



Horizon 20:20 More and Better Programme

End of second year report

August 2018



Successes

In the second year of the Horizon 20:20 More and Better programme seven local authority-led Education Settings participated with Lakeside School joining the programme as the seventh Education partner. These were; Rowhill School (formerly Linden Education Centre), Andover Education Centre, The Bridge Education Centre, Woodlands Education Centre, Greenwood School, The Key Education Centre and Lakeside School.

Horizon 20:20 worked with 219 young people in non-mainstream settings, during 1622 learning hours; there were over 185 days of activity delivered by 25 professional artists and 44 different art forms were used.

During Year 2 there were more 'full days' of art sessions meaning further potential for deepened engagement and ambitious projects. Although the total number of days delivered is slightly lower than planned (185 days out of a potential 210) there were significantly more learning hours delivered with a much greater variety of art-forms. The artists also fed back that this created opportunities to work more closely with teachers to tailor the sessions.

Cultural Trips: A total of eight cultural trips have taken place during the second year. This year has also seen more integration between cultural trips and sessions back in the classroom. The young people have been encouraged, not just to access arts venues, but also to be inspired by their experiences. For example, exhibiting their responses to the work of Agnes Martin and then visiting their own exhibition and responding to it. The prestige, level of engagement and quality of experience for the young people was a new challenge for the teachers however this has inspired confidence in a new art form: contemporary and conceptual Arts, through high quality artwork linking to a National arts programme such as Tate ARTIST ROOMS.

Continuing Professional Development (CPD): There were three CPD sessions across the year delivered for all participating art teachers to attend. These have included textiles workshop at Theatre Royal Winchester, visit to Russell Coates museum and an 'enquiry-based learning workshop' at John Hansard Gallery. These sessions have been embraced by the teachers not only as an opportunity to learn new skills but also to network, share experiences and also provide each other with a huge amount of support when often they feel isolated within their role and sometimes lack inspiration.

Arts Award: The opportunity to deliver Arts Award alongside the Horizon 20:20 programme also significantly contributed to Greenwood School gaining a prestigious Gold Artsmark this year. There were 7 successful Bronze Arts Awards and 14 Discover Arts Awards achieved and moderated in year 2, as well as support for other qualifications such as Art GCSE.

Impact for Hampshire Cultural Trust and Arts Partners: Increased visibility through exhibitions in flagship Hampshire Cultural Trust venues has made a positive contribution to the wider Social Impact programme. This includes working directly with the Tate ARTIST ROOMS: Agnes Martin exhibition whereby young people from three Education Settings (The Bridge Education Centre, Greenwood School and The Key Education Centre) created response work to Agnes Martin which was exhibited at corresponding times in Winchester Discovery Centre. Response from visitors was extremely positive.

Research and Evaluation: Improved tools and more data has enabled Justice Studio to produce a thorough report by tailoring data collection tools with teachers. This relationship continues to support an increase in evidencing the programme and is evolving to gain more depth in understanding the full scope and benefits of the programme.

Challenges and Lessons Learnt

Fundamental to overcoming challenges has been the strengthened relationship with the Art Teachers. This has been achieved by providing consistently high quality arts programming, good communication between the artists and teachers embedded into the session planning and also scheduling the sessions to suit the needs and groups in individual Education Settings.

Working closely with the teachers at each Education Setting various creative solutions were implemented to ensure continued engagement with young people throughout the year, more specifically the Summer term which has previously been difficult. Although the multiple pressures on schools, staff and young people during the exam period caused some disruptions we have managed to schedule sessions flexibly, for example as block arts week, combining art sessions with school fairs and also running additional workshops as part of cultural trips which all saw successful outcomes and continued engagement.

A relatively successful programme of arts interventions was delivered in the seventh Education Settings, Lakeside School, which gained very positive feedback regarding engagement with young people. However obtaining data from this partner has been a challenge along with inconsistent communication and low support from senior management. Furthermore, just before confirming the Summer term activity we found that the art teacher was leaving the school at the end of term which led to wavering commitment for the programme to continue at Lakeside School. Having recognised the necessity for commitment to ensure best outcomes for the programme this issue was swiftly discussed with the board. Another potential partner, Ashwood Academy, was identified as an alternative option and is strategically being pursued as the seventh Education Setting in Year 3.

Arts Award and Qualifications: There were 7 successful Bronze Arts Awards and 14 Discover Arts Awards achieved and moderated in year 2. This was lower than expected. Across all of the Education settings there were many more Arts Award portfolios started. However, due to the transient nature of the young people, portfolios were often left unfinished. Working in tandem with teachers, artists and more regular moderations will give more opportunity to increase completed Arts Awards which can be celebrated whilst the students are still at the Education Settings.

Impact for Hampshire Cultural Trust and Arts Partners: With the establishment of a new website Hampshire Cultural Trust continues to better showcase the Horizon 20:20 project, including work by young people which was limited in Year 1. The appointment of the documentary filmmaker has proven to be an asset in supporting the programme as a whole, to record the journey, advocate the aims of the programme and also to use the films as a tool to share the successes across the county.

