

# South East Schools Arts Paper - Issue 3

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SPRING/SUMMER 2017

NEWS | RESOURCES | INSPIRATION | HOT TOPICS



## Creativity and Life Chances

Welcome to the Spring/Summer 2017 issue of the South East Schools Arts Paper

In this issue, we take a look at a range of programmes that illustrate the vital importance of the arts and creativity to the lives, education and life chances of children and young people. From embedding the arts in STEM-based practice in the curriculum (STEAM), to engaging with young people experiencing challenges, all the articles and case studies that follow advocate for the importance of the arts and culture for children and young people, both within school and beyond.

In January of this year, the Cultural Learning Alliance published *ImagineNation: the value of cultural learning*. The publication articulates how “studying arts and culture changes and shapes the lives of children and young people”. It is their intention that *ImagineNation* can be widely shared, to make people aware of the positive impact creative and cultural engagement has on the life chances of future generations. As they explain:

***“The knowledge, skills and experience made possible by the performing and visual arts, film, museums, libraries, heritage and exploring the built environment, are essential to young people’s development. Through cultural learning, young people are encouraged to explore other cultures, past and present, and inspired to contribute to the arts and culture of the future.”***

(Cultural Learning Alliance, 2017)

Download *ImagineNation* for free and share:  
[bit.ly/2oCM7sl](http://bit.ly/2oCM7sl)

Key research findings on the connection between arts education and better life chances show that arts and cultural learning can not only raise self esteem and a sense of self worth, it can also improve cognitive ability, attendance and attainment in Maths, English and other core subjects. We speak to Emma Cairns, Head of Art and Technology at Bridgemary School, to see how this is already taking place in their school. Their cross-curricular *Harry Potter* - inspired programme has been a huge success, showing marked improvement in attainment and attendance levels across the school.

The work we are already seeing from the Cultural Education Partnerships (see page 18) across the South East is also promising. These partnerships are at various stages of planning and delivery but all share a vision and a commitment to making a difference to the lives and education of young people in their area, working with a wide range of local partners.

The common thread running across all of the work featured here is the unique role of arts and cultural provision and practice in increasing opportunities for children and young people to meet their potential, build their skills and lead full, happy and successful lives.

On this note, we are delighted to announce our 2017 Conference, *Creativity and Life Chances*, which will take place on 22nd November at the Wellcome Collection in London. For more information, please see the back page of this issue, and visit [www.artswork.org.uk/conference2017](http://www.artswork.org.uk/conference2017) for details on how to book your place.

In the meantime, we hope you enjoy the articles that follow. We are always pleased to hear from schools in the South East region too, so if you have anything you would like to say or case studies you would like to share, please get in touch with us via [info@artswork.org.uk](mailto:info@artswork.org.uk). Who knows, you might even find yourself appearing in the next issue!

For now, full STEAM ahead,

Jane Bryant, Chief Executive, Artswork

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

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## Making the best opportunities for your pupils with Arts Award

Teachers who deliver or support Arts Award in their schools will know first-hand the benefits and opportunities that are developed for their pupils and students in the process. From the chance for young people to try new and exciting artforms, to leading peers and visiting local cultural establishments, Arts Award provides the perfect framework to allow young people to develop as both leaders and artists.

Arts Award can also give you the space to try something new at school, be it mixing year groups to deliver activities to each other, or offering the Award as a creative intervention to help improve behaviour, attainment or attendance. Running the Award also provides the perfect space for children and young people to focus on their own positive, creative journey – plus the added benefits of new friendships and forming a sense of community outside of their usual form or class group.

It can be daunting thinking about where to start with Arts Award, but the good news is support is available. Whether you've trained as an Arts Award adviser fairly recently or many years ago, it can be easy to forget that there are a whole host of resources and case studies on the [Arts Award adviser hub](http://www.artsaward.org.uk/adviserhub) to help you to plan and deliver the Award in your school.

Don't forget to use Artswork's [Connecting with Culture website](http://www.artswork.org.uk) and the [Arts Award Supporter website](http://www.artsaward.org.uk/adviserhub) to contact local organisations about their Arts Award offer as well as signposting your students and pupils to use the [Arts Award Voice website](http://www.artsaward.org.uk/adviserhub). All these connections, once established, will bring an enriched approach to running the award in your school.

As teachers, we know your time is precious. We have identified the following resources that are free to download from [www.artsaward.org.uk/adviserhub](http://www.artsaward.org.uk/adviserhub)

Simply click on the 'resource' link and search for the following useful documents.

For your planning:

- Ofsted and the Arts Award framework for schools
- Arts Award and the Teachers' Standard
- Arts Award: its value and position in today's education landscape
- Arts Award and Employability
- Explore/Bronze/Silver/Gold moderation guide

Find out more about Arts Award and how Artswork can help you get involved at: [www.artswork.org.uk/programmes/arts-award](http://www.artswork.org.uk/programmes/arts-award)



To connect your school with local arts and cultural organisations, visit: [www.connectingwithculture.com](http://www.connectingwithculture.com)

# Breaking the STEAM Code

From Leonardo da Vinci's experiments with flying machines in Renaissance Italy<sup>1</sup>, to Will.i.am's *I.am STEAM* projects supporting students from all backgrounds to "compete for the jobs of the future"<sup>2</sup>, the concept of bringing the arts and sciences together is by no means a new one. STEAM (Science, Technology, Engineering, Arts & Maths)<sup>3</sup> has been around for many years and Artsworld's Autumn 2015 Schools Newspaper included an article about the origins of the concept<sup>4</sup>. Our School Liaison Manager, Jane Dickson, takes a closer look at what's happening in the South East.

The 'STEAM movement' is gaining support across a range of sectors, including from industries seeking employees with creative problem solving and team-working skills. Schools are also seeing the synergies between the subjects as a way to address issues, including the low take-up of STEM subjects by girls and, in turn, arts subjects by boys, as well as underachievement and lack of aspiration.

Artsworld wanted to explore the potential for developing cross-sectoral STEAM approaches for teachers and schools in the South East with the goal of providing a broad and balanced curriculum for pupils. With support from Arts Council England, we recently green-lit eight STEAM Networks across the South East.

Establishing new working relationships between education, cultural and STEM partners, the Networks will pilot models for CPD and pupil resources. They will support schools in working towards Artsmark and Arts Award, integrating Arts Council England's Quality Principles<sup>5</sup> throughout. The Networks will be working on themed programmes over the next two to three terms and we will be publishing regular updates of their work on our website, [www.artsworld.org.uk](http://www.artsworld.org.uk)

## Current Engagement across the South East:

**St Richard's Catholic College in East Sussex** already leads a developing Science and Maths Network across the county. Through our Teaching School co-investment programme, they have appointed Specialist Leaders of Education in both the Arts and STEAM. They are working with a new and wider network of schools, arts and STEM partners to further embed this Arts presence into the STEM curriculum.

