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Outside In/ Jump 2015

Evaluation of Polyglot Theatre's education
partnerships with St Josephs Primary School and
Annunciation Primary School.

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Creative Knowledge Collaborations
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Outside In and Jump – An evaluation of Polyglot Theatre’s arts partnership with St Joseph’s School, Collingwood, and Annunciation School, Brooklyn.

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INTRODUCTION

Outside In was a creative school residency with year 4, 5 & 6 children at Annunciation Catholic Primary School in Brooklyn, an inner suburb in Melbourne's Inner West. In its endeavour, students explored site specific land art with Polyglot artists using the nearby wilderness of Newport Lakes as their canvas to design, create and build an installation about their physical, spiritual and cultural relationship to nature.

Bringing the *Outside In*, children used performance, puppetry, visual art and film with the aim of challenging the 'nature deficit disorder' that many children experience in modern life. The final performance was open to the entire school and performed at the local disused kindergarten, walking distance from the school. This space was transformed into a cultural hub for both the creation and exhibition of the children's artistic engagement.

Jump was a creative school residency with years 5 & 6 children at St Joseph's Primary School inner city Collingwood, in Melbourne. The project saw the students create a documentary film responding to identity and change. Students embarked on a series of film activities, they discovered new skills and abilities that can help build social-emotional skills, creativity and resilience. Collaborating, problem solving, and contributing to a collective work, students were responsible for performing in and postproduction of the film. Polyglot artists acted as catalysts during the process to facilitate scriptwriting and film making. The result was a film about transition, change, identity and friendship, which was presented to the students peers, parents, friends and school community in a whole school celebration in September 2015 at the Collingwood Town Hall.

St Joseph's Primary School and region

St Joseph's Primary School is located in a rapidly changing, inner city area in the City of Yarra. Although much of the City of Yarra comprises of professionals and middle-income earners, Collingwood remains an outlier with a very poor rating on the *Index of Relative Socio-economic Disadvantage*. In comparison to Greater Melbourne averages, Collingwood:

- Has a higher population of people from Non-English speaking backgrounds, and a very high Vietnamese and north eastern African population.
- Has almost twice the unemployment rate.
- Has far fewer children
- Consists of significantly greater medium and high density housing, including in excess of 24% social housing
- Has a higher percentage of both low income, and high-income earners.

St Joseph's is a small Catholic primary school with families and students representing 16 different language backgrounds and reflecting the rich cultural diversity of

Collingwood. The school has a strong commitment to meaningful engagement with parents and the broader school community. The school take a holistic approach to student's education and wellbeing and sees great value in optimising the use of community partnerships and resources. Currently St Joseph's is working in partnership with:

- The Australian Red Cross – Good Start Breakfast Club provides breakfast for children every day;
- KPMG – Provide volunteers for breakfast every morning and support for other school programs;
- The City of Yarra – provide support for our Parents' Cooking Club, they also provide a wonderful After-School Program for our students;
- The Schools Focussed Youth Service – provides funding to support a range of school initiatives;
- The Song Room – provide support to our Music and Drama programs by sending accomplished artists and musicians (e.g. Tap Dancer, Percussionist, Choir Co-ordinator, Australian Chamber Orchestra, African Drummer) to work with our students for extended periods;
- Westside Circus – Circus skills and social skills program for senior students which has been extended to an after-school program at Livewires;
- Livewires – provide a number of after-school programs and activities for children;
- The Smith Family – assist us with the student2student Home Reading Program, the Learning for Life Scholarship scheme and the Each-One-Teach-One program which provides one to one English tutoring for parents;
- BluEarth – Physical Education trainers work with students and teachers to provide a holistic approach to Health and Physical Education;
- The Kid's Tennis Foundation – provides weekly tennis lessons for senior students.

Annunciation School is located in Brooklyn, a small suburb in the municipality of Hobson's Bay. Though much of Hobson's Bay is relatively affluent, Brooklyn represents a pocket of substantial disadvantage, rating significantly below the average for Greater Melbourne, and well below most of Hobson's Bay on the *Index of Relative Socio-economic disadvantage*. Compared to Greater Melbourne averages, Brooklyn:

- Has significantly more single parent families
- Has a far greater percentage of residents from non English speaking backgrounds
- Has much lower levels of educational attainment, with over 50% of residents with no qualification
- Is populated by a greater number of low-income earners and a higher number of people living in privately rented, compared to owned or purchasing accommodation.

Annunciation School is a small Catholic primary school whose enrolments' are reflective of the diverse cultural make-up of the area. The school has an active parents and friends association, and prides itself on meaningful community participation and relationships with local community. Key underpinnings of the school's approach is a dedication to wellbeing and growth and a classroom which encourages inquiry and inclusion.

Kids in Control Residencies

Polyglot Theatre partnered with Annunciation Primary School and St Joseph's Primary School as part of Polyglot's Kids in Control Residency program. This program is described in the following way:

Polyglot's Kids In Control Residencies are creative processes, which culminate in a unique, site-specific interactive event reflecting the ideas and artwork of children.

The process works on a number of different scales and lasts anything from two days to six months, ending in a celebratory event, which showcases the children's work to their community and families. (Polyglot Theatre website)

Participating groups

Students

The year 4/5/6 students at Annunciation Primary School.

The year 4 & 5 students at St Joseph's Primary School.

Teaching staff

Annunciation P.S. – Mary Guastalegname, Julie Tran. Principal: Barry Ennis.

St Joseph's P.S. – Jon and Fran

Polyglot Staff and Artists

Kate Kantor –Director (Outside In & Jump)

Kate Kantor works as a director, writer, teacher and performer of physical theatre. Since starting work as an actor, acrobat and teacher with TheatreWorks in the early 80's, Kate has been a member of many companies, including Primary Source, The Hunting Party, the Tea Bags Marching Band, Strange Fruit, Circus Oz and Melbourne Playback Theatre. After training at the Victorian College of the Arts, Kate studied with and then worked as the assistant to Philippe Gaulier and Monika Pagneux in Paris. In the late 90's, she formed The Business, independent physical theatre company, as well as working as a performer with Circus Oz, touring Europe, Asia and the UK. Upon her return, she worked as Performance Studies Co-ordinator and Clown Lecturer at the National Institute of Circus Arts and continues to work as Arts in Education Lecturer in the Faculty of Education at Victoria University. She has worked as a director/ teacher/ artist in residence with many diverse groups including The Australian Opera, Frumpus, Anthill Theatre, the Victorian College of the Arts, Rawcus Theatre, The Village, Polyglot Theatre, Back to Back Theatre, University of Melbourne, Victoria University and numerous schools and communities in both

metropolitan and regional Australia. This year Kate is working on a new play with The Business.

Jason Heller – filmmaker (Outside In & Jump)

Jason Heller is a Melbourne based filmmaker. Jason produces narrative and experimental screen-based work, as well as regularly videographing documentation for various art and community based projects. Recent documentary projects include producing 'Quietly Settled', a short documentary about Palestinian-Iraqi refugees, for Amnesty International to present at the UNHCR Refugee Conference in Geneva and 'Share and Be Aware' to raise awareness of bicycle safety for motorists. Jason is currently working with Polyglot Theatre in an extended residency at Mahogany Rise Primary School in Frankston North working in video-making with Grade 5-6's.

Other recent projects include producing the award winning 'West Park Proposition' multi-channel video artwork for artist Ash Keating and music videos for Melbourne groups NO ZU and Lost Animal. Jason has also worked with DVA Theatre Company (disability arts group), Melbourne Workers Theatre, Footscray Community Arts Centre, North Richmond Community Health Centre, Godwin Bradbeer retrospective (Shepparton Art Gallery), Claudio Del Fierro (Chile - South Project), as well as producing 'What Do You Think Of Me?' an Israeli/Palestinian art project. Jason is committed to working with community based organisations, particularly focussed on human rights and social justice issues.

After finishing a Fine Arts Degree in painting in 1987, David went to work in the construction industry before completing a Post Graduate Diploma at the Victoria College of the Arts in sculpture in 1992. After traveling to West Africa to study percussion he returned and helped establish Down Street Studios as an artist run public art partnership in 1996. He went on to do a number of permanent and event based works at Southgate, with The Globe, hanging in the main atrium there for 16 years. He has a number of permanent public artworks commissioned by Frankston City Council, Hobsons Bay Council and Bass Coast Shire Council, as well as work in numerous private collections. His work Unfurling Fibonacci won the people's choice Award in the 2004 Helen Lempriere National Sculpture Award.

