



Evaluating Creativity

The Evaluation of the 10 Gallery
Education Projects of *encompass* 2000

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The evaluation of *encompass* 2000 was carried out for **engage** by RCMG (Research Centre for Museums and Galleries) at the University of Leicester, Department of Museum Studies. The evaluation team consisted of members of the Department of Museum Studies and the volunteer evaluators recruited by **engage** for each project. Gill Nicol was the *encompass* programme co-ordinator for *encompass* 1999 and *encompass* 2000.

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Summary

Evaluation of *encompass*: summary of the lessons learnt

The Research Centre for Museums and Galleries at the University of Leicester was commissioned by **engage** (The National Association for Gallery Education) in 2000 to evaluate the *encompass* programme. As part of this two-year programme, ten projects were planned in 2000 which aimed to link schools and galleries across England during May and June. The projects targeted two specific audience groups: primary school children and their families, and 16-18 year-olds. The projects aimed to increase participation in the arts through collaboration between galleries and a range of other organisations including schools, youth centres and other community bodies. A major element was to set up projects in association with practising artists. *encompass* was funded by the Arts Council of England as part of its A4E programme. Some key points from the evaluation are set out here: they focus primarily on the management implications of the development of new work.

Teaching and learning

A balance is needed within the structure of the projects between open-ended processes and the need to find a focus so that participants can address issues and solve problems.

Working with 16-18-year-olds demands an understanding of their complex lives, their problems of self-identity, and of holding down work and college/school. If the project isn't 'cool' in their terms, it won't be accepted. Where projects are perceived to be appropriate, a great deal of genuine value to the gallery and the participants can be achieved.

The time of the year that projects take place is critical to what can be achieved, especially for 16-18 year olds. Schools have their own annual cycles which have to be fitted in with. Timing overall is a key factor of great importance within a successful project - terms or holidays, half or full days, intense block or across a period?

Mentoring within projects can take a variety of forms, some of which were hard to predict. Mentoring benefits can be achieved without a formal mentoring arrangement. For example at Spacex, one of the older students naturally became a peer role-model; at firstsite, Fine Art degree students worked alongside the artists as professional colleagues. Many of the artists acted as role-models for the participants.

Management

Projects such as *encompass* are a new venture for many galleries, and entail the taking of risks. This demands commitment and support from the whole gallery management and staff.

Teachers, their enthusiasm and their own management skills are crucial to the success of such projects - it is much more difficult to achieve the intended aims without this partnership. Links with existing teacher training provision are critical.

All such projects need to link into existing school/college timetables and structures in order to find a niche.

Face-to-face marketing of the project can work well, especially with 16-18 year olds, and where benefits were outlined such as free lunches, travel paid for and gallery talks by artists included.

Embarking on such new ways of working can reveal an unexpected and considerable lack of knowledge of project management, marketing, and the basic characteristics of the organisations, including schools, with which partnerships were made. A great deal of background work with schools and other organisations is necessary before partnerships can materialise and projects get off the ground.

Such new projects have to change and adapt in order to get off the ground, or to proceed, due to unexpected factors. Sometimes better planning can help, but sometimes the detail of planning is impossible until near the time of specific events. It is important that flexibility is maintained. A balance between responsiveness to local matters and a firm framework for activity is difficult to achieve: but vital to maximise project successes.

The evaluation process

The evaluation process would have benefited from increased training for evaluators; the planning into the project of the piloting of evaluation tools and their use; and time for the development of specific and creative approaches to analysis. However, the approach taken to the evaluation resulted in robust and useful results. The experience of *encompass* was that the best of the 10 local evaluators were very good indeed and achieved a huge amount with very little training or direction. This method of evaluating, with a team across a range of projects, can work very well indeed if used strategically.

There is more conceptual work to be done on how to evaluate creative and imaginative work. Questionnaires do not always capture the quality of learning or the processes of thinking and problem-solving. Semi-structured interviews with participants after the day may be one way of opening up some of the responses to a workshop. Observation during the day, and a review of process with the participants may also be useful, as was suggested by the project at Chisenhale, which described itself as 'self-evaluative'. In addition, working closely with participants to develop mutually agreed 'performance indicators', or other measures of success prior to their experience at the gallery deserves further thought.

Evaluations need to acknowledge the fact that creative projects may change, and that project aims may be modified.

Structured feedback seminars for gallery educators and the artists involved were important for *encompass* in terms of feeling involved in a national programme and for networking and learning.

Some successes

Some of the links made will enable longer-term collaboration, e.g. at Queen's Hall, Hexham, a Youth Arts Focus Group has been established to plan future projects.

Being part of a national project, reporting to the *encompass* co-ordinator, and having a framework of support and interest was very significant to the effective management of the individual projects. In addition, individual projects benefited from the increased publicity of a national programme. Turnpike Gallery, Leigh was featured in the Guardian Education supplement on 9/5/00 under the heading '*Cool School!*'. *encompass* is cited as a case study within a recent DCMS publication as 'a rare example of a national programme targeting a specific aspect of gallery education'.

encompass aimed to act as a catalyst in the development of joint projects in a local area, and this was one of its major successes. All the projects worked on the basis of partnerships between either individuals or agencies. They were critical to the success of the programme as a whole. New partnerships were made and existing ones were strengthened.

Key conclusions

New projects like *encompass* can create exciting, powerful and unique opportunities for young people and adults to understand and enjoy art.

National programmes can offer networking and professional benefits greater than the sum of their parts.

Research and planning is essential – particularly in identifying areas of knowledge.

Effective marketing is important for new project work from the outset: externally to partners and participants, internally to colleagues and management.

The special contributions of gallery educators, artists and teachers need to be respected and supported particularly by gallery management, ideally with extra training on offer to address any gaps in knowledge and expertise.

Evaluation can make an important contribution to developing a new project, assessing its success and planning further work. Evaluation needs to be included from the beginning of planning processes. Summative evaluation at the end of a project, cannot be carried out until the project is complete.

Timing is critical to a project's success – the time of year, the length of sessions and the links with the gallery programme.

Section 1. Aims and objectives

The *encompass* programme was organised by **engage** in 1999 and 2000. In 2000, ten projects were planned, linking schools and galleries across England during May and June. The projects targeted two specific audience groups: primary school children and their families, and 16–18 year-olds. The projects aimed to increase participation in the arts through collaboration between galleries and a range of other organisations including schools, youth centres and other community bodies. A major element was to set up projects in association with practising artists. *encompass* was funded by the Arts Council of England as part of its A4E programme.

encompass was an ambitious and wide-ranging programme. In designing any scheme of evaluation it is firstly important to consider what the aims and objectives are of the project to be assessed.

The specific aims and objectives of *encompass* were:

Aims:

- To act as a catalyst in project development with organisations and agencies in the local area
- To respond to locally identified needs
- To support local arts development by:
Giving it a stronger base
Integrating it into a national strategy
- To promote local school / gallery collaborations
- To foster links between galleries and their communities
- To promote area strategies
- To promote new models of good practice
- To work in both urban and rural sectors throughout England

Objectives:

- To facilitate primary school children's interest in art by involving their families
- To encourage school-leavers to stay involved with galleries
- To provide 15 local projects, one in each Regional Arts Board area (5 in year one and 10 in year two)
- To enable professional development through two training seminars, a conference and a publication
- To utilise skills of gallery educators, artists and teachers to initiate participative activities in the visual arts and appropriate to the local context, by:
curating exhibitions
scripting/providing guided tours
working with artists

- To involve living artists and contemporary art, some of it being produced during the project
- To work towards equal opportunities through:
 - involving whole year-groups
 - involving a representative range of schools
 - using accessible marketing approaches

These were the intentions of *encompass* as a whole. In addition to this, each individual project had its own specific aims and objectives, which were tailored to the particular event and to local need.

Although these are broad and far-reaching aims, the evaluation will show that many of these aims and objectives were achieved.

Section 2. The approach to evaluation

The Research Centre for Museums and Galleries (RCMG) at the University of Leicester's Department of Museum Studies was commissioned to carry out the evaluation of the *encompass* projects that were carried out in 2000.

The approach taken to the evaluation of the complex *encompass* programme was to analyse the aims and objectives of the project and then to devise a number of different methods of data collection that would together provide information relating to *encompass*' intentions. The evaluation was intended to provide descriptions and details of each project, to map the range and diversity of the projects as a whole, and to provide sufficient material to enable the lessons from *encompass* to be built on in future work. The quantity, quality and depth of the evidence produced will enable the *encompass* programme to act as a resource for future planning, and it will also provide data for advocacy in relation to gallery education. It is beyond the scope of this report to draw out all the value of *encompass*, but a close scrutiny of the evidence provided in relation to the clear aims and objectives stated for the project will enable further extrapolation.

In implementing the evaluation strategy, the team of local evaluators were crucial. Ten local evaluators were recruited, one at each site, who worked within the evaluation plan developed by RCMG. This group met on March 20th 2000, when an evaluation scheme was discussed. An Evaluation Toolkit was produced following this meeting which provided common tools for each local evaluator to use (see Section 8). After the projects had been carried out during May and June, a meeting was held on 4th July at the Department of Museum Studies, University of Leicester, to discuss the evaluation process, the evidence collected and to input the quantitative data, using the Department's computer suite, and Excel as a suitable database.

The approach to the evaluation enabled the collection of a considerable quantity of data, but was also planned to enable the use of this data within the very short time-scale allowed for the completion of the evaluation report. The evidence for the evaluation was collected using a number of different tools. These were: a proforma containing basic project data, including a list of partnerships; an assessment from each evaluator; an interview with the gallery educator or project leader; a pre-visit questionnaire and an exit questionnaire to use with participants. In addition, evaluators were encouraged to collect statements from the artists involved and any other relevant material that seemed useful. All evaluators worked diligently, often in the face of considerable practical and operational difficulties, and the quality of the resulting evaluation would not have been as high as it is without their efforts.

Two meetings were held with the gallery educators and artists; one at the beginning and one at the end of the programme. These meetings, organised by Gill Nicol, *encompass* co-ordinator, enabled further views of the individual projects to be expressed.

In sum, the evaluation benefited from both insider (the local evaluators, the gallery educators and artists, the *encompass* co-ordinator) and outsider perspectives (RCMG). The views of the users of the projects, both teachers and students, have also been heard. The range of data and the number of different opinions and perceptions offers very robust data. The evaluation report was completed at the end of July 2000.

Section 3. **The *encompass* projects**

Ten projects were planned. In the event one failed to materialise and this was because the construction of the gallery that would have housed the project, the Study Gallery, Poole, was incomplete by the time that the project should have begun. The prevention of this was clearly beyond the scope of *encompass*.

Nine galleries were, therefore, involved in *encompass*. Three worked with primary children and their families and six with 16-18 year-olds.

16-18 year-olds

1. Chisenhale Gallery, London.
2. Ikon Gallery, Birmingham.
3. Mappin Art Gallery, Sheffield Galleries and Museum Trust.
4. Potteries Museum and Art Gallery, Stoke on Trent.
5. Spacex Gallery, Exeter.
6. Queen's Hall Arts Centre, Hexham.

Primary projects

1. firstsite, Colchester.
2. Angel Row Gallery, Nottingham.
3. Turnpike Gallery, Leigh.

Each of the local evaluators compiled some basic data and wrote an account of each project. These enable a description and an independent assessment of what happened in each case.

PROJECTS WITH 16-18 YEAR-OLDS

1. CHISENHALE GALLERY - *BEYOND WORDS*

Name of gallery educator/project manager

Karen Eslea

Planned dates for project delivery

Friday 5 May 1pm - 4pm

Introductory session and Job Koelewijn's Private View

The students were encouraged to stay for the Private View in the evening.

Friday 12 May 1pm - 4pm

Practical and experimental session at Chisenhale Gallery

Friday 19 May 1pm - 4pm

Visit to British Library

Friday 26 May 1pm - 4pm

*Making at Chisenhale Gallery

Friday 2 June (Half Term) All day session 10am - 4pm

Making at Chisenhale Gallery

Friday 9 June 1pm - 4pm

Setting up students' installation

Chisenhale Gallery

Friday 23 June 1pm - 4pm

Students' Private View at Chisenhale Gallery

Friday 30 June 1pm - 4pm

Discussion of students' exhibition and take down work

*By this session on 26 May students should have purchased their text. A free book token will be available for each student.

Description of the project

The project took place over 10 sessions at the Chisenhale Gallery. Twelve students from three different colleges attended the sessions. The artist Kimberley Foster and Co-ordinator Karen Eslea planned the project, using an exhibition by Job Koelewijn as a starting point. The group of students were invited to a private view of Job's exhibition. Their project then culminated in a private view of their own work in the gallery.

After a three part introduction to the project, the students were given book tokens to buy a book that had influenced them in some way. The students began to work directly with the books by manipulating them, burning them, tearing the pages and sculpting them. The ideas and influences the books have had on the individuals were discussed in the group and translated and developed into 'metaphorical' works based on their personal responses.

Included in the schedule was a visit to the British Library where the group met the Education Officer who gave a talk about the Library. The project also involved the transformation of the space from working studio to exhibition space. This involved the group discussion about display and deciding on a title and image for the private view invitation. The final session allowed the dialogue to continue, as the students reflected on their work and the efforts of the process of the project and the exhibition.

Who was involved in the delivery of the project as well as the gallery educator (curator, poet, artist etc.)?

Kimberley Foster, Artist
Sophie Hope, Evaluator

On how many sessions was the project delivered?

Ten sessions

Was this what was planned?

Yes

How many people came to each occasion?

Initially 12 students, 10 remained throughout the project, 4 visited the British Library.

Were there any spin-offs from the project that affected more people?

Can you estimate numbers of people affected?

Private view and exhibition Friday 23 - Friday 30 June - approx.50

EVALUATOR'S STATEMENT

What were the objectives of this project?

- For the artist to collaborate genuinely and to develop her own practice and research by providing a given set of criteria, but then allowing participants to take them on board and work with their own level of enquiry.
- For the group's work to make an impression on Chisenhale Gallery's Education Room and for them to feel a sense of ownership over the space. Through organising their own private view the group was asked to consider presentation, communication and audience. The private view was intended to encourage peers, family members, teachers and governors to become involved in the participants' experience.
- To encourage the participants to develop their understanding of process and metaphor by translating their ideas and/or feelings into visual forms.

In your view, were the objectives realistic and achievable?

If not why not?

Kimberley has been developing her own practice through collaborative projects. The aim to collaborate with this group of 17-18 year olds is realistic in that the group are already inquisitive art students looking for new ways of working. This type of collaborative project which relies on equal exchange between artist and participants involves risk taking. The group has to feel comfortable and has to develop ownership over the project. This is difficult to achieve, but the structure of this project is fluid and open enough for the participants to take control.

Was the project planning effective?

Kimberley and Karen worked together on the planning of the project and through their partnership the dynamic of the group was stable and relaxed. Kimberley's role as co-ordinator and artist meant she was in control and defined the project according to her own practice and research. This avoided the commissioning and distancing process of the artist and the gallery which can proscribe the outline of the project which the artist then has to work within.

Were the individuals involved in delivering the project well briefed?

The teachers and participating students all seemed knowledgeable of what the project might entail. There was some miscommunication, however, in that some students thought they were going to meet and work with Job Koelewijn. Unfortunately, Job was unable to meet the students due to his tight schedule.

Were there enough materials and resources for the project?

There was a trolley full of materials for the students to be inspired by and use. The work they produced for the exhibition also involved materials they had brought from home, such as an old bed and a bra. Some of the artists used equipment from their college and nearly all of them took work away with them to work on at home.

Were the recruitment strategies appropriate?

Karen had phoned a large number of schools and colleges in the area, but many had other commitments. The three colleges had to select their students from a lottery. This somehow resulted in an all girl group. This strategy proved successful in that attendance rates were high and the group gelled well.

Were numbers as expected?

The students had to travel reasonably far to reach the gallery each Friday and so the number of students who kept coming was better than expected (on average 10 out of the original 12). I think this was perhaps due to the productive and yet relaxed atmosphere at the Chisenhale and also the fact that the students had to produce work for an exhibition which would be viewed by the public.

What do you feel the participants got out of the project?

The participants experienced another method of working in a different environment to that provided at college. The extent of this experience depended very much on the participant and their level of involvement and interpretation of the project. Many of the participants I spoke to in the group thought it was a good working environment where they were treated as equals. This was probably due to the discussion-based sessions and small size of the group which encouraged the participants to enter a dialogue concerning their chosen book and method of working.

Were there any major successes?

The successes in the project can perhaps be measured in the small steps that were made throughout. For example, Kimberley was describing how some of the students leapt from literal to metaphorical understandings of the project in one session, taking their work to quite an advanced stage. The fact that students were taking their work away with them also showed how the project didn't just stop at the gallery. Karen and Kimberley's working partnership also enforced this integrated method and collective support within the group.

Were there any major problems?

The trip to the British Library did not turn out as planned. The Library maintained quite a rigid, inaccessible approach and the students felt quite patronised during their visit. Their feelings were revealed during the discussion over titles for their exhibition; one suggestion was 'anarchy in the library'.

The gallery itself was not as supportive of the project as perhaps hoped. I think this is a general problem with 'education projects' that are sidelined in relation to the exhibition programming. One of the participants voiced her opinion and suggested that next time they take over the main gallery.

Did the planned partnerships materialise as intended? What benefits or problems did you observe?

The partnerships with the schools were beneficial in that the teachers were very supportive of the project. Unfortunately only one teacher turned up for the crit at the end of the project. All three teachers came to the private view. They were all very impressed at the standard of work and commitment. One of the problems was the inability of teachers to 'read' this metaphorical work and process-based exchange. I thought this would be more of a problem in that students would find it hard to be confined by their curriculum back at college, but this project seems to have provided a platform for working in a different way rather than a better way. The students expressed how their experiences at the Chisenhale would influence their college work. This influence is more integrated than I imagined.

What outcomes did you perceive from the project?

- Adding to the experience of art-making and thinking about visual communication for students who are thinking about their careers as artists (or not).
- Experimenting with a project that is not centred around the objects in the exhibition, but uses the work as a starting point to explore personal ideas about written and visual communication.
- A space for Kimberley and Karen to explore their own method of working without, to some extent, feeling tied to a set of objectives they don't believe in. This project (in)formed their practices as artists as well as 'educators'.

What has been the benefit to you personally of being part of *encompass*?

I am researching the issues surrounding nomadic, engaged practices through my own curatorial ideas. Collaborative artistic practices which work on specific context based projects are central to my research and *encompass* has proven to be a good example of working in this way. Whilst I have been developing my evaluative skills, I feel the project has been self-evaluative throughout and has not needed extra evaluation techniques which would have perhaps detracted from the dynamic of the sessions.

2. IKON GALLERY - SKY HIGH**Name of gallery educator/project manager**

Michael Prior (Ikon Manager)
Andrew Tims (Ikon Information Officer)

Planned dates for project delivery

18 May - 10 June

Description of the project

- Theme: the sky
- To produce an exhibition through a series of workshops with artists and 16-18 year olds.
- Visit to the Ikon Gallery.
- Poster campaign to advertise open day on 10 June.
- To stimulate interest in contemporary art among a young rural audience.

Who was involved in the delivery of the project as well as the gallery educator (curator, poet, artist etc)?

Artists - Craig Wood (full-time) & Simon Webb (part-time)
Beverley Bennett, Evaluator

On how many occasions was the project delivered?

7

Was this what was planned?

