

## WATCH THIS SPACE 7

### GALLERY EDUCATOR CASE STUDY

Ami Hallgarth, Formal Learning Coordinator, The Hepworth Wakefield

Gallery: The Hepworth Wakefield  
School: Airedale High School, College for the Arts  
Project theme: 'Relationships', Year 9 project with Art and Dance pupils

#### 1 Summary

Ami Hallgarth, Formal Learning Coordinator at The Hepworth Wakefield undertook a placement at Airedale High School, between September and December 2010. Along with establishing an effective partnership between school and gallery, one of the main aims was to explore how a gallery visit could be integrated within the curriculum and what preparatory and developmental activities would be effective in ensuring teachers and pupils get the most from their visit.



The Hepworth Wakefield  
Photo: Jonty Wilde

Ami worked with an artist and teachers from Airedale High School and Silcoates Senior School, to devise and deliver a short project with forty pupils across three classes of Year 9 GCSE art and dance students, to explore the theme of 'relationships,' using the work of Hepworth and Moore as a starting point.

#### 1.1 The Hepworth Wakefield

The Hepworth Wakefield is a new art gallery in West Yorkshire, due to open in May 2011. It is the largest purpose-built gallery outside London, has a collection and exhibition programme and has benefitted from a unique gift of around forty working models by Barbara Hepworth, donated by the Hepworth Estate.

The gallery is named after Barbara Hepworth who was born and grew up in Wakefield. The collection also contains works by Henry Moore who was born in nearby Castleford; the region in which Airedale High School is located. The gallery aims to raise aspirations and encourage a sense of civic pride in young people through high quality exhibitions and engaging learning programmes that celebrate the achievements of these internationally renowned artists.

The gallery fit-out phase had run over schedule, so at the time of the project, it was not possible to visit the gallery with pupils. Alternatively, we decided to use Yorkshire Sculpture Park (YSP), which has many sculptures displayed outside in the landscape, including works by Hepworth and Moore. The generic activities we had planned to run at YSP would have relevance to works in The Hepworth's collection and could be adapted for use in our gallery.

## 1.2 Airedale High School, College for the Arts

Airedale High School, College for the Arts, has a strong performing arts department and impressive dance studios and theatre, as a result of part of the school being rebuilt after it was burnt down three times in the last six years. Castleford's economy grew up with the mining industry, but the closure of almost all of the town's collieries by the 1990s seriously damaged the local economy. A high proportion of students at Airedale High School are entitled to free school meals, more than average have learning difficulties and/or disabilities. The proportion of students from minority ethnic backgrounds is very low. There is little social mobility in the area and many of the young people have low aspirations, with many leaving school after GCSEs and not entering further training or employment. Some of the girls and five of the six boys we worked with had behavioural issues of some kind, including identical twins who were elective mutes.

My initial meeting at Airedale was with Colin Douro, Vice Principal and Art Teacher. I then followed this up with meetings with Janet Milne, who has worked as the Head of Art at Airedale for around 20 years. A good working relationship exists between the Art and Dance departments, so it was agreed that we could take advantage of this project to try out a different way of working across these two departments and strengthen cross-curricular links.

People involved in the project:

### *Airedale High School*

- Janet Milne, Head of Art
- Colin Douro, Vice Principal and Art Teacher
- Rachel Nickerson, Head of Dance

### *Silcoates Senior School*

- Marilyn Hayes, Head of Art

### *The Hepworth Wakefield*

- Ami Hallgarth, Formal Learning Coordinator
- Gillian Brent, Freelance Artist

## 2 Project Aims

### Ami / Gallery:

- To develop partnership with new school
- To deepen understanding of secondary curriculum
- To identify key priorities and the language that secondary teachers/pupils use, to be able to articulate how a gallery visit can support and enhance their teaching/learning
- To develop a series of teacher resource packs based on learning from project

### Gillian - Artist:

- Develop knowledge of secondary curriculum to integrate requirements within gallery learning programmes.

### Janet / school:

- Broaden students experience of galleries / works of other artists
- Deepen students understanding around art as a vocation
- Extend teacher's expertise through working with an artist

## 3 Establishing the partner school

I came into post in July 2010, just as schools were breaking up for summer holidays. With no prior knowledge of Wakefield schools, it was not obvious who I should approach as a partner. I took advice from the Local Authority and contacted a couple of schools that were recommended. The gallery had hoped to work with Airedale as part of the 'Building Schools for the Future' scheme, which was cancelled around the same time, so this provided an alternative opportunity to develop the partnership between school and gallery.

