



***Knock
Knock!
Who's
There?***

**[An evaluation of Polyglot
Theatre's Extended School
Residency at Mahogany Rise
Primary School]**

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Knock Knock! Who's There? – An evaluation of Polyglot Theatre's extended school residency at Mahogany Rise Primary School.

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EXECUTIVE SUMMARY

I'd been told that there wasn't going to be much structure and to expect the unexpected so I went in with an open mind...to begin with I was very picky with the children with their behaviour and then I learnt to let that go. That helped me as well in the class room to allow the children to get away with a couple of things as it's them just being them.

Mel Carson

This evaluation report provides details of an Extended School Residency collaborative partnership between Polyglot Theatre and Mahogany Rise Primary School. Funded by Arts Victoria, the ESR pairs small, socioeconomically disadvantaged schools with performing arts organisations in Victoria. Devised by Polyglot artistic director, Sue Giles, in consultation with Mahogany Rise Principal, John Culley, *Knock Knock! Who's There?* was a multi-disciplinary creative arts workshop themed around the idea of transition. It was delivered to preparatory, year one, year five and year six students over two school terms in 2012. Approximately sixty students were directly involved in the ten week residency. Five Polyglot artists with a diverse range of creative specialities conducted the residency in a child-led process of artistic exploration. Students undertook activities in the areas of drama, animation, visual art, creative writing, puppetry, sound design, music and movement.

The evaluation is commissioned by Polyglot Theatre. Data for this evaluation was collected through observation, document analysis and interviews with the key participating groups – teachers, project staff, children and artists. The evaluation is designed to explore the following project aims:

1. **Learning exchange between teachers and artists.**
2. **Fostering a respectful relationship between children, teachers and artists in the short and long term.**
3. **Showcasing the school to the community.**
4. **Strengthening child participants' literacy and oral language skills through an art based activity.**
5. **Providing children with coping mechanisms for change.**
6. **Increasing children's self-esteem, ability to contribute, ability to work as a team and ability to work productively on their own.**
7. **Increasing children's confidence in their own creativity. This is defined by:**
 - i. **an ownership and pride in their own work and an appreciation of others creative work**
 - ii. **willingness to take risks, share ideas and offer suggestions**

The Partnership in the National Context

In Mary Ann Hunter's 2005 *Education and the Arts Research Overview*, a report that reviewed the findings of six arts partnership projects conducted in

Australia between 2001-2005, Hunter summarises the attributes of effective arts partnerships programs as including:

- student-centred learning
- administrative support
- integrated professional development
- positive learning environment
- an integrated program
- 'authentic' learning
- exposure to the diversity of the arts
- positive role models
- program transparency and flexibility
- recognition of cultural difference
- continuity and sustainability and
- artists as effective partners¹.

The collaborative partnership between Polyglot Theatre and Mahogany Rise Primary School was able to deliver on all of the above attributes, providing the majority of students with a deeply satisfying and highly engaging arts experience.

This partnership, in my assessment, stands as a model of best practice in not only collaboration between professional artists and the education sector, but in regards to ***the use of the arts in achieving the core demands*** of the curriculum. Arts education expert, Robyn Ewing² highlights the usually uneasy relationship between arts and education, indicating that the emphasis on 'high stakes literacy and numeracy testing' amongst other elements, contributes to the ambivalence to the role of arts in education. She argues for collaborative arts practices across disciplines, 'based on purpose rather than constrained by separate discipline practices', and states that the arts have the potential to, '...illuminate the advantages of viewing the world from multiple perspectives'.

The implications of this for students are overwhelmingly positive, and as this report evidences, have been achieved in this partnership.

The direct findings of the evaluation based on the project aims are summarised below in terms of the process, impact and outcome for the stakeholders:

Process

The partnership successfully engaged all key stakeholders in the delivery of the residency. This is no small task. It is often the case that whilst the outcome is highly valued, the road taken to achieve this is fraught and difficult

¹ (for a detailed break down of these attributes see http://www.australiacouncil.gov.au/__data/assets/pdf_file/0018/34083/EdArts_Research_Overview.pdf.)

² More from Robyn Ewing can be found here: <http://www.acer.edu.au/documents/AER-58.pdf>

for the stakeholders. The large number of highly experienced artists as well as the provision of a project manager played a big part in this, as did the highly engaged teaching staff at the school.

For the majority of those charged with the provision of the workshops to students, including teachers and artists clear and regular communication, a mutual respect, a willingness to learn from one another, a diversity of skills and a supportive learning/creative environment facilitated a relatively stress-free and smooth partnership.

For the students, the workshops were a welcome and exciting part of their school week. In both year groups the majority of the students demonstrated a genuine engagement with the workshops and an enthusiasm to participate. Children were treated with respect and encouraged to take the lead creatively in the workshops.

The twice weekly workshops functioned to provide students with both breadth and depth in the creative arts, as well as opportunities for increasing social and emotional intelligence in the young people in offering them ways of learning and interacting outside of the usual teaching environment.

Impact

The residency offered students, especially in the senior class coping mechanisms for change, an increased confidence in themselves and their fellow class mates, and a more coherent group dynamic. Trust was built steadily and surely between students, teaching staff and artists, and from this place, bold student-led artistic exploration took place. The younger students demonstrated increased imaginative capabilities and a greater vocabulary of 'play'.

Language and literacy skills for both the junior and senior students were improved upon in 'authentic' and stimulating ways.

The majority of teachers directly involved in the residency reported that they were equipped with new skills in regards to engaging their students, and felt that they were able to see their students with renewed enthusiasm as a result of the workshops.

Outcome

Several children in the year five/six group now self-identify as creative people with a desire to continue to pursue the creative arts in their adult lives. All of the children reported gaining new skills and discovering latent artistic talent. As a result of the intensive exposure to a wide range of art practices it is likely that these young people will continue to feel confident to partake in creative activity in high school, giving them a connection to something familiar in an otherwise foreign environment. Strengthening young people's sense of self facilitates a smoother transition for the young person as they work to find a place for themselves in this new landscape.

For the prep/one students, the art based skills taken on by the teachers, one of whom reported that she will continue to use these activities in the coming years, will ensure that those students who operate best in imaginative (rather than cognitive) learning environments will have the opportunity to excel. Strengthening individual teacher's capacities to teach through the use of the arts improves the class room environment for everyone.

