**Rediscovering our Sculpture: An Art UK Symposium**

**Sculpture and Learning**

KATEY: Hello! Hopefully you can all hear and see me. I'm Katey Goodwin, I'm deputy director of Art UK. Welcome to the second afternoon session of the conference Rediscovering Our Sculpture. I'm going to be chairing this session. Which is focused this afternoon on sculpture, learning and engagement. And a couple of things to note before we start. This session is being recorded so if you have to leave, you can catch up with it in the future, we'll be adding the recordings to our YouTube channel at a later date so I'll let you know when those are ready. MyClearText are providing live captioning on behalf of StageText so if you want to enable that click on the CC closed captions icon at the bottom of your screen. The chat is enabled for attendees but if you do want to ask a question, if you could put that into the Q&A button, again that should be at the bottom of your that means I'll be able to see it. And the speakers sometimes if questions are put in the chat they can get a bit lost if other comments come in. So do put your questions in there. We've got a packed session this afternoon. We've got four presentations in this session. There's going to be two question and answer sessions. We'll do the first one and then the second one at the end when the last two presentations have finished. So Art UK is actually set up and extensive learning and engagement programme for our sculpture project which was developed and managed by our first speakers. And they are Selina Levinson Drake, who was learning and engagement manager and Shane Strachan, learning and engagement officer. So they will be first up and tell you what they achieved and how they did it. So Selina is going to be speaking first, so just introduce Selina and she will hopefully appear on your screen in just a second.

SELINA: Hopefully everybody can see me.

I'm Selina Levinson Drake, Learning & Engagement Manager at Art UK I'm judging go to put up my slides.

The Sculpture project enabled Art UK to run an extensive programme of public engagement. This comprised mainly of Masterpieces in Schools - a nation-wide schools programme and SAY, Sculpture Around Yorkshire, bespoke activities aimed at local communities. We also partnered with VocalEyez on activities for blind and partially sighted audiences, CS to make short films exploring sculpture and sculptural techniques and Royal Society of Sculptors

Working closely with many of their artist members and learning team on loans, events, films and digital resources.

This ambitious learning programme was a unique opportunity to collaborate with artists, collections and communities across the UK, to explore the stories around sculpture, enrich teaching and learning in schools, engage diverse communities and strengthen the public's relationships with the nation's art.

Our initial target was to loan sculpture to 125 schools and to run 75 community focussed events. However, the logistics of setting up and realising high-quality bespoke learning events, with Art UK staff present, proved more complex and time consuming than initially predicted. In favour of quality engagement over quantity, our main funder NLHF agreed for us to reduce our MIS target to the more manageable number of 75. By March 2020, we were well on the way to hitting this goal, when Covid 19 put a stop to any more in-person activity. With the country in lockdown, schools and collections closed and the learning team unable to travel, we moved quickly into developing a range of digital home learning.

Despite Covid 19, over 3 years we achieved over 22,800 acts of engagement - that's 62 MIS delivered to 10,520 people and 61 SAY events delivered to 11, 651 people.

MIS is a unique national initiative. In 2013, Art UK collaborated with the BBC to loan significant oil paintings by artists such as Lowry and Turner to schools over 3 weeks. Inspired by the success of this programme, the decision was made to loan the nation's sculpture to schools across the UK spanning the 3-year digitisation period.

Beginning with a national marketing campaign in Jan 2018, we amassed a database of over 1,000 teachers keen to receive loans of artwork in schools. Myself, initially employed as Learning Officer and my colleague Laura Woodfield, our then Manager, went on to set-up the logistics of the project - including everything from risk assessment to devising evaluation methods with an external evaluator, insurance cover, transport, artist fees and contractual agreements. Within our budget of £1,020 per event, we engaged artists, often local to collections, to work with the Art UK learning team, teaching and collection staff to interpret artwork, creating individual learning plans for each school. Following our regional coordinators initial contact, we brokered relationships and gathered expressions of interest with collection staff in 25 regions, co-selecting sculpture that was suitable, transportable and inspiring, pairing collections with registered schools. With both team members based in the S of England, we found it logistically challenging to reach much of Scotland and the North, so a year-into the project, we engaged a 2nd Learning Officer, Shane, who based in Aberdeen was knowledgeable about the Scottish curriculum, overseeing many events in those areas.

The team became adept at dealing with the creative challenges around taking sculpture of all sizes, materials, value and periods into classrooms - seeking out methods of transport that were safe and affordable, ensuring artworks were positioned in suitable, lockable locations. We supported curators and artists to creatively impart these artwork's unique stories, techniques and medium with students and teachers.

We oversaw the loan of sculpture as diverse as a 2.5 metre rubber ball by RSS artist Rachel Louise Bailey, which had to be carefully rolled-off the back of a trailer into the grounds of a secondary

To crating and placing in a school hall, a life-size bronze figure by Laura Ford from The Atkinson, Southport.

To ensure the safety of these valuable and delicate artworks and to make a collaborative learning plan, we personally recced and attended every sculpture loan. With more recent wider Zoom usage, travel time could be saved through remote planning - something to consider in the future!

As well as loaning a sculpture from collections as diverse as hospitals, universities, museums and galleries, we engaged 25 RSS artists to share sculpture from their back-catalogues with schools. Secondary students particularly benefitted from the career insight of these face-to-face encounters.

I'm now going to run through a MIS case study.

Working with HAT we partnered with 3 local primary academies. Over 3 days, we engaged 741 children, teachers, parents and carers to explore the playful sculpture Cat by Jane Ackroyd through observational drawing, collaborative sculpture work, cat dance, cat drama, junk modelling and creative writing.

Children enjoyed learning about the sculpture's mysterious past.Children and teachers chose to create a sculpture of an animal to represent their school, ranging from a donkey to a giraffe and a mythical cat-dragon. The artist pre-made wire frames for groups to work on. We were incredibly lucky to have Jane Ackroyd herself, to work with participants to learn how to mix coloured plaster, dip in scrim and apply to an armature. Gloves and aprons were essential as this proved messy work! The wire could also be sharp, and we had to be vigilant working with young children. Grandparents, parents and teachers joined in and everyone enjoyed exploring this new and malleable material.

Teachers felt that the experience of working with a 'real artist' was beneficial for staff, students and parents and carers. Becoming keen to visit other sculptures in the town. Making a collaborative artwork that the school could keep was important to them. Teaching staff became more confident to 'incorporate sculpture into their curriculum'.

When asked if she was enjoying making Giraffe at child's response was This is very, very relaxing - no worries in the world except this!' Another pupil, using wet scrim and plaster, exclaimed 'this is the best thing I've ever done!' Art as therapy? Very important - I think for young people in this pressured, results-driven, technical age.

Our SAY programme engaged local communities with their sculptural heritage though a diverse range of activities. The aim was to break-down physical and psychological barriers and to collaborate with harder to reach, more vulnerable audiences, less likely to engage with the visual arts. A flexible delivery model enabled us to co-host events in traditionally non-art spaces such as hospitals, town squares, libraries, universities, churches and parks. This aspect of funding, we allocated £2,000 per event, was particularly popular with smaller collections, having ambitions for public engagement but often lacking staff capacity, or budget to realise these. Events celebrated national days, taught new skills and encouraged creative and collaborative outcomes.

