on careers in the arts Visits to Colin Health, Ulster Museum, University of Ulster and Synego Teacher CPD on using iPads for film Launch	Number and background of participants and mentors (target 22) Symbols of mental health and identity Products: t-shirts, bags, phone covers, stickers	Students develop their confidence, communication, team work, mental health, and increase their skills (graphic design - Photoshop and Illustrator, screen printing and digital image manipulation) The school strengthens relationships between Art and Moving Image departments, and develops its community connections	Contribution towards increased community cohesion Embedding of creative approaches to learning in School Development Plan

ASSUMPTIONS:

SELECTION OF STUDENTS

Year 10 students were chosen because the year head, Patrick Cassidy, had noticed a massive increase in demand for counselling in the last few years. The counsellor could see four or five pupils a week, but there were 15 students on the waiting list.

ACTIVITY

The application process was straightforward because of the support of the Programme Manager.

"Without Marie I don't think I would have got the application process completed. The questions are relatively easy to understand. The issue is how to fit your project into the questions."

The timing was problematic because the teachers are focused on A Levels in May and June.

The project consisted of:

- Whole school assembly with mental health charity, Let It Out.
- Whole school completion of the charity's baseline survey. This showed the depth of mental health issues.
- A group of parents and teachers took part in the 'Darkness Into Light' walk in Hannahstown/Ormeau Park 11th May 2019.
- The students watched the film *The Perks of Being a Wallflower*. The students discussed the themes in the film: bullying, social media and abuse. They brainstormed questions like: What might negatively affect a person's mental health? What could be done to improve our and other people's mental health?
- The students visited a centre providing support to people with issues around alcohol and drug abuse. This was useful in showing that teenagers were not alone in suffering mental health issues.
- Six day workshops with Claudia Greene. Three parents attended. The students learnt techniques such as use of Photoshop and Illustrator, as well as the semiotics of design (how colours, shapes and imagery affect messaging). They created an animation for future school presentations.
- Visit to Belfast South Community Resource for digital printing. The students created four designs to communicate positive and empowering messages around mental health and printed onto hooded sweatshirts.
- Launch of designs attended by staff, students and parents.

EVALUATION

WHAT WAS SPECIAL ABOUT THE PROJECT

The project was special in terms of:

- **The involvement of a past student**. After attending the school, Claudia Greene studied MIA & Art and is employed as a graphic designer at lawyers Allen & Overy. Her experience illustrates the breadth of employment possible from creative subjects.
- **The strong and practical focus on mental health**. The project followed through from diagnosis, to analysis and implementation of practical support structures.

OUTCOMES FOR THE SCHOOL

The outcomes for the teachers and school were:

- Partly because of the programme, the school was selected to receive artwork from the Arts Council's collection.

Butler, Mr Andrew	Head 1	Drawing	Pastel on Paper
Anderson, Gemma	Robert	Print	Etching
Longley, Sarah	My Mother Wearing Beads	Painting	Oil on Board
Casey, Mr Comhghall	Fifteen Potatoes	Painting	Oil on Linen
Simpson, Mr Will	Pages from Batman	Drawing	Graphic Novel Drawings

- Increased attendance at project sessions. All 14 students attended every session with Claudia, which was a significant increase on their previous attendance (in an average class of 20 four would be absent).
- Creation of mental health mentors. Participants were recruited by asking for students who were interested in helping people. Those still interested will be trained in September and will be around during junior lunch to support Years 8 to 10 to find support. They will also have a post box where students can ask for help.
- Development of teacher's technical skills. Claudia gave the teachers tutorials on the techniques she was using. The teachers will use Illustrator in class next year.
- Observation of the artist's approach. The teacher said that he was impressed with the calm and open way Claudia worked and would try and adopt some of this style in his teaching. "Claudia had a calming influence. As a teacher we are driven by a time line and always feel you are trying to cram things in. Claudia had time for questions. She didn't mind the kids talking. She led the pupils take control. I will try and be a lot calmer. I loved the brainstorming and letting the pupils work together in twos and threes. Not forcing them together."

- Involving a wider group of students in the arts. The teacher pointed out that many students get put off visual arts if they think they cannot draw. Using digital techniques engaged a wider group of students, and taught them digital literacy – how to communicate through colour or imagery. This also supported students with poor literacy. The project allowed the school to teach digital skills to a younger group than was previously the case.
- Development of a relationship with Belfast South Community Resource. They have committed to working with the ITC department next year to run a project that will make phone holders. They will also run a workshop during Easter to help students with their English and Maths.