Concluding the workshop process with the final event in the school hall was vital to the success of the residency, as it allowed students the opportunity to experience a sense of achievement, display their new artistic skills, imaginative capacities and increasing self confidence. All students reported a sense of pride in displaying the work to their family and friends. The result of this is that the broader community connection to the school has been built upon allowing them to experience the school in a unique and dynamic way.

The bonds between the school and the arts organisation have been strengthened as a result of this effective partnership, paving the way for further collaboration in the future, something that would immensely benefit the students.

OUTLINE

1. Background to the residency

Presented as part of an Arts Victoria funded Extended School Residency, *Knock Knock* was required to adhere to the following guidelines.

Taking place over a minimum of two schools terms, Extended School Residencies seek to:

- support creative collaborations between artists, arts organisations, students, teachers and school communities
- generate engaging and challenging learning experiences in the arts and across the curriculum
- provide opportunities for arts organisations to develop their professional practice through collaborative partnerships
- provide opportunities for smaller schools with a high proportion of socio-economically disadvantaged students to enrich learning and teaching
- provide opportunities for a broad range of organisations across the arts sector to work with schools.

Arts organisations are invited to apply to be part of the program, and schools are identified by the Department of Education and Early Childhood Development. From this point, partnerships between schools and arts organisations are brokered by Arts Victoria and project applications are developed. Due to a previous Polyglot workshop and performance process run in the school, *City of Riddles*, both the school and Polyglot hoped to be paired for the ESR.

2. Mahogany Rise Primary School and region

Mahogany Rise Primary School is located in an area of economic and social disadvantage within the City of Frankston. Compared to Victoria as a whole, this area:

- Has more single person households and more single parent families
- Is more disadvantaged by a range of measures including unemployment, resident income and level of education
- Has more homes that are being purchased or rented from the government, and fewer that are owned
- Has more Indigenous but fewer non-English speaking residents.
- Has lower levels of participation in activities like organised groups and organised sport.

Mahogany Rise Primary School is a small school that has a particular focus on improving the literacy and oral language skills of its students. The school has struggled to involve the wider community including families in the day to day operation of the school. Mahogany Rise is home to a number of specialised programs and partnerships including:

- The Department of Education and Early Childhood Development's Southern Metropolitan 'Student Development Centre'
- Frankston North Noah's Ark Inc., part of Victoria's largest Early Childhood Intervention and Inclusion Support Program for children with additional needs
- The Mahogany Rise Early Learning Centre and
- Ardoch Youth Foundation, Frankston North.

Most children enter school around two years behind the state average. Student issues include autism, ADHD and ODD, but they are also dealing with a range of other issues, according to year five/six teacher, Sarah Whymark:

Lots of individuals...every single child in this room is compromised by myriad factors in their life. Even the really much more functional families will have many, many children...attention is spread far and wide and so are resources for them. That's at the high end. There are children who have been abused physically, sexually, emotionally...homelessness...this is happening for some children right here and now. It constantly amazes me that these kids "rock up" and that they're prepared to learn. We have children who have intellectual disabilities...violence...anger management issues.

3. The Polyglot Process

Polyglot Theatre describes their process of working with children in the following way:

Polyglot engages children as collaborators at the core of all works. The artists work alongside children to gain the benefit of their insight and energy, to challenge their preconceptions of what children think and how they act and to be inspired by their ease of imaginative engagement. In turn the children are given attention and respect by the artists, made to feel their contributions are valid and interesting and are part of a project that has a horizon often bigger than their own community. Polyglot aims to increase children's confidence in their own creativity. This means ownership and pride in their own work and appreciation of others', willingness to take risks, share ideas and offer suggestions. The result of confidence in creativity is increased self-esteem, increased ability to contribute, to work as a team and to work productively on your own.

This approach is taken in all of Polyglot's work, and was central to the implementation and delivery of the ESR with Mahogany Rise. As the process privileges the child's contribution, workshops and outcomes can take time to develop and the energy in the workshop space can appear chaotic. When operating in the school environment in particular, Polyglot Theatre take the strategic approach of creating MOU's with teachers and schools in order to circumvent any miscommunication that can occur when generating a space quite antithetical to most classroom environments.

4. Participating groups

Students The ESR involved students in the transition years of primary school, preparatory and year six. Due to the split year level class structures at MRPS, year one and year five students also participated in the workshops. Around sixty students were involved. Year five students in the year four/five class were also involved in the process with Polyglot in making a video documentary about the workshops.

Teachers All teachers at MRPS were involved in the ESR to varying degrees. A series of professional development workshops were run by Polyglot artists with all teachers at the school. Three classroom teachers, two prep/one and one year five/six teacher, Bianca Appleby, Mel Carson and Sarah Whymark, as well as the school principal, John Culley, played a hands on role in developing and delivering the ESR. Sarah Whymark took a lead role in managing communications between the school and Polyglot.

Polyglot Staff and Artists

Kate Kantor –Director

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.

Jacob Williams –Designer

Jacob is a freelance puppeteer, maker and actor with over twenty years experience in the arts. Jacob was a core artist at Terrapin Puppet Theatre in Hobart for four years. During 2006, Jacob was Assistant Puppetry Director for the Commonwealth Games Opening Ceremony, and he holds a post-graduate degree at the Victoria College of the Arts Drama School in Animateuring (2005).

Carla Ori –Sound design

Carla Ori is a music composer/producer who performs under the name of 'Biscotti'. Her skills in music have earned her a residency at Babayan

Culture House (Turkey) and a Cultural Exchange Grant with the Australian Indonesian Institute to tour Biscotti in Indonesia. She has spent a considerable amount of time working with youth and delivering programs in remote communities in central Australia with Macdonnell Shire and at refugee programs with AMES (Adult Migrant English Service) in Melbourne. She is creative and skilled in music production and performance. Her confidence and good rapport with young people leads to positive collaborations.