Through SAY we explored different formats of engagement from sculpture workshops culminating in an exhibition at the Bowes Museum, County Durham and a group of adults with learning difficulties, to large scale outdoor activities like a collaborative YSI event in Wakefield, engaging local migrant and refugee families.

SAY offered a diverse range of informal learning activities, aimed at a wide variety of ages, including families, young people, community groups, visually impaired adults and BAME audiences. By bringing participants into direct contact with practising artists we were able to encourage the learning of new skills, exploring their practise first-hand.

And finally, I'll talk through a SAY Case study.

After a tricky start, one of my most enjoyable SAY events was a Pop Up Sculpture Studio collaboration with Towner Art Gallery, Eastbourne and the RSS. The initial aim was to jointly run an Oct 2019 half-term family event off-site in a local park, inspired by the David Nash sculpture - Eighteen Thousand Tides. However, on the day, exceptionally high winds put a stop to activities, and we had to re-programme for Jan 2020 for an on-site gallery event linking with their major Nash exhibition.

Inspired by Nash's monumental work, RSS Learning Officer Dan Curtis supported by myself, the gallery's learning team and volunteers worked with participants to make lantern-like structures using withies of varying lengths and thicknesses, covering them with coloured wet-strength tissue and PVA. Inspired by the natural materials in Nash's work, an array of beautiful, delicate and highly individual artworks made by visitors of all ages were amassed and hung in the education studio throughout the day.

A parent participating said It made for a very enjoyable creative session for a family. It is lovely being part of creating an idea from the beginning, feeling inspired by a current exhibition and seeing the project to the end. Also, its great seeing the other projects in all their uniqueness -

Towner staff were impressed with the turn-out.

I'm absolutely blown away by the participation numbers for the pop-up, 316 is amazing.

I do feel incredibly lucky to have worked on the Sculpture project - collaborating with SO many wonderful collection staff, artists, teachers, students, community groups and colleagues at Art UK. And I'll pass over to Shane my colleague, now.

SHANE: Hi everyone, I'll just take you through some more examples for masterpieces and sculpture and you programme in Scotland and northern England. Exciting part of doing the masterpieces in schools programme was the opportunity to do something off-timetable and outside the boundaries of the curriculum and of subject areas. So this is a prime example with this masterpieces we you run at Firhill High School in Edinburgh where we took a sculpture from the National Library of Scotland which was gifted to them in 2011 and it's actually a book sculpture made from one of Ian Rankin's crime novels called Exit Music named after the title of the novel. It was gifted to them to promote the safekeeping and the future of libraries against their exit. So this allowed us to work with advanced higher English and advanced higher art and design students, the top end of the Scottish curriculum for excellence and for them to be encouraged to work in the other discipline for a day. We brought in a book sculptor, and also the best selling crime author, Mary Paulson-Ellis. And just to give awe idea of how they worked together, this is what Mary did in the English department. She set up a crime scene in the room so something of a sculpture in itself and she encourage pupils to use their visual literacy skills to observe and take inspiration are this crime scene to create crime high and a crime short story. The book sculptor Lucy worked with pupils to recreate scenes from Ian Rankin's novel and this is an example of work created by Advanced Higher English Students who had not studied art and design for over four and five years and just after their initial hesitancy, they were so proud of their work at the end of the day so it just showed the benefits of being encouraged to do something which maybe made them look at texts differently. And, also, made the advanced art and design students see how they could be inspired by something outside of the visual learning through literature, also. This is just a quote from a teacher who sate, "the day off gave students the time and space to explore different approaches to the creative process. The workshops inspired them to let their imaginations run right and the learning was incredibly useful to them at this point in their creative journey."

So a big part of Scottish focus in Scottish curriculum now is developing young work for us, this was a great opportunity also to get them to meet creatives practicing creative as in their careers. As well as getting to create innovative events I think it's also important that we always put at the front what the pupils' benefit and and that had personal meaning to them and fostered their own creativity and that was no more obvious when we were woking in SEND or additional support in schools and that is example of a masterpiece in northern England in Carlisle and we brought work by Lorna graves. And the focus was on getting them to think what would be precious to them and what would they keep in a time capsule for the future, from the past, what meant special to them and the artist Shona I got her down from north of the border down to work in the school and she got them to draw and charcoal something that was special to them and it created the leaf and 3D sculptures using clay and then these were burnt using the raku process which is what Lorna Graves used in her work and the idea was to display these in the museum but unfortunately COVID put a stop to that but hopefully in the future it will be possible, before they will be gifted back to the pupils at the school.

Here's just an example of one of those personal things that one of the kids was wanting to focus on which I think was a pet, imaginary pet dragon. This is a quote from the head teacher:

"Coming into direct contact with an artist's work inspires many questions and avenues of thought; for our pupils with complex learning leads the questions are not you always audible on obviously but at no time sport of Art UK our young people were able to explore and respond to these questions themselves..."

This is one of several events we ran and intended to run in SEND context so the one on the left there is Julian Yorkshire sculpture International, a successful event in that it was built part of their programme so lasted a bit longer than a day and it was over the course of a few weeks so people got a lot out of that. But us because of COVID and the lockdown it was a shame some of our events we tried to do them remotely. The one on the right we had worked with Scottish Martin Museum previously so we were confident to work with them again and film things remotely and send it to the school but not being able to take the sculpture in and have that 3D real life experiences which is what made masterpieces so successful and it was hard to engage how successful our event was, removed. A lot of our planning access which went into creating online resources such as our home school series which, and we've got about 20 of these now on the website which we created across the first lockdown up to the second and third. These basically allowed us to share learning from previous events and also commission artists who were supposed to work with us on events to create something for our home school context. And these are now form part of our new learning pages on Art UK, alongside lots of other resources that have been created as part of the sculpture project which really gives us an opportunity to have a legacy for a project, moving forward, and there's videos created by culture street with young people and artists practicing in these videos, audio descriptions created by Vocal Eyes and lots of suggestions for activities as well, as our annual writing competition so lots there that will live on and continue to be added to as it progresses.

I just wanted to briefly mention another way in which a legacy will be left on through the project and this is from a Sculpture Around You in the city I'm in, or dean. This involved adding onto a project that had already been undertaken but giving them a creative agreement, looking to create a sculpture in their community to remind people who are passing over a new bridge that there's a community there with its own identity and that shouldn't be overlooked. And so they have got four sculptors on board to create new commissions inspired by the local community and the context of other sculptures, public sculptures that already exist there. They've engaged with school as community groups to develop these proposals and there was supposed to be a vote in person in summer has year but that has been postponed and hopefully we'll be able to continue forward this year and hopefully we'll see a new sculpture created which will be something that we are really proud to be able to be part of of.

Just to give an indication of the evaluation that we've been able to gardener from project. Teachers recognise that the benefits to pupils include in particular creative and practical skills but also interpersonal and communication skills were felt to be high. Teachers themselves felt there was a confidence to use sculpture as a teaching tool. But they strengthened relationship with a gallery and museum and artist or potentially created a new relation which they've been able to build on since so even though it was a one day event there's more to come out of that. There was a higher likelihood of visiting a museum or gallery with the pupils beyond the event.

