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**Front Page:**

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[www.artswork.org.uk](http://www.artswork.org.uk)

Autumn/Winter 2019

News, resources, inspiration, hot topics

[Photograph of school children during a PE lesson]

**Breadth, Balance and Building Cultural Capital: using STEAM to meet the new Ofsted Framework criteria**

*In light of new requirements from Ofsted, schools are reshaping their curriculum to better capture their achievements. Teaching through STEAM provides a great solution for evidencing, says Lorraine Cheshire, one of Artswork's Education Development Managers.*

The new Ofsted Inspection Framework marks the first time that schools are required to demonstrate how they are enabling learners to build Cultural Capital through their school experience. Ofsted defines this as “essential knowledge that pupils need in order to be educated citizens, introducing them to the best that has been thought and said, and helping to engender an appreciation of human creativity and achievement”.

Whilst STEM, the Government's plan to raise the profile and engagement of learners through Science, Technology, Engineering and Maths, is already firmly embedded in the school curriculum, education settings using STEAM - that is, adding Arts to the curriculum alongside these subjects, are producing great results.

*Introducing arts and creativity into STEM extends the range of opportunities for children and young people to apply their learning in a broader context. Learning becomes connected, rather than simply channelled in one direction.*

This enabling of real-world creative connections between core subjects and a wider range of arts, craft and creative skills, makes it much easier to evidence Ofsted's new requirements of 'breadth' and 'balance', as well as 'building Cultural Capital'. In addition to the knowledge learners are able to gain, this collaborative approach allows for the nurturing and development of essential skills, such as problem-solving, team work, imaginative and reflective thinking, resilience, leadership, and communication. It can also lead to increased motivation and engagement from pupils, as they take ownership of their learning and develop their knowledge and understanding of a broader range of subject matter. Not only are these skills Ofsted define as being of value under their assessment category of 'Personal

Development’, they are also the kinds of skills employers are increasingly seeking from young people as they make their way into the workplace.

Many schools have also reported a positive impact on attendance, behaviour, literacy and numeracy skills, all through working in a STEAM-led way. With careful monitoring and evaluation of processes and outcomes, STEAM approaches to teaching can create opportunities for developing breadth and balance across the curriculum, whilst raising the profile of the arts too.

There is, however, some concern that Ofsted’s definition of Cultural Capital is at risk of seeming too narrow. The Cultural Learning Alliance says it strongly believes that “the new Ofsted requirement constitutes an opportunity for schools to define the Cultural Capital that their children need and to think more widely than existing ‘legitimate culture’”. They hope the new framework “will ensure that pupils are confident creators, able to be ‘cultural omnivores’ that can make informed decisions about what culture they consume and participate in, and can articulate its value”.

This new focus on Cultural Capital undeniably presents schools with a great opportunity to develop their approaches to creative and cultural learning. They must identify how best to weave a golden thread of culture and creativity through all curriculum subject areas, and outline opportunities for learners to connect with their broader cultural heritage.

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### **Editorial**

*This issue, we take a look at how schools can harness arts, culture and creativity in the curriculum, in line with the new framework from Ofsted. A refreshed focus on breadth, balance and cultural capital means an increased need for schools to evidence how their pupils are being enabled to learn and grow into “educated citizens” (Ofsted).*

Artswork firmly believes in the benefits of arts and culture in the lives of children and young people, and see this as a real opportunity to harness STEAM as a method of teaching. Reading this, you may already be well aware of the approach - of adding Arts to a STEM-focused curriculum. Whether your school is already embracing STEAM, or you have not yet begun down this path and would like to learn more about utilising it, we have plenty of tools to inspire and support you.

This is why we have just launched our new STEAM toolkit, a resource for teachers and schools. It provides helpful information on what STEAM might mean for your school, as well as advice and case studies demonstrating how embedding arts and creativity in your teaching can improve learning for your pupils. We believe that doing so really will help to “engender an appreciation of human creativity and achievement” (Ofsted). Beyond this, it is vital that cultural education subjects remain in the curriculum, because they are, as Arts Council England’s CEO Darren Henley explains, “hugely important in ensuring we deliver a broad and balanced offer in the classroom, enriching the lives of our young people”.

We also reached out to Heads and School Leaders for this issue - we wanted to hear straight from the source about the range of ways different schools in the South East are working to embed creativity in their curriculum. Thank you to all who submitted pitches and articles, and if you didn’t but would like to, we would be delighted to hear from you and feature your school’s story on our website and in our e-news. If you’re not already signed up to our South East Bridge newsletter, we would encourage you to do so as it’s where you’ll find useful resources and news stories relevant to schools and cultural education throughout the year.

Finally, we just want to take this opportunity to thank you as teachers and educators for all you are doing to improve the lives of our children and young people in education. You are making incredible strides forward for future generations, and your tireless efforts are not going unnoticed.

Laura Miatt and Jane Bryant Editors – Schools Newspaper

[Artswork logo]

[Supported using public funding by Arts Council England]

You can find out more about the STEAM toolkit and where to download your free copy on p18. The centre pages of this issue also feature a selection of the posters we created as part

of the STEAM toolkit to show the benefits of arts and culture in the lives of children and young people. Find out more inside.