Nick Barlow –Animation

Since completing his degree in Visual and Performing Arts at the VCA, Nick has toured extensively with Snuff Puppets (Scarey, Forest in the Night, Circus Olé, The Dancing Cow Show, Nyet Nyet's Picnic) as well as performing, designing and animating for Polyglot Theatre (High Rise, How High the Sky, City of Riddles, Sticky Maze, Tangle, Paper Planet, Knock Knock), Arena Theatre Company (The Outlookers, Gamegirl), St Martins Youth Theatre (Somebody, Things That Keep Me Awake At Night, One Day) and Peepshow Inc (Puppet Peepshow, Mysteries of the Convent, Slanting into the Void, The Hill, Aftermath, A Bird, a Tree, the Moon). Nick's own show Nuku's Game premiered at The Village Festival in 2011. Currently Nick is rehearsing the part of Joey for the National Theatre of Great Britain's production of War Horse.

Lis Blake –Project Manager

Lis Blake is an experienced and successful project manager and theatre practitioner. She spent 10 years in the UK, working with some of the UK's leading artists and theatre organisations, including the National Theatre (Creating the Debate), Y Touring Theatre Company as Education Director (1999 – 2000) and Orange Tree Theatre as Youth Theatre Director (1997-1999). Between 2000 – 2006, she worked as Project Manager and Artist at Theatre Resource and was responsible for leading, planning, managing and co-delivering Pathways into Creative Learning, delivering arts-based learning with disabled and deaf communities, mental health service users and children and adults with experience of the care system. Other creative programmes included setting up, managing and working on a long term creative programme at Leverton Hall Secure Unit, directing the UK premier of Lavender's Blue, a play about childhood developed by young homeless actors and collaborating on a DVD of animation and music with unaccompanied minors from Iran, Iraq, Eritrea and the Sudan. This is her first job in Australia and she is delighted to be working with Polyglot Theatre.



Polyglot Theatre is an internationally renowned creator of interactive experiences for children and families. Polyglot's theatre is inspired by the artwork, play and ideas of children, and performances feature active participation from audience members through touch, play and encounter. Artistic works respond to the childhood need for experiences that encourage free artistic expression and an imaginative interpretation of the world. The company seeks to challenge, to foster curiosity and to inspire, and specialises in puppet theatre, large scale interactive installation work and participatory workshop programs.

For over 30 years, Polyglot has been recognized one of Australia's leading children's theatre companies, and in recent years the company has been in demand internationally, playing to over 60 000 children annually on four continents.

Funding Partners *Knock Knock! Who's There?* was funded by Arts Victoria's Extended School Residency program, and the Department of Education and Early Childhood Department's Strategic Partnerships Program. In addition, the Frankston Arts Centre provided in kind support through the use of the Cube as part of the final outcome of the residency.

PROJECT SUMMARY

Knock Knock! was delivered to Mahogany Rise Primary School by five Polyglot artists across two terms in 2012. Supported by project manager, Lis Blake, and the classroom teachers, the workshops ran for one hour per day, two days per week per class. Each of the three classes worked with the artists over two consecutive days per week for a total of nine weeks of workshop time in May and July/August of 2012.

Developed in partnership with school principal John Culley and year five/six teacher Sarah Whymark the workshop residency is described in the following way:

Knock, Knock! Who's There? has focused on the theme of 'transition'. By fostering a connection between two distinct age groups; the youngest and the eldest in the school, the project has discovered and explored similarities in their feelings, dreams, fears, challenges and hopes through photography, animation and three dimensional installation art. (Polyglot website)

Students engaged in drama exercises, singing, puppet making, creative writing, animation, drawing, and body percussion amongst other creative work. The first semester was utilised primarily to assist the students in the development of artistic confidence, as a chance for artists to get to know the students and their needs, to break down barriers between the students and the Polyglot artists, and to foster a sense of teamwork amongst all stakeholders. This was achieved through the use of the creative tasks, with a particular focus on the theatre and drama activities.

The second semester built towards the final outcome whilst continuing to focus on the project aims of fostering connection between the two different age groups. This was achieved, in part, through letters written between the classes.



The Final Outcome

It was telling our parents that you can believe...

Believe in what?

Yourself and others.

Year five/six Student

In the final production week, students assisted artists in installing the project outcome, an interactive installation, in the school hall. The space was set up as a series of rooms filled with the children's work created over the weeks of the residency. The installation was officially opened on Friday 31st August at 6pm. Parents, families and the wider school were invited to attend. Around 100 people in total attended, including the Arts Victoria staff responsible for overseeing the partnership. The decision was made to make this event akin to an opening night of an art gallery. As such the school made the decision to make it an evening event with quality food provided. Finger food was served, and invited guests waited in line to enter the space. The installation remained installed in the school hall for a total of ten days in which time students from all year levels toured the work. Some students completed 'challenge sheets' in which they had to locate certain items or artworks in the installation.

Parts of the installation were also transferred to the Frankston Arts Centre Cube space to showcase the school's work to the wider community. This included video footage of the students in the process of making their art works. According to the teachers, none of the students were able to see the installation at the Arts Centre, although some of the students reported that they had done so. This could be the students who were involved in setting up the installation at the Cube with the Polyglot artists. According to project manager, Lis Blake, the fact that their work was on show in a public gallery was of great value to the students:

The kids have gained so much. You could really sense their sense of pride and achievement so to put it in a public space like that and to say, 'that space belongs to you' I think is massive for kids who don't go to art galleries and don't see it as a space that they could use.

EVALUATION OUTLINE

The purpose of the evaluation was to assess the effectiveness of the project aims, as follows:

1. Learning exchange between teachers and artists
2. Fostering a respectful relationship between children, teachers and artists in the short and long term
3. Showcasing the school to the community
4. Strengthening child participants' literacy and oral language skills through an arts based activity
5. Providing children with coping mechanisms for change
6. Increasing children's self-esteem, ability to contribute, ability to work as a team and ability to work productively on their own
7. Increasing children's confidence in their own creativity. This is defined by:
 - iii. an ownership and pride in their own work and an appreciation of others creative work
 - iv. willingness to take risks, share ideas and offer suggestions.

The project aims were compiled by the evaluator and drawn from the original application for funding. The aims were then approved by Polyglot's Artistic Director, Sue Giles, and Extended School Residency Director, Kate Kantor. This process took place as the original application for funding does not request the articulation of project aims.

Understanding the impact on the students from creative, social and educational perspectives is the first priority for the evaluation. This is followed by the impact on the school as a result of the residency, in particular the teachers and parents, and their relationship with one another and the students as an outcome of the residency. The process between the school and Polyglot is also considered.

