

Working Our Way 2

Project Report



**de la warr
pavilion**



phf Paul Hamlyn
Foundation

Bexhill Consortium

Introduction

Between January and September 2008, the De La Warr Pavilion led Working Our Way 2, a curriculum development programme of eight partnership projects bringing together artists, primary teachers and pupils.

The project drew on an enquiry framework to explore the research question, 'How can the De La Warr Pavilion be a resource for creative education?'

The aims and objectives of the project were to:

- To develop the Pavilion's role as a resource for teaching and learning and as a catalyst for creative education.
- To develop a strong and equal partnership between the De La Warr Pavilion and the Bexhill Consortium that will have a lasting legacy for both organisations and for young people in the town.
- To build ownership across schools in the Consortium through effective engagement with Head Teachers and lead key skills teachers
- To develop equal partnerships between teachers, creative practitioners and the Pavilion to investigate ways in which the Pavilion can support creative education and cross curricular learning in schools.
- To involve all in active reflection on the programme as both a whole project group and an individual school level, including pupil involvement.
- To share and showcase the process and outcomes with a wider audience, both from within the schools and the local community.

Our project partners and funders are the Bexhill Consortium, Creative Partnerships Hastings & East Sussex and the Paul Hamlyn Foundation.



Working Our Way 2 has been one of the most successful implementation of curriculum development through partnership that Creative Partnerships, Hastings and East Sussex has supported in its strategic partnerships in the last three years. The project reflected both the power of artists and teachers working together and the depth of resources provided by the De La Warr Pavilion - as a building and as a setting for exhibitions of major significance within and beyond the area. Of particular note was the strong practice generated around reinterpreting the building during these projects. For example; the use of metaphor as a way of reframing children's perceptions is central to releasing their creative thought - this process was clearly demonstrated in the excellent WOW2 exhibition.

**Peter Thompson
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Background

WOW2 represents a unique collaboration between the De La Warr Pavilion, the Bexhill Consortium (which brings together all the schools in the town plus other key local partners), the schools themselves and Creative Partnerships, Hastings & East Sussex. It is a progression on from an exhibition held at the Pavilion in May 2007 of primary school work and approaches called Working Our Way: Creative journeys in education, that showcased some of the exciting work happening in local schools. The Pavilion was keen to build on the experience of this exhibition through a joint exploration of creativity and learning that would cement a strong and mutually beneficial relationship between the Pavilion and local schools.

We were also keen to capture the processes that underlie this kind of gallery education work in way that would be practical and useful for others to use, rather than just being a collection of case studies.

So WOW2 developed out of discussions with the Bexhill Consortium and Creative Partnerships at a strategic level, beginning in July 2007 following the WOW1 exhibition.

For the Pavilion, this also formed a key part of a two year programme funded by the Paul Hamlyn Foundation entitled Inspire, Create, Innovate. This programme represents a second phase of development in our work with young people, building on what we have learned since reopening in 2005 with the aim of embedding a more dynamic approach to participation, education and learning.

The enquiry led model underpinning WOW2 is part of this development, along with a focus on experimentation and process, and a new approach to project review.

Pre-project planning

Following a number of discussions with the primary Head Teachers about the project's strategic fit, a meeting was held with Key Skills lead teachers from each school. This was to ensure that the knowledge of and contributions to the aims of the project happened at teacher level not just Head Teacher level. Due to the nature of the project it was felt that the Key Skills lead teachers would be the right group to consult with. This meeting happened in early January 2008 and some valuable discussions covered areas such as developing partnerships, how to involve the wider school in what was happening and key elements for the toolkit.

There was also discussion as to how these projects could work with and complement the Learning Journeys approach. This is a cross-curricular approach used in primary schools across East Sussex, whereby a number of curriculum areas are delivered in relation to a broad topic (for example, 'Invaders and Settlers', 'the Garden' or 'My Sidley'). Learning Journeys usually start with a 'wow' experience – something that will inspire the children and generate interest in the topic – and end with a 'bang' - for example a performance, an exhibition, or something else that could be presented to the rest of the school or to parents.

