

Evaluation Report

STAND AND DELIVER!

Children’s Art Day 2003

*Funded under the Children’s Art Day Grants Programme, managed by engage on behalf of the Clore Duffield Foundation. Children’s Art Day is part of Artworks, the Young Artists of the Year Awards, which are open to all UK schools and celebrate innovative teaching and learning in art and design.
With generous support from Habitat Richmond.*

INTRODUCTION

The ‘Stand and Deliver!’ project at Orleans House Gallery brought together artist Martha Chester, 90 Year 4 pupils from a local primary school and their teachers to create a dramatic site-specific installation displayed in the gallery’s Victorian coach house building. Finding inspiration in the works included in the Stables Gallery exhibition *Attention!... to Detail*, artist-led workshops took place both at the gallery and in school, resulting in a display of colourful batik hangings. The project culminated on CAD in a celebratory launch attended by the participants, their parents and teachers, and other members of the local community.

AIMS

This project aimed to highlight the history of the Coach House building and signpost its future intended use as an arts education centre. The creation of site-specific work aimed to raise awareness of the space and emphasise its potential as a venue for innovative educational projects, both among future users and those who might help facilitate the conversion.

OBJECTIVES

- To raise awareness of the lottery application for an Arts Education Centre in the Coach House building and to involve key partners in a celebratory event.
- Added value for the exhibition *Attention! ... To Detail*.
- Opportunity for strengthening our relationship with Hampton Junior School and learning from their current work on the *Creative Spaces* Research Project.
- Opportunity for a unique site-specific installation accessible to the public.
- Promotion of the gallery and its work to other schools locally.
- To bring together representatives of the future users of the Arts Education Centre.

FACILITATION

Project Partners

Gallery Education Co-ordinator Andrea Cunningham and Richmond Head of Arts Rachel Tranter worked with project artist Martha Chester and Advanced Skills Teacher Caroline Corker to devise the project.

Hampton Junior School was selected to participate in the project for a number of reasons. We have a good relationship with both the schools who are very enthusiastic and keen to experiment. This project aimed to build upon the success of our schools art exhibition *Artful* (October 2002) and consolidate our relationship with the school, as well as providing the opportunity for a greater number of students to see their own work exhibited in the gallery. Working with Hampton also allowed us to link with Hampton’s work towards the *Creative Spaces* research project as a way of informing our lottery bid.

Children from Archdeacon Cambridge School were also able to benefit through gallery-based workshops led by *Attention! ... To Detail* exhibiting tapestry weaver William Jefferies.

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We also involved young people on our V.I.P. programme (aged 15-16) in the project, allowing them to take on positions of responsibility in supporting and mentoring the younger children during the workshops, and assisting with the final installation.

The Workshops

In order to highlight the relationship between the current display spaces and the coach house venue, project artist Martha Chester devised the workshops to make active use of the *Attention! ... To Detail* exhibition in the adjacent Stables Gallery. This exhibition showcased the work of five artists, working in a variety of media, and was thus ideal in that it offered a range of visual stimuli on which the students could draw.

The project involved three Year 4 groups - 90 children in total. Each group visited *Attention!... To Detail* and the Coach House. Working with Martha in the gallery, they produced individual works in response to the tapestry, paintings and prints exhibited in the exhibition. These took the form of drawings in a variety of media including pencil, pastel and wax crayon, as well as collage. Each visit culminated in a collaborative work involving all the students working together on a large scale to combine their responses. The visits were followed by full day artist-led workshops in school, during which the students used the drawings produced at the gallery as the basis for tie-dyeing and marbling using fabric to make batik hangings which represented diverse cultures and artistic practices. The individual batiks were combined by the project artist to create three vibrant hangings. To conclude the project team and participants, with professional assistance from Curator of Exhibitions Mark de Novellis, installed the works in the Coach House ready for a launch event on CAD.

Attention! ...To Detail exhibiting artist William Jefferies led complementary workshops, working with Archdeacon Cambridge Primary school to produce woven pieces in response to his works. These were displayed in the courtyard in the run up to CAD, demonstrating the diverse potential of the courtyard complex as a venue for educational projects.

The CAD launch was held during the school day to enable the participants to attend. Students and their teachers were joined in the coach house by local councillors, members of the borough Arts Team and Education Centre project architects to celebrate Children’s Art Day. Text panels were displayed explaining the history of the coach house, CAD and the plans for the future. Later in the day members of the Orleans After School Art Club visited the installation. The coach house remained open for viewing by the public over the weekend.