The Partners: 

- De La Warr Pavilion
- Bexhill Museum
- STEM Sussex
- Hastings and Rother Cultural Education Partnership

The Project: 

- 'Place & Space'

The Specifics: 

- Developing a community oral history programme on Space Exploration (20th-21st Centuries)
- Connecting choreography practice with the light spectrum
- Exploring problem solving, learning spaces and performance through *Alice in Wonderland*.

*The Network will be sharing their work in progress at The Big Bang Fair South East (organised by STEMSussex) on 28th June 2017. Find out more at: [www.stemsussex.co.uk/primary/big-bang-fair-south-east/](http://www.stemsussex.co.uk/primary/big-bang-fair-south-east/)*

**Bridgemary Secondary School in Hampshire** was inspired to develop a cross-curricular STEAM model of practice after reading the STEAM article in our Autumn 2015 issue.

The Partners: 

- Schools in Portsmouth and Southampton
- Winchester Science Centre

The Project: 

- 'Structures'

The Specifics: 

- To find out more, see page 6 for an interview with Emma Cairns, Head of Art and Technology at Bridgemary School

### Buryfields Infant School, Hampshire

The Partners: 

- Primary and Infant Schools across Hampshire
- Winchester Science Centre

The Project: 

- 'Structures, Movement, Travel'

The Specifics: 

- Reflecting and supporting core priorities of each school
- Exploring how collaborative, creative approaches can link and enrich STEAM in the curriculum
- Building pupils' Literacy skills
- Sharing work through twilight CPD sessions

**Astor College in Kent** has been recognised by Ofsted as having Outstanding practice in its Art, Design and Technology teaching.

The Partners: 

- Partner schools in Kent
- Dover Arts Development
- South East Physics Network
- University of Kent, Canterbury

The Project: 

- 'The Universe'

The Specifics: 

- Raising attainment and embedding creativity across the curriculum
- Using a mobile planetarium as a starting point for debates across disciplines
- Exploring questions about space through artistic responses
- Collaborating with artists to create STEAM teaching resources

**Chatham & Clarendon Grammar School in Kent** is working with a consortium of local schools to produce a shared scheme of work.

The Partners: 

- Dreamland
- Turner Contemporary
- Canterbury Christchurch University

The Project: 

- 'Motion'

The Specifics: 

- Creation of STEAM resources for future use
- CPD and Knowledge exchange opportunities with partners and schools
- Big STEAM Day event, taking place in Summer Term

**Larkmead School in Oxfordshire** is working with partner Primary and Secondary schools to build on their 'Arts for All' mission. They believe the arts play a significant role in raising self-esteem and motivating and enriching the lives of their pupils.

The Partners: 

- Oxford Contemporary Music
- Science Oxford
- Theatre of Debate

The Project: 

- 'Breaking the Code'

The Specifics: 

- Exploring DNA, forensic science, cyber safety and scientific methods through creative approaches

**Shenley Brook End School, Buckinghamshire** is building on the success of the Creative and Cultural leadership programme (supported by Artsworld).

The Partners: 

- Bletchley Park
- Teaching School Alliance partners
- STEM Ambassador

The Project: 

- 'Pattern Recognition'

The Specifics: 

- Developing sustainable relationships with Bletchley Park
- Co-developing resources and delivery around Bletchley Park's history and STEM to STEAM
- Exploring team-working, problem solving, creativity and inter-disciplinary working

## Useful Links and Resources

<sup>1</sup>[en.wikipedia.org/wiki/Leonardo\\_da\\_Vinci](http://en.wikipedia.org/wiki/Leonardo_da_Vinci)

<sup>2</sup>[iamangelfoundation.org/programs/i-am-steam/](http://iamangelfoundation.org/programs/i-am-steam/)

<sup>3</sup>[www.tes.com/news/school-news/breaking-views/30-second-briefing-what-steam](http://www.tes.com/news/school-news/breaking-views/30-second-briefing-what-steam)

<sup>4</sup>[www.artsworld.org.uk/artspaper1](http://www.artsworld.org.uk/artspaper1)

<sup>5</sup>[www.artsworld.org.uk/programmes/south-east-bridge/what-are-the-quality-principles/](http://www.artsworld.org.uk/programmes/south-east-bridge/what-are-the-quality-principles/)

<sup>6</sup>[www.stemfest.co.uk/stemfests/east-sussex-stemfest](http://www.stemfest.co.uk/stemfests/east-sussex-stemfest)

## 7 Questions to Explore Before You Leave Primary School

What does sound look like? Where does the sun go at night? A collaboration between The Science Museum, TES and Arts Council England designed to provide inspiration for cross-curricular learning and offer greater access to STEM for all types of learner: [www.tes.com/7questionstoexplore](http://www.tes.com/7questionstoexplore)



# Lessons in Alchemy: Bridgemy School and the Universal Elixir of STEAM

**Bridgemy School in Gosport have been leading the way for including the Arts in a STEM-focused curriculum. Our School Liaison Manager, Lorraine Cheshire, caught up with Emma Cairns, Head of Art and Technology, to hear more about their approach to providing a creative education for all.**

## So what's been happening at Bridgemy School?

I first arrived at the school nine years ago, when it was in Special Measures. We've been on a long journey since then, and last year, Ofsted judged us as a 'Good' school. We work hard to improve attainment levels and increase opportunities for our students. The school is comprehensive, with a fairly even gender balance. All of our classes within the Arts are mixed ability.

## What kind of profile do the Arts have at Bridgemy?

The presence of the Arts has always been dotted throughout the curriculum here, but the introduction of the EBacc affected their status as a priority. When I read about the concept of STEAM in the Autumn 2015 issue of the SE Schools Arts Paper, it felt like a logical way forward for us – to link with core subjects and use our creativity to connect students' learning.

## How did you 'sell the idea' to other teachers who perhaps had different priorities?

First, I met with my Department to propose the idea. We've worked collaboratively across subjects before but not in as connected a way as STEAM has allowed us to. I shared the article with them and spoke about how it would raise our profile in the school and emphasise the importance of Arts in children's learning. We had the idea of trialling a *Harry Potter*-themed project with Year 7s, and staff were inspired by this. From there, I met with the Heads of Maths and Science who were keen to explore the potential of collaboration. It was never about having an overall lead teacher; we wanted a balance across teams.