Development of the project team

Overall management of the project was provided by DLWP Head of Education Polly Gifford, who has been developing the education programme at the Pavilion for three years. Polly brought project management and strategic skills, as well as an in depth knowledge of arts education practice.

In January Helen Hunt was appointed as Lead Teacher, to act as an advisor and commentator from the education sector. Helen is an artist and teacher at Little

Common School, who had been involved in past projects with the Pavilion, and so had experience of both the school context and the gallery context.

Also in January 2008 Becky Smith was appointed as project coordinator to schedule project meetings and delivery days, oversee the budget, materials and resources and support ongoing communication between partners.

Finally, four Creative Practitioners were appointed, to work with two schools each, to plan and deliver activity in collaboration with teachers, advise on appropriate techniques and materials and gather materials for development of the toolkit. As well as their practical skills, each brought a range of processes associated with their particular creative practice.

The four artists were:

Ed Boxall, illustrator, printmaker and author

Alex Brattell, photographer

Kevin Graal, storyteller

Rosemary Harris, writer and dramatist

All eight primary schools in Bexhill chose to take part and each school put forward a class teacher to participate. The teachers' role was to plan and deliver activity in collaboration with creative partners, advise on pupils needs and curriculum targets and ensure health and safety of pupils. The project teachers each brought a range of skills and experience both through their teaching practice and more widely.

The class teachers were:

All Saints School - Ruth Atkinson, Year 3

Chantry School - Corrine McManus, Year 6

King Offa School - Christine McCartan, Year 5

Little Common School - Sophie Keyte, Year 5, (later replaced by Lex Beckett)

Pebsham School - Sandra Hayes, Year 5 and trainee teacher, Hazel McLean

Sidley School – Rosemary Haines, Year 2

St Peter and St Paul's School - Sasha Godfrey and Michelle Kendle, Year 1

St Mary Magdelene's School - Claire Mulhern, Year 2

The team was supported throughout the process by Natalie Trimby, DLWP Education Coordinator.



WOW2 Timeline

Working Our Way exhibition:	May 07
Planning WOW2	July – December 07
Recruitment of project team	December 07 – January 08
Consultation with key skills teachers	January 08
CPD session	31 January 08
Initial project planning meetings	February – March
Delivery: St Mary Magdelene's School	7 March – 1 April
Delivery: Chantry School	20 – 28 March
Delivery: Pebsham School	9 – 22 May
Delivery: All Saints School	13 May – 11 June
Delivery: Sidley School	3 June – 17 June
Midpoint review mtg	10 June
Delivery: St Peter and St Paul's School	3 – 12 June
Delivery: Little Common School	17 June – 3 July
Delivery: King Offa School	30 June – 4 July
Final review meeting	15 July
Exhibition	15 – 27 September
Seminar	22 September
Development of toolkit	September – December 08
Testing of toolkit	January – March 09

Planning phase

WOW2 focused strongly on process. The project team trialled a planning and evaluation framework designed to encourage people to reflect on their own creative and learning process as well as the processes employed during the activities.

The planning and evaluation framework was developed by Polly Gifford and Artist Evaluator Susan Diab. Both planning agenda and evaluation framework documents are available as appendices A and B.

CPD day

At the end of January 2008, a full day CPD session brought together teachers from each of the participating schools, the four creative practitioners, Polly Gifford and Natalie Trimby from the De La Warr's Education team, Project Coordinator Becky Smith, as well as Lead Teacher Helen Hunt, Artist Evaluator Susan Diab, and Creative Partnerships Programmer Beth Martin.

Peter Thompson from Creative Partnerships also attended and led a CPD session exploring themes of partnership working.

