

SISTERS GRIMM PRESENTS  
GRAMMY AWARD-WINNING SOUTH AFRICAN LEGENDS  
**SOWETO GOSPEL CHOIR** IN

# INALA

**A ZULU BALLET**



**Schools Programme - Evaluation  
June 2019**

## Initial Project Plan

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*Written by Eibhlish Fleming, Children & the Arts*

Sisters Grimm will pilot a new schools outreach programme with up to 750 young people from schools in London during INALA's run at the Peacock in Holborn. This pilot phase will act as a testing ground for expanding a schools programme to more venues as part of their regional UK tour in the Autumn of 2019. For both the pilot and the regional tour, this extended schools programme will sit alongside their ticket giveaway, which offers 75 tickets per performance to schools whose students experience barriers to participation throughout the UK.

Pilot Events:

- Teachers will attend a steering group in January 2019 to learn about the project, and to feed into its design;
- Teachers in selected schools (in particular those whose classes are attending the performance) will attend a twilight CPD session (a teacher training session) which introduces resources on the app, and a toolkit to respond to the #ShareYourRhythm challenge. This will take place roughly 3 weeks before the run of Inala takes place;
- Each pilot school will receive 75 free tickets to see Inala on a specific tour night at The Peacock;
- CYP will meet a few members of the cast before the show to have a careers Q&A, and they will also watch the company warm-up;
- Each of the participating young people will have a workshop during which they learn about the show, its dances, its music or a specific issue or subject ignited by the performance (racism, diversity, respect). This will be with a member of the company or with the Rehearsal Director and will take place after they have seen the performance;
- Teachers will work on creating a #ShareYourRhythm response to the show with CYP, as well as on writing individual reviews of Inala to be shared with Sisters Grimm;
- Schools will upload their #ShareYourRhythm response to an online forum (potentially to the app) ahead of seeing the performance. Sisters Grimm shares the responses on their website and celebrates the achievements of the participating schools;
- Teachers will fill in a feedback form after each session, and commit to feeding back on how resources have been used in the classroom following the performances and in between programme events. Interviews with children and young people on the pilot programme will also help to shape future outreach offers, as per the evaluation framework;
- Teachers attend a second steering group towards the end of the summer term, and bring a selection of young people who took part in the programme to participate also.

## Project Overview

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Following a period of consultation with Eibhlish Fleming (Senior Programme Manager, Children & the Arts) and Manon Desert (Investing for Good), Sisters Grimm designed a programme to introduce secondary schools students across London to INALA. Sisters Grimm held 75 tickets for each performance during the run for school groups to attend free of charge, a total of 1,575 tickets were available. Alongside this offer, schools were invited to the theatre an hour before

the performance began to hear about the show, watch the company warm up on stage and take part in a Q&A with the cast and crew. Free in school workshops were offered to take place during the run.

Sisters Grimm worked in partnership with the Prince's Trust Mosaic Programme to recruit schools in London matching their target criteria including low Ofsted ratings, high percentage of ESL (English as a Second Language) students and a high FSM (Free School Meal) percentage. PT sent the invitation to the 28 schools in its network (see page 14). Once the deadline for replies had passed, PT opened the offer to their other programmes including Achieve and Team. In addition to this, Sadler's Wells and One Dance UK invited schools and youth groups in their networks (see page 14). Additionally, cold approaches were made to schools in London by email (see page 15) and posters were sent to higher education centres (see page 16).

On arrival at the theatre, schools were greeted by the Schools Programme Manager at the box office and had a welcome talk in the stalls bar. Schools were then led into the auditorium to watch the final 10-20 minutes of class and take part in a Q&A. Depending on the evening, these questions were asked to the Rehearsal Director, Producer and Dancers. Students asked questions such as "how do you remember everything?", "what happens if you go wrong?", "how did you get your job?" and "what traits do you need to do your job?".

Two schools had INALA workshops following their visits (see page 16). The first was led by the Rehearsal Director and Producer, the second was led by the Choreographer and assisted by the Schools Programme Manager.

Following the visit, teachers were sent a follow up feedback form (see page 18-19). The following evaluation is based on the feedback from the teachers, students, Producer and Schools Programme Manager.

### **Pilot Events:**

- Schools are offered 75 free tickets to see INALA on a specific night at The Peacock;
- CYP met cast members and crew before the show to have a Q&A, and they will also watch the company warm-up;
- Schools were offered a workshop during which they learn about the show, its dances, its music or a specific issue or subject ignited by the performance.
- Teachers will fill in the feedback forms after each session;
- Teachers attend a steering group in July to reflect on the programme, provide feedback and offer suggestions on how to improve for the future.