And, finally, for collections and artists, we got to connect with new audiences, experiment with new approaches, engage in audiences and enable access to the collection. And one key thing in relation to this conference and relation to Scottish project in general was that there was a raising of the profile of sculpture for everyone involved and that's something that's really important in a schools context in particular where, often, resources are felt to be too low to be able to commit to 3D work so I hope you've shown people it is possible and there are cheaper alternatives and they can connect with local partners to make these things happen. So, yes, it was very proud to be part of this project like Selina. Thank you.

KATEY: Brilliant, thank you very much; Selina and Shane, that was fantastic.

SARAH: It's very difficult because obviously they put together so many different activity as events so they only had a few minutes to focus on a couple, it was obviously over 160 events for masterpieces in schools and sculpture and each one took an immense amount of time to organise and they covered hundreds of miles traveling to the different events. So thank you very much. We'll have a couple of questions for you after the next speaker. So I would like to introduce our next speaker who is Amanda Phillips, learning and access officer from Leeds Art Gallery. And Amanda has lots of experience of using sculpture as a focus of engaging activities so she will tell us about their work to take sculptures into schools. So I'll pass over to Amanda now, thank you.

AMANDA: Hello. Let me just get my PowerPoint up. My presentation is very much a conversation with the visual materials that I've put together. I think many of the presentations will link together in a lovely happenstance way rather than by design. I will be exploring in a little detail a very particular project. I want to just start with the abstract that I sent in to Art UK and explain a little bit about what I mean by sceneography. I'm interested in the role that people like myself and Selina and Shane and others play in creating environments for young people and others to encounter artworks, to engage with them using their own interests and their own languages. Also as part of that it's not just the work that we do as a bridge with work or works or spaces, it's also what is going on in the space. So, for me, the project that I will talk about in detail is looking a little bit at how I could take the experiences of the gallery out of the building. Leeds Art Gallery looks like this. Not currently! But the front of the building positioning itself very much in relation to sculpture is reclining woman by Henry Moore made in 1981. It acts as a marketing device by default. But, also, positioning the gallery and its relationship to its growing collection of sculpture which belongs to the people of Leeds. In 2014, Thomas Hasgow's artwork replaced the Reclining Figure which went on loan and evidences the change in the relationship and the conversations with sculpture that were going on in the building at the same time in my opinion. This is quite an old installation shot, but the gallery is quite confident as displaying sculpture in ways which encourage audiences to not just see them as single objects but to see them in relation to each other and to find their own relation to themselves and their body. I have a series of images that show that, a little bit, over time. So, in front of us is Bob and Roberta Smith, painting called General Golden by WM Joy so there's a contemporary artwork in conversation with a historical work. In 2017, the curator Rebecca Wade brought together a number of busts of the great and the good who had been involved in the opening of the gallery in 1888 and it was installed in the middle of the Victorian room in quite an uncomfortable encounter pushing way. So people had to walk round a display system and couldn't just see the sculptures simply. The sculptures themselves and the plinth were displayed in slightly uncomfortable ways, I felt. Which made you have to think a little bit about what you were looking at and perhaps why. More recently, Veiled Venus, a complicated sculpture by a mother and daughter is displayed at the top of the stairs, very close to a wall work by Lotha ... More recently in our current exhibition which you can't exactly see at the moment, but hopefully very soon, in the foreground are two chairs and living grass next to a video off-screen that you can't see by Sadie Maker. Two other sculptures, one by Bill Woodrow and the other one by Andrew Sabin, very close to each other.

The two other sculptures are very close to each other. This habit of displaying sculpture in a way that brings you to your body and brings you as an audience member to have to engage with it and in specific ways is something that has become really interesting to me as an education worker. So I have made or generated a number of different workshops which have taken sculpture as the focus and have resulted in sculpture making by young people and others. In these three images there is a school working with recycled materials and I'm very comfortable with working with the sorts of stuff that around the studio rather than bringing things in. The middle image, working with an artist called Nicola Pemberton, these are body shaped sculptures and were connected to Henri moor and the last image you can see is by some trainee teachers who are responding to a brief that asked them to work in three dimensions. So these three images evidence the sculpture skills workshops that are within the gallery. I started to try and push the boundaries of this taking my own creative skills into a conversation with young people and this is a recycled, a recycling project looking at waste and how it can be used in new and interesting ways and is a Christmas tree that was displayed in art space which was the open access area for family fun and creativity. So work at the gallery around sculpture isn't about schools or families, it also involves very young people, and I was taking this image when I was looking for material for this presentation. Young people encounter the world through their body. We encounter sculpture through our body. How, I wondered, did I take this sensibility now to this. So this image is all that I can show you of a project that took this particular artwork Red Fruit into a children's centre. What I was taken by in the evaluation was how the lead teacher felt the way in which it had been brought into the centre and placed within a particular room where we were taking particular care around health and safety of children and the work, how that had generated a form of engagement for the young people. This led me to work through an Art UK project that was mentioned yesterday. You can begin to see how I was working with the physical space to stage an encounter. These young people are using their body in a particular way. They are drawing. In an imaginary way, the sculpture, but also they are sitting on drawings that they have made of the sculpture with the artist. So I'm beginning to think of the encounter, of being up close to an artwork in school that respects the artwork which also will enable them to think about the three-dimensional experience and how they are feeling themselves. I will bring you to my particular project, which is the focus of this presentation. As part of Yorkshire Sculpture International, which brings together four art galleries, the Henry Moore Institute, Yorkshire sculpture park and the Hepworth, in 2019, we were able to, with the support of Art UK, take a sculpture into a particular school that had through a competitive process invited us to help them do two things. One was to develop their creative curriculum, they felt they were struggling a little bit in that area but also in particular to work with two classes of year 4 who were struggling with their relationships within the class, and wider in the school. My particular project was linked to an artist called Emily Binks. This project asked the gallery as with all the other projects that have asked people to take art works into school asked the gallery to consider transport, I worked in 2013 with Art UK to take a painting into a school. It was very different this time. The transport of sculpture, its weight, its volume, introduced a whole different set of problems which were really quite surprising at the time. Obvious now, but at the time, really challenging. There were very particular demands on different staff in the gallery and in the school. The health and safety of the artwork was paramount. I won't go through all of these. I think the thing with presentations you can read it just as well as me speaking out. The curriculum needs were really interesting. How could the artist and I take a sculpture, The cricketers, which the children