### **Continued from cover article**

STEAM approaches enable learners to understand and appreciate creative achievement across a wide range of disciplines, enabling new and unusual connections to be made that have the potential to inform their work, provoke curiosity, and allow them to follow lines of enquiry that interest them. They act as an ideal tool for expanding knowledge, skills and understanding. Recognising the value of such approaches, Artswork invested in 8 South East STEAM Networks in 2017, bringing together schools and arts and STEM partners from their respective local communities.

Together, the Networks planned and delivered a range of STEAM-based programmes. These were cross-phase from KS1 to Sixth Form, with a variety of themes. Delivery models included: a half-term curriculum programme, a two-week timetable collapse, a 'STEAM Week'. STEM organisations were keen to work with the schools and brought an exceptional dimension of expertise, whilst several of the programmes included trips and visits for pupils out in the field.

This is, however, not just about Ofsted requirements; it is about the kind of education our young people deserve and need, in order to succeed in the future. As Dr Julie Mills (CEO and Group Principal of Milton Keynes College) says: "We need creative people who think of new and better ideas. Art and technology are two sides of one coin, two different approaches devised by humans to help explain our universe. They are complementary, not mutually exclusive."

To find out more about STEAM and how we can help you embed the arts, culture and creativity into your school's curriculum, turn to page 18.

## **Page 4**

### **Teacher's Voice**

#### **Creativity in Education: Seizing opportunities**

*Sarah Lewis is the Headteacher of St Mary's CofE Primary School in Oxted, Leader of Tandridge Teaching Alliance and a Board member of Surrey's Cultural Education Partnership, Culture Box. She has led the development of the Partnership's Pupil Premium-focused work, which aims to make Surrey schools 'disadvantage-friendly' in terms of culture, through creative collaboration and partnerships to develop replicable and sustainable models for schools to work with artists. Here she shares her thoughts on creativity, education and seizing opportunities to shape children's learning for the better.*

I believe we have a moment to seize in terms of embedding arts and cultural learning across the whole curriculum in Primary schools, but to achieve this, we need to ask ourselves the following question: Why, given that creativity is fundamental to our humanity, is it not already embedded in our school systems? In part, I am beginning to believe that this is because the barriers to a more holistic approach to education are not where we think they are - that rather than being ideological, they are fundamentally practical, and that it is this mismatch which is creating a gap when it comes to implementing improved schemes for learning.

#### **Mind the Gap**

Over the past year, I have had the privilege of working closely with Katie Green (ByKatieGreen), Alison Swann (Dance Educates) and Culture Box Surrey. Supported by grants from Paul Hamlyn Foundation and Surrey Education Trust, we worked across seven schools on an action research project called Maths, Movement and Mastery. This project worked to create a 'vocabulary' of movements linked to each of the digits 0-9, exploring and communicating number patterns through movement and dance.

One of the most exciting aspects of the project was that it wasn't only our pupils who were learning: teachers and artists were also positioned as learners. We wanted to ensure that the learning was personal, purposeful and clear for all involved. We were 'working with the willing', so we had the personal part covered. However, finding that common ground to make professional learning purposeful and clear was much harder - and we certainly veered off into some ideological conflicts at times!

We are still in the process of reviewing the full findings of the project but overall, some key learning has emerged around how to anticipate barriers to progress, and how important it is to be explicit about the benefits for children in terms of their learning.

#### **Overcoming practical barriers**

So...what stops schools being able to give more time to arts and culture in the classroom? If we want arts and culture embedded in our schools, we need to do better than to simply say, 'The arts are important'. It's just not enough to counteract the high-accountability culture so

prevalent in schools today. Teachers and leaders need to understand why and how this is going to help their 'bottom line'; they need to feel that creative learning is not different from or additional to core learning. We need to make the change feel both purposeful and personal.

Through the Maths, Movement and Mastery project at St Mary's, we are drawing down heavily on the principles of practice and rehearsal within artistic disciplines, to show parallels with core curriculum learning. This shows how arts and culture are inextricably linked with the curriculum as a whole. It also creates opportunities for multidisciplinary projects, rounded off by composite tasks that feature an element of performance to support the learning.

### **No expertise needed**

A sticking point we wanted to explore was how to enable non-specialists to teach dance both regularly and effectively. We wanted to make key essential knowledge, skills and concepts relating to dance easily accessible for our teachers, so we asked Katie and Alison (the visiting practitioners) the following: 'What is it that you always see, do and say when running dance workshops to work out what non-specialists aren't automatically doing? What might be the impact if these aspects were explicitly articulated when meeting with teachers, both before and after sessions, as well as being illustrated throughout the workshops?'

Unsurprisingly, we found that the teachers who were the most confident in their own existing abilities or understanding really concentrated on the sessions. They captured the essential heart of the pedagogy and ably applied these ideas to their own practice. The children in their classes had richer experiences, and these teachers are now in a position to cascade what they have learnt to other colleagues, as well as to apply their learning more broadly in their own teaching practice.

Conversely, the teachers who were the least comfortable in their own abilities were adamant that they just wanted a lesson plan. They were the most likely to follow the 'surface' of the sessions in their own practice, but they then failed to encourage high enough standards from the children in terms of effort and the quality of their learning. For the children in these classes, having the opportunity to work with a skilled arts practitioner as part of the process was absolutely crucial to their successes.

We now have a much deeper understanding of how powerful embodied learning can be, and how much more we still have to learn. As a school, we have learnt that investing in working with artists and exploring key questions together has enabled us to achieve something we would never have managed alone.