## **Prince's Trust Partnership**

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### **Mosaic Programme**

*"Mosaic offer mentoring programmes in schools; creating opportunities for 11 to 18-year-olds who are growing up in our most deprived communities. With the support from trained volunteer mentors acting as role models, Mosaic programmes aim to bridge the aspirations-attainment gap by linking young people with inspirational role models and helping boost their confidence, self-efficacy and long-term employability."* Prince's Trust

Sisters Grimm formed a partnership with the Prince's Trust Mosaic Programme, who invited 28 London schools in their network. These schools were offered tickets and pre-show activities

before the offer was opened up to other schools and groups.

The Mosaic team opened up the offer to additional Prince's Trust programmes.

### **Enterprise Challenge**

*"The Enterprise Challenge is an inter-school competition which encourages young people to work in teams to find solutions to ethical business issues by building their own business using our interactive business game. Delivered flexibly over 6 hours by mentors in your school, teams learn about core business concepts through engaging content and activities, including pitching business ideas.*

*The five teams with the highest game scores in their region go through to our regional and national finals to pitch their business ideas to a panel of professional experts where they have the chance to win The Prince's Trust Enterprise Challenge 2019." Prince's Trust*

Prince's Trust asked Sisters Grimm to create an experience for the Enterprise Challenge winners. The five boys from Dixons Unity Academy, Leeds, along with their teachers, came to stage door and were given a behind the scenes tour of the Peacock Theatre to understand what goes into running INALA. The group met the cast, visited dressing rooms and saw the costumes.

The group were then taken to the stage where they were treated to an intimate performance, both the dancers and the Soweto Gospel Choir performed two sections of the show. In return the boys performed their winning pitch to the INALA team. Everyone learnt a small piece of movement performed by the choir.

The schools wished to see INALA but due to their location, they were unable to join. Sisters Grimm offered the group tickets for when the company is nearby on tour.

This was a fairly easy afternoon and a memorable experience for students and teachers alike. Sisters Grimm could look into seeing if this is possible to run with more school groups, maybe those that are unable to attend evening events.

### **Differences to Original Project Plan**

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Due to funding and agreements with the Prince's Trust, the project had a delayed start in March rather than January. This means the early project activity, such as a teacher steering group and introducing #ShareYourRhythm in a CPD session weren't possible to carry out in the timeframe. Sisters Grimm held a steering group following the project instead, this way teachers were able to reflect and shape the programme for the future.

With a shortened timeline, schools were unable to commit to workshops, so these were an additional offer as opposed to a contracted part of the programme. Additionally, the shortened timeline meant SG were unable to work on the INALA app.

### **Impact**

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#### **Team Soul**

INALA Schools Programme proved to be an important part of the Lambeth College Prince's Trust Team Programme. The ten young people who take part in the programme are at risk of becoming NEET (Not in Education, Employment or Training). Seeing the production left such an

impression they invited SG to come to their graduation ceremony where they spoke of the impact the trip had each on them. They enjoyed the visit so much that they all attended twice, one of the students was reduced to tears at the end of the performance. The group lead told SG that many of the students struggle with time management and motivation, for them to attend the production twice is a testament to the impact of the production and how welcoming the team were. They often feel unwelcome and forgotten by society yet at INALA they were welcomed and celebrated.

### **SEN students**

A couple schools disclaimed they were bringing along SEN students, however the number has been difficult to capture. Deptford Green's group had a high percentage SEN students (Special Educational Needs) and students with behavioural issues. The group leader wrote of the impact the performance had on their students:

*"A boy who never really smiles or goes out sat with me and was up clapping and smiling."*  
Celine Nembhard, Deptford Green

*"A parent of a student who says very little in school sent me an email saying 'he had a great time was really glad he went, he sent me lots of photos with him and his friends and of the stage and rehearsals, he even face timed his little brother, so he could see. He also kept in contact letting me know each stage of his journey and evening. And talked about it when he got home. Thank you for giving him this opportunity.'"*  
Celine Nembhard, Deptford Green

This proves that this was an important intervention for SEN students who find traditional education spaces difficult. They were able to find new ways of reacting to art that wouldn't have been discovered in a classroom. Students felt excited and included.