themselves had selected from a shortlist that the gallery had provided, the main concerns around that were transport and health and safety of the artwork and the school. How could we bring this artwork into conversation with the other needs of the project. So Emily Binks produced this explanation as part of the plan about what she was going to do. I will leave you a minute just to read it. The project we undertook felt very demanding at the time, really challenging to work with young people that had emotional - I don't know how to put it, but they were struggling in some ways both with learning and with each other. And artwork that they had chosen because they liked the animal, but we were needing to think about relationships. So what Emily decided to do would be to take the elements of her practice that brought out ideas around relationships and to use that as a schemer to underpin what we actually did. So the three key elements were around action, collaboration and space, but in effect we were engaging with three-dimensional art works as an object. Here I will just take you through some images of the process that we went through. So the first encounter with the object and space was Emily's artworks. Using art detective skills and ways of taking written and visual notes, the students explored the three dimensionality of the structures that Emily had brought in, which were both soft and hard. The idea of objects became something that could be built with, played with and began to build a familiarity and a confidence with playing with three dimensions. Objects then were used to paint with, so you can see on the right that they were working with domestic objects in particular, with mops, with brushes, with rollers, with buckets, with pouring, with scraping, so the tools that they were using as part of the encounter with sculpture were seen as themselves sculptural. The paintings were taken into the playground and they were used to begin to go from the two-dimensional plain to the three dimensional. I particularly wanted to show you this image where they began to use the form of the paper or the possibility of the form of the paper to move it into three dimensions by using the objects, in this case a tree or in this case a piece of furniture, so really interesting in how schemer which was all about the young people exploring and playing through art to develop their emotional confidence with each other was also beginning to ask questions about the body and the relationship sculpture and space. So taking sculpture into school. The physical challenges of transporting sculpture and installing it in a space where the sculpture could disappear and just become part of the everyday life of the gallery, of the school which in itself has value, but wanting to stage an encounter in the form that took place in the gallery, we thought about carefully about how to do this. Building on the work that had previously, which was initiated by the early years work, a large piece of paper which created a staging, part of the synography was put on the floor. Objects which mirrored some of the work that Emily had been doing in terms of painting with them or turning paintings into objects were placed at first reasonably carefully around the sculpture but became part of the session towards the end of it. We used this form of staging to bring the young people as close as possible to the work. This was in some ways the bravest I have ever been with this sort of thing because we were incredibly close to an artwork of which I needed, with the curator, Rebecca Wade to be very careful about. So we worked with every single class in the school from the very tiniest to through to the oldest. The objects, the space, the artwork were all in conversation with each other as were the young people with it and the other people in the room. I was lucky enough to work with volunteer who made me plaster casts of the objects which you can see in this image, so there was this mirroring and playing with objects, with space, with encounter with all of these and the artwork and its relationship to a creature and something seemingly domestic, albeit with a little bit of a stretch of the imagination, a set of cricket stumps. We worked with performance. In the past I wouldn't have brought people quite so close to the artwork, I certainly wouldn't have used this form of engagement through the body, but I think with the previous work, starting off with the early years and also how I had become comfortable with the way in which art works are installed by curators within the gallery, I felt more able than any time before tomorrow begin to be, to use a word I have already used, particularly playful. So there is a

conversation between objects, objects I had brought in, objects featured in the sculpture, and I began to bring in these creatures. So objects as in domestic objects, cricket stumps, things that I could find, and soft toys. These actually came from a previous project which connected to Joseph Boyce and his use of creatures that had shamanic potential. So the young people in this space with the sculpture, with the objects around them being invited to use various modes of engagement, explored and the work ended up through quite a lengthy period of time, over ten weeks, ended up with these quite, I want to use words like exceptional and extraordinary, but there are some value judgments in that which I am not entirely comfortable with, but I do feel that these art works make visible the depth to which these young people had become confident with using materials in a three dimensional way. As part of the last element of Emily Binks's process, they have made sculptures from materials which themselves are used to make domestic objects so whether it's piping or the material that's used to lag pipes or soft filling used to put in settees. So there was a particular care in term was thinking through the process. Thinking about the staging and thinking about the materials that the young people were working with in term was thinking about making sculpture and thinking action or making thinking about sculpture, that I believe was really strong in this project. So, to conclude. This comment from the head teacher I think says much about how we might be thinking about art at this time. I think it says a little bit about how successful that the project was that these were the two things, I suppose, if we set out to explore and to support the development of relationships, personal relationships, interpersonal relationships with the young people. The fact that we're talking about emotional and mental health is really relevant. I think the fact that the schools saw this as a wonderful experience and it's the emphasis on experience that I'm particularly happy with because all along the experience of sculpture and taking the risk of putting the sculpture within the space where we were thinking about how we were going to do that so many it didn't become lost within the school's life. But, equally didn't seem it was so precious that you couldn't become part of an adventure with it. To me this quotation says a lot of things that I'm really happy with. So, I'll stop sharing now. This project -- sorry?

SARAH: Thank you very much, Amanda, that was fantastic and really interesting. It was great to see all your insights into the work that you've done, specifically out of Leeds Art Gallery so thanks very much. We have time for a couple of questions for Selina and Shane and Amanda. So we're just bringing you back up. So a couple of really good questions have come in. I'm just going to ask the first one so actually Simon's put in a question which is: I was going to can a very similar but in a slightly different way. I was going to ask about challenges working with schools. Simon you may not be able to answer this but have you had any horror stories bringing art into school that is others could learn from? For example breakages and unwillingness participate. I realise that you may not be able to speak about certain aspects of that. I don't know if you have anything to say about that.

SELINA: Because we reckyied all our events and we did such vigorous planning, we worked really closely with the artists, the collection and the school, as well as choosing artworks that we felt were really had a lot of stories to tell that we could transport realistically but it didn't stop us transporting fragile or large scale artworks, we just had to do it in the appropriate way. I don't think really we did have unwillingness or breakages. The only problems that I had in some of my events was the transport. Because there were so many people involved in the mix, often I was in charge of the transport but sometimes because I was working with a collection that was a long way from me in the south, I would let someone else take on some of that. So we had some issues where a vincas too small for an artwork so we couldn't get it to school so we had to think on our feet and the artwork travelled over an hour in a taxi in a black cab. So that was a bit stressful but it did come in the end. Another artwork that came open and uncovered and I was horrorfied. So there were so many people worked in a partnership and we were doing multiple projects at the same time. There was the odd thing like that, that happened. But I think mainly the other work that we chose was very exciting and we thought how how to engage children in appropriate ways finish the age group, the groups that we were working with. So I don't think we had too many problems with behaviour or anything being broken. I don't know if you have anything to add to that, Shane? Or Amanda?

SHANE: I was going to say I loved the risk of it and sometimes you got kids who were too close. One of my events, the sculpture was in the cafeteria and some kids were throwing food at it so we were always there to make sure it was safeguarded but I think that was part of the fun of it and I'm sure artists would love it know there was that risk element as much as collection staff may not enjoy that aspect.

SELINA: One sculpture that we loaned in the school grounds we had a whole school fire alarm so over a thousand students came out and congregated around it but it was fine.

SARAH: That's not a bad thing, more engagement.

SELINA: Yes.

SARAH: Amanda wanted to say something.

AMANDA: I think taking sculptures, the weight of a sculpture is the biggest challenge and it's stability. But I think Selina and Shane have covered that in a way. But when I first worked with artworks in school, which again was an Art UK initiative as I've mentioned, the biggest horror story challenge which I think is probably quite personal was the way in which the schools tended to see the artworks in a super special way which meant it was uber precious. There was a lot of the status of the object at cult of the object, a lot of things I need to work against in order to build a relationship with a young person and whomever with this stuff called art and to me that was a horror. How can I find ways to negotiate the veneration or the distance that art has in our, I'll just say in England I think it's different even in Scotland in Wales. In England we tend to step away from art as part of every day life and schools very much have it build into the need to know about great artists it begins to set up a particular relationship that you don't see yourself as an artist. And for me if I was just to pick up that word as a horror, that is quite a struggle.