METHODOLOGY

Knock Knock 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 (Sourced from Effective Change Pty Ltd.). Each of the project aims was mapped onto the matrix to establish the degree to which the project achieved its aims for key stakeholders including students, teachers, artists and the wider community.

This qualitative evaluation is based on consideration of the following data sets:

- project application documents
- attendance at planning meetings
- observations of workshops
- written planning and summary reports of workshops by artists
- interviews with key stakeholders including teachers, project staff and artists during and after the residency
- Small focus groups with students from years five/six and prep/one during and after the residency and
- Observation of Arts Victoria evaluation meeting conducted with Polyglot artists and staff, and Arts Victoria staff shortly after the residency.

Interviews with adult stakeholders were semi-structured and conducted either over the phone or in person. Interviews with children were conducted with a degree of informality in groups, with the older children providing verbal responses as well as some written answers in response to specific questions. The younger children were given paper and pencils and asked to draw themselves as well as favourite activities as I asked them questions about their experience.

ANALYSIS



A. Organisational and Community Impacts and Outcomes

1. Learning exchange between teachers and artists

It gives the teachers the opportunity to discover new ways of being with their groups and with other people around.

Year five/six teacher, Sarah Whymark

Teachers from Mahogany Rise Primary School and artists from Polyglot Theatre were engaged in the extended school residency in two ways. One was through the provision of three professional developments offered before and after the residency. These were conducted by Sue Giles and Lis Blake, and provided to all the teaching staff at Mahogany Rise Primary School, including the Principal John Culley. John believes that the staff appeared to enjoy the social aspect of the professional development that he attended and that the event was 'a really good outlet for the staff operating under extreme pressure most of the time'. As well as a chance to build the creative capacity of the staff, John believes that the PD functioned in 'lifting the tone of the school, people feeling a bit more relaxed...that was a really useful time'.



Secondly, the school staff was invited to attend the final outcome in the school hall and nearly all teachers did so.

Whether or not there was a genuine learning exchange between teachers and artists can be most clearly examined in the relationship between the Polyglot artists and the three teachers directly involved in the residency. The three year group teachers included one grade five/six teacher and two grade prep/one teachers. The following section also looks at the impact of the residency on the three teacher's pedagogy.

Principal John Culley believes that the residency was invaluable in boosting the teachers' confidence in the provision of art based activities:

It allows the teachers to see another expression of the creative process, which a lot of teachers don't normally experience. They don't see a project beginning, middle and end...It gives people more confidence to take something on and to believe that this is possible.

Both artists and teachers articulated that there were new skills gained by the teachers throughout the residency. Kate Kantor, artistic director of the residency states, 'There were definitely [activities] that they were seeing results with and somehow wanted to use and extend in their classes.'

Year five/six teacher, Sarah Whymark observed that the Polyglot residency also provided her with new methods of engaging her students through use of the games, in particular. Prep/one teacher Mel Carson observed that there are a number of Polyglot activities that she intends to use both this year and into the future with her new students. Mel goes on to state, 'we're very structured as teachers and Polyglot was very 'go with the flow', which I loved...'

This was not the case for fellow prep/one teacher Bianca Appleby. She notes of her students that, 'they work best with structure, and the Polyglot process is very unstructured. They struggled to cope. Behaviourally it was not very good'.

Knowing what is going to happen is also very important for Bianca's students. She states that, 'I was extremely stressed throughout it because I knew this wasn't the behaviour of my children.' Her observation was that her children tended to play up whenever there was an outsider in the room. She didn't want to 'overstep the mark by managing the children's behaviour' as she didn't feel that this was what the residency was about. As a result the student's behaviour was more extreme than in a usual class. Bianca felt that this rippled into the other learning environments, 'For me to teach them afterwards it wasn't very positive...At the end of the session we felt quite stressed...Overall they got a little bit more loud and a bit more difficult to bring back down to teach'.

Conversely, Mel Carson felt that the residency aided her ability to teach. One of the bigger issues of teaching for Mel had been her concern that throughout the year some of her quieter and underachieving students would slip under the radar. But the residency assisted Mel in connecting to these students in particular. She explains that she came to know her students much more profoundly:

I could sit down with them and really discuss things and even see what they're drawing or what they're talking about when they're drawing. [This] was a fantastic experience for me. I was able to walk away and analyse a few things. It even helped me with my teaching. I was able to figure out what interest that child has.

For example, Mel discovered through the residency that one child has a love for music and hands on activities and can now incorporate this into her teaching with

this otherwise challenging child. She believes that, 'we were covering a lot of the VELs we were just doing it in a fun way'.

Mel repeatedly stated that she had learnt new ways of engaging with her students throughout the residency. She attributes this to the artists, whom she thought were amazing in managing the children. She states 'the way they spoke to some of the children even I learned from them' and that, 'they allowed the child to feel comfortable in themselves'.

2. Fostering a respectful relationship between children, teachers and artists in the short and long term

Where ever it was when they started, they've all moved on their own continuum in a positive direction. For me that's my job and the community's job and whoever works with children is to give them the opportunity to move along their own continuum...Even children who are really disengaged during classroom time.

Sarah Whymark

It is my observation that in establishing and delivering the residency a respectful relationship between all key stakeholders was fostered. There are several ways in which this is evidenced. Prior relationship, enthusiastic teaching staff, the quality of the artists, clear and responsive communication, the large number of artists and a genuine sense of teamwork all contributed to providing a respectful engagement between teachers, artists and students. Not surprisingly these elements are the very definition of a successful arts partnership.

The previous successful relationship between Polyglot and the school in the delivery of a smaller-scale residency entitled *City of Riddles* in 2011 contributed to the smooth working relationship between the partners in the current residency. As John Culley states, 'It has been a beneficial relationship. It's achieved above and beyond the goals I thought we would achieve. It's been a fantastic working relationship. I applaud the artists for their commitment and dedication....I applaud the staff here'.

An MOU also facilitated the establishment of a respectful relationship between the school and Polyglot. Outlining in advance what can be expected by the school from Polyglot, less in regards to content but in approach of working with students, ensures all participants are on the same page as the residency begins.