***"We've worked collaboratively across subjects before but not in as connected a way as STEAM has allowed us to."***

**(Emma Cairns, Bridgemy School)**

## Which subject areas did you reach out to for their involvement?

Science, Technology, Engineering, the Arts, and Maths, with Literacy underpinning the work. Our Library Resources Manager was very keen to be involved too, and wanted to incorporate a reading challenge for students as part of the project. Heads of Houses were important too – they took a role in promoting the challenges for Houses to 'compete' to win the 'STEAM cup'. Our Houses are Kestrel, Eagle, Falcon and Hawk – we linked the colours with the Hogwarts 'shield' and superimposed our Houses on to it. All teachers had merits (like in *Harry Potter*) with their faces on so pupils could collect the cards and be inspired by the creativity and involvement of staff members.

In some ways, the project ended up reaching further than just the STEAM subjects – other teachers wanted to be involved, it had such a broad appeal. We didn't know how the project would go and we have had outcomes that we could never have imagined. We hope to build on this in the future.

## Tell us a bit about the work that was set as part of the project.

We decided we wanted to have one cross-curricular element that came into each of our areas – a 3D net box. The work began in **Maths**, where students learned to measure accurately, moving from 2D to 3D shapes. Then the box was actually constructed and engineered in **Art and Technology** lessons. Pupils studied the illustrations of Jim Kay (illustrator of the *Harry Potter* books) and then illustrated their own sleeve to go over the box. In **Food Tech**, they made Golden Snitches (profiteroles) to go inside their boxes. They also learned about nutritional values in food, which was then added via a label to the packaging.

In **Science**, they worked on different experiments with elements from the periodic table to create potions – this generated much excitement! They also made

broomsticks, constructing and flying them in the **sports** hall, and used **Maths** to calculate speed, distance and time to measure how far their broomsticks would go.

This was the main 'thread' running across the project but there were other subject-specific explorations that also fed in. For example, in **Art**, pupils created clay gargoyles and studied the construction of clay from the earth and its composition, and in **Science**, we looked at the genetics and mutations of different species of 'Fantastic Beasts'.

## What were some of the key successes of the project?

One of the targets this year was to improve attendance of students. We tracked attendance throughout the project and saw a significant improvement from the previous two terms. We are confident that using cross-curricular approaches brought about this positive change – students knew they needed to be in all of their lessons so they didn't miss any of the 'sequence' of work on the project.

Another success was a rise in attainment levels from pupils. For example, in Maths, baseline assessment OWL tests were given at both the beginning and end of the project and scores were compared. There was a significant improvement in attainment across the board.

## So students really invested in their work?

Definitely. They realised they needed to be in all lessons to make progress, and they wanted to be there. Their curriculum was more exciting and engaging for them and from student feedback, we can see they were really buzzing from it.

We also saw a decline in behavioural issues in some subjects – this is something we tracked. Again, if they missed key information or skills they couldn't move onto the next step. They wanted to succeed so they behaved better.

There was a significant improvement in reading too - book loans went up. Many students chose to read the books instead of watching the films. There was also a marked increase in boys reading. Maybe the fact that the story was about a boy helped...

## What was the most surprising or unexpected outcome for you and the team?

I think the buzz that STEAM generated within the school. I just didn't expect that. It is STEAM that is driving me as a teacher still because this is what education should feel like – it should be exciting and students should feel enriched by this creative means of informing them of theory and skills. I just didn't expect that excitement from both staff and pupils and the possibilities it could open up for us as a school in the future. We're also now looking at adding an extended learning challenge, break-time challenges and so on, to build upon these successes.

## This year, you were able to embed Arts Award into your work too.

We wanted to before but as always, funding was an issue. This time around, we fought for it to be a part of the work because we believe it's important. It allows the students to gain a qualification that they will have for the rest of their lives and they'll

***"It is STEAM that is driving me as a teacher still because this is what education should feel like – it should be exciting and students should feel enriched by this creative means of informing them of theory and skills."***

**(Emma Cairns, Bridgemy School)**

remember the connected learning and fun they had as part of their STEAM project. I think it's the transferable skills that are so important – the awareness that they can take their skills from one lesson to another and use them creatively. It's vital for later on in life, and in the world of work.

## What were the challenges you faced?

Time, both to develop things further and to be able to reflect on the work. Some staff were uncertain about the direction we were taking but I think the feeling of general enthusiasm carried them through. Money was an issue – we could have taken elements of the work further with an increased budget, it was definitely a constraint. We are hoping that with new engineering partners and our partnership work with Artwork we can address any training gaps that hinder us delivering more specialised teaching. Engineering is not our strongest field so we want to liaise with CEMAST for some CPD and sharing of ideas for future projects. There are so many opportunities on the South Coast that utilise a range of skills and we want students to be aware of these as possibilities for the future.

## Looking to the future, where do you see your STEAM work going from here?

We have been working with Artwork and the Secondary STEAM Network. We're going to be running a project (with support from Artwork) for our Year 8s, based on the theme of 'Structures', using *The Hunger Games* trilogy as a springboard for inspiration. We want to link this to students' aspirations and future job and education opportunities. We plan to include more challenges through the use of a reflective journal (in a format chosen by the children themselves) and enable them to compete to win the STEAM shield for their house. It's a great motivator, and adding Arts Award will make this experience even richer.

## Speaking of the Artwork Secondary STEAM Network, you've been a very significant player. How has this informed your work back at school?

It's created opportunities to meet other interested schools and share ideas and thinking. Meeting and working with Nick Corston from STEAM Co. was inspirational and the Literacy and STEAM workshop we had recently added another dimension; our Learning Resource Manager came too and thought it was fantastic. We had a really fruitful discussion on the way home about how we could develop this thinking

further and build it in to the projects. It's also helped me recognise how successful our *Harry Potter* project was and how big the STEAM agenda is. I never thought I'd be sat here today doing this with you, based on a little idea I had from an article I read one Christmas whilst sitting in a café! It has confirmed that what I'm doing has value, it feels right and I believe it's what education should be about. The opportunities with Artwork are enabling us to develop these projects and this thinking further. It's all really exciting.

***"There are so many opportunities on the South Coast that utilise a range of skills and we want students to be aware of these as possibilities for the future."***

**(Emma Cairns, Bridgemy School)**

## What would you recommend to other schools wanting to work in this way?

Be open to ideas – don't judge. Open discussion is important, as is trying out new ideas. Time is important too, be fruitful and avoid going off on tangents. Working as a team is vital, it's the enthusiasm and commitment of the staff team that have helped make the work so successful here. The more people are part of the planning process the more they invest and help to drive it. Value the skills base you have as a group and use it: this is why good communication is so important.

**If you would like to find out more about STEAM and the possibilities the approach opens up for arts and education working in partnership, please contact our School Liaison Manager, Lorraine, via [lorraine@artwork.org.uk](mailto:lorraine@artwork.org.uk)**





# Portsmouth take the plunge for a better Cultural Education

In Portsmouth, a partnership between Aspex Gallery, Portsmouth Cultural Trust and New Theatre Royal centered on the needs of children and young people in the area. The partners pooled their specialist areas of expertise (Visual Arts, Music, and Theatre respectively) to work with pupils in a range of primary and secondary schools.