Our full report will capture more about how our learning from the project has also influenced other work that Katie and Alison are carrying out with our teachers and pupils. At our school's core, we want to embed arts and creativity not only through subject-specific learning, but also through expanding on the principles of artists and schools working together, across the whole curriculum.

## **[Table Showing Benefits of the Arts and Culture]**

### *Discipline of the Arts*

- Acquisition of skills honed through regular repetition and rehearsal
- Working to the deadlines of a performance or exhibition
- Delivering under pressure

### *Communication through the arts*

- Underpinned by fluency in basic skills
- Linking ideas to form meaning
- Collaboration and exploration
- Interpretation
- Audience and performer
- Reflection and feedback

## **[Table Demonstrating Whole School Curriculum]**

### *Basic skills*

- Phonics
- Tables
- Number bonds
- Spelling
- Reading
- Handwriting
- Performing under exam pressure

### *Communicating understanding of learning*

- Underpinned by fluency in basic skills
- Linking ideas to form meaning
- Collaboration and exploration
- Interpretation
- Audience and performer
- Reflection and feedback

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### **Teacher's Voice:**

#### **Arts Award and Partnership Working at Eastbourne College**

*Eastbourne College's Linda Salway says a key component of the Eastbourne Schools Partnership is that they believe in the power of collaboration and partnership to build brighter futures for their pupils. Here she shares her thoughts on linking resources to develop exciting opportunities for children and young people.*

As both Head of Partnership and the Arts Award Programme at Eastbourne College, it is likely no surprise that I firmly believe in the benefits of partnership working and utilising creative approaches for curriculum design.

Embedding creativity both in our schools and outwardly into the wider community must be seen as a priority, and creative, collaborative working has to be the way forward in breaking down barriers that are obstructing progress.

Eastbourne College was key in the setting up of the Eastbourne Schools Partnership (ESP) in 2014. This was established with the intention of sharing good practice between local schools and colleges, and to open up possibilities for developing projects and initiatives together. We have worked on a range of collaborative initiatives over the last five years and the Partnership now encompasses 12 schools, including our sixth form college. We work together through teaching and learning schemes, joint professional development sessions, and also run conferences - focusing on key educational topics. We aim to make a difference by working in an outward-facing way with our partner schools.

'By linking our resources, enthusiasm and commitment, we aim to develop projects and ideas that inspire, excite and offer creative opportunities for children and young people. In doing so, we hope to enable our pupils to work together for mutual benefit and the benefit of others across our town. At the same time we wish to inspire and excite our staff by sharing good practice across the partnership, which will improve the delivery of education across all the schools.' (Eastbourne School Partnership's mission statement)

Our work is focused under the following key aims:

#### **Raise Aspiration**

- We do this through links with universities and running development programmes.
- Recent interactive workshops have been on topics including routes into medicine and careers in the digital and creative industries.
- We also support Oxbridge applications and some of our pupils have taken a trip to visit Oxford Colleges.

#### **Influence Change**

- We run projects that engage young people in the town, through giving access to key opinion makers, such as Council leaders and local MPs.
- Our recent Your Ideas, Your Future project is a key example of this. This project worked with key community and business partners and is facilitated by Culture Shift. It has enabled young people to develop meaningful projects focused on where they live.

### **Challenge and Support**

- We provide GCSE subject support through mentoring schemes.
- We run a weekly homework club and provide opportunities for Modern Foreign Language pupils to have 1:1 sessions with native French, Spanish and German speakers.
- We provide yearly motivational talks for our Year 11 pupils.
- We run an annual initiative of outdoor tasks, to enhance the self-esteem of 100+ 'hard to reach' children who find life difficult. This also provides leadership opportunities for the senior pupils who help run this each year.

### **Provide CPD and Share Good Practice**

- We share practice through our Head of Department hub meetings and Newly-Qualified Teacher get together sessions.
- We run open INSET sessions across the schools and invite teachers to talks by key speakers.
- We host conferences - our most recent was 'Moving into Management Positions', attended by aspiring middle managers from across all schools in the Partnership. Another was 'Making Key Stage 3 Exciting'. Speakers included Sir Mark Grundy and Professor Bill Lucas.

### **Improve Governance**

- We invite staff from each partnership school to sit on the governing bodies of other partnership schools.
- Eastbourne Schools Partnership HR managers also meet regularly to share good practice.

### **Offer Enrichment and Creativity**

- We collaborate with international dance companies and other creative organisations to enable our young people to work together in exciting and innovative ways. We have a yearly residency with Rambert Dance Company.
- We have worked with the Arensky Chamber Orchestra on a scratch symphony with over 100 young musicians from across the Partnership.
- We also provide platforms for young contemporary musicians to showcase their work.

### **Support Community**

- We provide teams of waiters for our local hospice's yearly charity ball.
- We are closely engaged with the Eastbourne Walking Festival.
- We undertake many charitable activities to raise money for our local community.

