

Cultural Leadership in Education



Accounts of Practice 2017-18



Introduction

Welcome to the second collection of accounts of practice, written by participants in the Cultural Leadership in Education (CLE) Programme 2017-18. This collection was distributed at Newcastle University on 19 June 2018 as part of a celebration event. Contact details for organisations are provided at the back of the collection.

“The Cultural Leadership programme is designed to inspire school teachers and leaders in the North East to approach curriculum and leadership development differently and more creatively with the ultimate aim to make a difference for our children and young people in the North East. This year’s accounts of practice demonstrate the various authors’ commitment to the development of the Arts, culture and school leadership within their own school settings. I am delighted by their leadership that led to these extremely diverse, creative and transferable projects, which have also influenced, involved and motivated students, team members and the authors’ wider school communities.”

René Koglbauer
North Leadership Centre

“It was both rewarding and humbling to facilitate a group of practitioners who were so committed to, and excited about, the power of the cultural experiences for young people in our schools. They embraced each learning opportunity and challenge with vigour and asked fantastic questions of themselves and of each other throughout the programme. The projects in this booklet are testimony to their hard work, innovation and application of learning inspired by the Programme. Our schools and young people are very lucky to have such passionate and talented leaders of the arts and culture.”

Claire King
Programme Facilitator

“The Cultural Leadership in Education programme is an important development in supporting a rich cultural offer across the region. This innovative approach is empowering leaders to think differently about curriculum development, and about how to inspire colleagues and build partnerships. Our schools play a vital role in making sure that every child and young person has the opportunity to experience arts and culture. The accounts of practice demonstrate a range of approaches and highlight the creativity of teachers to innovate, embed and share good practice.”

Jeanne Hale
Consultant - Culture Bridge North East

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The Work of Culture Bridge North East

Culture Bridge North East's vision is that everyone growing up in our region should have a childhood rich with arts and culture. We believe that arts and cultural education is not only the spark that creates the artists, performers, makers and curators of the future, but that it is essential for children's quality of life. Taking part in excellent cultural education enables children to make meaning, discover connections with others, find and develop their unique talents, and build the confidence, resilience and transferable skills that set them up for life. Culture Bridge North East collaborates with organisations across the North East and beyond to champion culture and the arts as vital parts of childhood.

We offer a wide range of high quality CPD events, courses and conferences as well as leading on Arts Award and Artsmark programmes across the region on behalf of Arts Council England.



Arts Award supports children and young people to develop as artists and arts leaders. It deepens engagement with arts and culture, develops both creative and leadership skills, and importantly, the Arts Award leads to a national qualification. Through the five different levels of Arts Award, children and young people aged up to 25 can explore any art form. The award builds confidence, helps young people engage and enjoy cultural activities and prepares them for further education and employment.



Artsmark the award for schools, has been designed by schools for schools. Artsmark protects and supports arts in education settings, helping to unlock the potential of children and young people, to develop character, talent, and increase knowledge and understanding. 24% of all schools in the North East are now Artsmark Schools.

Arts Council England funds 10 Bridges across England, all of which are tasked with the strategic development of arts and cultural education by, with and for children and young people. Culture Bridge North East is managed by Tyne & Wear Archives & Museums and based at the Discovery Museum in Newcastle.

[Cultural Leadership in Education Programme](#)

The course has been developed in partnership with Culture Bridge North East and Newcastle University North Leadership Centre, with the aim of building a group of cultural leaders in schools to lead cultural learning experiences.

Participants are helped to understand their role as curriculum leaders and gain access to opportunities for cultural and creative learning within their own schools and across a network of local schools. They become advocates for arts and culture and are able to assess and articulate the impact on children and young people as well as being thoroughly informed about cultural organisations.

Since 2016 40 teachers have completed the course and feedback has been very positive:

“Longer term, the CLE course has given me the courage to go to my SLTs and champion an Arts Policy within school, not just in support of Artsmark (which we continue to hold at Gold level) but also ensuring all students in all areas have access to forms of Arts/ Cultural engagement with all subject areas to develop broader and more sustainable skill set.”

CLE Graduate 2018

“I thought it was a unique opportunity to really explore how Cultural and Arts engagement could offer a fresh approach to my leadership and also the impact it could have upon wider school planning, vision and application.”

CLE graduate 2018

Cultural Leadership in Education Network

Culture Bridge North East also hosts a special network for Cultural Leaders in Education Graduates where they can

- catch up with one another,
- share cultural education practice and challenges,
- speak to the Culture Bridge North East team about upcoming opportunities,
- receive visits and talks from members of the cultural sector.,
- collaborate on projects together.

The network meets termly and has 21 members. The network is a very valuable place for them as one member explains:

“This is the only opportunity we have to plan and network as a group. It is good to visit other people’s setting and see how it is working there too.”

The network has enabled graduates of the course to work together across their localities in partnership with other schools and cultural organisations. An example of this is a project developed between Ryhope Infants School, Diamond Hall Infants School and Rickleton Primary school in Sunderland based around The Tall Ships Festival who say;

“We all completed the Cultural leadership training in 2017 and have attended the regular network meetings since. The meetings provide us with opportunities to share projects that we are involved in, discuss events that we know are coming up in the local area and support one another with projects and funding sources. Through discussions it became apparent that we all wanted our schools to have some involvement in the Tall Ships celebrations in Sunderland in July 2018. We have since planned a gallery of children’s work which will be held at a venue in Sunderland city centre and will be open for all of our families to visit over a week. Our collaboration has enabled us to work together, employing lots of the skills and strategies that we gained on the Cultural Leadership training and will hopefully lead to future collaborations!”

Charlotte Dack, Culture Bridge North East Area Manager co-ordinates the network.

Please register your interest at: Charlotte.Dack@twmuseums.org.uk.



2017 Course Graduation Celebration

Ruth Brown - Does it make a difference?