The day was led by Artist and Gallery Educator Michaela Ross. Michaela facilitated a series of activities exploring approaches to using the building and the exhibition programme as inspiration for creative education.

Participants had the opportunity to meet, and share their expectations of the process in a creative and engaging setting, and at the end of the day, everyone was eager to get started with projects.

Project planning meetings

Shortly after the CDP session, beginning at the end of February 2008, a planning meeting was arranged for each individual project team. Each meeting was attended by the teacher or teachers, as well as the Creative Practitioner, and either Polly Gifford, or Becky Smith representing the De La Warr Pavilion.

Each member of the project team was given a notebook to record their own reflections on the process. Planning meetings started with an exercise to explore individual creativity and learning processes and expectations of the project. Then, as a group, the project team explored the ways in which the De La Warr Pavilion might inspire a creative project, and linked this to a particular curriculum area the project would explore, as well as to the learning journey which would form the focus of work for that half term. Participants also articulated aspirations for the development of pupils' skills and knowledge as a result of the project, with a special focus on key skills.

At the end of each meeting, the project team drew all these elements together to formulate a question the project intended to explore. These project questions were used throughout the project to continually ground and refocus activity and formed the basis of individual project evaluations. A complete list of project questions, along with activity arising from these projects, is given in appendix C.

It was understood at the outset that a flexible model of planning would be necessary, and these initial meetings were only the start of the planning process. Planning continued throughout delivery at times that suited the project team. Two project teams (for whom delivery was scheduled for later in the Summer Term) also held further planning meetings closer to the start of delivery.

Delivery phase



Each project consisted of four delivery days, and each project team allocated these differently.

Some used a single day in the Pavilion as inspiration to begin the project; others held the first delivery day in school and then visited the Pavilion at a later stage. Every project had at least one visit to the Pavilion.

Projects also explored a range of contrasting patterns of delivery. Some projects clustered delivery days into one week, and others ran the project over several weeks.

Projects drew on a range of inspirations. Two exhibitions were running during the course of the programme. The first, Kenneth and Mary Martin, featured abstract painting and sculpture; the second, Unpopular Culture, was an exhibition of photography, sculpture and painting from the Arts Council Collection curated by Grayson Perry. Both exhibitions were used extensively as inspiration for creative projects.

Projects also drew inspiration from the building itself, its architecture, its history, and its setting. Most projects used a range of inspirations. All projects made use of the Education Studio as a base and as a workshop area.

Throughout delivery, participants were encouraged to be mindful of capturing process, for example, by taking photographs, recording their own reflections and the reflections of pupils, and by keeping all the different stages of the work that led up to the final product.

At the end of the delivery phase, an additional half day was made available for each school to work with the creative practitioner. The focus of this session was to ensure that pupils were actively involved in decisions around the exhibition: making selections of work, exploring how work might be displayed, as well as how to demonstrate process.

Individual project teams and the work of each project are described in more detail in the Gallery Guide (presented as appendix C)

Numbers of children participating:

All Saints School – 27
Chantry School - 28
King Offa School - 30
Little Common School - 34
Pebsham School - 29
Sidley School - 29
St Peter and St Paul's School – 50
(two classes)
St Mary Magdelene's School - 28

Total - 255



Mid-point review meeting

On 10 June, we gathered together again for a midpoint review meeting, which was attended by 17 participants. The midpoint review meeting was again facilitated by Michaela Ross.

At this stage, some of the projects had already been completed, some were underway, and others had not yet started. There was the opportunity for participants to share their experiences so far and ask each other questions about how the project was progressing.

One theme that emerged early on in discussions was the idea of the Pavilion as a site of many different spaces: physical, social, artistic, performance, historical, inside spaces and outside spaces, and related to this the idea of the Pavilion as a source of multiple inspirations – a place where different sort of engagement could happen.

This theme is explored in more detail in the section on Outcomes below.