SARAH: That's really interesting, different attitudes to how people see the artworks, that's really interesting.

Okay, there are a couple more questions but I might leave those to the end so what I'll do now, thanks very much Amanda and Shane and Selina, we'll say goodbye to you just for the moment because we'll move onto our next speaker who is Jane Bhoyroo who is a producer with Yorkshire Sculpture International. Jane will talk about their engagement work during the major festival they ran in 2019 which included working with Art UK for a number of events so it was a really successful, fantastic festival. I'm going to pass over to Jane. Hi, Jane.

JANE: Hi, good afternoon, I'll just share my screen. Brilliant. Good afternoon everyone, firstly I wanted to thank you art you can for inviting me to take part and also for their role as one of our funding partners for area Sculpture International in 2019.

I am delighted to be able to reflect on the engagement programme we developed together for schools and also to look back at how sculpture and learning was at the heart of the festival and remains central to our work towards establishing Yorkshire as the UK centre for sculpture learning.Together with our gallery partners.

I will also be talking today about how we relate to sculpture – how sculpture and learning is so interconnected - as the writer Lara Eggleton wrote in our co-publication with Corridor 8

“Sculpture presents particularly strong inroads, linking to something innate and natural in humans. As children, most of us will have sculpted (and tried to eat) playdough, and sunk our searching fingers into the mud in our back gardens.

We understand without being told what it is to shape and form something malleable, or assemble structures from the things around us. It is somehow fundamental”

Yorkshire Sculpture International – was as Amanda said the first major collaborative project between four of the UK’s leading institutions dedicated to sculpture - the Henry Moore Institute and Leeds Art Gallery in Leeds, and The Hepworth Wakefield and Yorkshire Sculpture Park in Wakefield.

It was through the support of Arts Council England’s National Lottery funded Ambition for Excellence grant that we were able to make our vision a reality to realise a sculpture festival in the UK.

I also want to take a moment to thank all our magnificent public and private funders in addition to Arts Council who enabled the gallery partnership to achieve a project of this scale.

The festival featured new commissions, debut presentations and major exhibitions in the galleries, outdoors in Leeds and Wakefield, and a full programme of events throughout the 100 days of the festival which ran from 22 June – 29 September 2019.

Here you can see work by Tau Lewis, the first exhibition in Europe for the Canadian artist. You can see on the wall and in the foreground her sculptures are constructed through a combination of hand sewing and assemblage of found objects to create portraits which take on both human and organic forms.

I like this image of the students in their ripped jeans with Tau’s work on the wall also made from jeans. I want to their a few facts and figures with you. We're delighted that the programme did feature 77 artists and for us it's really important to make the connection between the international artists and for the artists based in Yorkshire as well. This is an image here from summer 2019 of Damien Hirst sculpture Him.

The gallery partnership invited the sculptor Phyllida Barlow to be the festival’s provocateur, and we responded to her compelling statement that “Sculpture is the most anthropological of the art forms”.

At the very heart of the festival was the idea that there is a basic human instinct to make and connect with objects, and that making sculpture is part of human nature. I'm sure you are aware, Yorkshire has a long history as the birthplace and inspiration for world renowned sculptors Barbara Hepworth, Henry Moore, and Damien Hirst (whose work is shown in this slide) and many other artists since – and together with the profile of the area’s galleries and collections – Yorkshire is on the map as an international destination for sculpture.

The county’s heritage is rooted in making – not just exhibiting – ground-breaking sculpture. Yorkshire has always been a making county, and the relationship with mining, engineering and physical creation has been a strong influence.

For the festival it was important for us to develop this understanding of materials and the physicality of making, through the public programme, artist collaborations and school workshops.

Sculpture by its very nature demands an active audience and movement, as artist it's how you encounter sculpture.

Phyllida Barlow pointed out – with sculpture you can’t just stand or sit there waiting for something to happen – you have to search for it.

Here is a slide from ‘In Your Hands’ – a publication which we co-produced with Corridor 8.

My colleague Meghan Goodeve was our Engagement Curator and interested to explore the concept of ‘material literacy’. The essay Feeling Form: Making a Movement presents a cacophony of voices which attempts to pinpoint particular, singular moments of realisation or creativity, which starts to build a picture of what engagement with sculpture might look like across a diverse spectrum of backgrounds, orientations and levels of access.

As you are probably aware visual literacy is well-known within educational debates. And demonstrates how people make meaning through images and how communication takes form outside of words. Material literacy however is not a familiar concept. Craft knowledge was explored in the book The Art of the Maker from 1994, where Peter Dormer claims that the difficulty of describing the value of craft knowledge meant that it was side-lined in the school curriculum. Our understanding of craft knowledge according to Dormer "resides not in language, but in the physical processes involving the physical handling of the medium".

Barbara Hepworth talked about the idea of touch, or haptic learning in the British Pathe film from 1972 which features on this slide. Hepworth clearly prizes this innate human sensibility to touch something she developed throughout her life and career. However, this approach to handling materials is not necessarily valued in today's formal education systems. Material literacy rarely appears in books and articles and is absent in curricula, despite the fact the physical interaction with materials happens everywhere throughout our lives. I just want to mention that this summer the Hepworth Wakefield celebrates its tenth anniversary, and they will have the largest exhibition of Barbara Hepworth's works since her death in 1975. During the festival there were over 47,000 instances of material literacy when people built, cast, moulded, stitched, poured, constructed, folded, rolled and carved. This happened in school classrooms, community centres and university campuses across Leeds and Wakefield and through our evaluation we aim to challenge and crystalise our understanding of learning with sculpture. It is a bold statement to create an object, to present it to the world. It requires access to materials and self-confidence to assert ownership over a material, to shape it, and make it into something new. Sculpture can be a quieter act. We encourage people to explore their local surroundings by materials in the everyday forage, re-use and recycle. The people we were fortunate to work with began to see that sculpture exists outside of galleries and artists’ studios and is present in their lives. Sculpture is a simple as winding a piece of wool round something fallen from a tree. The best sculpture can be found in the bin or on the floor. My colleague Megan Goodeve again, by using our hands to touch and form things around us, we are telling people that we are here, and that we matter. We witnessed how a lump of clay is sometimes met with a quiet

uneasiness and how this sculpture matter had the potential to fire the imagination. Learning with sculpture also creates the space for amplifying contemporary issues, particularly those around identity politics. We sought to welcome multi-facetted debate into our gallery spaces and to provoke discussion. These quotes are both from people involved in the project. I will read out Henry's. “It isn't necessarily about making objects making sculpture, it is as much about developing a way of seeing and understanding.“

Here are some stats from our engagement programme. During 2019 we brought together artists and people based in Yorkshire with a world class roster of sculptures with the aim of leaving a lasting impression on the county's artistic future. Yorkshire is home to extraordinary sculpture collections which are continuing to grow. These art galleries modern and contemporary art collection is more extensive, and it celebrates Yorkshire heritage as a place of modern British sculpture. Wakefield art collection consists of more than 5,000 works. We have seen this image before already today because it is a great one. The sculpture collection of the Arts Council collection, which is shown here, has its home at Yorkshire sculpture park with over 800 works in sculpture. All the galleries are dedicated to increasing accessibility to these public collections, with year-round learning activity, through their exhibitions, extensive loans, digital interpretation and film content. I think as we have heard already today, our partnership with U Art UK enables us in particular to bring sculptures from our selections into five schools as part of a longer-term project that included artists running workshops as student visits to the gallery. I'm going to play this film so you can hear from the young people themselves.