The Eastbourne Schools Partnership is an ongoing and developing group and is open to creative, meaningful and sustainable collaboration. A recent key project was our STEAM programme that worked with STEM ambassadors from Sussex University and a creative partner, Photoworks. This was supported by Artsworld and explored and celebrated work from across disciplines, encompassing science, technology and creativity. This culminated in an excellent exhibition curated by Photoworks, and has encouraged continued collaboration since. You can find out more about this collaborative project in Artsworld's STEAM toolkit. Available here: [www.artsworld.org.uk/resources/steam-toolkit/](http://www.artsworld.org.uk/resources/steam-toolkit/) We work hard as a college to encourage a wider cohort of pupils to embrace the creative arts. Our Arts Award programme integrates the arts into the L6 curriculum, with over 35 pupils currently working towards Gold level. A recent project looked at Mary Lowndes (designer of the College Chapel's stained glass windows), which gave us the opportunity to integrate art, English, history, politics and textiles. This included a visit to the Women's Library in London for a cohort of students. All of this cross-curricular work culminated in an exhibition which was co-curated by a pupil as part of their Arts Award process. Throughout the Arts Award Programme, we run workshops focusing on self-awareness as a creative practitioner, alongside skills development. We also organise sessions specifically focused on project management and the skills needed to work within and manage a team. We work with Lesley Samms, a professional management consultant, mentor and coach to deliver these sessions. They are invaluable in providing a 'hammock' within which the students' creativity can flourish, whilst giving them the necessary tools they need to make their ideas a reality in the context of their Arts Award journey. Our next mission is to take this into our partner schools.

My mantra: looking outward, thinking creatively, working together.

You can find out more about this collaborative project in Artsworld's STEAM toolkit. Available here: [www.artsworld.org.uk/resources/steam-toolkit/](http://www.artsworld.org.uk/resources/steam-toolkit/)

**Teacher's Voice:**

**Forming meaningful relationships: How equitable partnerships can maximise creativity for SEND students and their teachers**

*Forming meaningful relationships has led the way for schools and arts, culture and heritage organisations in Oxford to make lasting impact for pupils. In testimony to the power of partnerships, this article has been co-written by Miranda Millward (Arts Engagement Officer, Oxford University Gardens, Libraries and Museums) and Thomas Procter Legg (Headteacher, Iffley Academy).*

Since June 2018, Iffley Academy has been working towards achieving Artsmark. Their Artsmark programme is a co-curated project with Oxford University Gardens, Libraries and Museums (GLAM), and leading independent school, St Helen and St Katharine in Abingdon. The Iffley Academy is an Ofsted-rated Outstanding special school located in central Oxford, around a mile from the main GLAM venues. The school supports children with Special Educational Needs and Disabilities (SEND) - those with cognition and learning difficulties, social and emotional mental health difficulties and communication and interaction needs.

“Through our Artsmark journey, we are seeking to develop young people’s diverse social and Cultural Capital, their equitable access to cultural spaces, and to maximise their creative ability.” (Thomas Procter Legg, Headteacher, Iffley Academy)

The project’s main partner, Oxford University Gardens Libraries and Museums, comprises seven unique and inspiring venues: Ashmolean Museum, Pitt Rivers Museum, History of Science Museum, Museum of Natural History, Bodleian Libraries, Oxford Botanic Garden, and the Arboretum (located outside the city).

St Helen and St Katharine School is one of the leading girls’ schools in the country with a history of high aspiration and academic achievement. Through an inspiring range of extracurricular opportunities, students are encouraged to explore their interests and give new things a go. The school has a longstanding tradition of working with nearby schools and groups, continually developing its partnership programmes to find new ways for inspiration and learning to flow both ways and benefit the local community.

“At the heart of this partnership are genuine relationships between key professionals. Staff at Iffley Academy and the GLAM venues have been able to prioritise spending time together to build trust and cross sector relationships that allow for co-construction and developing confidence in new professional skills”, explains GLAM’s Miranda Millwood. These strong relationships foster the best possible outcomes for students as well as a flexible and person-centred approach to learning. They also model new types of relationships for the students at Iffley Academy, she says. “Museum professionals have been able to become trusted adults, building valuable and necessary social capital for Iffley Academy students, who can be isolated due to their SEND, socio-economic issues (over 40% of students at Iffley

Academy are in receipt of Pupil Premium funds) and for some, a lack of cultural ownership in their own city.”

Creative INSET training for staff has been integral to the project. This has taken a number of forms, including providing free tickets to charging exhibitions at the Ashmolean. CPD training provided at GLAM venues for Iffley staff has proven to be excellent in terms of building relationships and sparking ideas, with museum staff keen to discuss opportunities and resources such as handling collections, which were subsequently taken to school to support learning. “Significantly, this CPD has extended the project beyond the core Artsmark offer. Teachers have taken the relationship into other curriculum areas, with GLAM venues now involved in the delivery of science, maths and literacy”, Thomas explains. Staff feedback focuses not only on Teaching and Learning opportunities but also on raising staff wellbeing:

“The twilight [CPD] sessions have enabled the teaching staff to spend time being creative and bonding together which is not something we have time for on a daily basis. The feeling of teamwork can only be a good thing for wellbeing and morale across the teaching staff. It’s refreshing to hear so much support and understanding of the needs of our pupils, which gives us as educators more confidence in building museum trips into our curriculum, therefore broadening the horizons for both learners and teachers.” (Iffley Academy Teacher)

St Helen and St Katharine School is also working towards Artsmark, and has had a relationship with GLAM over many years. St Helen’s and Iffley have been able to come together to share ideas and resources, facilitated by GLAM in an equitable way, enabling staff to develop their understanding of different sectors.