[Linked to the Quality Principles, can you create a whole school culture of wellbeing through arts collaboration and engagement to raise confidence, aspirations and ambitions within young people?](#)

As teachers, we strive to make a difference to the lives of young people, to open doors of opportunity, to bridge the gap between the mundane and the extraordinary. As Arts and Cultural Leaders, I believe we endeavour to promote, develop and engage young people through activities which actively support and celebrate change, broaden understanding of Arts, Culture & Heritage and give a more global, inclusive view of communities and beyond. But does it make a difference?

The Duchess's Community High School (DCHS) is a large, comprehensive school in North Northumberland currently undergoing huge changes. In September 2016, we moved to our new site and in 2017, we became a Year 7 to 13 school for the first time in the school's 200+ year history. For Students, Staff and the Alnwick community, this cultural shift was, and continues to be, massive.

As Faculty Leader for the Creative Arts, vision, ethos, curriculum planning and wider partnerships, we have all been aided by our Artsmark journey and are very proud of our twice-awarded Gold status. Underpinning this are the Quality Principles (QP's), to support the evaluation of the impact Arts and Culture can have on a child's development. We see this on a daily basis, but I wondered how that translated more broadly across the school, across subject disciplines and also amongst the understanding of students. I wanted to know how impact could be measured, whether a change in culture could have impact on the well-being of young people and what proof we had to support this theory.

When I set out on my Cultural Learning Journey, I had in mind an idea of exploring how to weave the QP's into whole school planning. However, as time went on, it became less about achieving the evidence needed for Artsmark Platinum and more about student engagement opportunities, re-visiting student voice / identity within a new school model and sharing good practice across departments. For me, it was becoming evident that something was missing from our move, not only from the move from old to new, from 3-tier to 2 but also from the cultural shift the new reforms had created. We needed to explore what this new / revised DCHS culture was, what it offered and opportunities for both new staff and students. Could we develop an inclusive culture underpinned by QP's ideals, and yet be accessible for all areas? Could we create a whole school experience with all departments comfortable in adapting QP's, to develop a creative culture within their areas, using a common framework which could assess impact? One of the key 10 recommendations within the document 'Get It: The Power of Cultural Learning' talks about schools "agreeing what cultural learning means for them and incorporate it as an explicit, core element in their curriculum and as central to provision". This led me to reflect more broadly about what level of provision we offered as a school, in which areas and where opportunities might be, to expand, refine or create.

In March 2018, I visited Thomas Tallis (TT) School, London. I wanted to see what an embedded creative culture within an educational setting looked like. It was very apparent that TT had a deeply embedded whole school creative culture. It was clearly seen as important, valuable and a right for students. It was clear this was an important part of the school's identity and community. Visual language was as much a part of the culture as anything else - the school clearly communicated, in all forms, its identity and what they stood for. Students clearly valued this. It was also clear that opportunities to be creative were open to everyone - students and staff alike. It was not assigned to purely Arts based subjects - the responsibility for creative learning and visual literacy fell to all staff - a clear sense of this is how we do things here.

Working in partnership with The Baltic and their Baltic Spark programme, 8 SEND students from Year 7 - 9 took part in a short engagement project working with artist Bethan Maddocks to build teamwork, confidence and aspirations linked to contemporary practice. Students created artwork based on identity, creating heraldic shields and banners linked to their own sense of belonging to the Alnwick community. Feedback from both students and parents highlighted their enjoyment of the experience “The parts she particularly enjoyed were using a room that had ceramic plates on the wall with speakers in front of them. The plates distorted the sound which she found fascinating. It made a real impact because it was the first thing she described to me when she came home.” Students are already asking to go back and do another project at The Baltic and funding is being applied for through Culture Bridge to support further engagement with SEND students in school.



Other work both implemented and or in discussion

- Student well-being questionnaire - sent to all year groups to explore areas of need - key areas already being identified. Staff well-being questionnaire developed but as yet not embedded
- Partnership established with Laing / Shipley Galleries to develop sustained, long term project work.
- STEAM cross curricular planning with Science - learning day in development for Arts / Science collaboration
- Dept. audit using QP's and Gusky's model- in development to assess where culture and creativity already exists and where further links can be made.

Reflection

Does it make a difference...yes, I believe it does, but it needs to fit the needs of your own community to have value and investment. What I have taken from this is very much a sense of community. A sense that, in its purest form, Creativity and Creative Learning is a social, inclusive experience which, through mutual trust and empathy, all sectors of school life could model effectively and with confidence. The QP's outline what we aspire to deliver. It takes time, trust, investment and a shared vision to really have the greatest impact, the evidence of which might be subtle or life changing depending upon the starting point for each individual. The journey continues!

Louise Gatti And Rachel Rickwood - Art Enrichment Gold Art Award

Louise Gatti; Northumberland C of E Academy and Rachel Rickwood; BALTIC Centre for Contemporary Art

BALTIC Centre for Contemporary Art is the UK's largest dedicated contemporary art institution, and is an Arts Award Supporter. In September 2017, BALTIC began working with a group of Sixth Form students from The Northumberland Church of England Academy (NCEA) in South East Northumberland, to support them through Gold Arts Award, with monthly advice and target-setting sessions.

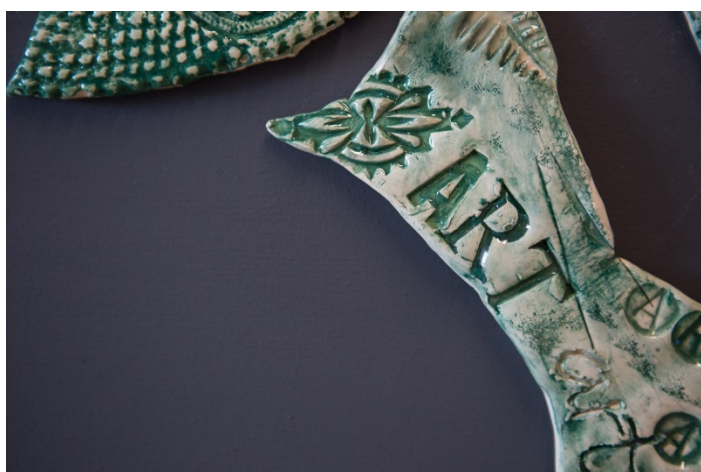
These sessions have been personalised to each individual, as the students involved have a diverse range of interests, with some working towards a career in the arts and some who are simply curious about or enjoy the arts as an extracurricular activity.