He has made ephemeral and event based works for the City of Melbourne, Melbourne International Festival of the Arts, Queensland Festival of Music and the Woodford Festival to name a few. He has worked across a range of disciplines; music, bicycle design, architecture, street theatre, musical instrument design, the construction industry, video work, set design, illustration and art direction for film. He is currently involved in a number of projects that are in the design and development phase, as well as a series of timber bicycles.

Stephanie Harrison (Outside In)

Stephanie started teaching at the ripe age of 14 assisting at a hip hop and breakdance school in Castlemaine. At the age of 15 she had her own classes and was choreographing for concert shows. The next four years she continued choreographing school concert shows as well as performing and choreographing events around Castlemaine, Bendigo and Sydney. Stephanie spent three years training full-time in all styles of dance to achieve her Advanced Diploma in Commercial Dance Performance at The Edge Performers School, learning from some of Melbourne's elite teachers and choreographers. In 2013 Stephanie choreographed Castlemaine's State Festival The Elements show and has since travelled to Northern Territory with Indigenous Hip Hop Projects teaching workshops in the indigenous communities and choreographed pieces for DCI and Melbourne's UNDERGROUND. She has brought the love of dance to over 30 primary schools, high schools and dance schools over central Victoria and

continues to travel around bringing love and joy to the younger generation, bringing out kids inner voice, confidence and expression.

David Murphy (Outside In)

After finishing a Fine Arts Degree in painting in 1987, David went to work in the construction industry before completing a Post Graduate Diploma at the Victoria College of the Arts in sculpture in 1992. After traveling to West Africa to study percussion he returned and helped establish Down Street Studios as an artist run public art partnership in 1996. He went on to do a number of permanent and event based works at Southgate, with The Globe, hanging in the main atrium there for 16 years. He has a number of permanent public artworks commissioned by Frankston City Council, Hobsons Bay Council and Bass Coast Shire Council, as well as work in numerous private collections. His work Unfurling Fibonacci won the people's choice Award in the 2004 Helen Lempriere National Sculpture Award.

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Bronwyn Pringle (Outside In)

Bronwyn is a freelance lighting designer who has worked around Australia with companies such as Pop up Playground, NICA, Ballarat Arts Academy, Arts Projects Australia, Finucane & Smith and more. Projects range from large festivals to small developmental pieces in venues that include The Princess theatre, a London west end nightclub, the Segerstrom centre in California, a warehouse in Buenos Aires, the Federation Square air-conditioning ducts and a woolshed in Glencoe, plus many more conventional and non-conventional theatre spaces including shows with Polyglot in 5 different countries in 4 different languages. Design highlights include *Lloyd Beckman: Beekeeper* (SoulArt), *The Hatpin* (BAA), *Cabaret* (BAA), *Closed for Maintenance* (La Mama), *Topsy* (Here Theatre), *LEFT* (Short answers to simple questions), *4x Beckett* (Stuck Pigs Squealing), *Batboy* and *Songbirds and Angels* (La Mama). Bronwyn has won Green Room Awards for *alias Grace* (Malthouse Theatre), *Letters from Animals* (Here Theatre/SRWT) and two Melbourne Fringe design collaboration awards.

Lis Blake - Producer (Jump)

Lis Blake is the Community Collaborations Producer at Polyglot Theatre. Beginning her career as an English and Drama teacher in an inner city London school, Lis decided that there were more effective and creative ways of making social change. She went on to spend 10 years in the UK as a theatre director, teacher, project manager and producer, working with some of the UK's leading artists and theatre organisations, including the National, Orange Tree and Half Moon. She specialises in working with people who are excluded. Between 2001 – 2005, she worked at Theatre Resource, being responsible for producing and co-delivering *Pathways into Creative Learning*, delivering arts-based learning with disabled and deaf communities, mental health service users, children and adults with experience of the care system and unaccompanied minors from Iran, Iraq, Eritrea and the Sudan. Since arriving in Australia, Lis has worked at Polyglot Theatre managing school residencies in Frankston North, producing *Expecting Something*, a two year creative project with young mums and their babies, developing training and a care plan for artists working with children and adults who have experienced trauma, and developing Polyglot's new Community Strategy. She is

looking forward to co-leading and shaping Polyglot's new Kids in Control Community Collaboration Team.

Jody Cleaver (Outside In)

New to Polyglot in 2015, Jody is an independent animator, making stop motion and hand drawn films since being bitten by the bug at 16 – often combining printmaking, installation, and projection, which seeps its way into galleries, online and into film festivals. *The Crocodile's Wife* was a print-made film screened internationally, a project for Masters in Animation at the Victorian College of the Arts 2010.

She can also be seen documenting projects, curating and photographing art events around the clock: designing projection for theatre, shooting music videos, and on occasion filming interviews in Papua New Guinea.

Founder of the Melbourne Animators Society (MAS), AUSthetic screenings of Australian New Media Artists at Federation Square 2012, curator of the Korean Independent Animators screening with WELL theatre Seoul 2011, documenter of the Footscray Animated Wall Mural 2014, projection artist in *Lovely Lady Lump* Adelaide Fringe Festival 2015, Artsproject Volunteer, and support artist at Arts Access Victoria 2015.

Lexie Wood (Outside In)

Production Manager.

Polyglot Theatre is Australia's leading creator of experiential, interactive and installation theatre for children and families, encouraging kids to turn the simplest things into extraordinary creations.

Inspired by the artwork, play and ideas of children, we create imagined worlds where audiences actively participate in performance through touch, play and encounter. For over 30 years, Polyglot has ignited children's imaginations from tiny Australian country towns to the world's leading arts centres.

Funding Partners

Outside In

Creative Victoria

Australia Council for the Arts

Jump

Yarra City Council

EVALUATION PLAN AND PURPOSE

The key aims for the projects were focussed on the outcomes for the students:

- 1. Improvement in creative confidence, skill and expression**
- 2. Increase in communication skills and the ability to work in a team**
- 3. The ability to accept challenges and take risks**
- 4. Increase in community (staff, parents, friends). Awareness of young people's creative capacities and the potential of an arts project in children's learning**

At the evaluation presentation (19.11.15) for this report I was made aware of a new mission statement for the Polyglot Theatre Community Collaborations team. The aims outlined in this mission statement differ from the project aims that I was provided with for the evaluation of the two extended school residencies, but are not dissimilar. I have mapped the original project aims I was given (in blue) onto the new core mission points for the program (in black):

- **Improve kids' socio-emotional skills**

The ability to accept challenges and take risks

- **Increase engagement and success at school**

- **Develop kids' confidence in their creativity and abilities**

Improvement in creative confidence, skill and expression

- **Improve social cohesion/inclusion**

Increase in communication skills and the ability to work in a team

Increase in community (staff, parents, friends) awareness of young people's creative capacities and the potential of an arts project in children's learning

This mapping is relevant to in a number of ways.

One is in regards to the communication of this information to me in my evaluation of this project. My analysis and interview questions have been aimed at the original project aims. When I asked for the project aims to be read out at the meeting the new mission statement goals were instead put forward. At this late stage it is not possible to change the framework around which the two residencies have been investigated (nor is there an expectation that I should do this).

But it is worthy to note the evolution in philosophy of the Community Collaborations arm of the company has been going on over the course of this year. Being privy to this new mission statement, and the thinking around it, could have made my

evaluation report more valuable, responsive and useful to the Community Collaborations team as they move forward.

Quite specific impacts for the students and wider community have been broadened and yet at the same time the aims are now totally student-centered. For example, the intended aim of increasing community awareness of young people's capacity is no longer a priority. Education outcomes (engagement and success) have been included where they did not rank before.

Some of the language in these new umbrella goals (I am guessing there will still be project specific aims as well?) is slippery and problematic to me. What is 'success at school' indicated by? Is it simply an attempt *not* to use the word curriculum or academic success? Is that what it is in fact alluding to? Does it mean social success? Is that indicated by social inclusion (a separate aim)? And how is the term social inclusion being used here if different to (which it is) social cohesion¹?