St Helen and St Katharine’s generous financial support enabled printmaker Janet Lueck to work with Iffley students, culminating in an exhibition of printmaking in the School’s purpose-built gallery space. St Helen’s ceramics teacher Ben Drew also worked with students from Iffley who were studying for their Art and Design BTEC and Bronze Arts Award. Most significantly, Head of Art Jane McDonald led an inspiring INSET, providing hands-on art activities which could be taken straight into the classroom, such as simple book-making and multimedia collages frozen in simple laminates.

The relationship is reciprocal: in return, Thomas Procter Legg, Head Teacher at Iffley Academy, ran an INSET on reflective practice for St Helen and St Katharine staff, discussing reflective skills, mental health and restorative approaches.

“This has been a fantastic opportunity for students to access resources and individuals that are new to them”, says Thomas. “Many of the benefits of the partnership with St Helen’s are about expanding the circle of trusted adults and introducing children with special educational needs and disabilities (SEND) to wider social scenarios. This further develops expressive and receptive language, confidence and a sense of self.”

GLAM staff have also developed their practice, Miranda says. They are more attuned to less visible SEND, such as autism or ADHD. Actions in line with this awareness have included:

meeting groups in advance via Skype before visiting the school, allowing for a gentle introduction; opening venues early just for Iffley students, allowing for a relaxed viewing of exhibitions; and visiting the school for project work, bringing the museum to the students via handling collections. This has led to true collaborative work, calling on Iffley staff and their specialist skills to develop social stories and guides for the venues, which in turn helps prepare students for the sensory and social challenges of visiting a busy cultural space.

“Cultural change is at the heart of this - a new mindset is being developed through a creative process. In this partnership, we are all learners and we are all taking risks. There is no project owner - co-curation and sharing is key.” (Thomas Procter Legg and Miranda Millward)

## **Poster 1**

### **Participation in structured arts activities can increase cognitive abilities by 16-29%**

The Cognitive Ability Test is widely used in schools as an indicator of ability. Structured arts activities offer a way to boost children’s thinking skills, improving their performance across the board and providing knock-on effects of better life chances as adults.

(Culture and Sport Evidence Programme (CASE), Department for Culture, Media and Sport, 2010)

## **Poster 2**

### **Learning through arts and culture can improve attainment in Maths and English**

Evidence points to gains in attainment across a range of subjects as a result of studying the arts. A 2015 Culture and Sport (CASE) review found a positive relationship between arts and educational attainment

(A review of the Social Impacts of Culture and Sport 2015)

## **Poster 3**

### **Arts in schools can be used to combat inequality.**

In 2011, the President’s Committee on the Arts and Humanities found that “arts-engaged low-income students tend to perform more like average higher-income students”.

A further study from 2012, found that students whose education involved arts were “three times more likely than students who lacked those experiences to earn a degree”.

(The arts and achievements in at-risk youth, 2012)

## **Poster 4**

### **Learning through arts and culture develops skills and behaviour that lead children to do better in school.**

Transferable skills, including confidence and communication, are boosted by between 10-17%.

(Understanding the impact of engagement in culture and sport, 2010)

### **Poster 5**

**Employability of students who study arts subjects is higher, and they are more likely to stay in employment.**

In the UK, the creative economy accounts for 3.12 million jobs.

(Creative Industries Focus on Employment, 2016)

### **Poster 6**

**Volunteering and caring are both developed by arts engagement.**

A Culture and Sport Evidence (CASE) review found a direct correlation between arts engagement and young people volunteering and caring.

(A review of the Social Impacts of Culture and Sport, 2015)

### **Poster 7**

**Engaging in creativity at home improves children's behaviour, boosts mood, and raises ability in reading and maths.**

As part of a UK study, Child of the New Century, researchers found connections between children engaging in creativity in the home and improved moods and behaviour, as well as higher academic ability.

(Child of the New Century, 2016)

### **Poster 8**

**Students from low-income families who engage in the arts at school are 20% more likely to vote as young adults.**

"Young adults with arts-rich experiences in high school were more likely to vote and/or participate in a political campaign." The most significant differences were noted in groups of low socio-economic status.

(Doing Well and Doing Good, 2009)

"Art and music-related leisure, reading for pleasure, and visiting a museum at age 16 increased the odds of civic engagement by 29."

(Teenage Time Use as Investment in Cultural Capital, 2003)

**Teacher's Voice**

**A whole school commitment to a thriving arts curriculum**

*Westdene Primary School in Brighton is committed to providing a creative and culturally enriched curriculum that reflects its ethos of developing the whole child, whilst celebrating diversity, promoting equal opportunities and broadening pupils' horizons. Deputy Headteacher, Jenny Stratton, explains how all of Westdene's teachers, leaders and specialists are key drivers in ensuring that creativity is at the centre of everything they do.*

The World Economic Forum (2018) states that "by 2022, the skills required to perform most jobs will have shifted significantly". They predict that businesses of the future will value 'human' skills - "creativity, originality and initiative, critical thinking...resilience, flexibility and complex problem-solving". At Westdene, we want to prepare our children for this rapidly changing future by ensuring they develop the skills they need for future success.

We believe that every child has entitlement to enjoy a creative curriculum that enables them to express themselves, develop confidence, interpersonal skills and self-regulation, and have the chance to take risks with their learning in a safe environment.