### **Wellbeing**

It is incredibly difficult to confirm that access to the arts has an impact on mental health and wellbeing, particularly over such a short time frame. However, one piece of feedback highlights this correlation in one student:

*"One girl told another teacher "I had the best sleep ever!". Now this might sound strange, but she was actually saying that watching the dancing and the music beating through her body just made her so relaxed that she felt totally rested at the end, more so than she has felt at home in a very long time."*  
Celine Nembhard, Deptford Green

### **Concentration**

Although it is not possible to prove whether visiting the production of INALA improved students concentration at school, a teacher had this to say of her students:

*"Many of these students can find a lesson sitting down a real challenge but they all managed to be focused for the whole show. This is a true testament to just how good you are."*  
Celine Nembhard, Deptford Green

A longer running programme with additional interventions may be able to prove that the arts have a correlation with prolonged concentration among students. This is something Sisters Grimm should explore in future programmes.



### **Long term impact**

Many teachers and students wrote to say how the pre-show activities made the trip something memorable and inspiring. Various teachers told the Schools Programme Manager that they know the students will remember this evening for years to come as they never receive such treatment on usual school trips.

In the feedback forms teachers shared quotes from their students following their visit, the following quotes show how special the event was to the young people:

*"I liked the special treatment, it made me feel I was about to see something that would change my life."*

Student, City Academy

*"I loved seeing the performers before the show. It's like we got to know them."*

Student, City Academy

*"We absolutely loved the piece and it was made even better by Mark Baldwin engaging with our students, what a hero!"*

Curt Mathys, Orchard Park

### **Breaking down barriers**

SG created a safe and fun space for students to watch theatre, in many cases for the first time. Many students arrived apprehensive and nervous as they weren't sure what they would be experiencing that evening. When leaving the theatre students were filled with joy at seeing something new, exciting and relatable.

*'I would watch INALA again due to the fact that it separated us from the outside world and words would not be able to contain how I really feel about the show other than it was AMAZING'. Lambeth College*

*'It was tranquil and filled with abundance of joy'*

Lambeth College

*'Left me in complete awe'*

Lambeth College

Henderson Murray from Inneri stated that INALA's diverse cast **AND AUDIENCE** had the students were amazed as they rarely see themselves represented on stage, many students didn't know people of colour could be in shows such as this. The appeal and reach of INALA's work is magnified because of this.

Celine Nembhard, Deptford Green School, shared that the audience were incredibly welcoming on the students and expressed how they changed the energy of the room. The couple sat in front of her group told her they enjoyed hearing the students comments throughout the performance. This proves that young people being in theatre is a positive experience for both the students and the usual audience. It made many teachers feel more confident in bringing school groups to a theatre space.

## Careers Guidance

Many teachers agreed that the pre-show Q&A gave a rare opportunity for students to understand just some of the variety of roles that are needed to run a production. All feedback agreed that this was a wonderful taster and their students would all love to learn more about what opportunities and careers are open to them.

This quote is about the young people from Prince's Trust Team Programme which focuses on improving the participants employability, all of whom are out of education and employment, so this is an important lesson to go home with.

*"They appreciated the drive and dedication that is required to focus on what the what to do as a career."*

Sheromie Brewster, Lambeth College

## Project Statistics

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**837**

Number of young people, teachers and parents that took part in the INALA schools programme.

**21**

Number of schools and youth groups that attended INALA as part of the Schools Programme.

**100%**

of teachers agree that pupils developed a greater appreciation of an artform.

**100%**

of teachers agree that pupils were inspired by meeting and hearing from practising artists.

**87.5%**

of teachers agree that pupils have a greater interest in creative subjects.

**62.5%**

of teachers agree that pupils increased their awareness of careers available in the arts.

See Appendix 1 for the School Tracker and Appendix 3 for all collated feedback.

## Successes

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### Attendance

837 young people and their teachers attended INALA. 526 attended the pre-show activities, meeting cast & crew and watching rehearsals on stage.

## **New Partnerships**

The Prince's Trust were a supportive partner during the programme. They have strong relationships with their schools and were able to speak directly to a teacher, without their partnership SG would have made cold approaches to schools and have fewer sign ups. Prince's Trust Mosaic Programme have confirmed that if INALA were to tour with the schools programme they would continue their support and promote to Prince's Trust schools.

SG became members of OneDanceUK, an organisation with a large education and engagement department. OneDanceUK kindly promoted the programme to their youth group contacts and offered to do so with any future productions. They send out quarterly email newsletters to their large database, next time SG should approach the team to include this in advance.

Sadler's Wells sent the schools invite out to the youth groups and schools they work with. SG should approach SW to promote their work if performing in their venues again (London specific).

## **Contacts**

SG have been able to create a database of schools and youth groups for future programmes and approaches. Some teachers who attended INALA shared contact information with their colleagues at different schools as they wanted to share the offer, this has helped to build the database further.