As made clear in the Imagine Nation report, not every child is born with the same chance to achieve and thrive, but the arts - like Arts Award - empower children and young people, regardless of whether their future career ambitions lie in the arts.



The benefits of being a part of Gold Arts Award have included NCEA student confidence building, working on exploring new practices and opportunities within the arts, reviewing arts events and further exploring arts issues. We saw students working incredibly hard, and out of their comfort zone, by participating in creative careers day, exhibition reviews and even leading a takeover day at Woodhorn Museum where they taught a new skill to members of the public, as well as a school-based ceramics project with artist Alan Vinters which sees their work being supported by the local council of Newbiggin-by-the-Sea.

Our young people are now well on their way to achieving their Gold Awards, and as they progress, they'll be leading some exciting events soon to be happening in the South East Northumberland area.



Our next goal is to filter this success down to Key Stage 3 (11-14) with 30 students achieving Bronze Arts Award, working with artists in timetabled lessons or after school clubs (through BALTIC Stars) which saw students with SEND and EAL as well as More Able students successfully engaging in contemporary art practices. Examples of this include upcycled sculptures based on our school motto 'Let Your Light Shine' to numeracy in art where the element of chance using a dice decided the students composition in clay, this was then exhibited professionally at BALTIC.

Benefits

Social Mobility: Students who took part in BALTIC Stars and Arts Award are now more socially active in school than they were before taking part in school productions either in set design or singing in the production itself. We have also seen Gold Award students leading clubs for younger students with the skills they obtain through the Award.

Rachel commented on the partnership:

“Partnership working between cultural organisations and schools can be an extremely positive and rewarding experience for all involved. For most young people, their school is a safe and familiar environment where they have been able to develop positive working relationships with their peers and members of staff. Visiting and participating in activities at cultural organisations is an almost essential part of completing an arts award qualification. Young people might have barriers to visiting cultural organisations such as; travel, cost, time and negative preconceptions about what visiting a cultural organisation might be like. Partnership working can support young people to have positive interactions and experiences with museums and galleries and hopefully continue those interactions outside of school time. Partnership working allows cultural organisations to build positive working relationships with young people in a space they feel comfortable, supported by staff who know students specific needs and requirements. Working with NCEA has been a really positive experience and teachers and students have been really engaged with the arts award process. It is great to be able to share opportunities with a school and to build positive relationships with staff and students in the art department.”

- Rachael Rickwood - Assistant Producer (Children and Young People) BALTIC Centre for Contemporary Art

We feel the true achievement was seeing students, regardless of their background, enjoy contemporary art and achieve a qualification this year. This was something that did not seem not possible at the start of the academic year.

Recommendations for Practice

Good communication and flexibility with your partnership is paramount. The success of NCEA’s collaboration with BALTIC and Arts Award has been down to good working relationships and communication; both sides were open and honest about what worked or did not work for them. A lot of these opportunities may only seem possible because of being in the right place, right time however, planning and communication was the key to making it the right place and time.

Challenges

Cost: We found that we would be hosting our own World of Work day and working lunches. We overcame the barrier of speakers, as well as using our fellow colleagues contacts to come to speak to our students; it can be surprising who’s partner or family member works at a games company or runs their own animation business.

Reflection

As we moved into our second cohort of Gold Award with BALTIC we reflected that more structure is needed but also the challenge will be to ensure that a legacy is created, with students engaging with their local community more. The ultimate goal is for students and young people to be the leaders of culture from within the community.

After our success with Bronze Award in Key Stage 3, we hope to integrate the Award on a larger scale by entering the whole of year 9 to participate. The longer-term benefit of this may be a larger uptake of students opting for a more creative route in their careers; and with the creative industries an integral part of the UK economy, accounting for 1 in 11 jobs, this can only have a positive impact on not only our community but the wider community.



Laura McTamney - Embedding arts and culture into the curriculum to promote creativity and engagement in learning

Statement focus

After using the Artsmark audit tool during a staff meeting, we decided to complete a project with Year 1 to evaluate the impact of placing arts and culture at the centre of the curriculum. The project aimed to:

- Embed arts and culture in cross – curricular planning.
- Improve creativity and engagement across the primary curriculum.
- Develop stronger links with local artists and cultural venues.

Development process

As a year group, we used a cross-curricular planning approach to plan our topic 'How does your garden grow?' As with all our topic planning, this began with a discussion with the children to incorporate their ideas and interests. As the project was centred around arts and culture, we planned a trip to the Laing Art Gallery to give the children an understanding of art galleries and inspire their future work. Before visiting the gallery, I contacted the learning team to discuss the project, and they were able to support our trip by highlighting pieces that would enrich the visit. We



then contacted local artist, Helen Smith, who was able to support the development of the project further by using the children's ideas to prepare a bespoke workshop. We discussed numerous ways to deliver the workshop and decided small groups working together on a large-scale painting would be the best way for all children to be involved and create an authentic experience. To embed a cross-curricular teaching approach we used the paintings as a stimulus for drama and creative writing. We explored the story 'Katie and the Sunflowers' and asked the children to work in small groups to create a short story describing what would happen if they stepped into their painting.

Account of the benefits and evidence of impact

To evaluate the impact of the project I conducted informal interviews with members of the Year 1 team, children and looked at examples of drama and creative writing. During the painting process all the children were engaged, enthusiastic and demonstrated great teamwork skills. The children worked together and developed their communication skills when sharing ideas and collaborating to create their painting. One of our aims was to embed cross-curricular teaching and the project enabled this to happen naturally through colour mixing, application of scientific vocabulary and linking to creative writing. All teachers in the year group commented on the rich vocabulary the children used when discussing their painting and taking part in drama activities. As the children had ownership of their work and had been actively involved in all stages of planning, they were much more engaged and had fantastic ideas for a story. Teachers also commented on the



improvement in boys' writing, especially those who usually struggle for ideas. Throughout the project they were able to work much more independently and use their ideas from the painting to support their creativity. When discussing the project with the children they all described a very positive experience. It felt special to them because they met a real artist, created a large-scale painting and used a different space in

school to work as an artist. It was also very important for the work to be displayed around school for others to see as they were very proud of their achievements.