Perhaps the key element to the success of the partnership at this



school can be attributed to the enthusiasm of the staff at Mahogany Rise. Sarah Whymark, the teacher coordinating the residency within the school displayed a particular delight in having the Polyglot artists in the school. John Culley believes Sarah 'enjoys the chaos of working with outside people'. He states that, 'the outcomes may not be so easily gained if you don't have somebody who is quite supportive. You don't have to work through a whole lot of other issues...The outcomes you achieve are far greater and far higher when you have a teacher such as Sarah who is able to embrace what is happening'. John Culley is also an avid supporter of the arts and this undoubtedly contributed to the respectful way in which Polyglot was welcomed into the school.

Artistic Director, Kate Kantor suggests that the residency would not have been as special as it was without Sarah, especially in regards to making the students feel safe in the process and in her willingness to let go of her time table to allow the students fully participate. Kate also notes that this was facilitated by the 'exceptional' artists. It is my observation that Kate demonstrated a great understanding and depth of experience in working in the school environment.

The process of communication between staff and Polyglot was quick and responsive throughout the process. When early on in the residency it was evident that the time allotted to the prep/one group was not working, within the week a new model was established. Similarly, when a fight broke out in week one with the five/six's when Sarah left the room, it was quickly established that project manager Lis Blake should be the one to run the errands whilst the process of trust within the group was being established. As Lis observed this was about 'realising the moments of weakness within the class...It's working out those ways within the school'.

One exception to this is in the experience of prep/one teacher, Bianca Appleby. She feels that there were limited opportunities to communicate with Polyglot, as her class happened last on each day and by the time lunch was over the artists were gone. She acknowledges, however, that 'I could have stepped up too but I didn't. This was a first experience for me too and I guess next time if I were to be involved in it...I'd probably converse a lot more...I could have stood my ground more and said, this is how you'll get the children's attention'. John Culley also admits that he did not consult with the prep/one teachers throughout the residency in the same way he did with Sarah Whymark.

It is my observation that attempts were made to have clear communication with all teachers involved informally but that formal communication channels were less apparent. Lis Blake states that there was a strong the sense of team work between the teachers and artists, 'There's a kind of sense that we're all working well as a team...And I think our communication is really good. We're having regular meetings'.

Sarah Whymark supports this view. 'Before we started I had concerns that if I were to manage their behaviour I would be spoiling the process. But what I found to my delight is that the artists and me, we all managed the children's behaviour, encouraging them of course to manage their own behaviour. Because we all realised that unless we do that we don't get the very best out of them....It's lovely being part of a team with children...to be able to bounce ideas off, to observe'.

Sarah also observed that the Polyglot artists were a very real support to under-resourced teachers who usually deal with the many dynamic needs of the students without a great deal of back-up. Thanks to the Polyglot process, Sarah feels she can see her students more as individuals and enjoy teaching them more. The number of artists was central to this, especially in regards to all the different art forms that were brought to the residency.

3. Showcasing the school to the community

There is a public perception out there that that's not available to children like these children. I like to show people out there that everything is possible, everyone has this potential.

Sarah Whymark in regards to her students' creative work being displayed at the Frankston Arts Centre.

The marquee event of the residency, the 'opening night' of the installation in the school hall on August 31st 2012, was designed, in part, as an opportunity to engage the wider school community in the residency.

Creating a sense of belonging for the wider community within the school is a priority for Principal John Culley, and he believes that the opening night of the installation was 'a great vehicle for that' and a great success. 'All of the things I had hoped for we achieved'. He goes on to say, 'The kids absolutely loved it and adored it. The parents have not stopped talking about it. There has been a huge wave of good will that has been built around...the project and the opening night certainly assisted in that process as well'.

Kate Kantor described it as a very exciting event and was relieved that so many students and parents turned up as there had been a feeling during the week from the students and staff that this may not happen. After a period of intensive engagement by the students Kate felt it would have been sad for the students not to have the opportunity to perform or for their parents not to see it. 'It was a very special night because the kids were so proud of what they'd made'.



John Culley particularly appreciated that 'It was a very inclusive event, everyone felt a part of it. Everybody got to participate...and experience it'. John invested a good deal of resources into the event:

This school traditionally hasn't had a high turn out of parents attending...I tried this as a bit of a social experiment really. I made sure we had really good food rather than just cheap sausage rolls...we did spend some money. I was really fascinated that I

had a number of people go, 'gee the food was really good'. I just found that an interesting process. That helped add to the overall feel and quality of the event.

Whilst the evening event with quality food may have been an initial drawcard for parents and family, the installation had a positive impact on those who attended. As John states, 'What was taking place in the hall...everyone was gob smacked by the way it worked, the way it was set up, the lighting, the music, the sound scapes, the kid's work'.

Prep/one teacher Mel Carson says parents loved it and couldn't get their children to leave. She believes the parents, 'Simply enjoyed watching their child have fun'. Fellow prep/one teacher, Bianca Appleby states that, 'This event helps chip away at the resistance of some of the families to attend events at the school'.

B. Student Impacts and Outcomes

4. Strengthening child participants' literacy and oral language skills through an arts based activity

...because they have quite low oral language skills this gives them an opportunity to really broaden their language base...Each week I get them for homework to find synonyms for boring words....And what I hear now when we speak are these words...because what they're doing lends themselves to actually using these words...

Sarah Whymark

As is evidenced in the quote above from teacher Sarah Whymark, the year five/six students made great gains in their literacy and oral language skills during the residency. As Sarah goes on to state, the creative activities introduced, 'In this Polyglot space...gives them the opportunity to actually experience what those words represent and then use them. It's very exciting. Then I'm seeing that's coming back into our class room, into their writing, into their speaking and listening...When we're reading they have a much deeper understanding of the words that are in various texts as well'.

Rather than the artistic engagement merely being complimentary to the students' curriculum based learning, these activities actually exceeded the class room learning in improving the children's literacy, according to Sarah. Being able to authentically apply the language they were learning to a real world event was key to the improvement in literacy. Whilst John Culley describes the residency as the 'informal' activity of the arts, he reported seeing a positive impact on student's literacy and ability to interact with others.