Westdene has a thriving music department led by music specialist, Emma Bright. Over a third of our pupils learn to play an instrument; this year the instruments available to them have included guitars, violins, cellos, ukuleles, mandolins, flutes, clarinets and oboes. They've also had the chance to join the school orchestra and perform as part of an ensemble. Three choirs (including one solely for boys) regularly rehearse and perform, both in school and out in the wider community. In addition, Emma arranges an annual programme of visits, in-school visitors, workshops and further extracurricular offers, such as Japanese Taiko drumming, Egyptian drum and dance and Indonesian Gamelan workshops. One recently launched initiative, Songwriters Club, has supported our whole school driver of developing skills in creative writing. Previous monitoring revealed a lack of uptake from boys in general, as well as children from disadvantaged groups, so we used Pupil Premium funding to successfully offer targeted intervention.

Another cultural champion at Westdene is our Modern Foreign Languages (MFL) lead, Madame Vaughan. All children enjoy learning French at KS2 and make significant progress across the Key Stage. In year six, they enjoy an immersive residential visit to France to explore the culture. Our MFL department is committed to teaching in a creative and academically rigorous way, using a range of materials and media/ IT to enhance learning, basing work on a wide variety of creative outcomes. The pupils benefit from using dance, music, role-play and art-inspired work in French lessons. Language is taught using stimuli such as Matisse, Archimbaldo, Dali, Paris street art, Paris fashion week, festivals, famous landmarks and other artistic movements from across the world, to give the children opportunities to work through languages in a creative and visual way

Our approach to Modern Foreign Languages supports our 'One World International Dimension' and through developing international links, we have hosted visits from French, Spanish and Chinese schools. These visits have allowed for numerous creative collaborative projects to be completed including an international collage, language stones for our school garden and dual-language music recitals. Our International Dimension enables children to form the values that reflect the school ethos.

A whole school annual approach to Enterprise at Westdene enables children to develop leadership and teamwork skills. Through our annual Finance Fortnight, pupils are asked to solve real-life problems with real budgets. We are outward-looking and aim to use topical issues each year that capture the children's imagination. We have looked at internationalism and Brexit, seafront regeneration and this year, the future of the high street in an internet age, which was launched with the aid of the city planning team from Brighton and Hove Council. Children work in teams to find creative solutions to the questions posed and apply Literacy, Maths, History, Geography, Computing, Art and Design skills. They use mood boards and presentation skills to convey their innovative ideas to a panel of judges.

Our Arts Ambassador team, elected each year, ensure that the pupil voice is always strong and helping to steer arts and creativity within the school. They meet regularly through their dedicated club and lead on arts projects to inspire others. We support CPD and Integrated Thematic Teaching, where trainees and teachers have the opportunity to watch specialist arts teachers firsthand.

We believe our focus on arts and creativity has a direct and positive impact on pedagogy across the curriculum.

Our commitment to the arts supports our recruitment and retention of staff; colleagues actively seek out opportunities to work with us. As a leadership team, we work hard to engage with parents and carers with arts backgrounds to support our promotion of creative careers; we always try to seize opportunities and be innovative where possible. Our Governing Body and PTA (the Friends of Westdene) fully support our vision, which means that despite there currently being a challenging financial landscape for schools, through regular fundraising and earmarked budgets, we protect our arts provision.

As a school we know that irresistible learning benefits attendance, motivation and engagement so we work hard to ensure the arts and creativity are the beating heart of our school. We strive, through the arts, to give our pupils the confidence and skills they need to be successful and well-rounded young people who will be ready to face any challenges the future might hold.

**This Must Be the Place: Using creative learning to uncover children's sense of place**

*The Milton Keynes Cultural Education Partnership – a collective of over 30 organisations and council departments – works across culture, education and youth to nurture the creativity and cultural wellbeing of children and young people in Milton Keynes. In November 2017, a seven-month action research project was launched, with support from Artsworld, to engage ten primary schools and five cultural organisations in the region. 'Place Making: What Does it Mean for Children and Young People?' saw cultural organisations partnering with two schools each, to explore various art forms, including dance, craft, and visual arts. We dug a little deeper to find out more about the project's learning points and successes.*

"The programme was designed to support the growth of the Cultural Education Partnership", explains Lallie Davis, Programme Manager at Arts and Heritage Alliance Milton Keynes. They wanted to increase the evidence and impact of partnering with schools, so they embedded CPD for teachers and sector organisations, and worked with 5x5x5=creativity (an independent art-based action research organisation) to commission and facilitate collaborative projects, connecting cultural organisations with primary schools. Participating children achieved Arts Award Discover or Explore, and schools registered for and embarked upon their Artsmark journeys. A final exhibition showcased the project's collaborative outcomes alongside a commissioned film and family engagement workshops. "It was an active response to needs we identified during consultation with education providers, children and young people, and local arts organisations, in relation to cultural access and barriers to engagement", explains Lallie.

**The People**

- Helen Parlor, MÒTUS, working with Romans Field Primary and Middleton Primary
- Milton Keynes Arts Centre working with St. Thomas Aquinas Primary and Holne Chase Primary
- Will We Be working with Willen Primary and St. Monica's Primary
- Inter-Action MK working with Summerfield Primary and Long Meadow Primary
- Pagrav Dance working with Bishop Parker Primary and Caroline Haslett Primary

**Outcomes**

"Children and young people, especially those with limited access, benefited from high quality creative learning", says Lallie. "[It] enabled them to develop a greater appreciation of the arts, as well as a greater confidence in expressing their views and opinions".