Additionally, SG has been put in contact with various community arts organisation in London that are looking to improve their offer for young people and grow their careers advice and arts. These could be possible avenues to look down should SG want to create a programme that is able to run separately of the INALA production. Streatham Space Project, Pop Brixton, 3 Spaces to name a few. These are all included in the database - See Appendix 2

## **Positive Impact**

100% of teachers and group leaders have asked to be notified when the next show is available as it has such a positive impact on their students.

## **Challenges**

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### **Timeline**

Although the partnership with the Prince's Trust was positive overall, the organisation took a long time to confirm the partnership and send out the original invites. This pushed the timeline by a couple of months meaning the invites were sent too late for some schools to register.

Additionally, PT wanted this to be an exclusive offer for their schools. It wasn't until a majority of their schools replied that PT confirmed they were happy for SG to open this up to additional schools.

### **Exams**

As the production ran during May there was a clash with GCSE's. Feedback from Prince's Trust is that many schools showed interest, but they had a school wide policy that no trips were to be made during this time. Additionally, schools had interest in workshops but schools halls were being used for exams so there was no space to run them.

### **Ramadan**



Many schools in the Mosaic network have a high percentage of Muslim students. Ramadan fell over the INALA run so schools were unable to attend. Two schools had held tickets and cancelled during the run as parents wouldn't give permission to attend due to Ramadan.

### **Reaching new students**

SG aimed to introduce new audiences to the theatre and introduce new career paths, however many schools offered the opportunity to the students already interested in theatre and dance. It is a challenge to encourage teachers to bring students who may benefit the most.

### **Weekends**

Only one group, which was a football club that runs on weekends, were able to attend a weekend date. Unfortunately getting schools to attend on days off proved difficult. SG offered tickets to families so teachers needn't attend and supervise groups but arranging this would have been too much work for schools on short notice.

### **Student Safety**

Southfields Academy had two groups booked in to see INALA, the first group were dance students and the second group were the low performing students with English as a second language. During the run the Schools Programme Manager received a phone call from the school to say the second group were unable to attend. This was due to the students involved living in unsafe areas and estates where knife and gang crime is high, the teachers were concerned to have students walk back from the station at night without supervision.

Disappointingly, this means the students from more stable backgrounds were able to attend but those who would have likely benefited the most from a visit were not. SG could look into either visiting schools with a condensed version of the production or open up a matinee performance during the week for such schools.

## **Learnings and Suggestions**

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Sisters Grimm led a Teachers Steering Group at The Ministry on Wednesday 3rd July to discuss the programme, it's benefits and how it can be improved. This was attended by:

- **Sheromie Brewster**, Prince's Trust Team Leader at Lambeth College
- **Lancelot Woods**, Prince's Trust Achieve Leader at Lambeth College
- **Henderson Murray**, Youth Engagement Specialist at Inneri
- **Celine Nembhard**, Careers Coordinator at Deptford Green School
- **Pietra Mello-Pittman**, Producer and Co-Founder at Sisters Grimm
- **Natalie Payne**, Rehearsal Director at Sisters Grimm
- **Florence Hawkins**, School Programme Manager at Sisters Grimm

### **Contact schools as soon as possible**

All in attendance agreed that schools and youth groups benefit from knowing about trips as soon as possible, allowing time for schools to ask parent permissions and arrange travel. CN stated that she would have been able to bring more young people if she had a longer lead time as some of the parents need regular reminders to return forms. SG should approach schools as soon as possible to allow time to prepare.

### **Preparing students for the visit**

Both feedback forms and the Steering Group raised the idea of creating and sending out an information pack before the visit, detailing the background of the production, roles in the theatre and theatre etiquette so students are prepared before they arrive. CN explained most of her students had never stepped foot in a theatre before and were apprehensive and unsure how to react. Preparing them in advance may have helped both their understanding of the show and relax the students. The format of this was undecided but it was agreed by all that it needs to be something easy for students to digest and for teachers to use. Suggestions included a video, a print out for students to work on or a PowerPoint for teachers to present.

CN told the group that in an ideal world having Sisters Grimm visit the school before the visit would be even more useful. Students would then recognise people at the theatre and will feel even more comfortable and excited with the visit. However, this depends on SG staff timings in the lead up to the production.

### **Partnering with organisations**

Feedback forms and the Steering Group both stated that many of their students hadn't visited Central London prior to their visit, so that was an experience in itself. CN mentioned that in the time between school finishing and the theatre some of her students went home and didn't return. SB's group arrived late with a few students missing the start of the production and having to join the audience midway through Act 1. To fill this time, improve the experience and ensure students are on time, the Steering Group discussed the possibility of partnering with a local restaurant, so schools can visit beforehand (CN mentioned many of her students hadn't eaten in a restaurant before).