It would have deepened, potentially, the writing and analysis of this evaluation report to be aware of the developing mission statement and to perhaps understand how the new, more generic, aims for this team have come into being. I have many questions about to whom these aims are meant to serve. Is Polyglot Theatre really interested in contributing to increased 'success' for young people at school? And if so how will the education partnerships grow and develop to work more closely with schools and curriculum demands to make this so?

Evaluation Plan

Employing a qualitative, ethnographic evaluation model, the purpose of the evaluation is to establish the effectiveness of the projects in terms of meeting the project aims outlined above.

In addition, the evaluation included a research component in regards to the trial of Voice lab as an interview data gathering method with children. The research question was:

Is Voice Lab a higher quality interview data-gathering tool with children than compared to traditional interview techniques previously used by Polyglot Theatre?

¹ The Australian Social Inclusion Board defines social inclusion as having the resources, opportunities and

- *Learn* (e.g. participate in education and training);
- *Work* (e.g. participate in employment, unpaid or voluntary work including family and carer responsibilities);
- *Engage* (e.g. connect with people, use local services and participate in local, cultural, civic and recreational activities); and
- *Have a voice* (influence decisions that affect them).^[6]

Two data gathering methods were utilised (Voice Lab and group interviews) to compare and contrast the quality of the responses.

Data gathering methods

1. Pre and post interviews with artistic director Kate Kantor
2. Interviews conducted with teachers at the beginning and the end of the project
3. Interview with Polyglot artists at conclusion of project
4. Observational field notes gathered at intervals throughout the project and at the final showings
5. Pre and post project interviews with the entire student cohort.
6. 10 students were randomly selected to be interviewed by Voice Lab pre and post project at Annunciation.
7. Students at St Joseph's were invited to respond in the post-performance interview via survey, drawing or interview, or a combination of these things.
8. Student surveys were also conducted post project.

Voice Lab

The project trialled Voice Lab as a qualitative, interview data gathering tool for this evaluation at the larger project site of Annunciation Primary school. Voice Lab was used for 2 days, pre and post project at the school asking 10 kids a range of questions around the project aims (see questions attached).

Polyglot Theatre was interested to find out whether Voice Lab, as a private conversation space, can allow children to speak more freely and with greater detail than if they are being interviewed in the normal way.

In 2015, Polyglot introduced the use of Voice Lab into evaluation of children's experiences as part of the extended school residencies. Polyglot describes Voice Lab as:

...an immersive, one-of-a-kind interactive experience that invites children to enter a uniquely intelligent space and share their unadulterated opinions with it. Voice Lab is an intimate one-on-one experience. As the child approaches, Voice Lab resembles a strange and mysterious white pod. A soft, alien, organic igloo with a small opening on its side.

When the child crawls inside, they enter a truly magical, white, womb-like space with a soft textured floor that gently pulses with light. From the top of the dome a long umbilical cord snakes down, looping around and around to the top of a soft crown that lays peacefully in the middle of the floor. The child places the crown on to their head, and the journey begins...

A group of 10 students were selected by the classroom teacher at Annunciation Primary School to participate in the pilot exploration of Voice Lab as an interview data gathering technique. These 10 students were interviewed using the same questions at the beginning and end of the project. The same questions were put to the remaining students in a group interview by the evaluator.

Evaluation results highlighted that Voice Lab effectively:

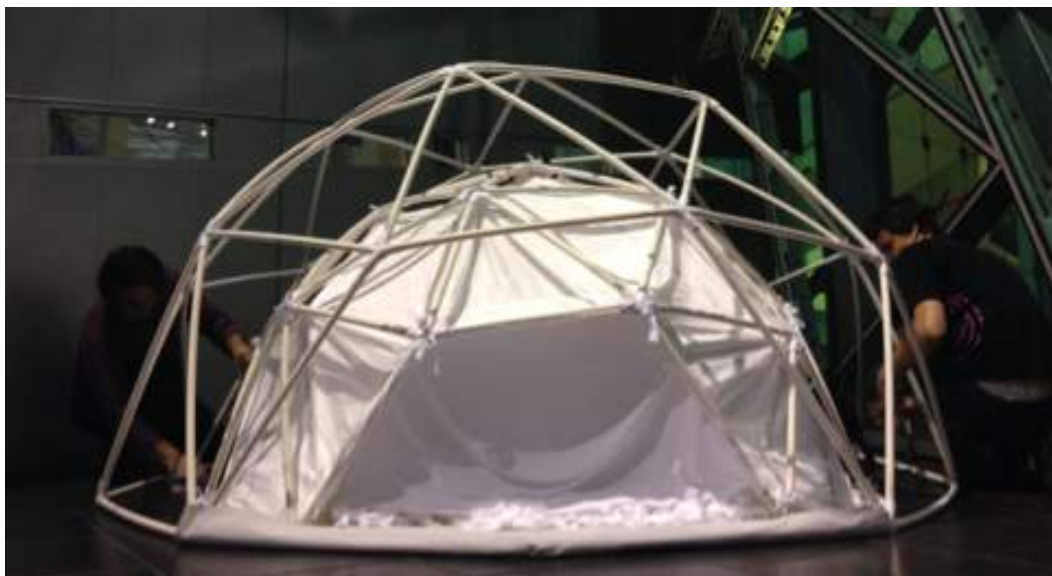
- Engaged the interest and imagination of the child participants, evidenced by the extended amount of time children were willing to spend in the space, and the high level of enthusiasm for the process before, during and after
- Encouraged considered and thoughtful responses unfettered by the influence of teacher or peer opinion
- Provided best practice conditions for the gathering of reflective data through the high quality artistic experience that is Voice Lab
- Which in turn extended the length and depth of the responses, and deepened the capacity of the children to think reflectively and reflexively*

*Observations are made in comparison to responses gathered from child participants to the same question set in a classroom group interview setting.

The Importance of Voice Lab

Unpacking the power dynamics requires embedding the evaluation process in the programme thereby affecting its direction and shape, which is a complex, time-consuming and radical process. Paul Clements

Evaluation methods often do not match the context of the artistic practice of socially inclusive cultural practices. But they should. Form should match content if we are to



increase the value to all stakeholders of the evaluation process.

This approach has been a priority to Polyglot for some time, and yet there has often been a lack of time, funding or opportunity to truly embed a creative evaluation approach.

The introduction of Voice Lab to the Annunciation partnership in 2015 was a great example of creative evaluation in practice. The young people who participated in the experience were engaging in a high quality art experience.

There is great potential in the future to use the Voice Lab model as a springboard for the young people creating a feedback mechanism for their peers in an ongoing, weekly manner, in the style of Voice Lab. The students could devise their own questions, run their own interviews and generate creative content (including the Voice Lab they design) to the process.

Allowing the children, school and staff to have an experience of Voice Lab provides an excellent example to them of the elements to include in their own Voice Lab experiment. Embedding this as an element in all future school partnerships would:

- Position children as experts of their experience and allow them to lead the data gathering
- Embed a creative evaluation approach as a standard and replicable component across all projects
- Reduce the costs associated with evaluation
- Transfer skills of reflective thinking to the young people
- And contribute a range of creative components to the final outcome.

METHODOLOGY

The following broad evaluation framework was used to guide the evaluation of the project.

Evaluation Framework

	Participants	project/ organisation	Community	
process	how participants are involved in the project	how the project is managed	how the community is involved in the project	process
impact	what happens to, or for, participants through the project	what happens as result of the project	what happens to or for the community through the project	impact
outcome	what happens to, or for, participants in the long term as a result of the project	what happens in the long term, as a result of the project	what happens to, or for, the community in the long term as a result of the project	outcome
	Participants	project/ organisation	Community	

The effectiveness of the project aims was evaluated through the use of the above matrix. Each of the project aims was mapped onto the matrix to establish the degree to which the program achieved its aims for key stakeholders including children, artists, and the wider community.

This framework enabled the projects to be evaluated in terms of:

- processes for participant involvement; project management and community involvement
- the impact of the project for participants, the project/organisation and the community
- outcomes of the project for participants, the project/organisation and the community.

KEY FINDINGS

This section of the report provides a summary of the key findings from the evaluation.

Working through partnerships between Polyglot Theatre and Annunciation Primary School and Polyglot Theatre and St Josephs Primary School, in 2015, the Outside In/Jump projects involved:

- Two teams of artists, three on *Jump* and five artists on *Outside In*
- Two project staff
- Working across two schools
- With two principals, two lead teachers and around three other teaching staff and
- Approximately 40 students.

