



RSA

21st century enlightenment

Arts-rich schools

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Context

In 2017, the RSA (Royal Society for the encouragement of Arts, Manufactures and Commerce) launched Learning About Culture, the UK's largest ever study into understanding the value and impact of arts-based learning, particularly for children experiencing disadvantage.

The project will strengthen the evidence on 'what works' in arts-based learning and help schools and arts organisations to improve quality and effectiveness in an evidence-based way. Working with the Education Endowment Foundation (EEF), Arts Council England (ACE), the Department for Education (DfE) and Paul Hamlyn Foundation (PHF), we are delivering three distinct projects:

- We are evaluating five promising arts-based learning projects by measuring whether they improve the literacy, non-cognitive and creativity skills of participating pupils. The EEF is leading this work, building on 10 years of experience running more than 100 high quality evaluations in schools.
- We have established an Evidence Champions Network (ECN), bringing together more than 100 educators and arts practitioners to learn about the role that evidence can play in improving the quality and effectiveness of arts-based learning.¹
- And we are visiting 'arts-rich' schools across the country to improve our understanding of what enables and motivates some schools to put the arts at the heart of learning.

Together, this work will support schools and arts organisations to make informed decisions about the type of arts-based learning that is offered to pupils, driving up the quality of the provision and ensuring that pupils get the most from their learning.

This report

In this report we provide case studies from the frontline of headteachers who have committed whole-heartedly to an arts-rich education and share some of the strategies they are using to deliver their vision.

We were interested in schools that had a highly developed arts-based pedagogy that shaped their school curriculum, and schools that had sought to prioritise teaching a wide range of high-quality arts subjects. In practice, these were often found together, as part of an arts-rich offer which influenced pedagogy throughout the schools.

1. Royal Society of Arts (2018) The Cultural Learning Evidence Champions Network Handbook [online] Available at: www.thersa.org/discover/publications-and-articles/reports/evidence-handbook [Accessed 13 January 2020]

Landscape

School leaders face competing demands from the national accountability regime. Schools must, on the one hand, endeavour to increase English Baccalaureate (EBacc) participation in line with Department for Education targets.² These require secondary schools to aim for 75 percent of their pupils to be studying an EBacc subject combination at GCSE by 2022, and 90 percent by 2025.³ On the other hand, they must demonstrate to Ofsted how they are developing their pupils' cultural capital.⁴ The former does not include the arts, the latter seems impossible to achieve without them.

In addition to this, the Institute for Fiscal Studies (IFS) reports real-term cuts to school budgets of around 8 percent per pupil since 2010.^{5,6} Possibly as a result of these combined pressures, there has been a persistent decline in the number of specialist arts teachers and in the number of hours spent teaching the arts in England's state schools since 2010.⁷

The arts sector is gravely concerned about participation in the arts by children from more disadvantaged backgrounds,⁸ given that many young people only take part in cultural learning activities such as music and theatre during school hours.⁹ Surveys of teachers by Teacher Tapp show that schools in disadvantaged areas offer less opportunities such as learning an instrument or taking part in a school performance.¹⁰ The Social Mobility Commission and the Sutton Trust have found that children from disadvantaged backgrounds are less likely to take part in extra-curricular arts activities.¹¹

2. The English Baccalaureate is a combination of GCSE entries in English, maths, sciences, a modern foreign language and history or geography. See Department for Education (2019) *Guidance: English Baccalaureate (EBacc)*. [online] Available at: www.gov.uk/government/publications/english-baccalaureate-ebacc/english-baccalaureate-ebacc [Accessed 18 December 2019].

3. Department for Education (2019) *Guidance: English Baccalaureate (EBacc)*. [online] Available at: www.gov.uk/government/publications/english-baccalaureate-ebacc/english-baccalaureate-ebacc

4. Ofsted (2019) *School inspection update*. [pdf] Manchester: Ofsted. Available at: www.assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/772056/School_inspection_update_-_January_2019_Special_Edition_180119.pdf

5. Institute for Fiscal Studies (2019) *2019 annual report on education spending in England: schools*. [pdf] Available at: www.ifs.org.uk/uploads/R162-Annual-report-on-education-spending-in-england-schools.pdf

6. Foster, D. (2019) *Teacher Recruitment and Retention in England*. Briefing Paper. House of Commons Library. [online] Available at: <https://researchbriefings.parliament.uk/ResearchBriefing/Summary/CBP-7222> [Accessed 18 December 2019].

7. Department for Education (2019) *School Workforce in England: November 2018*. [online] Available at: www.gov.uk/government/statistics/school-workforce-in-england-november-2018 [Accessed 18 December 2019].

8. Cultural Learning Alliance (2018) *Social Justice Statement*. [online] Available at: www.culturallearningalliance.org.uk/about-us/who-we-are/social-justice-statement/ [Accessed 18 December 2019]; Cultural Learning Alliance (2018) *Social Justice Statement*. [online] Available at: www.culturallearningalliance.org.uk/about-us/who-we-are/social-justice-statement/ [Accessed 18 December 2019].

9. Department for Digital, Culture, Media and Sport (2019) *Taking Part 2018/19: Annual Child Report*. [pdf] Available at: www.gov.uk/government/statistics/taking-part-201819-annual-child-release

10. Teacher Tapp (2019) Who gets a music education? [online] Available at: www.teachertapp.co.uk/who-gets-a-music-education/ [Accessed 18 December 2019].

11. Sutton Trust (2018) Parent Power. [online] Available at: www.suttontrust.com/research-paper/parent-power-2018-schools/ [Accessed 18 December 2019].

What do we mean by an ‘arts-rich’ school?

Using a definition from the Tracking Arts Engagement and Learning (TALE) project by the RSC and the University of Nottingham, we published a blog in December 2018 asking RSA Fellows and the wider public to nominate any schools that they considered to be ‘arts-rich’.¹²

The TALE project defines an arts and culture-rich school as follows:

All students, whatever their heritage, status or family income, have access to and participate in arts and cultural education. The school sees arts subjects and cultural education as vital to the compulsory school curriculum. It therefore ensures that:

- A range of arts subjects is offered at all Key Stages
- The school timetable makes it possible for students to choose arts options
- Students are actively encouraged to take arts subjects
- Specialist teachers are employed to teach arts subjects
- Arts facilities are well maintained and equipped
- Budget allocations recognise the actual costs involved in arts and cultural education
- Careers advice incorporates careers in the arts and cultural sectors
- Teachers participate in professional development opportunities provided by local and national arts and cultural organisations

Students are supported to participate in cultural activities and arts learning through:

- Partnerships with local and national arts and cultural organisations
- Subsidised excursions, visits and performances in school
- A range of cultural activities through clubs, lunchtime and after school activities, in addition to timetabled lessons.¹³

12. Londesborough, M. (2018) ‘Arts-rich schools: We need your help...’, RSA [blog] 18 December. Available at: www.thersa.org/discover/publications-and-articles/rsa-blogs/2018/12/lac-schools-call-out [Accessed 18 December 2019].

Methodology



In December 2018, we published a blog asking RSA Fellows and the wider public to nominate arts-rich schools. We hoped to hear from schools whose commitment to arts and cultural education had transformed outcomes for students, staff, or the whole school. We received 28 nominations from teachers and school leaders looking to share the exciting work happening in their own schools, as well as from individuals working in the wider cultural education sector eager to tell us about arts-rich schools they knew.

Alongside the schools that responded to our open call, we identified a further 18 schools through recommendations from project advisers and colleagues in the arts and cultural education sector. In addition, we reviewed schools who had been awarded Platinum Artsmark status (for more information about Artsmark, see Box 5 on p.47). In total, we identified just under 50 schools which met our broad definition of arts-rich.

In order to assess which schools would be suitable for inclusion in the study, we carried out an initial review of each school's website. We looked for evidence of each school's commitment to arts and cultural education, indicated, for instance, by references to the arts in the school's mission statement or headteacher's welcome, showcasing of partnerships with arts and cultural organisations, or detailed descriptions of the range of arts provision available to students. We then conducted semi-structured telephone interviews with staff from 24 schools to learn more about their school's approach.

Finally, we selected nine schools for full day visits. Each visit included a tour of the school, semi-structured interviews with the school leader and staff central to delivering the school's arts and cultural education provision, a focus group with students, informal conversations with students and staff in classrooms, and observation of curricular and extra-curricular arts activities.

After each visit, interview transcriptions and detailed notes from our observations and interviews were produced. These enabled us to carry out analysis of the themes emerging from each visit. Photographs were also taken during our school visits, some of which are included in the case studies in this report. One of the visits was not included because we observed no practices or strategies which were sufficiently distinct to warrant a separate case study.

It is important to note that we started our search for arts-rich schools with a definition that included reference to certain school practices (such as offering a broad range of subjects, using specialist teachers, and having good arts facilities). Although we did not use this definition strictly in the final choice of case study schools – that is, we visited some schools which did not demonstrate all of these practices – it is no surprise that we subsequently found many of these practices in the schools we visited.

What we hope the case studies deliver is insight into how some schools maintain these practices in the context of current funding and accountability pressures, and what strategies they use to do so. In the summary of findings we summarise those strategies (or types of strategies) which we observed across a range of schools. In the conclusion, we draw on the insights from the rest of the report to present three important ‘issues to consider’ for any school looking to provide a more arts-rich offer to its pupils.

This report does not make recommendations. In order to do that, we would need to review this evidence alongside the quantitative evidence which will be delivered by the five randomised controlled trials of arts-based learning interventions which are also being funded through the RSA’s Learning About Culture programme. The results of the trials will be published later in 2020.

Summary of findings

All of the schools we visited were committed to arts-rich practice at the most senior level: headteacher, senior leadership team (SLT) and governing body. However, how schools came to commit to the arts varied widely. Triggers included the following, often in combination:

- The arrival of a headteacher with a strong commitment to the arts
- A poor Ofsted inspection or poor exam results demonstrating a need for change
- A desire to differentiate the school's offer from that of other local schools owing to increased competition for pupils locally
- The arrival of one or more staff members with a passion for, and strong skills in, the arts
- An opportunity to build a new school and develop a vision from scratch under the free schools programme
- An investment of government funding to develop the school's facilities (and practice) under the specialist schools programme or through the academisation process
- The chance to move to a new building as the local school system was reorganised (e.g. moving from first, middle and upper schools to primary and secondary schools).

Each case study opens with a brief account of how the school began its journey to becoming arts-rich.

To deliver on their commitment to the arts, school leaders employed a range of strategies. The remainder of each case study explores these strategies, how the school leadership overcame any challenges to delivering them and the difference they have made for pupils and the wider school community. In this summary, we highlight the main strategies we observed through our visits that could be applicable no matter how a school comes to commit to the arts.

1. Giving the arts high status in the school

Many of the schools we visited spoke about making arts central to all they do. At Ramsgate Arts Primary School, they've taken this as far as renaming the school. However, our arts-rich schools show that you do not need a new name to give the arts high status. Three schools had taken interesting decisions to elevate the status of these subjects:

- At Feversham Primary Academy in Bradford, the arts are considered core subjects that all pupils study. Maths and English are viewed as important tools to access the rest of the curriculum.
- At Formby High School in Liverpool, the arts are at the heart of decision-making, because arts staff are represented on the senior leadership team. Senior Assistant Headteacher Steve Cook is also head of the Creative Arts Faculty. Similarly, at Feversham Primary Academy, one of the assistant head posts is the school's Creative Curriculum Lead, responsible for overseeing the delivery of the school's rich programme of arts opportunities.
- At Riddlesdown Collegiate, the school has been reorganised into six colleges. Students in Years 7 to 11 are divided into four colleges, with a fifth for sixth form. The all-important sixth college is the Creative and Performing Arts College, and every student, no matter which home college they belong to, is also part of this college for arts lessons and clubs.

The schools we visited also use their physical spaces to lift the status of the arts.

2. Creating dedicated arts spaces

Most of the schools we visited had physical spaces dedicated to the arts. This was easiest to create for those schools that had a completely blank slate having been newly established under the free schools programme:

Ramsgate Arts Primary School (known locally as RAPS) in Kent opened in 2015 and was deliberately designed to have spaces for arts learning and the aesthetic of an art gallery. Global Academy in Hayes, which serves pupils aged 14-18 who want to pursue careers in the creative industries, is designed to reflect the offices they might work in a few years from now.

Two more of our case study schools had an opportunity to develop dedicated arts spaces. Both Gomersal Primary School in Cleckheaton and Putnoe Primary School in Bedford moved to larger premises when local middle schools were closed (in a move from a three-tier system to primary and secondary schools). They chose to use the additional space they gained to create dedicated arts rooms for classes and extra-curricular opportunities. Such spaces also exist at Formby High School in Liverpool, which received a government grant to develop its facilities when it became a specialist arts school.

These schools have benefited from specialist spaces. But Shaftesbury School in Dorset and Feversham Primary Academy, Bradford, demonstrate that you do not necessarily need new resource to give the arts dedicated spaces.

The leadership at Feversham Primary Academy set aside a classroom as a dedicated music room as they shifted their focus to the arts. And at Shaftesbury School, a decision was taken that the old chapel should become a theatre/performance space for students.

In addition to dedicating resources to creating arts spaces, schools also chose to invest in building partnerships with arts and creative industry organisations to amplify their arts offer to pupils.

3. Developing a range of partnerships

Schools across the country are currently grappling with how to meet Ofsted's new requirement for schools to develop pupils' cultural capital. Putnoe Primary School and Formby High School explicitly spoke to us about how their partnerships with arts organisations help them to achieve this. At both schools, partners are engaged in the curriculum and in supporting the school to offer a wide range of extra-curricular opportunities.

Global Academy in Hayes is in an entirely unique position. It was founded in 2016 by Global – a media and entertainment business that runs radio stations Heart, Capital and Classic FM – in partnership with the University of the Arts London. These founding partners are involved in the governance of the school and offer a range of opportunities to students including workplace visits. However, there are elements of their model that can be replicated:

- Many of our case study schools used their connections with arts organisations to help students learn about pathways into creative careers, even at the earliest stages in pupils' education. At Putnoe Primary School, all visiting artists are asked to present to pupils about their job and the steps they took to get into it.
- A number of our arts-rich schools including Gomersal Primary School and Formby High School had 'arts link governors' – governors with a background and connections in the creative world who focus their volunteer hours on supporting the school to enhance its arts provision. In this report, we explore how more creative industries professionals could be encouraged to volunteer in schools, including freelancers.

Our case study schools offer other insights into how to develop new partnerships with the arts and creative sectors:

- Schools commonly reported that they asked staff about their connections and encouraged them to broker arts partnerships. This is a theme we explored in a recent RSA report *Schools Without Walls*, where one school had given business cards to all staff to empower them to build relationships with professionals they met.¹⁴
- Formby High School in Liverpool has volunteered to host several local networks for arts professionals. This has enabled them to meet and build relationships with new local partners. You don't have to become a host to benefit from networks like this: all schools can join their Local Cultural Education Partnership (networks expressly established to improve the links between the arts sector and schools by Arts Council England).
- Ramsgate Arts Primary has set aside afternoons for arts teaching. They find that having this dedicated time in the week facilitates partnerships, because they have a time slot to offer to any artist or organisation that offers their support to the school.
- Shaftesbury School and Formby High School spoke about how they have developed partnerships to use spaces owned by partners for free, for example exhibiting students' art at a local gallery or in shop windows.

