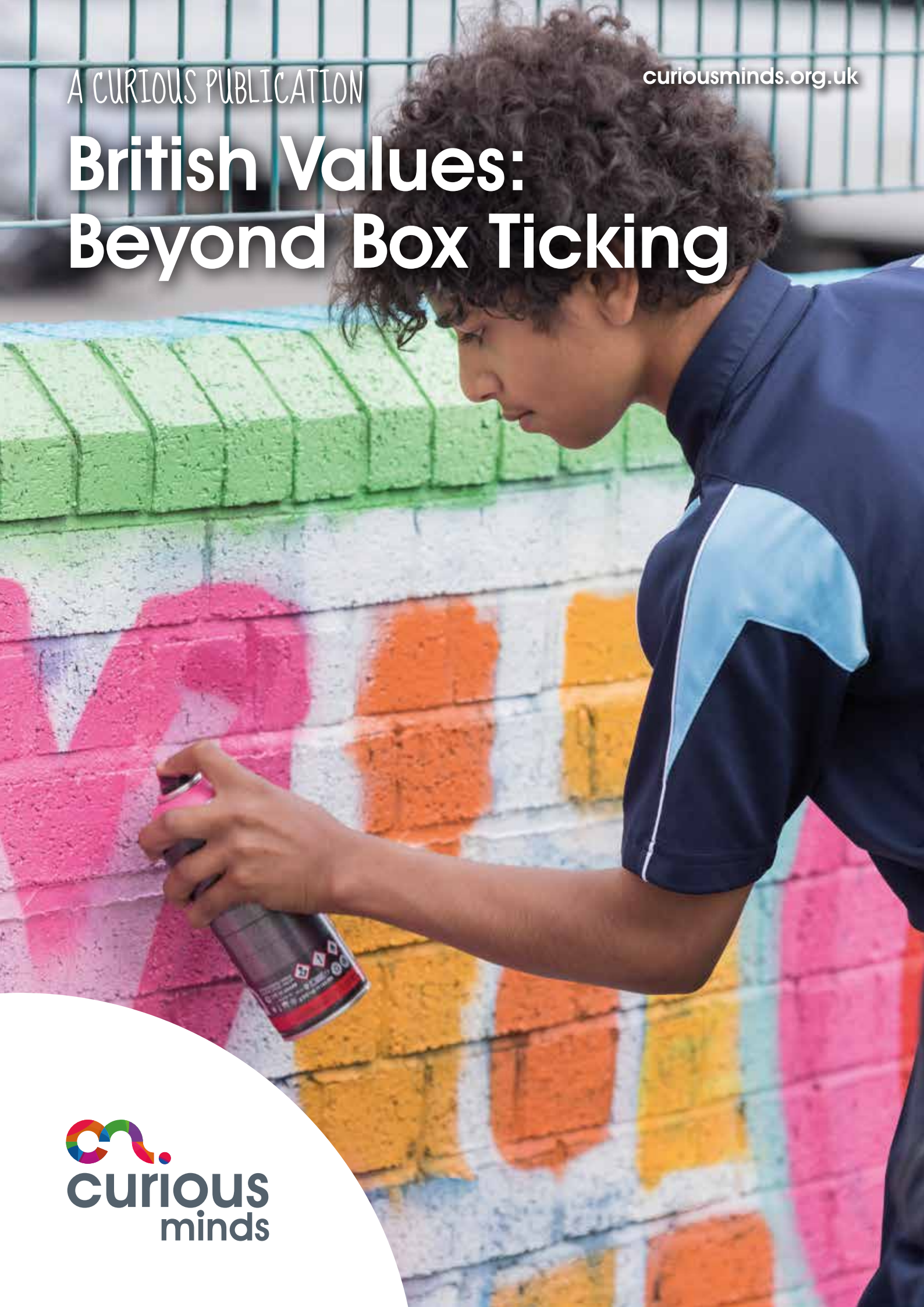


A CURIOUS PUBLICATION

curiousminds.org.uk

British Values: Beyond Box Ticking



Delivering strategic leadership for cultural education

Since 2013, Curious Minds has developed and managed a fellowship programme called Specialist Leaders in Cultural Education (SLICE®).

Now in its seventh year it is one of our flagship programmes and has engendered much regional and national interest and has been referenced in the Culture White Paper (2016). The programme aims to build a strong and knowledgeable group of teacher leaders, who are articulate advocates for cultural education and can be deployed into other schools to identify and support new cultural champions, as well as engaging effectively with cultural organisations to create new and collaborative models of working.

As the SLICE® programme is delivered in Teaching Schools, Multi-Academy Trusts and Academy Chains, we aligned the role to the National College of Teaching and Leadership's system leadership model of the Specialist Leader in Education. The SLICE® role enables teachers to develop their skills in communicating to wider audiences, organising complex teams, motivating peers and colleagues, and developing as recognisable champions of culture within their alliances and with cultural partners. SLICE® Fellows report high levels of commitment from schools within their alliances, which has contributed to curriculum development and increased inter-school planning and delivery.

SLICE® Fellows undertake a placement within a cultural organisation and then develop a research project based in cultural practice. Using participatory action research methods enables a group of schools to test out practices for the benefit of their whole alliance and beyond. This includes delivering continuing professional development (CPD) for peers, offering school-to-school support and having an input into initial teacher training. They are part of a growing network which enables them to share practice, reflect on their learning and benefit from the support of peers.

40-plus teacher leaders, drawn from across the region and representing all phases of education, have been inducted into the programme since 2013. In turn, they have worked with several hundred other teachers and several thousand pupils. The growing body of knowledge generated by this group will continue to feed back into the cultural ecology of the region, helping to reposition cultural education within the educational landscape by locating schools as key players.

Through the years, the SLICE® programme has addressed, through research, the impact arts and culture can have on the attainment of pupil premium pupils, how the inclusion agenda can be delivered through arts and culture and, in the academic year 2018-19, we are looking at how cultural education can support wellbeing and thus provide a platform for literacy development.

The 2016-17 SLICE® cohort focussed on how cultural education can effectively deliver the British Values agenda. The case studies in this publication, from primary, secondary and SEN schools, are abridged versions of the full research reports, which can be found on our website www.curiousminds.org.uk/slice. We hope they will offer models other schools can replicate, draw inspiration from or build upon.

We believe that arts and culture have great value in their own rights and can also be very effective vehicles for the delivery of a range of different education agendas and curricula.

This publication offers a range of ways into British Values, which are creative and interactive and go beyond 'ticking the box'.

Jude Bird, Head of Education, Leadership and Research



Values Education is not new

As well as existing in distinct forms, it should be acknowledged that 'values-based learning' has been around for some time. Values appear within numerous educational initiatives and, as Roland Torrey suggests, they have become part of an established educational trichotomy of 'knowledge, values and skills'.

Since the changes to the National Curriculum in 2014, education settings have reviewed, reprofiled and redesigned pedagogy around 'values'.

Learning through values is covered by many terms in formal education; some relational, others quite distinct:

- values education
- character education
- moral education
- ethical education

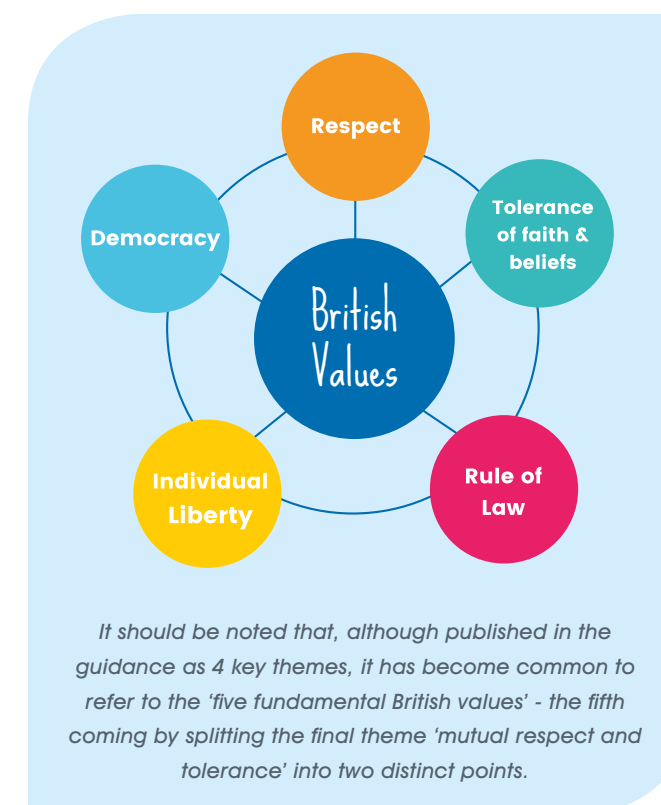
A new agenda

In June 2014, an announcement from the Department for Education stated:

"We want to create and enforce a clear and rigorous expectation on all schools to promote the fundamental British values of democracy, the rule of law, individual liberty and mutual respect, and tolerance of those with different faiths and beliefs."