### 3.1 Artist

I wanted to include an artist in the project, but as a new organisation, we had no freelance team in place and very few artist contacts in the area. I held interviews to recruit a project artist, but he pulled out just before our first planning meeting at the school. This stalled the project until we recruited for our team of freelance Creative Practitioners a few weeks later. In retrospect, this turned out to be a more successful result, as project artist Gillian Brent will continue to work for the Hepworth Wakefield as part of the Creative Practitioner team, meaning that learning extracted from this project can be taken in to sessions, resources and other projects we may run through the gallery in the future. It also provided excellent opportunity for me to get to know Gillian, her practice and approach.

## 3.2 Planning

The planning element to this placement was absolutely vital in ensuring the success of the project. Without allocated time for planning, very few of our objectives would have been met. In addition to providing a detailed overview of the curriculum and schemes of work covered in school, Janet compiled a wealth of resources that included Ofsted guidelines, Edexcel Art and Design papers, AQA GCSE Art and Design course overview, KS3 Art S.O.W proformas, art department SEALS objectives, teaching strategies, assessment for learning documents, 'nef' well-being reports, annotation aids, critical vocabulary sheets and toolkits for looking at and discussing artworks.

This information was incredibly useful for me in terms of gaining a deeper understanding of secondary curriculum, familiarising myself with new terminology and deciphering acronyms I had previously heard of but not fully understood! It was particularly useful hearing how Janet implemented and tailored the curriculum to the differing needs of her students.

At the first planning meeting, I had no idea which direction the project may take, or what focus would be useful for the school, so I wanted to present as many options as possible. I compiled an information pack, including images of the building and artworks from collections and exhibitions. I gave a presentation which covered the development of the gallery, considering the years of planning, fund-raising and teams of people involved. We discussed how the industrial site on which it stands, and how the collection of artworks it will house inspired the architecture of the building. Also taken into consideration was how the building and collections inspired the gallery's vision and brand identity. The different jobs that exist within the gallery were also taken in to account, as I was keen to highlight the vocations that art qualifications may lead to. I raised the wider implications of opening a new gallery in Wakefield, in terms of regeneration, raising aspirations, increasing leisure and tourism opportunities, as well as physically changing the landscape and how this could potentially provide a focus for the project.

After the first planning meeting, many e-mails were exchanged and telephone calls made, before holding a series of further planning meetings at the school. I recorded minutes and action points from each meeting and distributed these to all individuals involved in the project, which was a useful way to document progress, as various teachers were unable to attend each meeting.

This continual exchange of information between gallery, artist and schools was useful for all parties, as it gave us insight in to one another's sector and an idea of the day-to-day responsibilities and pressures that exist within our professions. It also provided opportunity to question one another's work, encouraging critical reflection of our own practice and deeper thinking around why we do what we do and how things could be done differently.

### 3.3 Developing partnerships between schools

As a new organisation, I was keen to maximise the opportunity to forge as many links as possible with different schools. Silcoates School, an independent school who take pupils out on regular gallery visits and use the visit as an integral part of the term's work, had already expressed an interest in working with The Hepworth Wakefield. Marilyn Hayes, the Head of Art at Silcoates, regularly uses the work of Hepworth and Moore with her students. Her art department produces excellent results with a strong exploratory and ambitious style, yet Marilyn felt quite isolated as the school is not part of any wider networks. Marilyn has worked at the school for over 20 years and before becoming moderator, a few years ago, had never visited any other schools and had access to very few professional development opportunities. She relished the opportunity to work with The Hepworth Wakefield and a practising artist, with the intention of developing her own practice and gaining new ideas to take back to the classroom.

It was felt that it would be beneficial to include Silcoates in the project in some way and a planning / sharing meeting was held between Ami, Janet and Marilyn. Marilyn brought in some examples of her pupils work, including some large, hand-made sketchbooks that provided inspiration for the project. Although the two schools are very different, the teachers were able to find some common ground and shared their experiences and approaches. For me, this meeting highlighted the very different ways in which the secondary curriculum can be implemented and the different pressures that exist within different schools. For example, art teachers at Silcoates are desperate to take pupils out on more gallery trips but are unable to do so due to the intense pressure from other departments to keep pupils in class, so as not to affect their grades. There was much more flexibility at Airedale, with pupils being able to take half and whole days off timetable without too much disruption.