It has to be noted, however, that pressures to get grades and maintain your school's standing in league tables may feel like a barrier to partnership working. Many of our schools had insights into how they had dealt with the demands of the accountability regime, especially at secondary level where the Ofsted push to maintain curriculum breadth can feel at odds with EBacc targets.

4. Maintaining curriculum breadth at secondary school

Many schools spoke to us about this challenge and the trade-offs involved in navigating it:

- At Global Academy, 40 percent of time for Year 10 and 11 students and 60 percent of time for Year 12 and 13 students is dedicated to preparing students for careers in the creative industries. This leaves limited time for the remaining subjects and they have ultimately decided it is more important to improve students' literacy and numeracy than to offer a range of humanities subjects.
- At Formby High School, with the support of the governing body, the headteacher has chosen not to "enforce" the EBacc requirement for pupils to study English, maths, science, history or geography and a language. It was felt that if they encouraged

¹⁴. Partridge, L. (2019) *Schools Without Walls*, RSA. [online] Available at: www.thersa.org/discover/publications-and-articles/reports/schools-without-walls/

all students to follow this path, far fewer would choose arts subjects, for which the school has such a strong reputation. Senior leaders note that this is a risk given that it may affect their standing in league tables, and even future Ofsted inspections, but it is a risk they are willing to take.

The renewed Ofsted focus on curriculum quality under the new inspection framework also raises questions for primary schools where teachers are, ordinarily, not trained as specialist teachers.

5. Staffing the arts in primary schools

There have been concerns raised about subject ‘deep dives’ in primary schools under the new Ofsted framework, given that class teachers teach across the curriculum rather than focusing on a specialism. Our case study schools have employed a number of strategies that could overcome this:

- Putnoe Primary School and Feversham Primary Academy employ secondary-trained teachers who are arts specialists. (It is worth noting, however, that the teacher recruitment crisis has particularly hit the arts leaving too few arts teachers to fill secondary vacancies, let alone work in primary schools. For example, only a quarter of design and technology teacher training vacancies were filled in 2018/19).
- Some of our primary schools have uncovered unexpected talent and expertise among their primary trained staff that can benefit pupils and other staff. Putnoe and Gomersal carried out skills audits of staff, which identified teachers and teaching assistants (TAs) who are practicing artists or arts educators or had previous careers in the arts. Their expertise has been employed to deliver curricular and extra-curricular activities and to offer continuing professional development to other staff who had minimal opportunities to learn about arts teaching during their initial teacher training.

Putnoe Primary School has a unique model for organising these talented staff. In many ways, their Arts Team mirrors the creative arts departments found in secondary schools, though teaching the arts is not their full-time job. The team includes class teachers and teaching assistants from various groups alongside school leaders who have arts expertise. The distinction from many other departmental models is that they share responsibility for delivering arts learning to pupils and work in a non-hierarchical structure.

Putnoe Primary School also has a distinct approach to timetabling, which emerged as a key element of several schools’ journey to being arts-rich.

6. Timetabling to put arts at the centre of school life

All the primary schools we visited had dedicated, specific time to the arts:

- Putnoe Primary School starts by timetabling art before any other subjects because it has a dedicated room.
- At Gomersal Primary School, Key Stage 2 pupils have a full morning or afternoon in the art room each week.
- A similar approach is taken with regards to music at Feversham Primary Academy.
- At Ramsgate Arts Primary School, the arts curriculum runs from 2pm to 4.15pm Monday to Thursday. During this time, students study art, music, drama and dance with skilled school staff and external arts practitioners. This frees up time for many classroom teachers to do their planning, preparation and assessment (PPA). This would be impossible without the voluntary contribution of partners (see point 3 above) and the lower cost to the school of several practitioners who are TAs rather than teachers.

Timetabling choices may also have benefits for staff. For example, a number of our arts-rich schools plan the timetable to create opportunities for teachers across arts disciplines to plan collaboratively:

- The Creative Arts Faculty at Formby High School, which includes staff from design, performing and visual arts, have time set aside to plan the curriculum together. They agree themes that students will study across the art forms.
- At Feversham Primary Academy, the school day finishes at 12.30pm on Fridays, allowing staff to plan their arts-rich curriculum together.

Meanwhile, at Riddlesdown Collegiate, staff from the Creative and Performing Arts College have their own staff room, which facilitates collaboration across the art forms.

Working to demonstrate impact

Given the focus of the Learning About Culture programme, we were interested to understand how schools evidence the difference that being arts rich makes to pupils and to the school community as a whole. Throughout the report, you will see that many school leaders and teachers spoke about an improvement in exam results or Ofsted outcome that they attribute to the school's commitment to the arts. It is hard to prove these links, but Ofsted inspectors have in several cases made the same connection.

In talking about improvements in academic results since focusing on the arts, often school staff are talking about 'transfer benefits', that is how participating in the arts has led to improvements in performance in other subjects, especially English and maths. A number of schools sought to demonstrate academic improvement and skill development *within* the arts. Some used external awards such as Arts Award to accredit students' progress.

School staff and students consistently cited the benefits of arts participation for personal development. We heard stories of pupils who have grown in confidence or become more motivated at school following engagement in the arts. Generally, schools do not capture evidence of this progress, noting that they have a lack of evaluation expertise and that this is not a priority given workload pressures – data captured is mainly to monitor progress towards exam results or respond to Ofsted requirements. The RSA’s Evidence Champions Network aims to build the skills of teachers to evaluate their impact of their practice in the arts. Members include arts practitioners from cultural organisations that partner with schools. Together, we have been exploring how these external experts could support schools to evaluate the impact of the arts.

One case study school notably bucks the trend and may chart a way forward for other schools who wish to understand how their arts practice can make the greatest difference to pupils. At Feversham Primary Academy, music practice centres around a pedagogical approach that is supported by research. The Kodály method, and its potential impact on academic and non-academic outcomes, are described in the Feversham Primary Academy case study in this report. In general, if schools draw on existing research to make choices about what arts practice to offer, they can be more confident that they will see the impact they expect. Yet Feversham Primary Academy do not stop at citing others’ research – they are also contributing to the evidence base. They are partnered with the University of Edinburgh to investigate how multisensory music activities can improve learning for children with dyslexia. Contributing to the research on the impact of the arts is an essential part of improving arts-based learning, and a central aim of the RSA's Learning About Culture programme of which this research is a part.

	Primary phase	Secondary phase	Above average FSM eligibility	Arts on senior leadership team	Arts link governors	Range of partnerships with arts organisations	Timetabling around the arts	Extensive extra-curricular arts offer	Arts as part of school improvement journey	Purpose-built space for the arts
Gomersal Primary School, Cleckheaton	×				×		×		×	
Feversham Primary Academy, Bradford	×		×	×			×	×	×	
Ramsgate Arts Primary School, Ramsgate	×		×			×	×			×
Putnoe Primary School, Bedford	×		×	×		×	×	×		×
Riddlesdown Collegiate, Purley		×		×				×		×
Global Academy, Hayes		×			×	×				×
Formby High School, Liverpool		×		×	×	×		×	×	×
Shaftesbury School, Shaftesbury		×				×	×		×	

Case studies

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Formby High School, Liverpool	70
Shaftesbury School, Dorset	81

Gomersal Primary School, Cleckheaton

Key information

Location	Cleckheaton, West Yorkshire
Stage of education	Primary, two-form entry
School type	Community school
Number on roll	416

Pupil characteristics (national average for primary schools):¹⁵

Students eligible for free school meals	7 percent	(15.8 percent)
Students with SEN support	6.5 percent	(12.6 percent)
English as an Additional Language	0.5 percent	(21.2 percent)

We visited Gomersal Primary School in April 2019 and held semi-structured interviews with the following members of staff:

- *Melanie Cox, Headteacher*
- *Mandy Barrett, Specialist Art Teacher*
- *Francine Graham, Performing Arts Lead*
- *Andi Durrant, Art Link Governor*
- *Martin Bendon, Year 6 Teacher with responsibility for leading Maths*

We also held a focus group with 12 members of the school's student 'Arts Council' (Years 5 and 6), observed art lessons and performing arts rehearsals, and went on a tour of the school.

Gomersal Primary School is located in a village of the same name in West Yorkshire. Set in rolling hills and surrounded by green space, Gomersal feels a world away from the nearby cities of Bradford and Leeds. Built into the side of a hill, only the school's roof is visible from the main road.

15. Gov.uk (2019) *Find and Compare Schools in England*. [online] Available at: www.compare-school-performance.service.gov.uk/school/138867/feversham-primary-academy/absence-and-pupil-population [Accessed 3 October 2019].



As we enter the school's reception, we spot an eye-catching cityscape created by Year 4 students mounted on an easel (pictured).¹⁶ It looks familiar, and we realise we have already seen it on the school's blog and Twitter account dedicated to its arts provision.¹⁷ Indeed, Gomersal's online profile has become somewhat prolific in recent years, thanks to Mandy Barrett, the school's Specialist Art Teacher. Mandy uses social media to showcase the high quality of work created by students and to share ideas with other teachers.

Thanks in part to this online profile, Gomersal has been widely recognised for its commitment to providing an arts-rich education. Perhaps most notably, senior leaders and a group of students have twice been invited to speak at the House of Commons to the All-Party Parliamentary Group (APPG) for Art, Craft and Design in Education, further cementing Gomersal's reputation as a leading voice in primary art and design education.^{18, 19}

The school's journey

Gomersal's recent history is turbulent. Headteacher Melanie Cox explained to us that when she took the school over in November 2015, she inherited a school with low standards which culminated in the school receiving a Requires Improvement judgement from Ofsted in 2016.²⁰

This sparked an intensive school improvement process. Melanie and other senior leaders decided that, rather than focusing solely on increased reading, writing, maths or revision, the arts would be placed at the heart of the school. This vision stemmed from Melanie's belief in the importance of providing children with rich arts experiences, informed partly by the Creative Arts focus of her teacher training. When we asked Melanie how she would define an arts-rich school, she explained:

16. Gomersal Primary Art (2018) '59 Y4 children with paint and posca pens + 1 Y6 child and an art technician with a glue gun + 2 days = a vibrant metropolis inspired by our local city, Leeds and a very proud art teacher'. [Twitter] 11 May. Available at: www.twitter.com/GomersalArt/status/99495060048279521?s=20 [Accessed 3 December 2019].

17. Gomersal Primary Art Twitter account available at: www.twitter.com/GomersalArt [Accessed 3 December 2019]. Gomersal Primary Art blog available at: www.gomersalprimaryschoolart.blogspot.com/ [Accessed 3 December 2019].

18. gomersalprimaryschoolart (2016) 'APPG meeting in the House of Commons', *Gomersal Primary School Art*. [blog] 11 May. Available at: www.gomersalprimaryschoolart.blogspot.com/2016/05/appg-meeting-in-house-of-commons.html?m=1 [Accessed 3 December 2019].

19. gomersalprimaryschoolart (2018) 'Arts Council visit to Parliament', *Gomersal Primary School Art*. [blog] 23 March. Available at: www.gomersalprimaryschoolart.blogspot.com/2018/03/arts-council-visit-to-parliament.html?view=classic [Accessed 3 December 2019].

20. Ofsted (2016). *Gomersal Primary School*. London: Ofsted. Available at: <https://files.api.ofsted.gov.uk/v1/file/2571451> [Accessed 27 November 2019].

“For me, it would be a school that has made the decision to champion arts as a core part of their curriculum [...]. It’s part of the core offer, it’s not an add-on”.

- Melanie Cox, Headteacher at Gomersal Primary School

Gomersal is fortunate to have a larger than usual site. The building used to house a middle school and became home to the primary when the local area moved from a three-tier school system to a primary/secondary model in the early 2010s. Among the space inherited during the move was a long-neglected, purpose-built art room, complete with a clay kiln. Rather than repurpose the space, Melanie decided to return the room to its original function. She appointed Mandy Barrett as Specialist Art Teacher to deliver the school’s art curriculum to cover PPA time, “never dreaming in a million years what she would actually achieve in that role!”.

Gomersal’s art room has since taken on a life of its own and its impact is being felt across the school. The school was shortlisted for Creative School of the Year in the 2019 Tes Schools Awards,²¹ and in their latest Ofsted inspection, inspectors revised the school’s grade from Requires Improvement to Good, commenting that:

“Pupils achieve an exceptionally high standard of art work. The good quality of the curriculum and visits into the wider community contribute well to developing pupils’ spiritual, social, moral and cultural understanding”.²²

How Gomersal Primary School delivers its arts-rich approach

- At least one full morning or afternoon of curriculum time per week in a dedicated art room for all Key stage 2 students
- Teaching delivered by practicing arts specialists
- An active student ‘Arts Council’
- Using the arts and creativity to make links across the curriculum
- Arts-focused CPD and outreach to other schools

To achieve these successes, senior leaders at Gomersal have embedded the arts in their curriculum, made use of the physical spaces available to them, maximised staff expertise and created a student-led Arts Council.

²¹. Tes school awards (2019) *Congratulations to all of our winners!* [online] Available at: www.tesawards.co.uk/tessa2019/en/page/shortlist [Accessed 3 December 2019].

Art room

Gomersal's art room has become symbolic of the school's commitment to arts education. Key Stage 2 students receive at least a full morning or afternoon in the art room each week, while Key Stage 1 and Early Years students access the art room for a half day once every three weeks on a rolling programme. Students also have access to the art room at break and lunchtime, as well as after school, something that we were told many take advantage of.

When we entered the art room, we experienced the “wow factor” that Headteacher Melanie explained is so often reported by visitors to Gomersal. The space is large and bright, with windows running along one wall, large sinks in a corner, and desks scattered around the room. Colourful artwork covers the walls and hangs from the ceilings, sculptures and models are displayed on surfaces, while fresh creations lie in drying racks around the room. A space that could so easily feel cluttered and disorderly in fact feels carefully curated and calm.

Mandy explained that during their time in the art room, students are able to work on their own self-guided projects related to a current topic of study, whether as part of the arts curriculum or another subject. Mandy believes that supporting students to work in this way is more akin to a “high school approach”, allowing students to develop skills in independent working.²³ During our visit, we joined a Year 6 group in the art room who were busy creating work around the topic of ‘evolution and inheritance’ as part of their science curriculum. We spoke to one student who was carefully creating a series of brightly coloured polystyrene prints of an ape's face.²⁴ She showed us her sketchbook, where she had been testing out colours and techniques to use for her final prints and spoke enthusiastically about artists who had influenced her, such as Andy Warhol.

Senior leaders described the benefits of having a dedicated space for art. Mandy, for example, explained that the art room allows students to “put a different hat on” and learn in a “different atmosphere [with] a different set of rules”. This was echoed by students. One Year 6 student explained that regularly spending time in the art room allows her to express herself and have space away from the stress of Statutory Assessment Tests (SATs).

Another student explained that she appreciates being able to do art weekly rather than focusing only on maths and English, which she described as “important but not the only thing that matters”. And the school goes even further to recognise this by ensuring that all students leave school with an

23. Access Art (2018) *Art Rooms in KS1 & 2 Schools: Gomersal Primary School*. [online] Available at: www.accessart.org.uk/art-rooms-in-ks12-schools-gomersal-primary-school/ [Accessed 3 December 2019].