This marked a significant and very sudden shift in the values landscape in England. These values were first set out by the government in the 'Prevent' strategy in 2011 and demonstrated a shift in responsibility for this area, from the Home Office to Education. Whilst values were already a presence in many aspects of learning and the education systems supporting this, they had not been so directly mandated from central government, nor explicitly linked to the inspection regime. Neither had they been regularly referred to as 'British values'(BV), or 'fundamental British values' (FBV), as they have now become known.

The pace of change was quick and, by November 2014, new guidance on promoting BV as part of SMSC (spiritual, moral, social and cultural) development in maintained schools was published. Changes for academies, independent and free schools had already been introduced through new standards for SMSC in September 2014. Though relatively brief in extent, the guidance was clear in content and in defining BV as:



Moving beyond box-ticking

Many schools have identified BV as an aspect of the statutory curriculum they find difficult to deliver. As we know, arts can be used as a driver for change: overcoming barriers and providing inclusive opportunities for learning. Utilising the breadth of experience unlocked by the SLICE® Fellowship, Curious Minds can offer high quality professional development and school improvement.

The individual case studies in this document demonstrate a wide range of approaches to using the arts to deliver BV across the curriculum. As well as sharing the knowledge and learning we have developed through research projects, Curious Minds can offer practical support to schools that are looking to improve their own BV delivery.

We can offer bespoke CPDL, online and face to face seminars (workshops), mentoring and partnership models. Schools can work alongside SLICE® fellows to develop a more meaningful approach; teachers will be encouraged to explore a range of best practice, new pedagogies and review their curriculum offer for Children and Young People.

Putting Personal Identity in the Frame

Kate Allerston, The Heath School, Runcorn

Part of the Heath Family Multi-Academy Trust, The Heath School is a teaching school, delivering initial teacher training (ITT) and school-to-school support. It is part of the Learning, Teaching and Leadership Alliance. Kate Allerston is Cultural Arts Development Officer at the school and an experienced SLICE® fellow.

Introduction

Working with The Heath as lead school and two partner alliance schools, we developed a cultural programme entitled 'What Makes Me, Me?' in partnership with cultural partner, The Whitworth Gallery in Manchester. The programme was designed to explore British Values (BV) through drama and art, in the context of personal identity and local community.

Following a series of planning meetings, mixed ability groups from years 5, 8 and 9 were selected to participate, along with a small cohort of 6th form students. Two small groups of boys from different ethnic minorities were also involved in the programme because they had started to form rival gangs and the project was viewed as a means of addressing those tensions.

Many of the students involved in the programme had never visited an art gallery before.

Methodology

In partnership with a practitioner, we designed an initial drama workshop exploring the five British Values - democracy, rule of law, individual liberty, mutual respect, tolerance - which was delivered with each group prior to their visit to the Whitworth Gallery.

Exercises encouraged students to name something special about themselves and their community, then something negative and how they might change it. Another activity involved a 'Mug of Truth' exercise, where a mug in the centre of a circle represented various BV-related statements. This activity challenged students to choose the extent to which they agreed/disagreed with key statements, leading to scenario-based role play and discussion.

A 'Cultural Arts Day' at The Whitworth Gallery then enabled students, teachers and cultural partners to work together, using the gallery's exhibitions and professional artists as stimuli for exploring BV. All students worked in the same space, though in their own groups, continuing to explore BV and 'What Makes Me, Me?'. They engaged with various aspects of art appreciation, photography and creative art and were also filmed and questioned on camera as part of the programme.



The final partnership art work from the three schools was displayed at a celebration event hosted by The Whitworth Gallery, which was open to the public as part of Manchester International Festival.

Findings and Conclusions

Discussions on how various responses to BV affects the community and the individual were ignited by the drama exercises, and all students were able to talk about BV generally and in relation to themselves. There was a huge emphasis on community, self-knowledge and understanding, with students encouraged to make moral judgements, think about duties and obligations and develop empathy.

Working alongside the year 9 group, the 6th form students demonstrated leadership skills and added interesting dynamics to the workshop discussions.

For the two groups of boys - for whom racial and cultural community tensions had created conflict - the drama workshop was adapted to accommodate potential challenges. The issue of racial tension was addressed, leading to heated debates on tolerance and respect with some controversial outcomes. Because this was approached in a safe, creative environment, the programme facilitated some important discussions and the beginnings of open dialogue.

"As a result of participation in the SLICE® project I feel more equipped to present this subject in a relevant way to our children and will definitely be using a number of the strategies employed."

Janet Whittingham, Performing Arts and Culture Lead, Palacefields Primary, Runcorn

The students discovered deeper knowledge and more insightful personal perspectives of why BV are so relevant in our society. This led to further exploration and art workshops with the professional artists in the school settings, where students were able to use their collective experiences from The Whitworth Gallery day and the drama workshops to create pieces of art incorporating BV and the 'What Makes Me, Me?' themes. For example, one of the schools went on to work with a graffiti artist to develop a piece of art for a bare wall in their school, which represents thoughts, feelings, attitudes and reactions to BV.

Staff were inspired to explore the BV agenda further and a BV Day was held for students across years 7-9. It was apparent that the SLICE® project participants had deeper insight and were able to identify and engage more, highlighting the positive impact of the work so far.



Next Steps

The schools plan to use their BV displays within their school and the project lead school has taken steps to embed the 'What Makes Me, Me?' programme within its SMSC (spiritual, moral, social and cultural) curriculum delivery.

Teachers involved in the project plan to use some of the methodology and ideas explored through the project to develop a more informal and exciting approach to teaching the BV agenda.

The Whitworth Gallery will use learning from the project to inform a BV masterclass, which will include a section dedicated to SLICE® and BV. This will be delivered across all age groups from early years through to secondary schools. Experience of the 'What Makes Me, Me?' project will be used to ensure the BV agenda feels relevant to young people by enabling them to make personal connections and contextualise the issues.



A Pattern of Transformation

Michael Appleyard, The Dunham Trust

The Dunham Trust is a multi-academy trust comprising five primary schools in Trafford. Two of the schools are teaching schools and one of them is for students with special educational needs (SEN). Michael Appleyard is an educational consultant to the Trust and a former associate head teacher at a high school for students with complex learning difficulties. He is also chair of a youth club and a theatre company for young people with SEND.

Introduction

Working with The Whitworth Art Gallery in Manchester as cultural partner, we set out to apply Mezirow's theory of transformative learning to delivery of the British Values (BV) agenda through cultural education. The project was designed to define and evolve the values and identity of two groups of primary school children; a class of neuro-typical year five primary school children and a class of eight primary aged children with high additional needs.

Our aim was to investigate whether cooperative learning; movement; and visual art would deepen the children's understanding of their own values and identity. There was a clear focus on enabling the children to experience their creative activities as a collective group, reshaping the meaning image or patterns they had created to form a collective definition.

Methodology

The SEN pupils glued pictures of their choice onto a large sheet of paper. The teacher asked them why they had chosen their picture and encouraged them to shade or mark their image with a favourite colour. They then developed familiarity with patterns and shapes as groups before making marks in clay with their hands and creating foam footprints to explore ideas of the marks we leave behind for others to learn about us.

The mainstream group used the patterns of Barbara Brown exhibited at The Whitworth as stimulus to work collaboratively on 'value' patterns. Observations were fed into subsequent designs, leading to the development of several collective images that represent the children's shift in values.

The children were then asked to list their ten most important 'values' and draw a circle, placing themselves in the centre and positioning the most important values closest to them and the least important further away.

This was followed by a drama-based 'body sculpture' exercise, using the bodies of each group to create an image of their idealised family or school.



At The Whitworth the children were led by a movement facilitator and worked in groups to create shapes and patterns through movement to reflect their values.

Finally, the children designed a collective image, reflecting on their previous work and were asked to revisit their list of values in the context of their final visual image.

Findings and Conclusions

It is clear from analysing the children's responses that reflective dialogue as part of a collaborative creative activity can result in a change in actions and re-evaluation of 'real' world vs 'interpreted world'. For example, when creating images of home or school, several boys inserted actions of violence, which were challenged by several girls. The girls questioned whether an image of a boy hitting his brother happened and how that could be changed. The exercise successfully shifted perspectives of values and identity by using visual art, created by the children themselves as a stimulus.

The lists of values produced by the children at the end of the programme were similar to those from the initial exercise but the depth of meaning and value was deeper. For example, resources and money were emphasised, but the children included the need to share them with others. Qualities such as honesty, fairness and being trustworthy were also included.