OUTCOMES FOR STUDENTS

The Programme Manager's Observation Forms suggested that students developed these skills:

- Students developed observation skills e.g. from looking closely at original drawings of Leonardo Da Vinci that were on display in the Ulster Museum, and at animal skulls.
- Students developed critical thinking skills from: choosing which objects to draw; from being invited to critique their work and that of their peers; identifying themes in the film Perks of Being a Wallflower and ways developed their resilience and perseverance; and marshalling their views on mental health for presentation in their video;
- Students developed their team making skills from: working in pairs e.g. one inking, one helping with the paper; and talking about mental health issues in the group.
- Students developed initiative from: working individually on Photoshop.
- Students developed creativity from: transferring images onto Perspex; hearing about the artist talking about his own process of learning from mistakes and how accidents sometimes produced his best work; and playing with words, size of font, composition, colour and semiotics.
- Students developed confidence from: being given individual feedback and support by the artist; because the range of activity (observing, talking, drawing printmaking) meant each student had a chance to shine.
- Students enjoyed: the process of overcoming challenges (e.g. mastered the technique of scratching into the surface, inking up the excess they got to carefully register their plate on the printing press, use dampened paper and roll through their print); and seeing the finished result from the printing process.
- Students developed self-regulation skills: from working in a print workshop, and being aware of people around them.
- Students developed greater self-identification with the arts when the artist invited them to degree shows.

- Students were motivated by working with a highly relevant theme – mental health; from working with an ex pupil who is a graphic designer (so seeing that this work can lead to a career); and from visiting Belfast South Community Resource and seeing the range of courses available.

I interviewed ten students. Students enjoyed working the project because they enjoyed:

- Learning the techniques.

"I love working with different tools. I have never used them before. If you were using a computer they wouldn't let you use these."

"I got to try something I had never done, using computer design. It is more digital."

- Learning about mental health.

"I didn't know what anxiety was I thought it was when people were sad."

- Working with past pupils.
- Designing their own shirts.

There was no aspect of the project they didn't enjoy.

The project was different from other lessons because:

- It was more active.

"It is more interactive you get to learn more stuff."

"We got to watch a movie and analyse our emotions."

- It introduced new techniques.

"It is better because in normal class you draw on paper. You don't get to use computers and they are easier because you can erase lines and they won't be there."

Student said the project increased their communication skills because:

- They developed their confidence.

"By letting me talk to other people. You can speak freely. When I used to talk up in my class I was really nervous, now I can stand up and talk freely as I know most of the people there."

"I feel like it has made me more able to talk in groups. You have something you can talk about with others that you are good at."

"Before I was really a shy kid. After communicating it helped me with talking openly with other people. I was always nervous of what people would think."

- They were focused on and engaged by the subject.

"You got to be more creative. To have more ideas. The subject is very important to me and other people. "

"It had a theme to it. It was all about mental health. It is a really important subject that isn't talked about in class."

Students said the project increased their interest in learning because:

- The subject was interesting.

"Getting to learn more stuff is more interesting. Putting more effort into it makes it more interesting."

"I am just happy they covered the topic. Different points of view should be shared. We are hoping to spread awareness about mental. So people can see it is OK not be OK and there is always someone to talk about it. So people really in need of support can feel more supported if they speak out and less embarrassed to speak out."

"In class I don't talk a lot. In the group it was easier to talk because it was about interesting topics."

- The approach was more open.

"I always thought school would be sitting in a desk and writing what the teacher told you. Here you get to learn and talk about it, how you felt openly. You want to learn it instead of the teacher telling you that is that."

- The school showed it cared about them.

"It goes to show how the school really cares about these issues that are really important that need to be talked about more."

Students said their project improved their team working skills because:

- They got used to working with new people.

"100% before I didn't want to go into groups I didn't know. I wanted to do it with my friends. I have learnt it isn't that hard to make new friends and get along with other people."

- They became more curious about other people.

"It has made me want with more other people to find out what their life is about."

"I feel that I get to hear other people's points of views. It made me more engaged in the message and the work. To see other people coming together made me feel so happy and great. That this is something we can come together and do. You shouldn't be afraid."

- They saw the benefits of working together.

"You can be more creative, or you can work together to make the project bigger."

Students thought the project would help with mental health because:

- They developed their relationships.

"It has helped me with my friendships, it has make me more positive by making more friends and making it more fun to go into school."

"It has helped me talk out more, knowing more people and learning about other people and race and religion."

- Mental health issues would be less hidden.

"After doing the project it made me empathise with people who are going through things, you know what is happening to them, you can try to help them."

"The more people say it is OK to talk about it. The more people who need that help can come forward and get the help they need."

- Being creative helps with mental health.

"It helps people express their talents and emotions. To be more out there with other people rather than keeping things to themselves."