Yes

How many people came to each occasion

Each occasion	1 - 18
Total of all occasions	20

Were there any spin-offs from the project that affected more people?**Can you estimate the numbers affected?**

Special opening	50
Touring exhibition	120
Bus trip	20
Kite festival	150
Total	340

EVALUATOR'S STATEMENT**What were the objectives of this project?**

Through a series of workshops with artists, and a trip to the Ikon Gallery (Birmingham), to develop ideas, concluding in an exhibition of workspace, a disused hat factory in Atherstone. Imaginative advertising of the exhibition was to be included in the project. The theme of 'the sky' was determined by the Ikon touring exhibition which was to visit the town when the final exhibition was on. The age group was to be 16-18 year olds. Also to bring contemporary art and artists to a rural area.

The objectives were achievable and realistic, however more background work with the schools prior to the project would have helped to make the project more successful.

Was the project planning effective?

This was the weakest point of the project. Nobody seemed to know who was supposed to have been organising what. This resulted in a very disorganised and cold start to the first session. The participants didn't know what they were expected to do, or anything about the project. This was partly due to the hostility of the head of art at Polesworth School. The bus trip was well organised, but under-publicised, resulting in many participants having only two days' notice.

Were the individuals involved in delivering the project well-briefed?

Craig Wood was the artist who was at all sessions. Simon Webb came for the first session and the bus trip, then did not reappear until the last week. Andrew Tims, and Information Officer at the Ikon Gallery attended the other sessions. Simon and Craig were well prepared, but there seemed to be more continuity of creativity with Andrew, as he attended more sessions than Simon.

Were there enough materials and resources for the project?

Generally resources and materials were no problem. Chairs and a TV were borrowed from the White Hart Heritage Centre and the local Arts Development Officer, Steve Harris, was very helpful and provided access to the Borough Council's facilities (photocopying, video camera, billboard etc).

Were the recruitment strategies appropriate?

The participants, during the first two days came from QES (6), Polesworth (8), and Sparrowdale - a special needs school (4). The boys with special needs were 15 years old and probably the most enthusiastic. The Polesworth group were brought without knowing what they were coming to. QES were better informed, but some thought that making posters would be printmaking. It was difficult for all sixth formers to be imaginative and creative without 'art class' drawing. Their wariness was a difficulty.

The evening sessions were not a good idea. Many participants have evening jobs and had exams to revise for, or boy/girlfriends. For those who do not live in the town, or who live on the outskirts, transport is an issue, particularly in the evening. The time of year was also problematic as participants had exams and outdoor activities would be attractive.

There were two regulars for evening sessions, one of whom (Clair) was 14 and heard of the project via the bus trip. It was really her project. She attended every session after the bus trip and was most enthusiastic. After the first two sessions, the majority of work, and the closest relationships were with Clair, Abby, myself, Craig and Andrew.

What do you feel the participants got out of the process?

All participants seemed excited by meeting professional artists. Craig and Simon showed slides of their work and took questions. I think that more of the participants would have benefited from a more expansive, free and expressive way of working, had they have continued with the project.

Were there any major successes or problems?

There was little contact with the Ikon Gallery until the last session when Michael Prior came over to assist with the organisation of the exhibition. I found this a little invasive, as we had built up quite a close small group. The exhibition launch was successful with refreshments and live music provided by Steve Harris. Steve also sent out invitations to his own mailing list from the Council.

The good points of the project were that everyone involved gained positive experience and insights. Links with the Ikon Gallery and the town were strengthened. The bad points were lack of attendance and confused organisation. Hostility towards the project from the Polesworth art department.

More involvement with the Ikon Gallery would have given the project a clearer focus. Maybe the bus trip should have been during school hours (although the Headteacher at QES does not like pupils to leave the school building). More information and more notice should have been given to the participants and their parents. As far as I am aware, no risk assessment was made. No contact telephone lists for the participants was made, nor parental consent required. I did not see a first aid box. I do not know if police checks were carried out on the participating adults.

What has been the benefit to you personally of being part of *encompass*?

My involvement in the project evolved into being an equal part of the team. My local knowledge was useful, as was my practical art training. I believe that my close involvement helped in the (limited) success of the project and better informed the evaluation process.

Other points?

The project had great potential, and I thoroughly enjoyed it. Perhaps better, or different, organisation would have increased our attendance levels. Almost everyone offered help and encouragement, from the owner of the building to shopkeepers and the cleaner! Atherstone is so isolated from towns with contemporary galleries that the only gallery visits are made on occasional school trips. It would be nice to think that some of the participants may now go out of their way to visit galleries.

3. MAPPIN ART GALLERY, SHEFFIELD GALLERIES AND MUSEUMS TRUST - *UNDRESSING ART*

Name of gallery educator/project manager

Sally Hague, Education & Public Programmes Manager, Sheffield Galleries & Museums Trust

Planned dates for project delivery.

9 May 2000 (2 workshops)	16 May 2000 (2 workshops)
17 May 2000	24 May 2000

Description of the project

The project at the Mappin Art Gallery was a chance to target audiences from the 16–18 year old age range. This age range had already been identified as a group under-represented in the visitor profile. This project was an important part of a long term strategy of audience development within Sheffield Galleries & Museums Trust.

Groups of 'A' level students from three local schools were planned to have the opportunity in two workshops to look at the Babel exhibition in the Mappin Art Gallery and with the help of an artist and writer develop their own ideas about how the artists who produced the Babel exhibition used text to explore identity. The time spent in the workshops was planned to culminate in the production of a piece of work for exhibition in the Mappin Art Gallery café area.

The writer worked alongside the artist to help the students understand the use of text within the Babel exhibition and also helped with the production of a resource pack to enable visitors to attempt an individual understanding of contemporary art.

Who was involved in the delivery of the project as well as the gallery educator (curator, poet, artist etc)?

Artist: Susie Johnston

Writer: Linda Hoy

Evaluator: Alison Duce

On how many occasions was the project delivered?

6 workshops (2 for each group of students)

Was this what was planned?

Yes

How many people came to each occasion?

Approximately 15 students at each workshop

Were there any spin-offs from the project that affected more people?

Can you estimate numbers of people affected?

Exhibition of students work in the Mappin Art Gallery café, 12 June – 25 June

Estimate of number affected: 80+ attended opening of exhibition

All daily visitors to café

EVALUATOR'S STATEMENT

What are the objectives of this project?

- To encourage young people to access art galleries of SGM
- To produce a resource pack to help visitors engage with contemporary art
- For students to work with an artist and a writer
- For the students to produce a temporary exhibition

In your view, were they realistic and achievable? If not why not?

Yes. However the work on the resource pack is still ongoing.

Was the project planning effective?

On the whole, yes. However, the writer was brought in a little later than the artist which caused minor problems with the work on the resource pack.

Were the individuals involved in delivering the project well-briefed?

On the whole, yes.

However the writer started later and missed early briefing session.

Were there enough materials and resources for the project?

Yes

Were the recruitment strategies appropriate?

The open recruitment process (advertising) used to select the artist was successful.

The writer was recommended through existing contacts due to lack of time to use open recruitment; in hindsight an open recruitment strategy may have been better.

Were the numbers as expected?

Yes

What do you feel the participants got out of the project?

- Working with an artist and writer in an art gallery context.
- Freedom to work on any topic of their choice ('A' level curriculum is rigid)
- Completing work to be put on exhibition in an art gallery

Were there any major successes?

- Enthusiastic artist
- Positive feedback from students involved in workshops

Were there any major problems?

Timing - exam period for students

Did the planned partnerships materialise as intended?

What benefits or problems did you observe?

Positive reaction from the students therefore they will possibly act as advocates for the art gallery and the *encompass* project.

What outcomes did you perceive from the project?

Greater understanding by all involved of the wider issues of contemporary art and the potential for art galleries to be used as an education resource.

What has been the benefit to you personally of being part of *encompass*?

- Experience of the work of the education team at SGMT
- Experience of evaluation work within an art gallery context

What were the strengths and weaknesses of the project?

Strengths -

Students enjoyed the workshops and visiting the art gallery
Exhibition of work was positively received by students, parents and teachers

Weaknesses -

Emphasis on evaluation impinged on the flow of the workshops

4. POTTERIES MUSEUMS AND ART GALLERY, STOKE ON TRENT - *ART IN THE MAKING*

Name of gallery educator/project manager

Jane Fineren

Planned dates for project delivery

15 May - 2 June (15, 16, 18, 23, 31 May, 1, 2 June)

Description of the project

The basic design of the project was to run a series of workshops involving people (aged 16-18) from industry/vocational training, artists and the education staff at the museum. To broaden horizons of all those involved. The aims of the project were to introduce people from the non-art sector to the museum, and to maintain contact once it has been established.

The contact time was 3 lots of 2½ day workshops, with the 3 groups working together on the final day.

Who was involved in the delivery of the project as well as the gallery educator (curator, poet, artist etc)?

3 artists: Neil Brownsword, Sharon Porteous and Gabby Leigh
Curator of exhibition in the gallery
Rebecca Hill, evaluator

On how many occasions was the project delivered?

7 (including 3 preliminary visits to college before workshops began)

Was this what was planned?

Yes

How many people came to each occasion?

Visits x 3		21
Each occasion;	17th	7
	23rd	8
	1st	3
	2nd	10
Total of all occasions		40

Were there any spin-offs from the project that affected more people?

Can you estimate numbers of people affected?

Exhibition of students' work alongside 'Arty Crafty' exhibition in the museum.

'Arty Party' at end of workshops, to which students, tutors, other museum people (who hadn't been directly involved in the project) were invited.

EVALUATOR'S STATEMENT

What were the objectives of this project?

To introduce students in industry to 'Art', to examine issues pertaining to traditional notions of 'Art' and 'Craft', to widen museum's audience, to make some pieces for display alongside the 'Arty Crafty' exhibition.

In your view, were they realistic and achievable? If not why not?

They were realistic, as they were quite straightforward. It seemed possible to be able to introduce basic 'Art' issues to those working in 'Craft' areas.

Was the project planning effective?

It seemed as if it would have been beneficial to research the target group more thoroughly, although Jane Fineren states that she did not want to spend time investigating such matters until she knew that she would obtain funding for the project. Some of the students attending the workshops had found out by accident that the events were happening. It is not clear whether this situation could have been avoided by better communication between museum and students, or between tutors and students.

Were the individuals involved in delivering the project well briefed?

Yes. The three artists demonstrated a clear understanding of what it was that Jane intended to achieve, and of their personal objectives for the project.

Were there enough materials and resources for the project?

On the whole there were adequate resources. The engineering students expressed a desire for more 'high-tech' tools. They expressed a desire to be able to use more specialised tools. They seemed to think that they would have been able to achieve much more in the limited time available if the facilities had been more advanced. Realistically though, this would not have been possible, given that the workshops were taking place in the museum's all-purpose education space. The other two groups appeared to be satisfied with the equipment with which they were provided.

Were the recruitment strategies appropriate?

Yes, in that Jane contacted the appropriate parties in industry and education to invite them to take part. The first sessions (in college) with the artists and students acted as a kind of recruitment session.

Were the numbers as expected?

No. Especially in the later sessions. Jane had envisaged approximately 30 students participating in the project. Ten of them attended the final session. This may have been partly due to the timing of the workshops - the final session was in half term, so some students had jobs, while others may not have wanted to give up their time. It was also a couple of weeks before the final shows at college, so the students were busy anyway. Approximately 20 students attended in total.

What do you feel the participants got out of the project?

The participants who seemed to benefit the most were the group of engineering students who were less inhibited by the formal 'Art' education. The ceramics students seemed less enthusiastic since they were continuing work on pieces that were an extension of their college work. The textiles students were very interested in trying the weaving with plastic bags. The engineering students were enthusiastic about the whole project - it seemed to inspire them working in a setting that was more or less completely new to them.

The students all had a chance to talk to professional artists, which was inspirational (to varying levels) for those planning to continue in this field. The fact that the artists were at different stages was interesting for them - Sharon sells her work in London as well as working locally, while Neil has currently got an exhibition in London. It provided an insight into 'The Art World', and potential role models for some of the students.

Were there any major successes?

The enthusiasm with which the engineering students took to the project can certainly be seen as a success. The fact that the students' work is on display alongside the 'Arty Crafty' exhibition gives them some incentive to return to the museum.

Were there any major problems?

There were not any major problems as such. Jane felt that as she had not managed to recruit the apprentices/students in industry the whole project was a failure, which it was not by any means. The angle of the project changed significantly, but this did not prevent the project as a whole from being a success.

Did the planned partnerships materialise as intended?**What benefits or problems did you observe?**

The planned partnerships did not materialise as planned, since Jane was unable to recruit students in industry. It seemed that there was not enough incentive for employers to allow students into the museum, thus missing two days. Jane cited one employer as expressing concern over his employees learning new skills, instead of continuing to work in his tried and tested way. The fact that approximately half of the ceramics and textiles students did not return for the second full day of workshops was a problem, and one that does not have an obvious solution.

What outcomes did you perceive from the project?

The project had benefits for the museum as it encouraged students to return to see their work on display. It acted as an introduction to those who had never been before, and as a reminder for those who had. Those who attended the final workshop will hopefully tell friends and relatives about the current exhibitions. For those students training in art it was beneficial for them to meet people working professionally in their area of interest. Hopefully it will provide them with some sort of inspiration. For those students from industrial training the project provided them with a positive experience in an art setting.

What has been the benefit to you personally of being part of *encompass*?

The main benefits to me have been: the chance to be involved in a national project, experience of workshops for an older age group, a chance to meet other artists working locally, a valuable introduction to evaluation techniques, the opportunity to gain knowledge of other departments in the museum. It has definitely cemented my interest in museum education as an area of academic study, and of the practical application of this research.

What were the strengths and weaknesses of the project?

The main weakness of the project was that Jane was unable to recruit those for whom she had originally intended the project. If she had been able to achieve this, the participants may have sustained interest for a longer period of time. The strengths were that more people have been introduced to the museum and art gallery, and that those who attended all the workshops enjoyed a positive experience of the environment. Those who decided for whatever reason that they would not return for the second day, may not have had an entirely negative experience, although it may have put them off returning in the future. The timing was not ideal, since half term was probably a less desirable time to visit than other times when it would be an alternative to college!

Any other points you want to add?

Local press coverage could have been better. As far as I know, only one press release was issued (to the local paper). The project was aimed at specific groups, but a higher profile may have sustained interest for a longer time.

5. SPACEX - BODY MAP**Name of gallery educator/project manager**

Caroline Mawdsley - Education and Outreach Officer

Planned dates for project delivery

Wednesday 3rd May - Friday 26th May 2000

Description of the project

'Body Map' was designed to enable a group of 15 students, aged 16-18, to study the work of three Dutch and Flemish artists, Keiko Sato, Peter Buggenhout and Maria Roosen, exhibiting at Spacex in 'Everything needs time ...' (4 May - 10 June). The students were from 5 different schools and colleges in Devon, who were approached by Caroline Mawdsley, to be involved in the project. On the first day of the project, the exhibiting artists gave a gallery talk about their work and ideas and the students were able to ask them questions. The students then worked with two local artists, Heidi Stokes and Neil Musson, who also showed the students their work and talked about their experiences and approach. Heidi Stokes designed the 'Body Map' project brief in response to the exhibition. The brief reflected the site-specific elements in 'Everything needs time...' and involved students exploring ideas about signs, symbols and language. During the first two days of the project, the students were asked to reflect on the differences between the signs and symbols in the public domain and the signs and symbols that are offered to us in a gallery in the form of visual art. They explored the contrast between how we interpret conventional, instructive signs and the more obscure messages we are faced with in 'visual language'. This theme also reflected in the Sound Day workshop on day 3, designed by Neil Musson. He developed the students' exploration of perception and interpretation to incorporate the idea of art as recorded sound. The students made multi-track sound recordings which contrasted the memories of a walked route with the reality of that route. During the remaining days of the project, the students developed these ideas either individually or in groups, through the exploration of materials and through designing, planning and finally making site-specific sculptures. On the final day of the project, the sculptures were placed on specific sites in Exeter City Centre.

Who was involved in the delivery of the project as well as the gallery educator (curator, poet, artist etc)?

Keiko Sato, Peter Buggenhout and Maria Roosen - Exhibiting Artists

(These artists gave a gallery talk on the first day of 'Body Map' for the *encompass* students)

Heidi Stokes - Local Artist/Facilitator

Neil Musson - Local Artist/Mentor

Monica Todd-Pokropek - Evaluator/Gallery Education Assistant

On how many occasions was the project delivered?

The project took place over 8 days in May. As the project was to take place in college time, different days were chosen each week, so that students would not miss the same lessons over the 4 weeks. 2 INSET days were also built into the project.

Was this what was planned?

The project took place on the planned dates.

How many people came to each occasion?

6th April - INSET - 8 teachers, 2 artists, 3 gallery staff & Gill Nicol

3rd May - 15 students, 1 artist

5th May - 14 students, 1 artist

10th May - 12 students, 2 artists

11th May - 10 students, 1 artist

15th May - 10 students, 1 artist

19th May - 11 students, 1 artist

25th May - 12 students, 1 artist

INSET - 10 students, 2 teachers, 1 artist, 2 gallery staff, Penny Hay, Gill Nicol

26th May OPEN DAY - 9 students, 4 teachers, 15-20 family/friends, 3-4 kids

Were there any spin-offs from the project that affected more people? Can you estimate numbers of people affected?

The Open Day affected the largest number of people during the project, partly because the students invited friends and family to the event. However, the profile of the project was also greatly increased by the fact that the students' site specific work was placed in Exeter City Centre so that members of the general public also had access to the work. There is no way of telling how many people took an interest in the work and read the information about the project and Spacex that was displayed with each piece, but it could have run to one hundred or more people. I spent a brief amount of time at each site, placing the printed information and even during this time, several people, particularly mothers with children (who wanted to play with the sculptures) came and asked me what the project was about.

One of the sculptures actually disappeared from its site, which we reported to the local paper (*Express & Echo*). This also gave us some press coverage.

EVALUATOR'S STATEMENT

What were the objectives of this project?

AIMS

To introduce young people to the contemporary art gallery and its relevance to their lives. Encourage the same people to become regular users of art galleries and form the foundation of Space Youth - Spacex Youth Advisory Group.

To deliver a high quality, creative experience which would encourage young people to be experimental and enthusiastic about the processes involved in art practice and feel confident when discussing contemporary art.

OBJECTIVES

- Run a project over 7 days, with 17 young people, aged 16-18 years, which brings participants into contact with contemporary Dutch artists exhibiting in the Honiton Festival and Spacex gallery and with local artists involved in the 'Body Map' project.
- Deliver 2 INSET days for teachers whose students are involved in the project.
- Encourage interaction on a social level and collaboration within the project brief, to enable young people, from different backgrounds, with similar interests to create an exciting and friendly environment.
- Involve young people in the dynamics of contemporary art practice from talking to artists, thinking and developing ideas, making and installing work, to designing invitations, holding a private view and being exhibition guides.
- Bring to the attention of participants, the ways in which visual information is read in our environment and in the art gallery.
- Work with young peoples' ideas within the brief of an 'instructive pathway' to produce a collaborative, site specific art work in the city, the content of which will depend entirely on the development of the students' ideas.
- Mentoring will take place between Project Artists and Gallery Education Assistant/Evaluator, and Education Outreach Officer, as a formless, multi-faceted exchange.
- Integrate evaluation into the process that is both formal and creative.

In your view, were they realistic and achievable? If not why not?

The aims and objectives for 'Body Map' were realistic and achievable and reflected the many possible benefits of being involved in gallery education.

Was the project planning effective?