24. Gomersal Primary Art (2019) ‘It has been a privilege hosting visitors from @theRSAorg today as part of their research into arts rich schools. They have spent time talking to our Y6 children, pupil Arts Council, staff and governors about our creative arts provision. @IveSupportive @dughall @Artsmarkaward’. [Twitter] 5 April. Available at: www.twitter.com/GomersalArt/status/1114175938990891008/photo/2 [Accessed 3 December 2019].

Arts Award certificate alongside their SATs qualifications, something that Melanie noted helps to give “validation that the arts are important”.²⁵

Making use of staff expertise

While the art room undoubtedly provides a valuable resource, Gomersal’s senior leaders were keen to stress that such a space is not essential for a school to be arts-rich, and more a by-product of their commitment to the arts.

“Having the space is a benefit but not an essential ingredient.”

- Mandy Barrett, Specialist Art Teacher

Headteacher, Melanie, emphasised that having the right people in place to deliver the arts is the most crucial factor. She stressed the importance of senior leaders making use of, and maximising, the skills available within a school:

“I’m extremely lucky that I have the staff with the skills. For me, it’s about utilising what your staff already can bring to the table.”

- Melanie Cox, Headteacher at Gomersal Primary School

Mandy is a prime example of this. Having previously taught as a class teacher at Gomersal for over a decade, she has in-depth knowledge of the primary curriculum and is able to create links between art and other subject areas, and with a specialism in Art Education from her primary teacher training, is also expert at delivering it as a standalone discipline.

Melanie has also unearthed hidden talents among her staff. For example, Francine Graham is a Cover supervisor at Gomersal. When Melanie discovered that Francine runs her own performing arts company for two to 22-year olds, she revised Francine’s role and scheduled to release her for two afternoons per week to lead performing arts across the school.

For other schools thinking of becoming arts-rich, appointing specialist arts teachers may seem like an expensive luxury. However, Melanie explained that this makes good business sense, as the time that Mandy and Francine spend with students also serves as cover for class teachers’ PPA time.

25. Arts Award is a qualification available to children and young people up to 25 years of age. The award is available at five levels – ‘Discover’, ‘Explore’, ‘Bronze’, ‘Silver’ and ‘Gold’ – each of which require a specified number of guided and independent hours of learning and engagement with any art form. Young people must evidence their learning in a log book for assessment. Arts Award can be delivered through curricular or extra-curricular activities in schools, and by museums, youth workers and other practitioners outside of schools. Accredited by Trinity College London, higher level Arts Award qualifications are recognised by UCAS and count towards a young person’s university applications. For more information, see www.artsaward.org.uk.

26. National Education Union (2019) *Workload and working time* [online] Available at: www.neu.org.uk/advice/workload-and-working-time#planning-preparation-and-assessment [Accessed 2 December 2019].

Box 1: Planning, preparation and assessment

Planning, preparation and assessment (PPA) time is allocated to teachers to plan and prepare lessons and assessments, helping to reduce overall working hours. Teachers are entitled to at least 10 percent of their timetabled teaching time to be put aside for PPA, however the National Education Union supports 20 percent.²⁷

Melanie also makes use of the voluntary support on offer. During our visit, we met with Andi Durrant, Gomersal's Art Link Governor, who was in the process of setting up a new music production studio in a small, unused room. Andi explained that he is bringing skills and resources from his established career in radio and music production to introduce more music into the school, as music has had less attention than the visual and performing arts. He described his vision for the studio – completed since our visit – as a place for students to record programmes or podcasts and learn music production skills.²⁸ The studio has been funded through a combination of fundraising events, grant money, and donations of unused equipment through Andi's industry connections. His input to the school's arts vision demonstrates the value of having creative industry professionals on governing bodies.

Box 2: Link governors

Link governors are appointed by a school's governing body to lead on a particular area of its responsibilities, such as safeguarding, special educational needs (SEN), or a particular curriculum area. A link governor might monitor local and national developments relevant to their area of responsibility, make focused visits to the school to oversee related work and support senior leaders to improve provision in their area of focus.

While it is not compulsory for a school to appoint link governors, many choose to do so in order to provide support in an area it is seeking to develop.

Gomersal Primary School, and other schools featured in this report, have created an art link governor role in order to embed their vision for the arts at a strategic level. This is something that the RSA has actively encouraged for a number of years, calling for the adoption of a creativity link governor role in schools in 2015.²⁹

28. Andi Durrant (2019) 'It's taken 2yrs of crowdfunding, blagging, building and leaving work early.. but it feels awesome to finally hand over the studio I've been building in our local primary school. Can't wait to see and hear the kids making their own electronic music, radio shows and podcasts'. [Twitter] 14 November. Available at: www.twitter.com/AndiDurrant/status/1195053192847020032 [Accessed 3 December 2019].



Student voice

In addition to encouraging students to be self-guided in their arts study, Gomersal are committed to developing student voice through the arts through an Arts Council that Mandy created in 2017. Each year, any Year 5 or 6 pupil can submit a written application outlining their motivation for joining and the skills they can offer. In its first year, 14 students applied to join the Arts Council; in its second, there were 60 applications.³⁰

During our visit, we met with 12 members of the Arts Council, all in Years 5 and 6. The group spoke with confidence and enthusiasm about the arts. Students explained that they are responsible for discussing ideas for arts projects and advising on how the arts could be improved at the school. They have regular meetings, minutes from which are shared with relevant teachers. Arts Council members told us how hard they work to represent the wider student body, showing us four decorated wooden boxes – one for

each of the arts subjects offered at the school – which they use to collect the ideas and opinions of their peers (pictured).

The council is striving to make an impact beyond their immediate surroundings. In March 2018, its members were excited to have the opportunity to address the APPG for Art, Craft and Design in partnership with the National Society for Education in Art and Design (NSEAD).³¹ They wanted to do something about the lack of access to arts in many schools:

“We have friends in other schools who say they only have art once a term. Or don’t have art at all... This shocks us! How can we let this happen? [...] Sometimes other children visit our school for workshops and they say how lucky we are. Shouldn’t all children be as lucky as us? What can we do about this?”³²

- Gomersal student Arts Council members addressing the APPG for Art, Craft and Design

As they said in their closing statement to the APPG: “we may be young but we have big ambitions to see changes in the way the arts are currently represented in education.”³³

They also used the opportunity to express concerns about the possibility that they may not have the same opportunities at secondary school.

Mandy, their Arts Teacher, shares their worries. She described to us her

30. Hall, A. (2018) ‘Gomersal Primary – The Transformative Value of a Pupil Led Arts Council’, *IVE* [blog] 3 May. Available at: www.weareive.org/impact/gomersal-primary-the-transformative-value-of-a-pupil-led-arts-council/ [Accessed 3 December 2019].

31. gomersalprimaryschoolart (2018) ‘Arts Council visit to Parliament’, *Gomersal Primary School Art*. [blog] 23 March. Available at: www.gomersalprimaryschoolart.blogspot.com/2018/03/arts-council-visit-to-parliament.html?view=classic [Accessed 3 December 2019].

33. Ibid.

frustration that, by “normalising” consistent access to such high-quality arts opportunities in primary, the children have the potential to be disappointed if the next phases of their education do not offer the same.

And this is not the only challenge faced by Gomersal in its journey to provide an arts-rich education.

The challenges of becoming an arts-rich school

The main challenges that senior leaders at Gomersal have faced are overcoming the perceived risks associated with choosing to focus on the arts amid other pressures and the difficulty of evidencing the impact of an arts-rich approach on students.

Taking the risk

During our visit, senior leaders explained that within the pressurised context of a Requires Improvement judgement, it can feel like a risk to go against the grain by taking an arts focus. Melanie explained that there was understandably some “reservation” from staff about taking a new approach, especially those for whom an arts focus “doesn’t come naturally”. She explained that continued professional development (CPD) plays a vital role in supporting staff, much of which is delivered in-house by Mandy who runs, for instance, sessions showing staff how to use sketchbooks effectively.

Melanie was emphatic that having strength and clarity of vision has allowed her to pursue her commitment to the arts. She knows that Ofsted want schools to be guided by a strong vision, but argues that this should be a vision that meets the local community’s needs, not one that is just trying to fit the Ofsted framework.

“The values and ethos have got to be one that you, as a leader, absolutely believe in and you’ve got that passion about, not just because Ofsted are saying you should do it. That’s where some Headteachers are, and I totally understand it... ‘the Ofsted framework is saying this, therefore I need to do it’, rather than ‘I believe that this is right for the children, so I will do it’. And what I’ll do is make sure that, in and amongst that, we are addressing the core needs of the Ofsted framework, but the core driver is what is right for the children”.

- Melanie Cox, Headteacher at Gomersal Primary School

Certainly, senior leaders’ unwavering commitment to placing the arts at the heart of the school’s journey appears to have had the intended impact, recognised by Ofsted, who judged Gomersal to be Good in their

2018 inspection and commented on the well-planned curriculum and “exceptionally high standard of art work” produced by students.³⁴

Evidencing impact

During our visit to Gomersal, senior leaders were open about the challenge of evidencing the impact that their arts-focus is having on students. They are keen to capture learning in many different ways including via roleplay, making, drawing, sculpture and podcasts recorded in the school’s new music production studio. However, Melanie expressed concern that these methods may be less recognised by Ofsted than written records of learning.

Equally frustrating for Gomersal’s senior leaders, is the difficulty of capturing the non-academic benefits that they see their arts focus having on students, described below. Despite being a passionate advocate for arts education, Melanie described the difficulty of knowing how the arts are contributing to what feel like “immeasurable” outcomes, such as increased student voice, sense of identity and wellbeing.

“Art gives children a voice in a way that they might never get in any other way. And it gives them a sense of identity... And it definitely helps their wellbeing, you know, when you go and see them in that art room, it’s one of those immeasurable things. And that’s the difficulty, isn’t it? How to measure it”.

— Melanie Cox, Headteacher at Gomersal Primary School

While a number of standardised tools for measuring these outcomes exist (for instance, the Warwick-Edinburgh Mental Wellbeing Scales for measuring wellbeing),³⁵ this is a challenge that is widely reported by schools and arts organisations alike.³⁶ As part of the Learning About Culture programme, the RSA and Arts Council Bridge Organisations established an Evidence Champions Network to champion the role of evidence and evaluation in improving the quality and impact of arts and cultural education. The RSA’s Evidence Champion’s Handbook provides practical tools and support for colleagues across the arts and cultural learning sector to evidence the impact of their work.³⁷

34. Ofsted (2018). *Gomersal Primary School*. London: Ofsted. Available at: <https://files.api.ofsted.gov.uk/v1/file/2780695%20p%201> [Accessed 3 December 2019].

35. Warwick Medical School (2018) *The Warwick-Edinburgh Mental Wellbeing Scales – WEMWBS*. [online] Available at: www.warwick.ac.uk/fac/sci/med/research/platform/wemwbs/about/ [Accessed 3 December 2019].

36. A New Direction (2013) *Are we measuring what matters in the Arts?* [online] Available at: www.anewdirection.org.uk/blog/are-we-measuring-what-matters-in-the-arts [Accessed 20 December 2019].

37. Londesborough, M., Partridge, L., Bath, N., Grinsted, S. and Landreth Strong, F. (2019) *The Cultural Learning Evidence Champion’s Handbook*. RSA: London. [pdf] Available at: www.thersa.org/discover/publications-and-articles/reports/evidence-handbook

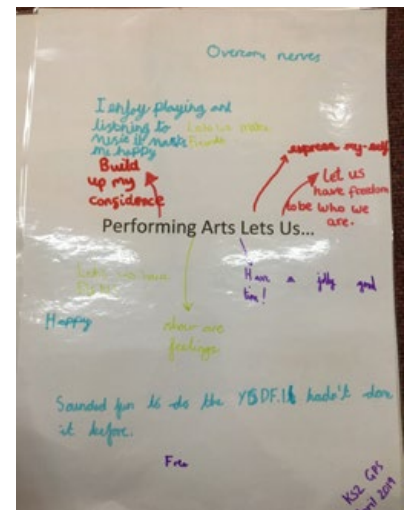
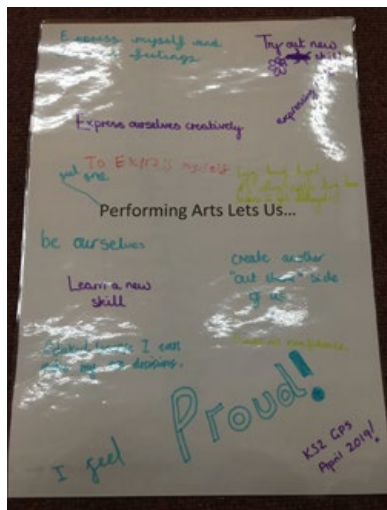
The difference being arts-rich makes

While Gomersal's senior leaders are aware of the difficulty of evidencing the impact of their arts-rich offering, they are confident that it is beginning to make a real difference for students and the wider school.

Confidence and self-expression

Throughout our visit to Gomersal, pupils and teachers spoke about the ability of the arts to develop students' confidence and self-expression. For example, the school's Performing Arts Lead, Francine Graham, explained that class teachers from across the school have reported a notable increase in pupils' confidence to speak out in class and converse with adults. She firmly believes this is the result of participating in the performing arts.

On the back wall of the school hall, where we watched Year 3 students rehearsing for an end of term performance, Francine showed us a large mind map created by students (pictured). At the centre was the phrase, 'Performing Arts lets us...'. Students' responses surrounding this prompt included: 'express myself', 'be more confident', 'overcome nerves', and 'have freedom to be who we are'. Mandy noted that students complete a similar exercise in their art sketchbooks.



Curiosity and creativity across the curriculum

Melanie explained that as they incorporate art into other areas of the curriculum, senior leaders are increasingly considering how they “are really championing creativity and curiosity”. As she said in her presentation to the APPG for Art, Craft and Design in Education at the House of Commons in 2016:

*“Even though art is a subject in its own right, it greatly lends itself to enhancing children’s opportunity to study other subjects in a creative way, by providing the forum through which they can explore, discuss and express themselves”.*³⁸

- Melanie Cox, Headteacher at Gomersal, addressing the APPG for Art, Craft and Design

As part of their School Development Plan, senior leaders at Gomersal are working to spread and embed creativity across all areas of the school. Martin Bendon, a Year 6 teacher and maths lead, who is working with senior leaders to develop the school’s science curriculum, gave examples of how this ethos is beginning to take hold in other areas of the school. For instance, in science students are asked to design their own experiments. Central to this learning is supporting students to consider how these lessons can be applied to their lives outside of school.

Gomersal was awarded the Primary Science Quality Mark in May 2019, demonstrating that their arts-rich approach sits alongside excellence across the curriculum. In addition, their work to increase creativity through cross-curricular links with art was featured in a recent issue of NSEAD’s AD magazine focused on the links between art and science.³⁹

What’s next?

The team at Gomersal are keen to share their practice with other schools. They regularly welcome visitors who have heard about the school and are keen to learn more about their approach to offering an arts-rich education. As a Specialist Leader of Education for Art in primary schools, Mandy also visits other primary schools looking to develop their arts practice and offers CPD sessions to teachers from a wide range of subject areas.