Through artists delivering workshops in schools, 350 children took part in or encountered a range of creative experiences, including ceramics, Indian classical dance, contemporary

dance, visual arts and contemporary craft. One of the participating artists wrote of their experience in a project evaluation:

“A child [with] high levels of anxiety removed himself from early sessions at regular intervals. He struggled with the unfamiliar teaching staff, and with the dynamic created by the combination of pupils from different classes. He was also unsure about the changing structure of ‘lesson’ to ‘session’, and the hopeful expectations of collaboration.”

However, as the child attended more sessions, this is all changed. “His contributions increased and he ultimately proved instrumental in developing the class concept for an outcome – creating a temporal and travelling space to house moments of wellbeing”. He also fed in a name idea, and the group decided to use it – The Spaceful Place. “His confidence was evident at the final showcase”, explains the artist. “He read his description of the artwork to the rest of his class and celebrated the outcome. Through involvement in this project, his personal experience of anxiety was channeled positively to support other students with similar needs. He seemed genuinely empowered by his experience.”

The project’s impact on children’s wellbeing and learning has been recognised by schools’ leadership teams as well as the children themselves.

“A child in my class who struggles to openly share his feelings with others expressed an interest in photography. He embraced using a camera and revealed a talent he didn’t realise he had”, one teacher reported. “This child massively struggles with self-esteem, but other peers congratulated him on his newfound talent.”

“[Art] can clear your mind. It helps me calm myself down.” (Pupil)

Several similar cases were reported, too. Another child from the same school was described by teachers as “naturally very shy”. Teachers explained how he “rarely contributed to class discussions and closed up if a teacher asked him questions in front of a class.” However, through engaging with arts and culture in the classroom, this boy was “so inspired and engaged” that he “actively contributed to a class assembly” in front of the whole school. “He was sure he wanted to participate and spoke so clearly and loudly in front of all his peers. It was lovely to watch his confidence blossom”, wrote one teacher.

Schools embedded and delivered Arts Award as part of the process, which enabled children to achieve further certification alongside their curriculum work. A total of 222 children achieved Arts Award Discover, and 31 achieved Arts Award Explore. The evaluation processes built into the project enabled the children to reflect on their experience as artists: “I always thought I was really bad at art because I couldn’t draw as good as other people, but when I saw what you could do with art...my feelings just changed, and like, I thought I was a better artist.” (Pupil)

Connecting the dots made all the difference for the artists and teachers. Having joint planning between schools and the creative sector was valued and well-respected by leadership teams in schools. They were able to work towards Artsmark, as a benchmark for excellence in arts and cultural provision in education.

As part of the programme, an Artsmark Twilight Session saw 11 teachers come together, including one schools' Special Education Needs Coordinator and three Art Leads. As well as this, 13 teachers, including Heads, Deputy Heads and more, attended an Artsmark Development Day. Both sessions allowed school leaders and teachers the opportunity to gain knowledge of the local arts offer and how to actively connect with this in their specific locations. Following these sessions, one Headteacher commissioned a full-day, artist-led INSET session to embed thinking about creativity for their staff.

Artists reported the benefits of working together too, with one explaining, "It got us back into working with schools after a few years of absence. We're already delivering another project with different teachers in our partner schools and beyond. It feels as though we are building a strong relationship with a core group of schools."

The project provided valuable learning for arts and cultural organisations, in relation to child-led approaches and the practicalities of working with and in schools. "Working across two schools gave a far richer insight into the scope of opportunities and challenges that such facilitation can encounter. It reminded us that 'child-led' can never represent a wholly replicable model, but should be communicated as a philosophy." (Artist)

As part of the process, families were encouraged to be more actively involved in enabling their children to build confidence and self-esteem, through sharing their experiences.

Space to Re:Place, the resulting exhibition from the project, attracted a total of 447 visitors, with 187 attending the preview and celebration evening. As part of the celebration, 30 children from one participating school gave a public performance of their choreographed dance piece in Margaret Powell Square. Later, a teacher from the school described a young boy who was adamant he didn't want to take part because he "hated dance". On this evening, however, he was now the one dragging his father to get to the preview early. "[He was] absolutely thrilled to be performing for an audience."

While the exhibition was running, five family workshops were held as part of MK Gallery's Saturday Studio programme. "Saturday Studio introduces art in all its forms, offering intriguing artist-led activity through which children and families are invited to join in, explore, question and create, whilst working together." (MK Gallery)

The sessions, held in June, were inspired by Space to Re:Place. All artists involved in the project were invited to deliver workshops. 54 children and families came together to explore "colour, play and movement, inspired by the artists' work in relation to 'place-making'."

At the project's end, a film was commissioned (you can view it here: [bit.ly/placemakingfilm](https://bit.ly/placemakingfilm)) and a final CPD evaluation session was held, providing teachers and artists with the opportunity to reflect on successes and challenges of their approach to child-led practice

**Key Learning Points: Genuine teacher investment and continuity**

Arts providers reported a “noticeable difference in the quality of outcomes for children where relationships were strong and teachers were willing to assist with practical tasks”, as well as developing ideas in noncontact time.

Conversely, it was observed that where there were changes in the adults supporting the sessions, “the basis from which sessions could grow and develop became unstable”. “Conversations around these issues could have been more explicit during the earlier stages of the project”, believes Lallie.