Marilyn later observed all the artist-led sessions in school and will contribute to the Resource Packs, due to be compiled in January / February 2011.

## 4 Lesson Observations

Four planning meetings were held (and many e-mails exchanged) before the observations commenced. I then observed a variety of Year 7-9 Art and Dance lessons at Airedale High School over the course of two days. I enjoyed a proactive approach to most of the observations, sitting and talking with the pupils and joining in with the work where possible.

Key observations:

- GCSEs started in Year 9
- School day 8.30-2.30pm
- Teaching styles varied enormously
- Prescriptive approach to art activity
- Individual work – no collaboration in art lessons
- Pupils created observational drawings on A4 or A3 paper from mixture of primary and secondary source material

- Excellent critical analysis taking place in Year 7
- Lack of engagement/verbal skills in Year 9
- Learning and SEAL objectives listed on board – some teachers referred to these more closely than others
- All teachers used reward points system
- 'No hand' rule-teachers select individuals to answer questions
- Learning outcomes, including SEAL objectives always written on the board at the start of each lesson. Pupils aware of the aims of each lesson and able to evaluate their own learning.
- Dance lessons much freer – less prescriptive and opportunities to work in groups
- Learning spaces important – pupils behaved very differently in art room / dance studio.

#### 4.1 How the observations influenced the project

Whilst some pupils responded well to the prescriptive approach to their art activities, many Year 9 pupils seemed quite disengaged. I wanted pupils to experience something quite different, with opportunities to experiment with ideas, materials and scale, problem-solve, make connections between artists work and their own, have conversations, make decisions, try something different, work collaboratively and develop their work in a more organic way. Having observed the engaged way in which pupils behaved in the dance lessons, I wanted to introduce the same sense of freedom to the art lessons, where pupils were able to move around, find their own space, sit, lie or stand and respond to the space they are in, as opposed to sitting side by side at a desk drawing on A4 or A3 paper.



Barbara Hepworth,  
*Mother and Child*,  
1934. Photography:  
Norman Taylor

I was very impressed by a Year 7 art class where pupils regularly critiqued one another's work throughout the lesson, in a confident and articulate manner. In contrast, the Year 9s were much less communicative. This reinforced in my mind the need for as many speaking opportunities as possible during the project, with pupils encouraged and supported to discuss their thoughts and ideas and feel comfortable and confident in articulating their own opinions.

Watching the dancers helped me to see the various connections that could be made across the two subjects. It also reminded me of how acutely image/body conscious young people can be at that age and how this can permeate across everything they do. The 'body sculpture' activity we ran in the first session was partly inspired by this observation.

After the observations, I had further talks with art and dance teachers and we decided to work across the theme of 'relationships', which gave opportunity to explore relationships between:

- Artist and landscape
- Pupils and peers
- Pupils and their families
- Pupils and landscape
- Art in the landscape
- Shapes and forms
- Negative and positive space
- Materials

## 5 Documentation and Evaluation

Every session was planned collaboratively in advance and a de-briefing session held with teachers afterwards. Teacher's feedback was also filmed towards the end of the last session, transcripts of which can be found in section 7. Pupils were asked to respond to different questions using post-it notes at the end of each session. This simple and anonymous technique appealed to pupils and teachers, who had not previously collected feedback in this way before.

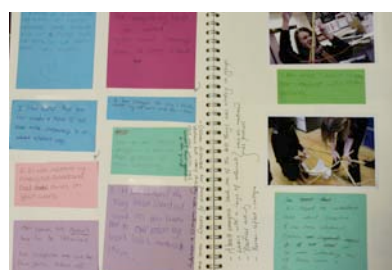
I also compiled questions on large sheets of paper as a benchmarking exercise at the start and end of the project and asked pupils to mark a cross in the relevant section. I used the same headings that Janet uses with pupils when asking them to assess their own learning:

- Nothing / very little
- Not Much
- A bit
- A lot

Pupils were asked to respond to the various questions, including 'how much do you now about the artists Henry Moore and Barbara Hepworth?', by marking a cross in the relevant box. However, this technique was unsuccessful, as some pupils did not respond at all and many of the responses were lower at the end of the project, which did not necessarily correlate with responses gathered through alternative methods of evaluation. Pupils that felt comfortable doing so were recorded through a 'video diary' technique, but many pupils were very reluctant to do this. Some pupils had very low literacy skills and were not confident in their speaking or writing abilities. In these cases, it was useful to observe behaviour, cooperation within the group, levels of engagement, etc as opposed to relying on written

or spoken responses, to assess pupils' learning. One boy, who repeatedly tried to destroy his drawings and was prone to disruptive behaviour, became very animated and spoke confidently and fluently about welding techniques and materials, when Gillian showed her sculpture to the group. He also became completely engrossed in the practical sculpture-making activity and motivated the rest of his group to work collaboratively. Another notable achievement was when one of the elective mute twins answered a question asked by Gillian.

I kept a project sketchbook, which was helpful in documenting the project as well as demonstrating to pupils how a sketchbook can be used to record thoughts, drawings, words and develop ideas, as they were not accustomed to using them in school. Comments, actions and observations were recorded in the sketchbook, which also included photographs and discarded drawings that pupils did not want to keep for their own sketchbooks.



## 6 Sessions

There were three planned artist-led sessions in total, led by myself and Gillian with input from Janet. In between the artist-led sessions, pupils completed related project work.

### 6.1 Pre-preparatory session

Janet prepared the students for the first artist-led session by introducing them to the work of Barbara Hepworth and Henry Moore, using the Tate Kids website ([www.kids.tate.org.uk/games](http://www.kids.tate.org.uk/games)).



### 6.2 Session 1 – Preparatory session at Airedale High School, 25.11.10

The first two-hour session was run with 10 Year 9 pupils and then repeated with 15 Year 9 pupils in the afternoon. The dance class contained 10 girls and the art classes contained one boy and 9 girls, and five boys and 10 girls. The session was held in the dance studio and began with a performance by the dance students, who had devised a short piece of dance inspired by Hepworth and Moore sculptures and the theme 'Relationships.' Dance students used their bodies to create shapes found in the sculptures and portrayed a series of different relationships through dance.

## 6.2.1 Drawing Dance

Large rolls of paper were taped to the floor, so that art students could draw whilst watching the performance. Art students watched the whole piece through and were then asked to draw in a number of different ways whilst watching the performance and freezing the poses a number of times. The drawing tasks involved:

- Drawing while dancers moved (timed for 2 minutes, 1 minute and 30 seconds)
- 'Pass the drawing' – art students captured a frozen dance pose through drawing and then moved down the line to each continue working on another person's drawing.
- Watching the dance and then drawing with eyes closed.
- Drawing with graphite sticks
- Drawing with paper hidden in a bin bag



These activities were designed to encourage pupils to look at their subjects rather than worry about the look of their drawing—observation rather than product. They helped the pupils to abstract the essential lines and forms of the movement and poses to observe the relationship of the bodies to each other and the spaces in between.



After a bit of a slow start, the pupils warmed to the different ways of drawing and despite various protestations including "it doesn't look like anything", "I can't do it" and "I've done it wrong" the pupils produced some excellent work.

The exercise provoked some interesting conversations around drawing – many of the students felt that they had to make their drawings look exactly like their subject and were very critical of the drawings they had made that were freer, looser and less representational. However, after discussing how many artists deliberately abstract their work to capture the essence, feeling or suggestion of something rather than copying it, pupils began to recognise the value and beauty of the simple lines, shapes and forms they had created. I talked about The Hepworth Wakefield and displayed images of artworks from our collection and asked pupils to choose something they liked and then to explain to a partner their reasons for choosing it. One girl chose a Barbara Hepworth sculpture, saying she liked it because it looked "modern". This then led on to a brief discussion around Modernism and how Moore and Hepworth were pioneers in leading this movement. Some, but not all pupils knew that Moore was born in Castleford and Hepworth in Wakefield. As a group, we reflected on the drawings that were laid out along with various images of works by Moore and Hepworth. Pupils were able to make connections between some of the shapes in their drawings and those found in

the Moore and Hepworth works. We talked about the differences between representational and abstract art and how Moore and Hepworth were influenced by landscape and the figure.