On their visual hierarchy of values, one group placed the symbols of Islam and Christianity side by side, identifying religion as a specific part of their identity while also indicating a level of cultural tolerance and acceptance of diversity. Cultural differences were also evident in drawings of family, with different forms of dress used to help identify how families are constituted. Drawings from the Muslim

children identified a 'traditional' family of mother, father, sisters and brothers, whereas the families of the non-Muslim children often followed a less traditional model, introducing the group to discussions of the meaning of family and its value to them personally and to the society in which they live.

The benefit of using visual art to develop understanding of BV can also be seen in the work done by the SEN pupils. These students experienced choice, patterns, introductions to personal likes and dislikes and the concept of 'traces' one might leave behind as the genesis of 'values' and 'identity'.



Next Steps



Using art and the creative process as a stimulus for discussion was a successful approach to developing and transforming concepts of values and identity with all the students and it would be interesting to explore how these methods could be used to stimulate reflective dialogue for other areas of the BV agenda in a classroom setting.

Personal choice and a child-centred approach to driving the content for each exercise helped to give children 'ownership' of the resulting discussions and this focus should be continued in future work to ensure the transformative process evolves from the children's understanding rather than being teacher led.

The visit to the Whitworth and work with the movement practitioner were enjoyable for the children and successful in encouraging active engagement in activities, indicating that future work with cultural partners would be beneficial.

References: Mezirow J (2009): *Transformative Learning Theory*. In Jack Mezirow, Edward W. Taylor and Associates. San Francisco, CA: Jossey – Bass.

Taking Steps Towards Cultural Awareness

Louise Aylward, Rainhill High School

Rainhill High School in Merseyside is a media arts college and part of the Rainhill Learning Village Multi-academy Trust. Louise Aylward is an Assistant Head Teacher at the school.

Introduction

This project involved 192 students aged between 14 and 18 and selected from three high school academies in the Knowsley/St Helens area. A total of nine teaching staff also took part in the project, including performing arts teachers from each of the schools and their initial teacher training (ITT) students.

The cultural partner for the project, Manchester-based 'Company Chameleon', produces inspirational and original dance theatre productions that tour throughout the UK and across the world.

All three of the schools that took part had minimal levels of ethnic diversity. From the lead school, a media arts college, 22 Year 12 dance and theatre students, 50 Year 10 dance students and 60 Year 9 dance students took part. From the second school, 20 Year 9 students took part and the third school selected 20 Year 9 and 20 Year 10 dance students.



Methodology

The project aimed to enable students to explore their thoughts and opinions on British Values (BV) and reflect on their sense of place in Britain and the global landscape through a scheme of lessons and a commissioned piece of repertoire, created by Company Chameleon.

The programme was structured around a data gathering and analysis exercise. Surveys were issued to students, staff and audiences from each participating school before and after the project, focusing on the respondents' knowledge, understanding and application of BV.

The surveys also canvassed feedback on the project itself and the value of creative approaches to teaching BV, along with reflections on collaboration and working with individuals from other cultures.

A cross-section of students and staff from across the three participating schools were also interviewed following the project, to ensure the questionnaire responses were supported by qualitative data.

The students were encouraged to explore all aspects of the BV agenda, before focusing on the 'individual liberty' and 'rule of law' strands for the creative project. Supported by Company Chameleon, each group of students created an original piece of dance or dance theatre performance based upon their own selected stimuli from the BV agenda. The students were encouraged to work collaboratively to develop choreography with others from outside their normal peer group.

Each finished piece of work was performed to an invited audience of students, alliance school partners, parents, members of the local community and Company Chameleon.

Findings and Conclusions

From the outset, students questioned the difference between 'British Values' and 'human values'. While 97.7% confidently stated that they had learned about BV through school, only 2.7% could name four values correctly. This insight was core to the development of the resource pack for the commissioned piece of dance theatre performance.

All students involved in the project enjoyed the programme and testified that they had grown to understand BV through their own experience.

As part of the project, students were encouraged to complete a weekly homework exercise; discussing BV at home and talking through their choreographic response, their experience of working with the cultural partner and their feelings about collaborating with other students with their families. It was clear from the questionnaires that many students did not feel comfortable about engaging in these conversations with family members, which raises questions about engaging parents in both cultural experiences and the BV agenda in order to support and promote these areas of education in young people.

The project also demonstrated the potential for a cross-curricula approach. Teachers from various subject areas watched the students rehearse and perform and challenged them to link their exploration of BV to other disciplines.

Dance Theatre

Qualitative
Research

The students were confident in articulating the performance project in relation to other elements of their education.

Amongst the positive outcomes from the project, the surveys revealed that 34% of the students involved became more aware of arts-based careers.

The students' enjoyment of the project was measurable both in their responses to the surveys and in data provided by the schools. A 2% increase in overall attendance was reported for the sessions delivered as part of the project, the schools reported an 82% improvement in attitude and positive learning behaviours and the dance assessment grades of the students that took part improved by half a grade as compared to those who were not involved.

Next Steps



The findings from the project indicate that students' willingness to engage in cultural activities and express ideas surrounding BV principles is influenced by their parents' understanding of BV and experience of the arts, so developing wider cultural opportunities for parents would be a positive step.

Students thrived on a discussion and arts-based response to sensitive topics indicating that opportunities for young people to share their creative projects with their peer group and the wider community would provide an opportunity for self-expression amongst even the most introverted students, along with a platform to learn from others through collaboration or observation.

Working with dancers and choreographers from diverse backgrounds and ethnicities had a profound impact on the way students now view other cultures, as well as enabling them to express themselves creatively, highlighting the value of nurturing links with creative partners.

A creative, arts-based approach to delivering BV strategies could be embedded into teaching practice through the Arts Award scheme.



Articulating Identity

Alex Brewster, The Studio, Liverpool

The Studio in Liverpool is one of five schools that make up The Northern Schools Trust, a multi-academy trust operating across Merseyside and The Wirral. Alex Brewster was Curriculum Leader for Creativity at The Studio.

Introduction

The Northern Schools Trust has a focus on vocationally-led learning opportunities and its schools' approach to the British Values (BV) agenda has been based on embedding values into the ethos of each school rather than teaching BV formally in lessons.

In keeping with this philosophy, the goals for this project were to help students develop their self-confidence and self-awareness and encourage respect for others. It also aimed to support students' understanding of their own and other cultures, in order to nurture tolerance and harmony. This developed into themes of 'inclusivity' and 'finding a voice.'

Working with Liverpool Biennial, the UK Biennial of contemporary art, as the cultural partner, we selected an artist whose work articulates themes of anthropology, community and learning. The artist chosen uses storytelling and collaboration to develop poetry, film and performance.

Our approach was to create a youth project that could grow beyond The Northern Schools Trust and could be used as a catalyst for developing critical thinking skills and parental engagement.

Methodology

We worked with the artist to develop a collaboration entitled Unicode Class Vernacular. The project set out to discover whether socio-economic class and the way people speak are integral to concepts of identity.

We devised scripted questions to enable the students to engage with their parent/carer via guided conversation, generating interesting stories for use as source material.

This led to a collection of audio interviews which the artist used to inform workshops, where the use of language in art and design was explored. Students learned about mark making techniques, building a repertoire of marks that visually communicate the individuality of speech before recording visual transcriptions of each others' stories.

Lines from the audio recordings were delivered in a variety of accents and speaking styles by an actor and transcribed by the students. This became a script for a found poem and students explored ways of changing the poem's meaning by rearranging words and lines. The actor then performed the composition to camera and led a discussion on the way that accents can change interpretations of the spoken word due to assumptions of class, age and educational attainment.

Finally, students completed a group exercise to categorise 2000 Unicode characters, sharing their methodologies and contributing ideas to other groups before forming phrases that were used in posters displayed around Liverpool.

Findings and Conclusions

It was clear that the project encouraged students to think about concepts of class and social status in relation to the BV agenda. Specifically, it was successful in exploring the connection between how an individual speaks and acceptance, respect and tolerance.

The combination of guided conversations/interviews at home with workshops carried out with the cultural partner fulfilled the objective of engaging parents, while forming the basis of visual arts materials that could be shared with the wider community.

The use of Unicode phrases to create posters for display around Liverpool answered the objective of creating a legacy from the project with a broader reach than the schools within the Trust.

To measure the effectiveness of the project in achieving its objectives, we carried out a survey with participants and the findings echo these conclusions. Not only did 80% of students believe that the interviewing component of the project had allowed them to feel more connected to their parent/guardian but 65% felt encouraged to speak to their parent/guardian again in the future. 85% of students also felt that these conversations gave them a better sense of their 'place in the world'.

Language and Identity

Audio Recordings

Parental Engagement

Contact: 01772 827 001 | info@curiousminds.org.uk | www.curiousminds.org.uk

* www.biennial.com/education-commissions/unicode-class-vernacular

In addition to helping the students explore ideas about their own identity, the project was also successful in bringing students closer together and helping them enhance their understanding of others. In the post-project questionnaire, 55% of students responded that collaborating on the subject of language had enhanced their understanding of their classmates. The project provided opportunities for both active and passive knowledge transfer and enhanced understanding, with 65% of students reporting better understanding of different viewpoints and backgrounds after listening to the audio recordings of their classmates' parents'/guardians' stories.