Review and Evaluation

Final review meetings

As each project came to an end, there was a project review meeting attended by the class teacher or teachers, the relevant creative practitioner, and either Polly Gifford or Becky Smith.

Each individual review meeting explored the project's successes as well as any difficulties encountered, and used the DLWP evaluation framework to emphasise personal learning, creativity and reflection. Review meeting and evaluation framework papers are included as appendices D and E.

On 15 July 2008 a whole group final review meeting was held in the Education Studio and attended by 15 participants.

The final review meeting provided an opportunity for each teacher-artist pairing to report back on their projects to the group, and gave us the chance to look for connections between the projects.

One teacher, who had been unable to attend the final review meeting because of other commitments at school, sent a written statement in order to be able to contribute to the discussion. This teacher was full of praise for the project and for the creative practitioner she had partnered with, concluding, 'The children have had an experience that they will remember for a long time.'

There was clear evidence at the final review meeting of warm regard between teachers and artists and many examples of strong partnerships.

Everyone agreed that a period of learning outside of the classroom was highly valuable, and the range of inspirations provided by the Pavilion was again noted.

A number of teachers said the experience had given them permission to behave in a different way in the De La Warr, along with permission to experiment.

Other teachers spoke of having been given courage to challenge children and were amazed by what the children achieved.

We also discussed the idea that as well as providing inspiration to these projects the De La Warr Pavilion is exporting process, in the form of a structure and method of working, and that this could usefully be applied to other gallery settings. Core elements of learning about this process are explored in the next section on outcomes.

Outcomes

Each project review meeting explored the extent to which teachers aspirations for pupil learning and their own learning had been achieved as a result of the project.

Although these learning aims differed from project to project, every project team agreed that learning intentions had been met, and usually exceeded. One particularly notable example of this was in relation to key skills, where learning appeared to have exceeded expectations.

This is a qualitative evaluation as formal school systems for evaluating key skills progression were not used for this project.

We have grouped generic outcomes and learning arising from the programme into six themes as summarised below, although there are necessarily connections between the themes.

Theme 1: De La Warr Pavilion as a site of multiple inspirations

All project teams identified an aspect of the building or its programme to provide inspiration, and from the outset it was clear that the range of available inspirations was very broad; project teams used not only the building's architecture, but also its setting and its history; not only its programmed content, but also the people using the space. The examples below highlight just a few of the ways in which projects responded to these inspirations.

Pupils from Little Common used the open spaces inside and outside of the building as a setting for their exploration of movement and stillness: for example dropping feathers down the stairwell, experiencing the wind rushing round corners of the building. The combination of big open spaces and particular architectural features was especially powerful, contributing to the diversity of the resulting photographs.

As projects progressed, the Pavilion continued to provide inspiration. Project teams who had intended to work with a particular aspect of an exhibition or the architecture of the building found themselves drawing inspiration from other aspects of the place and its programme. For example, teams that hadn't intended to use the exhibition programme altered their plans in response to the children's interest in particular exhibits, and the overall value of visiting an exhibition.

Pupils from Sidley School drew inspiration from specific pieces of work in the Unpopular Culture exhibition, as well as from interviewing people using the building about their memories of the place. These memories were used as raw material for creating a 'Giant Memory Book' comprising collage, text and drawing.

The Pavilion is a unique mix of place, programme and people, available within a scale that feels accessible to children and can be experienced in a single visit. Project teams made use of the combination of spaces available, using large spaces to inspire children and create excitement, but also using smaller or quieter places, such as the Education Studio, for circle time or focused group work.

Children from Pebsham School used the building as a historical space as part of their learning journey on World War Two. The real connection of the site to the time was a very effective bridge for the pupils, and enhanced the other activities in a way that wouldn't have happened if the workshops had taken place at the school. Pupils also drew inspiration from the Pavilion as a performance space, visiting the Green Room and using the Auditorium for the performance of their devised scenes.