PROCESS

Everyone got a chance to shine. Every single child had the opportunity to express themselves genuinely. Polyglot artist.

The residency at St Joseph's ran over several terms. At Annunciation, Polyglot was in residence for one term.

At both schools there were unexpected disruptions to the schedule caused by multiple factors including the loss of digital artwork at one school, and constant changes in timetabling at the other.

In both cases, the Polyglot team were able to match the school and to provide what the school needed to make the project work. The small artistic team at St Joseph's made it possible for them to be adaptable and responsive to the changes. The large artistic team at Annunciation meant that there was the possibility to redo the animations that were lost, not once but twice. But as one of the artists reported, "The first data loss activated the project. It was a crisis and it brought everyone together."

At both schools, highly engaged classroom teachers and principals meant a predominantly positive partnership:

I have a great belief that the arts bring out the best in kids in terms of their emotional wellbeing and self-confidence. And I know strong arts programs have a very positive effect on academic outcomes as well.

Barry Ennis, School Principal, Annunciation Primary School.

However, the process for the classroom teachers was often challenging. At St Joseph's there was too much demand on a single teacher. Jon, the classroom teacher, reported feeling at his limit quite frequently, and didn't have the available time to liaise with the artists.

At Annunciation, the process was difficult for the classroom teacher, Mary, because she didn't understand what Polyglot was doing with art and creativity. There was no understanding of the role of the process in the student's creative journey.

This was extremely challenging for the artists. They often heard the teacher describing the students in derogatory and unhelpful ways, as well as publically passing negative judgement on the artistic events and experiences. Barry's observation of the students before the partnership was as, 'quiet, compliant, unconfident children who don't express themselves as well as they should for their age'. He wanted to allow the children the capacity to develop their own voice. This was often difficult for the artists to support because they felt that the teacher was unnecessarily controlling of the children and their responses.

Despite this, Mary is a highly engaged teacher who was intimately involved with every stage of the project. The students demonstrated high levels of engagement throughout all the phases. Students extended the experiences of the residency by replicating activities at home. They were focussed and listened attentively.

This project was a diverse offering of artistic practices and students were able to gravitate towards the practice that most interested in them. Dance challenged many of them but all of them took the leap to perform publically and this art form perhaps best demonstrated the care and teamwork that the students had for one another.

The stop motion animation was by the most popular art form, and provided the students with access to a digital art form that they most likely would not be able to access at school in the regular art program.

The multiple entry points to the film project at St Joseph's also allowed all the students to engage with the experience in rich and diverse ways. Jon reports being blown away by the quality of the music, which he thought must have been professional, but was in fact made with the students. Students who were unwilling to be on camera took on the role of assistant director and wardrobe. As well as getting to perform, the students were given a filmmakers manual and could participate in a lunchtime film club where they learnt how to think about film critically.

One of the most successful features of the Annunciation project was the dedicated space available for both making and the final public event. The local disused kindergarten down the road from the school was the site of the creative hub for *Outside In*. Barry Ennis approached council about the kindergarten space and offered to manage the space for 12 months so that the school could engage the local community.

For the young people involved in this transition project to high school, return to occupy the ghost of their kindergarten past was very powerful. At the moment of their last big educational transition, many of them could remember being really creative in that space. Activating this empty community space and bringing back to life was a wonderful metaphor for the activation of the children's diverse creativity. It was a wonderful boon for the project.





IMPACT

What is creativity?

It's not getting it right or wrong. Student, Annunciation.

What is demonstrated by the St Joseph's partnership is that with the individual commitment of the artists it is possible to deepen and enrich the experience of young people who are really interested in going further. The multiple entry points into the project were a really big part of the success of the process. For those individual students it gives them a rich foundation for building confidence in the form of film making into the next level of their education. This multi-literacy approach supports ongoing connection to the new artistic skill.

Because of the intimate size of the project there was a genuine transfer of skills to the students. Kate Kantor observes that the students are now taking on their new film making skills and using them independently, including new script writing software. The teacher Jon is also far more confident in delivering on the newly gained skills.

At both schools teachers observed the children least likely to engage becoming highly involved in the projects. For Barry Ennis, one of his primary hopes for the project was to engage those children who are disconnected. 'I really saw kids on the outer...saw those children get positive attention from artists and help with self-esteem'.

Barry was also impressed by the way in which groups of children formed who would not normally choose to work together. Barry was able to observe this in the three excursions that formed a central component of the project. He drove the bus to each excursion and attended them. In addition, he had daily conversations with the children about the project.

OUTCOME

This is what keeps me teaching. Teacher, Annunciation.

The large-scale public events at both primary schools at the end of the residencies were very well attended. Many members of the school community including extended families came along in big numbers.

At St Joseph's, building on the success of the Polyglot project from the previous year, the whole school was involved in the outcome. The large-scale public showing at the town hall, which the Mayor opened, was attended by a large number of the school community. The big hall was full, and all year groups performed or presented some kind of artistic work even though it was only the year 5/6 students who worked with Polyglot.

It is evident that the multi-year partnership with the school helped build a momentum that meant the school was excited to offer an event that created a cultural shift in the school community.

The film made by the year 5/6 students was the jewel in the crown of the night and was very warmly received.

The public event at Annunciation was also very successful. Very different in nature, this event was an installation at the kindergarten, and showed the process as well as the final artworks and animations made by the students. The event was opened by a live dance performance by the students. There was a barbeque beforehand and many people attended, mostly parents and family of the year 4/5/6 students. There were only a very small number of students who did not attend the live event. Unfortunately the school teacher was not able to attend.

Barry Ennis reports that from his observation, the final presentation showed a lot of work that was part of the process. He states that some of the teachers were disappointed with the quality of those works. He also agrees with this, 'There was some stuff that hadn't had a lot of work put into them. I didn't feel that those were good things to display'. He was, however, very impressed with the dance.

One of the things that came up frequently with staff and students at this school was the idea of artistic excellence, or 'masterpieces'. It is interesting to note that by the end of the process the students had stopped judging 'good' creativity in these terms. But the teachers, the gatekeepers to the culture of the school and the students were not altered in their opinions. Even Barry, who is so supportive of the project, was still judging the value of creativity in terms of excellence. Influencing the gatekeepers to the children is vital to the success of a cultural shift within a school.

If Polyglot were to return to this school it would be interesting to see if the same kind of shift that is evident at St Joseph's in the second year of the project would have happened at Annunciation. It is my observation that there was a lost opportunity in not extending the project at Annunciation into the wider school. With a dedicated space and six artists, every single teacher and student should have been exposed to the project. This is what is needed to contribute to a lasting cultural shift.

Instead, the teachers struggled to see concrete outcomes for the amount of time put in to the project. They believed the artwork was not high enough quality. They felt they missed out on teaching time and in the final in-house school debrief, they were weighing up the value of the project. Barry himself suggests the school needs to embark on a much smaller project with Polyglot in 2016, and perhaps wait several years before a large-scale project.

CONCLUSIONS

My favourite thing is that we are all equal with Polyglot. I will be excited if they come again. Annunciation student, year 5.

This research has evaluated the Outside In and Jump project as part of the Kids in Control residencies. It has examined the process, impacts and outcomes of the project. It has found that the project has successfully met all of the intended aims including:

- Increase in the child participant's creative confidence, skill and expression at both primary schools
- Improvement in the children's capacities to work together and to communicate their ideas as well as
- To thrive in the face of challenge, and to try new creative approaches
- And engage a large number of the school community in the final performance events at both schools, raising the profile and awareness of the children's skills and capacities.

RECOMMENDATIONS

Curriculum and Context

You know this isn't my kind of thing but I can see what the kids are getting out of it. Primary school teacher.

The question of how to maximize the benefits of a school partnership, as well as how to best leverage the finite resources of teaching staff, time in the school schedule and value of the project to the school as a whole continually returns to the idea of connecting the partnership to curriculum requirements.

This approach would require planning well in advance with the specific school, and a genuine willingness on behalf of both the school and Polyglot to work together to deliver on the core curriculum demands. The desire of principals and Polyglot to create a genuine cultural shift with a school is so often not of value to the teachers on the ground. If this genuinely of importance to the lead teaching staff, then Polyglot is uniquely positioned to be able to do this, and framework could be developed to partner with schools to embed the arts into the curriculum across all domains of learning.