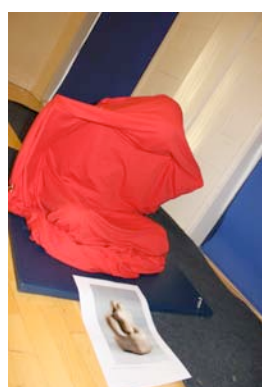
### 6.2.2 Developing Characters

The students then divided into groups of five. Each group had to decide on a scenario in which you might find a group of characters, that describes a set of relationships, such as family, friends, teacher and students, etc. Pupils then created tableaux of characters, thinking about the relationships between them.

### 6.2.3 Body Sculptures

The group then developed a series of body sculptures, based on their characters, ranging from characters at a football match, greyhound racing or family in front of telly. The rest of the group draped large sheets of fabric over them to conceal the detail and abstract the body forms. As each student enacted their sculpture, the rest of the group drew the form in their sketchbooks.

The whole group were really engaged in this activity - even the boys who had previously been disinterested and negative about their work and displayed very negative body language. I suspect that concealing the body played a part in this – although they were performing for the group, their actual face and body were not visible through the cloth which provided some sort of protection for those less confident about their appearance.



Each group then presented one body sculpture to the other group who had to guess what kind of character they were and in what situation you might find them in, which they guessed with surprising accuracy. Pupils made connections between some of their draped forms and the Hepworth and Moore works we had previously looked at.

Each student was given a sketchbook. The school can not afford sketchbooks and they have never made their own before, so pupils were very excited about having their own book, being able to use it in whichever way they wanted and show them off to their families.

## 6.2.4 Feedback

*"I learnt where modern art was made"*

*"I enjoyed today I learned how to draw people just by looking at people not my work. I liked drawing and then putting it in my little sketchbook."*

*"I learnt how to draw with my eyes closed"*

*"I learnt how to draw when something is moving"*

*"I enjoyed doing the body sculptures with cloth and doing the different characteristics"*

*"The session was interesting and original but in a good way. I liked everything about it 😊 It was well cool 😊 much better than Science and ICT"*

## 6.3 Session 2 – Gallery visit to Yorkshire Sculpture Park, 30.11.10

Ami and Gillian had meetings with Learning staff at YSP in advance of the visit to plan the session, route, activities and select appropriate artworks. A set of resource packs were then prepared for pupils with images, art materials and pick'n'mix activity cards for them to respond to in sketchbooks, which included generic activities to encourage observation, emotional response, develop vocabulary, etc. Unfortunately due to heavy snow, the gallery visit had to be cancelled, although it is hoped that the trip will be rescheduled for a later date. Pupils were going to document the visit through photography and evaluate the effectiveness of the resources in the next session. Instead, Janet ran an alternative session in school, where pupils used pictures of sculptures to respond to activity questions where possible. They also made life drawings using one another as models, which Janet said *"were much more successful thanks to the process they'd been through the previous week."*



Barbara Hepworth,  
*Family of Man*, 1970,  
Yorkshire Sculpture  
Park

## 6.4 Session 3 – Developmental session at Airedale High School, 10.12.10

We were unable to use the dance studio, due to the materials we were using, so the tables and chairs were moved so that pupils could work on the floor in a large space in the middle of the art room.

Gillian brought in one of her steel sculptures, which provided stimulus for discussion around materials, meaning and techniques. Gillian fielded questions from students about how she makes her living as an artist and I talked about the vocational aspects of art qualifications and the potential careers art qualifications might lead to, with particular emphasis on the jobs that exist within The Hepworth Wakefield, which many students had no awareness of. I prepared a list of questions that all my colleagues had responded to, describing what qualifications they needed to do their job, career highlights, etc which Janet planned to use with students in a later lesson. I plan to



develop a 'jobs' package as part of our learning programme, so will evaluate the effectiveness of this resource and develop it further with input from Airedale and Silcoates.



After looking at and talking about Gillian's work, pupils were given a variety of materials, including bamboo, willow, wire, string and card and asked to work in groups to create a sculpture considering our 'relationships' theme, starting with a structure that supported itself.