SG could potentially look at partnering with a local coach company to provide discounted transport for certain schools, this will allow a bit more freedom for teachers when organising a group visit. This may also help tackle the issue of students being unable to attend the performance due to unsafe travel home.

### **Evening performances are more beneficial for students**

The steering group agreed that, although matinees would be easier to arrange, having students in a usual audience is more beneficial to them. It proves to the students that the space is available and welcome to them just as much as adults. CN told the Steering Group that she apologised to a couple sat in front of her group about the noise and fidgeting from her students, the couple responded to say that they were pleased to see young people in the audience and it was making the performance even more enjoyable as there was a different energy in the space.

Additionally, PMP received praise from audience members for their being so many young people in the audience.

### **Careers guidance**

In feedback to the Schools Programme Manager, a couple of teachers stated it would be interesting to talk to lighting designers/ stage managers etc. Before the show begins all these roles are setting up and preparing for the production but they are often the roles students don't know or haven't thought about. In the future, Sisters Grimm could ask teachers who they would like to hear from to benefit their students and try to arrange these talks in advance.

The Steering Group discussed this further, LW drew up a basic model for a worksheet that can be distributed to students when they arrive at the theatre (attached - See page 20). This both has students think about what key skills are needed for each role but also demonstrates that in the arts there isn't always one clear path to follow.

Everyone agreed that this can be turned into an effective workshop to lead in schools. All members of the steering group work on building employability skills so offered their guidance going forward.

### **Student task and feedback**

SG asked the Steering Group what can be done to engage students further and make this more appealing to schools and SLT (Senior Leadership Team). PMP discussed the idea of encouraging students to write a review following their visit but worries this would be too much work for teachers to manage. HM suggested SG task students with writing mini reviews on Twitter, this means they will have to work on writing a succinct sentence to cover their thoughts. SG can then share these with their audience on Twitter, both providing students with a confidence boost and good promotion for SG.

LW suggested creating a board for students to graffiti their thoughts on to, this again allows students to express themselves and know their thoughts are valued. Students will likely then post photos of the wall on social media and take selfies with it, meaning students have a take away image as a memory.

### **#ShareYourRhythm**

PMP explained to the steering group the original idea of #ShareYourRhythm, with students creating a creative response for the company to respond to. The group unanimously agreed that this would really captivate the students and schools will be eager to carry this out.

## **Programme Progression and Future Projects**

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With the above learnings in place, the INALA Schools Programme will be able to successfully run again. All involved partners are keen to continue their support following a successful pilot.

If the INALA Schools Programme were to tour, regional schools would need to know sooner in advance as travel is an additional barrier outside of London. The programme would likely take a similar format as the pilot, with workshops being promoted as an additional offer, this is purely as timing for the dancers and INALA staff will be restricted during the tour. With the Prince's Trust and OneDanceUK support schools will be easier to recruit, similarly theatres have connections to local schools SG can use.

In November, SG will be rehearsing for the tour of INALA in China. There are two ways SG are able to engage with students:

- Young people can visit the company in rehearsals in Stratford. Students can have a careers talk with SG staff and learn in further detail how performances are run. They will then be able to watch an hour of rehearsal, seeing how edits are made and things go wrong before they are perfected.
- In the lead up to rehearsals schools can visit dance studios and take part in a movement workshop with a couple of the dancers. This will run for a couple of hours, allowing students to learn directly from the cast in a new space outside the classroom.

Sheromie Brewster from Lambeth College, who runs the Prince's Trust Team Programme, is eager to keep a continuing partnership between her work and SG following the impact it had on her participants. The School Programme Manager met with her to discuss how this could work. The programme requires participants to volunteer, gain work experience and visit different working environments to build their CV and introduce them to new ways of working. SG could

host students for work experience or host a day for the group to learn about running a production. See *project proposal - page 21*

Henderson Murray from Inneri got in touch after hearing about the programme from the Team Soul graduation ceremony. Henderson and the Schools Programme Manager met to discuss how the organisations could work together. Inneri runs projects across London for young people to help them achieve goals, whether it's career advice or work experience. Inneri are keen to work with Sisters Grimm to develop a programme or partnership, even if this is later down the line. In the meantime, Inneri will forward all opportunities to their networks and will contact sisters Grimm if students on their programmes are seeking advice in theatre and creative arts. Murray attended the Teaching Advisory Group to share his knowledge.