Students thought that schools should do more projects like this because:

- It is fun.

"It lets the students interact and makes learning more fun so the students say I can't wait to go into school because it is going to be more fun."

"For teens it can be hard, there can be a lot of problems that they struggle with. It is important the school has arts."

- It helps people.

"One day they will come across people who suffer from a mental health issues, and they will have the information and talk about it. They will realise their mental health issue isn't that bad if they think about it."

"It gives more understanding to students about what they are going to do and how they are going to empathise with other people and try to help them."

- It tells students about possible jobs.

"It helps our talents go. It made me sure I want to do in the future. I want to be a digital artist. To design for companies."

SCHOOL 9: ST. COLM'S HIGH SCHOOL

Post code	Belfast BT17 0BT	
	Pilot	Yr 1
Total enrolment	366	430
% of students who receive free school meals	72%	?
Number of pupils with Special Educational Needs	359	363
Religion	No data	No data
Creative Schools Partnerships Project	Production of an online cookbook	Ceramic Exterior Wall Mural/Development of Literature Through Poetry
Artists and partners	Dolan Heaney, chef Colin MCguiver, Sheena Kelly Wheel Works	Annmarie Robinson, ceramic artist Gina McDonald, Caoimhe McGrath, CNP
Timing	April to June 2018	March to June 2019
Age of children	13-14	11-12
Number of children	10	100

CONTEXT

At the pilot programme stage the then new principal, Adrian Walsh, emphasised that the school is very open to the arts. "The arts are a way of getting young people to think in a different way."

OBJECTIVES

The objectives for the project were:

- To build on a previous mental health campaign to promote positive mental health.
- To "produce a large external ceramic wall mural, to include pupil poetry focusing on positive mental health to act as a permanent beacon to all our pupils, parents and stakeholders, that showcases St Colm's as a welcoming, empathetic and emotionally healthy school."
- To develop students' skills in English and Art.

DESCRIPTION

LOGIC MODEL

This is a draft logic model I created from the applications and interviews:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT

Creative workshops (dove shaped ceramics) Coffee mornings with parents Visits to public artworks Possible film Launch	Number and background of participants (target 100) Mural Poetry anthology	Students develop their skills (ceramics, public art and installation design), improve self-esteem, aspiration, mental health, literacy, confidence, and presentation The school strengthens relationships between English and Art departments, and develops its community connections	Contribution towards increased community cohesion Embedding of creative approaches to learning in School Development Plan
ASSUMPTIONS: That the poems will be positive and inspirational.			

SELECTION OF STUDENTS

Year 8 was selected so that they would have a legacy, seeing the mural as they progress through the school and also passing the messages on to their parents, many of whom attended the school.

ACTIVITY

The school had originally wanted the pupils to be involved in carving and firing the doves, but that would have taken an additional four months. The teachers decided that the best use of the time was for the artist to carve and fire the dove templates, with the students benefitted from using glazes they had not previously seen.

The project consisted of:

- A coffee morning with parents.
- Two workshops with Year 8 on mental health led by Colin Neighbourhood Partnership.
- Three workshops/coffee morning with parents on mental health led by CNP.
- Class time working with Year 8 to brainstorm and draft poetry, prose, words or phrases to be inscribed on the doves.

- 12 week programme on kindness, resilience and relationships with Year 8 students (Gimme 5, workshops).
- Preparation time by the artist, working independently, to cut out dove shapes, fire and underglaze the templates.
- Workshop for the parents to create doves.
- Workshop for the teachers to create doves.
- Workshops for the children to inscribe their writing on the doves.
- Performance of some of the poetry at the school show.
- Installation of the ceramic mural with the artist.

EVALUATION

WHAT WAS SPECIAL ABOUT THE PROJECT

The project was special in terms of:

- **The involvement of teachers across the school**. 29 teachers and six classroom assistants took part in twilight session to design the doves, 85% of the staff. The teachers think that this activity along has helped to spread the word about importance of creativity across the curriculum.

"Being able to work in a relaxed and positive space on a creative project, has been cathartic. We need more sessions like this."

- **The creation of a permanent artwork**. As above.
- **The involvement of parents**. As below.

OUTCOMES FOR THE SCHOOL

The outcomes for the teachers and school were:

- The school is building a new park and some of the poetry will be used on the hoarding for the site. Teachers are also considering other places to inscribe students' poetry e.g. the inner courtyard.
- Staff morale has increased.

"The project was a really unifying force for the school. It brought staff together. We all have a role in strengthening mental health and this brought it to the forefront. Morale was low because of staff redundancies and suicides. It is now on the way up."