Part of the uniqueness of the Pavilion is its setting, and this also provided inspiration to a number of projects. From inside the building children were provided with a different perspective on the beach, the sea and the sky. Outside spaces were also used extensively, as space to experiment with different techniques, and to experience the environment around the Pavilion.

Pupils from King Offa School used elements of the building to inspire their project on Myths and Legends. Architectural features including the staircase and the foundation stone were used to animate traditional stories, and the unique setting of the Pavilion provided another set of inspirations – the roof terrace was a place where the children could feel close to the sky; the huge windows allowed them to look out on the sea.

Theme 2: The relationship between planning and partnership working

For teacher and artist to deliver a project together in partnership, significant planning and preparation time was required. This did not simply involve time to plan activities at the beginning of the project, but also meant making time to develop the necessary understanding of each others' approach and the level of trust needed to support (and perhaps even disagree with) each other.

The optimal level of advance planning was different for different artist-teacher pairings – some people liked to plan in detail at the outset, others preferred to set the project running and see what happens. This tended to depend on the personality of the partners, external pressures (such as year group, school culture) and other factors. What emerged was that sufficient time was needed to be allowed for teacher and artist to develop joint ownership of the project.

Theme 3: The value of 'play'

From the outset everyone expected that a creative project would benefit from a change of setting and the experience of the programme validated this approach. The many varied spaces of the Pavilion, in particular the Studio space, outside spaces and the larger inside spaces, engendered a sense of playfulness and gave both adults and children permission to behave differently.

Teachers from St Peter and St Paul's School felt that they had been given 'permission' to behave more playfully in the Pavilion as a result of working with an artist. As part of their learning journey on the sea, children were encouraged to re-imagining the interior of the Pavilion as a space filled with water, and this allowed them to experience it afresh.

The role of other adults in the project team also contributed to this approach, with the artists in each project team emphasising creative and innovative approaches to the work, for example doing unusual things in familiar spaces, taking unusual approaches to familiar objects. This sense of playfulness was carried back into the classroom as projects continued.

Giving children space to 'play', to experiment with technique without having a specific learning goal in mind, to try things out just to see what happened, generated a great deal of engagement in the work.

By trusting the children and trusting in the value of play, projects generated a high level of enjoyment in and commitment to the work.



Pupils from Chantry School were preparing for their SATs exams during the time their project took place. It was necessary for the teacher to prioritise certain learning outcomes from the project, including literacy skills relating to writing and constructing stories, sentence structure, etc. However working with an artist allowed the teacher to try out activities which emphasised playfulness, exploration and investigation. These included cutting up SATs papers to make poetry, and using storytelling techniques to encourage creativity in writing.

Theme 4: Pupil engagement and pupil voice

From the start, all project teams were asked to consider how to involve pupils in project planning and development. All initial project planning meetings involved a teacher, an artist and a member of the Pavilion's Education team; in most cases children were not involved directly in this planning, although some teachers had already consulted their class about the project.

Because project teams had been encouraged to focus on process and enquiry, and to not be prescriptive about project outcomes, it was often possible to make changes to direction of projects once delivery was underway. In a number of projects, plans were altered to respond to the pupils' enthusiasms. This gave the students a feeling of input into and ownership of their work.

Pupils from All Saints School worked with photography to document their own experience of their local neighbourhood. Giving pupils ownership of the project (through their own disposable cameras) sometimes felt like a risk for the adults involved, but led to greater engagement with the work. This ownership and engagement resulted in pupil voice coming across very strongly – pupils made their own choices at each stage of the process, selection and pre-visualisation, taking photographs, selecting, editing and captioning.

Pupil engagement was also achieved by giving pupils freedom with prescribed boundaries. It is a common misconception that creativity arises out of total freedom, and this notion was challenged throughout WOW2. Rather than giving children complete freedom, activity was arranged into a series of small steps. Within these steps, children were given the freedom to make choices, be creative, and express themselves. As a result, children felt safe, and the work made sense to them, but they also had a sense of creative freedom. This approach was seen to be the most effective way of facilitating pupil engagement and enabling pupil voice, even with very young children.