39. Gomersal Primary Art (2019) ‘Our children are thrilled to see their work featured in the current edition of AD magazine. A proud moment. Thank you @NSEAD1 @NSEAD_Sophie for giving us the opportunity to share. NSEAD conference, here we come! @KBJWhitstable’. [Twitter] 17 May. Available at: www.twitter.com/GomersalArt/status/1129305774080122880?s=20 [Accessed 3 December 2019].

Feversham Primary Academy, Bradford

Key information

Location	Bradford, West Yorkshire
Stage of education	Primary, two-form entry
School type	Academy in large multi-academy trust (Academies Enterprise Trust)
Number on roll	489

Pupil characteristics (national average for primary schools):⁴⁰

Students eligible for free school meals	16.6 percent	(15.8 percent)
Students with SEN support	29.4 percent	(12.6 percent)
English as an Additional Language	87.1 percent	(21.2 percent)

We visited Feversham Primary Academy in April 2019 and held semi-structured interviews with the following members of staff:

- *Naveed Idrees, Headteacher*
- *Shakira Afzal, Assistant Headteacher and Creative Curriculum Lead*
- *Jimmy Rotheram, Music Lead*

We also held a focus group with approximately 10 students from a range of year groups, observed music lessons, and went on a tour of the school.

Feversham Primary Academy sits amongst rows of terrace houses in one of the top 10 percent most deprived neighbourhoods in the country.⁴¹ When we arrive, the streets surrounding the school are empty and all is quiet.

But as we enter the school, we are met by a wall of sound; the first classes of the day are hard at work in Feversham's dedicated music room.

40. Gov.uk (2019) *Find and Compare Schools in England*. [online] Available at: www.compare-school-performance.service.gov.uk/school/138867/feversham-primary-academy/absence-and-pupil-population [Accessed 3 October 2019].

41. Ministry of Housing, Communities & Local Government (2019) *Indices of Deprivation: 2015 and 2019*. [online] Available at: www.dclgapps.communities.gov.uk/imd/ioid_index.html [Accessed 3 October 2019].



Throughout our visit the music room is a hive of activity. It is home to music lessons for all pupils three times a week, as well as fully-funded instrumental lessons.

Feversham has garnered media and political interest in recent years; Headteacher Naveed Idrees has publicly credited its music teaching with turning the school around from Special Measures to Outstanding.⁴² He has emphasised that “it’s the same children, same teachers and same community and because of the arts-based curriculum, it’s now in the top 2 percent of the country”.⁴³

The school’s journey

Two years after its 2010 Special Measures judgement, Feversham Primary School was judged to be Satisfactory. However, senior leaders told us that a school audit carried out in September 2013 revealed a catalogue of persistent issues: low staff morale and problems with retention; a culture of apathy; low progress and attainment; a narrow curriculum and low-quality teaching.

Senior leaders decided to create a School Development Plan to address these problems. Shakira Afzal, Assistant Headteacher and Creative Curriculum Lead, told us that they started by considering the purpose of education, which led to a focus on educating the whole child.

At that time, former secondary music teacher Jimmy Rotheram was supply teaching at the school. He proposed that a focus on music would align with this vision of educating the whole child. His plan included giving pupils at least three music lessons each week, developing a Kodály music programme (see Box 3), and offering fully-funded musical instrument lessons. Senior leaders explained that having recently been in Special Measures, they felt able to take this risk. As Shakira told us, “when you’re at rock bottom the only way is up”.

42. Ofsted is the government body that inspects education providers. Its ratings range from Inadequate to Outstanding. Special Measures are put in place for schools judged Inadequate. This involves Ofsted monitoring the school more closely with more frequent inspections to ensure it is improving.

43. Swift, N. (2019) ‘Meet Britain’s best headteacher – and he’s right here in Yorkshire’, *The Yorkshire Post*, [online]. Available at: www.yorkshirepost.co.uk/education/meet-britain-s-best-headteacher-and-he-s-right-here-in-yorkshire-1-9877997 [Accessed 28 November 2019].

Box 3: Kodály method

Created by Hungarian composer Zoltán Kodály, the Kodály method focuses on interactive and hands-on learning. It relies on exercises and games based around rhythm, singing, and folk songs.

The method has been linked to improved reading abilities, particularly the use of rhythm to support understanding of syllable patterns. Studies have also found improvements in numeracy and general IQ scores.⁴⁴

To implement successfully, this method requires a trained practitioner. However, the other costs associated with the method are low, as it can be taught without extra instruments, simply using students' hands and voices.

In a review of the impact of arts interventions in schools, the Education Endowment Foundation (EEF) reported promising evidence of impact of the Kodály approach on the cognitive development of young children.⁴⁵ This early evidence formed the basis for the EEF and RSA trialling the approach across 60 schools in the North East of England as part of the Learning About Culture programme.⁴⁶ Results of this trial will be available later in 2020.

Jimmy's plan has grown into a compelling school vision. When we spoke to senior leaders during our visit, they told us how the status of the arts is elevated by seeing them as core subjects. As Jimmy described, they are "at the centre of the school, not the periphery", while maths and English are understood as important tools to access the rest of the curriculum. Senior leaders also emphasised that this access is especially important because, when children join the school in nursery, many are two years behind their chronological age in skills such as speaking and listening, and some pupils arrive with very little English. Staff at Feversham are confident that their arts-rich approach is instrumental in developing students' abilities in these areas, as well as enhancing and enriching their lives.

Others seem to agree. Since embedding the arts across the school Feversham has gone from strength to strength, receiving a Good judgement from Ofsted in 2014, and judged Outstanding across all inspection areas in April 2019, shortly after our visit. The school's transformation through a focus on music has received national media attention, and its leaders have been recognised too. Jimmy was shortlisted for the 2019 Global Teacher Prize and Naveed was awarded Tes Headteacher of the Year 2019.⁴⁷ ⁴⁸

47. Global Teacher Prize (2019) *Jimmy Rotheram*. [online] Available at: www.globalteacherprize.org/pt/person?id=7519 [Accessed 3 October 2019].

48. Tes (2019) *2019 Winners*. [online] Available at: www.tesawards.co.uk/tessa2019/en/page/winners [Accessed 3 October 2019].

How Feversham Primary Academy delivers its arts-rich approach

- At least three music lessons per week for all students, delivered in a dedicated music room
- Regular extra-curricular 'enhancements', such as clubs, a weekly music assembly and visiting musicians
- Fully subsidised musical instrument lessons for all students
- Use of Kodály approach across the school
- Secondary-trained arts teachers and regular arts CPD for class teachers, who all deliver part of the music curriculum
- Introduction of a Creative Curriculum Lead role
- Senior leaders and governors responsible and accountable for music and the arts

Feversham's arts-rich approach includes dedicated time for music within the curriculum, extra-curricular enhancements and the use of Kodály across the school. Secondary-trained teachers and a Creative Curriculum Lead facilitate this rich programme of arts opportunities.

Curriculum and extra-curricular enhancements

All pupils at Feversham receive at least three music lessons per week, which use Kodály practices and incorporate topics from other areas of the curriculum, such as times tables.⁴⁹ Each class joins Jimmy in the music room, a large, bright room with posters of musicians displayed on the walls. Throughout our visit, we saw classes of students lining up excitedly outside the music room and heard singing, clapping and percussion around the building.

Alongside its music classes, Feversham offers a range of extra-curricular music clubs during lunchtime and after school. On Friday afternoons there is a weekly music assembly in which students and visiting musicians perform, much of which can be watched on the school's active social media.⁵⁰ Every student is also entitled to piano, drum, trumpet, or guitar instrumental lessons, paid for by the school. Each half term every pupil also gets three 'enhancements': one local visit, one wider visit, and one visitor to the school, often focused on arts subjects. The students we spoke to during our visit passionately recounted how such opportunities make their school special.

However, Feversham's approach to being arts-rich goes well beyond its formal curriculum and enhancements. The arts, particularly music, are embedded at the heart of all the school does.

49. Feversham Primary Academy (2019) *Whole School Curriculum*. [online] Available at: www.sites.google.com/a/aetinet.org/feversham-primary-academy/teaching-and-learning/curriculum/whole-school-curriculum [Accessed 5 December 2019].

50. Feversham Primary Academy Twitter account available at: www.twitter.com/FevershamSchool [Accessed 3 December 2019].

Embedding Kodály approaches across the school

As Feversham’s Music Lead, Jimmy has embedded the Kodály method into his teaching, which uses hand signs, sequencing, games and movement to develop students’ learning in music. In one of the classes we joined, a Year 5 group were using their hands to create a musical staff and mark out the notation of a song. The melody was then used in a clapping game to explore pitch and rhythm. Jimmy explained that the class doesn’t move on until 90 to 95 percent of children are at the right place, making it easy to measure students’ progress.

Kodály methods are not confined to the music room. Staff told us that they have taken on some of the musical cues developed in Jimmy’s lessons in their own classrooms, for example to prompt students to sit down or to pay attention.

Staffing structure

The staffing structure of Feversham is carefully designed to facilitate its arts offering. The school has music and drama teachers four days per week and a full-time class teacher with a dance specialism. When we visited, the school was also recruiting an art specialist. Like Jimmy, many of Feversham’s arts teachers are secondary-trained subject specialists. Senior leaders told us that this is important for ensuring high-quality teaching in the arts.

“If you want to deliver a really rich curriculum, you need to have specialists... that’s the bottom line”.

- Naveed Idrees, Headteacher

On the road to becoming arts-rich, Feversham also introduced a Creative Curriculum Lead. This role oversees the arts subjects and ensures cohesion across the curriculum.

This cohesion is further supported by the fact that one afternoon per week is dedicated to collaborative PPA. On Fridays, the school day finishes at 12.30pm to allow students, the majority of whom are Muslim, to attend Friday prayer or access extra-curricular clubs and activities. This time together allows staff to share ideas and make links across the curriculum; for instance, English specialists might recommend a text to help the teaching of the Iron Age, while the drama teacher might offer to come to an upcoming class in costume and do some roleplaying.

While concerns have been raised that a growing number of schools are resorting to shortening the school week in order to save costs amid budgetary pressures, senior leaders at Feversham are confident of the benefits of this shared time for staff and students alike.⁵¹

By building supportive structures and employing specialists, Feversham has succeeded in becoming arts-rich. However, it hasn’t been easy to transform the school’s approach.

51. Whittaker, F. and Staufenberg, J. (2019) ‘More schools could be forced to cut teaching hours, union warns’, *Schools Week*, [online] 8 March 2019. Available at: www.schoolsweek.co.uk/more-schools-could-be-forced-to-cut-teaching-hours-warns-union/ [Accessed 16 December 2019].

The challenges of becoming an arts-rich school

The main challenges that Feversham has faced in its journey to becoming arts-rich are a lengthy change process and the need to invest in the arts in a context of funding cuts to schools.

School transformation is a slow process

Transforming a school undoubtedly takes time. Naveed explained that the most important thing is the process of creating a clear vision. He emphasised that this will look different for each school and that there is no quick fix or shortcut for transformation: schools must “adapt, not adopt” the routes that others have taken, ensuring it is right for their students. The leadership must commit time to getting this vision right as it defines their staffing model, curriculum design, timetabling and finances.

They must also ensure staff are part of this process:

“It’s about changing mindsets and that’s not easy to do. It doesn’t happen overnight. It’s about getting everybody – from your teaching assistants, to your caretaker, to the people working in your office, to teachers – to think, ‘okay, so what are our values and beliefs about education?’”

- Shakira Afzal, Assistant Head and Creative Curriculum Lead

Senior leaders told us that at Feversham it took around two years for all staff – many of whom had been at the school whilst it was in Special Measures – to come on board with the vision and arts focus.

Feversham uses a minimalist leadership model to help distribute ownership of the vision across the school. One teacher per year group is a lead teacher and all of the SLT are classroom-based, including Shakira, the Assistant Headteacher. Shakira explained that organising in this way means that “you don’t have anybody sat in offices [...], everybody is very involved, and I think that makes a big difference because those people are there on the ground day to day, and they’re driving that mission”.

Budgetary constraints

Senior leaders told us that schools often cite budgetary and other pressures as challenges to providing an arts-rich education:

“People say, ‘oh we don’t possibly have the resources’, ‘we don’t have the finances, the teachers, the leadership, the curriculum, the pupils, parents, Ofsted are constantly on our backs...’”

- Shakira Afzal, Assistant Head and Creative Curriculum Lead

Indeed, school budgets have declined in real terms by 14 percent between 2010-16.⁵² But Headteacher Naveed noted that Feversham faces financial constraints just like any other school. He believes that if a school is committed to the arts, it will work to find ways to make money and resources available for them.

At Feversham, for instance, trainees from the school's in-house graduate programme also provide cover for lessons, meaning the school saves money on costly supply staff. Similarly, having all-staff PPA time on Friday afternoons saves two full-time teachers' salaries. Naveed stressed that making structural changes such as these frees up resources for valuable subject specialists.

The difference being arts-rich makes

Feversham attributes pupils' excellent academic progress and high levels of engagement among staff and pupils to their arts-rich approach.

Academic progress

Some might worry that a strong focus on the arts would distract from progress in other subjects, but that hasn't been the case at Feversham Primary Academy.

Their most recent primary school leavers were in the top one percent for progress in maths, and the top two percent for progress in reading.⁵³ Feversham's senior leaders attribute this progress to the arts-rich approach adopted across the school in recent years. In a media interview, Naveed explained that "great results are a by-product of a rich curriculum".⁵⁴ In their 2019 inspection report, Ofsted highlighted this very point: "leaders have very skilfully woven music and drama throughout the curriculum. Pupils develop a wide range of skills which support their excellent progress in both the core and foundation subjects".⁵⁵

Language development

Jimmy Rotheram, Music Lead, has spoken passionately about the impact music has on children's language and literacy, both during our visit and publicly.⁵⁶ This is particularly important at Feversham, given that 89 percent of its students have English as an additional language (EAL), compared with a national average of 21 percent.

Jimmy also highlighted the notable impact they have seen among students with special educational needs and disabilities (SEND), particularly those with autism and dyslexia. Indeed, the British Dyslexia Association also promote the use of music to improve "sequencing,

52. IFS (2017) *Long-run comparisons of spending per pupil across different stages of education*. [online] Available at: www.ifs.org.uk/publications/8937 [Accessed 3 October 2019].

53. Ofsted (2019) *Feversham Primary Academy*. [pdf] Manchester: Ofsted. Available at: <https://files.api.ofsted.gov.uk/v1/file/50076452>

54. Swift, N. (2019) op cit.

55. Ofsted (2019) op cit.

56. Jimmy was interviewed by Musical U and further explains his process setting up the music programme, as well as how it impacts the children. Musical U (2018) 'Transforming education through music, with Jimmy Rotheram, 070 (May 2018)', *Musicality Now*. [podcast] May 2018. Available at: www.musical-u.com/learn/transforming-education-through-music-with-jimmy-rotheram/ [Accessed 3 October 2019].

organisation, motor-coordination, memory and concentration”.⁵⁷ Feversham has been part of a University of Edinburgh research study investigating how multisensory music activities can improve learning for children with dyslexia.⁵⁸

Engagement of students and staff

Senior leaders at Feversham also link students’ engagement with learning to their arts-rich approach. This is supported by the school’s most recent Ofsted report: “the creative and well-thought-out curriculum, with music and drama at its core, makes a significant contribution to developing pupils’ very positive attitudes to learning and outcomes”.⁵⁹

During our visit, Jimmy explained that staff have also become more engaged with music since embedding it across the school. Many choose to incorporate musical cues and exercises into their own classroom practice. He described schools he has previously worked in where teachers often used the time their pupils spent in music lessons for marking. At Feversham, we observed class teachers joining in with lessons, taking part in clapping exercises, and singing with students. Jimmy told us that he feels this sends a clear message to the students about the value of music education, which is crucial to their full engagement.