## INDEX

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Prince's Trust invited schools

Aylward Academy	Mulberry Academy Shoreditch
Bishop Thomas Grant	Mulberry Girls
Bishopshalt School	Orchard Park High
Bow School	Park View
Burntwood School	Prendergast Vale
Central Foundation Girls School	Preston Manor
Deptford Green	Sir John Cass
Eden Girls	Skinnners Academy
Elizabeth Garrett Anderson	Southfields Academy
Ernest Bevin	St Matthews Academy
George Green School	St Pauls Way Trust
Lilian Baylis	Uxbridge High
Little Ilford	Warlingham School
London Enterprise Academy	Westminster Academy

Schools from Sadler's Wells invitation (See page 2)

Due to GDPR, Sisters Grimm were not sent the list of schools approached by Sadler's Wells. Schools that got in touch with SG:

Hampton High	Attended
School 21	Interested
St. Angela's Ursuline School	Attended

Groups from One Dance UK invitation

Due to GDPR, Sisters Grimm were not sent the list of schools and dance clubs approached by One Dance UK. Schools that got in touch with SG:

Artistry Youth Dance	Attended
Impact Dance	Interested

Cold approached schools

ARK academies	Kingston College
ARK All Saints	Langdon Park
Ark Putney Academy	Lewisham Southwark College
Ashcroft Academy	London South East College
Barnet Southgate College	Merton College
Bishops Hatfield Girls	Mid Herts Centre for Music and Arts
Bolingbroke Academy	Morpeth School
Canary Wharf College	New City College
Chestnut Grove Academy	Newham College
City and Islington College	North star academy
City of Westminster College	Oaklands Secondary School
Compass School	Petchey Academy
Croydon College	Raine's Foundation School
Dame Alice Owens	Richmond upon Thames College
Ernest Bevin College	Shirley High School
FK Dance Academy	South Thames College
Fortismere School	St Andrew CE School
Georges Greens	St Cecilians
Graham School of Dance	St John Bosco College
Graveney School	St Mary's Catholic High School
Harris Academy Peckham	Stoke Newington School
Harris Battersea	Swanlea School
Harris Federation	The Purcell School
Havering College	Tring Park
Holloway School	Wapping High
Kensington Aldridge Academy	West London College
Kensington and Chelsea College	Westminster Kingsway College



### Higher education centres posted posters

Goldsmiths University
Kingston College
Kingston University
Lewisham Southwark College
London South Bank University
London South East Colleges
Middlesex University
Roehampton University
Royal College of Music
Surrey University
West Thames College

### Two schools that had INALA workshops

<b>School</b>	<b>Attended performance</b>	<b>Attended workshop</b>	<b>Led by</b>	<b>Extra information</b>
Westminster Academy	54	30	Pietra Mello-Pittman and Natalie Payne (Rehearsal Director)	Workshop students came to the performance. Year 9.
Bishopshalt School	33	30	Mark Baldwin and Florence Hawkins (Schools Programme Manager)	Only 5 students attended performance and workshop. Workshop was with KS3 dance club.

Letter & Show information sent to schools

Dear XXX,

I hope you're well.

I am writing with an arts engagement opportunity that has come to us through Sisters Grimm, a UK-based production company. For 10 years they have been producing award-winning shows that have toured both nationally and internationally. In the summer term of 2019, their Grammy-nominated show INALA - A Zulu Ballet will be returning to London, with a run at **The Peacock in Holborn from the 30th of April to the 18th of May.**

INALA delivers an exhilarating fusion of South African and Western cultures live on stage, presenting two-time Grammy® Award-winning choral legends, the Soweto Gospel Choir, with choreography by multi award-winning Mark Baldwin OBE and current and former members of The Royal Ballet and Rambert.

Sisters Grimm are offering **the opportunity for young people across London to experience INALA at no cost.** The programme aims to engage with and inspire over 1,000 young people and their families, offering insight into the creative process, introducing new career paths and raising aspirations. Sisters Grimm are passionate about developing future audiences and making their work accessible to all.

**On each night there will be 75 tickets on offer** for London-based secondary school students and their families. While we expect these tickets to be snapped up quickly, Sisters Grimm are also offering some additional sessions and opportunities to our partner schools. This includes a Q&A with company members on the night of the show, the opportunity to watch a company warm-up on the night as well as the added offer of a workshop at your school with Sisters Grimm.

These can be discussed with Sisters Grimm once a date is decided with you and dependent on what will work for your school.

This will be an amazing enrichment for the students who took part on the Mosaic Programme as a priority and the wider student body who you feel would benefit.