Next Steps



Following on from the success of the recorded interviews, a CPD (continuing professional development) workshop on 'audio homework' has been devised to replicate this element of the project for future teaching practice, both as a model for successful learning and to facilitate the positive relationships that are instrumental in 'securing higher student achievement.' The focus will be on extending the scope of audio homework to include neighbours and local businesses, thereby building on students' understanding of others.

Liverpool Biennial will also extend the positive work done during the project and plans to create a globally accessible website* that encourages students to learn about themselves and community through exploration of their use of language.

Core elements of the project will also be used by schools within the Trust as part of the induction process to explore oral proficiency and literacy within creative subjects and enable an exploration of self.

Dancing Around the Issue

Geraldine Carter, Sandbach Primary Academy, Cheshire

Sandbach Primary Academy is a single form entry school, situated in the historic market town of Sandbach, SLICE® Practitioner, Geraldine Carter is lead for Early Years.

Introduction

Our project set out to consider how cultural education can deliver the British Values (BV) Agenda using dance in Key Stage Two (KS2). Through the SLICE® programme, Curious Minds facilitated a cultural partnership with an artist from Cheshire Dance.

The artist's initial questioning of the BV agenda contrasted with my own natural acceptance from an educational perspective. The work of Maylor (2016) and Hughes (2016) helped us reach a common understanding of BV in a pedagogical sense, which was crucial in the development of the resulting programme.

Our initial approach revolved around Shakespeare, but it became clear that answering the question within the context of a core subject would not allow us to interrogate the value of dance as a vehicle for delivering BV its own right.

Instead, we set out to interpret key vocabulary through dance, with the help of a second dancer from Cheshire Dance.

Methodology

Three half-day sessions were provided for KS2 classes within three Aspire schools.

The two dancers established a 'physical toolbox' to enable exploration of key language and concepts through movement. A planning meeting and a half-day CPD session were then provided for the teachers involved.

Grounded in the lived physical experience and improvisation, the dance activity enabled participants to express BV using structured improvisations that the dancers hadn't previously used with primary-aged children. Analysis of these dance tasks revealed an unexpected synergy between the fundamental values of dance practice and principles that lie at the heart of the BV agenda.

All teachers recorded informal observations and commentaries in a notebook, which provided a qualitative methodology for gathering data. Parents, peers and staff were also invited to provide further qualitative data at the final performance session.

Quantitative data was also collected using a sliding scale questionnaire (1 = very poor and 10 = very strong), with scope for additional qualitative comments to articulate the reasons for each score.

Observations were shared in informal meetings and, with the artist's help, they were critically analysed to establish patterns across the three school's programmes.

Findings and Conclusions

Working with a cultural partner, rather than relying on an entirely educational interpretation of the project, enabled an enriched journey of perception change for both myself and the dance professionals, resulting in a unique perspective of BV.

All teachers perceived improvement in BV knowledge, with an average of +3 scale points recorded. Confidence in the teaching of BV also improved by an average of +2 scale points.

The notion of self-knowledge was central to working towards a better understanding of BV; children were challenged to understand themselves and the shared group dynamic in order to better understand key concepts, such as democracy and respect.

Flexibility was also critical. The programme took different directions depending on the group and the professional dancers' perspective was essential in organic development of the programme.

The dance development process was used to nurture understanding of British values, including support, shared responsibility and cooperation. For example, the children in one group gave excellent oral definitions of British values but it found it difficult to apply them when working 'for the good of the group'. Their dance sessions became about transitioning interpretation into practice.

Non-verbal
Communication

Lived
Experience

All teachers noted a positive impact on communication and it was clear that stripping back oracy and focusing on physical expression enabled the children to express their understanding through dance, rather than simply reciting a learned definition of BV. The children's ability to communicate non-verbally has led the teachers involved to question whether non-verbal communication can be better understood in teaching practice and used as a tool when engaging learners to develop deeper understanding.

The project has empowered teachers to feel more confident in dance delivery, however the 'planning of the dance' remained an issue so we developed a follow up CPD session, utilising the expertise of the dance professionals.

"This has given me some really good ideas for teaching through dance and looking at British Values in a different way."

Aspire teacher

Next Steps



The benefits of this study can be extended by carefully interpreting appropriate aspects of the BV agenda into planned dance activities and creating opportunities for children to explore language through 'lived experiences', enabling them to express key phrases in different contexts.

Dance CPD content and a focus on approaching curriculum learning from a movement focused perspective should form part of a 'movement culture' within teaching practice. This will support an artistic and creative approach that will strengthen and develop knowledge and understanding.

Successful collaboration between teachers and dance practitioners has been pivotal to the project's success. In this way, we can challenge pre-conceived ideas and unconscious bias, benefitting the learners, educators and cultural partners.



Moving Towards Mutual Respect

Anne Dyer, Assistant Headteacher, Dowdales School, Cumbria

A National Teaching School, Dowdales is a Yarlsdale Teaching School Alliance strategic partner, providing teacher training, CPD and leadership training and school-to-school support. Anne Dyer is Specialist Leader in Cultural Education and Assistant Headteacher.

Introduction

Our project involved four primary schools in Barrow-in-Furness and Arts Award students from Dowdales in Dalton. Through the SLICE® programme, Curious Minds facilitated a partnership with a practitioner from dance development organisation, Ludus Dance.

We began by ensuring we had a genuine socio-political understanding of the pupil demographic. The schools are geographically isolated from major arts and cultural venues and pupils are of predominantly white British heritage with little exposure to multi-cultural Britain. Social deprivation is high in three of the schools, with around double the national average of Pupil Premium children.

Working collaboratively with Ludus Dance, we considered how dance can support the British Values (BV) agenda and created a bespoke programme, with opportunities for pupils to participate and appreciate dance from cultures other than their own.

More than 120 pupils participated from the four primary schools – ranging from Year 2 through to Year 5. From Dowdales School, Arts Award students from Years 7 to 10 were selected. A number of pupils with special educational needs also took part in the programme and participated well with support from teaching assistants and artists.

Methodology

Through discussion with teachers and introductory visits we selected a combination of African/Caribbean and Turkish Dance Workshops.

Two dance artists were commissioned through Ludus Dance to deliver four workshops over a two-day period, culminating in a shared performance. Structured dance activities were complemented by BV workshops, and this formed an integral part of the dance-led programme.

Ludus Dance also mentored Dowdales' Gold Arts Award students in the creation of new pieces of work, some of which were inspired by the late Jo Cox and her assertion that "we are far more united and have far more in common with each other than things that divide us."

Although I was jointly responsible for designing the overall shape and direction of the project, as well as the practical school-based organisation, the majority of workshops were delivered by the commissioned artists. This ensured that I was able to act as an observer, noting key moments, individual responses and overall learning. We also asked the dance artists and class teachers to act as observers and co-researchers. The workshops and celebration performance were filmed and photographed and this formed an important part of the evidence base for the project's outcomes, along with teacher evaluations, student responses, dance artist feedback and audience questionnaires.

Findings and Conclusions

From the evidence gathered it is clear that engaging in dance activity can make pupils more aware of other cultures. In locations lacking cultural diversity, this is enhanced by commissioning artists from a different cultural heritage to engage students in new cultural experiences both physically and cerebrally.

Those participating in the Turkish workshops had a greater appreciation of the associated culture than those learning African dance. This maybe partly due to age, as the African dancer worked with the two youngest classes, however, differences in pedagogy and lesson design may also have been a factor. From introduction and warm-up to learning set material and creative work, the Turkish dance practitioner incorporated references to characteristic features and the purpose of dance in Turkish Culture.

Highlighting key features in the lesson and allowing time for creative tasks and questioning assisted pupils in identifying important cultural information. Pupils were encouraged to consider different types of community occasions when they might come together to dance and the styles of dance they might perform. These discussions allowed them to see similarities between other cultures and their own.

Cultural
Understanding

Identifying
Similarities

The creative, pupil-centred nature of the BV workshops then enabled pupils to think about how they are the same as others and ways in which they are different. It was clear from teacher evaluations that the BV workshops were instrumental in drawing out key ideas and learning from the cultural dance workshops by integrating dance activities, role-play and discussion.

BV agenda values of tolerance and mutual respect were embedded in structured dance activities and the BV workshops underpinned learning and made children more aware of where they were developing each value. The evidence gathered through observations suggests that giving children access to regular dance activity and opportunities to collaborate and respect each other will have a positive impact on attitude and behaviour.