EVALUATION

Questionnaires were distributed to participating students, teachers, and the project artist. Response was on the whole very positive.

The teachers commented on the positive experience of working on a project with a clear ‘purpose’, and highlighted the benefits of the collaborative nature of the workshops which allowed the students to ‘all contribute to the overall end project’, ‘ a class/year outcome’. Asked to comment on less positive aspects of the project, neither teacher had any negative comment to make.

Project artist Martha Chester was similarly positive, commenting on the ‘good communication’ between the gallery, herself and the school and the enthusiasm of the staff and children. Less positive were the funding constraints which Martha felt limited the scope of the project in terms of the number of children involved and the amount of publicity possible. A specific suggestion for the future involved more awareness of other local Children’s Art Day projects, possibly through a special Children’s Art Day events magazine.

The children’s responses demonstrated their engagement in the project. Many wrote in detail about aspects of the project they had enjoyed, mentioning both the art works they saw exhibited and the experience of creating their own drawings and hangings. The collaborative drawings produced at the end of each gallery visit, which were displayed on the Stables walls

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opposite, were mentioned by many as the highlight. When asked to comment on less enjoyable aspects of the project, several students maintained there were ‘none’, they ‘liked everything’, ‘everything was great’. Some students reflected the challenging nature of the project in their comments, responding that they did not like ‘copying pictures that were difficult’. One was not impressed with the current state of the coach house, commenting, ‘My worst bit was the look of the place where our work was going to be placed.’ The final part of the questionnaire looked to the future, asking children for their ideas regarding the coach house conversion. The students responded creatively, suggesting decorations for the wall, innovative means of display, lighting effects, and musical instruments. The most important consideration seemed to be that the space should be ‘bright’ and ‘colourful’, preferably incorporating the display of children’s art work.

OUTCOMES AND LONG-TERM BENEFITS

Positive Outcomes:

For the participating students:

- Experience of working with a practising artist to produce work in unfamiliar media.
- Positive experience of working collaboratively to produce a team outcome.
- Participation in consultation regarding development of Education Centre.
- Recognition of achievement through exhibition of work in public venue as part of a national event.
- Increased awareness of the gallery as a resource and venue for creativity.

For the participating school:

- Recognition of excellence in art and design through participation in a national event.
- Increased awareness of the gallery as an educational resource and potential partner for future projects.
- Participation in consultation regarding development of Education Centre.

For Orleans House Gallery:

- Closer links established with Hampton Junior School.
- Potential for closer links with other primary schools through Caroline Corker's role as advanced skills teacher.
- Awareness of the gallery raised among pupils and their families.
- Opportunity to involve V.I.P. participants in a different area of the gallery’s work.
- Consultation with future users of Education Centre.
- Awareness of the coach house Education Centre proposals raised among future users and the local community in general through high-profile participation in national event.

Areas to learn from:

- Importance of artist’s involvement in planning meetings.
- Importance of maximising potential for media coverage.

Plans for future links with the school:

The project was important in that it signalled the involvement of Hampton Junior School and of Caroline Corker as active participants in the development of the Education Centre project. We plan to draw on Caroline’s expertise as Advance Skills Teacher and her experience working on the *Creative Spaces* project within Hampton throughout the decision making process, ensuring that the finished Education Centre meets as fully as possible the needs of its future users. Following Caroline’s example, we plan to build on the precedent of the feedback questionnaires in consulting students wherever possible regarding the development of the centre, encouraging a sense of ownership from this early stage.

CONCLUSION

The *Stand and Deliver!* project, made possible through the vital CAD grant, brought many immediate benefits to its participants. Beyond this, by promoting the Education Centre development, it signalled a new phase in the use of the historic space and in the gallery’s role as a provider of innovative educational experiences to the local community.

PROJECT BUDGET: Stand and Deliver!

ACTUAL INCOME AND EXPENDITURE

Income

CAD Grant	£500
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Expenditure

Staff time	
Co-ordination and planning	In Kind - Orleans House Gallery
Artist Days MC 6 x £70.00	420.00
Artist Days WJ 1x days	75.00
Evaluation	58.49
Materials	248.10
Lighting	In Kind – Habitat Richmond
Children's Art Day event	154.41
Transport	In Kind - Hampton Junior School
Admin	In Kind - Orleans House Gallery
Total	£956
Amount covered by Orleans House Gallery	£456