The overall planning for the 'Body Map' project was well thought out and thorough. Details such as the Aims and Objectives were finalised well in advance of the beginning of the project. This was partly due to the requirements of *encompass*, who requested detailed proposals for projects before agreeing to fund them, but the thorough planning was also due to Caroline Mawdsley's enthusiasm and dedication. The most effective elements in the planning of the project were the preliminary plans made by Caroline Mawdsley. INSET days were planned to get the teachers of the students interested and involved. Other measures were planned in order to gain and retain the interest of the students including:

- The opportunity to assist exhibiting artists with the installation of their work.
- A visit to Honiton Festival.
- Possible gallery talk from the exhibiting artists.
- The chance to work with two local artists.
- Games and teamwork.
- A creative process leading to site-specific work.
- Travel expenses paid.
- Free lunches.

Were the individuals involved in delivering the project well briefed?

Caroline visited each school or college personally and spoke to the teachers and students about what the project could offer. It was agreed that the project would take place in college time and Caroline also spent a long time negotiating dates for the project with all the teachers and students. The final dates fell on different days of the week over the four weeks of the project, so that students would not keep missing the same lessons. The success of this planning seems clear in the fact that the initial contact found 18 interested students, 15 of whom began the project, with 12 students eventually completing the project.

Were there enough materials and resources for the project?

Yes.

Were the recruitment strategies appropriate?

Caroline initially recruited Heidi Stokes and Neil Musson to be facilitating artists for 'Body Map'. Neil Musson is a professional artist and an experienced workshop leader and Heidi Stokes although less experienced, put in a strong proposal for the project. Caroline originally envisaged that Neil could act as a mentor for Heidi, but it transpired that Neil could only do a one-day workshop and therefore only one mentoring session. It was therefore decided that in addition to Neil's influence, mentoring should take place between Caroline (Education Outreach Officer), Heidi (Lead Artist) and myself (Evaluator/Gallery Education Assistant), as explained in Objective 7. This could have been a successful, collaborative effort and it did work to an extent, but in retrospect I feel it could have been more effective if it had been a bit more defined and organised. I think it would have helped to discuss in advance how the mentoring between Caroline, Heidi and myself could work and to outline what roles and responsibilities we should take, or share, during the project. I was left in a difficult position in this respect, as my evaluation role did not allow for me to make suggestions as to how the project should be run and yet my position as gallery education assistant meant that I was working full time on the project whilst Caroline was busy organising other projects, so that I had to take responsibility for assisting Heidi in the day-to-day running of the project. I think it would also have been a good idea to have agreed to meet at the end of each day to discuss progress and plan for the next session, instead of meeting at haphazard moments when things seemed to be going wrong. However, all these things are easy to see on reflection and the exchanges that did take place between Caroline, Heidi and myself were constructive and useful.

Were the numbers as expected?

Yes.

What do you feel the participants got out of the project?

I feel that the participants benefited enormously from being involved in 'Body Map'. They learnt about and experienced new and innovative ways of approaching and thinking about the making of art. Several students commented on the freedom they found in working with the variety of resources available in the gallery. They also enjoyed the process of working in a less prescriptive and more experimental fashion. It was also clear that some students felt a great sense of personal achievement.

One student in particular had ended up working alone after another student had changed their ideas. This student persevered with the original design for a conical water fountain, eventually adapting the design to three cones which incorporated moving discs revealing a message. This sculpture not only worked but was, in my opinion, aesthetically successful as well! This student brought his parents to the open day of the project and having begun the project as one of the quietest, most retreating members of the group, finished the project by confidently explaining his process and ideas to everyone present, with evident pride. The student's teacher wrote to Caroline to thank her for the project saying 'Thank you so very much for the opportunity for our students to work with you at Spacex. They all enjoyed themselves immensely and even the quieter ones seem to have come out of themselves and acquired some confidence as a result.' It is my feeling that even one result such as this, makes a project worth doing and this is clearly only one example of the possible effects of the project.

Were there any major successes?

I feel that one of the most successful parts of the project was the way in which the project was set up, as previously discussed. Caroline's thorough preliminary planning, which included providing food and paying for transport for the students, played a big part in maintaining student numbers.

I feel that the INSET sessions were successful. The first one increased the teachers' awareness of what SpaceX can offer, as well as clarifying the intentions for the *encompass* project. The second INSET, although less well attended, provided a platform for reflective discussion between teachers, participants and gallery staff.

An aspect of the project which I felt was highly successful was the gallery talk by the exhibiting artists. It was very satisfying to see this happen, as it had been very difficult to arrange in advance because of communication difficulties between an external curator, the artists and SpaceX staff. I feel that it was an extremely valuable experience for the students to hear the three exhibiting artists talk about their work and ideas in an honest, informal fashion. Most of the students commented that this event had been worthwhile and memorable and I feel sure that it would have contributed to their confidence in discussing contemporary art and broken down inhibitions they may have had concerning the gallery space and exhibiting artists.

Heidi Stokes and Neil Musson also gave a slide show of their work and talked about their experiences and ideas. I think that this was also a very important aspect of the project as the students gained first-hand information of what it is like to be a practising artist in the South West. Neil talked about the commissions and projects he has undertaken as a professional artist, which was fascinating, especially hearing him talk about collaborations with architects and fashion designers. This would have been a great inspiration for the students and must have provoked them to thinking about their own career ambitions. Heidi talked more about her approach to her work and her exploration of interactive elements in her sculptures. It is clear that her ideas and work had a profound influence on the students, as nearly all of them incorporated interactive elements in their sculptures of 'Body Map'. This was an interesting and unexpected outcome of the project.

Another positive but unplanned outcome was the influence that two Foundation students on the project had on the others. These students were slightly older than the other students and also much more confident and clear about expressing their ideas and feelings. One student in particular became the natural leader of the group and her openness and honesty helped break down the self-conscious barriers of the other students. The atmosphere was notably more animated and communicative when she was present.

Finally, I also feel that the final outcome of 'Body Map', which was placing the site-specific sculptures in sites around Exeter City Centre was an important aspect of the project. It may be worth noting that it was hard work for Caroline to negotiate permission for this to take place from Exeter City Council. It involved contacting several different departments of the City Council and a lot of persuasion of individuals within these departments. I feel that it was well worth the effort as it not only gave the project a wider profile and a context outside the gallery in keeping with the project ideas, but it also provided the opportunity for a lot of learning for the students. They were able to see their work out in the public domain and to see people interacting with their sculptures and asking questions about them, which made the work much more real. On the last day of the project, the open day, the students acted as guides for friends and family and were able to explain their ideas and reflect on their achievements.

Were there any major problems?

One of the first problems to arise during the project concerned the interaction between the students. Due to the division of the students into small groups early on in the project, the rapport and social interaction between the students was limited. I feel this fact had a knock on effect and also influenced other aspects of the project. Firstly, the general atmosphere of the group remained somewhat quiet and uncommunicative for much of the project, with several students eventually working alone on their own site-specific sculpture, without collaborating with anyone else. The lack of interaction is also likely to have held back the development of students' ideas. This point was raised by Heidi Stokes, who became concerned that several days into the project, students still seemed confused about the concepts behind the project. She felt that this was partly due to the lack of communication and discussion between the students outside of the feedback/discussion sessions which took place as part of the project, led by Heidi. It is possible that if the students had exchanged ideas more freely both in the project and socially, the ideas would have been better understood and also explored in more depth.

However, I also think that the students could have been encouraged to reflect on the wider context of the project ideas, by being given more contextual information. The project ideas were closely related to semiotics and the notion of a 'visual language' is a widely debated subject. Both of these avenues could have provided rich topics for discussion and analysis of ideas, but this theoretical context was only touched upon superficially when Caroline stepped in to talk briefly about semiotics.

It is my feeling that the lack of interaction from the beginning of the project and the lack of clarity over the ideas behind the project led to a drop in energy and enthusiasm during the middle days of the project, so that the timing of the project also slipped. During the final days of the project, the students had a rush to finish their sculptures. This meant that considerations such as using weatherproof materials and health and safety, which arise when designing outdoor, interactive sculptures, were not fully resolved.

I have tried to decipher the causes of the problems in the project, but feel that it is very difficult to pin down reasons, partly because some factors are external to what is set up in the gallery. The following summary is my attempt to clarify the factors leading to the problems.

External Factors:

- Difficult age group with cultivated air of indifference!
- Personalities - some very quiet students from rural areas.
- Weather - several very hot days causing lethargy?

Internal Factors:

- Student interaction not given ample attention and thought initially.
- Ideas not clarified - not enough contextual information or discussion of project in relation to exhibition - leading to limited exploration of ideas.

Limited input from artist in terms of guidance for planning/alternative ideas/challenging student ideas - leading to limited experimentation with materials and designs before embarking on final piece.

I feel bound to add, however, that the problems which arose in the project, were not failures, but areas which could perhaps have been more effective. The problems were in fact minor when looking at the overall impact of the project. I feel that the students made some very innovative, individual and successful site-specific and interactive sculptures, which showed evidence of the development of their understanding and exploration of language, signs and symbols. However, it is still tempting to speculate on how much more could have been achieved.

What outcomes did you perceive from the project?

It is impossible to give evidence of the wider impact of the project and the longer term influence on the students is equally difficult to measure. However, I can already say that several of the students are now regular visitors to the gallery and the relationships established with both the students personally and their teachers and colleges are now strong and will hopefully develop further.

What has been the benefit to you personally of being part of *encompass*?

Personally, I learnt an enormous amount from my involvement in the project, not only about evaluation, but about all the issues relevant to setting up and running projects in the gallery environment. I hope to put the knowledge and understanding of gallery education I have gained, to good use in the future.

6. QUEEN'S HALL ARTS CENTRE, HEXHAM - RECOVERREDISCOVER

Name of gallery educator/project manager

Allie Warneford - Arts Development Officer

Planned dates for project delivery

● PROJECT DESIGN, PLANNING & RECRUITMENT

● INTRODUCTIONS IN HIGH SCHOOLS

- 1 PRUDHOE (2)
- 2 HAYDON BRIDGE (2)
- 3 HEXHAM (2)

● MARKETING

Day 1	14/4	Pre-project meeting Planning (inc. invites) & Ally Wallace Reception	4-8
Day 2	15/4	DJ workshops, dance & texts/photos/video	11-5
Day 3	17/4	DJ workshops & text/photos/video	11-5
Day 4	18/4	Visual arts (inc. text/photos/video)	11-5
Day 5	19/4	Visual arts (inc. text/photos/video)	11-5
Day 6	28/4	Text/photos/video	11-5
Day 7	6/5	**All art forms - pulling strands together	11-5
Day 8	8/5	Plan and prep. space	6-9
Day 9	12/5	Prep. event	6-9
Day 10	13/5	Event	(11-6) 3-5
Day 11	15/5	Feedback & prep. Café event	6-9
Day 12	19/5	Chill Out Café	8 till late

Description of the project

RecoverRediscover was designed to reach 16–18 year olds. The desire was to create a real 'feel good' project across art forms, providing a series of arts activity sessions and an event or events that would really tempt young people and help them feel that Queen's Hall Arts (QHA) might have something to offer them. Appropriate and accessible art forms were made available and a framework was created that had the flexibility to develop as the user group evolved. Ally Wallace facilitated visual arts, Davie Rae facilitated streetdance and 'Salad Butty' DJs, Nicola and Kelly Lumley facilitated sonic art and Allie herself was a fifth facilitator, working across art forms and pulling 'the strands' together. Responses to the art forms on offer was always very positive. The first few sessions would concentrate on particular art forms and as the project progressed the idea was that these forms would gradually start to cross-fertilise. Planned 'end products' were built-in in order to encourage a sense of ownership, belonging, satisfaction and pride. A room was made available for the whole run of the project to support the group. Provided with comfy chairs, tables, a CD player and CDs, pens, paper, craft materials, a video camera, still cameras and film and soft drinks it was to become personalised with photos, posters, instruments and work in progress. It would be OUR ROOM. It was also important that participants met staff, had a guided tour and were given discount vouchers for the café for the duration of the project. Spaces within Queen's Hall Arts were booked in advance and the technical team were on hand to offer support. They, and the café staff, were particularly helpful with the Chill Out Café and all Queen's Hall staff have been extremely positive in their feedback.

Who was involved in the delivery of the project as well as the gallery educator (curator, poet, artist etc)?

Allie Warneford	Project Leader/Artist
Gill Ewart	Project Assistant/ <i>encompass</i> evaluator
Ally Wallace	Visual Artist
Davie Rae	Dance & Movement Facilitator
Nicola Lumley (SALAD BUTTY)	Sonic Art Facilitator
Kelly Lumley (SALAD BUTTY)	Sonic Art Facilitator
QHA Staff & Technical Crew	
Geoff Keys	Artistic Director
Annette Dickson	General Manager
Myles Hall	Marketing
Caroline Reay	Box Office
Helen Ratcliffe	Visual Arts Officer P/T
Nancy Caris	Box Office P/T
Andrew Biscoe	Stage Manager
Alex Parry	Technician
QHA Café	
Ged Higgins & Staff	Catering Manager
Ban Adcock & Tom Hunter	Caretaking

On how many occasions was the project delivered?

There were twelve project days.

Was this what was planned?

One session was moved, due to problems with transport but twelve project days were planned and delivered.

How many people came to each occasion?

Between 8–15

Were there any spin-offs from the project that affected more people? Can you estimate numbers of people affected?

The family day attracted approximately 60 visitors.

The 'Chill Out Café' attracted approximately the same.

There was an article in the local paper (The Hexham Courier).

We had an advertisement in Tyneside's version of Time Out (The Crack).

We were in the national listings.

A local film project worked on the video footage.

EVALUATOR'S STATEMENT

What were the objectives of this project?

A series of planning meetings, six arts workshops, preparatory sessions and two events during April and May 2000 at Queen's Hall Arts for 16-18 year olds.

- For artists to collaborate with a group of young people to develop their own professional practice and to encourage, support and further participants' own interests.
- For the group's work (and play!) to 'take over' areas within The Queen's Hall, not just gallery spaces, and for them to feel a sense of ownership over the space. Through creating a public event the group will be required to consider presentation, communication and audience. The 'Chill Out Café' at the very end of the project will encourage family and especially friends of a similar age to become involved.
- To establish a relationship between the gallery, young people, schools and youth services in order to build future initiatives.

In your view, were they realistic and achievable? If not why not?

I think the objectives were clear and not over-ambitious. I know Allie found the discussion at Ikon in February useful in this regard. She did communicate to me her reservations about 'inheriting' an artist, i.e. having one facilitator contracted when she came into post and therefore having to plan the project around him.

Was the project planning effective?

I thought that planning was very effective. Allie is a good project designer and leader. She created a framework, met with 'likely participants' to flesh out a design and arranged artists' meetings to discuss ways of working and specific requirements. This schedule took advantage of the school holidays and this was helpful in an area with access difficulties (Tynedale is a huge District).

Were the individuals involved in delivering the project well-briefed?

Allie arranged artists meetings. Davie, Nicola and Kelly met with her in Newcastle and Ally met with her in Hexham. Everyone seemed very interested and enthusiastic about the 'cross-arts' approach.

Were there enough materials and resources for the project?

Allie spent *encompass* funding on artists and provided other resources herself. The requirements were kept simple and everything that was needed was available. More space would sometimes have been helpful but Allie managed to work with what was available pretty well.

Were the recruitment strategies appropriate?

Apart from Ally Wallace being contracted before Allie arrived, recruitment strategies were appropriate. Ally delivered visual arts; having used Davie Rae in the past and knowing he had a good rapport with the young people, Allie was very happy for him to facilitate the dance sessions. Choosing DJs was more difficult but having known Nicola and Kelly Lumley for a while and appreciating their work herself, she chose them for three main reasons; they were community-based, they have a professional 'very street-cred' profile and they're women!! Allie was a fifth facilitator.

I believe, like Allie, that the team of artists would have worked more effectively with a more appropriate visual artist. Allie had no idea of Ally's facilitation skills and felt that he 'was coming to the project with attitudes that weren't in keeping with the rest of the team.'

Were the numbers as expected?

I think numbers were probably more or less as expected, i.e. that a small core group would evolve with shifting numbers depending on transport, trips away, 'what else was going on', the weather etc.

What do you feel the participants got out of the project?

I think participants enjoyed the project immensely and that it worked on a number of levels:

- It was a fun thing for them to do during the holidays and in the evenings.
- It provided them with a space, support and respect.
- It offered them 'tastes' of a number of art forms with opportunity but no pressure to specialise.
- It saw both sexes and a range of ages coming together to work and play.
- It provided opportunities to create art and share it with family, friends and the public in a 'cool' way.
- It gave young people 'a voice', opening up communication in a relaxed way. Allie has been able to design future initiatives with that information.

Were there any major successes?

The project itself was a great success, particular 'high points' included 'the band in the bubble' and the writing of original music, the café event, the smiling faces, happy core group attendance, everybody working together, young people, artists, Queen's Hall staff alike.

Were there any major problems?

Allie (and the other artists) found Ally difficult to work with. He seemed to have very little respect for the young people and their creativity.

Scheduling workshops was sometimes difficult with limited space and Allie found it awkward transporting Davie, Nicola and Kelly from in and around Newcastle on project days. These were not major problems.

Did the planned partnerships materialise as intended?

Hayden Bridge County High School were approached and responded very well. Allie had meetings with arts staff (art, drama & music) and with pupils (separately) and a number became involved. April and May is bad timing for older pupils.

Hexham Queen Elizabeth County High School were interested and reasonably helpful. Ultimately a good number of pupils became involved (through word-of-mouth) but these were not from the targeted group (i.e. the sixth form). Stronger sense again that April and May is bad timing for older pupils.

Prudhoe Community High School were not particularly helpful. Hexham is perceived as too far away and there are issues of transport and sense of community (and possibly an historically 'not particularly good' relationship with the Queen's Hall) etc. Again a strong sense that April and May is bad timing for older pupils.

What benefits or problems did you observe?

- The project provided a good opportunity for Allie (who came into post in January) to develop communications with schools.
- The project enabled Allie to pay a local Film Project to edit video footage and this in turn led to one nineteen-year-old with no previous editing experience being trained by the project organisers and becoming involved in more work with them.
- April and May are difficult for older pupils.
- As expected we did have problems with access. Pupils from Prudhoe High particularly, felt that Hexham was too far to come other than for a 'one-off' event. Historically they have better relations with The Theatre Royal in Newcastle.

What outcomes did you perceive from the project?

- Artists collaborated with a group of young people over time, developed their own professional practice, encouraged, supported and furthered participants' own interests.
- The group's work (and play) certainly did 'take over' areas within The Queen's Hall, not just gallery spaces, and they obviously felt a sense of ownership over the space. Creating a public event meant the group had to consider presentation, communication and audience and The 'Chill Out Café' at the very end of the project encouraged family and especially friends of a similar age to become involved.
- *RecoverRediscover* established a relationship between the gallery, young people, schools, youth services and other local arts projects in order to build future initiatives. The project has opened up the communication about the very special needs of young people in Tynedale.
- A Youth Arts Focus Group is being launched in September feeding into a Youth Arts website, a separate arts development brochure with a Youth Arts bias is being launched and there will be weekly arts sessions for young people beginning in September.
- Another DJ night is planned for November and in December SweetStreetBeat will be a café arts festival for under 18s. QHA will provide ongoing rehearsal space and technical support for self-led youth arts activities.
- QHA were able to build on an existing relationship with a local Film Project.
- The project, especially, the 'Chill Out Café', was an opportunity for Queen's Hall staff to work together and create a positive, fun event.
- **engage** has helped a new Arts Development Officer 'kick start' this specialised area of work.

What has been the benefit to you personally of being part of *encompass*?

I have enjoyed being part of *RecoverRediscover*, working with young people and being in a position to offer help and support as well as undertake the set tasks for the evaluation. I have worked with Allie in the past and assisted her on a very wide range of projects. This project gave me a clearer understanding of young people's creativity and the special needs of rural communities.

