



Horizon 20:20 More and Better Programme

End of third year report

September 2019

Successes

In the third year the Horizon 20:20 More and Better programme continued to be delivered in partnership with seven Education Centres in Hampshire, with Ashwood Academy joining the programme in place of Lakeside School as the seventh Education Partner. These were Rowhill School (formerly Linden Education Centre), Smannell Field School (formerly Andover Education Centre), The Bridge Education Centre, Woodlands Education Centre, Greenwood School, The Key Education Centre (Gosport) and The Ashwood Academy.

Programme: 205 young people in all 7 Education Centres engaged with a range of high quality arts activities led by 22 artists and experts working with 29 art forms, 17 cultural trips and 3 Continuing Professional Development days for teachers. In its third year additional opportunities included 2 exhibitions, tailored cultural experiences, artist professional development and additional Artsmark training with senior leadership team in three education centres to work towards whole school accreditation for creative quality standard.

The programme has developed, being more responsive to the needs of the Education Centres and young people aspirations throughout the year. Much of this is due to the enhanced confidence in the programme which is becoming embedded throughout the Education Centres. A wider network of artists and organisations able to share best practice, shadowing and CPD opportunities also allowed delivery to be innovative, therefore a more engaging experience for young people throughout the year.

Cultural Trips: Opportunities to connect these experiences to classroom learning has continued to be ambitious with cultural experiences including Theatre (Nuffield in Southampton), Tate Modern (London) and the New Art Centre (Wiltshire). More over there has been progress in strengthening relationships between Education Centres and local cultural venues. Hampshire Cultural Trust venues have continued to strengthen and adapt their offerings to engage young people in non-mainstream Education. These included: on-stage experience at the West End Centre, Costume Characterisation at Hampshire Wardrobe and Curator Tours of BP Portrait Prize and two exhibition celebration events to share positive outcomes for the young people with their family, friends and the wider community.

Continuing Professional Development (CPD): Three CPD sessions were delivered for all teachers including National Portrait Gallery and Royal Festival Hall to see the Koestler Trust's *I am Still Here*, introduction day to HCT Resources including its Collections, Hampshire Wardrobe and a Curator tour of the BP Portrait Prize at Winchester Discovery Centre, Sculpture Sessions at Roche Court Sculpture Park. This CPD days offer allows Art Teachers to have a strong, supportive network and value the opportunity to share best practice with other professionals who understand the environment.



Right: CPD at Roche Court Education Trust. Left: Smannell Field School cultural trip to Roche Court Education Trust

Arts Award: Additional support with Arts Award has led to a significant improvement with 26 Bronze Arts Awards and 12 Explore completed with certificates received by young people. The attainment of these awards is valued more by Centres and in some cases represented a contributing factor in the young people achieving full 5 qualifications to go on to Higher Education. Work produced during Horizon 20:20 sessions has also continued to support Art GCSE portfolios. Additionally, two Artsmark development days were attended by Head Teachers, and Art Teachers from 3 Centres to develop Artsmark applications, thereby further embedding creativity across the whole school.

Exhibitions and Celebration: These have continued to raise the profile of Horizon 20:20 and positive outcomes for these young people. Showcases of young people's work alongside flagship exhibitions at the BP Portrait Award at Winchester Discovery Centre and at Westbury Manor Museum (Fareham) which is local to both Key Education Centres (Havant and Gosport) have enabled families and friends to share in this celebration. This contributes in the raising of aspirations for young people and the profile of creativity in the Education Centres.



2 x Students and Artists from Smannell Field School completing their Bronze Arts Award

Impact for Hampshire Cultural Trust and Arts Partners: HCT continues to actively respond to and create activities that are more accessibility for young people. Horizon has been able to advocate within Hampshire and beyond to ensure that vulnerable young people are able to engage with arts and culture outside of the ECs. More opportunities to showcase young people work in Hampshire Cultural Trust venues have made a positive contribution to the wider Social Impact programme.