The programme, *Jump Start*, focused on running “a series of special ‘Arts Taster Days’ for schools, to allow teachers and pupils to take part in creative workshops and hands-on activities”. Alongside this, the partners carried out one-to-one consultations with teachers, introduced arts residencies in schools, and delivered specialist workshops and arts events to enhance the skills of staff and improve cultural provision.

***“Jump Start has taught us how we can work, what we can offer schools...we’re able to develop our ways of working and how we can actually relate them to the curriculum.”***

**(Liz Weston, Learning & Participant Consultant, New Theatre Royal)**

Pupils were able to engage in new arts experiences in various ways: through one-off workshops, Arts Days, collaborative work between Secondary and Junior feeder schools, and hands-on workshops with high-profile artists. As a result, they were able to improve existing skills, as well as developing new ones.

***“The project significantly benefited our students – it boosted their confidence and developed their writing skills.”***

**(Katie Hicks, King Richard School)**

The children responded positively to the project and to the inclusion of Arts Award. It meant they were able to engage in arts-based learning in greater depth and over a longer period of time. The most commonly used words featured in pupils’ feedback included ‘confidence’, ‘teamwork’ and ‘skills’. Working with professional artists and makers gave pupils a real sense of ownership and authenticity: “I learnt a new chord on my guitar so I can show that to my guitar teacher”, said Lawrence, 9, after taking part in the Bournemouth Symphony Orchestra Day at Portsmouth Guildhall.

As part of the programme, two training sessions were held for artists and workshop leaders – one on safeguarding children and young people, and another based on Arts Council England’s Quality Principles. Arts Award training was also given as a direct response to requests and issues that arose during the earlier stages of the project. Longer residencies in schools enabled pupils and teachers to develop strong relationships with arts practitioners, forging long-term, sustainable connections between schools and the artists local to them.

## Establishing Long-term, Sustainable Partnerships

Mutually supportive and successful relationships were built from the ground up, which meant that all partners were able to draw on and develop each other’s knowledge; the offer of a wide range of arts events that saw schools connecting with arts practitioners was hugely beneficial.

***“The professional development workshop was fantastic! It’s been so great to meet like-minded people promoting art in the curriculum.”***

**(Teacher at Royal Shakespeare Company CPD day)**

## Facing challenges head on

The most notable expansion was building Discover, Explore, Bronze and Silver Arts Award into the delivery of projects – a task that is not always easy. Arts Award can be difficult to get into schools due to time constraints. “In order for it to work in schools, we need to build it into a project and structure it in a way that means the arts can be delivered in school time. Success is definitely dependent on finding a way that fits with each individual school”, says Liz Weston of New Theatre Royal.

## Enhancing the skills of those delivering arts and culture to children

Teacher training days gave teachers the opportunity to work directly with and learn from professional practicing artists. As well as this, trained Arts Award advisers supported teachers and helped to increase the confidence of those who had recently been trained as Arts Award advisers themselves.

***“Through working with professional artists and workshop leaders, pupils were encouraged to explore, develop and express themselves through arts output. Projects were also established to enable young people to become cultural leaders, collaborators and curators.”***

**(New Theatre Royal)**

## Activities


- Crofton School and Cowplain Community School devised and performed theatre pieces to other schools.
- Mayfield School led five visiting secondary schools in creating a digital installation to feature as part of Portsmouth Festivities’ programme.
- Leesland School and Bay House pupils collaborated on the creation of a multi-purpose ‘cloth’ to double as sea/sky and Prospero’s cloak, for a public performance of *The Tempest*, as part of Fluid Motion Theatre’s *Streetspeare* project.
- King Richard School and Bridgemary School hosted Arts Taster Days for transition students from feeder schools, with their pupils acting as Ambassadors for the school.
- Bridgemary School’s Arts Award Bronze students led workshop sessions for other students at the school as part of their project, *When the Guns Fall Silent*.

## Successful outcomes

- Thanks to the *Jump Start* programme, the number of children and young people participating in Arts Award activities in the Portsmouth area increased by 614%.
- The majority of children and young people who took part rated their experience as either ‘excellent’ or ‘very good’.
- The majority of pupils said they would like the opportunity to do a higher level of Arts Award.

Read the full case study at:  
[www.artsworld.org.uk/resource/164](http://www.artsworld.org.uk/resource/164)





**“Children are inquisitive, creative and imaginative in the way they approach the world, and it is our role to facilitate and develop this natural creativity. The arts should start from children’s own experiences and interests and broaden from this point.”**  
(Crofton Hammond Infant School)

# Artsmark: Spotlight on Oxfordshire Hospital School

Oxfordshire Hospital School (OHS) believes in using the arts as a tool for communication, expression and building self-esteem. As a hospital school, they span three different settings, and provide education to young people unable to access their usual place of learning due to medical needs. Resident artist, Dionne Freeman, explains why using Artsmark is so important to the work.

The Arts are a firm part of Oxfordshire Hospital School's development plan. The collaborative projects that started as part of our Artsmark journey have been gathering momentum and are now an integral part of the school's timetable. We're constantly exploring and developing the use of the Arts for better engagement.

As a recognised benchmark for Arts delivery, Artsmark provides us with the perfect platform for highlighting and celebrating existing arts projects. It also challenges us to continue to exceed our own expectations as we move on to new projects. I feel very lucky to be part of the work here. I love facilitating art sessions and I'm always impressed by the quality and variation of work produced. The school really values the importance and impact of the Arts; both staff and students work alongside one another to explore their creativity.

Our *Viral Footprints* project saw pupils working with Artist/Scientist, Lizzie Burns, to better understand viruses. The work used visual imagery to show the patterns and intricacy of viruses, as revealed through an electron microscope and computer-generated models. All students were encouraged to experiment with materials to see what unique virus designs emerged.

*"The workshop helped me understand how beautiful the inside of my body is."*

(Student at Oxfordshire Hospital School)

We are particularly proud of the partnership work we do with local and national cultural organisations. We are committed to advancing and developing the arts through varied and continued partnership work with organisations including Oxford University of Natural History, The Ashmolean, Phoenix Comics, The Museum of Oxford, Artslink, Pitt Rivers Museum and Community Albums.

*"An essential part of our ethos is valuing student voices and responding to their needs. We invest in an artist-in-residence, who delivers weekly workshops to equip staff and inspire students."*

(Oxfordshire Hospital School)

OHS believes in promoting student-led projects and sharing experiences that can inform others. Our current podcast project, *Hubbub*, with Radio Producer, Penny Boreham, sees students recording and sharing their experiences of being in hospital, in order to guide and inform others.