Research and Evaluation: The collection of 'engagement data' has been much more successful with one improvement needed in terms of negotiating a later deadline to gather Summer term data for the evaluators to be able to report on a full academic year at a time (currently summer term data is carried to the following year). A continuing area of improvement is gathering 'general data' which is held by allocated data collectors in each Education Setting. This issue was raised at a Head Teacher meeting and will be a priority to address in the Autumn term to coincide with one-to-one meetings with Head Teachers in each Education setting. The 'immersive element' of the evaluation has been successful in directly observing the impact of sessions and gaining feedback and insight from young people themselves. It should be noted that there have been multiple personnel changes at Justice Studio which has presented some inconsistency and challenge with planning and delivering the fieldwork.

Case Studies

Case Study: Student 1 - written by Horizon 20:20 Project Coordinator

Student 1 and the art teacher from Rowhill School attended and delivered a speech together in front of the guests at the Private View for the West End Centre exhibition. Student 1 shared his previous behaviour as being difficult and that he was unable to deal with 'noise' and larger groups. The teacher specified that taking part in the Horizon 20:20 workshops has played a significant part in developing ways to deal with larger groups of people and he will soon be going to his new school as a result. Student 1 also showed great pride in his clay figure of a sloth which he also shared with his family who attended the private view. The comments from the visitors who heard student 1 speak:

'A beautiful and vibrant array of artwork and such positive stories of success shared at the Private View! I look forward to following this programme for many years to come!'

Case Study: Student 2 - written by Art teacher at Andover Education Centre

Student 2 came to us [at Andover Education Centre] for a limited 6 week period earlier in the year and we didn't make much of an impact as he hadn't really engaged. He has recently re-joined the centre on a longer term placement and has found it difficult to settle in once again.

However, I have found that he not only has some ability in Art, but also very strong ideas on how he wants his work to be. Getting involved with a clay workshop, through Horizon 20:20, within the second week of joining the centre allowed us to witness how he got on with a challenging task, and the way he was rather dismissive of help and advice from staff. As the sessions went on, Student 2's attitude towards staff softened and he seemed to relax much more in the lessons; he came in more positive and accepting limited amounts of help and advice.

He has now gone on to start another workshop of machine embroidery and is showing some better team working skills and empathy towards others in the class. It is still early days so the positive impact seen in the Art classes is not yet filtering down through the other subject lessons, but it is a start. It will allow us to celebrate his successes when work is put on display, and create a positive conversation point for other staff to interact with him about.

Case Study: Student 3 - written by Art teacher at Greenwood School

Student 3 is difficult to engage and particularly rude and aggressive to staff [at Greenwood School]. He is not keen to try new things and is very distracted by his classmates. Student 3 was clearly amazed by his first session in the woods with Kate. He hadn't spent time in this environment and was puzzled by Kate's energy. She was "weird". But he was fascinated by this grown woman with muddy hands playing games and making funny noises!

Session 2 saw Student 5 reluctantly joining in with drama games and eventually leading them as he identified his own role in the group. One of the games that Student 3 enjoyed involved giving and receiving imaginary gifts. Today Student 3 was late to session but, without prompt, he came in to the woods bearing imaginary gifts for the whole group which he gave out in role!

Conclusion and Recommendations

The benefits of the Horizon 20:20 More and Better programme continue to grow and achieve clear improvements in outcomes for the young people, staff and Education Settings. The significant improvements to the programme and strengthened relationships between Hampshire Cultural Trust and teachers has contributed to the ongoing successes in Year 2.

The Year 2 evaluation report by Justice Studio is starting to provide an objective overview of the programme showing clear evidence of the benefits and impact. In its second year there has been opportunity to start to analyse long term benefits of using arts interventions to work with non-mainstream Educational Settings.

'Evidence from the evaluation suggests a clear improvement in some outcomes for young people. For example, young people demonstrated improved engagement with learning and increased confidence and self-esteem. Some positive changes in young people's behaviour were seen over time via Engagement data and there is evidence to support the existence of enhanced teamwork and empathy amongst young people. There was less evidence to suggest improved communication and positive relationships as an outcome for young people. Increases in attainment were unable to be discerned due to a lack of quantitative data.'

The transient nature of the students and staffing continues to be a challenge particularly in gathering analysable data to evidence longer term benefits for individual students. Areas where there is less evidence of improvement, either due to lack of data or clear frameworks for analysis, will continue to be reviewed and improved to ensure all outcomes are measured. However the full report does provide evidence of an overall improvement to young people, teachers, Education settings, Hampshire Cultural Trust and to a wider social impact and arts and culture.

The programme has achieved and shared a great deal of success. The Year 2 Celebration event, held at Ashcroft Arts Centre, presented a confirmation of the commitment of the various stakeholders bringing together teachers, artists, HCT staff, HCT Social Impact Ambassadors. Anecdotally, an art teacher presented four moving case studies whereby Horizon 20:20 had clearly impacted positively on students directly through the sessions or indirectly by using the art sessions as a process to better understand a young person's needs and to enable necessary support to improve engagement. It is these positive journeys that we need to continue to celebrate. Also the commitment of the artists, teachers and HCT staff is considerable, all contributed to focus groups to reflect, input and better understand the full breadth of engaging young people in the arts.

Recommendations for the third year are to continue to be ambitious with the quality and variety of arts activities offered. HCT plan to prioritise the Arts Award, partly by offering training and support to delivering artists. Next year we will more closely support the planning and undertaking of cultural trips to ensure a balanced and meaningful experience for staff and young people. Finally, another priority will be to confirm the seventh Education partner via formal partnership agreement.