Photo by: **David Forrest**

"The children at our school have very limited cultural experience within their community... Many children have never met someone from a different culture. In school we cover many different cultural beliefs through our RE and PSHE work, but do find children have problems understanding differences."

Teacher Evaluation, Ormsgill

Next Steps



In view of the positive development of respect and tolerance and the broadening of cultural awareness this project has delivered, it would be interesting to carry out further research through a more sustained programme of dance activity. For any further work, it would be beneficial to have a face-to-face meeting with dance artists prior to the start of the programme to ensure a shared understanding of aims and expectations.

The inclusion of BV workshops was instrumental in underpinning learning from the dance activities and we would advocate combining dance-based activity with follow up discussion to reinforce learning.

It has been particularly rewarding to witness the respect and tolerance demonstrated by pupils in both workshops and the celebratory event and further opportunities to share culturally-diverse learning at a culturally-significant venue, such as Furness Abbey, would build on the success of this project.

A Festival of Creative Engagement

Bernie Furey, St Ambrose Barlow RCHS

St. Ambrose Barlow is a Roman Catholic High School in Salford, with 20 trainee teachers assigned to its School Direct programme. Bernie Furey is Assistant Headteacher and leads on Creativity and Research.

Introduction

St Ambrose Barlow RCHS is located in a deprived area of Salford, characterised by high levels of youth unemployment. A third of families sending their children to the school live in poverty.

The school worked collaboratively with Manchester International Festival (MIF), an internationally-renowned multi-arts festival staged every two years, to examine how cultural experiences and education can explore identity and British Values (BV). It incorporated activities developed through three key cultural commissions: 'Fatherland', a Frantic Assembly production for Manchester International Festival; 'Strange and Familiar: Britain as Revealed by International Photographers', a photography exhibition 'at Manchester Art Gallery; and 'The Welcoming Party', a play at Manchester Museum of Science and Industry (MOSI).

The project placed a particular emphasis on the exploration of BV with working class white boys - a demographic that often underperforms and is less likely to engage with culture. It aimed to improve pupils' attitudes to learning and teach them through cultural experiences, exposing them to a broad cultural landscape and encouraging them to reflect on their own sense of place within Britain, while creating opportunities for interaction with pupils from other schools.

It also aimed to improve teaching, both by energising teachers with fresh ideas for delivering the curriculum and providing CPD content for five primary and secondary teachers and 20 trainee teachers.

Methodology

30 boys took part from five partner schools across Greater Manchester and Lancashire, along with five teachers and 20 School Direct trainees.

Teachers and trainees participated in a two day CPD programme. Day one involved a workshop at the MIF offices, using creative activities led by St Ambrose Barlow pupils to define BV. The afternoon session involved staff working with Frantic Assembly, learning techniques from 'Fatherland'.

For day two, teachers and trainees visited 'Strange and Familiar' at Manchester City Art Gallery, reflecting on how the work represented BV. Teachers learned how to take a good photograph and mobile phone photography techniques, before using their new skills to take photographs representing BV in Manchester during the afternoon.

All teachers were invited to visit the performance of 'Fatherland' at the Royal Exchange Theatre. Primary teachers also visited 'The Welcoming Party' at MOSI.

Trainees then worked in pairs to create a British Values scheme of work, utilising their new skills and delivering the lessons over a four week period to pupils from year 1 to year 10.

Working with teachers, trainees and a photographer, pupils created their own photography, which was showcased in a book. They also visited an MIF show with a member of their family and, where possible, fathers were invited to attend - building on engagement between working class white men and the arts.

Findings and Conclusions

Although the data gathered was largely anecdotal, evaluation was carried out throughout the project. Teachers, trainees and pupils evaluated what they had learned through questionnaires, photographic records, discussions and visual minutes.

The evaluation materials confirmed that all pupils could fully understand BV by the end of the project and were able to articulate what BV mean to them, both personally and in relation to their communities. All of the pupils chosen had previously been reluctant learners but, following the project, staff reported a change in pupils' attitudes and behaviour, noting that pupils had become more engaged in their learning. Collaborative working was seen to improve confidence and nurture pupils' pride in their work. Staff from three of the schools also reported increased active participation in lessons, enhanced motivation and increased enthusiasm.

Meanwhile, pupils were grateful to have been involved in the project, stating that they had never been given an opportunity like this before. None of the secondary-age pupils had ever been to the theatre before, nor had most of their parents. Staff were overwhelmed at the reaction the pupils had to the theatre performance, with one of the pupils referring to it as "one of the best days of my life".

All teachers and trainees have also improved their understanding of BV and their feedback indicates that they have developed new strategies and more creative approaches for delivering the topic in the classroom in a more creative and innovative way. They have also reported feeling more confident about organising a visit to a cultural venue for their pupils.

"The group of 'harder to reach boys' responded well to the project... I saw their confidence grow as they vocalised their thoughts and reflections on photographic images and what it means to belong to a community where values are important."

Teacher



Parental Engagement

Underperforming Demographic

Next Steps



- Some teachers would like to work with more pupils in the future and have identified an opportunity to amplify the benefits of engaging with hard to reach boys and their families.
- Many of the teachers and trainees were taken beyond their comfort zone and were surprised at how much they had developed their teaching styles during the research project, indicating the value in pushing teachers to go beyond the norm in creative teaching practice, collaboration and engagement with the arts.
- Selecting pupils to participate based in their reluctance to learn was a risk that paid off, with all pupils responding positively and surprising teachers with their willingness and ability to engage with learning in a creative context. This demonstrates the power of the arts to engage pupils from underperforming demographics and enhance active participation in learning.

Celebrating a History of Subversion

Maxim Hogden, Fallibroome Academy

Fallibroome Academy is a National Teaching School and Performing Arts College in Macclesfield. It is part of the Fallibroome multi-academy trust and a member of the Silk Alliance of National Teaching Schools. Maxim Hogden is Acting Director of Performing Arts and Director of Teaching and Learning: Drama.

Introduction

Working with Macclesfield Museums' The Old Sunday School heritage centre as a cultural partner for the programme, this project involved seven schools from the Silk Alliance, along with practitioners specialising in drama, visual arts and poetry.

The research project focused on leadership in cultural education - providing continued professional development (CPD) for teachers, to develop their confidence in delivering the British Values (BV) agenda. It also provided opportunities for pupils to learn new skills and get involved in an exciting multi-media project and exhibition.

Taking the Macclesfield Potato Riot of 1812 and the Jacobite Rebellion of 1745 as its inspiration, the project used historic events with a local context to focus on the importance of community cohesion, tolerance, acceptance and kindness. It aimed to gauge the effectiveness of collaboration with creative arts practitioners in shifting the teachers' approach to delivering BV in ways that are meaningful to staff and pupils.

Methodology

An initial CPD Workshop was held involving seven teachers and four 6th form students who were undertaking Arts Award and Extended Project Qualifications (EPQ). Each school then worked with a creative arts practitioner.

One group of year 7-13 students attended two poetry workshops, creating poetry that was displayed on window decals, compiled in a book, recorded for display on TV screens and used to create protest placards. Other creative writing projects included a range

of 'pop-art' words produced by a year 4 class and a map of the British Isles covered with a selection of words that represent iconic BV items and concepts, devised by a year 7 class.

A group of 12 SEN students created a visual art sculpture of an oak tree, while another SEN group created a potato print artwork with buttons to press to listen to some of the things the children do that demonstrate BV.

Other visual arts projects included two pieces exploring the idea of rebellion as a positive act, a large piece produced by a whole primary school inspired by newspaper headlines about refugees and a year 5 project centred around the importance of personal responsibility for being 'the change you wish to see in the world'.

A year 13 student also created a 3D, interactive model depicting the unsettled streets within a de-valued, demoralised society as part of her EPQ.

The work was celebrated at a 'Riots & Rebels' performance and exhibition event at The Old Sunday School.

Findings and Conclusions

Teacher and pupil questionnaires, videos, photographs and interviews were used to assess how well a CPD programme using cultural education can support teachers in delivering the BV agenda. The first survey was completed during the CPD day itself and the other was done towards the end of the project.

All the students completed questionnaires, with 92% of them responding that they understand what British Values are following the project and 100% responding that the project has helped them to form their own opinions and values about being British.

Family was identified as being the most prominent influence on the young people who completed the questionnaire, followed by school and then friends. Much of the evidence gathered from this project suggests that ensuring a rich cultural exposure can broaden children's frame of reference. Consequently, we can conclude that young people's perception of society and community has been developed through their exposure to the arts.

For the teachers involved, the CPD day provided a fresh perspective, with 100% of the delegates stating that they found the session very useful and providing evidence to suggest that the drama session helped deepen their understanding of BV. Following the CPD, 100% of delegates felt excited about teaching BV and expressed that they had clearer ideas on how to approach it.