I will put the YouTube link in the chat. I will go back to my presentation.

In that image we see in the film we see Zara Worth who worked with the schools and she talks about the real understanding that's come through the process of making something together. In this image you can see students that Zara worked with interacting with artists at the Henry Moore Institute in the exhibition which examined the responsibility of objects. The installation features chunks of gold coloured Shea butter carved by the artist which he allowed to crumble and fall apart and encouraged people to create their own sculptures with their hands, which you can see here. A brilliant instance of material literacy in action. Here is another image of schoolchildren enjoying interacting with sculpture during the festival. During a visit to the sculpture park students from Leeds are at this installation inside the chapel. He developed new further education partnership to each over 180 young people from Leeds City college and Wakefield college, to reintroduce sculpture modules into the curriculum. The sculpture making in the classroom with artists work placements, visits to the galleries and further afield. Here you can see some young boys from Wakefield college. We were fortunate to take a number of the students from Wakefield down to Stroud to see Huma Bhabha's sculpture. They got to see behind the scenes there. It was an incredible opportunity to see the work being made before it was located to its new home adjacent to their College Building. Moving on from students to teachers. We worked in partnership with the free lands foundation to pilot a new approach to the professional' creative growth of secondary school teachers. This enabled ten teachers in Leeds to collaborate with teachers in London to answer the research question how do teachers use or not use sculpture in the classroom. This programme supported teachers to deliver their own sculpture projects in their respective schools, working creatively with often limited resources, directly engaged students. It's unlocked a multitude of questions and created a rich dialogue between teachers, artists and curators, around urgent topics in arts education today. We have now adapted to working with teachers through Zoom sessions, which has recently featured on online finger knitting workshop and a dough making workshop. It is our ambition for teachers in our locality to be empowered to be experts in sculpture learning and for Yorkshire to be recognised nationally and internationally as the home of sculpture teaching. Moving on to our HE programme

now. We work closely with university partners, Leeds Becket university and University of Leeds, to encourage the development of sculpture learning in higher education. In the lead up and during the festival university hosts artists talks, seminars and symposium on their campuses which featured academics from different disciplines and free for everyone to attend. We worked with closely with students on volunteering projects and as artists activators. One of the students is now our marketing and programme coordinator. This is an installation of an exhibition curated and featuring work by Julia McKinlay who worked with us on a PhD with Leeds Beckett university. Which included research into sculpture fabrication. It was our ambition to have one of the international commissions being made in Yorkshire and the steel sculpture was fabricated at stage one just outside York. I'm going to talk about our work with communities. We built relationships with people specifically in celebration of the international nature of the region’s local communities. The global artists in the programme. Funded from the Hamlyn foundation we brought together asylum seekers, refugees, migrants and artists to make sculpture. In 2018 our making matters project inspired people across Leeds to explore how sculpture can be made from materials easily found in your immediate surroundings. In this slide, in a church hall in Leeds, material literacy is presented to us through an exchange of materials and tools. One of the gentlemen taking part asked the artist in the orange jumper if he could take home a plaster tile and carving tool. The following week he brought back what he had been working on. He had used hardened clay to make a relief carving of a God, just one of the many instances we encountered where sculpture making skills and knowledge exist outside of art spaces and in everyday life. People involved inform a project are photographed here and you can see in the centre the sculpture they made together comprised of all the tiles. Learning about the celebrate sculpture elections was an important part of the programme and place making also. We connected Leeds and Wakefield. Here you can see New Roots Refugee Council in Leeds at the Hepworth. The festival opening weekend created the opportunity to bring together participants from community projects in Leeds and Wakefield and here you see volunteers who led sculpture tours at the weekend. This image shows one of the many moments for exchange, spaces where sculpture making transcends written language. Spaces where the artist is more of a peer than a teacher as we discovered that sculpture can be the perfect leveller if handled in the right way.

We are passionate about supporting artists in Yorkshire, through our talent development programme beginning with the associate artists programme and the engagement artist programme last year. We worked with artists a variety of artists and here you see Jill McKnight's work, she worked with you Yorkshire Sculpture Park and she had the opportunity to explore working with steel and developed new possibilities for her practice. We created space for dialogue between the artists and here they are with the Canadian artist Tau leis. And here is Leeds-based artist Tarek, and artists here in the region. We were fortunate to have a year of planned research and development last year, so given the pandemic this turned into working from home and we adapted quickly to move our engagement programme online. It came up the idea for a sculpture a day and challenged people to make sculpture every day and had about 300 submissions, a brilliant way to stay connected with our audiences during this time. We have also got artists films which you can watch on our YouTube channel. We worked with Dr Philips in Leeds in collaboration with Lisa Marie Dicken son, to create a new resource, a toolkit for sculpture learning. This cool at this time kit has been created to stretch and challenge children's vocabulary around sculpture and expand children's ideas of what sculpture is. But it's also very captivating for all ages so recommend watching some of the lovely films about that. The pandemic limited our ability to connect with other audiences we continued to engage with a diverse range of audiences with sculpture packs which we sent out and postcards related to sculpture making activities.

One of the highlights was the curating of our sculpture network following an open call we selected it 22 artists who we met on Zoom to talk about their practice, have constructive conversations round national and international artist as learn new skill as develop friendships. We made over 60 artists for online studio visits a timely opportunity to significantly broaden our understanding about the work and am bigs of sculptures in the region.

I hope this presentation has shown how during the last three years we have worked with people of all ages and experiences, better understand how sculpture can speak and how it enable us to connect with one another. Sculpture has a unique language which has a possibility to overcome social and political boundaries, touching people's lives in unexacerbated ways. We learned how the experience of sculpture can surprise, empower and unlock the potential of those who engage with it. Here are details about our website and social media if you want to sign up to find out more of what is happening in 2021. Thank you.

SARAH: Thanks Jane that was brilliant. Thank you very much. Will you get a chance if you pop the link in the chat I'm Shona sure a lot of people will want to follow up and look at your website, watch those films after because that was really interesting. And I know how inspiring and how well-organised the whole festival was in 2019. It's great you are obviously continuing it and that you were too scuppered last year with it having been your research year as well and we look forward to all the work that you are doing in the future as well. So thank you very much for that.

JANE: Thank you.

SARAH: I'll just move on then to our last speaker in this session who is Ruth Clarke, conclusion associate at the The Fitzwilliam Museum in Cambridge. And Ruth is going to take us through developing an inclusive practice and the different ways they have brokered down barriers for people who are blind or partially sighted. I'll pass you over to Ruth, thanks very much.