- The meetings with parents about mental health/difficult conversations have become established as a monthly regularity. Four meetings have been held so far and in September the structure will be extended to parents of the next three years.
- The school will publish an anthology of some of the poetry.
- The school has integrated a unit on mental health into future schemes of work.

OUTCOMES FOR STUDENTS

I did not interview the students. Given the objectives of the project, the full impact will only be knowable in time.

SCHOOL 10: ST GENEVIEVE'S HIGH SCHOOL

Post code		
	Pilot: NA	Yr 1
Total enrolments		1047
% of students who receive free school meals		55%
Number of pupils with Special Educational Needs		242
Religion		98% Catholic
Creative Schools Partnerships Project		Only the Lonely – tackling loneliness in the elderly through dance and make up
Artists and partners		Oonagh Boman, make-up artist
Timing		April to June 2019
Age of children		13-14
Number of children		18 plus the wider group

CONTEXT

St Genevieve's joined the programme having not taken part in the pilot.

OBJECTIVES

The objectives for the project were:

- To develop students' creativity skills, and knowledge about potential careers in the creative industries.
- To increase students' confidence and self-esteem.

DESCRIPTION

LOGIC MODEL

This is a draft logic model I created from the applications and interviews:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Creative workshops with Brookland Nursing Home Mentoring	Number and background of participants (target 25)	Students increase their self-esteem, improve their behaviour (empathy), raise aspiration, develop their skills (design, ICT, project	Contribution towards increased community cohesion Embedding of creative approaches

Visit to 1950s dance show extravaganza Cross curricular careers day		management), and increase their engagement in learning The school develops its community connections Care home residents feel less isolated Du Dance develops its practice	to learning in School Development Plan
ASSUMPTIONS: Students' creativity is already evident from their strong skills in make-up. Building out from students' existing interests will increase their motivation to learn.			

SELECTION OF STUDENTS

The original plan was that the project would involve 15 students from Year 10 working with mentors. The project expanded to include far more students because of the huge level of interest revealed.

ACTIVITY

The idea for the project came from: a previous student, who works in a care home, expressing concern that many residents have no visitors; and the teacher observing that students were often very skilled at make-up and hair but didn't know about career routes into the sector.

The project consisted of:

- Students visiting Oonagh Boman's Studio.
- Students visiting pensioners care home. Students wrote to the pensioners asking them about hair, make up and their lives, and the pensioners wrote back.
- Students and pensioners going to *Cat on a Hot Tin Roof* at the Grand Opera House Belfast.
- Students attending nine, day long, workshops on hair and beauty, fashion and photography in the 1920s, 1940's, 1950's, 1960's, 1970's.
- Students attending a dance workshop learning waltz, jive and twist.

- Students and their families attending a tea dance at the pensioners' home.

EVALUATION

WHAT WAS SPECIAL ABOUT THE PROJECT

The project was special in terms of:

- **The scale of engagement**. The make-up artist created a course just for the school and set up her studio in the music room each week. The project used a cascade system where the professional make-up artist trained six girls, who trained the next six, and the next six. In the afternoon of the workshops the trainees practiced on each other and on other students, teachers and parents.
- **The link to curriculum subjects**. The teachers described the different trends in hair and make-up by explaining the history of each period.

OUTCOMES FOR THE SCHOOL

The outcomes for the teachers and school were:

- The school saw the level of interest in the subject and the kind of careers open to the girls, so it will be introducing an OCN qualification in make-up. They would like to run the project again with even more students.

OUTCOMES FOR STUDENTS

I didn't interview the students. However, from reading the Programme Manager's observation forms I can see that:

- The core group was motivated by: working alongside professional make-up artists; acting as mentors, passing on their skills to the wider group; and from seeing that one of the professionals, Oonagh, is a past pupil.
- Students learnt about history because the professional make-up artists linked make up to history e.g. 1920s, using board showing Vogue and Hollywood images.
- The core group developed communicating skills: in asking questions of the professional make-up artists; developing observation skills by looking at faces and seeing symmetries.
- The core group developed their creativity: from keeping a look book of their own ideas.

SCHOOL 11: BELFAST MODEL FOR BOYS

Post code		
	Pilot: NA	Yr 1
Total enrolments		1047
% of students who receive free school meals		60%
Number of pupils with Special Educational Needs		483
Religion		90% Protestant, 1% Catholic, 9% Other
Creative Schools Partnerships Project		Postcards from Cavehill – photographic exhibitions
Artists and partners		Melvyn Smith, Community Engagement Manager, Belfast Exposed Grainne McKenna, The Learning Curve
Timing		April to June 2019
Age of children		13-14 and 16-17
Number of children		30

CONTEXT

The Vice Principal, Olwen Black, has been increasing the school's emphasis on the creative subjects over the last five years in order to move the school from STEM to STEAM in order to strengthen pupils' employability. Working with the community is a already high priority for the school.