I have recently been accepted as a mature student onto an Information and Communication Management BSc course and discussed *RecoverRediscover* in detail with the Admissions Tutor who was very interested in my role and my thoughts about the project. Although not an artist, I have an interest in the arts, especially in a community setting and found resourcing materials and information for the group particularly satisfying.

What were the strengths and weaknesses of the project?

It was well planned
It was well run
It was sincere and respected its participants
It was unpretentious but very creative and daring
It generated an enthusiasm
It encouraged young people of different ages to work together
It gave artists the opportunity to work together
It raised the profile of Youth Arts

One artist did not 'gel' with the team
Space was sometimes restrictive
It was difficult to reach the targeted age group

PROJECTS WITH PRIMARY CHILDREN AND THEIR FAMILIES

1. FIRSTSITE, COLCHESTER - ART-VENTURE

Name of gallery educator/project manager

Sarah Lockwood

Planned dates for project delivery

Teacher/artist briefing session:	Tuesday 14 March
Exhibition installation:	North County Primary School 10, 11, 12 April & 25 May
Monkwick County Junior School	23, 24, 25, 26 May
St John's Green Primary School	22, 23, 24, 26 May
Exhibition dates:	30 May - 14 June
Family day:	Saturday 3 June
Twilight session:	INSET evening - Monday 12 June 4 - 6pm

Description of the project

The Colchester Art-Venture project was designed to build on the success of the recent one-day Interactive Art Trail project run by firstsite with primary school children, to encourage a greater visual awareness and understanding of the immediate environment. The Interactive Art Trail (December 1998) supported by the Baring Foundation, established a model of good practice towards further extending the Art Trail.

The project involved three visual artists, each paired with a primary school in Colchester town centre. Four day-long sessions were led by the artist and an assistant to develop a visual map of an artistic journey through Colchester. This was initially based upon routes used during the Interactive Art Trail in 1998. By visiting different venues - the Sensory Garden, the Mercury Theatre, Trinity Gallery, firstsite and various public artworks - the children collected verbal, visual and written information, and shared their findings with each other. Their artwork was exhibited at three venues, where the schools and families were invited to visit them, thus creating another alternative journey.

Who was involved in the delivery of the project as well as the gallery educator?

North County Primary School - total 38

1 artist - Les Bicknell, 1 teacher - Caroline Barnes, 2 Fine Art Degree students, 1 MA Gallery Studies student, 2 parents, 31 pupils

Monkwick Junior School - total 36

1 artist - Anne Schwegmann-Fielding, 2 teachers - Yvonne Jones & Mandy Badasha, 2 students, 2 parents, 30 pupils

St John's Green Primary School - total 39

1 artist - Jevan Watkins, 1 teacher - Ellen Sizer-James, 2 students, 1 volunteer, 3 parents, 31 pupils

Family Day - total 266

225 firstsite, 25 Trinity Street Gallery, 16 Digby Gallery

Twilight Session - INSET total 16

Total participants 398

Evaluator - Laura Davison

How many people came to each occasion?

firstsite - 2500 (including 225 on the Family Activity day)
Open 6 days a week, 10am - 5pm

Trinity Street Studios - 117 (including 28 on the Family Activity Day)
Open 4 days a week 2pm - 5pm

The Digby Gallery - visitor figures are difficult to gauge, as the gallery is unsupervised.
18 on the Family Activity Day

Approximate total number of visitors - 2635

Were there any spin-offs from the project that affected more people?**Can you estimate numbers of people affected?**

3033 - minimum amount of people affected by the project

EVALUATOR'S STATEMENT**What were the objectives of this project?**

- a) For each artist to work with their group encouraging a confident, creative response, developing a greater visual language for each child through an understanding and awareness of the immediate environment and its diverse levels of artistic content.
- b) To create a genuine collaboration between artists, children, teachers, students and firstsite throughout the project, working as a group to develop ideas and practical skills towards an exiting, integrated and educational response.
- c) To build a relationship between firstsite and the participating schools extending to family groups. Post project visits to firstsite being encouraged through the exhibition of Colchester Art ventures and the dedicated Family Day. To develop an empowering communication experience as the children guide their parents and/or teachers around the town.

In your view, were the objectives of this project realistic and achievable? If not why not?

(The numbers relate to each objective)

- a) The project was totally successful in raising an awareness of the children's local environment and art works. The children's appreciation of their local environment particularly increased in value by exploration and investigation through the senses. For example, the use of blindfolds increased the children's use of exploring by using hearing, touch, smell and taste rather than just sight. The children were amazed at how much of their local environment they had never noticed. This can be seen from the following statement:

'First we walked around town looking at stuff that we don't normally look at. I was really amazed at all the stuff we miss...'

b) The second objective was also achieved. The project offered a unique opportunity to focus on forging links with local schools, which was attained. However, there is one collaboration that was exceptionally successful and must be mentioned. This was the involvement of the Fine Arts Degree Students from Colchester Institute. The students were extremely motivated and involved throughout the projects. The artists worked professionally with the students as colleagues, developing the project and asking their opinions: *'I felt very much part of the project, and was treated as an equal by Les, not just a helper.'* The students established a meaningful role and were extremely enthusiastic about the whole project, right through to the installation of the exhibition. Through involvement in the project, the students gained an insight into the processes of artist residencies. The project provided an opportunity for the students to work alongside artists in education and has encouraged good teaching practice for further projects and possible collaboration.

c) The building of relationships between firstsite and the participating schools was achieved. However, extending this to family groups through the dedicated Family Day was not as successful. Though there was an article in the local newspaper about the Family Day, as well as each child being given a personal invitation, the response was not so good. This may have been due to the circumstances - it was the first weekend of half term - and possibly the hottest day of the summer so far! The lack of response would suggest that new initiatives need to be introduced to raise parents' awareness of such projects, and to encourage a greater involvement and support. Perhaps this objective was over-ambitious for a single project, but has raised the awareness that this is an area which should be further assessed and developed in the future.

Was the project planning effective?

Yes.

Were the individuals involved in the project well-briefed?

The individuals involved were well-briefed. However, I felt the pupils needed to be better informed of what the project entailed and why they were participating. Although each artist did introduce the project to the pupils on the initial day, it would perhaps have been better for more of a build up by the school, such as some pre-project introduction or gallery visit to establish why they were involved. Possibly, if the pupils had been better informed prior to the start date of the project, an increased awareness would have been developed, which may have encouraged more families to visit the exhibition. An example of this can be seen with the following child's statement:

'When we walked around town I wondered 'what's the point'. But in the end I was pleased we did it.'

This raises the issue that although the briefing seemed comprehensive to those working within the arts, this is not necessarily the case for everybody, especially when two of the teachers were newly-qualified and had never been involved in such projects. Perhaps the need for a clearer explanation to the pupils was overlooked.

Were there enough materials and resources for the project?

Yes

Were the recruitment strategies appropriate?

Yes

Were the numbers as expected?

The numbers involved in each school's project were as expected.

However, the visitor numbers for the Family Day were lower than expected at two of the venues.

What do you feel the participants got out of the project?

The diverse nature of the three artists' projects means that art was experienced on a series of levels. In particular, the students have gained an insight into the processes of artist residencies, through involvement in the projects. The projects challenged the teachers' and pupils' preconceived conceptions of art and artists.

- Working as a group to develop a collective piece of artwork.
- Developing the pupils' self-confidence to express their personal opinions and thoughts in written form, verbally and through art.
- Promoted an awareness of the art work in their community.
- Developed appreciation of the local environment and new methods of exploration.
- Introducing the children and teachers to new working methods.
- Promoted teachers' and pupils' awareness of artists' working practices.
- Promoted awareness of an artist as a living person.
- Created different methods of seeing what already exists.
- Provided unique experiences for those involved and for the audiences who came in contact with them
- To be able to explore and appreciate the gallery environment.
- To be involved in the unique opportunity of installing their artwork within a gallery space.
- To establish an understanding that art is not merely about copying or drawing, but about expressing one's feelings and developing ideas.

Were there any major successes?

- Building new relationships with the gallery, schools, University of East Anglia and Colchester Institute.
- Breaking down the barriers - encouraging confident arts participation and to allow meeting artists and visiting visual arts venues to become an exciting, integrated and educational experience.

Were there any major problems?

No

There were some changes to the project, but these were not 'major problems'.

The project aims changed throughout the project as some areas became problematic. For example, each artist was to install the work of another school, whom they had not worked with. It was decided that this would not be appropriate as each artist would be involved with the integral development of the project, and thus be able to continue the understanding and development of the project through to completion of the exhibitions.

Also, during the Family Day, each venue was to have the use of a fax machine, so the artists could communicate with each other, sending visitors on to the next venue. Unfortunately this wasn't possible due to not being able to install a fax machine at each venue.

Did the planned partnerships materialise as expected? What benefits or problems did you observe?

Partnerships with two of the schools were successful. However, due to unforeseen circumstances, there were problems with one of the schools. From the start of the project, the initial teacher was ill. The headmaster attended the first briefing about the project. A supply teacher began teaching the class the week prior to the start of the project, which unfortunately meant that she had not established good working relationships with the pupils. She did not have a comprehensive understanding of the concept of the project and needed to be better briefed about her role, support and involvement, rather than allowing the artist to take complete responsibility for her pupils.

The partnership with the Colchester Institute students was extremely successful and beneficial to all those involved in the project. They were extremely enthusiastic and committed to the project. They worked well with the artists and helped to develop the projects within the school environment. The success of this partnership exemplifies the importance of developing links within the local community, accentuating the need to proceed in this direction. This liaison is excellent for the gallery, as, hopefully, they will continue to support and work with the gallery in the future.

What outcomes did you perceive from the project?

- The project promoted local school and gallery links.
- It promoted good practice of gallery education.
- It encouraged participation and enjoyment of the visual arts.
- *encompass* made it feasible for firstsite to develop this innovative project.
- To have developed new links with primary schools situated within walking distance of the Minorities Art Gallery.
- To promote the visual arts venues in Colchester to a young audience, encouraging children and their families to feel comfortable and welcome in the galleries.
- The project raised an awareness that participating schools needed more motivation to visit the exhibitions after installation of the artwork.
- The students and volunteers learnt new skills and gained experience in artist-in-education projects.

What has been the benefit to you personally of being part of *encompass*?

- Through the training seminar, I developed professional skills in evaluation of projects, which will be extremely useful in the future.
- To have been involved in a national project was an excellent opportunity.
- To see a project through from start to finish.
- Making new liaisons within the field of gallery education.
- Learning skills and techniques of the development of projects.
- Being involved in all aspects of the project i.e. administration, development, working with the gallery education officer, artists, teachers, assistants and pupils.
- Being able to state on my CV that I have been involved in a national project and developed evaluation skills, has been invaluable, and will be extremely useful for my newly gained employment at the University Gallery.

What were the strengths and weaknesses of the project?

By establishing three exhibitions at individual art venues, the project strengthened links between organisations. However, the visitor figures from the Family Day - firstsite 225, Trinity Street Studio 25, The Digby Gallery 16 - identified that further collaboration with the latter two galleries would help to support and promote these venues. The Family Day trail emphasised that whilst firstsite has an established audience who are willing to participate in this event at firstsite, they were not actually visiting all three venues, which was the aim. It also became apparent that some of the visitors were not even aware of the Digby Gallery. Due to the collaborations, the project has raised an awareness of Trinity Street Gallery and Digby Gallery, but this work needs to be continued in the future. It would be a positive move if this project were to act as a catalyst for further development of partnerships with these organisations.

2. NOTTINGHAM - BABEL FISH COLLABORATION

Planned date for project delivery

Monday 3 April, 9am - 2.30pm - Workshops at Douglas School
Friday 7 April, 10am - 2.30pm - Workshops at Angel Row Gallery
Monday 10 April, 10am - 2.30pm - Workshops at Angel Row Gallery
Tuesday 16 May, 10am - 4.30pm - Training Day at Castle Museum
Friday 19 May, 1 - 2.30pm - Workshop at Douglas School
Tuesday 23 May, 10am - 3.45pm - Family Day at Art Exchange

Description of the project

The project was based around the exhibition: Babel: Contemporary Art and the Journeys of Communication. The session at school comprised 2 sessions divided between morning and afternoon. The morning session began with a Kathak dance and question and answer session, relating to the story of 'Havis the Stonecutter'. Because of a misunderstanding on the part of the school Joy had to do 3 extra dance sessions. The afternoon session focused on work by local artists Said Adrus and Donna Griffiths. The session was used as a general introduction to the Babel workshops. Again there was some confusion regarding room allocation and the school was forgetful of arrangements.

The content of the session focused on the story of the Tower of Babel. A general discussion followed on language and dialects, and communication. Donna touched on the issues of identity and what this might mean to the children. The children were given their tasks for the Babel workshops.

The session at the gallery: the children were given a tour of the Babel exhibition with running commentary and discussion from staff about, meaning, identity, culture, and how this could be interpreted from the various artworks on display. The children seemed to have an intelligent grasp of the work displayed and had some interesting interpretations of what was essentially a challenging exhibition to relate to children of this age. The success of that I would largely say was down to Donna's teaching and relating skills. This raised an interesting issue about artists as educators and how it might be an idea for organisations involved to offer courses or help to artists who find it challenging to deliver workshops to students.

Said and Donna introduced their projects to the children. Said's focused on 'The Raft' (1995-9) by Paul Carter and Donna used storytelling and objects brought from home by the children to build a performance around identity and cultural myths. The children enacted a performance and produced artwork throughout the day. Mythical creatures were produced.

Who was involved in the delivery of the project as well as the gallery educator?

Joy Foxley - Kathak Dance
Donna Griffiths - Artist
Said Adrus - Artist
Amrit and Rabrindra Kaur Singh (exhibiting at the Art Exchange)
Rachel Burnett - Evaluator

How many people came?

Numbers at the school:
63 students, 13 staff (morning)
18 students, 6 adults (afternoon)

Numbers at the gallery:
(average) 13 children, 5- 10 adults.

Numbers at the Family Day:
9 parents

Special Comments

"The artwork was translated well to the children"

"The girls in the class have grown in confidence"

"They have been concentrating much more than they do in school"

"That was smashing! Thanks"

"I'm stunned at how well the boys have worked together on their mythical creatures".

"It was touching to hear the children's stories"

"This is giving children confidence so that they can talk in front of a group of strangers"

"There should be more of this sort of thing, it's a positive move and a positive way of teaching"

EVALUATOR'S STATEMENT

What were the objectives of this project?

encompass was a collaborative project between EMACA, APNA Arts, City Arts, and Angel Row Gallery, with specific objectives being to explore language and communication with a class of year 5 pupils from the Douglas Road Primary school in Nottingham's NG7 area. This is an area which suffers from a high degree of unemployment and low educational achievement. The idea was to explore language and communication by focusing on cultural traditions, within the school and at home and through a visit to the Babel exhibition at Angel Row Gallery. Perhaps the most important aim was to raise awareness and understanding of culturally diverse communities and improve upon the way these communities are represented within the arts. The intention was to raise self-esteem within the young people, and create a sense of ownership by introducing them to projects with broad based cultural arts organisations.

The participating parties were keen to develop a designated arts space within the school for the community's future use. This project aimed to give the children a taster of engaging and inspiring visual art forms which could be used by them to communicate ideas and issues relevant to their personal, social and community development in school and at home.

In your view, were the objectives of this project realistic and achievable? If not why not?

Originally I had felt that these aims were idealistic in theory rather than realistic; however I have increased my understanding of how arts organisations frequently work with such aims, and can appreciate that the aims in themselves were perfectly achievable and in fact would be assessed in terms of the responses from teachers, parents and the children themselves.

Was the project planning effective?

I know from numerous meetings and conversations with the participating organisations that the project planning was extremely thorough with delegation of responsibility for parts of the project fairly distributed, however in practice there were some problems with communication and contact availability, but this was mainly due to time constraints and heavy work schedules of individuals.

Were the individuals involved in delivering the project well-briefed?

There seemed to be a mixed response regarding briefing. There were problems with briefing within the school and this was due to the fact that the head teacher was ineffective in delegating overall responsibility for the project to one member of staff therefore different teachers became involved and information had to be reiterated over and over again.

Were there enough materials and resources for the project?

There were plenty of materials and resources supplied by Crayola and various organisations for the project, refreshments were at hand and everyone was well catered for.

Were numbers as expected?

Numbers were well appreciated for the Family Day and more than anticipated. On each day numbers were as expected and higher in turn out than many of the other *encompass* projects.

What do you feel the participants got out of the project?

From my own personal perspective I felt that the children benefited and gained from the workshops. They were given an interesting introduction to art-based activity away from the school environment, which may encourage some of those children to pursue art with more interest. I am sure many of them were 'awakened' to new ideas and concepts about art and meaning.

Were there any major successes?

The success of the project can be measured in terms of comments by children, and the head teacher said that the children had produced better work than they had in school which is a very positive signal for the significance and importance of these types of projects for school children.

Finally I felt that the participating organisations achieved a success in the evaluation of their own working practice together and managed to speak frankly and candidly about their own personal experiences of the project, which will only go to strengthen future relationships and practice.

Were there any major problems?

Problems of the project ironically arose around communication. All groups were given equal responsibility and control which meant that a high degree of mutual interaction was required which was, at times, difficult to maintain and achieve. Ideas for next year might be to introduce an impartial co-ordinator, to smooth over this process.

What outcomes did you perceive from the project?

Outcomes have been based around breaking down cultural barriers, between arts organisations, and hopefully an increased commitment from the organisations to include a culturally diverse programme of events, which will serve the local community better. I hope that stronger links will be built between arts organisations and schools and I am sure many lessons have been learnt for the future.

What has been the benefit to you personally of being part of *encompass*?

Personally I have enjoyed working on this project, it has been my first attempt at evaluation and I have learned a lot about the way in which arts organisations work in the process. Working and talking to the children was a valuable experience and it was a pleasure to see them expressing themselves in a creative way. Hopefully I have learned how to evaluate in an impartial and objective way.

Finally I have gained an increased awareness of how undervalued and under-funded black arts organisations are. This project raised some sensitive issues, but I felt there have been some constructive developments as a result and it has hopefully fostered more trusting alliances between the group for the future which will only go to improve the cultural content and representation of art for the local community.

3. TURNPIKE GALLERY LEIGH - THE BOX PROJECT

Name of gallery outreach officer

Martyn Lucas

Planned dates for project delivery

St. Philips Primary School, Atherton	3,4,5 May 2000
Leigh Central Primary School	15,17,18 May
Higher Folds Primary School	24,25,26 May

Description of project and evaluator's statement

The Box Project involved three Year 5 classes from three primary schools in and around Leigh, in the borough of Wigan. Working with the exhibition in the gallery, 'Box Project' from the Museum of Installation in London, artist Leo Fitzmaurice led pupils through a range of visual, verbal and written activities, culminating in each child making a box piece. Schools that took part were self-selecting, in that each had responded to a general invitation from the Outreach Officer to local primary schools. Year 5 had been identified from the outset as an appropriate age-group - old enough to have a certain degree of intellectual and manual skills, as well as a young enthusiasm, and not bound by the demands of SATs.

Leigh Central, Higher Folds and St. Philips, Atherton, represented a good cross-section of primary schools in and around Leigh. A pre-project meeting with teachers, artist and project managers enabled a clear understanding of the exhibition, the artist's practice, classroom profiles and shared expectations and responsibilities.

Leo worked with each year group for three full days; one in school and two at the Turnpike, during May 2000. Pacing the work very carefully and devising a variety of strategies to keep the children involved, Leo introduced his own work, the concept of an art gallery and artist, ideas around 'the box', and encouraged pupils' contributions on a number of aspects relating to the exhibition, before 'allowing' the children to make their own Box Project piece.