The project created an opportunity for collaboration, leading to a feeling of solidarity amongst those involved and enabling a diverse range of programmes from a single starting point. The cultural education content of the CPD day was disseminated into the classroom, supporting teachers in their delivery of the BV agenda and enabling students of varying ages and abilities to develop their perception of society and community through their experience and exposure to the arts.

"I think that, if I hadn't delivered my teaching via this project, I would have found teaching British Values in a meaningful way a lot more challenging."

Teacher

Next Steps



As a result of the project, many of the schools involved in the CPD day and 'Riots & Rebels' programme have recognised the museum spaces as a valuable resource. The project has also resulted in greater parental engagement, creating opportunities for these cultural spaces to increase footfall.

Library sessions on British Values will continue with each Year 7 intake and an audit of each school's continued approach to BV across the Silk Alliance and the multi-academy trust has been initiated

In response to evidence collected as part of the project, suggesting a large percentage of students claim not to be influenced by television and social media, a follow up survey has been arranged. The results of this survey will be used to identify key areas to be targeted through a film project, helping to educate students about the powerful influence of social media and the internet.

Historical Stimulus



CPD

In Perfect Harmony

Joanne Foster and Kathryn Quigley, Great Sankey Teaching School Alliance

Joanne Foster is Head of Music at Great Sankey High School and Kathryn Quigley is a Deputy Head and class teacher at Park Road Primary School. Both schools are part of the Great Sankey Teaching Schools Alliance and the School Improvement Alliance (SIA) and the two education professionals have shared the role of SLICE® to support primary to secondary transition.

Introduction

We were paired with two cultural partners for the research project: Manchester Camerata, an orchestra with a lively community engagement programme; and Culture Warrington, a charity that delivers arts, heritage and events across Warrington.

After work shadowing with both cultural partners, we saw an opportunity to combine themes of emotional wellbeing with an arts-led approach to embedding British Values (BV). The aim was to create a programme that provides training to those new to cultural and BV curricula delivery, whilst also developing intervention tools for socially-challenged children. Our focus was on facilitating BV delivery in a creative, motivational and inspirational way, with measurable impacts on student perceptions.

Three schools were involved in the programme, catering for pupils from varied backgrounds, cultures and social settings: a high school with around 1,850 students, approximately 90% of which are 'White British'; a primary school with circa 200 students, 90% of whom are 'White British'; and a further primary school with 200 pupils on roll and a 99.5% 'White British' demographic.

Methodology

The project took a staggered approach with one school (School A) provided with a standard level of support and engagement, the second (School B) offered more and the third (School C) more again.

A CPD on BV-related dance and drama was developed with the cultural partners, factoring in responses to a teacher questionnaire. Two 'Twilight Teachmeet' CPDs were then provided for teaching staff at each school before student engagement sessions began.

School A took part in three half-day sessions with Manchester Camerata, with children composing a song linked to the theme 'We all belong in Britain.'

School B spent two half-day sessions with Manchester Camerata and also had support from a music specialist and student teachers to compose a song, a rap and a percussion piece. This school also worked with Wolves Foundation, creating a dance to support the song title across four half-day sessions.

Finally, School C took part in three half-day sessions with Manchester Camerata to compose a song on the 'We all belong in Britain' theme, worked with Wolves Foundation for two half-day sessions to create a dance linked to the music, and had two half-day sessions with a graffiti artist to produce art work based on the children's views of BV.

All participants were involved in a music and dance performance celebration to mark the end of the project at The Pyramid in Warrington's Culture Quarter.

Findings & Conclusions

Evidence was collected in a number of ways, including videos and photographs, work samples, teachers' notes, planning meetings, social media monitoring and questionnaires completed at the outset and conclusion of the process.

The research highlighted that PSHE lessons already share an understanding of the importance of identifying and combatting discrimination, with primary teachers feeling more confident than their secondary school colleagues about delivering BV throughout the curriculum because they teach all subjects.

Following the CPDs, teachers felt more confident about teaching BV, with 100% of participants stating that they would be able to create specific learning linked to a particular strand to meet the individual needs of their class. 100% of the teachers saw the benefit of cultural education and the impact it would have on their delivery of BV lessons, with 88% stating that they would consider using cultural education to support their BV teaching in the future. Considering that none of the teachers involved in the project had previously used the arts to deliver BV content, this demonstrates the impact of the programme in raising confidence and supporting creative and engaging teaching practice. Furthermore, 92% stated they would consider using the specific approaches from the CPD in future lessons and planning.

Teacher Confidence

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The impact of the programme on student wellbeing was also been assessed. Teachers reported that 76% of children regularly required reassurance or showed signs of worrying before the programme, compared with 54% by the end of all of the sessions and the Celebration Event. 32% of children were considered routinely solitary at the beginning of the programme, often choosing to play alone, compared to just 6% opting to work by themselves following the project. We can conclude, therefore, that the programme facilitated progress concerning team work and embedding respect for others, enabling children to develop relationships with their peers through collaboration and shared cultural experience.

"We were asked extremely difficult questions which I for one struggled to answer; the BV class conversations to aid our dance choreography were so powerful in the sense that they delivered some form of resolution to the conflict."

Teacher

Cross-curricula



Wellbeing

Next Steps



A case study summarising the project has been shared with all Alliance schools, enabling them to understand the value of the programme and emulate it in their own setting by developing their own relationships with cultural partners.

Cross-curricular projects have been devised, incorporating the BV agenda. For example, at the participating high school, key schemes of learning and workbooks for Years 7, 8 and 9 music lessons have been adapted to include explicit musical tasks focusing on BV, adapted from the CPD session delivered by Manchester Camerata. In one year alone, almost 1000 students will complete these musical units, which focus on the tolerance and respect strand of the BV agenda, linking to emotional wellbeing.

The primary phase teachers created overviews of planning which will be shared through the School Improvement Alliance (SIA) and via NQT (Newly Qualified Teacher) and RQT (Recently Qualified Teacher) forums.

All cultural partners hope to offer further CPDs and work more closely with schools.

In Tune with Perception Change

Louise Parrish, Tor View Teaching School

Tor View Teaching School in Haslingden is part of the East Lancashire Inclusion Partnership (ELIP). Catering for students aged 3-19 with a broad spectrum of learning and physical disabilities, the school sits at the heart of an SEN community that also includes a college for young adults aged 19-21 and extra-curricular care and activities. Louise Parrish is Headteacher.

Introduction

East Lancashire Inclusion Partnership alliance is strategically led by Tor View School and three of the 25+ schools that make up the alliance were chosen to take part in this SLICE® project, based on the fact that they serve socially-deprived areas, with high unemployment and low academic achievement.

The schools worked with Morecambe-based community music and education charity, More Music, as cultural partner and two artists were commissioned by More Music to work with the children.

Mainstream groups of 30 Year 6 pupils and 15 Year 4 pupils, with largely white British heritage, were selected to take part in the project, alongside SEN groups of more able pupils; a group of 11 from Key Stage 3 and a group of 10 from Key Stage 4. All four groups worked with an artist for an hour each week, for 10 weeks.

Methodology

The project explored two approaches to developing understanding of the BV agenda; 'Musical Cultural Experience' and 'Issue-based Song Writing'.

The schools were able to select their preferred approach for each group. The Year 6 and Key Stage 3 SEN groups followed the Issue-based Song Writing approach, whilst the Year 4 and Key Stage 4 SEN groups followed the Musical Cultural Experience approach.

The two approaches differed in their exploration of BV context: The Musical Cultural Experience route provided an opportunity for the pupils to explore India as an unfamiliar country, whereas the Issue-based Song Writing approach discussed key BV themes more directly.

It included areas such as how pupils would like to be identified/defined, how they can bring about change in their world and whether it's OK to have different opinions, beliefs and lifestyles.

The Issues-based Song Writing approach also explored areas of the BV agenda in the context of individual experience and community, challenging the students to think about their favourite tastes and possessions, for example, and explore their provenance. It also encouraged them to discuss their own family trees and think about how their personal history could encourage them to be open about other cultures.

Pupils showcased what they had learnt at an inclusive multicultural, multi-ability event, which allowed them to share their insights and skills.

Findings & Conclusions

Pupils completed a mind map before the 10 weekly sessions began and again afterwards. These were analysed in three ways: a comparison of the amount of words written pre- and post-project was undertaken; the number of words that related to the BV agenda pre- and post-project was analysed; and the differences between the outcomes for the two approaches used was assessed.

This analysis found that 64% of the pupils who took part in the project were able to write more words on their mind maps following the project and 100% of participating pupils increased the number of BV-related words in their mind maps following the project.

In some cases the perception shift and language used varied significantly between the opinions stated at the outset of project and the post-project mind map exercise. For example, when asked towards the end of the 10 week project, "What rights should we all share in Britain?" one pupil responded "to feel accepted regardless of nationality, religion, culture and lifestyle". This marked a radical change from the pre-project mind map written by the same student, which stated "we should speak British and that's it".