Despite recommendations from the teachers that pupils be shown how to make the structure, Gillian deliberately left the task open-ended so that pupils had to figure it out for themselves. This encouraged much discussion and experimenting with different combinations of materials, fastenings and structures, but resulted in a set of very different sculptures, each one unique and created entirely by the pupils themselves.



The entire group, particularly the boys, relished the opportunity to do such a practical activity and be allowed the time to experiment with different configurations. We built in regular pauses to reflect on what they had created and critique one another's work. This was not something that came easily to the pupils, but many seemed to value the input. The temptation to use as many different materials as possible was too much to resist for many groups. However, the critique breaks allowed pupils to assess the development of their work and in many cases they came to the conclusion that they had 'over-worked' their sculptures, which did not in fact benefit from the addition of so many materials.



By the end of the session, pupils had created a set of sculptures that included low-lying nest-like structures, tall proud angular structures juxtaposed with smooth, curved forms and semi-abstract 'mother and child' giraffes. One of the main outcomes from this session seemed to be the realisation that things could be removed from the sculptures, as well as added, and in many cases, the simpler forms were more effective. Also, moving parts of the sculpture, such as the 'baby' giraffe, from next to the 'mother' to underneath, altered the meaning of the work and reflected the 'relationships' theme more strongly.

Each group responded to the themes in a very different way and were able to talk about the decisions and choices they had made throughout the process. Janet had planned to follow up the session with another lesson to complete the sculptures, which were then planned to be displayed in the school foyer.

#### 6.4.1 Feedback

*"I think it has developed my learning because it has helped me to see and think differently about sculptures."*

*"It's helped me understand more about sculpture and see how abstract figures can be more interesting as it leaves more to the imagination."*

*"It was good because we got to work in groups instead of working alone."*

*"It has changed the way I think about my art work and how I draw."*

*I feel I've become more confident with making decisions."*

*"I have learned how to make different shapes and combine them together."*

*"I've learnt that you don't have to design on a piece of paper before you make something."*

*"By using simple materials and basic shapes you can suggest objects that it might be without adding lots of detail."*

*"Fun and interesting because we got to do practical work with a range of materials."*

*"I really enjoyed working in a team and hearing what people thought about our sculptures."*

*"I found it fun working with an artist because she knows a lot of things that we don't. We can learn new stuff."*

## **7 Learning outcomes**

The project has been instrumental in developing valuable partnerships between gallery, school and artist, deepening my understanding of the secondary curriculum, experiencing cross-curricular work in a secondary school, engaging young people with the collections, exploring different themes and approaches and considering the various ways in which we can support teachers and pupils in getting the most from a gallery visit.

Personally, I found this project incredibly useful in terms of developing my own experience in working with secondary schools. I have worked exclusively with Early Years and Primary over the last four years and felt slightly 'out of the loop' in terms of secondary provision, but this experience has made me much more confident about approaching and working with other secondary schools in the future.

Whilst I am accustomed to working in a cross-curricular way at primary level, I was not sure how easy this would be to implement at secondary. Whilst it does require much more effort, it can bring about multiple benefits, as it can strengthen relationships across teachers and departments as well as reinforcing learning for pupils.

It has highlighted for me, the limitations and restrictions within the secondary curriculum and the pressures that exist for teachers in terms of organising project work such as this, which is infinitely more difficult to organise than at primary level. I feel that many of the pupils we worked with would benefit from learning in the ways in which children in many early years and primary

settings regularly learn, through participating in more open-ended, process-based, cross-curricular activities, as these seem to engage and empower the pupils to make decisions for themselves, which in turn increased their self-confidence. One of the biggest surprises for me was the lack of confidence within the group and the difficulty many pupils found in expressing themselves verbally. This project made me consider the alternative forms that communication and self-expression can take. Participating in practical, hands-on, collaborative activities seemed to provoke a considered, creative and personal response from the young people. Whilst I am aware that teachers would also value the opportunity of working in this way more often, I am now more aware of the challenges that this presents and the huge pressure on teachers to progress pupils through the curriculum and pass exams.

It is hard to quantify this type of experience, which has at times been challenging, eye-opening, exciting, thought-provoking, frustrating and rewarding. As a gallery educator, one rarely gets to see the way in which teachers prepare for and follow-up a gallery visit. This longer-term project allowed me not only to observe the secondary curriculum in action, but to actively play a part in supporting and challenging teachers and pupils to try out different ways of working.