What’s next?

When we visited, Naveed was creating a framework of success indicators for an “enriched curriculum”. He explained that he believes headteachers want to offer an enriched curriculum but in a high-stakes environment “what doesn’t get measured doesn’t get done”. He also feels it is not clear what constitutes good quality provision. He intends to pilot his measures to assess the quality of a creative curriculum across a number of schools with support from the arts sector.

57. British Dyslexia Association (2019) *Music and dyslexia*. [online] Available at: www.bdadyslexia.org.uk/advice/children/music-and-dyslexia [Accessed 20 December].

58. University of Edinburgh (2016) *Multisensory music activities for children with dyslexia*. [online] Available at: www.ed.ac.uk/arts-humanities-soc-sci/research-ke/support-for-staff/knowledge-exchange-resources/ke-projects/multisensory-music-activities-for-children-with-dy [Accessed 9 December 2019].

59. Ofsted (2019) op cit.

Ramsgate Arts Primary School, Ramsgate

Key information

Location:	Ramsgate, Kent
Stage of education:	Primary, two-form entry
School type:	Free school in a small multi-academy trust (Viking Academy Trust)
Number on roll:	217

Pupil characteristics (national average for primary schools):⁶⁰

Students eligible for free school meals:	21.7 percent	(15.8 percent)
Students with SEN support	21.2 percent	(12.6 percent)
English as an additional language	6.9 percent	(21.2 percent)

We visited Ramsgate Arts Primary School in March 2019 and held semi-structured interviews with the following members of staff:

- *Nick Budge, Head of School*
- *Hanna Beech, Deputy Head of School*

We also held a focus group with four students from Years 5 and 6, observed music, dance and drama lessons, and went on a tour of the school.

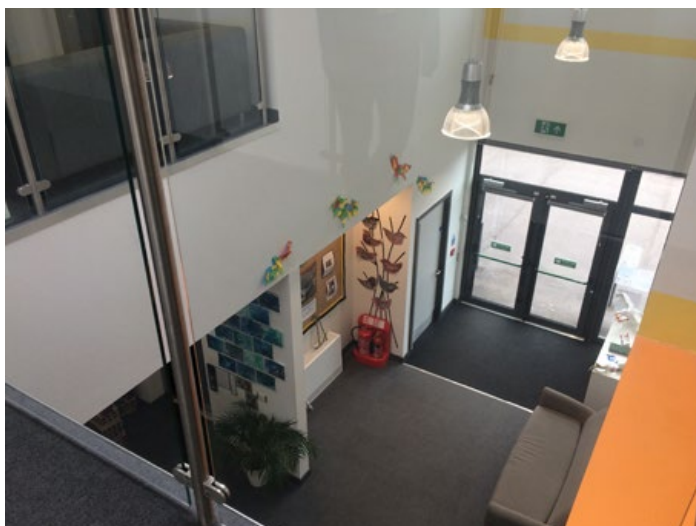
From the outside, Ramsgate Arts Primary School (known locally as RAPS) is an unassuming, two-storey new build on a main road in a residential area of Ramsgate. As we approach, there is little to suggest that this primary school is any different from others up and down the country. But once inside, the school's distinctiveness is immediately clear.

The school's vision is displayed proudly in the main entrance, ensuring their commitment to the arts is immediately visible to all who enter. It reads:

⁶⁰. Gov.uk (2019) *Find and Compare Schools in England*. [webpage] Available at: www.compare-school-performance.service.gov.uk/school/142117/ramsgate-arts-primary-school/absence-and-pupil-population [Accessed 29 October 2019].

“Academic rigour goes hand in hand with our belief that developing a love of the arts – music, art, dance and drama – will enrich our children and offer them an all encompassing school experience ...

The result will be children who not only have a secure educational foundation, but also have the ability to think outside the box and channel their creativity enabling them to succeed in a rapidly changing world”.



The school’s foyer is open and bright with double-height ceilings. A glass-fronted mezzanine layer reveals a second floor of classrooms upstairs. Paintings and drawings cover the walls, sculptures sit on every surface, and a tower of brightly decorated boxes – which we later find out were created for a project in partnership with Dreamland Amusement Park – just about reaches the ceiling.

The school's journey

RAPS opened in 2015, during the rollout of the government’s free school agenda. Head of School, Nick Budge, was involved in setting up the school. During our visit, he explained that the original intention was to build the school in a relatively affluent part of Ramsgate with a lack of school places. Early plans for the school – to be called Ramsgate Free School – were to offer enrichment in the form of extra-curricular arts activities.

Box 4: Free schools

Free schools are similar to academies in that they are funded by the government but are not run by local authorities.⁶¹ Free schools must be established in response to need in a local area emerging, for example, through petition by parents, and must be a completely new school. They can be set up by charities, universities, or parents but their proposal must be approved by the DfE.

As they are not required to follow the national curriculum, free schools arguably have more freedom to respond to the needs of students and be innovative in their approach. However, critics cite the expense of creating new schools and question whether their locations are actually improving the distribution of high-quality schools. They argue that funds would be better spent on repairing and improving existing schools, overseen by the local authority.⁶²

Currently there are 507 open free schools (2.3 percent of total schools), with another 226 in the process of opening.⁶³ Despite delays, Wave 14 applications closed in November 2019 as government plans to create more free schools continue.

However, changing circumstances led to a change of site for the school. With no shortage of school places in its new location, it was decided to expand the school's arts offering and to use this as a unique selling point, a means to differentiate itself from other schools in the local area. The school name – Ramsgate Arts Primary School – was revised to reflect the central role played by the arts in its vision.

Rather than structuring their offer around extra-curricular arts activities, as was originally intended, RAPS has designed the school day to ensure that all students receive equal access to arts opportunities. Today, the arts sit at the heart of RAPS. This is perhaps best demonstrated by its arts curriculum, scheduled each afternoon from Monday to Thursday and is a compulsory part of an extended school day for all Key Stage 2 students. During our visit, senior leaders explained that protecting time for the arts in this way is of fundamental importance to the school's ethos that the arts are an entitlement for each of the students it serves.

“We want to offer our pupils their full curriculum entitlement, just like other schools do, but additionally we aim to go above and beyond that offer by extending the arts and providing an 'arts for all' approach”.

— Hanna Beech, Deputy Head of School

This understanding of the arts as an entitlement reflects a wider sentiment among the arts and cultural sector, much of which promotes the arts as a right for all.⁶⁴ This entitlement is further recognised in international human rights discourse; Article 31 of the United Nations Convention on the Rights of the Child outlines the duty of the state to ensure that children are able to “participate fully in cultural and artistic life”, and

64. Cultural Learning Alliance (2017) *ImagineNation: The value of Cultural Learning*. [pdf] Available at: www.cloreduffield.org.uk/userfiles/documents/CLA/CD389_Imagination_2_report_AW17_ONLINE.pdf

to “encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity”.⁶⁵

Whether it is solely the responsibility of schools to ensure that this right is upheld is open to debate, but senior leaders at RAPS explained passionately that part of their duty is to ensure that the arts are equally accessible to all of their students. As Hanna Beech, Deputy Head of School, explained, this is particularly important because the school serves a range of students – some who attend RAPS because their parents are drawn specifically to its arts focus, and some who attend just because of their close proximity to the school. Carving out time in the school day for the arts ensures that it is not only those students whose parents encourage them to pursue the arts that take up these opportunities.

How Ramsgate Arts Primary School delivers its arts-rich approach

- Extended school hours for an ‘arts curriculum’ on Monday to Thursday afternoons
- Partnerships with external arts organisations
- Practising artists employed as teaching assistants
- An explicit commitment to the arts in its name and mission statement
- Incorporating the arts into topic-based learning
- Creating a gallery-like feel and using the school building to lift the status of the arts

Senior leaders at RAPS have used the structure of the school day and partnerships with external arts organisations to deliver a bespoke arts curriculum, and carefully curated the school’s physical space to lift the status of the arts.

Structure of the school day

Making use of the freedoms offered by their free school status, RAPS runs an extended school day in order to provide an extra four hours’ teaching time each week. These additional hours create space in the day for a broad curriculum.

Students spend each morning studying English and maths. In the first part of the afternoon, topic-based learning – an approach that teaches different areas of the curriculum through a particular topic or theme – covers history, geography, science, design technology and art. Classes explore a new topic each half term (recent topics have focused on ‘Forces’, ‘Eco-Warriors’ and ‘The World at War’) and every topic kicks off with an ‘Art to Start’, an art lesson in which students “explore an artist or style

65. UN General Assembly (1989) *Convention on the Rights of the Child*, 20 November 1989. [pdf] Available at: https://downloads.unicef.org.uk/wp-content/uploads/2010/05/UNCRC_united_nations_convention_on_the_rights_of_the_child.pdf?_ga=2.173428577.314470831.1574865053-1220736919.1574865053



of art, creating their own pieces inspired by what they've explored" (pictured).⁶⁶

Then, from 2.00pm to 4.15pm from Monday to Thursday, Key Stage 2 students follow the arts curriculum. During this time, students study art, music, drama and dance with skilled school staff and external arts practitioners.⁶⁷ IT and PE classes are also timetabled to take place within this time. The content of these sessions is often linked to students' current topic of study.

Structuring the school day in this way also means that, from 2.00pm, many class teachers have finished lessons. This frees up time for their PPA entitlement, which senior leaders explained saves the cost of cover staff.

During our visit to RAPS we saw the arts curriculum in full swing. At 2.00pm an air of excitement filled the corridors, as students moved between their classrooms and the various dedicated arts spaces around the school (discussed further below). We dropped in on a Reception music class, where students were using simple musical notation to play percussion pieces written by each other, a Year 3 music lesson in which students were composing video game music, and a Year 5 drama lesson where students portrayed characters in the form of statues, bringing them to life with different adjectives called out by the teacher.

When we spoke with four students – the Head Girl and Boy, and Deputy Head Girl and Boy (all in Years 5 and 6), it was immediately evident that the language used by senior leaders and staff has trickled down to students, who spoke enthusiastically about having a special arts curriculum. The students we spoke to agreed that the arts opportunities on offer were one of their favourite things about being a student at RAPS. Perhaps surprisingly, students also spoke positively about having a longer school day than their friends who attend other schools in the area: one commented that they appreciated that it gave students "more time in the school day to learn".

Partnerships

Much of RAPS' arts provision is delivered through partnerships with external practitioners and organisations. They have fostered ongoing links with organisations such as the Turner Contemporary Gallery and Regency Performing Arts Academy in nearby Margate. One particularly exciting partnership with an arts and cultural organisation is Pioneering Places, a multi-year project across East Kent.⁶⁸ In their roles as Young Arts and Heritage Leaders, 60 students from RAPS and another local primary

66. Ramsgate Arts Primary School (2019) *RAPS Topic*. [online] Available at: www.ramsgateartsprimaryschool.co.uk/page/?title=RAPS+Topic&pid=25 [Accessed 27 November 2019].

67. For Reception and Key Stage 1 students, the school day finishes at 3.00pm. While they do not yet receive the full extended school day, younger students follow the arts curriculum between 2.00pm and 3.00pm each day and have access to a range of after-school activities.

68. Pioneering Places East Kent (2019) *Pioneering Places East Kent*. [online] Available at: www.culturalplacemaking.com/about/ [Accessed 3 December 2019].

school are responsible for researching, commissioning and collaborating with a leading British artist to create a piece of public art for Ramsgate.⁶⁹

During our tour of the school, Nick told us that having 'Arts' in the school's name makes it much easier to approach, and attract opportunities with, external arts organisations. Nick also stressed that structuring the day as RAPS does – with a compulsory arts curriculum taking place across the school at the end of the day – enables them to be open when opportunities to work with external arts organisations do arise. As Nick explained, where other schools may struggle to juggle timetables and staffing to accommodate an arts opportunity, at RAPS “finding the time is never a problem” because it has already been carved out.

Students we spoke to told us how much they valued this. When we asked what makes RAPS a special place to come to school, one student said “people coming in from outside” to deliver their arts provision. The other students agreed, with one adding: “our dance teacher is from Regency so we're really lucky!”. Government-led research from Australia finds that partnering with professional arts organisations has a positive impact on student engagement.⁷⁰

As well as providing students with a broad range of exciting arts opportunities, Nick described another important benefit of working with external arts organisations: students learn that art is not only something to be made and studied in school but is to be displayed and performed and is something that has a place in the 'real world'.

During RAPS' first Ofsted inspection, success of their partnerships and the impact on students' work was recognised: “Senior leaders ensure that strong links with the local arts community, for example the Turner Gallery, inspire pupils to produce impressive art work, which is displayed around the school”.⁷¹

The school building

As a new school, those involved with setting up RAPS were able to design the building from scratch, with the arts in mind. The school boasts large, bright arts spaces, including a dance studio, and dedicated music and art classrooms. However, the building embodies RAPS' arts-rich ethos in other ways that go beyond the spaces that house its formal arts teaching. During our tour of RAPS, Nick explained that the space was designed to feel more like an art gallery than a school, with clean, white walls, high ceilings, and students' artwork displayed in gallery-style white frames (pictured), and sculptures in box frames or on plinths. The school's

69. Chester, B. (2019) *Leading British artist, Conrad Shawcross, commissioned by Ramsgate schoolchildren*. Pioneering Places East Kent. [online] Available at: www.culturalplacemaking.com/2019/10/18/leading-british-artist-conrad-shawcross-commissioned-by-ramsgate-schoolchildren/ [Accessed 3 December 2019].

70. Imms, W., Jeanneret, N. and Stevens-Ballenger, J. (2011) *Partnerships between schools and the professional arts sector: Evaluation of Impact on Student Outcomes*. Arts Victoria: Victoria. [pdf] Available at: www.creative.vic.gov.au/__data/assets/pdf_file/0004/56722/ARVI_Edu_Report_Web_FA-2.pdf

71. Ofsted (2018). *Ramsgate Arts Primary School*. London: Ofsted. Available at: <https://files.api.ofsted.gov.uk/v1/file/2778669> [Accessed 27 November 2019].



website proudly describes students as “our RAPS artists”, reinforcing the significance given to their work.⁷²

This concept is taken further still in the reception area, where artwork created by students sits alongside a display of prints by a local professional artist, available to purchase. Nick explained that this shows students that art is something they can aspire to make a living from, much like the visiting artists and organisations who run projects with students. He spoke passionately about how showcasing students’ work in this way creates a sense of celebration and pride among students, lifting the status of the arts across the school.