Through discussion, practical activities, quiz sheets and trails, Leo encouraged the children to investigate objects and concepts, supported by Pat Carey (assistant and evaluator) and teachers. Leigh Library was also used as a resource - sessions for each school were organised by the Reader-in-Residence - which enabled pupils to hear storytelling, share their favourite books and be in a space different from the gallery for part of the day. The children's box pieces were to be exhibited within the gallery as part of a family open day at the end of the project. The sense of anticipation and pride at seeing their work alongside that of a number of international artists was exciting to see. Some children returned after school hours on the days they had worked in the gallery to look again at the show, and a real sense of involvement and expectation evolved. The Open Day proved to be successful with a number of children and their families and teachers attending.

Some of the children had previously been to the Turnpike: for others the experience was a new one. Leigh Central had in the past visited the gallery, being only a short walk away; Higher Folds found transport a difficulty. The project served to develop links with schools that had diminished over time, and make connections with new teachers. All the schools thought the project had been successful and that the level of the pupils' engagement was generally beyond expectation.

The Box Project gave pupils access to a multitude of ideas and objects within a contemporary art exhibition. It provided an excellent starting point for children's own creative activity and visibility within an art gallery. It is anticipated that these links with schools will be pursued in the near future, and that more teachers might become involved with other exhibitions and INSET opportunities.

People who were involved in the project apart from the gallery outreach officer

Leo Fizmaurice - artist

Pat Carey - evaluator

Occasions when the project ran

9 days in schools and gallery

2 INSET days

1 Welcome Day

This was what was planned

Numbers of people who came

St. Philips - 32 children , 6 adults over the three days	38
Leigh Central - 36 children, 6 adults	42
Higher Folds - 14 children, 2 adults	16
INSET - 2 delivering and 3 attending	5
Welcome day	40
Total	141

Spin-offs

There has been radio and newspaper coverage.

Leigh Central will be exhibiting the work to the whole school

Year 3 classes visited the gallery

All families of all children were invited to the Welcome Day

Higher Folds included the project in an assembly

Year 5 children will explain the project to Year 2 pupils.

All families of children involved were invited to the Welcome Day

St. Philips - Year 6 pupils also visited the gallery

Approximately 430 individuals will have been involved in some way, not including media coverage.

EVALUATOR'S STATEMENT**What were the objectives of this project?**

See previous page

In your view, were the objectives of this project realistic and achievable? If no why not?

In my view the objectives were achievable and realistic.

Was the project planning effective?

The project planning was effective though Leo the artist felt that he would have liked more support at this stage.

Were the individuals involved in delivering the project well-briefed?

There was good communication between Leo and Martyn the Visual Arts Outreach Officer who kept each other well-briefed. The teachers had an overall view of the project and seemed quite well briefed (though I did not attend the initial meeting with the teachers). Though on the second day, which was gallery based, the teachers from the first school were not familiar with the organisation of the day or the quizzes. This was remedied with the following schools.

Were there enough materials and resources for the project?

There was an excellent variety and plenty of materials and resources.

Were the recruitment strategies appropriate?

The recruitment strategies were appropriate. The Visual Arts Outreach Officer sent out, in plenty of time, letters to seventeen schools inviting their Year 5 children to take part in the project. Four schools initially responded, with three committing to the project.

Were numbers as expected?

The numbers of the school children were as expected. The number of people at the 'Welcome Day' were as expected and totalled about 70 during the day, with about 30 being from the project.

What do you feel the participants got out of the project?

The children got a lot out of the project:-

- i. A revised outlook on who artists are and what they do.
- ii. An extended art vocabulary, through reading, writing, group and individual discussions.
- iii. They developed their evaluation and questioning skills.
- iv. They felt very comfortable in the gallery.
- v. They developed their design and making skills.

One teacher developed a growing confidence with using contemporary art in their schemes of work and contributed to the project and is going to continue it at school.

Were there any major successes?

A major success was the inclusion and delight of the children with special education needs.

They stayed on task and were attentive and responsive, certainly learning and enjoying themselves.

The enthusiasm of David Young from Leigh Central has also been a bonus. His class did additional work through collecting materials and designing their boxes. This meant that the children gained extra benefits from the project. He also intends to put an exhibition of his class' boxes up in the school, send out invitations to the rest of school and produce a catalogue to go with it.

Were there any major problems?

There were no major problems.

Did the planned partnerships materialise as intended?

On the whole the planned partnerships did materialise as intended except three schools took part instead of the original intention of four.

Drumcroom, which was initially included to feed information to Wigan Arts Advisory Education Department through Nigel Layson dropped out due to Nigel's other commitments. This had no impact though and was probably beneficial because it might have confused and complicated things.

What outcomes did you perceive from the project?

The outcomes of the project were:-

- i. engaging children and their teachers with contemporary art
- ii. the children successfully making clay models, adapting logos and designing and creating their own box. Therefore feeling a great sense of achievement.
- iii. an exhibition of the children's boxes.
- iv. families coming to the 'Welcome Day'
- v. A development of links with the three schools.
- vi. The children being comfortable in a gallery environment.

What has been the benefit to you personally of being part of *encompass*?

I have enjoyed being involved in the *encompass* project immensely. From an evaluator's point of view, meeting and discussing the project has enabled me to make new contacts and opened up new opportunities. My dual

role as an assistant/artist and evaluator did cause me some concern as I was aware of my potential influence on the project but after discussion with Leo and Martyn I decided to take an active role in the project. We all felt that this would be of more benefit to the evaluation process if the children and their teachers had got to know me through the project and therefore would respond to any questions quite naturally.

As an assistant/ artist on the project I have been able to work with some lovely children and to feel that I made a positive contribution to the project.

What were the strengths and weaknesses of the project?

The strengths of the project were:-

- i. The organisation of the project and the choice of artist
- ii. The thorough preparation and variety of teaching and learning methods e.g. visual (slides and actual artwork), discussion, questions, worksheets and making.
- iii. The adaptability of Leo's programme of events, which responded to the children's needs and took differentiation into account.
- iv. The potential for continuing contact with teachers, pupils and their families.
- v. The children enjoyed the project especially the making of the model landscapes and their boxes.
- vi. The positive response to the exhibition.
- vii. The diversity of outcomes from a single starting point.
- viii. The support of the teachers and their schools - a big thank you to them.
- ix. From Leigh Central a Year 3 class being brought to the exhibition. Children coming to the gallery on their own. This school is very near to the gallery with a very supportive Head teacher.
- x. Using the library (downstairs) for part of the project was both a strength and an area which could have been developed further. A strength because the children enjoyed it and it developed their critical skills - some later joined the library. More collaboration between the library and Leo and/or Martyn could have made the session more relevant to the activities in the gallery.

There were not any major weaknesses but there were some things to consider for future projects:-

- i. the size of the classes from the first two schools caused Leo some concern as he is much more used to groups of half their size.
- ii. Leo is an artist and not a teacher though he does run workshops regularly. He therefore found it difficult to juggle some of the aspects of organisation, with creativity, which he felt was his main role. As an art teacher myself and used to dealing with these issues, I wished I had known that earlier on in the project and I could have taken some of the organisational problems on board. He managed to disguise his concerns totally until I asked him if he personally had any problems.
- iii. Leo would have liked Martyn to have been a bit more involved in the planning stage as he planned the project on his own and is used to working with a team at the Tate Gallery, Liverpool even though he did it very well.
- iv. There was only one teacher at the first INSET. The information that Martyn had sent to one school did not reach the teacher in time for him to make arrangements to go - it also coincided with report writing time!
David Young who was able to make it did get a lot out of the INSET.
- v. Some of the boxes in the exhibition were displayed too high for children to see them comfortably.

Any other points you want to add?

Even though the progression of the three schools started with the 'better' school, then 'middling', to the 'deprived' area school, the sessions got better and better as we learnt from our experiences. Despite the children's teachers saying they had difficult classes, the children were all extremely well-focused with them all totally engaged and gaining a great deal from the experience.

Overall the project was a great success with everyone getting a lot of enjoyment and satisfaction from the project. Early indication of continued use of the gallery, especially from the three schools, is looking promising though obviously time will tell.

Section 4.

The value of the *encompass* programme to the galleries

Several of the aims of the *encompass* programme focussed on increasing the capacity of gallery education in an institution, and in a local area. In addition, the professional development of gallery educators was a significant part of the project.

In order to assess how far the individual projects had responded to these aims, the local evaluators carried out interviews with their project managers, the gallery educators. The results are presented here.

There were 6 responses from Education Officers/ Project Managers, one of whom worked with primary children, and the remainder with 16-18 year olds.

1. Why did you choose to work the way that you did?

In the primary sector there was a wish to develop the children's relationships with art, artists and local galleries in addition to making links with families and schools. Aims included:

- 'to give a positive and empowering experience of art for young children, it was about discovering art in their town and introducing them to their galleries.
- To 'develop the way in which artists work with children; the final work was essentially about the processes involved in recording the experience, rather than working towards a finished product.'
- 'Audience development / awareness raising - targeting primary schools within walking distance that do not already visit the gallery.'
- 'encouraging the families of participants to visit the exhibitions and then take part in the family day events.'

16-18

Two schools identified this age group as one they already wished to target, and one:

- chose to work with a mixed group of schools/colleges to facilitate social interaction between the young people and to initiate and build a relationship with several different groups.

Other reasons included:

- To enable participants to meet the exhibiting artists and to work alongside them... and expand their knowledge of contemporary art, particularly site-specific work.
- to capture the imaginations of young people and compliment work within schools.
(Consultation with local teacher & arts worker supported this approach.)
- to introduce young people in work to different outlook on life.
- the project already had a very clear framework to follow

1.2 How did the project respond to local needs?

In the primary sector, the project generated an awareness of the gallery as a resource for schools and families, and provided a needed family centred activity. For 16-18 year olds:

- 'Both teachers and pupils expressed need to engage with contemporary art (not dealt with in A-Level curriculum)'
- 'The project provided an opportunity to meet and work with an artist'
- 'It identified the gallery as a local resource'
- 'It built on previously made contacts'
- 'It aimed at high quality, contemporary practice' and 'extended the students' ways of working and broadened their horizons.'

It was also felt that some of the target group have few creative opportunities and that this provided them with the chance to create work for public display.

1.3 How were these needs identified?

The primary project was developed 'in line with discoveries from a previous art trail event.' Also the schools involved had not been visiting the gallery, and there was a high percentage of young families living in the area.

Projects for the 16-18 year olds developed:

- through dialogue with schools: specific needs were identified by visiting and talking to teachers and students to discuss what they would get out of involvement in a gallery project.
- Numerous reports and research outline the benefits of involvement in art practice for everyone.
- Through local contacts; talking to work experience people and visitors in general.
- Through observation.

2 & 2.1 Did the project build on work you were doing already or were already planning to do? Or was it a new initiative?

The primary projects developed from an interactive art trail which involved school children showing actors 'art in their town' and being encouraged to discover new ways of looking at what art is in their town. Both projects will provide research and a resource for a Children's art map.

For most respondents the 16-18 year old projects built on previous plans, workshops or programmes in some way:

- 'The target audience had already been identified as important'
- 'the project built on the existing Education and Outreach programme and made a stronger link with the target age group.'
- 'The extra funding provided an 'opportunity to do a longer project which formed more sustainable links with the groups involved, rather than the one off 'workshops which normal funding allows'
- 'The project provided the impetus to arrange the workshops'
- 'it consolidated previous pieces of work'
- 'Projects had been carried out in this area before and there was a wish to do more.'

New aspects included:

- the exhibition of students' work in the cafe was new and very popular.
- The project was a new initiative in terms of ...working with a large mixed group of 16-18 year olds over a relatively long period of time.
- It was a new initiative on this scale
- It was a new partnership between the Gallery Educator and the Artist
- Working with this age group is new

3. What has been the value of the project to you individually?

- 'The project has helped with skills needed for project planning on this scale, managing a collaboration and (it) highlighted the importance of concluding a project properly, INSET, de-briefing with artists and teachers and to have structured evaluation throughout the project.'

There was a similar message about skills and expertise gained from participating in the project from other respondents. One had learned 'a lot about planning and setting up such projects.' Another listed the aspects of value to her:

"I feel that I have gained a greater awareness of many issues to do with organising projects, such as:-

- Understanding the need to choose artists for projects carefully.
- Being aware of how an artist operates as a group facilitator and their level of interaction with participants.
- The need to be more assertive with people I'm working with to get them to be clearer about what they are going to do, including dates, times etc.
- To insist that people elaborate on what they plan to do by providing detailed session plans.
- The need to draw up a contract to include these points as requirements in advance of the project start.
- The project also provided the opportunity to plan ahead and I gained a sense of the importance of having a process in planning.
- It was also useful to see the effect of providing food and transport. I felt this proved to be important as it encouraged students to persevere with the project."

The help and support provided was appreciated by more than one respondent:

- 'Working with (the Project Co-ordinator) was invaluable for me. The fact that someone else was involved, providing support and deadlines was a great motivation.'

Gaining a better understanding of this age group, their studies, how they spend their time and how to approach them was also seen as important:

- 'It was interesting to see when and how students can or can't motivate themselves and the fact that no matter how different the environment is, students do not respond unless something is put over to them in an appropriate manner.'

Other benefits included making partnerships with specific artists, learning how to work with them and understanding that they can contribute to education work in galleries. Artistic self-development was also valued:

- 'I had an artistic role in the project rather than just co-ordinating the project from the box office.'

3.1 Value to the Gallery?

Obviously the skills mentioned in the previous section are also valuable gains for the galleries. Over and above that, the following were listed:

- Building or strengthening partnerships with schools. (3 mentions)
- Bringing new audiences into the gallery spaces. (2 mentions)
- The profile of the gallery and its education programme being raised through involvement with Encompass and press coverage. (4 mentions)
- Supporting artists working within education, encouraging new ways of working and promoting the value of art in education.
- Providing a showcase for educational work with the gallery
- The production of a resource pack
- Better local contacts

And in general a change in perception of the gallery's potential as a resource and as a place for practical art work rather than simply art appreciation.

4 & 4.1 Were there any unexpected problems or difficulties?

Were they easy to solve?

A change of staff contact at one primary school during the project led to difficulties which were resolved 'through frequent communication and gaining the support of the Headteacher.' For the 16-18 year old projects some difficulties were to do with timing:

- 'workshops clashed with exams and assessed work'
- 'the time required for evaluation was not clear at the outset to allow planning'

This evaluation problem was resolved by spending more money.

There was an access problem at the British Library, which was compounded by the presence of a Channel 4 crew for the whole of their discussion session, although the students perhaps found their own resolution:

- 'The students interpreted the inaccessibility of the British Library as elitism and resorted to 'Anarchy in the Library' by placing their work (manipulated and destroyed books) in different parts of the library and photographing them.'

Other problems involved communication:

- 'lack of response of some young people' (unresolved)
- 'some bad/ non-existent links with school' (unresolved)
- 'negotiating with staff who are not art based was difficult. (They were) precious about their subject areas.'

This last negotiation problem was not overcome, but became less important once the students arrived since: 'the young people are enthusiastic when they come.'

One artist failed to deliver:

- 'My expectations for the learning and enjoyment that students would gain from the project were higher than the actuality. I feel that this was partly due to the artist's approach and the lack of spontaneity and engagement. The artist seemed unaware of group dynamics and methods for encouraging interaction. The way the artist put across ideas was quite vague and as the project progressed, the students gained more understanding, but elaboration on the ideas was minimal. The artist did not take on responsibility for the project in terms of practicalities such as planning for resources and cleaning up. The lack of energy injected into the project led to problems with time management and limited development of students' ideas. There was also limited consideration of issues important to external site-specific work.'

However, once again the students found their own solutions:

- 'These issues were discussed during mentor sessions with the artist and some progress was made. The students solved most of these problems themselves by being motivated and energetic towards the end of the project. However, the difficulties led to rushed pieces of work, which did not survive the weather and public interaction as well as they could have.'

All of which emphasises the need for clear and shared contracts and expectations, the importance of keeping communication channels open and active and the essential part played by enthusiasm and excitement, which is not always easy to plan for. It is interesting to see how much was resolved by the students themselves, which will have provided them with a steep and useful learning curve.

5. What do you think the participants got out of the project'?

- 'New ways of thinking about art through a positive and enjoyable experience.'
- 'An understanding of artists and familiarity with arts organisations.'
- 'Students working on the project gained valuable experience working alongside artists experienced in education.'
- 'Teachers discovered (the gallery) as a resource.'
- 'enjoyment of working with an artist'
- 'pride for completing the work and having it shown in a gallery.'
- 'The students had the opportunity to work with the 3 exhibiting artists and to hear these artists talk about their own work and ideas.'
- 'Working within the gallery space gave the students an insight into the way a gallery operates and its potential relevance for them.'
- 'The students gained a wider view of contemporary art and the practice of local artists.'
- 'They worked with complex artistic concepts in a way that was relevant to them and in some cases altered their perceptions of contemporary art and their environment.'
- 'The students were encouraged to discuss their ideas and outcomes with the rest of the group, which improved their ability to articulate their ideas about art and their own work.'
- 'Freedom of new ways of work and valued as artists'
- 'Understanding of contemporary arts practice'
- 'Respect and support; experience of working in a different space outside the college environment; opportunity to meet new people and work with an artist' (One student: "It's been the opportunity of a lifetime")
- 'The colleges had different methods of working: some students felt the project at the gallery was more experimental than at college, while others used college equipment for their work during the project.'
- 'Particularly the ones not from art based projects (courses?) seem to have enjoyed it.'

5.1 What evidence do you have for saying this?

Sources of evidence were varied. Three respondents' mentioned their own observations although one amplified:

- 'Evidence has... been collected by comparing my own observations and conversations with the students to those of the evaluator and finding agreement.'

Evidence was also gathered from children's and students' statements and responses to questionnaires, from informal conversations and discussions with them, with their parents or teachers and with the artists and helpers.

- 'These responses were raised during the 'crit' at the end of the project (attended by 6 students and 1 teacher). Discussion was continuous and formed the basis of the project - this made the process self-evaluative.'

And some actions speak louder than words?

- Schools visiting their work on exhibition in a professional gallery space
- attendance at the opening of the cafe exhibition, 80+ people through talking to students and guests at opening.
- Staying power - (students) turning up in their holidays

6. & 6.1 What has been the value to you of being part of the *encompass* project?

How has it given you professional support?

Primary:

- 'Support offered by the co-ordinator and having someone to 'brainstorm' with, having help and assistance given at all stages of the projects development.'
- 'Being able to develop an existing project in a constructive and strategic way.'
- 'Involvement in a network of national projects and the opportunity to meet and discuss projects with a network of Education/ Outreach Officers.'
- 'Having a person responsible for co-ordinating the evaluation and the training provided by *encompass* for this.'

16-18 age group

- 'strengthen links to engage'
- 'good to work with Department of Museum Studies, University of Leicester'
- 'building a network of new contacts.'
- *encompass* co-ordinator - brilliant liaison.'
- 'Good to have funds to bring in such an enthusiastic artist.'
- 'I found that being answerable to the project co-ordinator made planning more efficient.'
- 'It was very encouraging to have other people to exchange and bounce ideas around with.'
- 'It was also very helpful to have (an) assistant, to compile the press releases etc., before the project started.'
- Financial and administrative support, and publicity through *encompass* was also valuable.
- 'Clear structure + aims + evaluation + future developments'
- 'It was very supportive having *encompass* co-ordinator present at meetings and INSET days as she outlined the national project and talked about the importance of gallery education.'
- It was also great to have the opportunity to work with ...NSEAD.'
- 'Support from '*encompass*' has enabled a free agenda. This meant that 'Beyond Words' was planned, but shaped and defined by the group.'
- 'The different criteria of each project for *encompass* has meant that you really have to know your role.'
- 'It has made me stick to a project that I might have abandoned earlier'
- 'Encouragement and realising that my difficulties are not just because of me - they are universal.'