Research and Evaluation: Improved tools, more opportunity to include young people's voice (through their Arts Award portfolios) and more General Data has extracted to support independent research to evaluate the impact of the programme. The transient nature and periods of attendance continues to be a challenge to register attainment the general and engagement data can still be analysed and evaluated. Head teachers are therefore more confident to acknowledge the impact of the programme on the Education Centres. The report continues to evidence positive impact with young people, Education Centres and more broadly the arts and cultural sectors.

Opportunities and Challenges

In the third year the long term impact continues strengthen the positive contribution of artists, arts and culture beyond the art sessions. There is a wider recognition of the increased expertise of the art teachers, artists and cultural partners involved in designing innovative access to high quality art experiences. Year 3 included more professional development for artists, responding to expectations and raising confidence of the art teachers to be more ambitious whilst maintaining consistently high quality arts programming. Increase in specialist resources and skills to use in the centres have seen more progressive ways to engage young people in the sessions and used with other classes. There is a better overall understanding from head teachers and staff of how creative practices can encourage learning beyond the art room and to support young people to see a classroom setting being a more positive place to learn.

Increased confidence in the programme has encouraged the Education Centres to include more young people in a wider variety of cultural experiences meaning that some young people who have previously not been included but shown an interest can access the sessions by joining the individual sessions or cultural trips. Understanding that examinations continue to be a very anxious and highly pressurised time within the Education Centres we have delivered condensed arts weeks to include whole school, additional cultural trips and also offsite arts-interventions during exam periods to continue regular engagement without disrupting the intense exam timetable.

The programme has continued in 7 Education Centres, with a very successful incorporation of Ashwood Academy as the seventh partner joining the project at the start of Year 3. Despite significant changes in senior leadership at one education centre and a merger of The Key Education Centre (Gosport) and The Key Education Centre (Havant) (formerly Woodlands Education Centre) the Horizon 20:20 programme has continued to be recognised and delivered as a valuable provision.

Arts Award and Qualifications: It is clear that the original target of 280 awards was extremely ambitious. With a better understanding of the challenges and transient nature of the young people we have responded by offering more support and resources to complete part if not whole portfolios. A significant increase in art teachers' confidence to deliver Arts Awards has seen a sharp increase in the number of higher level Bronze Arts Awards. Two Education Centres have increased resources to supporting this with extra sessions and support staff dedicated to achieving these qualifications. Two moderation dates throughout the year have allowed for more students to receive and acknowledge these awards whilst still attending the Education Centres.

Impact for Hampshire Cultural Trust and Arts Partners: Horizon 20:20 continues to be a key Social Impact programme and has seen nearly all departments in Hampshire Cultural Trust engaging in the programme – Collections, Community Museums, Galleries, Art Centres and Partners. Hampshire Cultural Trust is gaining expertise and depth of understanding which it continues to share with other artists and arts organisations who deliver Horizon 20:20 sessions and offer support to better engage with young people and staff in Education Centres.

Research and Evaluation: The transient nature of the students, complexity of individual circumstance on a daily basis and capacity at each Education Centre continues to be the main challenge. However there has been a marked improvement in year 3. Clear targets set for each Centre to ensure that the research is well documented, more data analysed and evidence drawn from wider field of evidence to present conclusions in its final year. The head teachers, having seen the evidence of impact in year 2 are more confident in sharing the data and advocate in favour of the programme. We continue to ensure that all evidence is collated to reflect the fullest picture of the programme.

Case Studies

Case Study 1

Student C is a year 10 boy who has very poor attendance, turning up in the morning to please his mum, and then leaving the school site shortly after. This year he has participated in sessions with an animator, leather worker and a felt maker this last half term. When he manages to stay in for a lesson he is a hard worker and comes up with creative ideas as solutions for the techniques that he is being taught. The Horizon artists have managed to engage him and produce interesting work which he has enjoyed and been really proud.