*"Artsmark acts as a great starting point and a beacon for exciting future collaborations. It has provided us with the focus and platform to celebrate and showcase our creative work at Oxfordshire Hospital School. We would absolutely recommend it to other schools wishing to do the same."*

(Dionne Freeman, Resident Artist)



## Cultural Education on the Front Line: Exploring Museums Learning with King's College London's Cultural Institute

Architect Wendy James wants to see the creation of a purpose-built Museum Primary School: "As a mother of three, I see the joy and inspiration in learning that can and should occur for all in museum settings." A firm believer in the possibilities of a creative and cultural education, James began research into the value of haptic learning and visual thinking strategies. Partnering with King's College London's Cultural Institute, the team embarked on a project to test the benefits of co-locating Primary school classes within a museum for extended periods of time. And so, *My Primary School is at the Museum* was born.

"There is little doubt that cultural learning experiences can have a wide range of benefits for children", say Dr Jennifer DeWitt and Dr Heather King from the School of Education at King's College London. There seems, however, to be an incongruity between the messages preached and the practice that takes place in the curriculum: "While cultural learning is promoted as a key part of a broad and balanced education and [the Department for Education states that] 'children should expect to be given a rich menu of cultural experiences', evidence suggests that the education system does not prioritise cultural learning, and that opportunities are not equally available for all".

DeWitt and King believe this is caused by the "multiple constraints facing schools", including pressures to perform well in tests, staffing requirements and cuts to funding initiatives: "Put simply, although teachers value cultural learning, with many going to considerable lengths to offer such experiences to their students, they are inevitably hampered by systemic pressures that are outside of their control."

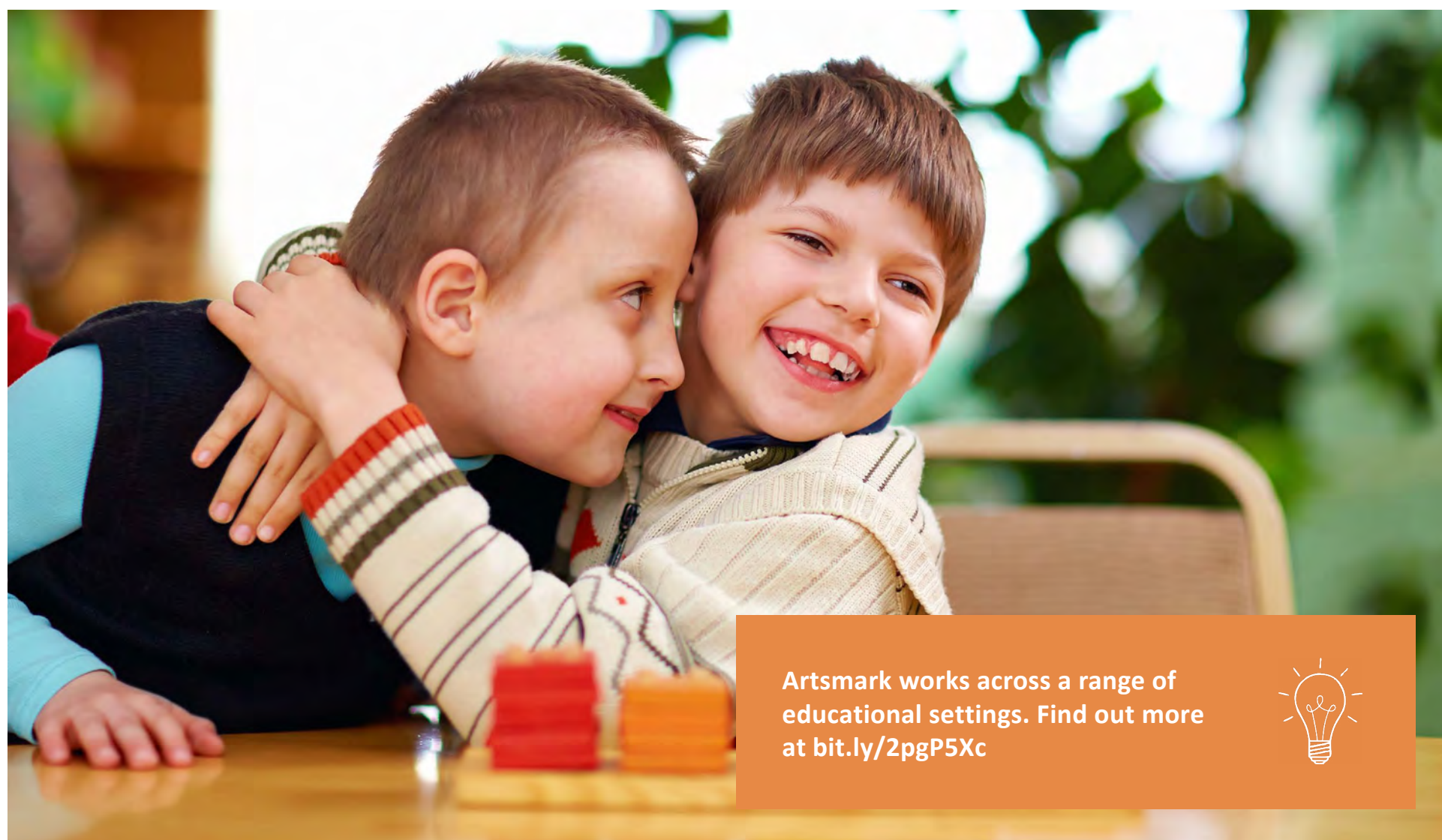
The *My Primary School* project successfully bridges the gap between the education system and access to cultural experience for school children. It speaks volumes to the benefits of an approach that sees the learning experience as a "tapestry of interconnected experiences", rather than disjointed subject area teaching that can often feel like little more than ticking boxes. Through the process, "schools have been encouraged to think more creatively about the ways in which local cultural organisations can enhance the wider curriculum, beyond the obvious links with history". It has also increased teachers' confidence in thinking outside the box

in their delivery of curriculum subjects, and has inspired new learning outside traditional classroom settings. This, in turn, has impacted positively on the children: "As they developed new skills and gained confidence, children became more enthusiastic and keen to take control of their learning".

Go to [www.kcl.ac.uk/Cultural/Cultural-Institute/161107-Primary-at-Museum-Report-Stage-7-Visual-interactive.pdf](http://www.kcl.ac.uk/Cultural/Cultural-Institute/161107-Primary-at-Museum-Report-Stage-7-Visual-interactive.pdf) to see more from the project, including case studies and practical recommendations for joining up learning with culture through local partnerships.