6.2 Has being part of a national project been important?

With only one exception, everyone thought that this had been important:

- '(Ours) is a relatively young organisation; to be involved in the national network and have the support and ownership of the project by the *encompass* team has been of great importance.'
- 'Yes. Important for professional recognition.'
- 'Being part of a national model of good practice for gallery education has been an invaluable resource.'
- 'The National profile of *Encompass* made it easier to encourage schools and colleges to be involved and to get the teachers involved in INSET.'
- 'It was exciting and encouraging knowing that other galleries are out there doing similar projects.'
- 'It was also stimulating to know that there would be the opportunity to compare and share experiences with other galleries at gatherings. This added to the determination to succeed. The meetings with other gallery staff also provide the opportunity for networking and making new contacts.'
- 'Yes, it puts the project into a larger context and gives this type of practice exposure.'
- 'Yes. It has made others realise that we are all trying but not always succeeding.'

6.3 .Has it enabled new partnerships that would not otherwise have happened?

● 'Many new partnerships have been made which will hopefully continue on completion of this project.'
Examples given included partnerships between schools/teachers and galleries, between students and galleries, between artists and students, between artists and galleries, between galleries and Encompass, between local individuals and outreach workers. One school said that the links were not new, but definitely strengthened.

6.4 & 6.5 Has it enabled a more positive view of gallery education within your organisation? Or outside your organisation?

Primary: 'Yes. This project pushed the profile of the education programme and developed the outreach programme. The primary school sector is a key target ...and this consolidated previous projects and introduced a new group of town centre schools which have not used the gallery before.'

Positive responses from the 16 - 18 sector included:

- 'The café exhibition required collaboration between education and curatorial teams and increased a positive view throughout the organisation.'
- 'The project increased awareness of the potential of gallery education for all involved.'
- 'One of the gallery trustees came to support the project at the private view.'

As for a more positive view outside the organisation, one gave a definite yes while other positive comments included:

- 'Being part of encompass has meant the project has been circulated'
- 'The colleges involved want to know about future projects that (we) organise.'
- 'Definitely within the three schools, one of head teachers who came to the opening of the cafe exhibition was pleasantly surprised by the quality of the work.'
- 'It brought awareness of the gallery as a resource to the schools and students involved.'
- 'It raised the profile of the Education programme nationally through the network set up to facilitate encompass and through the marketing opportunities being involved in a national project.'
- 'I feel that the project gave most, but not all of the teachers, schools and colleges involved a more positive view of gallery education. One teacher commented that he did not realise that we did projects like this.'
- 'Some of the teachers, parents and students gave extremely positive feedback on this project, which inevitably lead to more a more positive view of gallery education.'

But one respondent did not believe it had changed their organisation's view at all and outside the organisation one respondent thought it had had no effect.

- "The project has not necessarily enabled a more positive view. Other staff already had a positive view of gallery education but the negative aspects of the project (mentioned in Q2) did not improve their view."

7. Is there any part of the project that you think could act as a model for other gallery educators?

Primary: 'The approach to and delivery of the art trail 'concept' would make a good model. The fundamental ownership of the project by the children participating and the techniques used by the artists, to engage the children taking part and encourage them to lead on the discovery of art in their town. The project also presents great potential for cross-curricular projects.'

16-18

Suggestions include:

- 'Increased collaboration with curatorial team and recruitment of an artist.'
- 'Focussing on process and discussion - methods of working as artists rather than being fixed on a final project.'
- 'The Education Co-ordinator should work with the project throughout, if possible'
- 'Working with small groups is more beneficial for everyone.'
- 'I feel that the visits to schools and colleges to talk to potential participants and their tutors were an important part of the facilitation of this project. Working with positive, enthusiastic students from a range of local schools and colleges makes a project exciting and challenging for all involved. By creating a situation where students were responding to ideas in the exhibition as well as the city environment, the students were able to explore the relevance of artistic concepts to their own lives.'
- 'Bringing such a diversity of local people into the project in addition to the targeted participants through coach trip, posters and local contacts.'

8. If the project were to be repeated, would you want to be involved again?

All respondents said they would want to do it again. ('Yes please!')

One commented:

- 'This has been a very important project... It will have a lasting impact both locally and nationally.'

Section 5.

The value of the *encompass* programme to the participants

What did the *encompass* programme achieve with those who used it? What were the expectations of users and why and how did they come? Pre-visit questionnaires were completed by some of the participants in the project, and the results are presented here. The format of the questionnaires was repeated from the evaluation in 1999, in order to enable comparisons.

Pre-visit Questionnaire: 16-18 year old age groups

Q1. How did you hear about this event?

Gallery	By visiting the gallery before	Other	Through School	Total
Chisenhale Gallery London			8	8
Ikon Gallery Birmingham		1	14	15
Potteries Museum & Art Gallery Stoke-on-Trent			15	15
Museum Trust Sheffield			34	34
The Spacex Gallery Exeter	1		14	15
Total	1	1	85	87

Q2 What do you think about this event so far?

4 students said it was good, 3 found it interesting and 2 'ok'. One described it as 'different'. Other comments about the event included:

- 'It is fun but it doesn't allow us to show enough of our ability.'
- 'Needs to be more organised - involve everyone'
- 'It's been fun but it wasn't what I expected'
- 'Looking forward to making our own ideas'
- 'Could be better. A bit unorganised'
- 'I enjoyed it but wished it was more organised and that we had more resources'
- 'A very good working environment; it's easy to do any kind of work you want to'

Most respondents were given the question 'What do you think about this gallery so far?', which elicited a different set of answers, which have been recorded separately. For 13 of these the question was difficult to answer as they had not yet visited it or had hardly seen any of it. Some said it looked good from the picture, and some understandably just left it blank.

Comments about the Gallery included:

Good/excellent x 11

Interesting x 18

Unusual/different x 3

OK x 2

Modern x 2

Also: Lots of ideas, Useful, Fun, Welcoming, Comfortable, Quite small, Well laid out, Very informative, Inspiring

6 had visited before and said they always enjoyed it; 2 complained there was too little diversity ('A lot of the same style of work') but 4 appreciated the variety and 1 said there was 'too much modern art'. More detailed descriptions included:

- 'Very big and white, a nice place, quite busy'
- 'Very interesting and it changes all the time so people don't get bored of one exhibition'
- 'Nice and plain so you can do your own thing to change it'
- 'Modern style in old exterior'
- 'Good aesthetic qualities'
- 'Intrigue always to be found there.'

Q3. Have you been before?

Gallery	I have never been before	I have visited once or twice, but hadn't returned	I visit infrequently (<1 a year)	I visit occasionally (1-3 times a year)	I visit frequently (4+ times a year)	Total
Chisenhale Gallery London	6			2		8
Ikon Gallery Birmingham	4	2	2	5	2	15
Potteries Museum & Art Gallery Stoke-on-Trent		3	3	7	2	15
Museum Trust Sheffield	4	5	6	13	6	34
The Spacex Gallery Exeter	8	2		2	3	15
Total	22	12	11	29	13	87

Q3b. Was it a general visit, a school visit, or something else?

Gallery	General visit (for no specific exhibition)	A school visit	For another event/activity	Total
Chisenhale Gallery London	1		1	2
Ikon Gallery Birmingham	4	7		11
Potteries Museum & Art Gallery Stoke-on-Trent	6	4	4	14
Museum Trust Sheffield	8	21	2	31
The Spacex Gallery Exeter	3	4		7
Total	22	36	7	65

Q4. What do you expect to get out of being involved in the project?

'A valuable learning experience' sums up the expectations of many respondents; 14 gave this response directly, but it lies behind many other statements, e.g.

- 'Having a useful insight into the life and work of someone who is doing something that I might want to do in the future.'
- Learning to be 'good at art' x 2

Experience and discovery:

- 'I expect to get some useful experience that could help in my art career and to see how other artists work'
- 'Experience from professional artists' x 3
- 'Experience with different art media'
- To find out about the work the artists do x 2
- Learning new things/ gaining knowledge x 4
- 'I expect to get a new perspective on the way a gallery runs by being involved with it'
- 'To 'experience 'proper' work facilities (a bit like university)'
- Fun/ enjoyment x 2
- 'Experience with more art-related things'
- 'The experience of discovering the different occupations involved in art'
- 'A chance to work with artists from different countries'
- 'To be able to work with other artists'
- 'To learn about new and different materials'
- 'Seeing what professionals do'
- 'Using materials I wouldn't normally use'

Appreciation and understanding:

- 'To help me appreciate art on another level'
- 'To look at art from a different perspective'
- 'To appreciate different forms of art with hidden meanings'
- 'A greater appreciation of different styles of art'
- 'A deeper understanding of the.. exhibition as well as other contemporary movements'
- 'A better understanding of certain artistic processes and modern art.'
- 'Insight into different artists and the way they work' x 3
- A stronger understanding of others' work
- A wider understanding of art x 6
- To learn about more styles of art x 2
- To be more open-minded about art x 2
- 'A broadened knowledge of gallery activity and other people's opinions'

Communication:

- 'Exchanging ideas with people I haven't met before'/meeting and working with new people x 6
- 'Comparing ideas and styles of working'
- More communication skills x 1

Creativity:

- Improving skills x 11
- Learning new techniques x 7
- Producing my own work
- 'An opportunity to do some of my own work outside of a rigid college syllabus and learn different angles for my work'
- 'To enjoy art even more'
- Insight
- Stimulation/ inspiration x 5
- 'Stimulation - to create a site-specific piece'

- New ideas x 7
- Ideas for A-level work x 4
- 'To learn practically by joining in'
- 'To learn new ways of working with materials'
- To learn to use new materials
- 'Making a change in direction for the way I work with clay'
- To develop myself both as a ceramicist and a person

Displaying work:

- 'To have people recognise young people's art work and to be shown to other artists'
- 'Having my work put on show and my feelings about art to be conveyed'

Anxiety about expectations:

- 'I believe(d) we were doing painting, printing etc and didn't really feel a part of an artistic group'

And serendipity

- 'I have no idea really what we will do. It will be nice to work with a real artist and learn new techniques as well as doing work that is different to that of the classroom.'

5 students left this question blank

Q5. What do you think might be the benefits of working with an artist?

Finding out how the artist works came high on the list, with 14 entries, but some respondents were clearly grappling with unclear possibilities and expectations here, wanting to hear about 'things (they) hadn't thought of', and just looking forward to a new experience (8).

Some comments indicate a wish for 'art' to be in some way de-mystified, to gain access to the 'different styles of art' and ways of understanding them. It is noticeable that words such as 'enjoyment', 'fun', 'exciting' do not feature here; the prospect seems a little daunting and quite serious for some. Others however are much clearer about the advantages they hope to get in terms of help and advice.

Very few respondents (4) left this blank, and one simply wrote 'Don't know'.

For one, it was definitely an opportunity not to be missed:

- 'To have that experience of working with an artist /designer. I might never do it again. In my life.'

Learning how the artist works:

- Finding out how an artist works x 14
- Learning from their experience x 6
- 'To see their styles of working and to get their opinions on different styles of art and artists'
- 'To get a better judgement of his work because of working with the artist'
- 'Insight into their thinking'
- 'To gain experience of conceptual art'
- An insight into artists' careers
- 'An insight into the ways other artists work which can influence my own work'
- 'To listen to their opinions, things you hadn't thought of'
- 'Look at their way of thinking'
- 'To join in'
- 'An artist would be experienced and skilful and be able to share their skills.'
- 'Seeing how they work, getting tips, seeing what they have achieved as inspiration.'
- 'It's an experience, seeing and talking to artists'

General appreciation and understanding

- 'They have first hand knowledge of artists' backgrounds and a strong interest which hopefully will be shared.'
- Gaining knowledge about art x 4
- Think more widely about art x 2
- To gain a different view point/ look at art in a different way x 6
- Learn about style x 2
- Information/ communication

Practical aspects

- To improve skills x 13
- To learn new techniques x 9
- Be able to transform ideas into reality
- Help from an expert x 3
- 'They will tell us what to do and show different styles'
- 'Help to develop my style'
- Advice on how to approach projects
- 'Getting help with things you are stuck with'
- 'To see what things you can make out of metal'
- Using different materials
- Gaining hands-on experience

To develop creativity

- New concepts and ideas x 13
- 'Coming up with ideas and developing them with someone more experienced and with different ideas on art'
- 'I may learn how to express my work in different ways'
- 'To combine their ideas and mine'
- 'How to develop new ideas'
- 'Learning how artists develop their ideas'
- A different approach to the student's own work

For the future:

- It will make me 'good at art' x 2
- 'It will be useful for an HND in design crafts'
- Advice on my future
- 'Watching for things and ideas that might help me in the future.'
- 'It will help me when I go to university'
- 'It will help me when looking for a job'
- 'It will help me have work experience'
- 'You can see if you would enjoy their jobs.'

Q6. Is art something you usually take an interest in?

Gallery	No	Occasionally	Yes	Total
Chisenhale Gallery London			8	8
Ikon Gallery Birmingham		1	14	15
Potteries Museum & Art Gallery Stoke-on-Trent	1		14	15
Museum Trust Sheffield		6	28	34
The Spacex Gallery Exeter		2	13	15
Total	1	9	77	87

Q7. How will you find out about other events/activities?

Gallery	Being on the gallery's mailing list	By visiting the gallery again	My Mum	Through school	Total
Chisenhale Gallery London	2	1		5	8
Ikon Gallery Birmingham	3	1		11	15
Potteries Museum & Art Gallery Stoke-on-Trent	1	10		4	15
Museum Trust Sheffield	3	4	1	26	34
The Spacex Gallery Exeter	2	6		7	15
Total	11	22	1	53	87

In addition to the pre-visit expectations, it is useful to know what the participants felt after the gallery experience. Some of them completed an exit questionnaire, which is presented here. Again, this used the same format as the previous year to enable comparisons.

EXIT QUESTIONNAIRE

Q1. Who are you?

Gallery	Aged 16-18	Child	Teacher	Project Helper	Other	Total
Chisenhale Gallery London	4					4
Ikon Gallery Birmingham		1				1
Potteries Museum & Art Gallery Stoke-on-Trent	11			1	1	13
Museum Trust Sheffield	78	1	4	1		84
The Spacex Gallery Exeter	7			1		8
Total	100	2	4	3	1	110

Q2. How would you rate the workshops?

Gallery	4	5	6	7	8	9 (excellent)	Total
Chisenhale Gallery London			1	1	2		4
Ikon Gallery Birmingham					1		1
Potteries Museum & Art Gallery Stoke-on-Trent		1	1	2	6	3	13
Museum Trust Sheffield	1	10	7	23	22	21	84
The Spacex Gallery Exeter		1	3	3	1		8
Total	1	12	12	29	32	24	110

The following responses are by 16-18 year-olds, except where otherwise indicated in brackets

Q3. What have you enjoyed most about the day?

Almost everyone was happy to say what they had enjoyed most, with only two students leaving this blank. Faced with the selection, two opted for 'All of it' and another two were torn:

- 'The exhibition was fantastic but the opportunity to do our own stuff was good too'
- 'Exhibition and experimenting'

The environment:

Five students appreciated the relaxed atmosphere and friendly working environments they found and six had enjoyed walking around a gallery and looking at the exhibits. One enjoyed the contemporary exhibits and one liked:

- 'The exhibition and looking into its deeper meaning!'
- Specific 'likes' included 'the parrots' and the 'fax me'.

The activities:

Most choices fell into this category, and by far the most important aspect of the projects was the time spent actually making and creating in the workshop (24 mentions). In addition many were more specific about the aspect of the activities they enjoyed the most:

- Learning new techniques/processes x 7. e.g. 'Learning new techniques that I have experimented with and will be able to use back at college'

- Spray painting

14 students enjoyed experimenting with a range of new materials:

- 'Experimenting to create a unique piece using different materials'
- 'Getting mucky and using different materials'

while 12 appreciated the lack of restraints:

- 'Feeling free to experiment'
- 'There was a lot of freedom'

So, in total, 58 respondents appreciated aspects of the practical and creative work most. Others mentioned the imaginative and creative processes, with 14 enjoying new ideas and inspiration:

- Developing own ideas x 5
- New ideas/ Seeing others' ideas/ Expressing ideas x 3
- 'Taking artists' ideas and incorporating them into my own.' x 2 similar
- 'Doing own work in response to the exhibition' x 3 similar
- Putting ideas onto paper
- Inspiration x 3

Others mentioned learning, knowledge and changes in their perceptions

- Looking at art in another light
- 'Learning about how the art represents language and not necessarily what you first saw'
- 'Focusing on new styles of art that may otherwise have been ignored'
- 'Finding out about meanings behind work in the gallery'

For some it was the discovery of a new confidence:

- 'Not being afraid of trying something new, trying a new way of working'
- or feeling that their work was valued:

- 'Knowing when working that your work will be displayed.'

And the excitement of discovery:

- 'Finding out that there is another side to art I can enjoy and do on a deeper level than just painting and drawing'

- 'Exploring the various ways of expressing punctuation meaning "through" punctuation.'

Others' comments include some pride in achievement:

- 'My son really enjoyed making the maps. He talked about it a lot at home.' (parent)
- 'Project - editing the work for the exhibition' (child)

There were also many references to the people involved:

- Meeting interesting people x 3
- Working in a group

Twelve appreciated meeting and working with the artists. Their comments include:

- 'Talking to a professional ceramicist'
- 'Meeting the artists and being introduced to their work'
- 'Discussing ideas with the artist'
- 'The hands on experience with the great help of an artist'
- 'Having someone to help and advise you on your work'
- 'Explanations of exhibitions'

- 'People actually listening to original ideas'
- Comments from teachers and project helpers also centred around people:*
- Assisting/ watching the gradual extraction of ideas from students' (Teacher)
 - Discussing issues with students (Teacher)
 - Meeting new people - sharing ideas and inspirations (project helper)
 - The discussion with students about their reactions to the exhibition (both before and after the slide show which set it in context). (project helper)
 - Watching pupils slowly warm to ideas/ concepts (student teacher)
 - Developing ideas with the students (Teacher)

Q4. Is there anything you didn't like? Or would change?

Although most responses were clear, a few were ambiguous due to the double question, since things respondents didn't like are mixed with suggestions for change, for example:

'More work on display' is presumably a wish, while 'Some work in the exhibition' is presumably a dislike, or 'Natural Lighting', which is presumably a request for it rather than a complaint about it.

The most important figure here is that 46 students said 'No', there was not anything they disliked, which is a considerable achievement in itself. 14 students left it blank. (As there are only 2 blanks for Q3 and 2 for Q8 (the next discursive response), the latter would not seem to indicate laziness but rather that no dislikes sprang to mind.) The following list looks long because there are so many one-off comments, which makes it more difficult to summarise.

One heartfelt comment serves as a reminder that this is a self-conscious age group:

- 'Sometimes felt like I was being watched too much'

Otherwise there was a greater consensus about timing than anything else, and then of course there were the pigs with writing on...