RUTH: Hello, right. This is just a briefcase study. It's going to explore the hows and whys behind the development of a creative workshop programme at the The Fitzwilliam Museum that was developed by and for with blind and partially sighted people and I'll start sharing my screen now. I wanted to start this with slide which contains the same quote from Barbara Hepworth that Jane used which we discovered as we were warming up. I was slightly dreading it and thinking I bet this is a quote that's a go-to for us who work in this field. But, hey, let's celebrate Barbara Hepworth today! This quote is one that's often used by the creative lead, the lead practitioner on this programme, Sally Todd and it's her go-to when she is wrestling with how to express what touch means to her and why we need to be taking it really seriously in our context. I think every sculpture must be touched, it's part of the way you make it, and it's really our first sensibility. It's the first one we have when we're born."

And I partnered that with a quote that is in conversation with it, which is from a workshop participant in the creative workshop programme. Expressing how she felt when looking through touch at Hepworth's Minoan head sculpture at the The Fitzwilliam Museum. She says.

'I felt completely held by the piece, by its shape and form, but also by its very solid presence'

Thank you, Barbara Hepworth for inspiring us so beautifully. Okay, moving onto my next slide now. How did we begin on this trajectory in how did we assess what was possible? What was of value and what was of interest? In this slide I'm showing four images to help describe how this process began. Two cohorts of people were implicit to developing the work. Firstly, blind or partially sighted people, mostly local ones, to help lead the way and shape the work. And, second, our curatorial and conservation colleagues in opening up the collections. The image in the top left hand corner of the slide is of a person exploring a bus of Einstein by Jacob Epstein as part of the touch tour programme which began six years ago. This participant has been with the programme throughout and along with others has been key to its development. The programme has become a successful and embedded popular one that runs throughout all seven of the UCM. And I need to say thank you to Vocal Eyes whose fantastic guidance and training has completely held us throughout that process.

Then the picture below is of another key person. This is our lead curator for applied arts, Vicky Avery. Vicky is shown here at the The Fitzwilliam Museum and she is really extraordinary, Vicky is the one with the flowery top standing up leading the workshop which has objects and artefacts on the table. Vicky is extraordinarily enthusiastic about this work and this has been absolutely critical for establishing the practice and the confidence to do this work. With peers throughout all of the museums. Then, on the left-hand side of this slide are two images and they are artworks produced by an artist I'm going to tell you a bit more about in a minute. At the heart of the learning programmes across all of the University of Cambridge bridge Museums not just in the art collections are the principles that speak of dialogue and the making of personal meanings. At the The Fitzwilliam Museum one of the key routes into this is a collection inspired artist workshops. Having established the touch tour programme, having made this a successful embedded approach to public engagement, we were keen to make sure that this opportunity collection inspired artists workshops were also part of the programme with and for blind and partially sighted people. So how to start? Well, we are inspired by the case studies and research that emerged through the RNIB's sensing cultures programme. And here they explored ideas and approaches to improve accessibility in art and heritage. Using these ideas we began to scope what was possible in our context. A story of one artist development shared by Simon Hayhoe who may be familiar to a few of us here, the author of blind visitor experiences, an academic at bath university, Simon who was the keynote speaker at the Sensing Cultures Celebration, it really helped us to challenge perceptions and start off on our journey in the best possible way. This is where I return to those two artworks on the left-hand side. Sorry, I'm terrible at left and right! On the right-hand side of my screen. I don't know what it would be on yours. This is the story of the artist Esrev, he was born blind and paints not only colour but shadow, light and perspective in his own unique imaginative scenes. Esrev didn't go to school and critically he was never told that art wasn't for him. He would ask questions about how things looked and his family would describe them to him. His father was an engineer and he was able to take him to work with him every day and he gave him a metal a car to draw on and he created shapes and textures. Over the years his practice developed and eventually Esrev built on this adding colour and finally settled on the texture of acrylic paints as his chosen medium. I'll now move onto a series of slides where I'll take you through the practice, some examples of the practice that has been developed in the creative workshop programme. I'm going start just as a way of trying to bring this practice to life. I'll start by showing you an example from the carving by nature series, there are always multiples of this workshop that build on each other and I have picked out a few to give us a sense of what it's about. The two images are, the one on the left-hand side is a participant exploring that babe babe sculpture, and then on the right-hand side is a participant in the arts studio after they have had this experience, this exploration, and here they are with some replica Greek Cycladic figures using those as inspiration they carve from a piece of soap. Before I say more I would like to share a bit of information about the workshop content. From the get-go we framed this work as not only was this the right thing to do - this approach - as with that of the Touch Tour has meant that the programme is ever evolving as we tinker with the ingredients available to us - in this instance with the ambition of setting the scene for immersive and rich experiences. In brief those ingredients are: at the top, touch. So that's touch exploring the collection items, exploring the sculptures. Sometimes we had to turn to replicas to touch where necessary as with the Cycladic figures which are almost 5,000 years old. Then we touch material as objects that have a sensory connection or a part of the artist vocabulary the next thing we do is we use audio description and raise line drawing. We add research to this designed to provoke discussion and investigation. More recently we've been experimenting with the use of lyrical process to bring out emotional content of the works and also music. The order of an employment of these changes and of course more recently with the pandemic, the context is also changed.

I'm going to return to this first image of the head being touched. That would have been the start of this workshop. We started off in the gallery with this exploration. Then moved to image two down to the arts studio and we have extended our understanding of Hepworth's work. And then we would have moved on to the expiration of objects in nature such as sea, warm stones and shells. And then we take all of these things, these three ingredients together into the creation and invitation this time was to create our own modernist sculptures. And then this slide I have selected just a few of those sculptures that were made by the participants, so there's five images. Most people have tended towards the head and I guess that's to do with the size of the piece of soap, but I am sure you will agree they are stunning. So everybody knows this but just in case you don't, simple soap is the best one for carving. I am moving on to my next example now. And this example is from an exhibition called feast and fast, which was at the Fitzwilliam and this told the story of the history of dining from 1500 to 1800, through paintings, artefacts sculpture and installations. On this slide I have three