Mel Carson, prep/one teacher, was surprised to discover the positive impact on the literacy and oral language skills of her students. She particularly witnessed this in the ways in which her students began to interact with one another. As she states, 'The language they were using with each other was a lot deeper'. As a result her group were able to communicate more effectively



with one another, and encourage one another much more than prior to the residency.

Bianca Appleby, the fellow prep/one teacher observed that the residency included lots of talking, which improved her student's oral literacy. The use of imaginative projection aided their expressive skills, and the workshop overall improved the students' listening skills.

Kate Kantor also observed the improvement in the younger students' oral language skills. As she states, 'I originally thought they wouldn't manage the song because there were lots of words to the song and also lots of rhythms but they were really good at picking it up.'

5. Providing children with coping mechanisms for change

They've missed out on so much in so many ways. Their lives are not as enriched as they could be. School and the arts together can play a really important role in building their capacities of understanding in so many ways.

John Culley

There were several ways in which the residency equipped the students with coping mechanisms for change. The residency was built around the theme of transition in an attempt to prepare children for their entry into and out of primary school. For the younger students having new and different people in their class as well as learning in a less structured, creative based format equipped them with the ability to manage change more readily. With the older students this included improvisation based activities, discussion and reflection around beginning high school, team building exercises, performing at the final event and being introduced to a range of professional artists.

To begin with the junior students, teacher Mel Carson reports that it took her students a few weeks to get used to the unstructured environment but she believes they adapted relatively quickly. Whilst it was initially, 'really hard to go back into the normal teaching environment', this was alleviated when the prep/one classes were split into two groups after the first week.

Whilst project manager Lis Blake conceded that the theme of transition was more appropriate for the older students, she still believes that the prep/one students, 'were able to engage in that thought about beginning and leaving. And they were able to engage with what that was like.' This was facilitated by connection to the older students through written letters to the preps providing them with wisdom for the future. In addition, Lis comments that, 'the idea of young ones performing with older ones I think is incredibly strong' in aiding the junior students to feel connected to the school community more broadly. Indeed, the preps reported making new friends both within their class and with the five/six's.



Prep/one teacher Mel Carson would have liked the residency to have been from the beginning of the year so she could have learnt about how Polyglot engage children at the time when her students needed help with transition to school the most.

John Culley states that the residency provided, 'The unique opportunity for students to work with artists and a different personality type...teachers usually fit a particular mould just because of the way the job shapes them'. The positive impact of interacting with a group of diverse and engaged artists was evident when I interviewed the preps after the residency. The preps could name all of the Polyglot artists, and the reasons why they liked them. They particularly liked Zac for his 'sharp hair' and because he was funny and different. Being introduced

to a range of artists who are not part of the education system, assists in broadening children's horizons of the world beyond the school and domestic spheres. This in turn sows the seeds for the acceptance of difference in others and a willingness to imagine alternative ways of being in their own lives.

For the older students, they not only anticipated that the transition to high school would be harrowing, but their current daily class life was already fraught with tension. As Sarah Whymark comments, 'At the beginning of the year...they were so awful to each other...Sorting out spot fires all the time was awful...All these little factions and conflicts...'

The five/six students articulated to the Polyglot artists that high school would be a scary place, with lots of physical fights. Indeed, Principal John Culley explained that most of the students will be going to a difficult high school. As a result, the artists decided to explore conflict with the students and attempted to find with the students alternative ways to deal with conflict. Lis Blake observed that this, 'strengthened [the students] within themselves...a chance to talk about those things, and to process them and to articulate them'.

Sarah Whymark agrees that the residency alleviated much of the tension in the group dynamic of the students. 'This process has really made that a lot easier for me because it gives [the students] something authentic to do on a weekly basis where they can be in that space and then it sort of spreads along'.

Improvisation games was one of the strategies that Polyglot used to help students with developing flexibility, dealing with multiple options, how to think about starting something new.

At the final interview, whilst the students' attitude to high school was still one of fear of being bashed and being at the bottom of the pile, they were also able to offer positive expectations about attending high school including, 'Learn more stuff, new reputation, more and different friends'

The students stated that they now trust each other more. They can trust one another with secrets. Some reported making new friends. As a class they are all friends now, and everyone is more 'energetic'.

For some of the more demanding older students John Culley observed that being involved in the project 'has helped them to become more centred and to actually see them engage in a different way than they would within a normal curriculum framework. It's allowed them an outlet they wouldn't normally have had'. For most of the students, in fact, John believes that it has helped them to be working in 'another space...its given them a whole lot more tools to be able to talk about how they feel about certain aspects of their lives and to move forward with a lot more confidence'.

6. Increasing children's self-esteem, ability to contribute, ability to work as a team and ability to work productively on their own

I came out of my comfort zone

And what does that mean?

I feel like I can build my dream more.

Year five/six student

When I first met the year five/six students in the early weeks of the residency the group appeared somewhat agitated, had very short attention spans and would physically and mentally leave the circle frequently. There were some students who were reticent to participate and required a great deal of encouragement to interact.

Several weeks after the conclusion of the Extended School Residency, I returned to the school to interview the students about their experience. The year five/six class appeared more willing to engage, more relaxed and more coherent as a group than they had at the beginning of the residency. They were attentive and interested in responding to my questions. They seemed at ease with one another. Project manager Lis Blake also observed this transition:



I remember the very first session I was in they were just really quite wild. And I remember Sarah the teacher having to go out of the room and immediately a fight broke out...Then one of those young men I remember seeing right at the end of the process just very helpful, very mature and very together. And a really strong member of the group. These kind of kids who kind of felt like they were on the outside and they might get engaged and they might not...to then see them working as part of a team.

The students articulated their own journey over the course of the ten weeks in positive terms and of moving out of their comfort zones, especially in regards to trying something new. When asked what they thought the theme of the residency was, or as teacher Sarah Whymark articulated it to them, *the big idea*, they stated that it was to 'get out of our comfort zones'. They believed that Polyglot came to the school 'to show us how to act better...teamwork... [Get] more experience.'

Several elements contributed to the increasing confidence and coherent energy of the children. Firstly, the introduction of activities by Polyglot artists that were repeated at every session established a routine and familiarity in which the students could feel safe. Kate Kantor observed that as the rituals established by Polyglot became entrenched the students developed both confidence with and endurance during the process:

There was a marked change by week three as to how open they were to trying new things and there would be less derogatory comments about people trying solo work in front of other people. We talked lots about courage...and trying new ways of being...They got used to the rituals we set up so they started feeling more comfortable in trying new things out.