Environment

- Better Air conditioning x 5
- Bigger tables to work on
- More space to work - floor space maybe
- 'I think that the modern art is spread out over too much room while the traditional art is crowded together.'
- 'Better maybe if all exhibits were accessible'
- 'I didn't like the exhibition'
- 'The two big spots. It's not art. The TV screens in the black boxes. Not art either.'
- 'The pigs with writing on them' x 3

Programme content & evaluation. The frequency of the questionnaires was obviously a problem for a considerable number of students, 11 of whom wrote it down:

- 'Filling in too many questionnaires' x 8
- 'Too many bloody questionnaires'
- No questionnaires x 2

Otherwise there was a wish for:

- 'A few more ideas to get us going'
- 'A bit more direction in (the) workshop' x 2 similar

and a dislike of

- 'Work involving TV screens'

Timing & planning. Ten students wanted more time to complete their work. Other more specific comments include:

- 'Too much discussion?'
- 'Perhaps a whole day'
- 'More time to look and talk about the work and to concentrate on the work we were doing'
- 'Maybe look at less of the slides but spend more time on the ones you do look at!'
- 'Practical work could have kicked in sooner' (student teacher)
- 'I think that the day was a bit too long'
- 'Longer time spent on practical work in the first session' (project helper)
- A shorter time in the exhibition (student teacher)
- 'Less time in exhibition, more time on exercise, more time on individual tuition.' (Teacher)

Facilities

- 'The only thing I wish is for space to display 3D work'
- 'More space'
- Better equipment/ tools eg a milling machine x 2
- Doing it in a proper workshop
- The prices at the café!
- Soft drinks would be nice x 2
- Natural lighting (workshop facilitator)

And one student commented sadly:

- 'My work!'

Q5. How did you travel to the gallery?

Gallery	Car	Cycle	On foot	Public Transport	Other	Total
Chisenhale Gallery London			1	3		4
Ikon Gallery Birmingham	1					1
Potteries Museum & Art Gallery Stoke-on-Trent	8		2	2	1	13
Museum Trust Sheffield	19	2	28	32	3	84
The Spacex Gallery Exeter	1			7		8
Total	29	2	31	44	4	110

Q6. Have you been to this gallery before?

Gallery	No	Yes	Total
Chisenhale Gallery London	3	1	4
Ikon Gallery Birmingham		1	1
Potteries Museum & Art Gallery Stoke-on-Trent	1	12	13
Museum Trust Sheffield	4	80	84
The Spacex Gallery Exeter	2	6	8
Total	10	100	110

Q7. Do you visit galleries on a regular basis?

Gallery	No	Sometimes	Yes	Total
Chisenhale Gallery London	2		2	4
Ikon Gallery Birmingham			1	1
Potteries Museum & Art Gallery Stoke-on-Trent	9		4	13
Museum Trust Sheffield	39	1	44	84
The Spacex Gallery Exeter	3		5	8
Total	53	1	56	110

Q8. What do you think about this gallery?

One student's accolade ran:

- 'It gets better the more I visit'

And there were short or one word praises from 78 students, which break down as follows:

- Good/ great/very good x 26
- OK/ Alright/ fine x 15
- Brilliant/ Fab/ Excellent/ Cool x 7
- Nice/ very nice x 5
- 'I like it'/'Love it!' x 6
- 'A great new experience.'
- 'Great, smashing, lovely,'
- Interesting x 11
- Small but good x 5
- Fun and good (child)

Other comments include 7 who appreciated the variety of work on display and a further 6 who liked the mixture of old and new work, for example:

- 'I like the range and contrast of contemporary and classical exhibitions'

Some had preferences:

- 'I prefer the contemporary work on display'
- 'I enjoyed certain areas'
- 'Something different - positive mainly'
- 'Not my kind of taste'
- 'Thought-provoking and very modern'
- 'Unique but quite sparse'
- 'Clever, but ideas behind the work are not understood straight away.'
- Good when different exhibitions are on e.g. Millennium Balls, Arty Crafty x 4

Other students described galleries as well designed, stylish and spacious. Five thought the gallery looked modern, four found it informative and three thought it well laid out.

- 'I like the building' (child)
- It's different x 2
- 'It's cool, a place not only to do work you enjoy but also to relax.'
- 'It's a good venue for showing contemporary art as it is light and spacious'
- 'It's fine in (terms of) layout, people etc.'
- 'It's nice, light, spacious and airy'
- 'I really like its ...size; many galleries are too big to take everything in.'
- 'I think it's great because passers by have the opportunity to walk in freely.'
- 'Better layout than the Graves!!'
- 'Best in Sheffield, OK?' x 2

Atmosphere

- Friendly, nice
- Nice atmosphere
- 'Very nice space. Relaxing atmosphere. I loved the presentation of the exhibition'
- 'Comfortable, non-intimidating atmosphere'
- Very welcoming to all ages and nationalities; not threatening

Other comments include:

- The fact that it's free (adult accompanying child)
- The range of art work (adult accompanying child)
- 'Seeing my son's work in the gallery that he did at school.' (parent)
- Varied range of permanent and temporary exhibitions (project helper)
- Good range of exhibitions and events; innovative education programme (project helper)
- An amazing educational resource (project helper)

Only two responses were blank.

Q9 Will you visit the gallery again in the future?

Gallery	Not sure	Not very likely	Quite likely	Very likely	Total
Chisenhale Gallery London	2		1	1	4
Ikon Gallery Birmingham				1	1
Potteries Museum & Art Gallery Stoke-on-Trent	2		4	7	13
Museum Trust Sheffield	3	2	32	47	84
The Spacex Gallery Exeter			3	5	8
Total	7	2	40	61	110

Q10 Will you visit other galleries or art centres?

Gallery	Don't know	Probably	Yes definitely	Total
Chisenhale Gallery London	1	2	1	4
Ikon Gallery Birmingham			1	1
Potteries Museum & Art Gallery Stoke-on-Trent	2	5	6	13
Museum Trust Sheffield	12	32	40	84
The Spacex Gallery Exeter		3	5	8
Total	15	42	53	110

Q11 Would you like to know about other engage projects?

This was a difficult question to answer as almost certainly the expression 'engage project' was problematic. What was an 'engage project'?

Gallery	No	Yes	Don't know	Total
Chisenhale Gallery London	3	1		4
Ikon Gallery Birmingham		1		1
Potteries Museum & Art Gallery Stoke-on-Trent	3	2	8	13
Museum Trust Sheffield	28	26	30	84
The Spacex Gallery Exeter		6	2	8
Total	31	38	41	110

Q12 What do you want from this gallery in the future?

There were 25 blank responses and 10 'Don't know's, but appreciation was there too:

- 'I think this gallery gives all it can anyway, it lets people visit when they want.'
 - 'I like it already'
- and a slightly irritable:
- See previous questionnaire

Exhibitions: 15 students wanted more good/new/interesting/inspiring exhibitions. Others wanted:

- More contemporary art x 4
- More modern features
- More exhibitions of new and old art
- Variety
- More local art/ artists x 3
- More of the same x 3
- Interesting pictures
- More individual artist exhibitions
- More small exhibitions
- More visiting exhibitions
- 'A chance to see things you don't normally see'
- 'More young contemporary ceramicists displaying work'
- 'More themed exhibits'
- 'A comic exhibition'
- 'Controversial pieces/ exhibitions'
- More ceramics/ more sculpture/ more fashion

Activities: 13 students and one project helper simply wanted more workshops; others were more specific:

- 'More days like this - ten per year.'
- 'More workshops for A-level students'
- 'More workshops for all ages to work in'
- Something exciting/ interesting
- 'For more people to be able to come in and have a go'

Learning, knowledge and ideas

- More info/ knowledge about art and artists x 6
- Inspiration
- Ideas x 3

Access and other comments:

- 'Better publicity for new exhibits'
- More days when we can visit
- My work to be on display
- A work placement
- 'People have the opportunity to show their work here.'
- A chance to help with other projects
- More family activities (adult accompanying child)
- More fun things to make (child)
- More opportunities to get involved (project helper)

Q13 Comments on what you have done/ gained from the experience

There were 53 blanks for this question. This may be partly because it was the last one, or that time was short for completing the sheets, or that respondents were sick of filling them in, but it may also indicate a lack of time for reflection about what the final gains were. This would be consistent with earlier wishes for more time. There is also a possible overlap with Question 3 as many responses are similar: some students may have felt that what they enjoyed most and what they gained were the same. And it is perhaps worth adding that it can take days, weeks or longer sometimes to discover what anyone's real gains are.

Some students found the experience:

- enjoyable (3),
- useful,
- 'Excellent, interesting, inspiring, thought-provoking'

Some gained new skills and techniques:

- Gained new skills x 3
- Been creative/ experimental x 3
- 'I learned how to recycle carrier bags into many a different thing'
- 'I have learned to weave with plastic'
- 'Different methods of engineering'

Meeting people and sharing ideas was seen as valuable:

- Meeting new people x 4
- Helpful people x 2
- 'The teacher is really nice and knows what she's talking about.'
- 'Working with an artist'
- 'I have definitely benefited from talking to a professional ceramicist'
- 'I have gained another opinion from a full time artist'
- 'I have enjoyed using this time to experiment and work with other people'
- '(It's) good to have other opinions on your work'

Learning, achievement and satisfaction:

10 students felt they had gained knowledge of contemporary or conceptual art and artists. Others had gained:

- New ideas/ inspiration x 3
- The freedom to pursue our own ideas x 2
- 'I've become more open-minded'
- 'Insight into another side of art'
- 'New and better approach to modern art.'
- 'Different ideas and techniques.'
- '(I've) researched lettering and language; developed my ideas.'
- 'I have really enjoyed working here and I feel I have achieved something.'
- 'Seeing the other side of metalwork'
- 'I have experimented with mould-making and painted plaster and pressed clay on - it was good to build up knowledge'. x 2 similar
- 'Looked round the gallery - started experimenting with words in art. It showed me that using words in art is accepted as art.'
- 'Very interesting and helpful especially (for) when doing future projects'
- 'A very valuable experience. It is nice to be free to create work without needing any back-up work as in A-level (where) preparation counts for so much and sometimes hampers creativity.'
- 'I've created the most unbelievable piece that I've done (overlapping text..)'
- 'Lots of experience and a talent I never knew I had'
- 'All I have to say is I've really enjoyed myself and I didn't get bored'
- 'It was very different from anything we've done at school.'
- 'I made a list about Elvis Presley'
- 'Hands covered in glue!'

Although some were less enthusiastic:

- I don't really enjoy this kind of work
- Don't like what I produced
- What I have done needs burning. Unsure of gain but positive.

One commented:

- See previous questionnaire

Other comments:

- 'I've never worked with students of this age-range before or in response to a conceptual exhibition; interesting to see the responses, what were effective ways of provoking debate/ response, what work was produced as a result.' (project helper)
- It confronted the students' perceptions. (teacher)

Section 6. Working with artists

encompass set out to involve practicing artists and contemporary art as one of its main objectives within the nine projects.

- As a development from the projects that took place in 1999, in 2000 each gallery was encouraged at the beginning of thinking about the structure of their project to involve more than one artist, if appropriate.
- *encompass* also wanted to develop the range of cross art forms within the projects, so suggestions were made to work with a visual artist and a writer; or a film-maker and a performer.
- The artists' role within the projects is substantial. The relationship between artist and teacher is also very important to get right: teachers need to feel involved (and not undermined) and know what the artist is doing and why; artists need to inspire confidence and involve the teacher as much as possible. For example, one artist was disappointed by the teacher's approach to the project, who saw it as an opportunity to have a rest, allowing the artist to take full responsibility for the project, rather than becoming involved herself. For another teacher, the whole experience of working with an artist and with the media used was a new one. Although she was a little uncertain in some situations, she remained positive.
- Artists can also be very positive - or negative - role models, especially for young people from depressed or culturally diverse backgrounds.
- Artists appreciate being treated in a professional manner; they need contracts and payment on time, as many are freelance.
- The artists were asked to write a statement about their experience of *encompass*, and many of their comments are incorporated here.

4.1 Strengths

Some artists and gallery educators achieved tremendously fruitful partnerships.

- When the artists are good communicators, inspirational speakers and easy to work with, their relationship with the participants is seen as a two-way affair, with both learning from each other:

'My relationship with the group was created by the levels of discussion that took place during the sessions rather than me being named as the artist and feeling I was leading the sessions. I was a facilitator but the labels that we gave each other weren't really necessary. The project enabled me to question and look at how the artistic practice lies in the play between facilitation, communication and collaboration. There is a shift in ego that occurs when working with others, a transaction of information. 'Beyond Words' was about finding or maybe creating a common ground, and this is something that is integral to my practice as an artist'.

(Kimberley Foster, Chisenhale)

- The artist can in fact extend his/her own artistic practice through working with audiences:

'The project has not really affected our actual practice although it has made us aware of our own achievements and their possible impacts. The very devout feedback we received from a couple of participants was very moving and instilled a warm sense of pride (to be truthful brought tears to our eyes!)' (Salad Butty DJs from Queen's Hall, Hexham)

'The emphasis on 'process and experimentation' with no media restrictions is brave and very much in touch with my own art practice. I was excited that the work was to be collaborative...'
(Craig Wood, Ikon Touring, Atherstone)

'I feel that the whole project has been of invaluable experience to me personally and will certainly help in any future activities I may take up'.
(Heidi Stokes, Spacex, Exeter)

- Artists felt the benefit from working with other artists and within a team:

'It's something I would like to be more involved in i.e. working alongside people from other artforms'. (Ally Wallace, Hexham)

'Working with Karen was one of the most positive parts of the project, I think for both of us. It enabled our discussions to develop, and for a genuine working partnership. It took any hierarchy away from the project atmosphere and blurred the definitions of the roles we are usually expected to play'. (Kimberley Foster, Chisenhale)

- encompass treated artists in a professional manner, leaving them free to do their job well:

'Having been involved in many youth projects of a similar nature we can safely say that encompass 2000 was the most efficient to date. Allie's noticeable commitment as Arts Officer lifted any excess responsibility from the artists involved'.
(Salad Butty DJs, Queen's Hall, Hexham)

- encompass encouraged artists to meet with teachers at their schools and/or at the gallery in order to break down assumptions and develop relationships based on trust:

'..overall (the teachers) were positive and helpful (one even produced a work for the final show) and allowed me to make suggestions and encourage an experimental approach to working'.
(Susie Johnston, Sheffield)

'I was very lucky, in that the teacher and myself formed an immediate and strong partnership...'
(Anne Schwegmann-Fielding, firstsite, Colchester)

'The experience of working with an artist made me see art in a new way, making me more confident to explore different areas and media'. (teacher, Colchester)

'The teacher working within a hierarchical framework and the artist in full-on flexible mode often clash. But there are several places of overlap and we have much to learn from each other. Teachers, through the introduction to a more open-ended approach to problem-solving, could enrich a child's understanding of the process and therefore encourage ownership. The discipline and perceived restrictions within the classroom can be something an artist learns from and works with'. (Les Bicknell, firstsite)

- Artists are able to act as potential role models for young people:

'The students all had a chance to talk to professional artists, which was inspirational (to varying levels) for those planning to continue in this field. The fact that the artists were at different stages was interesting for them. Sharon (Porteous) sells her work in London as well as working locally, while Neil (Brownsword) has currently got an exhibition in London. It provided an insight into the 'Art World', and potential role models for some of the students'.

(evaluator at the Potteries, Stoke-on-Trent)

'being able to participate in work which is very different to school..in an environment which is different and stimulating and being with artists whose own cultural backgrounds reflect the children from the school'.

(teacher at Nottingham)

4.2 Weaknesses

Some artists were unfamiliar with the way in which schools and teachers worked. Some did not know how to work with groups. One artist, for example, split the group which was from a number of different schools, into small, same-school groups from the start of the project. These same-school groups did not mix well with each other, and tended to become competitive. Opportunities for mixing across the schools was lost.

As the artist plays such an important part within in the projects they are able to undermine the potential of a project if they are inexperienced in working with young people, or just doing education work for the money. This was the case for some of the projects this year.

- Artists that are actually not that interested in working with young people can create a very negative atmosphere. Participants comments: *'..he's not a people person' '..bossy, weird..what we make reflects on him..' show also that young people are either astute at picking up the artists's dislike of being involved in such a project, or the artist did not attempt to hide his disinterest.*

- Artists that are unused to working with such audiences need a lot of support if they are able to function properly as creative facilitators:

'I found addressing a group of eighteen people of that age range (16-18) quite difficult. The 'publicness' of creating in front of others was an embarrassment I couldn't counter. At these moments I acutely felt my lack of experience in dealing with a group this age. These instances were rare, yet I felt, significant in their effect.'
(Craig Wood, Atherstone)

'..at the beginning I should have been more specific about the reasons for the project and its relationship to the set tasks..I also now feel that I should have included a variety of activities to keep that same level of motivation that existed towards the end of the workshop'.
(Heidi Stokes, Spacex)

- Due to a breakdown in communication, it was assumed in one instance that the artist would be able to cope with working with a variety of young people with special needs:

'Ten minutes prior to the start of the first session, it transpired that four students were 'special needs'. This threw me and although welcome, they did require a different type of language and attention to stop them from feeling excluded. This had the effect of 'splitting' me'. (Craig Wood, Atherstone)

● In one project, the two artists working together felt they had not had the opportunity to develop ideas properly through lack of meetings and other people's agendas:
'Was it really necessary to have the input of other artists? Where was the follow on and development of artists work?...the inclusion of other artists' work may not necessarily enhance pupil learning, as they have received input from many sources...this may have been just too confusing'.
(Donna Griffiths, Nottingham)

● In one project, the artists felt they had been treated in an unprofessional manner:

'Whilst feeling that the partnership staff were initially supportive, the actual communication process, agreements and artists contracts were very vague and misunderstandings about payments were not discovered until after...(we) had done the preparation, planning and the workshops'.
(Donna Griffiths, Nottingham)

4.3 Issues

- Projects must balance the value of working with artists for their commitment, enthusiasm, and different ways of thinking and working, with their potential self-obsession, lack of knowledge of how to talk to children, and lack of appreciation of the group they are working with.
- Training for artists to support and extend their work with audiences is vital.
- Galleries must identify the needs of artists, be it financial, writing contracts, or needing extra assistants to help with ice-breaking activities etc.
- Artists and galleries must know who the participants will be, and identify anyone with special needs.
- There is an issue around class sizes when working with primary schools. Large groups may mean that larger numbers of children have visited the gallery, but it is not a quality experience: *'Put simply, I do not feel that large groups can benefit from working with one artist'* (Leo Fitzmaurice, Turnpike Gallery, Leigh)
- A series of planning meetings with all concerned with the project: artists, teachers, gallery staff (and participants if necessary) should be put in place to ensure effective communication and long term relationships.

Section 7. The lessons from the *encompass* programme

The *encompass* programme was very rich. The evaluation has shown some of this richness and depth. In this final section, some of the main issues to emerge are summarised under three main themes: teaching and learning; the management of the individual projects, and the evaluation process itself.

1. Teaching and learning

Most projects were very ambitious, and aimed to teach how artists think and work, what galleries are, and how individual creativity should be valued, using problem-solving approaches and methods used by artists.

1.1 Strengths

Students' expectations before the visit focused on learning new things about art and artists, working with new materials, and working in imaginative and creative ways. There was a sense of anticipation at joining a specific sort of group (artists and gallery professionals) through working in specific ways. Many students saw this as helpful to them as individuals in their move into adult life, and most had already identified art as something they were interested in.

Doing things in a way different from school was much enjoyed by children, older students and teachers. A different way of thinking was required. The open-ended, imaginative and loosely structured way of working enabled children and students to find their own way to a solution to a problem. Workshop participants noticed things they didn't normally see and worked in innovative ways. Some participants were able to move from concrete and literal to abstract and metaphorical understandings of the processes they experienced.

Different words, that were new to the children, were used by artists (e.g. abstraction, installation). Some primary children were able to use these in their own discussions by the end of their workshop. The projects enabled students to be involved with contemporary art, which is not covered in the A-level curriculum. The engagement with high quality contemporary work was appreciated.