Recommendations and proposals for practice

I found discussing the project with the Senior Leadership Team very important as they have a key role in raising the profile of arts and culture in school. Having support from the SLT gave staff confidence when approaching the curriculum in a different way. I highly recommend working with local artists and cultural venues as this enriched learning and gave it real purpose. The conversations I had before the trip and workshops were vital as it meant there was a mutual understanding of what we wanted to achieve and the best way to do this. Constant reflection as a year group enabled us to adapt planning and ensure children were able to express their creativity in ways which suited them. Ensuring all staff felt confident and were able to be flexible and adapt their teaching made this project more successful in terms of engagement and encouraging creativity.

Discussion of challenges, barriers and issues

Fully embracing a creative, child – led approach to learning can be difficult as it moves away from formal styles of teaching, which increasingly match the requirements of the National Curriculum. We were able to discuss this issue as a team and offer support by sharing ideas, resources and ways to approach a creative lesson. We also had two students on their final teaching placement in the year group, so needed to support their learning and meet university requirements. Both students stated that they found the project highly beneficial because they had limited experience of planning and teaching art and using it in a cross-curricular way.



It was important to evaluate the impact of the project but we found this challenging as it is not something that can be recorded as numerical data. After discussions with the SLT, we felt regular informal interviews with staff and children about changes in attitudes towards learning, confidence and progress in a range of subjects were the best way to evaluate impact.

Reflections on what has been learnt and achieved

With an ever-increasing pressure to raise standards in core subjects and a National Curriculum which focuses on quantifiable data, I believe it is essential to give children a wide variety of cultural experiences so they are able to thrive and have the skills to be successful adults in a constantly changing society. This project demonstrated the positive impact arts and culture can have on a child's learning and engagement in the curriculum. As a staff we feel more confident when using arts and culture as we have seen the benefits it can have when developing confidence, collaboration, creativity and problem solving, as well as enriching learning for children of all abilities.

Linda Peacock - Discover Art in a Day

At Jarrow Cross Primary School, we endeavour to provide arts and culture provision which stimulates creativity and imagination. Art enables children to communicate what they see, feel and think through the use of colour, texture, form, pattern and different materials and processes. The Discover Art project aims to....

- Incorporate additional arts and culture opportunities into the school curriculum
- Encourage parental involvement in children's creative learning
- Deliver opportunities for children and parents to create, learn about artists and share their discoveries
- Support children to attain Discover Arts Award certification

The development process

After attending the Arts Award Conference in 2017, I was inspired to explore opportunities to incorporate additional art opportunities into the school curriculum. The conference highlighted the possibility of completing the Discover Arts Award in a day using a compact model. I decided that this would be an excellent approach to integrate into the curriculum and planned an overview of how a creative project such as this could be accomplished.

A meeting was arranged with the head teacher, Mrs McBeth and we pondered the possibility of delivering bespoke arts sessions to the children and parents within our school. Parental involvement is an ongoing focus within our school improvement plan and we felt that this creative project would be an ideal opportunity to encourage parents and carers to come into school and work alongside their children.

An application was submitted to The Jarrow Big Local Trust to acquire funding for this original venture. An initial bid was made in April 2017 and after a successful presentation in May 2017, funding was allocated and this exciting proposal originated. The budget was carefully allotted to artist fees, purchasing Discover Arts Award certificates and providing lunch for the parents involved. An action plan was developed and dates were timetabled to complete seven compact Discover Arts Award workshops. Each year group, from Year 6 to Reception, were allocated places for fifteen children and their parents.

I took advice from the curator at The Customs House who supported me in the acquisition of reliable artists. Artists were contacted and project expectations were shared. Enquiries were also made concerning the artist's fees. A variety of artists were selected with a multitude of skill sets to ensure that a range of art techniques were explored. It was paramount that this community funded project provided a range of creative experiences for our children and parents whilst utilising the skills of our local artists. Throughout this project, we have been privileged to work with Jane Lee McCracken, an influential biro artist, Chris Folwell, a local print artist, Di Rutledge a ceramic potter, David Wilkinson a painter and sculptor, Elizabeth Kane, the resident artist and education officer at The Customs House and Williby Rocs an environmental arts company.

Impact

This compact 'Discover Art in a Day' project had a very positive impact upon our parents and children. Participants worked with prestigious artists completing creative activities and developing their confidence and skills. All attained a sense of achievement and wellbeing and proudly displayed their completed artworks at the end of each session. Evidence of joyful participation was collated throughout the sessions in a custom-made arts log. All participants were keen to be involved in this project and talked about their creative experiences with enthusiasm. Anonymous feedback forms were completed by the parents and school received some very positive feedback.

"A great activity; thoroughly enjoyed by all. Didn't realise I was so creative. I hope you do more days like this."

“It’s been an excellent opportunity to work with my daughter in school and have some special time. Thank you.”

This project has proven to be a great success using the compact model of delivery. Overall, 108 children took part in our creative days which equates to 36% of the pupils within school achieving the Discover Arts Award certification.

A celebration is to be held in the summer term, when the artwork completed throughout the project will be exhibited and the children will receive their Discover Arts Award certificate. The parents and the artists who delivered the workshops have been invited to celebrate the children’s success.

Our project featured in a film promoting the benefits of ‘Arts Award in Every School’. The film was created by Wycombe 89 Media commissioned by Culture Bridge North East. See more at https://youtu.be/D6EIs_9x7Z8.