"We work hard to have a huge community voice. We are keen to always have something to have the community in the school as well as the school in the community."

The benefits of creative collaborations are seen as:

- Employability.

"Being creative had huge opportunities for very well paid jobs. It is also important to get students well prepared for free thought."

- Range of skills.

"We have a large enrichment project to build creative schools. Designed to work with as many external agencies. So they have a better chance to make progression."

- Upskilling of teachers.

"It was a particularly good to use outside agencies to change the way you do things. Otherwise you can have quite an aging teaching structure."

- Cross curricular learning.

"It is good for students' higher order level thinking to model a subject that you can take out wider across the wider curriculum."

This is the school's first arts project in photography and is seen as a model for future work.

"I see this as the starting part. It gave us a lovely long model to trial out for others work. It is linked to the environmental issues that seem very relevant to our pupils. Taking the exhibition around our area will also raise the appreciation of the value of the arts in the community. We will be able to see how different organisations respond."

The project is also part of a wider exploration of approaches to learning.

"Having students lead others' learning is one of the school's key development areas, and this is one of the largest projects testing this approach."

OBJECTIVES

The objectives of the project were to:

- Develop students higher order thinking skills (creativity, critical thinking) and communication skills.
- Increase students' knowledge, interest and attainment in arts subjects.
- Connect to the local community and consider how to solve local environmental issues.

DESCRIPTION

LOGIC MODEL

This is a draft logic model I created from the applications and interviews:

ACTIVITIES	OUTPUTS	OUTCOMES	IMPACT
Creative workshops Mentoring Visits to Cavehill Country Park, recycling plants and factories Pop up exhibition	Number and background of participants and mentors (target 40)	Students develop creativity, critical thinking, technical skills (photography) and communication skills The school contributes to management of the local environment,	Contribution towards increased community cohesion Embedding of creative approaches to learning in School Development Plan

		and develops its community links Belfast Print Workshop develops its practice	
ASSUMPTIONS: That a collaborative arts project would give a more realistic test of Year 13 boys' leadership abilities than a written application process.			

SELECTION OF STUDENTS

The year 13 students were chosen because they had applied for leadership positions (Head Boy and Deputy Head Boy). The project was treated as part of the senior prefect application process.

The year 10 students were chosen because they were considering doing Moving Image Arts for GCSE in the following year.

ACTIVITY

The application process was straightforward. The only challenge was the timing.

"This year has been a bit rushed. I would have liked a few days for the students to access more areas and think about the project in a deeper way."

The project consisted of:

- Planning meetings.
- A mentoring session for the Year 13 boys with Grainne McKenna from The Learning Curve.
- A visit to the Belfast Exposed gallery.
- Four workshops with the artist to consider how the subject of the environment could be interpreted using photography, and to learn the basics of using the cameras, composition and editing. The artist was chosen because he has already worked with the school for many years.
- A day on location shooting photographs. The teacher had planned a beach walk but this was not practical because of heavy rain.
- A workshop to consider how to display the work, write captions and an information leaflet. The captions created included: "Where litter lies beauty dies." "A waste of

space." "Choose to reuse or its nature abuse." The leaflet states: "The theme of this exhibition is based on how we have normalized the visual of litter alongside nature, to the point of society observing the two components as one. This simply means that our parks, sidewalks and even our own front gardens are so regularly filled with litter that we are used to this disgusting sight."

- Exhibitions. The venues were a leisure centre, church, primary school and council office.

The April start clashed with Year 13s exams so the fieldwork was postponed until June.

EVALUATION

WHAT WAS SPECIAL ABOUT THE PROJECT

The project was special in terms of:

- **The mentoring of younger students by older students**. As the Vice-Principal explained: "We particularly wanted to develop the skills of older pupils leading younger. They were quite complex tasks. They were leading the younger members and also discovering things together. These were real learning experiences, more complex learning than the old traditional mentoring. They were becoming more team ready."
- **Students' ownership**. Students choose the topic of the environment. The school supported this choice because it empowered students by showing how their actions can have a positive effect on the local area. The teams chose and negotiated the venues for the exhibitions.

OUTCOMES FOR THE SCHOOL

The outcomes for the teachers and school were:

- The school has already decided to run an environmental project next year exploring the environmental foot print of the school. It is also considering having a joint project between the Art and Technology Departments to build a sculpture out of litter.
- The teacher, who is the Head of Media Studies, has been able to raise the profile of creative learning in the school.