See our case study on Making Museums: Helping Children to Understand the Value of Museum Learning at: [bit.ly/2psitKZ](http://bit.ly/2psitKZ)

For further museums-learning resources, go to: [www.artsworld.org.uk/resources](http://www.artsworld.org.uk/resources)



Artsmark works across a range of educational settings. Find out more at [bit.ly/2pgP5Xc](http://bit.ly/2pgP5Xc)



# Busy Doing Nothing at Tate Modern

“What have you been up to?”  
“Oh you know, nothing much.”

We’ve all probably responded to the above question in a similar way at some point in our lives. As it turns out, ‘doing nothing’ is pretty much impossible. Taking inspiration from the Mass Observation Archive report on Juvenile Delinquency from 1949, the Department for Doing Nothing opened its doors to the public at Switch House, Tate Modern on London’s Southbank for two days in February. The Artswork team paid them a visit to uncover what really constitutes as ‘doing nothing’.

Arriving on Level 5 of Switch House, Tate Modern, we head straight to the Department for Doing Nothing’s reception desk. Unfortunately, as the Department’s White Paper suggests, it’s occupied by someone “far too busy doing ‘nothing’ to assist with any queries”. Opposite, a clotheshorse, weighed down with tote bags covered in various abstract designs, and stamped with a distinctive ‘DfDN’ logo, complete with paper aeroplanes – the ultimate ‘doing nothing’ symbol. Entering through a set of glass doors into the temporary office space, we are immediately confronted with an array of activities and the busy hum of excited chatter.

Someone in a regulation white and blue uniform greets us. “Welcome to the Department for Doing Nothing. Let me show you around.”

First stop on the tour: a large blackboard, covered in different definitions of ‘doing nothing’, left by previous visitors to the space. Next, *The Thinking about Nothing Poetically Department*, a wall of snippets of ‘found’ poetry, again contributed by members of the public. From here, in a clockwise direction, we encounter *The Wearing Nothing with Pride Department* (t-shirt/bag decorating and badge-making, “to achieve a new sense of what wearing Nothing means”); *The Constructively Constructing Nothing Department*, and *The ‘What is Nothing Anyway?’ Research Department*.

After a brief circuit of the room, we are beckoned to return to the *Wearing Nothing with Pride* workstation. Department members gesture in our direction. “I’ll show you how to decorate a bag with fabric paint blown through a straw”, says one of them. Welcoming any excuse to get our hands dirty, we get stuck in.

*“I’ve really loved doing this project. I’ve had an amazing time and I’m sad it’s come to an end.”*

**(Cherrie, pupil at Compass School)**

Leading up to this exhibition, the young members of the Department for Doing Nothing have been taking part in weekly sessions with artist educators from In Focus Training back in Southampton. They are from Compass School and Southampton Youth Offending Services; all look proud to be there, pleased with the Department’s evident success. At the end of its first day, the project recorded the highest number of visitors to the space since it opened in 2016. Now in full swing for a second day, numbers keep on rising – an impressive achievement for a group claiming to be indulging in the fine art of ‘doing nothing’.

*“A big thank you to [the Department] for bringing such a profound and thoughtful project to Tate Exchange. I didn’t know what to expect from the DfDN, but I don’t think I expected to be so affected by it. Visitors have really engaged with what you’re doing. I hope that you’re all proud of what you’ve achieved.”*

**(Fiona Kingsman, Tate Exchange)**

During the project’s development stage, the young people explored different aspects of arts-based practice, with the aim of expressing themselves creatively through ‘doing nothing’. As DfDN’s honorary CEO, Kristianne Drake (Artsmark & Arts Award Programme Manager at Artswork) explains, all young people have achieved

Arts Award (Discover/Bronze) in the process, as well as developing life/work skills that support their reengagement with learning.

*“This has made me decide I want to be a businessman when I’m older. I’m going to go into business.”*

**(Lewis, pupil at Compass School)**

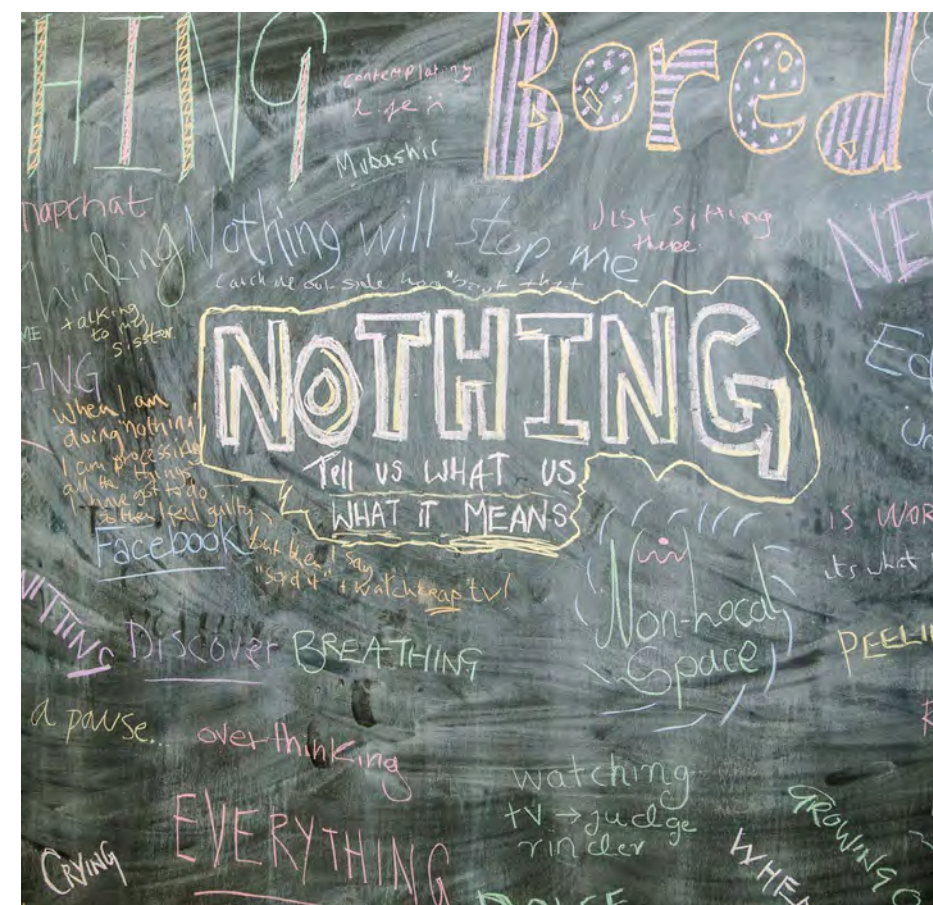
In 1949, the *Mass Observation Report on Juvenile Delinquency* claimed that young people were getting into trouble because they had “nothing to do”. Yet, what this project has been able to successfully display is that there is no such thing as having nothing to do, and that ‘nothing’ can take on many different forms, depending on who you ask.