Recommendations

- A supportive SLT: The Head Teacher is exceptionally supportive in allowing creative projects to take place in school. I feel that it is vital to have the trust and backing of the SLT and the governors.
- Develop links with an arts organisation: The Customs House helped us to acquire reliable artists.
- Organisation skills: An action plan was completed which was closely adhered to. Good organisation skills are imperative when undertaking a venture such as this.
- An awareness of fundraising: The lack of expendable cash within schools is an issue. However, there are organisations e.g. <https://culturebridgenortheast.org.uk> who can provide advice regarding fundraising.

Challenges

Two of the original artists, pre-booked in July 2017, were unable to attend their allocated session due to unforeseen circumstances. Therefore, substitute artists were required. Good links with a variety of artists and arts organisations enabled me to re-arrange alternative artists swiftly.

As a Reception teacher with lots of responsibilities, I found it challenging to find the time to complete the Discover assessment formats for the 108 children within the project. A review of my time management and delegation skills will be beneficial.

Reflections

Overall, this project has been immensely effective. All participants have given affirmative feedback and each session offered was oversubscribed. Due to the success of this wonderful initiative, I hope to continue this project and make it sustainable in the future, utilising the skills of the dance, drama, music, craft and visual arts teachers in school.

Art is an inspiring gift that should be treasured by all and as an arts champion,

I am committed to ensure that this transpires.

Katie Newton – Bringing the Culture back

At Prudhoe Castle First School, we are committed to raising the profile of the arts throughout our school and we are working towards the Artsmark Award. As part of this process, we want the pupils not only to experience a variety of art and culture, but we also want to embed art and culture into our curriculum for future learning. In the two years I have been at Prudhoe Castle, we have gone through dramatic curriculum change and are now in a position to focus on developing the teaching and learning of our foundation subjects.

As music coordinator and cultural leader for our school, I felt that music was an undervalued subject. We would plan the obligatory Christmas and end of year shows but alongside some of the other foundation subjects, they have never been the main focus of our curriculum. As a staff, we believe developing these subjects will have a positive impact on the whole child as well as raising standards. Our curriculum currently meets statutory requirements, but our aim is to familiarise the children with culture and the arts through a more rigorous creative pathway and to build relationships with external organisations along the way. Following discussions in staff meetings, staff felt strongly that they wanted all children to have access to a range of opportunities in school and also in the local community, by developing partnerships with local schools and cultural organisations.

As a staff we decided to alter the weekly timetable and introduce a Friday afternoon ‘carousel’ of activities which would encompass Music, RE and French lessons. Each one of these curriculum areas would be delivered by a different member of staff and the school would rotate around each lesson throughout the course of the afternoon. We decided to trial the idea of a Friday afternoon carousel throughout the summer term so that the impact could be measured before fully embedding this practice in September 2018, if we found it to be a positive learning experience for the pupils. Each week, each class rotated to a different teacher and completed a culturally relevant lesson based on one of the different subject areas, taught by the teacher who felt they would like to develop their skills in one of the particular areas. As a staff, we felt that this was going to be the most beneficial way to work this and would give us the biggest impact ready for the following academic year.

Staff have been very supportive of the carousel and have commented on the improvement to the structure of their Friday afternoons and an improvement in pupil behaviour. Most importantly, pupils are motivated and engaged throughout Friday afternoons now and are enjoying working with all the staff in school. Additionally, the work produced has created whole school displays for each of the three focus areas, further reducing staff workload and creating a more exciting and stimulating learning environment throughout school. Staff have also commented how the carousel has relieved the pressure of teaching foundation subjects during the week and freed up additional time in their timetables to embed other subjects. Reluctance to teach subjects that the teachers are unfamiliar with is not an issue anymore and staff are enjoying the opportunities to develop their skills. The children are expressing a love for cultural learning and it has been reflected in the work they are producing. They have a much wider access to subjects they would not usually access that exposes them to local and global culture. In future we want to ensure we develop stronger local links within our carousel to ensure the concept of a local culture is more relevant to the children.

As music was an area where most staff felt less confident in teaching, school purchased the ‘Charanga’ scheme of work and set aside some well needed CPD opportunities for the staff. As well as introducing a new music scheme of work into our curriculum, we also began to introduce opportunities to work with local musician, groups and local schools with the hope being we can embed real life music experiences which the pupils are keen to share with friend and parents.

As well as implementing the Friday afternoon ‘culture carousel’ staff have sought additional opportunities to work with outside agencies and groups. For example, the KS2 class have teamed up with Beamish Museum to develop work alongside the new development of Joe the Quilter’s Cottage. They have had visitors from

Beamish come into school and they have also worked alongside the team during a visit to Beamish to support their work. KS1 have had the experience of working with 'wandering minstrels' which is a group run through the Avison Ensemble. Children had the opportunity to talk about the instruments (harpsicord, baroque cello and a singer). The group showed the children how the instruments worked and they had the opportunity to talk about music from the time of Henry VIII with folk and north east songs. The children engaged fully with the workshop and enjoyed finding out about the instruments and regional songs.

As a staff, we have decided that our curriculum needs to develop more opportunities for real life learning to engage the pupils in culture and also that our curriculum needs to be more cross curricular. Throughout the summer term we have begun the process of redesigning our whole curriculum and staff regularly discuss and implement opportunities for a more collaborative approach to teaching and learning. Staff meetings are very much focussed on discussing the progress and impact of planned learning opportunities and staff are motivated to deliver and plan all subjects based around a single topic which the pupils are interested in.

Embarking on this project was initially daunting for all of the staff. It is a focus which is ongoing and we feel that redesigning the curriculum will only bring benefits to the children who attend our school. As well as being able to ensure that our creative and cultural offers have been embedded within our curriculum it has also brought to light ideas that will support core subjects in a more creative and interactive manner. The development of writing and maths across the curriculum continues to be a key priority in our school. The creative and cultural experiences provided by participation in the Arts Award and the opportunities we are developing with groups are giving the pupils broader life experiences and enriched vocabulary which can then be fed back into the children's writing. Focusing on how maths has been implemented forms the basis of our main focus for next year in further developing how the Arts Award can help us ensure that we deliver a purposeful, engaging, motivating, creative and cultural learning offer for our pupils.