Pupils from St Mary Magdelene School project were directed to approach the project in small steps, but within each step they had a lot of freedom regarding their responses. Children were also encouraged to respond to the products of earlier steps made by other children. This kept up the flow of new ideas, and as a by-product, engendered a greater sense of shared ownership.

Theme 5: The role of investigation and research

All projects drew on the enquiry approach that had been established at the outset through developing project questions. This had a number of impacts on the project work that emerged.

By not presenting pupils with an end product to be achieved, projects retained the flexibility to evolve. This flexibility also had an impact on partnership working

between artists and teachers, and on the role that pupils were able to take in influencing the direction of projects.

The St Peter and St Paul's team only planned one session at a time, with each session informing the next. This ensured the project team constantly revisited and questioned what was happening and what they wanted the project to achieve. Pupils from St Peter and St Paul's School were particularly interested in the bronze sculptures in the Unpopular Culture exhibition, responding to them in a way that the adults had not anticipated. This inspired the teachers to incorporate an element of sculpture into the next stage of the project.

This approach was made possible by the teachers' commitment to taking risks and working in a different way from normal curriculum delivery. By defining the aims of each project in terms of enquiry, skills and processes rather than by end product, learning objectives could be met while retaining flexibility. There is a lot of potential in this model for developing more personalised learning.

The enquiry approach also made it easier for activity to retain a sense of 'play', as discussed above.

Pupils from St Mary Magdelene School used a range of different techniques to explore the building and its surrounding during their visit to the Pavilion. These included printing, taking photographs, making rubbings, drawing on paper on acetate. This approach emphasised exploration rather than documentation. In contrast, the standard approach to teaching art (to teach the skills of artistic processes, for example drawing or printing) has a tendency to reinforce a focus on product (and children's self-criticism – 'it doesn't look the way I intended it to' / 'I can't draw'...) Using multiple processes enabled the children to move away from product towards experiencing the creative process. The project became about methods of investigating what is seen and experienced.

Theme 6: Skills-based, cross-curricular learning

From the beginning, WOW2 emphasised a skills-based approach, focusing particularly on the key skills of communication, problem solving, group working, use of number, ICT and improving own learning and performance.

In addition, all teachers identified an area of the curriculum to be addressed through the work. Curriculum areas were diverse, including literacy, history, geography, art, maths and science.

Most projects were already exploring this curriculum area through a learning journey, so teachers' approach was necessarily cross-curricular. However, as a result of the project, other areas of the curriculum often became involved in the work.

The enquiry approach was seen to be particularly appropriate to meeting skills-based outcomes and in reviewing activity it became clear that most projects had exceeded expectations in terms of the key skills.

The Sidley project emphasised history skills (using photographs, interviewing people, examining objects, imagining different lives) rather than looking at a specific time period in history. This approach mirrored the inherent aspect of research in much artistic practice. As a result, this project was able to provide valuable experience of these skills to very young children, for whom concepts about past time are necessarily vague. The project was naturally cross-curricular, incorporating speaking and listening, working together, writing, art and number. The approach was inclusive, allowing every child to participate and succeed.

The Exhibition

An exhibition of work arising from the eight WOW2 projects ran from 15 to 27 September in the Education Studio.

Creative Practitioners were involved in installing the exhibition, along with staff from the De La Warr Pavilion.

We held an exhibition preview for invited guests including pupils, parents, teachers, Head Teachers, Councillors and other VIPs. The show was opened by David Pratt, Chair of the Bexhill Consortium and Head Teacher of Little Common Primary School. The opening was attended by 48 people.





Over the next two weeks, 7 school groups attended the exhibition, and in addition the exhibition was open to the public for four hours daily. Several participating children also visited with their parents. A total of 644 visitors attended the exhibition.