This is a large scale and ambitious approach to working with schools but may offset some of the frustration Polyglot experience in trying to garner genuine engagement from schools in the delivery of the projects.

From my experience of interviewing teaching staff in individual classrooms across Victoria over 5 years, the primary impetus for including Polyglot in the classroom for a term or a week or a one off workshop is about giving their children access to

something new and different, offsetting the teacher's own lack of creative confidence, and to allow those children who don't excel in the traditional educational model a chance to shine. Very rarely do classroom teachers speak about meeting the demands of the curriculum through the Polyglot partnership, or of contributing to a cultural shift in their school.

The best way for Polyglot to gain satisfaction from the education partnerships they deliver, at the level of process, impact and outcome, is to be highly selective about the schools they choose to work with, especially as these partnerships are rarely about financial gain. Knowing this, the clearer Polyglot is about why it participates in school partnerships and how this arm of the company serves the greater mission of the organization, will increase the long term viability and satisfaction with the often challenging work of partnering with schools.

Funding and the question of intention of working with schools

Creative Victoria has suspended the Extended School Residency program for 2016 at least. This has happened (according to their website) because of the changes in federal funding to the Australia Council for the Arts, and the flow on effects to the states. As most partnerships (although not all) are brokered by the ESR program, this impacts the viability of the future of Polyglot's partnerships with schools.

Sue Giles spoke at the report presentation in November 2015 of the idea of mutual responsibility between schools and Polyglot (especially the challenges of this when Polyglot is the primary financial contributor).

Sue's frustration (along with a number of other Polyglot staff at this meeting) with the school system is palpable. 'If they want cultural change then they have to make some sort of commitment to that cultural change'.

This raises a number of questions for me. Is it likely that Polyglot is ever the primary financial partner in school partnerships? If so, why would this happen? What would be gained by this? The role of education partnerships needs to be carefully considered in the context of the organization as a whole.

Both partnerships resulted in Polyglot achieving the stated aims. These aims are focused on the benefits and impacts for the students involved in the projects. Without question Polyglot met these aims for the students, increasing creative confidence and expression, genuinely transferring new artistic skills to the students, and offering them a new insight into creativity and artistic process. Polyglot's residencies contributed to awareness raising of the role and purpose of creativity and the arts for the entirety of the school communities involved.

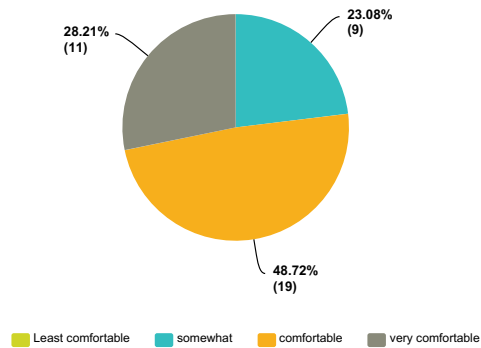
SURVEY RESULTS

Whilst the sample size of the student groups across both schools is too small to be useful, I include the post-activity survey results here for your consideration. In comparison to base line data, results generally indicate an increase in confidence in creative expression, teamwork and ability and confidence to take risks.

RJA

Q1 How comfortable are you sharing your opinions and ideas?

Answered: 39 Skipped: 0

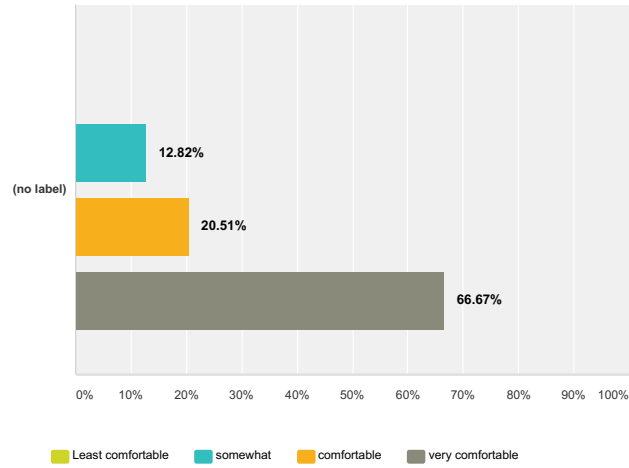


	Least comfortable	somewhat	comfortable	very comfortable	Total	Weighted Average
(no label)	0.00% 0	23.08% 9	48.72% 19	28.21% 11	39	3.05

RJA

Q2 How comfortable are you communicating with your peers?

Answered: 39 Skipped: 0

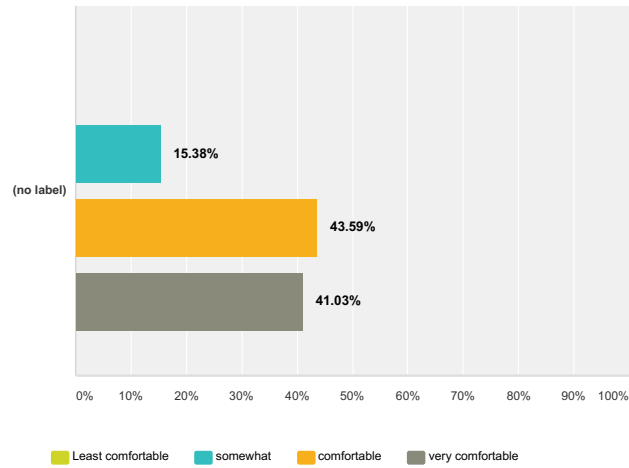


	Least comfortable	somewhat	comfortable	very comfortable	Total	Weighted Average
(no label)	0.00% 0	12.82% 5	20.51% 8	66.67% 26	39	3.54

RJA

Q3 How comfortable are you communicating with teachers or other adults?

Answered: 39 Skipped: 0

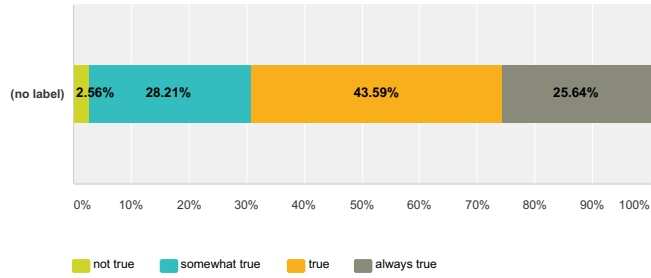


	Least comfortable	somewhat	comfortable	very comfortable	Total	Weighted Average
(no label)	0.00% 0	15.38% 6	43.59% 17	41.03% 16	39	3.26

RJA

Q4 I can express my emotions through my voice

Answered: 39 Skipped: 0

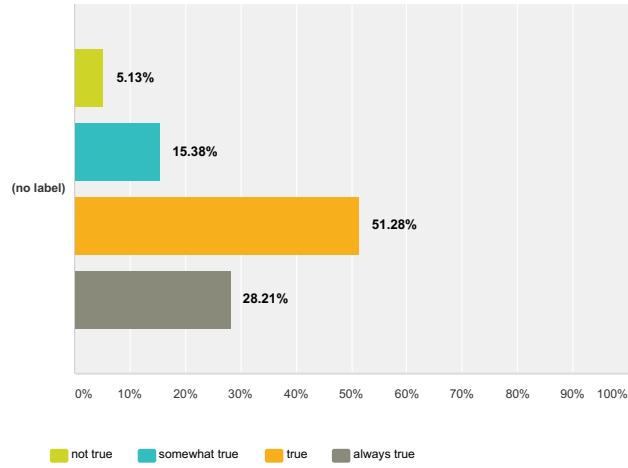


	not true	somewhat true	true	always true	Total	Weighted Average
(no label)	2.56%	28.21%	43.59%	25.64%		
	1	11	17	10	39	2.92

RJA

Q5 I can express myself through my body

Answered: 39 Skipped: 0

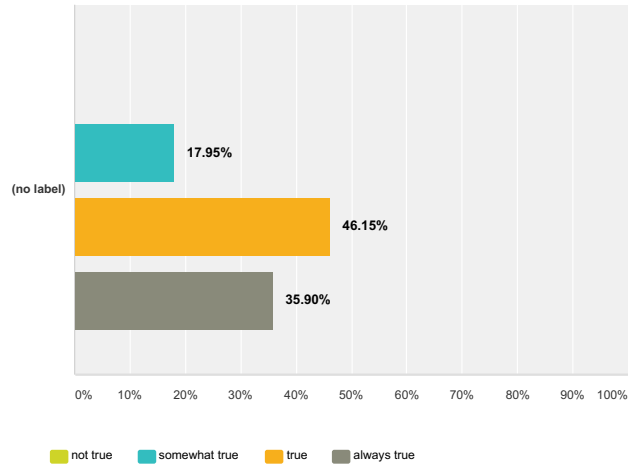


	not true	somewhat true	true	always true	Total	Weighted Average
(no label)	5.13% 2	15.38% 6	51.28% 20	28.21% 11	39	3.03