Diverse Needs

Qualitative data was also collected from the lead teachers and the artists. They were asked to collate reflective notes, highlight when progress was made and give their professional opinion as to why those changes had occurred. At the post-project evaluation event, the three schools involved in the project were asked to identify what strategies the artists employed to deliver the greatest impact. The schools reported that the artists had brought energy and creativity to the sessions, widening pupils' horizons and capitalising on their ideas. required reassurance or showed signs of worrying before the programme, compared with 54% by the end of all of the sessions and the Celebration Event. 32% of children were considered routinely solitary at the beginning of the programme, often choosing to play alone, compared to just 6% opting to work by themselves following the project. We can conclude, therefore, that the programme facilitated progress concerning team work and embedding respect for others, enabling children to develop relationships with their peers through collaboration and shared cultural experience.

Next Steps



The project demonstrates that schools have an opportunity to be creative in their approach to delivering the BV agenda across a variety of social demographics and different educational needs.

By working with a cultural partner, education practitioners can overcome the 'dry' and 'challenging' nature of the BV agenda and utilise cultural experience, creativity and individual expression to develop tolerance and appreciation of other cultures.

A multi-school approach to developing a shared project can generate opportunities to network and nurture knowledge sharing. This builds confidence, allowing school leaders to select an approach that is right for their setting.

Mind Mapping

Perception Shift



Inclusivity Takes Centre Stage

Lynn Radcliffe, St Mary and St Thomas' Teaching Alliance/Bleak Hill Teaching Alliance, St Helens

St Mary and St Thomas' Teaching School Alliance works with Liverpool Hope University as a Schools Direct teacher training provider. Also in St Helens, Bleak Hill Teaching Alliance works with strategic partners across the primary, secondary and special needs sectors. Lynn Radcliffe is now Cultural Commissioning Manager for Warrington, though at the time of this project she was a teacher at St Anne's Primary School in Prescot.

Introduction

Our project involved three primary schools and one secondary school along with The Everyman and The Playhouse theatres in Liverpool as cultural partners. These theatres are both managed by the Liverpool and Merseyside Theatres Trust and work to an integrated programme.

All three of the primary schools are rated 'Outstanding' by Ofsted but the demographics of the students varied across the project. For two of the primary schools, the student intake is drawn from relatively advantaged backgrounds. The third primary school has a higher than average percentage of pupils with special educational needs and/or disabilities and an average number of pupil premium students. A below average number of children from this setting take part in cultural activities outside school.

The high school involved in the project also has a relatively advantaged student intake of largely white British heritage and achieves high GCSE standards in both English and Maths.

Across all student groups, many had not attended live theatre performance before, apart from pantomime.

Methodology

Ethnic minority representation in St Helens is amongst the lowest in the country, so we focused the work around the 'tolerance' aspect of the BV agenda, exploring pupils' attitudes towards other cultures.

Using questionnaires, interviews and pictorial representation, we set out to assess levels of tolerance towards other cultures amongst the student participants. We then worked with the learning associate from Liverpool and Merseyside Theatres Trust to identify productions within The Everyman programme that explore themes of community and the value of friendship.

The year 8 pupils involved in the project attended productions of 'Fiddler on the Roof' and 'The Sun'. After each production, a workshop explored elements of community in the play, enabling students to work on a series of performance pieces that were presented to an audience of primary and secondary schools and the wider community at the end of the programme.

Year 3 pupils from the two dual-form entry primary schools and Year 3 and 4 pupils from the single-form entry school watched 'Story Giant' at The Everyman, before working with the learning associate to produce their own work over the course of three sessions. The students were asked to consider the values they wished to promote in their staged production, which was performed at a celebration event at the end of the project.

Findings & Conclusions

Thanks to the project, it became evident that the year 8 group had a clearer understanding of the difficulties and issues faced by refugee and asylum seeker children and were able to provide differentiated definitions of 'immigrant' and 'asylum seeker'. Following the drama workshops, these students were also able to define their community and their values.

We were pleasantly surprised by the level of engagement from boys, who thoroughly enjoyed the acting aspect of the programme, suggesting that this is a good vehicle for engaging boys in PSHE curriculum content. It was also evident that the drama skills gained during the project are transferrable to other areas of study, including poetry recital for example, and the teachers involved were excited about other applications for this form of expression.

The project created a platform for child-centred creative input, encouraging children to consider different characters and perspectives by watching the plays before driving the creative direction of their own performance.

The teachers also benefitted from the project, gaining new skills to engage pupils through drama strategies. The 'tolerance' content gave teachers the opportunity to explore issues that would not otherwise have been raised, gaining insights into some of the negativity pupils may experience at home in relation to these matters.

The post-project student questionnaire responses indicated that the majority of pupils enjoyed the project, with almost all selecting the maximum enjoyment score of 10.

In terms of delivering the BV agenda, it is perhaps the student responses to the question 'what have you learned from being a part of this project?' that provide the best measure of success. Responses included: 'about friendship'; 'to treat everyone the same'; 'not to leave people out'

Amongst the high school students, 65% believed their perception of immigration to have changed as a result of the project and 69% thought their understanding of the word 'refugee' had changed. content, this demonstrates the impact of the programme in raising confidence and supporting creative and engaging teaching practice. Furthermore, 92% stated they would consider using the specific approaches from the CPD in future lessons and planning.

The impact of the programme on student wellbeing was also been assessed. Teachers reported that 76% of children regularly required reassurance or showed signs of worrying before the programme, compared with 54% by the end of all of the sessions and the Celebration Event. 32% of children were considered routinely solitary at the beginning of the programme, often choosing to play alone, compared to just 6% opting to work by themselves following the project. We can conclude, therefore, that the programme facilitated progress concerning team work and embedding respect for others, enabling children to develop relationships with their peers through collaboration and shared cultural experience.

Addressing
Racism

Cross-curricular
Opportunity

"Community means a group of people that come together."

Year 8 Student

Next Steps



It is evident that attending a theatre performance is an authentic way of engaging primary students in a difficult topic, opening up discussion points with children who have limited experiences of meeting people from different cultural backgrounds. Drama-based activities that involve creating characters from another country or culture, alongside characters that would exist in their own experience is a good model on which to base BV work for primary-aged children.

The project raised teacher awareness of some of the negative influences pupils may experience at home and it is clear that live theatre can be used as a stimulus to encourage students to examine their values. It is important to embed this work across the curriculum, so that BV is interwoven throughout school life. Engagement with the BV agenda through drama can have a ripple effect with other areas of a school, enabling cross-curricular work around themes of 'community'.



A Confident Performance

Emily Reid St Bernard's RC Primary School

St Bernard's R.C. Primary School in Ellesmere Port is the lead teaching school in the Ignite Teaching School Alliance (TSA), which is made up of 27 schools. Emily Reid is Assistant Headteacher.

Introduction

Action Transport Theatre has a 30-year history of creating world-class theatre for, by and with young people. Their role as creative partner on this project was to aid development of a continuous professional development (CPD) programme for teachers from the eight participating schools, and to work with pupils as creative collaborators in delivering the CPD sessions.

The schools chosen to take part in the project all have an existing commitment to cultural education and had actively put themselves forward to participate. Each had expressed an interest in exploring the use of drama as an effective way of delivering the British Values (BV) agenda. The main aim of the programme was to upskill teachers in the use of drama to facilitate improved BV delivery, enabling them to share skills and good practice within their own schools and the Ignite TSA community.

Methodology

A CPD programme was designed to highlight how drama can be used to explore BV and six two-hour CPD sessions were delivered by three professional theatre practitioners. Each CPD involved a range of drama activities for pupils, which enabled teachers to observe pupils and become active participants during the course of each session.

At the end of each CPD there was reflection time, where teachers discussed their observations. This information, along with pupil feedback, was recorded as part of the assessment of outcomes from the project.

The CPD sessions considered various BV themes, using different elements of drama practice. For example, the use of character enabled pupils and teachers to consider empathy when examining identity, whilst story-telling was used to explore themes of liberty, and theatre games were employed to illustrate why we have rules and law.

The cultural partner and SLiCE led a final reflection at the end of all the sessions and the teachers were tasked with creating a piece of artwork that reflected the successes and challenges of the project. Teachers were also asked to record the impact of the CPD sessions, both personally and in the context of their school environment.

Findings and Conclusions

The structure of the CPD sessions enabled teachers to immediately transfer their new skills into the classroom and they returned to school with the confidence to explore BV with their own pupils, using the ideas and techniques employed by the drama practitioners.

Throughout the reflections, teachers voiced the importance of using drama as a vehicle to explore BV. Pupils also expressed the positive impact of the drama sessions in terms of growing their confidence in discussing complex concepts/ideas, enhancing their self-esteem and developing crucial life skills. Participation and engagement was increased when using drama as a tool to explore key issues, thanks to an open environment where no answer was right or wrong.