The exhibition was well received by teachers, pupils and the general public. Everyone was full of praise for the varied and high quality work that the children had produced.

A number of teachers commented on the professional way that the work had been displayed, feeling that it was important for the children to see their work displayed in this way, and taking ideas from the exhibition to use in displaying work in schools.

The exhibition was important to the De La Warr Pavilion as it values young people's work in a 'real world' context, by placing it in the public domain and applying the same production values we would to any exhibition. It also gives the public the opportunity of seeing an important aspect of the Pavilion's work that it is not always aware of.

The following selection of responses to the exhibition are taken from the comments book.

Comments by adults

'Great exhibition. It's given me great ideas to take back to school.'

'What a fantastic exhibition. It is really inspiring to see the diversity of the children's work.'

'A treasure box of ideas.'

'What a beautiful display of colour, fabric and texture. Well done to the community of Bexhill.'

'Wonderful work. Really, really original. Very proud of my daughter and her friends.'

'Very lovely – great to see local children being inspired by the Pavilion to make such beautiful art.'

'Really interesting. I am amazed by some of the letters and pictures from these intelligent kids.'

Comments by children:

'I love what the classes have done. They have been very imaginative. I love the way they've used their minds.'

'This work is fantastic! I looked at the sandpit and I thought wow!'

'The work here is cool to see... I love it and my school is the best.'

'I think the WOW2 is brilliant. I think the children deserve to be proud of themselves.'

'I like everything. It's amazing.'



CPD Seminar

On 22 September, a half day CPD session was held for teachers, creative practitioners and educators taking inspiration from the WOW2 exhibition, as part of the wider development programme: Inspire, Innovate, Create.

The seminar was attended by 26 delegates and provided an opportunity to explore creative approaches to working in partnership through practical activities in and around the Pavilion.

The keynote presentation was delivered by Jonathan Barnes, a teacher of music and geography in primary teacher education, specialising in creative and cross curricular approaches to teaching, the development of creative thinking and the positive application of the new sciences to learning.

There was a further presentation by creative practitioner Rosemary Harris and class teacher Sasha Godfrey about the St Peter and St Paul's Primary School project.

Three creative practitioners led practical activities exploring creative education and partnership working, drawing inspiration from the De La Warr Pavilion itself, as well as from the WOW2 exhibition.

The following are some comments from the seminar, collected as part of the evaluation.

'Useful and helpful, Generated ideas and I want to do something NOW!'

'Jonathan Barnes's talk and exercise were inspiring.'

'Lots of ideas to go away with – connections between ideas that I now want to reflect on and develop.'

'Thank you! Very stimulating.'

'Very informative. Got me thinking about my teaching.'

'Gave me new ideas – one I shall be using this afternoon in the classroom!'



Next steps

The next step in disseminating learning from WOW2 is the development of an online resource to be shared with schools across the region.

The resource will be developed by DLWP staff with input from the project teams, project lead teacher and key skills teachers from the participating schools

The resource will seek to fundamentally capture process, using the individual projects as examples. It will also include the planning and review framework.

The resource will then form part of our core schools programme, offering a range of ideas and approaches that can constantly be added to and updated with new experiences.

Conclusion

This project has been a key milestone in the development of our work with schools. It has enabled us - through the partnerships with and input of artists, teachers and pupils - to articulate with much greater depth and clarity the role the De La Warr Pavilion can play in inspiring and stimulating creative teaching and learning.

WOW2 has shown the Pavilion to be a site of multiple inspirations, which is best explored through active partnerships with schools.

We hope that this project and the resulting recourse will influence our work with schools for a long time to come.



Appendices

(hard copy only)

A - Project planning meeting agenda

B - DLWP Planning and Evaluation Framework – Part one

C - Gallery Guide, including detailed description of individual projects

D - Project review meeting agenda

E - DLWP Planning and Evaluation Framework – Part two