RJA

Q6 I have confidence in my ability to communicate effectively

Answered: 39 Skipped: 0

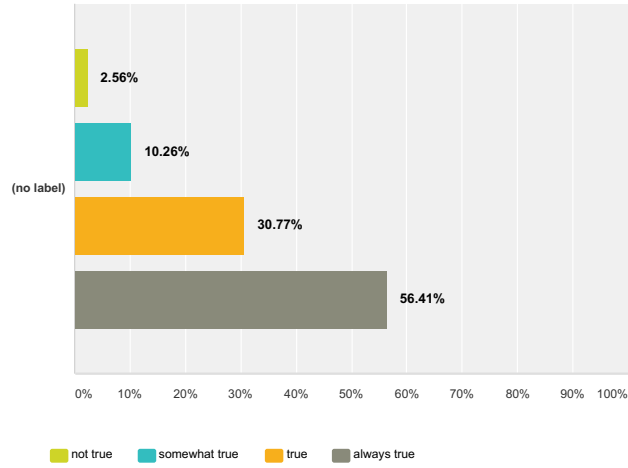


	not true	somewhat true	true	always true	Total	Weighted Average
(no label)	0.00% 0	17.95% 7	46.15% 18	35.90% 14	39	3.18

RJA

Q7 I work well with a team

Answered: 39 Skipped: 0

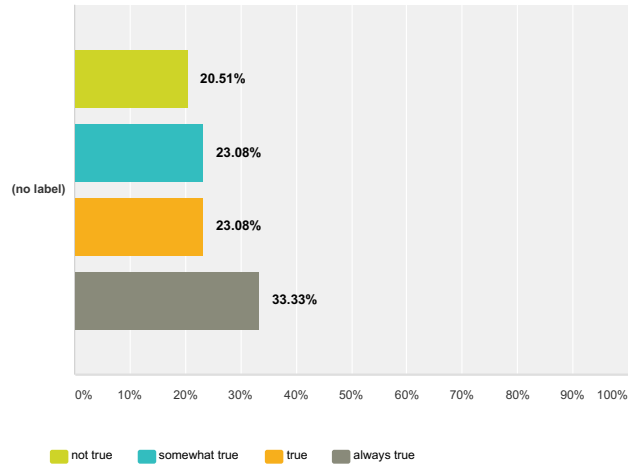


	not true	somewhat true	true	always true	Total	Weighted Average
(no label)	2.56% 1	10.26% 4	30.77% 12	56.41% 22	39	3.41

RJA

Q8 I talk to my family about my day at school

Answered: 39 Skipped: 0

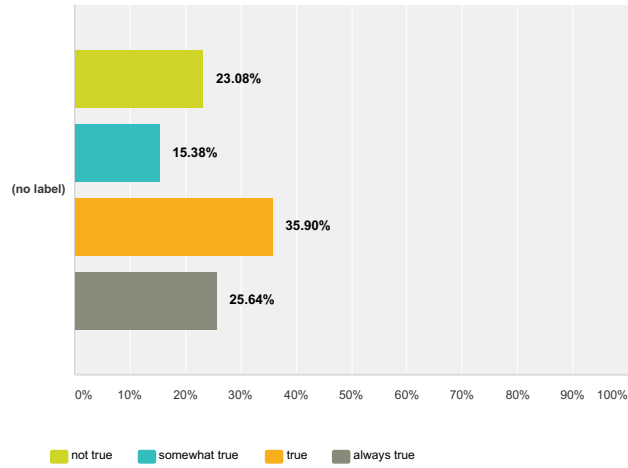


	not true	somewhat true	true	always true	Total	Weighted Average
(no label)	20.51% 8	23.08% 9	23.08% 9	33.33% 13	39	2.69

RJA

Q9 My family ask me questions about my day

Answered: 39 Skipped: 0

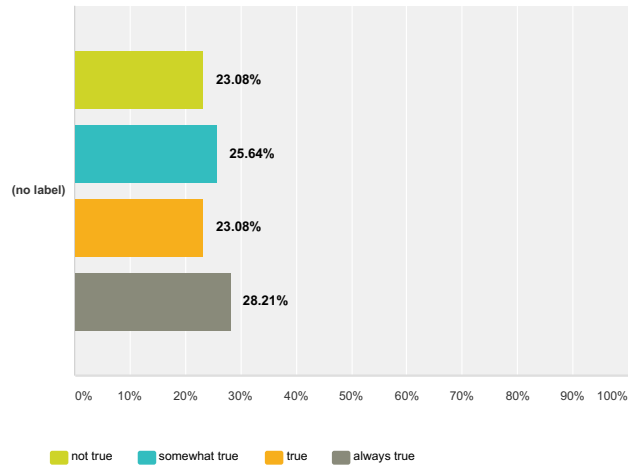


	not true	somewhat true	true	always true	Total	Weighted Average
(no label)	23.08% 9	15.38% 6	35.90% 14	25.64% 10	39	2.64

RJA

Q10 I talk to my mum or dad (or any other significant adult) about things that worry me

Answered: 39 Skipped: 0

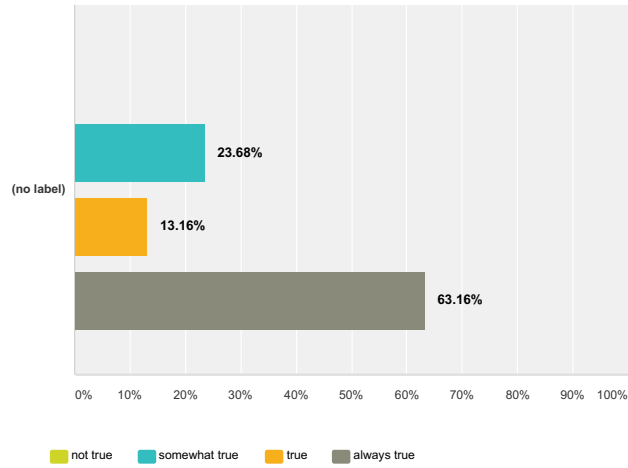


	not true	somewhat true	true	always true	Total	Weighted Average
(no label)	23.08% 9	25.64% 10	23.08% 9	28.21% 11	39	2.56

RJA

Q11 I feel like I have people in my life who listen to me and help me if I need it

Answered: 38 Skipped: 1

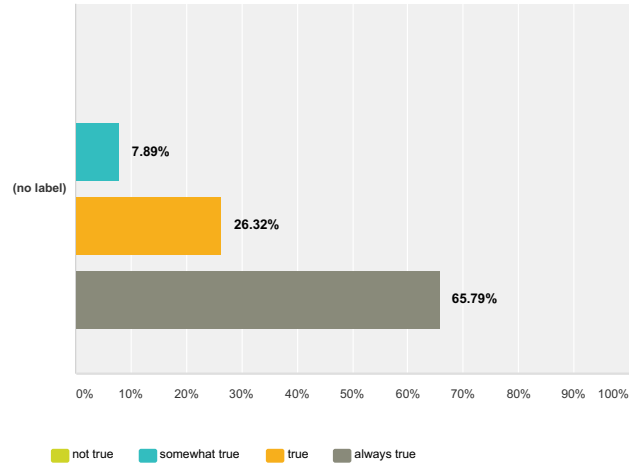


	not true	somewhat true	true	always true	Total	Weighted Average
(no label)	0.00% 0	23.68% 9	13.16% 5	63.16% 24	38	3.39