The challenges of becoming an arts-rich school

As a new free school, RAPS has benefited from a number of freedoms. However, opening a new school does not come without its challenges. Senior leaders have had to carefully consider how to staff their extended school day and ensure their arts-rich offering is “future-proof” as their student population grows.

Staffing an extended arts-rich school day

The decision to run an extended school day has presented senior leaders at RAPS with a challenge: funding and staffing the additional hours of arts provision. Nick Budge, Head of School, explained that they have had to be flexible and creative about how they organise staffing in order to overcome this issue.

Much of RAPS’ arts curriculum is delivered by TAs with arts skills and specialisms. Some are trained arts teachers who have chosen to work as TAs to achieve a work-life balance that suits them. This reflects a wider trend; in 2015, the National Foundation for Educational Research (NFER) found that 15 percent of teachers leaving the profession moved into teaching assistant roles.⁷³ Others are practising artists who are also trained as TAs. They bring art-form expertise to complement the curriculum planning and delivery expertise of their former teacher colleagues.

Class teachers finish their teaching day at 2.00pm when the arts curriculum begins. From 2.00pm to 3.00pm class teachers have PPA time. Nick explained that this helps to ensure that teachers’ workload is manageable and that the teachers appreciate the freedom this gives them to finish their working day earlier than in other schools. This is

72. Ramsgate Arts Primary School (2019) *Arts Curriculum*. [online] Available at: www.ramsgateartsprimaryschool.co.uk/page/?title=Arts+Curriculum&pid=26 [Accessed 3 December 2019].

73. Worth, J., Bamford, S. and Durbin, B. (2015) *Should I Stay or Should I Go? NFER Analysis of Teachers Joining and Leaving the Profession*. Slough: NFER. [pdf] Available at: www.nfer.ac.uk/publications/lfsa01/lfsa01.pdf

particularly important amid current concerns about teacher workload and wellbeing. In a recent survey, Ofsted asked staff how many hours they spent on work-related tasks in the previous week. On average, full-time teachers reported a working week of 51 hours, and part-time teachers reported a working week of 31 hours.⁷⁴ Nick noted that it is senior leaders who the extended day impacts upon most, as they are on site for the full length of the day.

This staffing approach is contingent on finding the right make-up of staff – teachers and TAs who want to take an arts-focused pedagogy and arts practitioners who want to work in education. In a town like Ramsgate, with its large and committed arts community, this has not been a problem.

A growing school

Being a new school, RAPS is not yet at full capacity and currently serves a relatively small student population. As it steadily grows into a two-form entry in each year group, however, greater pressure will be placed on the school's space and resources. During our interview, Nick expressed concerns that it might be necessary to convert the art room into a classroom. He noted that there are plans to build two mobile units on the school grounds in order to ensure that space to access arts provision is not compromised.

The difference being arts-rich makes

As a relatively new school, RAPS is only just beginning its journey to becoming arts-rich. However, senior leaders are confident that their approach is helping to ensure the arts are equally accessible to all, contributing to students' development of essential skills for the future, and helping to increase parental engagement.

Levelling the playing field

Central to RAPS' ethos is a commitment to ensuring all students have equal opportunities to benefit from the arts. With recent government data showing that only around a third of 5 to 10-year olds have taken part in dance, music, and theatre and drama activities outside of school in the previous 12 months, increasing opportunities for in-school arts participation is one way to ensure arts participation for all students.⁷⁵

RAPS' extended school day and arts curriculum help to guarantee that all Key Stage 2 students receive the same access to arts provision in school, regardless of aptitude, experience or parental support. As Hanna Beech, Deputy Head of School, told us, the compulsory nature of RAPS' arts offering is important. She explained that it means the arts are “not opt-in

74. Ofsted (2019) *Teacher well-being at work in schools and further education providers*. Ofsted: Manchester. [pdf] Available at: www.assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/819314/Teacher_well-being_report_110719F.pdf

75. 31.3 percent of children aged 5 to 10 years old have taken part in dance activities outside of school, 30.5 percent in theatre and drama activities, and 37.6 percent in music activities in the 12 months prior to being surveyed. Gov.uk (2019) *National Statistics: Taking Part 2018/19: annual child release*. Department for Digital, Culture, Media & Sport. [online] Available at: www.gov.uk/government/statistics/taking-part-201819-annual-child-release [Accessed: 3 December 2019].

or opt-out” and “all pupils, whatever their background or reason for attending our school, have the same arts experiences and opportunities”.

Arming students with skills for an unknown future

As is reflected in its mission statement, RAPS is founded on a belief that grounding in the arts is vital if we are to give students the creative skills they need for an increasingly uncertain future. As Nick Budge explained to us, it is crucial that students develop the skills needed to succeed as they move through the world:

“That children become creative and can think outside the box, that’s the key for us... that they are creative and will be ready for the future and what it brings. We don’t know what that will be, but we know if we give them an arts curriculum that they will be able to problem solve and work things out”.

- Nick Budge, Head of School

During our visit, senior leaders reported that they have seen students growing in confidence in just a short time at RAPS. They put this, in large part, down to engagement with a wide range of rich opportunities for arts and cultural learning. While they have not begun to measure this formally yet, they are certain that their arts-rich education is having a real impact. At RAPS’ first inspection, Ofsted agreed, recognising that “the school’s focus on the creative arts successfully builds pupils’ confidence and creates a love of learning”.⁷⁶

Increasing parental engagement

Head of School, Nick Budge, explained that the arts can be a helpful way to increase parental engagement as they offer a “non-threatening” route into participating in school life. When we visited, senior leaders told us about the school’s plans to invite parents and carers to join students for the ‘Art to Start’ session beginning each new topic of study. He noted that inviting parents to art exhibitions and performances also helps to remove perceived barriers between the school and parents, making future engagement easier. Nick also explained that RAPS has a visiting art therapist who works with students weekly. On finding that students were often referencing issues in their home life, the school decided to open these sessions up to parents, with largely positive feedback.

⁷⁶. Ofsted (2018). *Ramsgate Arts Primary School*. London: Ofsted. Available at: <https://files.api.ofsted.gov.uk/v1/file/2778669> [Accessed 27 November 2019].

What's next?

Senior leaders at RAPS have taken advantage of the benefits that come with being a new school. Nick told us that as well as creating a purpose-built space, he was able to work with a “blank canvas” when recruiting. He described the benefits of being able to “cherry pick like-minded people”, committed to driving the school’s arts-focused ethos forwards. Similarly, free school status has granted senior leaders at RAPS the flexibility to run an extended school day and a bespoke curriculum for its students.

But Head and Deputy Head of School, Nick and Hanna, acknowledge that RAPS is only a short distance into an ongoing journey. During our visit they reflected that the school is still in its infancy and stressed the importance of making slow, but purposeful, progress towards creating the school they would like. But with the arts embedded so firmly – in its name, its mission and ethos, and its daily structures – Ramsgate Arts Primary School is clearly heading in the right direction.

Putnoe Primary School, Bedford

Key information

Location:	Bedford, Bedfordshire
Stage of education:	Primary, three-form entry
School type:	Academy in a single academy trust
Pupils on roll:	584

Pupil characteristics (national average for primary schools):⁷⁷

Students eligible for free school meals:	25.3 percent	(15.8 percent)
Students with SEN support:	7.4 percent	(12.6 percent)
English as an additional language:	33.7 percent	(21.2 percent)

We visited Putnoe Primary School in July 2019 and held semi-structured interviews with the following members of staff:

- *Gill Peck, Headteacher*
- *Victoria Booth, Music Teacher, Cultural Ambassadors Lead*
- *Helen Clarke, SLT and Class Teacher*
- *Suzie Cronin, Teaching Assistant*
- *Vicky Giles, Class Teacher*
- *Andy Mann, Teaching Assistant*
- *Letitia Wharton, Teaching Assistant*
- *Zohra Zaman, Class Teacher*

We also held a focus group with 12 student Cultural Ambassadors from a range of year groups, observed lessons and extra-curricular clubs and went on a tour of the school.

⁷⁷. Gov.uk (2017) *Find and Compare Schools in England*. [online] Available at: www.compare-school-performance.service.gov.uk/school/139519/putnoe-primary-school/absence-and-pupil-population [Accessed 29 November 2019].



Putnoe Primary School is a three-form entry primary school, in a residential area a few miles outside Bedford. With little to distinguish the school from surrounding buildings, you could be forgiven for missing it altogether. But within minutes of entering Putnoe, it is obvious that it is a highly distinctive school.

We arrive into a bright, open-plan reception space, which houses the school's library. Several rooms branch off from the library. These include a recently-opened, glass-fronted, media suite complete with a green screen (pictured) and production studio. An 'on air' light hangs from the ceiling. Visible from the entrance, thanks to its glass front, it connects seamlessly with the library and reception area. As we continue around the school, it becomes clear that the arts have a very special place at Putnoe. Signs on classroom doors reveal that each class is named after a famous artist: Mondrian, Cézanne, Picasso, Turner and so on. The name tag above each child's coat peg includes a picture of an

artwork created by their class artist.

However, Putnoe's arts-rich offering does not derive simply from its physical spaces. It comes from the strength of vision driven by senior leaders and a specialist Arts Team embedded in the school's structures.

The school's journey

Putnoe is located in what was previously a middle school building.⁷⁸ When the middle school fell into Special Measures, Gill Peck – who was Headteacher of the local lower school – took on the role of Executive Headteacher. She managed the closure of the middle school and the refurbishment of the building ready to re-open as a primary school in September 2011.

In April 2013, the decision was taken that the school should become an academy in order for the school to access funding to build two new Year 6 classrooms. Putnoe had a growing school population that it was struggling to accommodate as pupils from the old lower school graduated in to Year 5. These new spaces meant that the school could retain dedicated spaces and rooms for art (which also serves as a design and technology and a food technology classroom), music and science.

Protecting space for art, design and technology, and music was crucial for Gill as the new school's leader. She sees that the arts have a crucial part to play in ensuring that children learn about themselves and discover their passions:

⁷⁸. Middle schools are part of a three tier system of education with Lower or First schools, Middle schools for children between 8 to 13 years old, and High or Upper schools.

Box 5: Artsmark

Artsmark is a quality mark for arts in schools in England, accredited by Arts Council England. There are three levels: Silver, Gold and Platinum. Artsmark provides a framework for teachers and school leaders to embed arts across the whole curriculum and address their own school improvement priorities through the work. Artsmark is open to all schools; currently 30 percent of schools in England have been awarded or are registered as working towards it. The fee for applying is £500 and includes a training day provided by Arts Council Bridge organisations. Schools are judged against eight criteria including Values & Ethos, Curriculum and CPD that look at quality of provision, pedagogy and impact.

*“At Putnoe, we believe our children prosper and are more likely to know what they want to learn, and how to learn it, if they experience a curriculum that celebrates their various talents, not just a small range of them. The arts are important because they speak to the parts of children’s being which are otherwise untouched”.*⁷⁹

In line with this vision, she has hired dedicated arts staff who have built a rigorous arts curriculum. Excellence in this area was highlighted by Ofsted in the 2015 inspection at which the school was graded Good. Inspectors noted that pupils achieve well in art and music, and that the school is recognised across Bedfordshire for its work in the creative arts.⁸⁰ This was further acknowledged when in 2019, the school achieved the prestigious Artsmark Platinum award, an accolade currently held by only around 80 schools in the country.⁸¹

How Putnoe Primary School delivers its arts-rich approach

- A specialist Arts Team including dance, music and art and design teachers and a qualified Drama therapist employed as a TA
- An art room, music room, media suite, green screen and production studio
- Timetabled art and music lessons every week for Key Stage 1 and 2
- Extended arts-rich curriculum including extra-curricular offer
- Several school performances a year
- Musical instrument scholarships

Staff structure

Unusually for a primary school, Putnoe Primary’s staff structure includes an Arts Team. This group of specialist staff operate as a faculty to deliver the school’s arts provision. The team includes class teachers and TAs from different year groups, as well as senior leaders. The group shares responsibility for their work, and does not have a hierarchical structure.

Andy Mann, a Year 6 teaching assistant with a background in drama therapy, explained that this creates a “democratic” way of organising

79. Putnoe Primary School (2019) *Headteacher’s Welcome*. [online] Available at: www.putnoeprimarieschool.co.uk/page/?title=Headteacher%27s+Welcome&pid=15 [Accessed 16 December 2019].

80. Ofsted (2015) *School Report: Putnoe Primary School*. [pdf] Available at: www.putnoeprimarieschool.co.uk/attachments/download.asp?file=3&type=pdf

81. Based on Artsmark settings as at October 2019. Artsmark (2019) *Schools on their Artsmark journey*. [online] Available at: www.artsmark.org.uk/schools-their-artsmark-journey

around the arts. He stressed that the wide range of roles within the team allow them to learn from each other. Gill later explained to us that forming a flat arts faculty in this way disperses and embeds leadership in the arts across the school; the school's vision for the arts may flow from the headteacher, but ownership of it is distributed throughout.

The team structure enables collaborative curriculum development and supports continuing professional development as colleagues support each other's development. Having a dedicated Arts Team is possible in large part because of the size of the school's population, but they do not hoard these resources, rather they proactively seek opportunities to share with other schools to help them build their work in the arts, for example helping other schools with their arts curriculum planning and offering mentoring and CPD delivered by their Arts Team.

Staff expertise

Gill emphasised the importance of recruiting the right people to this dedicated team. All staff must have a strong passion for the arts, and she looks to hire staff with an arts specialism where she can. As a result, the team includes dance, music, fine arts, and drama therapy practitioners.

Members of the team explained that many of the arts opportunities offered to students stem from their own skills and specialisms, rather than from partnerships with external organisations. For example, the dance club is run by the school's dance lead, not by an external provider.

Some schools may feel it is a luxury for a primary to be able to hire such staff. However, as class teacher Helen Clarke suggests, there may be latent talent and expertise in every school staff body. She recommended undertaking a "skills audit" to understand what all staff have to offer and leveraging these skills for the good of the whole school.

Arts at the centre of timetabling

The timetable is put together beginning with art, because it has its own room (along with science). English, maths, and other subjects are then fitted around the arts subjects. Every week every Key Stage 2 child spends lesson time in the art room, and every child has a music lesson each week in the music room. Research from NSEAD indicates that this is significantly more dedicated time for the arts than most state school pupils have access to. A 2016 survey of schools found that 74 percent of schools offered an hour or less per week of art and design teaching at Key Stage 2.⁸²

This dedicated curriculum time for the arts is complemented by extra-curricular opportunities. For example, scholarships are offered to pay for students to learn musical instruments and there are extra-curricular clubs including dance clubs.

Whole-school arts

In addition to class time dedicated to the arts each week, the whole school comes together for several performances each year. When we visited, we saw Year 5 filming for the end of year production of *Carmen* in the school hall. The production will be screened for parents, with students

82. NSEAD (2016) *The National Society for Education in Art and Design Survey Report 2015-16*. [pdf] Available at: www.nsead.org/downloads/survey.pdf

performing the songs live in front of the filmed content. All Year 5 students take part in the production, if not as actors/chorus singers, then as lighting or sound crew, as set designers, or on the filming crew. The teacher in charge of the production told us that they have incorporated these roles so that all children can get involved and promote the other skills, and future careers that are involved in a production. The dance club also prepared for their showcase with the support of the dance teacher, tightening up and improving their performances.