images. The first image in my top left-hand corner is of an installation that was at the heart of this show. This depicts a rich and sumptuous table laid ready for a feast, and we started our workshop again in the gallery exploring this through audio description and we also had raised line drawings of the feast as well. We then moved to the art studio and that is the images down below. And on the other side. In the art studio we used replica objects such as the lobster and also some real ones, which is the food and fruit, and we created our own installation together. To be honest, something that happens quite often in these workshops we pack too much in and we could have stopped at this point, this was such a rich collaborative experience. But we had designed an individual art activity to go with this as well. So we did go on to do it and we stayed an extra hour to do that. On this next slide I have some images of the artworks that people produced. Here we used some of the motifs from this installation we made together, and we went into a process of relief art making using extremely brightly coloured place seen and concentrated on shape cur and textures. The final example I'm going to share this afternoon is one from the pandemic period. During this period of time we have been able to move on to Zoom. Supporting that with materials through the post. And this was a workshop that was inspired by the Fitzwilliam's East Asia gallery and it explored three sculptural three-dimensional pieces from that gallery. The first one on the slide is of the camel, an earthenware camel which is from the Tang dynasty. The next one along is a flying goose, a bronze goose from the Han dynasty and the one on the far side is a dog, toy burial figure from the tsar dynasty. Below each one of those is an example of the raised line drawings created by the artist to go alongside them. These are sent to people in the post, along with the art materials. So we introduce the collection in this way. But in these remote sessions we have also had a wonderful opportunity to do something different to really maximise our being at homeness, so before we meet the collection, we start with an invitation to people to share an object, a piece from their own homes that's related to the theme, an object that they treasure. This has been really successful. Not only in keeping that 3D Haptic experience at the forefront of the workshops but it's also a wonderful opportunity to bring more of themselves into the sessions, making important connections with each other and with the collections during this time of separation and isolation. This 3D sensing has been a great help in moving into the expiration of the line drawings of the 3D objects and that's quite a tall order we have been trying to do there, but it has been pretty good. Obviously not as good as the real things. Lastly we move into the making. We have one final new ingredient here in this adapted context and this is to accompany the audio description with that of lyrical narrative and here Sally the lead practitioner who is a puppet ear she shares short narratives around the pieces that focuses on their emotional qualities. As with the workshops in the museum these encounters form the basis for the invitation to make and create our own pieces. Here we have used clay and objects fabrics and papers all have been sent by the post or collected from the kitchen cupboard and there have been some extraordinarily magical artworks produced in this way. To hold the space for this making both collectively and individually, we have used music. I suspect that this additional ingredient will stay with us for a long time, with people showing how profoundly the impact of having music along with that of a Haptic experience has been for them. I don't have any pictures of the art making that are worthwhile sharing, they are just a load of zoom screen shots, which I don't know whether they tell us much, but I do have some words from the participants which I thought it would be nice to end on. So they are very much about this period of being isolated. They are in that context." As someone who goes around the world navigating my touch, the world has become very dangerous. To be able to turn that off and connect is especially valuable. What others express in their art and say about art, their sense of joy in it, of life, wow." "I really like to hear about other people's objects in their homes, it reminds us all that we are individuals, we are getting to know each other through our objects, the museum objects and the art we're making". Thank you.

KATEY: That was brilliant. I really enjoyed what you were saying about co-creating activities, working with different groups and working with them, not just saying you are going to be doing this workshop, that's really good. Those are certainly inspirational quotes at the end from the workshop participants. So we have got time for a couple more questions. If the other speakers could be spot lit as well and we can ask those. A lot of them were answered within the Q&A, so thank you to the speakers who were typing and answering those. There aren't any live ones left because you have all been efficient. I have a couple. Hopefully, there will be some people watching who are in roles within learning or aspiring to do roles within learning with art, within community groups within museums. So I think have any of you got your top tip for any learning professionals watching, who want to incorporate sculpture more into their practice, if they might be feeling daunted by using sculpture if it's back to an art form they are not as familiar with, for using for their audiences. Have you got a tip you would like to share?

AMANDA: I would say remember that sculpture isn't carving or moulding, that sculpture can be working with found objects. It can be many different things. I think as, not a sculptor myself, I found my comfort zone in working with everyday materials and concentrating on the idea of the experience of three dimensions, that probably came through in my presentation.

KATEY: Has anybody else got something to comment on that?

JANE: I think what we found also during this time of when everyone is on their screens, sculpture toolkit films which are lovely and really short but just getting you to think about, like you were saying, the Haptic Ruth was talking about, about engaging with touch while we can't perhaps go out and see sculpture and go to exhibitions, we can still experience, I have a nice hand held sculpture here, we can feel sculptures and feel materials in our home, whether they are warm or cold or whether they are malleable, we have it all around us. It's really important how we, while we miss touch, that we think about the ways we can still touch objects and when we can get back into the world and into galleries we will be able to be so ready for it but have a greater understanding through that absence.

KATEY: Thank you. This question is for you Jane. Hillary says Jane talked about a project in schools and higher education working with teachers and staff. Were these all artists or were other disciplines involved, eg healthcare professionals?

JANE: Our programme with the Freedlands foundation was just with artists teachers who were in schools, Amanda will know if there were artists as well. It's really about giving the skills to those teachers to give the teachers the confidence that they can work with sculpture and it doesn't have to be expensive. It can be with found objects, string, paper, but we were just for that programme we were just concentrating on teachers in secondary schools.

KATEY: I can answer this one, who would be the best contact to speak about research via Art UK. I would say if you e-mail me, you can find my e-mail on the Art UK website. I am always willing to receive e-mails from people if they have a question and if it's not me that will answer, I will pass it on to one of my colleagues. Hopefully, that's answered your quick question. Probably a last one from me, something I was think being with obviously a lot of work you are doing in schools, but if you are working with schools and actually within the National Curriculum do you feel art in general including sculpture is a good focus for teaching all different parts of the National Curriculum, because obviously we did a lot of events that were related to art and design within National Curriculum but I know Shane touched on some work we did that were related to English literature and things like

that. So do you think that sculpture and art are good subjects to span lots of different parts of the curriculum?

SHANE: I think the first event was working with the Gordon museum in Aberdeen and that local history connection in working with local museums, that was more what we focussed on in connection with Scottish history in a wider sense. Kids had more scope to move out. But as well as literature, there's lots of other ways, sculptures with dance, through other aspects, science, I think Mary has joined us in the chat and she processes, and can they get a more a sense of the science and practical skills involved in creating sculptures and focus on the process rather than the end product as well. I was always impressed by how fascinated secondary pupils were in that in a way I didn't expect them to be.

KATEY: I know you did some amazing events, that's great. Has anybody else got anything they wanted to comment on that? Okay, I think that was it from the Q&A.

AMANDA: I just wanted to say its worth cross curriculum potential is evident, art is art and art is for artists but it's possible to use art in so many different ways, but I just wanted to briefly touch on those softer skills which are within the curriculum which don't have a nice subject heading. Quite often they can be tidied up in PSHCE or whatever it is, emotional literacy. But I do think literacy and speaking and reading and writing is imbedded what we do, but also the sorts of things like working with other people forming and sharing an opinion. Which don't come under the school curriculum topics. Although I managed to deliver a workshop on the theme of bridges because I was asked to do so. So it's perfectly possible to do anything.

KATEY: A really good point. It's not just about those curriculum subjects, it's about other skills as well. The thing we found, and I am sure everybody finds here, it's not just the young people that were learning those skills, it was the teachers who were getting so much out of this working directly with them and learning new skills they could then pass on through their teaching. Sadly, we are just out of time now. So just want to say a massive thank you to all our speakers for this session. They have been really interesting. I can see from the chat, lots of people have found that really fascinating and inspiring for things that they might want to do in the future and so again, a massive thank you for joining us this afternoon. Our next session, you've got half an hour to go and make yourself a cup of tea. Our next session starts at 3.45 and we're going to be exploring more to do with sound and vision, and we will have a presentation from vocal eyes who we have heard about and Culture Street and Lucia will be talking about sound sculpture, that should be really interesting and that is our last session of the conference. Thank you very much, bye.