James Smith – The Curriculum for Life: A pupil influenced PSHE Curriculum

Focus

To work with the pupils of Excelsior Academy to promote the Newcastle Youth Parliament's concept of The Curriculum for Life. I wanted to develop and introduce a pupil influenced PSHE program that focuses on Social, Moral, Spiritual and Cultural topics specifically relevant to the young people of the West End of Newcastle.

Original idea

In my role as SDL for PSHE/RE I was asked by my Principal at the end of the 2017 academic year to revamp and reintroduce a one hour PSHE lesson back onto the timetable for our Key Stage 3 pupils. While I was considering this idea I met with Matthew Otubu MYP Newcastle who explained the concept of the Curriculum for life.



Their proposal is:

'The national PSHE curriculum should be radically overhauled through a youth-led review that helps develop young people's political knowledge, better sex and relationship education, cultural awareness, community cohesion, finance skills and sustainable living'

After our meeting I decided to link the planning process for the new PSHE lessons to the Curriculum for life initiative I decided to work with students from the school to produce a PSHE program that they had a hand in designing and one that they felt would be relevant to their lives in the West End of Newcastle.

Process

My first steps toward getting the students involved was to meet with the Student Council for the Academy. We discussed the idea of why Social, Moral, Spiritual and Cultural education was so important to their overall personal development and the pupils brainstormed some suggestions for possible inclusion on the new scheme of work. I suggested that the pupils try and include ideas that were socially and culturally relevant to them in the West End. Once we had gathered together some suggestions we discussed how to get a wider view of the idea from pupils across the Academy. It was decided that the student council would produce a questionnaire on an ICT program called Survey Monkey. This would then give a more representative view from pupils across the Academy on which topics they would like to include on the new program. The survey was completed by 6 classes across year 7-9 and a final short list of 6 topics was chosen from the student councils original list of 10 ideas. The topics chosen for inclusion were:

- Internet safety
- Sex and Relationship education
- The Environment
- LGBT awareness
- Hate Crime
- Bullying and Friendship

The school council was also asked to help decide on a new name for the PSHE program, we wanted to try and give PSHE a more interesting name, something that would stand out and give the subject a bit of a push forward and create a bit of interest when it was relaunched onto the 2017-18 timetables of the pupils. The first suggestion we had from the pupils was Social and Cultural Education (SCE) but one of the 6th form

student councillors suggested we call it The Thinking Curriculum (TC) and that was a popular choice with both staff and pupils. I then met with teaching and welfare staff to finalise the units of study that we would include on the program. We decided to make each unit of study fit into a half term (roughly 6 weeks) the final Thinking Curriculum SOW for 2017-18 is displayed with the pupil selected Curriculum for life units displayed in red. Once we had finalised the prospective SOW it was resourced by the PSHE staff and we had an input from some outside agencies such as Street Wise and WEYES who contributed to the SRE program. I am also working with the school's LGBT club to allow the pupils to have an input into the actual lesson content for the unit on LGBT issues that is to be taught in summer term 2 to year 9.

Evidence of impact

Thinking Curriculum is now coming to the end of its first year on the key stage 3 timetable at Excelsior Academy. I believe that it has had a very positive impact with our pupils. In my role as PSHE lead I have done many lesson drop in's and some formal observations of the subject. The standard of teaching observed in the lessons has generally been good and the quality of work produced by pupils has also been good. The progress of TC is measured the same way as all other curriculum subjects. We are using Competency statements to chart progress. Currently across the Academy 70% of all pupils are on target to reach or surpass their target level in TC. With one more data submission to go I hope the final figure will be comfortably over the 80% on target level set for all subjects. There are currently 22 staff across the Academy teaching TC and the feedback from them about the lessons and the units of study have been generally very positive. The staff felt that the pupils were engaged and there was improved behaviour from children during these lessons. I have also spoken to pupils in the lessons observed and the response has again been very positive. Pupils spoken to say they enjoy TC and feel these lessons are teaching them valuable life skills. During our recent Ofsted inspection SMSC and Citizenship (which TC plays a key role in) was highlighted as a particular strength.

Discussion of challenges

As with any subject the progress of the children and success of the lessons is dependent on the attitude and efforts of the staff. We have had 22 teachers teaching TC this year, while most are receptive to the ideas of SMSC and supportive of the pupils having a role in choosing the curriculum some though it was a bad idea! As you would expect with any new initiative in a school some staff will be resisters, partly because they see it as more work or they are sceptical about the value of Social or Cultural education.

Reflections

As we reach the end of the first year of our new PSHE curriculum it is a good time to reflect on the process made. The idea of Curriculum for life has been successful and the pupils who worked on picking the units of study are really pleased that their ideas about SMSC are on the school's curriculum. We will be meeting with the school council this term to discuss their ideas for next year's SOW. Observations have shown that the lessons are well taught and that TC is popular with staff and pupils, data recorded shows that the pupils are making good progress in the subject and the Ofsted report we received this year validates the important role Spiritual, Moral, Social and Cultural education is playing in the development of the young people at Excelsior Academy.

	Autumn Term	Spring Term	Summer Term
Year 7	1 My new school - Transition	1 Introducing World Religions (RE) Part 1	1 Me and my body - Alcohol, drugs and Tobacco
	<u>2 Friendship and Bullying</u>	2 Introducing World Religions (RE) Part 2	<u>2 The Environment</u>
Year 8	1 Race and social harmony	1 Crime and punishment In society	1 Body image and The role of the Media
	<u>2 Hate Crime</u>	2 The importance of Sport in society	2 Healthy Living – Complete health and Wellbeing
Year 9	1 Human rights	<u>1 Being Safe (SRE)</u>	<u>1 The internet and me (Being safe)</u>
	2 Animal rights and Welfare	2. Our City – The Culture and History of Newcastle	<u>2 Diversity – LGBT Issues in society</u>

Sharon Wood - Creating Collaborative Curriculum

I have been part of the St Bede's RC Primary School team for nineteen years now. I have over the years been provided with opportunities to share my interest and experiences in art and design with the students and staff. I have actively promoted the arts in school as I believe that the transferable skills within the arts will boost overall academic achievement, promoting interdisciplinary learning whilst enhancing well-being and self-esteem, empowering students to think creatively and critically.