Making their own exhibitions at school and in the galleries was very exciting and unusual. This motivated learning and self-esteem. The transposition from word to object to music was exciting and made new demands on the pupils.

Working with artists and art work is a natural way to open up issues of identity, cultural diversity, communication. This can be planned by working with artists from diverse cultural backgrounds. The different skills and perceptions of different types of people (artist, dancer, story-teller, educator) offered a very rich and productive learning environment.

Many children performed more highly than their teachers had anticipated, even though many had not been to galleries before. Where students/children acted as tour-guides, or mentors, or explained their work to younger children, their learning on the project was enhanced. Most workshops were rated very highly by the participants, and it is clear that the enjoyment levels were high.

The older group, 16-18s, enjoyed the relaxed atmosphere, meeting new kinds of people, making things, experimenting with new materials, thinking in an imaginative way, changes in ways of thinking, and finding a new self-confidence.

Many teachers were very excited by the projects and were crucial to their success. They gave of their own time and energy to help ensure success. They enjoyed working in new environments with their students, and enjoyed watching their students learn.

1.2 Weaknesses

Where the issues that the project wanted to address were complex and multiple, it was sometimes difficult to find a focus. Too many ideas could sometimes be addressed at once, leading to confusion. Sometimes the projects were too open-ended and workshop participants found it difficult to get going. The management of time was sometimes a problem.

Where teachers were unenthusiastic or badly organised the projects risked failing to achieve their learning goals. Some teachers found it difficult to understand and appreciate metaphorical work. Early briefing or training sessions might have helped with this.

Some gallery educators and artists found it difficult to work with 16-18-year-olds, especially in motivating learning, unless a very direct relationship was made either to their own youth culture or to their everyday individual concerns.

Some of the older participants, where they were from different schools/colleges, found interaction difficult. Some found it hard to trust the artists and did their most innovative work when the artist and other adults had left the building.

Visits to other galleries or museums that operate in a rather different and more formal style may prove disruptive, and will be beyond the control of the gallery educator.

Some gallery educators seemed unable to spend time with the project due to pressure of administrative and other work

1.3 Issues

A balance is needed between open-ended processes and the need to find a focus so that children can address issues and solve problems.

A balance is also needed between process and product.

Working with 16-18-year-olds demands an understanding of their complex lives, their problems of self-identity, and of holding down work and college/school. If the project isn't cool in their terms, it won't be accepted. Where projects are perceived to be appropriate, a great deal of genuine value to the gallery and the participants can be achieved.

The time of the year that projects take place is critical to what can be achieved, especially for 16-18s. Schools have their own annual cycles which have to be fitted in with. Timing over all is a problem - terms or holidays, half or full days, intense block or across a period?

The role of the teachers was crucial. Links with existing teacher training provision is critical (e.g. INSET and whole school training).

It is critical that gallery educators accept that a major part of their role in the gallery is to work with children and other groups. Their role is to be on the floor and with the users. They should not have to make excuses or apologise for doing this. Time should be planned to allow for face-to-face interaction. If this is not accepted by the gallery management, it needs addressing through the development of an education policy, where tasks and roles and priorities are defined and agreed. It is a lack of professionalism to have to miss being part of a project such as this, when participation has been planned. A stronger professional identity and focus is required.

2. Management of the individual projects

encompass aimed to prioritise work in areas of the country where gallery education is not well developed. Projects in Hexham, Colchester and Exeter, among others, achieved this.

The management of the individual projects was complex, time-consuming, and for many of the managers, it was a new way of working. *encompass* aimed to act as a catalyst in the development of joint projects in a local area, and this was one of its major successes. Where many agencies were involved and where they were unfamiliar with each others' priorities and working styles, it took a long time to learn how to trust and work together. However, the groundwork done in some cases, e.g. Nottingham consortium, has acted as preparatory work for future collaboration.

As many of the gallery educators pointed out (see section 4), being part of a national project, reporting to the project co-ordinator, and having a framework of support and interest was very significant to the effective management of the individual projects. In addition, individual projects benefited from the increased publicity of a national programme.

All the projects worked on the basis of partnerships between either individuals or agencies. They were critical to the success of the programme as a whole. New partnerships were made and existing ones were strengthened. The partners have been logged and the lists placed with **engage**.

2.1 Strengths

Where the group to be worked with was already a target group for the gallery, as at Spacex and Sheffield, it was easier to recruit 16-18s. At Sheffield the project will also act as a pilot for new groups, through the partnerships used.

In some cases unexpectedly large numbers were affected by the projects, as they were used in school assemblies, for example.

Extremely hard work on the part of project managers resulted in well-managed projects. This was more effective where the project managers were experienced.

Some groups included A-level and GNVQ students as partners along with the adult partners. In Colchester, Fine Art students were involved and this was very successful for them as for the project too.

At Spacex, Exeter, the partnership with two local artists was very important. They both gave a presentation of their own work and talked about their experiences with the students. This enabled the students to learn about the work and lives of real artists operating in their region. This was a rare opportunity for the students to gain an insight into the reality of being an artist. The partnership was further developed through the project as the students worked with the artists to develop their own ideas.

Some of the links made will enable longer-term collaboration, e.g. at Queen's Hall, Hexham, a Youth Arts Focus Group has been established to plan future projects.

Potentially very large numbers were affected by some individual projects. At first sight for example, it is estimated that over 3,000 people may have had some contact with the project, and this excludes those who would have seen the press coverage. If the maximising through assemblies, exhibitions, open days etc. was considered in a strategic way by all projects in a future *encompass* programme, approximately 30,000 people could possibly be reached. This is a significant number being introduced to some aspect of contemporary art.

Press coverage was limited, but some projects did achieve this. The Chisenhale project featured in a national television broadcast.

The project co-ordinator was not only appreciated, but acted as a control – some one to whom gallery educators had to report. This ‘made planning more efficient’.

2.2 Weaknesses

Some gallery educators and artists were unused to managing projects like these, and found themselves over-stretched at times when, for example, reporters wanted attention during a busy workshop. Some found it difficult to plan the time.

Co-ordination was sometimes difficult where large numbers of project members were involved.

If gallery educators were volunteers, they did not always have much experience or familiarity with some of the project aims, for example the exploration of cultural diversity.

Some groups were too large at 30+ for what the artists wanted to do.

Some projects had a very low turn-out, and were therefore very resource heavy – i.e. four artist/educators and four participants.

Poor timing of the project in relation to the existing commitments of participants was sometimes a problem.

It was difficult to find 16–18-year-olds who were in work, but able to join the project. Those who were at school/college were likely to be busy with their existing exams, on half-term, and working in the evenings or weekends.

Where projects were happening at a distance from the gallery, lack of a car meant that equipment could not always be accessed when needed. Basic practical matters that can affect success or failure radically was not understood in some cases.

2.3 Issues

The *encompass* programme was a new venture for many galleries, and entailed the taking of risks. This demands commitment and support from the gallery management which was not always forthcoming.

Teachers and their enthusiasm and competent management are crucial to the success of the projects – it is much more difficult to achieve the intended aims without this partnership.

All projects needed to link into existing school/college timetables and structures in order to find a niche. Face-to-face marketing of the project seemed to work well, especially with 16–18s, and where benefits were outlined such as free lunches, travel paid for and gallery talks by artists included. It was a wise move for *encompass* to provide these things free and helped attract participants.

Where the institutional links being made were new and untried, they were not always successful.

Because this was a new way of working for many, there was a considerable lack of knowledge of project management, marketing, and the basic characteristics of the organisations, including schools, with which partnerships were made. A great deal of background work with schools and other organisations is necessary before partnerships can materialise and projects get off the ground.

Many of the projects had to change and adapt in order to begin, or to proceed, due to unexpected matters. Sometimes better planning would have helped, but sometimes the detail of planning is impossible until near the time of specific events. It is important that flexibility is maintained. A balance between responsiveness to local matters and a firm framework for activity is difficult to manage and takes experience and practice.

3. The evaluation process

3.1 Strengths

Several of the local evaluators felt that they had gained from being introduced to evaluation processes. It had led to new knowledge, and being part of the process had been useful during a successful job interview.

Individual projects have been documented, and the *encompass* programme can leave considerable evidence of its existence. Lessons from the project can be identified, and further action planned.

The data collected for the individual projects is in some cases very comprehensive and high quality. Names and addresses of individual participants who are willing to be contacted further have been provided. These materials provide excellent individual case studies for further analysis which would provide evidence of the long-term effects of the *encompass* programme.

3.2 Weaknesses

As the evaluation had to be completed by the end of July 2000, immediately after the projects had ended, the long term aims of *encompass* could not be addressed, e.g. it could not be assessed whether participation in the project had encouraged school leavers to stay involved with galleries. Resources committed to the evaluation of the *encompass* programme were too limited.

Evaluators at the Mappin Art Gallery, Sheffield and at the Chisenhale Gallery, London felt that the style of the evaluation, especially the questionnaires, was intrusive. This was especially the case where the same students were asked to complete questionnaires more than once. Some of the students commented adversely on this in their responses about the arrangements of their workshops.

Interviews were used to talk to teachers about their perceptions at Sheffield and this worked well and was thought to be more effective than the questionnaires.

The importance of clear and unambiguous questions in questionnaires, and of piloting them to test both participant understanding and the quality of information produced is highlighted by some of the difficulties experienced in answering the pre-visit and exit questionnaires.

3.3 Issues

Training for evaluators, and piloting of both evaluation tools, methods of use and approaches to analysis would have led to more consistent results. However, the best local evaluators were very good indeed and achieved a huge amount with very little training or direction. This method of evaluating, with a team across a range of projects, could work very well indeed if used more strategically.

There is more conceptual work to be done on how to evaluate creative and imaginative work. Questionnaires do not capture the quality of learning or the processes of thinking and problem-solving. Semi-structured interviews after the day might be one way of opening up some of the responses to the workshop. Observation during the day, and a review of process with the participants might also be useful, as was suggested by the project at Chisenhale, which described itself as 'self-evaluative'.

Evaluations need to acknowledge the fact that creative projects may change, and that project aims may be modified.

Evaluation should be seen as an important aspect of project planning and built in from the start, with sufficient resources allocated.

Section 8. *encompass* Evaluation Toolkit

This section of the report consists of the notes and protocols prepared for the group of local evaluators by RCMG.

encompass EVALUATION TOOLS – NOTES FOR LOCAL EVALUATORS

A – F are the basic tools we are all using. Please do your best to complete them, and do as many interviews as you can (although if this is totally impossible, leave out C and D, but do try to do A, B, E, and F.)

A. PARTNERSHIPS LIST

– Create own list using these numbered headings. Type if at all possible please.

B. INTERVIEW WITH GALLERY EDUCATOR

– Use this protocol to write down the answers. Interview either face-to-face with you writing, or it may be completed elsewhere and returned to you. As an interviewer, you should be friendly but neutral, should not respond to the answers, and should read the questions out clearly. Ask for time to write down the answers if you need it.

C. PRE-VISIT INTERVIEW WITH PARTICIPANTS (16-18 year-olds).

– Photocopy this sheet and use it either face-to-face, or give out for completion prior to the session. Do as many as you can. We will collate the data (some on a spreadsheet) on July 4th.

D. EXIT QUESTIONNAIRE

– Photocopy this sheet and use it either face-to-face, or give out for completion after the session. Fill in your name at the end. Do as many as you can. We will collate the data (some on a spreadsheet) on July 4th.

E. BASIC PROJECT DATA

– Complete this sheet please.

F. EVALUATOR'S STATEMENT

– Please use this sheet to compile your own account. Please follow the numbered headings for consistency of analysis. Thanks.

Not included here is the artist's statement. Please check if this is happening. If it is easy, you collect it. Otherwise make a note in your report to me that it is being sent to Gill Nicol. Thanks

OPTIONAL EXTRAS

G. PROJECT EVALUATION SHEET

This is one we didn't talk about, but it works very well to do a quick evaluation of the specific local project. You use them after the session, and they can be used with any of the participants - they could be handed out, and a box put aside for collection (marked up FOR EVALUATION SHEETS). [with thanks to Marion Carlyle].

H. PROJECT LOG

We talked about a project log. This might be a nice thing for you to do if it suits other purposes. You could collect the project documents (flyers, press cuttings etc) and make your own notes about what you observe and feel.

I. MAP WITH PROJECT LOCATIONS

Gill Nicol is doing this.

J.

If there is time, you could ask the primary school children to do a drawing or a short piece of writing about how they would describe the event to their friend. You could design a sheet for them to work on, perhaps with a frame or border? This could be done at the end of the session, or later in school? You might ask the teacher to do it for you and send back? (Not all of these things will be possible).

K.

Talk to the teachers/ group leaders about whether they are doing any follow-up work later based on the project, and whether you could go and see this in school/college. While you are there, gather testimony statements from teachers and older students, and ask the younger children to draw what they remember of the day, or to do a piece of creative writing based on the experience. Use *Improving Museum Learning* to help you work out appropriate methods of data collection. Remember to define your objectives very carefully. Once you know what you want to find out you can work out how to do it.

L.

Carry out an interview with project deliverers other than the gallery educators to assess the value to them of having been involved in the *encompass* programme.

A. PARTNERSHIPS

What kinds of partnerships emerged from the project? Please document as carefully as possible to enable the range of involvement to be seen and to enable later follow-up.

Please use this sheet to create your own lists. It is helpful if they are typed.

1. Name and address of the gallery involved in the *encompass* programme.
2. Names and addresses of individuals working with the gallery on the project (e.g. artist, photographer, web-manager, poet).
3. Names and addresses of the partner organisations involved (e.g. other gallery/museum, dance company).
4. Names and addresses of the group clients (schools, colleges and other organisations, with group leaders names if possible).
5. Where possible, names of some individual clients (for follow-up later).
6. Comment on the significance of any of these partnerships (e.g. class issues, language difficulties etc).
7. Comment on the significance of the partnerships to the objectives of the specific local project.

B. INTERVIEW WITH GALLERY EDUCATOR/ PROJECT MANAGER

Please use this protocol for your interview.

Fill in first:

Name of Gallery

Name of gallery educator

Dates of project delivery

This is an interview about the experience of being involved in the *encompass* programme. The information will be used as part of the *encompass* Evaluation Report, which will be submitted to the Arts Council of England and may be used more broadly.

1.0 Can I first ask you about some general matters to do with the specific project (insert name).

1.1 Why did you choose to work the way that you did?

1.2 How did the project respond to local needs?

1.3 How were these needs identified?

2.0 Did the project build on work you were doing already or were already planning to do?

2.1 Or was it a new initiative?

3.0 What has been the value of the project to you individually?

3.1 And to the gallery?

4.0 Were there any unexpected problems or difficulties?

4.1 Were they easy to solve?

5.0 What do you think the participants got out of the project?

5.1 What evidence do you have for saying this?

6.0 What has been the value to you of being part of the *encompass* programme?

6.1 How has it given you professional support?

6.2 Has being part of a national project been important?

6.3 Has it enabled new partnerships that would not otherwise have happened?

6.4 Has it enabled a more positive view of gallery education within your organisation?

6.5 Or outside your organisation?

7.0 Is there any part of the project that you think could act as a model for other gallery educators?

8.0 If the project were to be repeated, would you want to be involved again?

9.0 Would you like to write a further statement about any of these matters?

If so, please send it to Eilean Hooper-Greenhill, Department of Museum Studies, University of Leicester, 105, Princess Road East, Leicester, LE1 7LG, by JULY 1ST.

Thank you for your time.

C. PRE-VISIT QUESTIONNAIRE FOR PARTICIPANTS

(16-18 year-olds)

Your participation in this project is part of a national programme which links young people and galleries together in interesting and innovative ways, and hopefully will encourage you to visit art galleries in the future.

We would be very grateful if you could take five minutes to complete the questions below. Your answers will be treated in confidence and will only be used to help us evaluate the programme.

1. How did you hear about this event?

2. What do you think about this gallery so far?

3. Have you been here before?

- I visit frequently (4 or more times a year)
- I visit occasionally (1-3 times a year)
- I visit very infrequently (less than once a year)
- I have visited once or twice, but hadn't returned
- I have never been before

If yes, when and to see what?

Was it

- a school visit
- for another event/activity
- a general visit (not for any specific exhibition)

4. What do you expect to get out of being involved in the project?

5. What do you think might be the benefits of working with an artist?

6. Is art something you usually take an interest in?

- Yes
- Occasionally
- No

7. How will you find out about other events/activities?

- Through school
- By visiting the gallery again
- Being on the gallery's mailing list?

(If you would like to be on the mailing list and receive more information about other exhibitions and events, please write your details on the next page)

8. Are you willing to take part in further questions about the project? If so, please give your name, address, and tel no:

NAME

ADDRESS

TEL

Do you also want to be put on the mailing list?

Please write below, and on the back of this sheet if you have any more comments.

Thank you.

D. EXIT QUESTIONNAIRE

Please help us to evaluate the project by taking five minutes to fill in the questions below.
All answers are treated in strictest confidence. Thank you!

1. Who are you?

- teacher
- parent
- adult looking after child
- child
- aged 16-18
- gallery educator
- project helper

2. How would you rate the workshop? (please ring one number)

Excellent 9 8 7 6 5 4 3 2 1 Poor

3. What have you enjoyed most about the day?

4. Is there anything you didn't like? or would change?

5. How did you travel to the gallery? and how long did it take?

6. Have you been to this gallery before?

7. Do you visit galleries on a regular basis?

8. What do you think about this gallery?

9. Will you visit the gallery again in the future?

- Very likely
- Quite likely
- Not sure
- Not very likely
- Not at all likely

10. Will you visit other galleries or art centres in your region or elsewhere?

- Yes definitely
- Probably
- Don't know
- No

11. Would you like to know about other **engage** projects taking place in your region?

If so, please give your name and address below.

12. What do you want from this gallery in the future?

13. Please feel free to comment on what you have done and what you have gained from the experience.

If you would be interested in taking part in further questions about the project, please give your name, address and tel no:

Please hand this questionnaire in to

Thank you!

E. BASIC PROJECT DATA

Please complete this sheet. Thank you.

1. Name of Gallery
2. Name of gallery educator/ project manager
3. Planned dates for project delivery
4. Please describe the design of the project in not more than one paragraph (300 words).
Attach your description to this sheet.
5. Who was involved in the delivery of the project as well as the gallery educator (curator, poet, artist etc)?
6. On how many occasions was the project delivered?
 - 6.1 Was this what was planned?
7. How many people came to each occasion (either list dates and numbers, or do an estimation of the average number).
Each occasion
And the total of all occasions
8. Were there any spin-offs from the project that affected more people? (e.g. exhibition, demonstration, school assembly, special opening, media coverage, radio interview).
Can you estimate numbers of people affected?

F. EVALUATOR'S STATEMENT

Please use this list to create your own account of the project. Thank you for this; it will be very useful.

1. What were the objectives of this project?
2. In your view, were they realistic and achievable? If not why not?
3. Was the project planning effective?
4. Were the individuals involved in delivering the project well-briefed?
5. Were there enough materials and resources for the project?
6. Were the recruitment strategies appropriate?
7. Were numbers as expected?
8. What do you feel the participants got out of the project?
9. Were there any major successes?
10. Were there any major problems?
11. Did the planned partnerships materialise as intended? What benefits or problems did you observe?
12. What outcomes did you perceive from the project? (Think broadly)
13. What has been the benefit to you personally of being part of the *encompass* programme?
14. What were the strengths and weaknesses of the project?
15. Any other points you want to add?

G. PROJECT EVALUATION SHEET

1. What did you enjoy about today?

2. What would you have changed?

3. What would you like in future?

Evaluating Creativity

engage