"I feel creative learning should be used more and more. Imagery is in subjects already. Students are captivated by a screen. We need to build students who are critically evaluating what that image means. It is important to develop critical learning. It should be in more subjects e.g. Maths and Science. Seeing something in operation, rather than being told, is better for learning. But it is a difficult thing to permeate all of the school."

- The teacher increased his confidence in SLR cameras, creative angles and filters, and will train two new teachers in his department.

- The project has strengthened relationships with the feeder primary school. As well as bringing their exhibition to the school the group presented to an assembly to encourage primary pupils to responsibility and playing their part in taking care of their environment.
- The prefects strengthened their skills.

"I think they will be more proactive next year. Often prefects look good on paper, but when it comes to working around the school, their study and social life gets in the way."

OUTCOMES FOR STUDENTS

The Programme Manager's Observation Forms suggested these outcomes for students:

- Students enjoyed: being able to be self-led in their learning, exploring different features of the cameras; having hands on, practical learning, learning by doing; and being able to wonder between three rooms, and to concentrate on the same task for a whole day.
- Students developed communication skills: being given a brief, which embodied direction and freedom; in observation from "for that split second when you are focusing on that image you are the only person seeing that image so think how do you want the rest of the world to see it"; presenting their exhibition e.g. talking in an assembly in the feeder primary which was one of the venues (Forth River).
- Students developed critical thinking and team working skills from discussing and agreeing which photographs should be included in the exhibition.
- Students were motivated by working on a 'real' event for a 'real' place; and by being treated as serious people who care about the environment, encouraged to be responsible citizens; by visiting a photographic gallery.
- Students increased in confidence/leadership skills from working with other year groups.
- Students developed organisational skills from choosing a venue for their exhibition and negotiating with it e.g. one of the feeder primaries.

I interviewed eight of the Year 13 students. They all enjoyed the project because:

- It was positive.

"It enabled us to focus on points that are good in the world."

- It was relevant.

"I really enjoyed the exhibition working on a topic that really mattered."

"I enjoyed the concept of it. Environment isn't emphasised enough. it made me want to take care of the environment more."

- It was collaborative.

"Being with the Year 10s was great. The contribution of both groups gave a great outcome. We could both just bounce ideas off each other. Year 10s had great ideas for angles. The seniors tended to put it together and put it on the display board."

"We don't usually get to work with Year 10s. The project broke down barriers."

"It enabled us to learn in groups and create better relationships. It was a good experience."

- It gave ownership.

"I enjoyed having the independence to have new ideas."

- It was practical.

"I enjoyed the photography. Putting the exhibition together was really fun."

- It was visible.

"It was good being able to put the exhibition in the community. We put it in the primary school because they are future leaders who will have to try to tackle climate change."

There was aspects of the project the students didn't enjoy:

- The weather.

"When we went to go out take photos we got soaked."

"I thought the concept was really good. It wasn't easy. "On Tuesday it was cold and wet I didn't want to be there."

- The timing.

"The time space was difficult. We were out getting photos on Tuesday for an exhibition on the Friday."

"The project needed more time. You had to wait for the photos to see what size they were and what fitted together."

"In our group we started assigned roles with the idea that these would rotate but pressure meant we all did a bit of everything. With more time we would have struck to our roles."

- The structure.

"Our groups were too large. We had to double up roles. In truth you only needed to send one person to talk to the venue."

- The stress.

"The real focus was on doing enough to make prefect. The project made it more stressful. There was a huge pressure on us to try and get it done in the time. There were lots of pressure points: is the exhibition going to be good enough? Am I doing enough to make prefect? Am I doing enough to support the younger pupils."

- The training.

"Mervyn talked about the basics. There was an expectancy that we had knowledge of the camera but we didn't. I didn't learn anything: it was too basic."

- The equipment.

"One of the cameras didn't work."

The project developed students' team working skills because of:

- The relationships needed.

"We developed as a team with people you don't usually talk to. So you can make a functional team."

"We were outside of our comfort zone. We were put in groups with people we didn't know. If we had more time we would have got to know them better."

- The responsibility.

"We were trying to contact City Hall. If we had had more time we could have got them."

"It was a big project to organise. The skills we were using were: negotiation and team work and presentation, time management, speaking confidently, working with people you hadn't worked with before."

- The communication chain.

"The younger students weren't there for the whole planning process. We needed to be able to inform them of the group's ideas."

- The need for contingency planning.

"If a venue said no – like the Arena, the Titanic Hotel – we needed to find another."

- The need to combine people's work in the exhibition.

"I know from my group that all the exhibitions have parts of people's personalities. Visually you could see that everybody's ideas were put together to make one thing."

The project was different from other lessons because of:

- The artform.

"I had never done a photography project before."

- The structure.