From a strong foundation of familiar creative tasks, and growing sense of relationship with the Polyglot artists, the students could then venture confidently into more and more challenging activities. Additionally, the growing sense of connection to and trust in their classmates gave the students the confidence to overcome shyness and self-doubt, as well as fear of criticism. As Carla Ori observed, 'By the end they were just really with us and ready to eat up what we were going to give them. They were just really invested in the project...Their personalities came out more. They just became a bit more confident.'

Kate Kantor gave an example of the progress she witnessed in the older students in terms of increasing self-esteem. The circle of sharing is an activity about verbalising your own strengths, and something Kate only attempted towards the end of the ten weeks. Much to her surprise, this activity, one that she described as requiring compassion, listening, and honouring one another worked really well. All students were able to offer this to one another. As a result of this, Kate has determined to be more challenging in the future as she feels she underestimated this group's ability to take up this challenge, although she adds that this was not something the students could have done at the beginning of the residency.

The combination of group activity and individual tasks worked to support this. One student stated, 'we all get to do something by ourselves and sometimes in groups. Everybody gets to join in'. One of the students cited the shapes game as her favourite activity – a drama game in which students form into small groups and then have to make a nominated shape and then turn it into a scene as quickly as possible. The last group to do so is out. This student felt that working with her fellow students was one of the best parts of this activity. She says, 'The team work, and it's really fun and hard. And you can't speak. You've got to try and do it without talking'.

Sarah Whymark has observed the evolution in her students' willingness to work with one another and an increasing self-awareness:

The children who were very reticent to engage with people they didn't know and very reticent to engage with each other... to watch the process of them now coming together and being very happy to work with anybody else in the group...and to watch them becoming so creative. They're now starting to think outside the square.

Two of the students I spoke with believe they've gotten to know people better through this process, both classmates that they knew well previously and a new student. One student was able to articulate that as a result of the residency he has more respect for classmates, which he defined as 'being able to listen more and be more patient with people'.

It is my observation that the establishment of a strong group dynamic amongst the older students was facilitated in part through observation of the productive team work of the Polyglot artists. As artist Carla Ori observed, 'When you want to encourage the group to do something and you have someone else backing you up it just makes such a difference'. This was replicated by the students as the residency progressed.

Prep/one students

The reception of the Polyglot residency by each of the prep/one classes was markedly different. It is my observation that the apparently differing temperaments of the students in the two classes contributed to the very different ways in which the Polyglot process impacted on the class.

Mel Carson noted of her group that the impact of the residency was an observable increase in confidence to try things in a unique way, and not being so concerned

with being different to the other students and from Mel herself. She also observed that her class are much more likely to give each other positive feedback now. She witnessed an increase in their creative play:

The way that they created games was becoming so much more alive and how you would want children to be at that age.

Mel reports that they wouldn't have known how to build a cubby at the beginning of the year but with the experience of Polyglot and with Mel replicating similar activities with the class they have improved on their ability to playfully and creatively explore.

Kate Kantor observed of the prep/one students as a whole that, 'They did start to be able to give people their turn, and not talk, and to listen. They had much better listening skills' as the residency progressed.



The experience for prep/one teacher Bianca Appleby, however, was in stark contrast to Mel Carson's experience. Bianca states that, 'since it is finished they are so much more relaxed... I'm feeling a little more relaxed too'. Whilst Bianca believes that it is 'really important for children to be exposed to these things, and learning how to behave in different circumstances is really important...' she feels that

her class would have been just as well off without the residency. Having said this, however, and even though her class was generally the most challenging to manage during the residency, she notes that there were lots of her children whose behaviour was fantastic throughout the process. She states that 'around two thirds of the children really did benefit from it'. Bianca also believes that the artists were responsive to the unique needs of the group.

The difficulty for Bianca appears to lie not in the value of creative activity but in the behavioural impact that this kind of activity has on her students. The increase in stress for herself and her students due to the unstructured nature of the workshops was for Bianca a bigger negative than the positive exposure to new creative opportunities.

No one could explain why the two prep/one groups were as different to one another as they were, as every attempt had been made at the beginning of the year to divide the children with higher needs between the two teachers. Undoubtedly, however, Bianca's group, 'prep/one A' as they were known proved harder to engage throughout the process. Bianca's strategy for managing the diverse and often time's

intensely demanding needs of her class was to provide a highly structured learning environment, with 'strict and explicit' instructions, and one in which there were no surprises. In this way she felt the students were best served to be productive and contributing members of the group. She did not feel this happened within the residency.

For Bianca, a common language between each of the artists would have been helpful. She felt that multiple visitors into the class was distracting. For example an artist would talk to the students whilst Kate was leading an activity, which was disturbing to Bianca's more easily distracted students. Bianca doesn't believe their needed to be less artists in the room, but rather ways to remind the children who is in charge at any given time. A shared agreement of behaviour management between this teacher and the Polyglot staff, based on Bianca's already existing strategies could have better supported the delivery of the workshops to this group. Whilst this did happen to some extent, given the intensive and diverse needs of this group, ensuring that everyone was on board with this would have facilitated a smoother process for all.

7. Increasing children's confidence in their own creativity.

This is defined by:

- **an ownership and pride in their own work and an appreciation of others creative work**
- **willingness to take risks, share ideas and offer suggestions.**

Now if someone said, go up on that stage and sing...Ok, I would!

Year five/six student

On returning to the primary school to speak with students about the Polyglot residency, the words and emotions they used to describe the experience were overwhelmingly positive: *Extraordinary, imaginative, creative, energetic, excited, cheery, best I've ever felt.*

The prep/one students were cooperative and engaged in the small focus group I conducted with them to recall the residency. I used drawing as a means of 'drawing' their thoughts. They interacted with the task and drew pictures of their own faces as well as pictures of something they remembered from the process. They recalled that they particularly loved drawing with charcoal because of its texture, drawing the roads, and making shadow puppets.