*“This has been the best thing we’ve done and hopefully it will mean we can do more work like this.”*

**(Jackie, Southampton Youth Offending Service)**

Led by the John Hansard Gallery, Southampton Youth Offending Service, Compass School and In-Focus Training, the Department for Doing Nothing is supported by Artswork, the Office of the Police and Crime Commissioner for Hampshire and the Isle of Wight, and Winchester School of Art Research Centre for Global Futures in Art, Design and Media.

To keep up to date with the Department’s next moves, follow them on:  
Twitter: @dept\_4\_nothing,  
Instagram: @department4doingnothing,  
and through their blog:  
[www.yosessions.org](http://www.yosessions.org)



All images © Xavier Fiddes



# A Sense of Self: Developing Arts Provision for Primary School Children

In Kent, the *Sense of Self* project was developed following the success of Shepway Teaching School Alliance's *A Sense of Place* project (2014-15), which nurtured primary schools to develop their arts provision through connecting with art and artists in their locality. Claire March, Senior Lecturer in Primary Education, Art and Design at Canterbury Christ Church University, digs deeper into the work that took place.

Art and Design in schools is in a challenging position, with far greater emphasis being placed on achievements in STEM subjects like English and Maths. The implications of this stretch across the curriculum, meaning that in the last five years, less and less time has been spent on Arts subjects. Teachers contribute this directly to the increased pressure on performance in Key Stage 2 tests (NSEAD, 2016).

***“Opportunities for increased cultural education are vital if we are to enable our children to not only have better access but also to engage in a cultural dialogue that influences their future successes.”***

**(Claire March, Canterbury Christ Church University)**

In his writing on *The Arts and the Creation of the Mind* (2002), Elliot Eisner suggests that through the process of exploration and representation of something visual, children are able to engage in deep reflection and critical consideration of their subject – something that can be harnessed in all areas of the curriculum.

***“Art is being creative. It can be anything and you use your imagination to do it. Art is about lots of different ways to do or say things.”***

**(Reception child)**

*A Sense of Self* was not designed as a simple repeat of the programme that had inspired it – instead, its aim was to focus on the specific needs of the children involved. The projects were teacher-led, with individual schools responses dependent on their cohort, curriculum and location. It was vital that the schools were allowed the freedom to interpret the project's brief, whilst also enabling the children's personalised responses.

## Successes

- 373 children achieved an Arts Award.
- All 7 schools involved became Arts Award Centres.
- 5 schools began their Artsmark journey to demonstrate their commitment to providing an arts-rich curriculum.
- Children showed greater understanding of the arts and displayed increased enjoyment and confidence in the subject. Their enhanced confidence and abilities subsequently impacted on their achievements across the wider curriculum.
- Ofsted praised 2 participating schools for their “rich and diverse curriculum”.
- Arts Award training enabled teachers to explore their own understanding of the arts and encouraged them to consider their value in the curriculum.
- Artsmark professional development sessions allowed the schools' Senior Leaders time to consider their school's current Arts curriculum, thinking about how best to utilise the Arts to support their children's learning and development.

***“Spiritual, moral, social and cultural development are significant strengths of this school...the diversity of the community is celebrated through many activities.”***

**(Ofsted on Cheriton Primary School)**

## Engagement

At Seabrook Primary School, Reception and Years 1 and 2 classes considered ‘What is art?’ and ‘What is an artist?’, with an underlying focus on developing a child's sense of self through a range of artforms. Children visited local artist Shane Record, who showed them his studio gallery and shared his personal motivations for painting. The pupils also explored the collage work of Henri Matisse, as well as nature print artist, Laura Bethmann.

The children took part in collage and nature printing workshops, playing with colour, texture and shape. They then went on to consider ‘self’, firstly through objects that held significant meaning for them, and then through their relationship to certain objects, their homes, and their perceived image of themselves.

***“Prior to the project, ‘Child A’ had been a challenging pupil with emotional outbursts that regularly led to him exiting the classroom, impacting on his learning. The more he shared [his sketchbook work], the more confident he became, regularly bringing in artwork from home. This led to a significant decrease in his emotional outbursts.”***

**(Teacher, Sandgate Primary School)**

The project saw a significant increase in children's understanding of the Arts. At the beginning of the work, many children believed ‘art’ only related to painting and drawing. Through doing Discover Arts Award, they came to understand that the term ‘art’ encompasses much more. They felt more confident in their own abilities as artists, and in expressing their own opinions about art. It opened up the possibility of changing the way children engage with Arts subjects in the future.

***“The project motivated and encouraged the school to continue with their Arts Award offer, alongside developing the profile of the Arts within their curriculum.”***

**(Claire March, Canterbury Christ Church University)**

## Any recommendations for others doing similar projects?

Consider the impact of the Arts in your school, both in terms of attainment and curriculum. There is so much potential for future schools to experience similarly positive results. It can act as a crucial element for delivering a broad, balanced curriculum that is truly accessible to all. Above all, share good practice with other schools whenever possible.

***“We can all be artists because we can all be creative.”***

**(Pupil)**



Read the full case study for free at [bit.ly/2oDf5YC](https://bit.ly/2oDf5YC)



# Local Cultural Education Partnerships

In partnership with Arts Council England (ACE), we are working to develop sustainable Cultural Education Partnerships across the South East. This focus forms part of the Arts Council's Cultural Education Challenge, a call for the arts, culture and education sectors to work together in offering a consistent, and high quality arts and cultural education for all children and young people.

We have been working with strategic leaders in key areas across the South East, focusing on the development of Cultural Education Partnerships. The Partnerships are responsive to local needs and have high-level support from senior leaders and decision makers in the area. All Cultural Education Partnerships across the South East encourage the uptake of Arts Award and Artsmark, both inside and outside of traditional education settings.

## Reading

Reading Borough Council's Arts and Heritage Forum are leading a range of arts and cultural partners across the region to increase creative engagement for children and young people unlikely to have access to arts and culture. As part of the work, they are opening opportunities for children to achieve Arts Award qualifications, as well as for schools to work towards Artsmark. They are also working to equip young people for future creative employment. Representatives from local primary and secondary schools are feeding into the process.

More information can be found at: <http://bit.ly/2omuzoL>

*“Dancing and singing makes me feel very happy; writing and listening to stories can be exciting. I find taking photos interesting.”*

(Young person, Reading)

## Milton Keynes

The Arts & Heritage Alliance in Milton Keynes are collaborating with arts and cultural organisations, educational institutions and local authorities to drive a joined-up arts and cultural offer, as well as sharing resources and best practice, with the aim of creating a more consistent and coherent delivery of cultural education. A key goal for the Partnership is to improve access to training and work experience for young people, to enable them to find future work in creative and cultural industries.