One artist reported that it felt “like a true partnership of our skills and the teachers’ skills”.

### **Consideration of participant numbers**

“Where arts providers attempted to work with more than one class throughout the project, meaningful one-on-one or small group exchange with the artist became challenging”, Lallie says. She believes this diminished some aspects of the children’s experience, “as the ability to actively listen and respond to individual and group needs is integral to an authentic child-led approach”. Reflecting on the experience, an artist said, “In one school, we worked with 60 children. It was too many.” He suggested in hindsight that having artists less thinly spread would have made the experience richer for the children taking part.

### **Timescales and school timetabling**

The project’s timespan crossed key exam periods, as well as end of term holidays. As a result, the time frame available for the delivery of sessions in schools became relatively short. This in turn made the opportunity for reflection and exchange between sessions less possible. However, explains Lallie, “It should also be considered that where there was too large of a gap in between sessions or an irregularity of sessions, the progression of thinking became fragmented for all involved.”

### **Further sector development**

Whilst the child-centered approach adopted by artists has been evidenced as having a largely positive impact on artists, schools and children, there is still some suggestion that the project is not yet a ‘complete journey’. The diverse set of artistic practices, experience and varying levels of understanding amongst both teachers and artists means that each individual’s starting point is vastly different. Therefore, for some, Lallie wonders if “it has perhaps not provided adequate time or space to develop the knowledge and confidence needed to make a sustained impact on working practices”.

Both artists and teachers identified future opportunities for consistently learning through the sharing of ideas and expertise, as a key driver needed to progress collaborations between schools and the arts sector in Milton Keynes.

**Introducing... the Artswork STEAM Toolkit!**

*We are pleased to announce the launch of our latest resource for teachers and schools to encourage the use of arts across the curriculum.*

STEAM is used to define a method of teaching that sees five subject areas – Science, Technology, Engineering, Arts and Maths – join together for a more holistic approach to learning. The term has become increasingly prevalent in recent years, due to concerns over the lack of creativity in the school curriculum. At Artswork, we wanted to create a useful resource for teachers and schools to encourage the use of the arts across the curriculum, for a better tomorrow for school-age children across the South East. The toolkit features information on what STEAM is, the current state of the arts in schools, statistics and quotes from a range of leading STEAM advocates, and examples of how best to embed arts, culture and creativity in your own school plans. It also features 10 posters you can print off and put up at school, a selection of which are featured in the middle of this newspaper, to give you a taster. For the full range of them at bigger sizes, download the toolkit for free!

Go to [artswork.org.uk/resources/steam-toolkit/](https://artswork.org.uk/resources/steam-toolkit/)

If you would like to find out more about STEAM and how to embed arts, culture and creativity in your school's curriculum, get in touch with your subregional Education Development Manager - we will be able to connect you to the tools and advice you need to get started.

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**Future Views**

*Future Views is a forward-looking research project, aiming to imagine the next generation of cultural learning in 20 years' time.*

Royal Opera House Bridge, Artsworld and Festival Bridge worked together with three Cultural Education Partnerships across the South East, and commissioned Bridget McKenzie and Susanne Buck of Flow Associates to run a series of discussions, both online and in real-world workshops. Flow used these insights along with their own desk research to develop the contents of this toolkit, which are intended to support exploration of big questions about making and consuming culture, learning, and working in the future.

This toolkit shares their findings and the workshop tools for any LCEPs to use for their own consultation and future planning.

The research consulted with young people and cultural leaders to explore:

- What are the emerging technologies, organisational behaviours and critical trends in the world that might shape cultural learning in a local context?
- If these changes are happening, how and where in their lives will CYP be making and consuming what kinds of art & culture?
- In education and technology, how will these changes impact on CYP's opportunities to access art & culture towards their learning?
- If there are these changes in the wider world, what skills will young people need to access meaningful employment?

Find out more at [Futureviewstoolkit.com](http://Futureviewstoolkit.com)

## **Artsmark advertisement**

### **Artsmark – Bringing learning to life through arts and culture**

#### **Why become an Artsmark School?**

- Unlock the potential of young people, boosting knowledge, understanding, resilience and ambition through creativity.
- Meet Ofsted requirements for Quality of Education, demonstrating a broad and balanced curriculum and a commitment to equipping pupils with cultural capital
- Enrich every student's life and learning with cultural experiences and opportunities to create, perform and compose
- Partnership opportunities and exclusive offers from a wide range of cultural organisations
- Access to exceptional resources and support to help you bring learning to life
- Become part of a growing network of schools championing arts and culture in education

The Artsmark Award is a practical tool for reviewing, boosting and celebrating the arts and culture in primary, secondary and special schools, pupil referral units, youth offending teams and sixth form colleges.

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[[www.artswork.org.uk](http://www.artswork.org.uk)]

## **Connecting With Culture advertisement**

Connecting schools and children and young people's organisations with great arts and culture in the South East

[www.connectingwithculture.com](http://www.connectingwithculture.com)

### **Search**

This free website has been designed specifically to help you find the right arts and cultural experiences for your school.

### **Connect**

Whether you're looking for trip locations, classroom resources or partnership opportunities, Connecting With Culture provides one location to make multiple connections via a straight-forward contact form.

### **Review**

Read reviews from like-minded peers, and leave your own to build a trusted community filled with word-of-mouth recommendations.

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