Gill noted that it is through the extended curriculum, outside of that delivered to meet the aims of the national curriculum, that the arts



begin to impact and embed in the school. Simply doing curricular, discrete arts lessons is not “doing the arts”. For Gill, being arts-rich goes beyond what you have in the curriculum and is rather about vision and ethos and having whole-school buy-in to the arts.

There are high expectations of the quality of art work the children can produce and how it is displayed. The Arts Team mentioned Gill’s high standards for displays around the school and the work around the school linked to that term’s year group project on the book *The Lost Words* we saw when we visited was remarkable (pictured).

The challenges of becoming an arts-rich school

When asked about the challenges to becoming arts-rich, Gill's view was that many barriers can be overcome if you have a strong vision. For example, she notes that you can always find “ways and means” even if budgets are tight. Similarly, Putnoe is situated in a deprived area, but she stressed that you “can’t ever move away from the context of this”, so you can’t allow yourself to see this as a barrier. She did, however, shed a light on how Putnoe have mitigated against some of the challenges schools face in trying to become arts-rich.

Teacher training

Gill argues that teacher training is not currently developing the arts education skills needed in the teaching workforce. Her views reflect national trends. In 2018, research from the Fabian Society found that “nearly half (45 per cent) of primary teachers also say that they do not have the skills and experience needed to provide a high-quality arts education”.⁸³ In response to this, arts subject schemes of work are “planned meticulously” at Putnoe and go into a great deal of detail to ensure that new or non-specialist teachers are able to deliver a high-quality curriculum. Putnoe provide lots of internal training when new teachers arrive to upskill them to deliver arts subjects. This is in line with

83. Fabian Society (2019) *Primary Colours*. [pdf] Available at: www.fabians.org.uk/wp-content/uploads/2019/01/FS-Primary-Colours-Report-WEB-FINAL.pdf



recommendations from the 2015 Carter Review, which called for more in-service subject knowledge enhancement courses for primary teachers to cope with the breadth of subjects they are required to teach. The review highlighted concerns over lack of training with practical elements – such as use of equipment in design and technology.⁸⁴

Physical space

While Putnoe benefits from a large school building with dedicated spaces for the arts, staff were keen to emphasise that you don't need dedicated spaces to be arts rich. Class teacher Helen Clarke, who is part of the Arts Team, told us about the outreach work they have done with other schools to help them build a strong creative curriculum. Many of these schools do not benefit from the physical space or staff expertise that Putnoe have and the team gave examples of how the arts can be delivered in these schools. Music Lead, Victoria Booth, noted that they have supported

schools which don't have access to musical instruments. She gave an example of turning chairs upside down and using the chair's stretcher as claves for percussion (claves are essentially sticks for beating out rhythms).

Succession planning

At Putnoe, as at other schools, leadership is crucial to becoming and remaining an arts-rich school. It follows that ensuring the school continues to be arts-rich when leadership changes is a challenge. Gill has built a seven-strong SLT who strongly support her vision, and they represent her succession plan. She also noted that governors are very supportive of the vision and would look to recruit a replacement for her who would take that vision forward.

The difference being arts-rich makes

Developing children's cultural capital

The Ofsted framework in place from September 2019 requires schools to deliver against a new Quality of Education judgement, and ensure they are “equipping pupils with the knowledge and cultural capital they need to succeed in life”.⁸⁵ Putnoe are confident that their arts-rich approach means they already have the planning and curriculum in place to deliver this outcome.

84. Department for Education (2015) *Carter review of initial teacher training (ITT)*. [pdf] Available from: www.assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/399957/Carter_Review.pdf

85. Ofsted (2019) *The education inspection framework*. [pdf] Available at: www.assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/801429/Education_inspection_framework.pdf p.9.26

Gill noted that the new Ofsted framework provided the impetus for the team at Putnoe to further strengthen their arts offer and that they used a nine-point process to analyse their curriculum and create the best offer.

*“The curriculum, which is a strength of the school, is focused on the arts. It engages and inspires pupils. The good-quality outcomes across the curriculum are attributable to a combination of the effective curriculum and good teaching. For example, pupils’ art sketchbooks demonstrate effective progress over time in deepening their knowledge and extending their skills”.*⁸⁶

- Short Ofsted Inspection, April 2019.

What’s next?

The next step in Putnoe’s journey is to focus on careers, an area Gill believes is neglected at primary level. Research by Education and Employers on career-related learning in primary schools for the Careers and Enterprise Company has found that “having narrow aspirations can influence the academic effort children exert in certain lessons, the subjects they choose to study, and the jobs they end up pursuing”.⁸⁷ Plans are already in place to ensure any visiting arts professionals and external arts organisations provide a ten-minute talk about their industry and their jobs at the end of their session. The school also plans to produce guidance other primary schools can use to devise their career related learning.

*“We believe our children will prosper and are more likely to know what they want to learn, and how to learn it, if they experience a curriculum that celebrates their various talents, not just a small range of them”.*⁸⁸

⁸⁷. Education and Employers (2018) *What works? Career-related learning in primary schools*. [pdf] Available at: www.educationandemployers.org/research/what-works-primary/

Riddlesdown Collegiate, Purley

Key information

Location:	Purley, Surrey
Stage of education:	Secondary with sixth form
School type:	Academy in a small multi-academy trust (The Collegiate Trust)
Pupils on roll:	1,903

Pupil characteristics (national average for secondary schools):⁸⁹

Students eligible for free school meals	10.7 percent	(14.1 percent)
Students with SEN support	8.2 percent	(10.8 percent)
English as an additional language	2.5 percent	(16.9 percent)

We visited Riddlesdown Collegiate in May 2019 and held semi-structured interviews with the following members of staff:

- Theresa Ward, Assistant Principal and Headteacher of Creative and Performing Arts College
- Gordon Smith, CEO of The Collegiate Trust and former Principal of Riddlesdown Collegiate
- Soumick Dey, Principal
- Tracey Chinsman, Director of Art
- Stephanie Pochin, Director of Music
- Ian Holmes, Media Studies Teacher
- Vernon Rapley, Chair of Governors

We also held two focus groups: one with 13 students from Years 7 to 9, and another with 13 students from Years 10 to 12. We observed lessons and went on a tour of the school.

89. Gov.uk (2019) *Find and Compare Schools in England*. [online] Available at: www.compare-school-performance.service.gov.uk/school/138178/riddlesdown-collegiate/absence-and-pupil-population [Accessed 29 November 2019].



Riddlesdown Collegiate is a large comprehensive secondary school on the outskirts of London. Tucked away in a quiet and leafy suburb, Riddlesdown sits at the fringe of the capital’s Green Belt, surrounded by residential roads.

When we arrive at the school on a bright May morning, we are led straight over to Riddlesdown’s Creative and Performing Arts (CPA) College. Over the course of our visit, it became clear that the CPA College is far more than bricks and mortar; its existence is central to the school’s – and students’ – identity.

The school’s journey

When Gordon Smith, now CEO of The Collegiate Trust, became Principal of Riddlesdown Collegiate in 2006, it had long been a successful school. His predecessor had been in post for almost two decades, transforming the school from one of the least popular in the area to one of the most.

Despite being a successful school, judged by Ofsted to be Good,⁹⁰ Gordon told us that he felt the arts – and particularly music – had been deprioritised. He reported that less than 10 percent of students were getting A*–C in GCSE music, compared with the national average of 73.4 percent in 2006, which seemed to him “indicative of a real fall away in music engagement”.⁹¹

Gordon’s arrival heralded a period of intense investment in the arts. He committed to bringing in arts specialists, employing three music and three drama teachers full-time. While this was a difficult budgetary decision, he felt it was vital to lift the quality of arts provision. In an even more radical move, a few years after he started, Gordon decided to restructure the school.

Drawing on the ‘small schools’ model popular in the United States, Riddlesdown was divided into a series of colleges.⁹² Students in Years 7 to 11 were split into four colleges, with approximately 400 students in each, and a separate sixth form college was formed. There was a notion to create a final college which could have been dedicated to science, the school’s specialism at the time (for more information on the specialist schools programme, see Box 7 on page 70). However, as Gordon explained, he was determined that the final college should focus on the arts:

90. Ofsted (2005) *Riddlesdown High School*. [pdf] Manchester: Ofsted. Available at: <https://files.api.ofsted.gov.uk/v1/file/805049>

91. Joint Council for Qualifications (2006) National Provisional GCSE (Full Course) Results – June 2006 (All UK Candidates). [pdf] Available at: www.jcq.org.uk/examination-results/gcse/2001---2006/gcse-entry-level-certificate-gnvq-results-summer-2006

92. The ‘small schools’ model (sometimes referred to as the ‘school-within-a-school’ model) is a way of organising one large school into several smaller learning communities, with each responsible for a proportion of the total student body and its own leadership team. During our visit to Riddlesdown Collegiate, Principal Soumick Dey explained that shifting to a small school model has allowed them to enjoy the benefits of being small – “small teams [...], knowing each other’s work well, knowing students well” – whilst retaining the benefits of being large, such as having economies of scale to work with.

“I took the decision at the time – and governors supported me – that success in science is something that’s [seen as] an absolute non-negotiable [...] and therefore we didn’t need to put it at the centre [because] it had the status anyway. But let’s put as the ‘something different’ what we call the Creative and Performing Arts”.

- Gordon Smith, CEO of The Collegiate Trust and former Principal of Riddlesdown Collegiate

When Riddlesdown became an academy in June 2012, a further opportunity to pursue this vision arose: applying to the Education Skills Funding Agency for capital funding to upgrade the school’s arts facilities. Much to the surprise of senior leaders, the bid was successful and Riddlesdown received a Condition Improvement Fund worth £2.8m to develop its arts teaching spaces.

In 2014 the doors to the new CPA College building, known as ‘The @RC’, opened. Riddlesdown’s arts offering has continued to strengthen, with around two thirds of students choosing at least one arts subject at GCSE level (higher than the average for England of 44.5 percent in 2019) and a newly-opened extra-curricular arts school for the local community.⁹³

How Riddlesdown Collegiate delivers its arts-rich approach

- The creation of a distinct arts college, giving status to the arts within the school’s organisational structures
- The @RC, a building to house arts facilities and a gallery
- Specialist arts teachers
- Emphasis on arts staff collaborating as a faculty or a college
- A new extra-curricular school offering performing or visual arts opportunities for the local community

Riddlesdown’s arts-rich offering is centred around its CPA college, which gives the arts a shared home – both physical and cultural – at the school for students and staff alike.

Creative and Performing Arts College

The @RC, is at the heart of Riddlesdown’s arts-rich offering. It is a large, two-storey new build at the back of the school site, overlooking its large playing fields and the woodland that borders the school. The building is home to music, drama, dance, media studies and art classrooms, a photography dark room, drama, dance and recording studios, and a performance theatre.⁹⁴ Large installations created for past art projects fill

93. Department for Education (2019) *Key Stage 4 Performance, 2019 (provisional)*. [pdf] Available at: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/840032/2019_KS4_Provisional_statistical_release.pdf

94. Physical education and design and technology also fall under the Creative and Performing Arts banner but are located elsewhere in the school.



the hallways and staircases, and sculptures displayed on plinths are labelled with gallery-style annotations explaining the work in the artists' words.

At the centre of the building is a gallery, a large room with impressive paintings, drawings and photographs created by students displayed on each wall (pictured). Students regularly pass through this space to get to and from lessons around the building and sometimes spend lesson time critiquing, copying and interpreting the work on display. Theresa Ward, Headteacher of CPA College, explained that this is a great resource for the school. She believes that it “has had

a huge impact on the quality of art work because students are seeing excellence from other students every day that they walk into that gallery”. The students we spoke to agreed. They reported that they appreciate the amount of space available to them, the opportunity to learn “more advanced” skills such as music production, lighting and sound design for drama productions, and having a bright and colourful environment to work in.

More than just a physical space

Dedicated arts spaces undoubtedly enable Riddlesdown to provide opportunities above and beyond what it otherwise could. But as former Principal Gordon Smith was keen to stress to us, the CPA existed as a college before the building came into existence and what underpins it is what is important:

“The facilities in themselves wouldn’t be much at all if you haven’t got all of the other underpinning bits, in terms of the pedagogy, the leadership, the commitment to the extra-curricular for students”.

- Gordon Smith, CEO of The Collegiate Trust and former Principal of Riddlesdown Collegiate

Rather, it is the shared vision and identity created around the CPA College that is invaluable in making Riddlesdown arts-rich. This is a message that rings loud and clear throughout the school.

As the school’s Chair of Governors, Vernon Rapley, explained:

“What the CPA provides is this sort of safe, happy space for people to come to. It doesn’t have to be a £3m building: it could just be a corner of the building where the art rooms are, that’s slightly differently decorated and becomes [a place that feels] different to other areas in the school, and a place where [students] can maybe drop in

after school and do different clubs... maybe it has its own Principal or its own leader or whatever is needed”.

- Vernon Rapley, Chair of Governors

Crucially, the safe space provided by the CPA College was highlighted by many of the students who we spoke to during our visit, who shared that being part of the college helps them to feel part of the school and to fit in. One student described that:

“CPA is a place to let go, to be free, to express yourself. It’s like a haven for those who don’t fit in”.

Space for staff to collaborate

During our visit to Riddlesdown, it became clear that having a shared space for the arts is valuable not only for students, but for staff too. In a far corner of the CPA building, teachers from across the arts disciplines share their own dedicated staff room. Theresa Ward worked at the school before the CPA came into existence. She reflected on the difference having a shared space for the arts has made:

“It’s been incredible. The fact that staff are in the [CPA] staff room, they’re talking all the time about what they’re doing, they’re looking at what work kids have produced [...]. I like it because I’m exposed to all of the arts, all of the time”.

- Theresa Ward, Headteacher of the Creative and Performing Arts College

Tracey Chinsman, Director of Art, explained that being physically close to each other in the CPA “helps with collaboration” between subject areas. Ian Holmes, a media studies teacher, also described the possibilities that arise through creating this “space to collaborate” as a faculty.

The challenges of remaining an arts-rich school

Riddlesdown Collegiate has benefited from its longstanding reputation as a good school. But trends towards a narrowing curriculum, declining numbers of specialist arts teachers, and competition to attract students have exposed the school to challenges in continuing to provide an arts-rich offering.

Trends towards a narrowing curriculum

Concerns over the consequences of the roll out of the EBacc (for more information on the EBacc see Box 8 on page 76) have been widespread among the arts and cultural learning community.⁹⁵ Senior leaders at

95. Brown, M. (2018) ‘Artists condemn exclusion of arts subject from English baccalaureate’, *The Guardian*, [online] 8 May. Available at: www.theguardian.com/education/2018/may/08/artists-condemn-exclusion-of-arts-subjects-from-english-baccalaureate [Accessed 20 December 2019].

Riddlesdown Collegiate share some of these concerns. Gordon Smith, CEO of The Collegiate Trust, explained the effect that pressure to meet narrow measures of a school's performance can have on the breadth of curriculum on offer:

“There are too many schools [...] where the only focus that really permeates the school is what Year 11 are doing in English and maths. While, of course, we’re accountable for that and therefore we’ve got to put a lot of time and effort into that, the way we get great GCSE results in English and maths is not by throwing the kitchen sink at English and maths in Years 9, 10 and 11... it’s by [ensuring there is] good quality learning in every subject from the beginning of Year 7”.