Whilst it is perhaps easier to observe a development in the confidence and creativity of the older students, Lis Blake made this observation of the prep/one students:

I saw a transition within them. One of the groups was particularly hard work, and they were hard work at the end as well as at the beginning, but the artists were able to find techniques and methods that worked with them and enabled them to concentrate better. There was a personal transition that took place

and there was a transition in what they were developing. That they were developing drawing skills, they were developing skills in puppetry. They were making animations that they were incredibly proud of and excited by. In that sense there was that sense of growth which I think you could call transition.

The strong recall the prep/one students demonstrated in their follow-up focus group and their enthusiasm to discuss it with me evidences a high level of engagement with the process.

The older students valued the creative freedom of the residency, and coming into contact with artists who 'had lots of ideas'. They looked forward to the days that Polyglot were at the school with one student stating that, 'I write it down in my calendar'. The older students were confident in telling me what they discovered about themselves especially in regards to their creative skill.



Final Outcome

The value of concluding the residency with a marquee event cannot be overestimated in regards to providing students with a public forum to articulate and share their increased creative confidence.

Mel Carson reported that her students had a sense of ownership over the event and pointed out their own work. Even a normally reticent student with autism was

enthusiastic at the final event and, and was uncharacteristically approaching complete strangers to show them through the installation.

The older students described the final event as an opportunity to showcase their creative work and most students felt that the final event 'showed their imaginations' to family and friends. They identified it as a group exhibition:

'It was amazing because it was really good how it all came together.

'Because of all our work we were able to get it altogether. And if we all weren't here we wouldn't have been able to get it altogether'

When asked about the performance/installation, the prep/one students recalled the boxes and that their puppets were in the boxes as well as their pictures and their voices. They recalled performing in positive terms.

Most students felt very positive about performing at the final event and could still remember the performance, song and body rhythms. 'Everyone felt shy' according to the students, but they described it as being really fun and they were happy to do it even though they were shy.

Lis Blake observed at the final event that, 'There was a babble of excited kids and they just didn't want to leave'. She went on to add of the students that, 'there was a sense that the art belonged to them and they were the artists'.

Long term creative gains

The three teachers involved directly with the residency were interviewed several weeks after its conclusion. All three were able to observe an ongoing increase in the creativity of their students.

Prep/one teacher Mel Carson has observed of her students that, 'One of them will start singing during class and everyone will join in. It helps them all engage. It's sort of like a mini break that they need from their work. We all sing for a little bit and they get back to their work'.

This is a remarkable example of the students not only having the confidence to independently replicate the creative tasks they used during the residency, but also an ability to regulate their own emotions through the use of an art based tool. It is also a credit to the teacher that she is also confident enough with her students and herself to allow their free creative expression and to trust their self-regulation.

Bianca Appleby also noted an expanded creative activity and expression of her children, for example they no longer simply draw stick figures.

Year five/six teacher, Sarah Whymark, has also seen an increase in the creative impulse of her students:

They're given tasks now and asking for those tasks again and again. Not because they want to do the same thing again but because they're enjoying the way they're starting to think and to be creative around those thought processes, which is really exciting because these kids tend to be really literal.

Several of the older students appeared to develop a sense of what they wanted to be as adults through the residency. When asked what they would like to be in the future, some of the students responded, 'I want to be a Polyglotter'. Perhaps rather than necessarily determining the future career paths of the students, the residency opened up the horizons of the young people. Coming into contact with a diverse range of artists and creative activity broadens the scope of what these children believe is possible to them in the future.

RECOMMENDATIONS

It's been a fantastic relationship with Polyglot and part of me would like to continue in some way however that can happen given we've got financial limitations. I certainly know I am looking for opportunities to go forward.

John Culley

The following recommendations are made to Polyglot Theatre, the commissioners of this evaluation. These recommendations may be enacted in future school partnerships and possibly adopted more widely across the organisation to provide the optimal experience for all stakeholders:

- Formalisation of communication strategies

Whilst the majority of stakeholders were satisfied with the communication between Polyglot and the school during this residency, it did arise that one teacher felt that there was no easy way for her to communicate her concerns. Formalising reporting strategies would assist in ensuring that all stakeholders are heard and their comments made officially. With projects that include a project manager it seems that this could readily be incorporated into that role. Making the time to sit down with individual members of the team, at regular intervals throughout community partnership projects, and to minute and feedback discussions would ensure that all participants have the opportunity to make a considered contribution.

- Community partnerships officer

If Polyglot continues to seek funding for community partnership projects, including with schools, the appointment of a community partnerships officer would be advisable. Funding for projects that work with targeted communities often have specific aims and dynamic needs, and function as interventions into those communities. One individual coordinating all of the community partnerships that are currently funded or in the planning stages would ensure that specific project aims are being met, communication is being best managed between all stakeholders, and that artists are properly prepared for the often-times sensitive environments into which they are being placed. As part of this, a strategic approach to the application for and implementation of community based partnerships would maximise the benefit of these for Polyglot and for the communities with which they work. This may include selecting specific regions, schools, communities or organisations to partner with and specialising in that way to capitalise on the knowledge gained from one partnership to the next.

- Induction to Polyglot Theatre for new artists

The provision of an induction for artists with no prior experience of working with Polyglot would facilitate a positive working experience for the artist. Additionally, this would ensure that the artists representing Polyglot in the community have a more complete knowledge of the organisation, and the values and mission that

informs all of the company's work. An understanding of the broader context in which the individual project sits would also be useful information for the artist to possess, particularly when the artist is given relatively free artistic reign to contribute to the project.

- Realistic estimation of required artist hours, including time allotted for careful project planning

It is overwhelmingly apparent that the budget ascribed for the artists' contribution to the project was not enough to cover the actual time they committed. One person's estimation was that some of the group were paid for 25 days and ended up contributing more like 35 to ensure the maximum benefit of the residency for students.

The second part of the above recommendation is made in light of several positive comments made by artists in regards to the inadvertent planning time provided by the long commute to Frankston. The extended amount of time the team spent together in planning and debriefing, whilst travelling to and from the venue, contributed much to the flexible and responsive nature of the workshop process.

Artist's being paid for time for project planning would allow for careful consideration of who is responsible for implementation of 'big ideas', and whether or not it is realistic to enact these ideas. It occurred in this project that some of the creative brainstorming that took place was then handed to others to complete, even when this was not budgeted for.