If you would like to participate please send Florence at Sisters Grimm ([florence@sisters-grimm.co.uk](mailto:florence@sisters-grimm.co.uk)) a confirmation email by **Monday 25th March**. Please copy Pippa Davies ([Pippa.Davies@princes-trust.org.uk](mailto:Pippa.Davies@princes-trust.org.uk)) into your email and confirm:

1. How many students you will look to engage – number of support staff you will need to bring
2. Selection of three dates which would work for your school, so we can work to ensure a suitable date.
3. Which Prince's Trust programme your school took part on (Mosaic, Achieve) and the name of your main PT contact.

I am really excited to be able to offer this opportunity to (school name). We have 1,500 tickets allocated and anticipate high demand therefore this will be on a first come first serve basis, so please get in touch ASAP.

Looking forward to hearing from you soon.

Feedback form sent post show (see page X)

## INALA Schools Programme 2018/19

Thank you for taking part in INALA Schools Programme, we hope you enjoyed the experience. To ensure that our Schools Programme delivers the best experience for both teachers and pupils, we would like you to complete this questionnaire

### Section A: Tell us about you

How many years have you been teaching?	0-5 yrs 6-10 yrs 11-20 yrs Over 20 yrs
Are you responsible for the dance and movement curriculum in your school? If no, what is your role?	

### Section B: Tell us about your pupils and school

How many pupils have ever visited a theatre with school?	
How many pupils have ever visited a theatre with their family?	
How many pupils have seen a dance performance?	
How did your pupils feel before their visit to the theatre to see INALA?	
How did you select pupils to take part in the programme?	
Has your school worked with any dance/theatre companies in the last 5 years? If yes, in what way? If no, do you know why not?	

Section C: Pupils feedback and response

After seeing INALA and taking part in the pre shows activities, would you agree with the following statements? Please feel free to expand.	
Pupils developed a greater appreciation of an artform	
Pupils were inspired by meeting and hearing from practising artists	
Pupils have a greater interest in creative subjects	
Pupils increased their awareness of careers available in the arts	

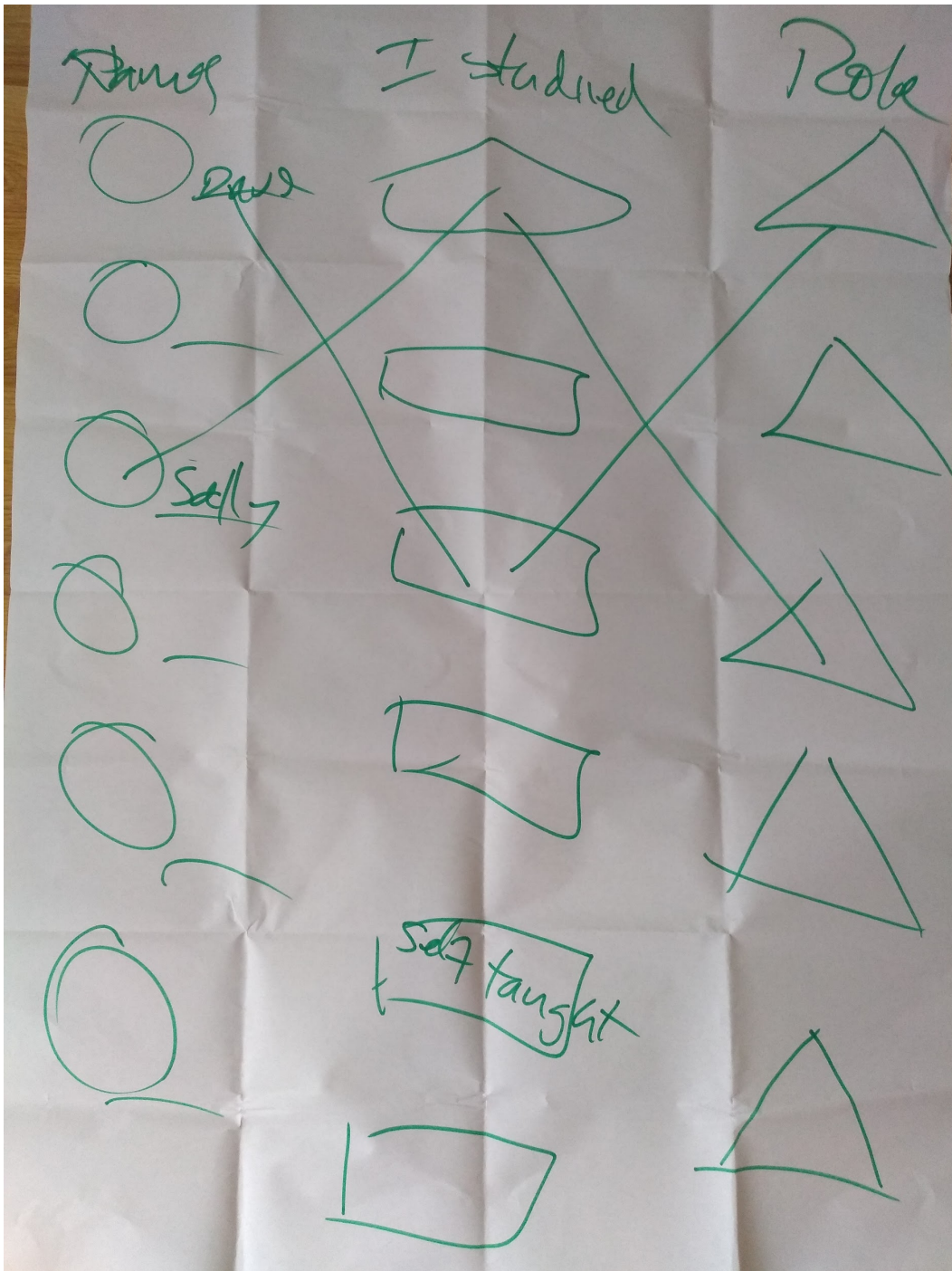
Please share any anecdotes, quotes or feedback from your students:

Section D: Your feedback and response

What have been the main benefits of taking part in the INALA Schools Programme?	
What were the what were the main challenges?	
What can we do to improve your experience and visit in the future?	
We are always looking to improve our schools offer. Please let us know what more we could do for schools e.g. resources, CPD, careers advice.	

Thank you for filling out the evaluation form. Please send this to Schools Programme Manager, Florence Hawkins: [florence@sisters-grimm.co.uk](mailto:florence@sisters-grimm.co.uk)

Example Worksheet by Lancelot Woods



## Programme Progression and Future Projects (See page X)

### **Lambeth College - Prince's Trust Team Programme**

The Team Programme, open to unemployed young people aged between 16-25, is a 12-week personal development programme, which offers the chance to gain new skills, take a qualification and meet new people. Participants are challenged to:

- Take on their own group community project, making a positive difference to the place where they live
- Take part in an action-packed residential trip
- Get two weeks' work experience in something they're interested in
- Develop your English and Maths skills
- Spend some time developing your interview and CV skills to ensure your confidence is sky-high for when taking the next step.

Team Soul attended INALA and the show had a huge effect on the participants, most of whom hadn't attended the theatre before. The visit opened up options of working in the theatre and introduced a new place to spend free time. All participants attended twice.

Due to the success of this, Sheromie Brewster, the Team Leader has asked if Sisters Grimm would be interested in working together with future teams.

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#### **Aim**

Sisters Grimm aim to promote and advise young people on careers in the arts. Working with Lambeth College team would give Sisters Grimm the opportunity to develop their careers advice and open up avenues to young people in search of direction.

#### **Project**

Team is a 12-week programme that runs three times a year (a new group with each academic term). There are two options for Sisters Grimm's participation:

1. Work experience (Week 7-8)

Team participants must engage in 2 weeks of work experience with a company they are interested in. Sisters Grimm would host a YP for work experience and introduce them to a new role over the weeks. Additional, Sisters Grimm could partner up with another arts organisation, possibly a theatre, so the YP can work with a production company and then in a theatre to see the development of a production. This is heavily dependent on both Sisters Grimm schedule and the interests of the team.

2. CV and work-based skills (Week 10)

During this week the YP visit professional work environments for a day of learning about work and what is valued. Sisters Grimm can host the YP for a day. If in rehearsal the YP can visit the studio and learn about the creative process, if not the YP can spend a day with the Producers and production team to learn about the planning that goes into a production. This way they can learn how to adapt their skills for working in the theatre, proving it is an achievable career goal.

Contact: Sheromie Brewster, Prince's Trust Team Leader, [sbrewster@lambethcollege.ac.uk](mailto:sbrewster@lambethcollege.ac.uk)



## APPENDIX

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1. Schools Tracker
2. Database
3. Feedback Database
4. CV of Florence Hawkins
5. CV of Eibhlish Fleming
6. CV of Manon Desert
7. Impact Measurement/ programme docs created by Manon Desert
8. Original proposal by Eibhlish Fleming
9. Original Background info Document by Eibhlish Fleming on Arts & Dance in the curriculum