"Arts education is not a luxury, it's a necessity. It's really the air many of these kids breathe. It's how we get kids excited about getting up and going to school in the morning. It's how we get them to take ownership of their future."

- Michelle Obama
Honorary Chair, President's Committee on the Arts & the Humanities, 2009–2016

At St Bede's we believe students should be excited about learning and strive to provide an engaging and supportive curriculum. Each year I investigate ways in which the school can further integrate arts and STEM subjects to support interdisciplinary learning. This year is the year we are due to update our Artsmark, during this time of reflection, the areas identified to develop, and progress are:

- To provide a curriculum that is relevant and accessible to ALL pupils
- To provide balance in teaching and in the curriculum between learning knowledge and skills
- To create sustainable and flexible planning and with a Cultural Education Partnership
- To encourage whole school planning

During the Artsmark workshops I had the opportunity to work with Virginia Wilkinson, Learning Officer North & South Tyneside and Leslie Palanker, Tyne & Wear Archives & Museums Assistant Learning Officer North and South Tyneside. Alongside this I also attended the Cultural Leadership in Education course where I met Clare King, Jeanne Hale, Adam Goldwater and other members of the team.

These interactions gave me the insight into how important and supportive a cultural partnership is and how they could help the teachers to embed the arts into their planning whilst enabling them to enhance quality learning and teaching through knowledge generated and constructed in the process of critical and systematic inquiry into different learning and teaching issues whilst creating a sustainable and enjoyable planning that can be easily adapted to the ever-changing educational demands. I decided the main course of action was to create these same opportunities for the St Bede's teaching staff.

With the support of Virginia and Leslie I organised a staff meeting at the South Shields Museum. Virginia and I talked to the staff about what is available at the local museum and took the opportunity to discuss how a partnership would be fruitful. Included in the discussion was resources that are available and how a collaborative curriculum can be enhanced by this partnership. The staff had the opportunity to discuss their needs and a tour of the museum. The staff gave very positive feedback including an exchange of contact details. The following week the History, Geography, Science and ICT department heads had their first meeting to begin the process of the collaborative curriculum. This was to begin a skills audit in preparation for a whole school collaborative curriculum meeting with the aim to embedding links whilst promoting different areas of pooled knowledge, encouraging a thinking- curriculum which will have a positive impact on students.

“It recommended new priorities in education, including a much stronger emphasis on creative and cultural education and a new balance in teaching and in the curriculum between learning knowledge and skills and having the freedom to innovate and experiment.”

- National Advisory Committee on Creative and cultural education.
All our futures: Creativity, culture and education.

The challenges still to face are: sustaining this partnership whilst keeping the motivation and enthusiasm of the staff. Though I do think a stronger emphasis on creative and cultural education and a balance in teaching and in the curriculum will give not only the students but the teachers the freedom to innovate and experiment. Whilst keeping in mind to promote change compatible to the school I found Tom Guskey’s Five Levels of Planning and Evaluation very insightful during this time giving a useful focus.

This has been a very interesting time I have spent a lot of the time listening, studying and reflecting on discussions with students, school and museum staff. The progress made may look on the surface small, but I believe the impact will create a balance in teaching and in the curriculum whilst providing students with the freedom to innovate and experiment providing effective outcomes such as enjoyment, pride and a sense of achievement. Students gain art form knowledge, appreciation, skills and techniques and personal development, especially self-esteem and self-confidence along with social development, particularly teamwork and awareness of others.

Five Levels of CPD Evaluation - Tom Guskey

Evaluation Level	What Questions Are Addressed?	How Will Information Be Gathered?	What Is Measured or Assessed?	How Will Information Be Used?
1. Participants' Reactions	Did they like it? Was their time well spent? Did the material make sense? Will it be useful? Was the leader knowledgeable and helpful? Were the refreshments fresh and tasty? Was the room the right temperature? Were the chairs comfortable?	Questionnaire administered at the end of the session	Initial satisfaction with the experience	To improve program design and delivery
2. Participants' Learning	Did participants acquire the intended knowledge and skills?	Paper-and-pencil instruments Simulations Demonstrations Participant reflections (oral and/or written) Participant portfolios	New knowledge and skills of participants	To improve program content, format, and organization
3. Organization Support & Change	Was implementation advocated, facilitated, and supported? Was the support public and overt? Were problems addressed quickly and efficiently? Were sufficient resources made available? Were successes recognized and shared? What was the impact on the organization? Did it affect the organization's climate and procedures?	District and school records Minutes from follow-up meetings Questionnaires Structured interviews with participants and district or school administrators Participant portfolios	The organization's advocacy, support, accommodation, facilitation, and recognition	To document and improve organization support To inform future change efforts
4. Participants' Use of New Knowledge and Skills	Did participants effectively apply the new knowledge and skills?	Questionnaires Structured interviews with participants and their supervisors Participant reflections (oral and/or written) Participant portfolios Direct observations Video or audio tapes	Degree and quality of implementation	To document and improve the implementation of program content
5. Student Learning Outcomes	What was the impact on students? Did it affect student performance or achievement? Did it influence students' physical or emotional well-being? Are students more confident as learners? Is student attendance improving? Are dropouts decreasing?	Student records School records Questionnaires Structured interviews with students, parents, teachers, and/or administrators Participant portfolios	Student learning outcomes: • Cognitive (Performance & Achievement) • Affective (Attitudes & Dispositions) • Psychomotor (Skills & Behaviors)	To focus and improve all aspects of program design, implementation, and follow-up To demonstrate the overall impact of professional development

Plan from the bottom, and evaluate from the top

Pauline Wooton - Making a difference: The Arts at Barndale House School

“Studying cultural education subjects [...] sparks creativity across the curriculum, encouraging young people to be inquisitive, disciplined and determined. Wherever children start in life, a high quality cultural education in every school should be a right, not a privilege”