RJA

Q12 I like to see things through to the end

Answered: 38 Skipped: 1

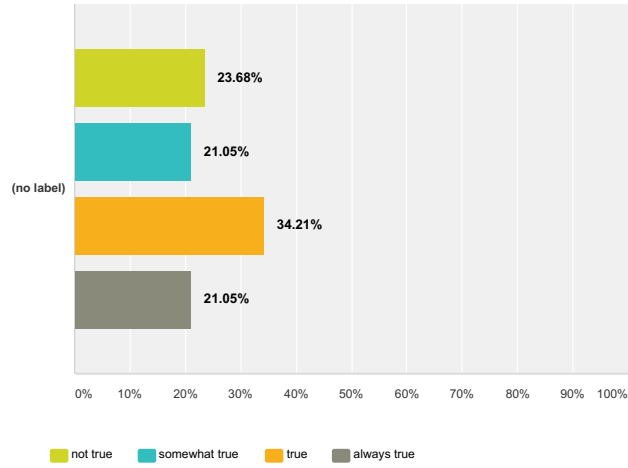


	not true	somewhat true	true	always true	Total	Weighted Average
(no label)	0.00% 0	7.89% 3	26.32% 10	65.79% 25	38	3.58

RJA

Q13 I tend to give up easily

Answered: 38 Skipped: 1

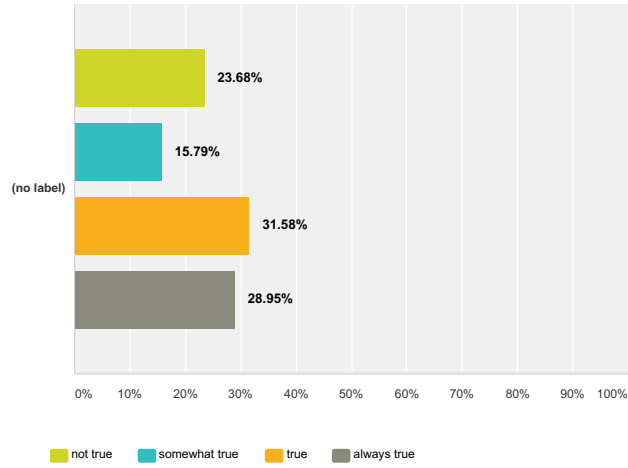


	not true	somewhat true	true	always true	Total	Weighted Average
(no label)	23.68% 9	21.05% 8	34.21% 13	21.05% 8	38	2.53

RJA

Q14 I like to be challenged

Answered: 38 Skipped: 1

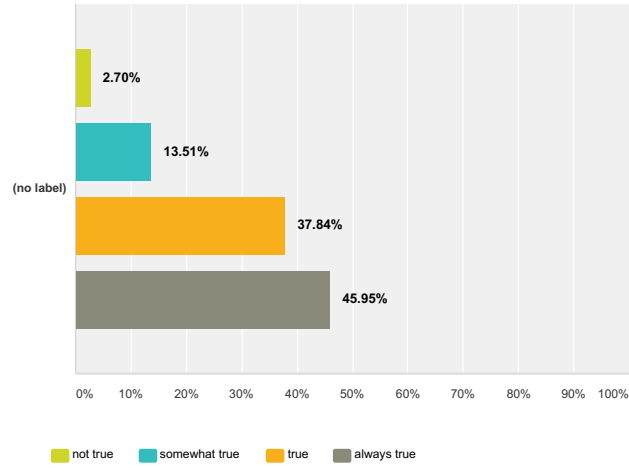


	not true	somewhat true	true	always true	Total	Weighted Average
(no label)	23.68% 9	15.79% 6	31.58% 12	28.95% 11	38	2.66

RJA

Q15 I ask for help if I don't know what to do

Answered: 37 Skipped: 2



	not true	somewhat true	true	always true	Total	Weighted Average
(no label)	2.70% 1	13.51% 5	37.84% 14	45.95% 17	37	3.27

APPENDIX

These questions were asked by Voice Lab and in group interviews pre and post activity at Annunciation Primary School.

Questions for the kids of Outside In

- 1. Tell me your name**
- 2. How old are you?**
- 3. Do you have any pets?**
- 4. What colour are your eyes?**
- 5. Are you messy or tidy?**

- 6. Do you prefer painting or drawing?**
 - a. Do you prefer working on a computer or using pens/pencils/materials?**
- 7. What is creativity?**
 - a. What kinds of ways can you be creative?**
 - b. Are you a creative person?**
 - c. Can you become a creative person if you're not already?**
- 8. Can you communicate what you're feeling with creativity? Like with drawing or painting or dancing or singing or building something?**
- 9. Do you like working on your own or in a team?**
 - a. Do you like sharing your ideas?**
 - b. What does it mean to you when someone really 'gets' you?**
 - c. When you get a new idea who is the first person you like to tell?**
 - d. What are the challenges of working in a team?**
 - e. Can you make creative things in a team?**
- 10. Do you like to try new things?**
 - a. Do you like to be the best at whatever you do?**
 - b. Do you like to take on challenges?**
 - c. What's something that's challenged you lately?**

Student feedback from Outside In - Annunciation Primary, Brooklyn

21 July – 4 September 2015

Phillip Picoula, grade 4 and Mia Patelmo-Christy, grade 6 decided they would set up an interview room and interview their classmates for the exhibition program they wanted to make. They took over one of the rooms, put a sign on the door - 'Interview Room' - and proceeded to conduct one-on-one interviews behind the closed door.

Wednesday 26 August - the questions they decided to ask were:

- How do you feel about Polyglot being here?
- Would you recommend it to other classes?
- How do you like working with students you don't usually work with?
- Do you think Polyglot interferes with your classwork?

"I find Polyglot interesting because it is an exotic program. I would recommend to do it again and recommend it to other classes."

Hasan Nurdal, grade 6

"I think we should have less classes with Polyglot in a week, e.g. 2 classes because it interferes with our classwork. On the other hand, I enjoy working with Polyglot."

Alyssa Vang, grade 4

"I feel excited when we go to Polyglot. My favourite thing to do with Polyglot is animation because I like the experience it gives me. I enjoy working with Polyglot. Working with people I don't usually work with makes me feel like I'm working with my friends."

Jonah Grunzu, grade 4

"I feel great when working with Polyglot because it helps me to expand my ideas when doing art. I think Polyglot interfering with our schoolwork is a bad idea because it takes more time off other people. Polyglot you can have any day but when other people come they don't come again. Working with them makes me feel ok because I get to learn about other people and what they think, but at the same time they just need to make good relationships with others."

Eric Nguyen, grade 4

"I think Polyglot is a good idea because it's a good experience for children and teachers to learn new things. In my honest opinion I think Polyglot interferes with

our classwork because I enjoy doing maths at school, but I still think Polyglot is amazing. Working with other students makes me feel uncomfortable because they don't know much about me and I don't know much about them."

Aiden Tran, grade 5

"I think Polyglot is a good interference because it also teaches us new things. I would recommend this to other classes because lots of students in our school like art and would like to try something new. I enjoy working with students I don't usually work with because I learn things I don't know about them."

Ethan Donovan, grade 4

"Working with nature is alright which I'll rate a 6/10 because it can sometimes be fun and sometimes boring. In my opinion I think Polyglot interferes with our school, I would prefer it to occur once a week on a Friday. Working with other students that I don't usually work with could be a 5/10 because some students may work really well, but some may be very disruptive."

Victoria Nguyen, grade 6

"Polyglot take a little bit of time we spend in the classroom, but I don't care because I really enjoy Polyglot. I would recommend Polyglot to another class because I think all the students will enjoy it. Working with students I don't usually work with doesn't worry me because all the activities are fun no matter who you do it with."

Jack Heaney, grade 5

"I enjoy working with Polyglot because we do fun activities. I would never recommend Polyglot to other classes because we do so much great things, so that's why I would never give this opportunity to others. I like working with other students because I like their ideas."

Chemel El-Hout, grade 5

"I like the art, dancing and sculptures that we make. I would recommend it to other classes only if they like art. Working with other students is ok because you get to learn more about them. I would not do it again because it's something I'm not used to."

Caitlin Sciberras, grade 6

Thursday 27 August - Ricci-Jane was in the room with them today. They seem to have asked a number of different questions to each person, but I'm not sure what the exact questions were.

"I enjoy making stop motion animation with Polyglot because I'm interested in old cartoons and I'm trying to learn more about cartoons and I'm interested in hand drawn cartoons. Stop motion is very different to other films, there's more to it than you think. It takes a while but is easier to do. I would recommend it to other classes so they can learn the basics of different techniques. Anyone can learn lots about the arts."