The Partnership has recently commissioned a piece of research into the cultural activity, challenges and opportunities for children and young people in Milton Keynes, and is developing a Cultural Education Strategy and Action Plan to reflect their ambitions.

More information can be found at: [www.aha-mk.org/develop/mkcep](http://www.aha-mk.org/develop/mkcep)

## Slough

Led by Langley Academy, the Slough Cultural Education Partnership sees a range of arts, culture, health, education and community organisations pooling resources for greater impact. It is currently developing its aims; areas of need that have been identified so far include:

- Support for young people in pursuing creative careers and/or going to university
- Support for children and young people suffering from mental health issues
- Improved provision for Early Years work linking with both Children's Centres and Libraries

## Oxford

Led by Oxford City Council, the Oxford City Cultural Education Partnership has formed a working group with the Youth Partnership Board. Membership is currently being developed. Early work is taking place, looking at the role and impact of cultural engagement on the educational achievements of children and young people in the area.

If you would like more information on Oxford, Slough, Reading or Milton Keynes Cultural Education Partnerships, please contact our Strategic Manager, Ruth, via [ruth@artswork.org.uk](mailto:ruth@artswork.org.uk)

## East Kent

Led by the University of Kent and Gulbenkian, the East Kent Cultural Education Partnership covers Ashford, Canterbury, Dover, Shepway and Thanet. A range of cross-sector partners are working to increase the local cultural offer and provide opportunities for young people to develop leadership skills in the process. Provision of work experience and training opportunities for young people is a crucial element of the work, as is collaboration across all areas of children and young people's services. Local arts organisation ART31 are working closely with the Partnership during its consultation and development phase, to ensure that young people are directly involved from the offset.

If you would like more information on the East Kent Cultural Education Partnership, please contact our Strategic Manager, Lucy, via: [lucymedhurst@artswork.org.uk](mailto:lucymedhurst@artswork.org.uk)

## Portsmouth

Led by New Theatre Royal, the Portsmouth Cultural Education Partnership aims to work with families and those working with children in Early Years groups to embed creative learning from a young age. A steering group includes strategic leaders from across Library and Archive Services, Portsmouth Music Education Hub, and the Office of the Police and Crime Commissioner for Hampshire and the Isle of Wight. Representatives from Secondary and SEN schools are feeding in to the work, which hopes to use the arts to reduce health and wellbeing inequalities for children and young people in the area deemed "at risk". The Partnership is supporting the development of the Portsmouth Creative Skills programme – a result of a new relationship with Portsmouth City Council's Virtual School and Leaving Care Service.

## Hampshire

Led by Hampshire Cultural Trust, the Partnership aims to positively impact on the health and wellbeing (particularly mental health) of children and young people in Hampshire. Through collaborative cross-sector working, they are driving to raise aspiration, achievement and progression, as well as increase skills and employment chances for young people in the region. A steering group includes strategic leaders from Rushmoor Schools Plus CIC and Wildern School, working alongside organisations from all areas of children's services. The Partnership is supporting an innovative arts and cultural commissioning programme, led by Hampshire Child and Adolescent Mental Health Services and Hampshire Cultural Trust.

*“We are concerned that traditional consultation methods do not necessarily reach non-participants, particularly those with more challenging needs. As a result, we are commissioning research projects with non or low engagement levels in arts and cultural activities.”*

(Slough Cultural Education Partnership)

## Isle of Wight

The Isle of Wight Cultural Education Partnership is led by the Steve Ross Foundation for the Arts. A range of partners are working to collectively shape and deliver a richer, more inclusive cultural future for the Island's young people. The Partnership is developing a cultural education manifesto for change, shaped by children and young people, firmly establishing their right to create, compose and perform. Their mission is to use the arts to enhance the curriculum, increasing health and wellbeing in the process, and involving parents, carers and others working with children to raise the perceived value of arts and culture, from early childhood to adolescence.

The group is currently analysing existing data (as well as collating new findings)

to determine where existing services can meet the needs of local children and young people.

If you would like more information on the Portsmouth, Hampshire and Isle of Wight Cultural Education Partnerships, please contact our Strategic Manager, Peter, via [peter@artswork.org.uk](mailto:peter@artswork.org.uk)

## Brighton & Hove

The Brighton & Hove Cultural Education Partnership, Our Future City, is led by Brighton Dome & Festival and Sound City, and was one of the first Partnerships of its kind to be set up in the country. Its five clear goals are to grow creativity, improve wellbeing, develop digital skilfulness, enable routes into employment, and sustain collective action and impact across sectors.

Our Future City is currently developing methodology to address inequality and lack of opportunity through cultural education and beyond. Following successful consultation and pilot programmes, it is now at the start of a three-year programme of delivery.

Find out more at: [www.ourfuturecity.org.uk](http://www.ourfuturecity.org.uk)

## Hastings & Rother

Led by Culture East Sussex, the Partnership is supported by Hastings and Rother Arts Education Network and Skills East Sussex. School leaders, skills development agencies, arts and cultural organisations, public health, social care and Children's Service leads have fed in to the process. Priorities include reaching those outside of the cultural sector and improving the life chances of children, young people and their families, through better access to Cultural Education. Skills East Sussex are

currently leading work on skills building and employability for young people, while Hastings and Rother Arts Education Network are focusing on health and wellbeing.

Find out more at: [www.hraen.co.uk](http://www.hraen.co.uk) and [www.eastsussex.gov.uk/business/eastsussex/selep/ses](http://www.eastsussex.gov.uk/business/eastsussex/selep/ses)

## Surrey

Surrey County Council has established a programme of work to further the development of a Surrey Cultural Education Partnership. This includes a steering group, mapping and data collection, as well as development of offline and online resources. Around 25 schools will form three 'clusters' that will work to identify great cultural education practices and share with the wider community of over 400 schools across Surrey.

If you would like more information on Our Future City (Brighton & Hove), Surrey or Hastings and Rother Cultural Education Partnership, please contact our Strategic Manager, Richard, via [richard@artswork.org.uk](mailto:richard@artswork.org.uk)

For more information on our Cultural Education Partnership work, including visual profiles examining deprivation and achievement across the South East, go to: [bit.ly/2pVR3Ks](http://bit.ly/2pVR3Ks)



Experience the arts, see evidence of it working and  
be inspired to do more for young people



## Creativity and Life Chances

**22nd November 2017, The Wellcome Collection, London**

This one day conference will illustrate the impact of arts and culture on the wellbeing of children and young people, evidencing how creativity can be used to enhance existing services and opportunities through innovative case studies, interactive workshops and inspirational speakers.

Tickets now available via [www.artswork.org.uk/conference2017](http://www.artswork.org.uk/conference2017)

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



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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.



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