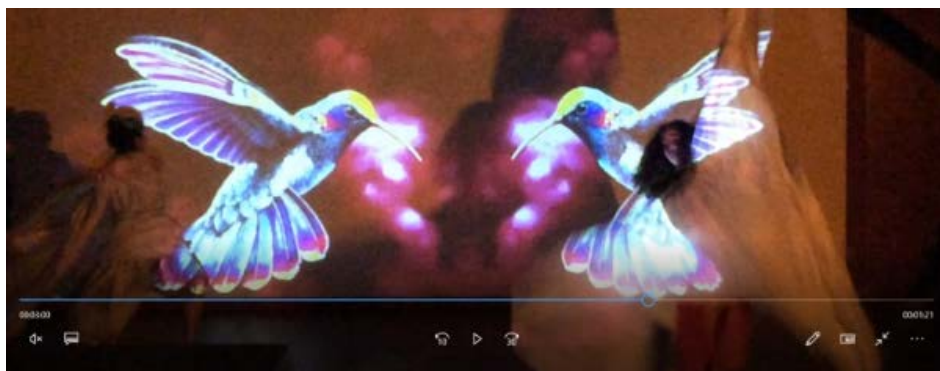


Darren Henley OBE chief executive, Arts Council England

At Barndale House School (SEN) in Alnwick, I place creativity at the heart of the curriculum. Sustainable projects have been set up that give meaningful outcomes for young people. It is planned that continuing quality and success of all future projects is ensured by a) using Culture Bridge North East's Quality Principle Toolkit (www.culturebridgenortheast.org.uk/quality); b) by continuing to develop links and c) to involve other staff and the governors to develop connections to the arts, including funding bids to support projects.

The background for this year's projects came out of the success of two main projects last year. The first was The Hummingbird (4) multidisciplinary project with Emma Dunn from Dansformation.

The Hummingbird project - an inclusive multi-disciplinary project combining dance, art, music, film and digital art. Barndale House pupils composed music with Ian Stephenson and wrote a song with Caroline Fentiman, performing at Inwick Playhouse alongside dancers from Dansformation Company.



The second was the installing of two artists in residence to work with all the pupils on a wide range of projects that were featured locally and internationally.



Kat Syddall and Lizzie Simpson from Northumbria Fine Art worked with pupils on a screenprint series shown in an international art exhibition with Kagawa College in Japan; the Alnwick in bloom competition, the Alnmouth arts festival banner exhibition and the Harry Potter competition at the Bailiffgate Museum.

Continuing from last year Emma Dunn is working on a dance project called 'Move Alnwick' with all pupils in the school. Funding for the project comes from Emma's bid to 'Community Foundation' and 'Comic Relief' and from school match-funding. Pupils will perform to an audience. Venues may include Headway Arts and CU House in Newcastle, where they will simultaneously exhibit art in the Ampersand gallery. I intend to generate funding whereby projects can continue yearly, working across the school. Emma is beginning work on a three-year project: 'The Lost



Dances' concerning Northumbrian heritage, applying to Heritage Lottery funding. Barndale House School has been selected by Emma to take part in the project.

At present two artists in residence are being chosen from Northumbria University Fine Art Department to work on a variety of projects: one artist will work with video and sound and the other will specialise in painting and drawing. They will work with the pupils to develop sets for the dance project and work on a video (using 'green screen') containing music/sound/visual art for a 'Treasure Island' project (winners to be shown at the Tyneside Cinema). The artists will also work on paintings for the CU House-Ampersand exhibition, the Alnwick in Bloom competition and the Alnmouth Arts Festival. Northumbria University are keen to develop sustainable relationships for their students working with professional bodies.

Emma has a 'youth- authored' approach, allowing pupils to develop their ideas from the beginning of the project. This builds confidence and communication skills. Impact and benefits have been seen across the school. Some pupils have become more spatially aware (A study by the University of Michigan links increased spatial awareness to the understanding of Maths concepts); other pupils have communicated in new ways, both verbal and non- verbal. It has also helped with some pupil's mobility. Other benefits for our pupils include: creative expression, team work, leadership skills, decision making, problem solving, balance, strength and flexibility. Research shows that schools integrating the Arts in the curriculum leads to an improvement in attainment and well-being among young people

The IVE Creative Innovative Supportive states 10 reasons why arts and culture make a difference to our young people, including: Improves educational attainment across the curriculum; provides routes to success for young people with special educational needs, develops transferable life and work skills, improves mental health and wellbeing, makes learning fun. www.weareive.org/bridge/10-reasons

After each session I note staff feedback, which has been very positive. Ongoing evaluation and feedback using the Guskey model has been very important as the project develops, and regular meetings with Emma ensure the project's success and the 7 Quality Principles are met.

Sustaining and building relationships with Arts and Cultural organisations is crucial for moving forward, allowing projects and partnerships to develop so that change and impact can happen. CPD helps clarify and develop ideas, cementing existing relationships and creating new ones. I attended an Alnwick School cluster group meeting at Alnwick Playhouse with Claire Newton, Arts Development Manager where I met Emma Dunn and Helen Ellis an organiser for Alnmouth Arts Festival: projects stemmed from that meeting. It is crucial that arts coordinators and art teachers attend cluster meetings regularly. There are 4 groups covering Northumberland: Berwick Visual Arts; Mortal Fools; Queens Hall, Hexham; Alnwick Playhouse.

CPD is often free or costs little and is invaluable for making links. I attended CPD at Headway Arts, Blyth where the A.R.T.S international Quality Framework for arts with learning disabled people and online Tool Kit coordinated by Headway Arts was launched. Headway Arts also offer a range of arts projects for schools, which we will be participating in.

Barndale House School has now set up a Governor for the Arts and that is a positive move supporting development of the arts in the school. I am looking ahead: next year the Artists in Residence will work on an art project to send to the Kagawa College (Japan) international artist and school exhibition. Developing roles for performers/dancers/ musicians in residence will begin. Being pro-active is essential so forward planning occurs and funding can be put in place.

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