Following the CPD, teachers are now using drama as a means of exploring BV in their classrooms and discussing ideas more confidently with KS2 pupils. Learning from the sessions has also been shared with colleagues and all schools in the Ignite Alliance now have a Cultural Champion who promotes cultural education in their schools and an Ignite 'Cultural Hub' has been set up to continue the sharing of good practice in cultural education.

All classes that took part in the CPD sessions went on to undertake their Arts Award Discover accreditation, led by an Arts Award trained practitioner from Action Transport Theatre. This allowed the pupils and teachers to reflect on the CPD sessions and explore further forms of arts and culture, along with additional elements of the BV agenda. As part of their Arts Award, pupils researched a particular artist and shared their findings with peers, family and friends in a celebration of their achievements at the end of the summer term.

Following the success of the project, seven of the participating schools are now registered for Artmark, all participating schools have signed up to the 'Cultural Education Challenge' set by the Arts Council, and all have a working relationship with Action Transport Theatre.

Confidence Building

Next Steps



The CPD programme will run again and be rolled out to involve other Ignite schools. The feedback from the initial project will inform modifications to the methodology, such as providing greater opportunities for teachers to engage in discussions with practitioners, thereby ensuring teachers' knowledge and experience is embedded in planning of the sessions. We have also identified an opportunity for increased reflection and collaborative planning opportunities should the time allocated to each session be increased, and this will support effective transfer of newly acquired skills to the classroom.

A number of the schools involved took pupils to see performances of Action Transport Theatre's 'Scooter Race' production to coincide with the CPD programme. It was clear that experiencing the live performance enhanced the experience of pupils and teachers, helping them engage with the CPD content and we will, therefore, aim to link further CPD sessions to professional performances in the future.

"As teachers we don't often have time to question them and get them to explain their reasons in detail. A lot of the time we take their answer and move on. Drama allows us to do this."

Teacher



Interactive sessions



Exploring Diversity Through Storytelling and Song

David Wearing and Jonathan Clayton, Kelsall Primary School

Kelsall Primary School is the lead school in the Cheshire Leadership and Teaching Alliance (CLTA), which provides a range of Continuing Professional Development (CPD) courses, and leadership programmes, including the National Professional Qualification for Senior Leaders (NPQSL) and the National Professional Qualification for Middle Leaders (NPQML).

David Wearing is Principal of Kelsall Primary School and Jonathan Clayton is the school's Arts Co-ordinator. They fulfilled the role of SLICE® (Senior Leader in Cultural Education) jointly for this project.

Introduction

The cultural partner for the project was Storyhouse; an award-winning and innovative combined arts organisation based in Chester. Using storytelling to inspire, share ideas and create, Storyhouse brings together live performance, music, film, digital art and literature to engage and connect communities. The organisation also operates Cheshire West and Chester's theatre, cinema and library complex.

We worked with Storyhouse to consider the scope and format for the project, opting to focus on the 'tolerance' strand of the British Values (BV) agenda for both the research aspect and development of the creative project, with specific storytelling reference to Syria and the refugee crisis.

Eight schools expressed an interest in being involved with the project and three local primary schools were selected, with Kelsall Primary as the lead school. There were 30 Year five pupils involved from each school.

Methodology

Questionnaire-based research was conducted before and after an art and performance project. We worked with Storyhouse to devise questions specifically worded to avoid any ambiguity and small, randomly-selected groups of children were asked a series of four questions, with their responses recorded for later analysis.

The children were asked to write down their responses to the same questions after the delivery element of the project had been completed.

Combining art, drama, movement, music, singing and spoken word, the children worked with Storyhouse to create a short dramatic production. The children had the opportunity to input their own thoughts and ideas into the script, which provided a platform for BV discussion around the topics of tolerance and respect.

Over a four-month period, the children worked with their class teachers and the SLICE® to produce artwork for props. During this period they also practised and refined the performance elements, and continued to discuss the core themes.

Each school presented their final performance to the school and parent community. A group of 10 pupils from each school also took part in a performance at the Storyhouse Theatre.

Findings and Conclusions

The research element of the project revealed similarities between groups in each school but clear differences between schools' approaches to teaching BV in the pre-project questionnaire. When asked to define 'values', children from two of the schools were able to discuss such things as 'kindness', generosity, 'love', 'helpfulness', 'respect for others', and to relate their ideas to their own experience.

Children from the third school provided responses relating particularly to themes they had worked on in class – rule of law, monarchy, tolerance, democracy - and related them specifically to 'British Values', despite the deliberate omission of the word 'British' from the question. This indicates that conventional teaching of BV is not always nurturing understanding and tolerance.

These children talked more widely about values when asked the same questions at the end of the project, relating themes of tolerance to their performance and art project. The children involved in the Storyhouse performance showed even greater levels of engagement with these concepts, thanks to their experience in developing and delivering content about the plight of refugees.

The responses to a question about what it means to be British also demonstrated a less clichéd understanding at the end of the project, with responses moving away from stock answers such as 'queuing', 'fish and chips' and rainy weather', to ideas about being respectful of each other, tolerant, friendly and helpful.

Storytelling

Unambiguous Research

Once again, those involved in the Storyhouse performance showed a deeper level of engagement and seemed to consider the question from the perspective of those they had been talking and singing about.

The impact of the art and performance project in helping pupils think more deeply about BV is also reflected in the children's feedback. The vast majority responded that the project had helped them think about and discuss values, saying they would welcome future opportunities to discuss and collaborate. They also cited increased confidence from participating in the work, their findings with peers, family and friends in a celebration of their achievements at the end of the summer term.

Following the success of the project, seven of the participating schools are now registered for Artmark, all participating schools have signed up to the 'Cultural Education Challenge' set by the Arts Council, and all have a working relationship with Action Transport Theatre.

"I don't know is there such a thing as being 'British'. I am the same person here as I was in France and I've not changed that much. I had to learn and speak in English."

Year 5 pupil

Mixed-arts Performance



Next Steps



It is clear that a project of this kind could be replicated in a primary school setting, if teachers are willing to challenge their own values in the context of the world around them and adopt an arts-led approach.

The project has successfully demonstrated that high quality arts provision can be used to explore themes around values. Further use of arts and cultural education, both within a school setting and at cultural partner venues, should be used to understand whether we, as a community, agree about our values - accepting them as unique to Britain - and believe we should adopt them without question.

A Partner Perspective: The Whitworth

Andrew Vaughan, Learning Manager, The Whitworth

Through the 2016-17 programme, the Whitworth in Manchester hosted placements for several SLiCE® Fellows, to explore how the gallery's collections and exhibitions can align the British Values agenda in schools with arts and culture.

Introduction

Three members of the Whitworth's Learning Team were allied with three SLiCE® Fellows, allowing the organisation to monitor and measure the impact of the programme across the whole Learning Department. This was a new approach for the Whitworth, which had only previously hosted a single placement, and it enabled me to observe, spot trends, unpick practice and compare findings on common issues or themes.

Supporting and sharing practice

Having the whole team working on the programme provided a platform for shared thinking, with team members able to support each other, especially in respect of new approaches to the British Values agenda and how it might link to the gallery and its collections.

Developing new content

Each individual SLiCE® Fellow, whilst on placement at the gallery, was able to share with us insight into their personal specialisms (in early years, primary SEND and secondary education) and this naturally inspired new thinking around our learning programme.

The result was the development of three new learning sessions, which aim to help unpick and humanise what we really mean by British Values. The breadth of enquiry from early years to secondary helped the team to imagine that all of the combined parts could add up to something significant. It was this new thinking that encouraged us to package all the British Values content together as a holistic offer to schools.

Developing new insight

Beyond the shared British Values exploration, the Whitworth was able to maximise knowledge transfer from our relationships with specialists in three phases of education. I was interested to better understand how schools on a self-guided visit perceive and use our spaces, so I invited all three SLiCE® fellows to undertake a self-guided audit or mystery shop during their four-day placement at the gallery. This shone new light on how schools visiting independently (rather than as part of our booked Art School and Masterclass programmes) spend their time with us and led directly to new thinking about levels of layered gallery interpretation, age specific exhibition spaces, the booking process, online resources and the overall welcome.

Inform strategy and future thinking

Working in this way has also contributed to strategic thinking in the development of the gallery's National Portfolio Organisation business plan, especially around how the practice developed through the SLiCE® programme can contribute to ACE's goals two and five.

Curious to know more?

Get in touch with us by emailing slice@curiousminds.org.uk if you'd like to discuss any aspect of this publication or access bespoke support from our Specialist Leaders in Cultural Education.

All of the individual case studies in this publication are abridged versions of the full reports, submitted by the SLiCE fellows on the 2016-17 programme.

If you would like to receive a copy of the full version of any particular report, please email slice@curiousminds.org.uk and we will be happy to send it to you.

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