## 7.1 Transcripts of video diaries

**7.1.1 Janet Milne, Head of Art, Airedale High School:** *"Students have been able to see that some people do make their living out of art and it's broadened their horizons about what art can mean and different ways of practising art. They've learnt a huge amount practically speaking and it's already begun to inform their own practical work back in the lessons. I'm really impressed with the way this has run and really pleased with the outcomes. Despite the organisational challenges – the red tape the risk assessments, etc its all been well worth it."*

**7.1.2 Pupil:** *"I've found working with Gillian quite good because you get to explore different materials and look at different artists and how they work and how they use their materials."*

**7.1.3 Rachel Nickerson, Head of Dance, Airedale High School:** *"It allowed the dance students to understand how a collaboration works and the focus they need to demonstrate in order to create a supportive environment for the artists. It gave the students first-hand experience of performing in a smaller more intimate space. It would have been nice to perform in the gallery itself and perhaps had a follow-up session where a sharing of work could be presented to a wider audience. The whole experience was fabulous! Thank you for allowing us to be part of it!"*

**7.1.4 Gillian, Artist:** *"A lot of the pupils have learnt that you can take away as well as add and you can do something and then you can change it and that's very gratifying to see because often people just pile stuff on and they've really*

*understood the idea that less is more and you can clutter up your idea of what sculpture is about by putting too much stuff on it."*

**7.1.5 Marilyn Hayes, Head of Art, Silcoates School:** *"It's been interesting to see how the artist has interacted with the students-it's quite different to the way in which I would normally conduct this sort of session, which is interesting for me professionally speaking. She (Gillian) has been very careful not to plant her own thoughts and ideas on the work – she's been very careful to draw it out of them and I think considering most of the students here are not very vocal and they have difficulty expressing themselves vocally, yet when it came to the materials they took on board what was being asked of them and they have been able to express themselves really quite successfully. So I've personally learnt that maybe you really should take a step back sometimes and give them more of a chance to access their own imagination. Being in the environment I am which tends to be very results-based you tend to forget that sometimes and you try to push your own ideas forward because you know it will produce a good result.*

*Its inspired me to develop links with the Hepworth and from what I can see, at the Hepworth in the guise of Ami, there's going to be a massive wealth of resources there, not just the works, but clearly the people who are involved in the Hepworth are really very, very keen to develop links with schools and I think I'm going to get a lot from that and I think other schools will too. There's a sort of friendliness and accessibility there which I think is quite important to demonstrate. So I would be very interested in using an artist in this way myself personally and its confirmed my excitement about being involved in the Hepworth project and its something I'm really looking forward to and I know my students at my school are going to get an enormous amount out of."*

## **7.2 Additional Outcomes**

The partnership we developed with Airedale has had various spin-off benefits. The Hepworth Wakefield was able to use the school as a base to hold workshops for feeder primary schools as part of the Tate Movie project. The Hepworth Wakefield is also a lead organisation in Creative Partnerships projects exploring the enquiry question 'What Makes a Creative Learning Space?' which Airedale applied to be part of, due, in part to good working relations established through this project.

Marilyn Hayes from Silcoates School joined The Hepworth Wakefield's secondary teachers steering group, where she met staff from a variety of schools across Wakefield and has subsequently been invited to join other networks to support her own professional development.

## **8 Next Steps**

We hope to reschedule the visit to Yorkshire Sculpture Park to test out the activity ideas and evaluate with pupils. Teacher resource packs including pre, during and post-gallery activities, incorporating good practice learnt through the project, will be developed with input from artist, gallery, teachers and

pupils. These will be made available through the gallery's website and promoted through steering groups and CPD events. Hopefully they will support additional teachers in leading their own gallery visits and ensure pupils get the most from their visit. They will also highlight ways in which a gallery visit can be embedded and integrated within wider teaching and can be used to support non-art subjects, such as dance.

I look forward to sustaining the partnership between schools and gallery and taking some of our learning forward with Gillian and other artists from our Creative Practitioner Team. It has benefitted me on a personal and professional level, which will ultimately benefit the gallery in terms of generating more effective sessions and resources for an even wider range of teachers and pupils in the future.