In the felting sessions in particular he has really focused on the technique and, despite pricking himself several times with the sharp felting needle, and breaking more than his fair share of needles (5 in one 90 minute session) he persevered with the technique. He was even heard to ask the artist:

'Where do you get the stuff for this? I could do this with my Nan and my little brother'

For a young man who is heavily involved in the local drug scene, and known by the authorities as being associated with County Lines, this kind of genuinely made statement is such an important link with something that is creative and non-destructive, and such a departure from his normal life.

Having this positive start to the day enabled him to stay on for other lessons and actually make some better choices for the day about how to spend his time.

Case Study 2

The pupil who has benefitted most this term is a year 9 male. He has significant autistic traits and is prone to anger outbursts. He has struggled to focus and stay in class and can become quite withdrawn. The Key has had screen printing, puppetry and sewing workshops and these activities have dramatically improved the learning and happiness outcomes for this student. He has managed to become a much more independent learner and has demonstrated that he can help others with their learning. The quality and output of the work is vastly improved and his social skills have developed because of the interactions with visiting artists. This is huge progress.

Case Study 3

One year 8 girl who joined us at the end of year 7 had found it really difficult to engage in any lessons. She spent most of her time out of class shouting, screaming and swearing. She immediately engaged with the photography session. She came to me at the end of the day to collect her photos to take home. She attended every photography lesson, and would come to find out what we were doing each week. When she came into the art room she was focussed and in week 3 did not swear at all during the lesson. She learned how to cope with mistakes calmly and how to ask for help and advice quietly. She has taken a small print of every picture she has taken home to show her mum. It was very special to observe her feel what it is like to be successful and proud of her work. Her comment about photography "*I love it so much, it looks pretty sick*". On her evaluation sheet she reported she scored a 9/10 for feeling more excited about art projects and 10/10 for gaining knowledge and skills about photography.

Conclusion and Recommendations

The long term impact of the programme on young people, Education Centres and wider arts and cultural sector more clearly in it's third year. Consistent and clear improvements on the outcomes for the young people continue to be evidenced with specific social and personal developments being improved significantly. The strength of the programme being fully embedded and partnerships have continued despite significant changes in staff within the Education Centre.

The programme is a valued contribution in Hampshire's seven Education Centres, and every Head Teacher, art teacher, non-art teacher and artist interviewed stated they would recommend the programme to other PRUs. Over the past three years Horizon 20:20 has become embedded into the culture of the Education Centres and the centres show enthusiasm to continue working with the programme in 2020 and beyond.

The Year 3 evaluation report by Justice Studio is providing an objective overview of the programme showing clear evidence of the benefits and impact. The Engagement Data, Immersive Sessions and inclusion of additional sources has presented a more considered report. General Data proves to be less effective in quantifying the impact. However overall the objective research shows evidence of clear improvements for young people, staff and Education Centres.

In combining the different data streams there was clear evidence to support the improvement of outcomes for young people exposed to Horizon 20:20. The evidence was particularly strong in supporting the improvement of young people's engagement with learning and confidence and self-esteem. These outcomes are being seen both inside and outside the art room, as Horizon 20:20 provides young people with positive experiences that can influence their broader development. There was also evidence to support positive changes to young people's teamwork and empathy, communication and forming of positive relationships and creativity. However, the evidence to support improved changes in behaviour was not as strong, although qualitative interviews did reveal that teachers and Head Teachers have seen Horizon 20:20 having a positive impact on young people's behaviour in the art room and, in some ECs, in their behaviour more broadly.

Head Teacher interviews showed that Horizon 20:20 is valued for offering expanded academic potential, even where it is not contributing to traditional academic attainment.

Recommendations for the third year are to continue with ambitious, high quality programming responding to the young people's needs and continue efforts to support art teachers and artists to build expertise. We will work closely with cultural venues and Education Centres to develop networks and cultural experiences continuing beyond 2020. With consistent evidence to prove positive impact of the programme, expertise and support from Head Teachers, Hampshire Cultural Trust will continue to advocate this programme and the evidence Nationally, building up to a conference in 2020 to share the research. The programme will seek to work with partners to continue arts-interventions and investment to address inequality in education and access to arts for young people in non-mainstream education settings.