Ethan Nguyen, grade 5

"Polyglot helps me learn new things. I sort of miss school but art is my favourite thing to do. At school there is not much art but with Polyglot there is lots. I like that there is no right or wrong and I like the different forms of art. I've enjoyed everything but I like animation especially."

Chiara Sutura, grade 5

"My favourite things with Polyglot are dance and animation, I like being filmed when I dance. I don't like working with people I don't usually work with because they don't agree with what I think. I wouldn't recommend it to other classes because I think it's really good for our class. I think it's better for older children. Working at the kindergarten is fun. Three words I would use to describe Polyglot are: 'Better Than Maths'."

Mohamed Elkhoder, grade 4

"On the first day I felt shy and excited. My favourite Polyglot people are Jody because I'm interested in her subject, Jason because he's really funny and he puts a smile on my face when I'm down, and Ricci because she has nice glasses. I would recommend it to the whole school because they would get the same opportunity my class gets."

Nancy Galiano, grade 4

"I like doing art and going on excursions with Polyglot. I enjoy doing animations and creating sets. I would recommend it to another class if they like art, probably the grade 2/3 class. My favourite thing is that we are all equal with Polyglot. I will be excited if they come again. I don't feel like I'm missing out on anything at school because I'm having fun. I like the dancing but I feel a bit nervous and embarrassed about public performance because sometimes there is no set routine." *Jessica Dunn, grade 5*

How working with children affects my practice.

By Jason Heller.

Over the last few years I have found the direction of my arts practice becoming more and more influenced by the work I make with children, both within Polyglot related projects, and outside. Predominantly I work as a filmmaker, and the Polyglot directed projects I have been involved in often give me the freedom to try new and creative ideas. Making films in a short amount of time with a large amount of children is challenging to say the least, and having an open mind and a strong collective intention is invaluable.

Producing work with children, and more specifically, having children own the work we make together is obviously an integral part of my process. How this is achieved differs each project, but being open to dramatic conceptual shifts at any time is definitely a plus. These ways of approaching creative production have greatly influenced the way I approach non-child related works. In both my child-lead works and my other professional activities, being a conduit for ideas is one of my most important roles. I often am required to interpret and translate creative thoughts, through discussion with an artist, and turn these thoughts into something tangible, through film production. These same skills apply when creating work with children, especially when trying to extract a semblance of narrative from a brainstorm of creative activity.

My work as an artist often is guided by my desire to give agency to ideas and concepts, whether from a professional arts practitioner, or from a ten year old child. The only difference is often the language used to describe the ideas, and my job is the same either way. Listen, understand and reflect the original intention back as clearly and transparently as possible. On top of this I feel it is incredibly important that these works that I create with Polyglot and the groups of children are not owned by me, that the children have the real sense of ownership. It is not a top-down approach that works well, but a broad-reaching inclusive one, and it is with this that I find my approach clearly aligning with Polyglot's practice.

Lachlan's observations of Voice Lab at Annunciation

PRE

Just thought I would give you all a wee update on how Voice Lab went yesterday.

Some of this might be a little technical, so read what you like and discard the rest.

Overall it went really well. Aside from a bit of a late night mad tech disaster aversion session the previous night that saw me texting furiously with Steph, who was hiding in a bush in the WA desert, the setup was really smooth. It was great having Lexie on board to help with the setup. She was a dab hand with geodesic dome assembly and it was good to test the setup out on someone who had never done it before.

The sessions also went really well. The students chosen were quite varied in their opinions and degree of input. Most were quite expressive about their opinions on creativity, and only one or two struggled in answering some questions. Interestingly, a few of the girls who came through were a bit scared of Voice Lab prior to experiencing it. Perhaps this was heightened by the fact that we had switched off the fluoros in the room to make it less stark. They wanted assurance from Lexie that it wasn't scary, and one even asked if Lexie was still outside once they had gone in. This emphasised for me the importance of the role of the FOH person, as they need to allow for the theatre and mystery of the experience while also ensure that the participant feels secure and confident enough to take part. Lexie did a great job at this.

We did have a few technical issues. None of which affected the experience that much if at all.

The mic was a bit low and buzzy for a few participants responses. (I think I managed to fix this up but it might be good to do a bit of testing with the mic before the next sessions)

Only one of the crown headphones was operational (this was not fixable in the time before the sessions but will be rectified before the next sessions)

A couple of the recorded questions weren't cropped tightly enough at the end (this meant that one girl who was quite nervous and answered the questions very quickly might have had started answering before the record function had been triggered. I will find out exactly when I review the files properly)

The record function didn't trigger after the PROMPT questions was asked. (this meant that I couldn't really probe too deeply, but given the time this was okay. I was also able to use the HOW and WHY questions to delve a little deeper)

The kids were actually really expressive for the most part, and quite knowledgeable about creativity and their relationship to it. It will be really interesting to see what changes in the answers at the next session. When asked what they were good at, a few of the respondents remarked that they weren't really good at anything. Hopefully this is one area that the project will

help reveal new answers to... One respondent said something along the lines of "I'm not really good at anything, but I think I might be good at something in the future..." I had to bite down on my headphones to stop from breaking through the dome and giving them a hug.

The sessions actually ran more quickly than I had anticipated which meant that I was able to ask all of the sub-questions in most cases which was great. We probably could have gotten away with a few more questions in retrospect. I also felt during the sessions that I would have liked a couple of fun/funny questions thrown into the mix too.

The staff and students were all really interested and excited about Voice Lab! We even had a grade one kid called Gabriel come in and try it out, and he absolutely lost his shit (in the best possible way)! He popped his head out and squealed that he had to tell his Mum and Brother and whole family about it!

Packdown was really quick and stress-free.

So all in all a really successful rollout of Voice Lab as Evaluation Tool! I can't wait to go in at the end of the project!!

So from here, I will digest the responses in the next week or so and get them to Ricci-Jane. Is the plan to do this in audio format? Or shall I transcribe it all to text? What is the best way from here?

POST

Voice Lab returned to Annunciation Primary School yesterday following up on the initial pre-Outside In sessions we did last July.

If you have no interest in this, disregard the following and tell me to stop emailing you!

For everyone else here's a brief summary on how it went.

Setup was very smooth. Lexie and I banged out the structural setup in no time at all, fuelled by strong tea and two large slices of a very fluffy chocolate cake stolen from the staffroom. I reckon we probably had everything set up within two and a half hours or so, which then left me ample time to sort out a couple of tech issues that came up.

I'm sure all you Glotters involved with Outside In will already know how much the kids LOVED having Polyglot at the school. This point was abundantly clear from the responses we got yesterday. The kids all spoke really positively about their experience with polyglot, and all seemed to value their creative abilities higher than in the original interviews. So a massive congrats to the Outside In crew, you guys really seem to have made an impact. The dome sculpture got top mention among the kids.

The responses we got were also more in depth and articulate, and most needed less prompting to express themselves compared with the previous sessions which was quite interesting. Each session went for an average of 3 minutes longer than the original sessions as a result!

We also had the unique experience of having the same kids through Voice Lab again, so they had time prior to doing it again to talk amongst themselves about it. So, after discussing it they had convinced themselves that there was a camera hidden somewhere in the dome that was either recording them or feeding back to someone. Some thought Lexie must be controlling the questions somehow. Others were convinced someone else was hiding in the toilet...

It appeared that some of them had decided to make it their mission to find the camera, with a few participants probing every last inch of the inner dome to try and find the camera. One boy was looking so hard that I could hear in some of his answers that he was not really concentrating on what was being asked. Then when he realised he had lost concentration on the questions he would stop searching the dome to focus back on what was being asked. At another point a pair of fingers popped through the hole at the top of the inner dome. I was slightly worried that at any moment a head might pop through the tyvek and discover me!

They didn't though. Suckers! Fooled again. The magic remains intact!

The only issues we came across were fairly minor. The buzzing that had haunted the previous sessions was discovered to be some sort of power issue to do with the (possibly dodgy) rope lights. This meant that we could not use the fade in/out setting, but had to keep them on constantly. This was fine, but did cause the domes to heat up quite a bit. Between sessions we wafted out the warm air with a baking tray. We are consummate professionals after all!

We also ended up being one participant down as well, with Caitlin going home early for some reason before she could do her session.

Over all a really successful second session! I look forward to going over the results as there were some really lovely answers in there!