"I have never working purposefully with people you have never worked with before."

- The practical outcome.

"We had a huge freedom in how we put it together. Creating something that will actually happen. A lot of projects in schools are hypothetical."

- The openness.

"We had freedom to take the project in different ways, like the writing side."

"The arts show you can be creative. You can go in any direction you want."

Some boys thought using a photography project to select leaders was unfair.

"It was way too much to apply for the job. It wasn't the right way of testing people for the roles. I have never worked with the camera. I have never researched the environment. People who are not creative found it more difficult."

APPENDIX ONE: INTERVIEWEES

Mercy College, Belfast	Principal	Martin Moreland
	Teachers	Andrea Fryers Sarah McKeever
	Artists	Patricia Meir Maebh Meir
	8 students	
St Joseph's, Derry	Principal	Martina McCarron
	Teachers	Jacqueline Brady
	Artists	John Peto (Nerve Derry) Fionnuala Deane (Dog Ears Publishing)
	12 students	
St Vincent's Centre	Headteacher	Brona Donegan
	Artist	Ann-Marie Robinson
	Bounce Culture N.I.	Kwame Daniels Julien Raux
St Cecilia's College, Derry	Principal	Martine Muhern
	Teacher	Janita Murray
	Bounce Culture N.I.	Kwame Daniels Julien Raux
	7 students	
Ashfield Girls	Acting Principal	Paul McClintock
	Teachers	Sam Fitzpatrick Glenn Patterson
	Scientist	Emer Maguire
	Artist	Sheena Wilkinson
	11 students	
Belfast Model School for Girls	Vice Principal	Paula Stuart
	Teacher	Nicola Simpson
	Artists	Anu Sundarlingham Michelle Young
	8 students	
Belfast Model School for Boys	Vice Principal	Olwen Black
	Teachers	Conor McManus Julia Brown
	Artist	Mervyn Smith
	8 students	
Blessed Trinity	Principal	Jim McKeever
	Teachers	Gilah Mccarroll Eimear McCann
	Nerve Belfast	Sharon Currie Jennifer McAlorum Sarah Lawrence
Malone College, Belfast	Principal	Katrina Moore
	Teachers	Paddy Cassidy
	Artist	Claudia Green

	10 students	
St Colm's High School	Teacher	Ursula Mackel Conor Corbett
	Artist	Ann-Marie Robinson
St Genevieve's High School	Teacher	Joanne Dunn

APPENDIX TWO: PRINCIPLES OF GOOD PRACTICE IN SCHOOL ARTS PROGRAMMES

INTRODUCTION

These principles are derived from my work evaluating creative schools projects for twenty years, including my book that places creative schools projects and participative practice at the heart of new audience development[5]. This section applies mainly to dedicated arts projects. However, some also apply to the wider aim of using creative approaches across the curriculum, which can be seen as a second stage in harnessing the arts for the benefit of students' learning and wellbeing.

HAVE FOCUSED OBJECTIVES LINKED TO STRATEGY

The arts are powerful. Having an eye on high-level important objectives avoids the potential risk of trivialising or dissipating the potential impact of arts engagement. Having precise objectives gives a clear guide to selecting the right artform, each of which has a slightly different flavour and potential.

HAVE A PROJECT MANAGER WORKING FOUR DAYS A WEEK

A skilled project manager will make an important contribution to the quality and impact of creative schools programmes. They will encourage applications from schools most in need of the arts – often those most lacking in capacity. They will help match schools to artists who suit their needs and style of working. They will provide advice on planning and good practice in arts projects. They will support and facilitate evaluation. They will provide a common thread between projects. Some of this support is practical, and some pastoral, helping teachers to continue when they are already over-stretched. The four days a week is specified because of the potential benefit an arts specialist can give to a programme like this and also because of the need for responsiveness: replying within a day not a week.

EMPLOY PROFESSIONAL ARTISTS

One of the unintended positive consequences of the weakening of arts teaching in schools is the opportunities that arise for working with professional artists and arts organisations. Employing professional artists who are also skilled facilitators is one of the best ways of ensuring quality in the project. Professional artists have much to contribute to the students: they usually model forms of openness and experimentation, often with a very strong intellectual or conceptual basis that those unfamiliar with the arts might find surprising; they

[5] https://www.phf.org.uk/publications/imagining-arts-organizations-for-new-audiences/

make a link to the world of work – or even of celebrity - that is motivating for pupils; and they can often pass on detailed practical advice that helps teachers in their practice.

CHOOSE TARGETED GROUP OF STUDENTS

Schools often want to spread the benefit across a whole year group in order to achieve equity. While this is an understandable aim, impact is likely to be higher if the school chooses individuals based on their relationship to the identified strategic objective.

HAVE A SUSTAINED ENGAGEMENT

This principle underpins the previous one. Having four groups of children each attend one workshop is likely to have lower impact than having one group of children attend four workshops. Building students' ownership of the process and product – which I would see as a route to greater impact - takes time. Developing skill takes time, it requires trial and error. Building relationships between artists and students, and between students themselves, takes time. Building a habit of attending a theatre or gallery takes time.

HAVE MULTIPLE CONTACTS IN THE SCHOOL INCLUDING THE PRINCIPAL

If sustainability is one of the indicators of success in creative schools programmes, and I believe it is, then projects need to have multiple roots in the school if they are to flourish in the long term.

HAVE AN EXTERNAL EVALUATOR APPOINTED FROM THE START

Evaluation can help to clarify objectives, identify hidden assumptions, create customised ways of measuring outcomes, structure and capture learning, and document the process and outcomes. Evaluators need to be appointed from the start so that schools know what will be expected from them and have a structure for reflection.

LINK TO ARTS VENUES

One of the themes of my books is that participative practice can build skills, connections and emotions that pave the way for arts engagement.

"Learning about the arts in childhood is correlated with, and assumed to predict, future arts attendance.[6] Without this foundation, people are less equipped to have a meaningful

[6] There are many sources for this claim, but see the analysis of Novak-Leonard and Brown (2011) for National Endowment for the Arts; and Zakaras and Lowell (2008) for The Wallace Foundation.

experience of the arts, despite the best endeavors of arts organizations." Imagining Arts Organizations[7]

INVOLVE PARENTS

There are many reasons to involve parents in creative learning programmes. Creative projects provide a positive and celebratory way of talking to parents about their child's accomplishments - an opportunity that might be rare for non-academic or disengaged students, an opportunity that might be particularly heart-felt because of the personal nature of creativity for the children, the extent to which they put themselves into the work. Helping parents to become invested in their child's education is, of course, one of the proven ways of helping children's education. Helping parents to become interested in the arts is one of the rare routes to drawing non-attenders into the arts as part of new audience development. This is too good an opportunity to miss.

HAVE TEACHERS IN THE SESSIONS AS EQUAL PARTNERS

I believe that this relationship between teachers and artists needs greater attention and deliberateness in school arts programmes. At present, practice varies widely from: at one extreme, where teachers assume the whole package is outsourced to the artist and don't contribute to the planning or delivery of any of the workshops; a middle ground where teachers organise sessions before and after the workshop; to a rare ideal where teachers and artists work together with students as co-creators. The relationship is important to: embeds skills more deeply in the school, to ensure that the project is customised to the needs of the school, to model the collaborative nature of the creative process – which is one of its most unique aspects - and to restore the status of teachers as artist in their own right. Most of the projects I evaluate across the UK involve the teacher observing some aspect of the workshop, but fall short of this ideal.

BRING SCHOOLS TOGETHER

Where schools have designed projects around a common theme, bringing teachers and students together - or even creating a combined or collaged artwork - showcases the wide vista of creativity. Where schools have carried out projects at the same time, bringing teachers together can help to build knowledge and momentum. Bringing schools who have participated in a programme together with those who have yet to participate or express an interest to participate can help to create a ripple effect of awareness and interest.

THINK REFLEXIVELY

Reflexivity is the important concept of bi-directional or mutually beneficial relationships. I use this principle to suggest that creative schools programmes should not be interventions

[7] https://www.phf.org.uk/publications/imagining-arts-organizations-for-new-audiences/

that are directed only at students' learning. All stakeholders – funders, principals, teachers, and artists - should have time in the programme to reflect on the meaning of the project for their practice and thinking.

MAXIMISE LEGACY

This principle underpins and brings together all the other principles. Action taken during the project can give deliberateness to legacy. Maximising legacy can include:

- Discussing the project with or showcasing the results to other teachers, especially those teaching non-arts subjects.
- Discussing the project with or showcasing the results to other students, especially those who might not consider themselves artistic.
- Creating teaching resources and making them accessible e.g. online, to reduce the time for other teachers to develop similar projects.
- Creating a permanent artwork and displaying it in the school.
- Using the artwork as part of the school's communication or identity, for example, in a prominent position on its website, or as a logo for an area of work.
- Commissioning and publishing an evaluation report, especially one that gives guidelines for other projects.
- Identifying future journeys for participants, which might include career visits or advice, after school clubs, follow on projects (especially those where participants progress to becoming mentors to a new intake), youth fora for venues, or support so that students can organise their own visits to venues.
- Inviting policy-makers and other decision-makers to observe key moments in the process so that they can see for themselves the power of the arts.