- Gordon Smith, CEO of The Collegiate Trust and former Principal of Riddlesdown Collegiate

He went on to express his concerns that, if schools feel they need to concentrate time and resources on catching students up in English and maths, this all too often comes at the expense of other areas of the curriculum, such as the arts and sports, and vital extra-curricular activities.

In order to achieve quality learning from the outset – and ensure there is no pressure to lose time for the arts later – senior leaders at Riddlesdown have developed a bespoke Excellence Curriculum for Year 7. In the Excellence Curriculum, students spend around a third of their time with one teacher, usually a primary specialist, who helps to develop skills for learning as well as subject knowledge.⁹⁶ Gordon explained that this helps to make the transition from primary to secondary school smoother and to “accelerate” the progress made by students.

In the school's most recent inspection, Ofsted recognised the impact the Excellence Curriculum is having: “The Year 7 Excellence Curriculum gives pupils a flying start to their secondary school career. Teachers build on pupils’ primary school experiences very skilfully to prepare them for the demands of more advanced work”. They also commented on the improving achievement of students taking this curriculum.⁹⁷

Quality of teachers

Gordon Smith, CEO of The Collegiate Trust, told us that for him the biggest challenge in providing an arts-rich education – greater than funding and accountability pressures – is finding high quality teachers with the expertise to deliver it.

And Department for Education (DfE) data supports Gordon's concerns, revealing that there are not enough teachers training in the arts subjects to

96. Alongside the Excellence Curriculum, students receive separate English and maths teaching from subject specialists and access standalone arts lessons at the CPA College (three music, art and drama lessons each per fortnight and two design and technology lessons per fortnight).

97. Ofsted (2016) *Riddlesdown Collegiate*. [pdf] Manchester: Ofsted. Available at: www.files.api.ofsted.gov.uk/v1/file/2574914

meet the number required for state-funded schools.⁹⁸ For instance, entrants to postgraduate initial teacher training for art, music, and drama were at around three quarters of the number required in the 2018/19 academic year, as estimated by the DfE.⁹⁹ Design and technology attracted just 25 percent of the required number of teachers for the subject.¹⁰⁰

While Gordon stressed that Riddlesdown is in a fortunate position – with its reputation as a successful school and its Outstanding Ofsted grading – to be able to attract high-quality arts specialists, a shortage of people training in arts teaching may make this increasingly challenging.

Competition between schools

Just five miles down the road from Riddlesdown Collegiate is the BRIT School, a leading Performing and Creative Arts school. With specialist arts provision on offer for 14 to 19-year olds, this creates close competition for Riddlesdown’s post-16 studies. During our visit, senior leaders explained that it has, at times, been challenging to fill A Level arts courses with the required number of students.

Ian Holmes, a media studies teacher, told us that in other schools, arts subjects are often cut if fewer than ten students choose to take them. Because of the shared vision at Riddlesdown, the arts continue to be “pushed forwards” even when numbers have been low. The school has previously chosen to run AS Level and A Level music classes, despite having just one student in each, by running their full timetables in a shared class and holding art and music together.

The difference being arts-rich makes

Senior leaders at Riddlesdown Collegiate attribute their success in attracting large numbers of students to the school each year and their ability to support student wellbeing and belonging, in large part, to their arts-rich approach.

Attracting students

In the 2018/19 academic year, Riddlesdown received almost 1,500 applications for just 328 Year 7 places. While the school undoubtedly benefits from its recognition from Ofsted as Outstanding and a strong reputation in the local community, Principal Soumick Dey was keen to emphasise that their arts-rich offering contributes significantly to attracting large numbers of students. While they do not formally collect data about why families choose Riddlesdown, Soumick explained that they know from talking to parents that their arts provision is “a magnet”.

This was also reflected by many of the students we spoke to during our visit, who described wanting to attend the school precisely for its dedicated arts college:

98. Department for Education (2018) *Initial Teacher Training (ITT) Census for the academic year 2018 to 2019, England*. [pdf] Available at: www.assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/759716/ITT_Census_2018_to_2019_main_text.pdf

99. Ibid.

100. Ibid.

“I can’t imagine what it would be like without [the CPA]. It’s one of the reasons I picked the school”.

“I wouldn’t have come here if the CPA wasn’t here. It’s what drives me”.

Once at Riddlesdown, the CPA continues to have a positive impact on many students.

Student wellbeing and belonging

Theresa Ward explained that one of the key benefits of having a distinct home for the arts in the school is the safe space it offers students. Many of the students we spoke to during our visit to Riddlesdown Collegiate echoed this sentiment, describing the sense of belonging they feel at the CPA College. One student reflected that “this is where we can be ourselves”, and another added that the CPA is “like a second home” in a very large school. Another student told us that the college is “a place to let go, to be free, to express yourself. It’s like a haven for those who don’t fit in”. Other students shared that they have formed friendships through being involved in the arts at the CPA college that they feel they otherwise may not have.

The ability for the arts to effectively create a sense of 'family' and security was described by Theresa and students alike during our visit. This is also reflected within the wider arts and cultural learning sector, much of which emphasises the impact that the arts can have on mental health and wellbeing.¹⁰¹ Supporting the wellbeing of students is particularly important amid high – and rising – rates of mental ill-health; the NHS estimates that in 2017 around one in 12 children and young people had an emotional disorder such as anxiety or depression. This number is even higher for girls aged 17 to 19-years old, one in four of whom were reported to have an emotional disorder.¹⁰²

101. Cultural Learning Alliance (2018) *The Arts, Health & Wellbeing: Why the arts make us happier and healthier. Briefing Paper No. 3.* [pdf] Available at: www.culturallearningalliance.org.uk/wp-content/uploads/2018/04/Arts-Health-and-Wellbeing-Briefing.pdf

102. Vizard, T., Pearce, N., Davis, J., Sadler, K., Ford, T., Goodman, A., Goodman, R., McManus, S. (2018) *Mental Health of Children and Young People in England, 2017: Emotional disorders.* NHS Digital. [pdf] Available at: <https://files.digital.nhs.uk/14/0E2282/MHCYP%202017%20Emotional%20Disorders.pdf>

What's next?

In October 2019, the school opened the doors to a new extra-curricular arts school. The school – called Riddlesdown CRe8, playing on the school's postcode – is focused on offering high-quality arts opportunities to children and adults in the wider community. Staff from the CPA will be involved in outreach workshops in local primary schools to “look for talent”, engage families, and invite them to join classes at Riddlesdown CRe8. A Deputy Headteacher role has been created for the CPA College for a year in order to give Theresa capacity to set up the arts school.

Senior leaders hope that Riddlesdown CRe8 will help to place the school firmly at the heart of the local arts scene. Theresa also sees CRe8 as an important way to widen access to arts opportunities for those who otherwise may not participate, giving the example that “young people from disadvantaged backgrounds have that sort of view of the arts [as elitist], especially with music”. In time, subsidised classes will be available for those who need them. The cost will be covered by the fees of families who are able to pay and ticket sales.

Global Academy, Hayes

Key information

Location:	Hayes, Middlesex
Stage of education:	14 to 19 years old
School type:	University Technical College
Number on roll:	297

Pupil characteristics (national average for secondary schools:¹⁰³

Students eligible for free school meals	13.1 percent	(14.1 percent)
Students with SEN support	26.6 percent	(10.8 percent)
English as an Additional Language	17.5 percent	(16.9 percent)

We visited Global Academy in July 2019 and held semi-structured interviews with the following members of staff:

- *Jonty Archibald, Principal*
- *Jonathan Jacob, Head of External Relations and Careers*
- *Sophia Martin, Vice Principal and Behaviour and Safety Lead*
- *Andy Winter, Media Teacher*
- *Jayne Voice, Vice Principal and Core Curriculum Lead*
- *Tracey Colagrossi, Head of English*

We also met a group of former students and went on a tour of the school.

Global Academy is in West London, amongst new office blocks housing creative industry start-ups and music labels. Offering an arts-rich education through a focus on music, drama, art & design and the technical and artistic skills needed to produce video and radio media, Global Academy aims to equip its students to work in the creative industries.

The school's interior could belong to a cutting-edge media agency. Classrooms are around a four-storey atrium, with glass fronted balconies

¹⁰³. Gov.uk (2019) *Find and Compare Schools in England*. [online] Available at: www.compare-school-performance.service.gov.uk/school/142887/the-global-academy/absence-and-pupil-population [Accessed 29 November 2019].

and on one side steps that double as an amphitheatre. On the day of our visit, we are told that most of the students are out visiting industry partners. These links with industry and a relentless focus on preparing students for future work is a theme throughout the day. The latest government data for the school from 2017/18 shows that 88 percent of their pupils went on to further study and jobs.¹⁰⁴ The school's own data shows that this rose to 100 percent for the academic year 2018/19, but the Department for Education has not yet published its official 2019 destinations data.

We meet four such former students who had returned to record an album using the college's facilities. Confidently operating the sound desk, they told us how Global Academy has shaped their careers, and how they are moving in to paid work and apprenticeships in the music industry as a result. Together, these statistics, and the experience of these students, illustrate Global Academy's contribution to its aim of increasing the size and diversity of the creative industries talent pipeline.

The school's journey

Global Academy was opened in 2016 by Global, a media and entertainment business that runs radio stations Heart, Capital and Classic FM, in partnership with the University of the Arts London (UAL). It was established as a University Technical College (UTC) in response to the creative industry's need for more technical skills, to improve the socio-economic diversity of the talent pipeline, and also as a way for Global to 'give back' to the community and industry. It focuses on digital and creative arts, largely around media content production.

Box 6: University Technical Colleges

UTCs were introduced in 2010 as part of the coalition government's free schools programme. They serve students aged 14 to 19 and aim to prepare them for a particular career by focusing on specialisms such as science, engineering, creative media and health. In the first two years of study at a UTC, around 40 percent of the curriculum is dedicated to each UTC's technical specialism. This rises to around 60 percent for students aged 16 plus. Each has a founding university and close links with industry, through which they are able to offer work placements to students. There are over 35 UTCs in England. The UTC movement has faced many challenges, with two of the founding colleges having closed after struggling to recruit sufficient students and receiving critical Ofsted reports. Arts-focused UTCs hope to bridge the skills shortages in creative industries by safeguarding the talent pipeline, and by equipping young people with the skills that the industry needs to grow.¹⁰⁵

Since April 2018, Jonty Archibald has been Headteacher of Global Academy. During our visit, he explained to us that the school faced "significant issues" when setting up; staff turnover was huge and there

104. Gov.uk (2019) The Global Academy. [online] Available at: www.compare-school-performance.service.gov.uk/school/142887/the-global-academy/16-to-18/student-destinations-over-time?accordionstate=0 [Accessed 10 December 2019]



was a sense that the school was a “last resort” rather than attracting students who were passionate about the arts and media. Student attendance was low, reflecting this lack of passion and perhaps also inconsistency in staffing. Jonty told us stability was needed to build trust between the school and students, and more focus on structure, ethos, behaviour and developing the creative curriculum.

Since 2018, a new leadership team and the staff have worked hard to turn the UTC’s fortunes around. Behaviour, or Learning Behaviours as the school terms them, was an issue. The Academy emphasised to students the need to understand, and practise the

behaviours needed for the world of work while they are at the Academy. The introduction of visits to the Global offices has helped with this. During visits, teachers show students how they would be expected to behave in a workplace. The lessons learnt translate back into the Academy’s expectations, are part of the behaviour policy, and influence how students conduct themselves.

The new leadership team also recognised they needed to work much more closely with local primary and secondary schools to attract students with genuine commitment to a career in media. These efforts seem to be paying off. Year 12 is now at full capacity and there is a waiting list for places, while the last Ofsted report in March 2019 that rated the Academy Good in all areas, reports that the absence rate is reducing.

The challenge now is to match their success on providing a pipeline to industry, with improved attainment, and there are some promising signs. In 2019, 54 percent of students got a Level 4 or above in maths and English, compared to 47 percent in 2018.¹⁰⁶ Results are improving and are comparable to the averages across University Technical Colleges (in 2018, the average number of students achieving Level 4 maths and English in UTCs was 50.5 percent, compared with 65.5 percent across mainstream schools).¹⁰⁷

106. The Global Academy (2019) *Results 2019*. [online] Available at: www.globalacademy.com/policies-info/results/ [Accessed 16 December 2019]; Gov.uk (2019) *The Global Academy*. [online] Available at: www.compare-school-performance.service.gov.uk/school/142887/the-global-academy/secondary/results-over-time?accordionstate=5 [Accessed 16 December 2019].

107. Department for Education (2019) *Key stage 4 and multi-academy trust performance 2018 (revised)*. [online] Available at: www.gov.uk/government/statistics/key-stage-4-and-multi-academy-trust-performance-2018-revised [Accessed 16 December 2019].

How Global Academy delivers its arts-rich approach

- Weekly contact for students with creative industry employers
- Employers and industry key players on the governing body
- Curriculum time for arts subjects, students can take a wide range of arts qualifications
- Teaching creatively through the arts in every subject
- State of the media facilities including recording, production and radio studios, green screens, film and sound equipment and high end instruments and tech

Global Academy's focus on preparing students for creative careers is achieved through strong relationships with industry, state of the art facilities and a unique curriculum.

Connections with industry

A long list of partners who have provided everything from a talk to a work placement for the Academy are listed on the website and include the BBC, Nike, Google and M&C Saatchi. Every Friday morning, a media professional presents to students. Alongside this, students are offered termly work placements and undertake projects set by media companies.

Head of External Relations and Careers, Jonathan Jacob, is responsible for creating these opportunities, and the Academy has worked hard at ensuring that connections with employers are pitched at an appropriate level for pupils. Having worked at Global previously, and with extensive networks in the media industry, Jonathan is well placed to build the school's corporate partnerships. But he is aware that goodwill is not enough to sustain these relationships. It is crucial that college's work continues to align with industry priorities. One way to achieve this is through the college's governing body, which includes a number of senior Global employees, representatives from UAL and London College of Communications and the Chief Executive of Arts Council England, Darren Henley.¹⁰⁸

The Academy is incredibly fortunate to have this group of employers and agencies setting the school's strategic direction and ensuring it prepares students to pursue creative degrees and careers. Inviting professionals from the creative industries to volunteer as governors is an approach other schools could adopt. The most recent DCMS figures show that over two million people work in the creative industries and the sector has grown at almost twice the rate of the rest of the economy since 2010.¹⁰⁹ This means there is a large pool of potential governors, and also a sector that will

¹⁰⁸. The Global Academy (2019) *Governors*. [online] Available at: www.globalacademy.com/policies-info/governors/ [Accessed 10 December 2019].

¹⁰⁹. Department for Digital, Culture, Media & Sport (2019) *DCMS Sectors Economic Estimates 2018: Employment*. [pdf] Available at: www.assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/811903/DCMS_Sectors_Economic_Estimates_2018_Employment_report.pdf ; The Creative Industries GVA contribution grew 53.1% between 2010 and 2017, compared to UK industry as a whole which grew 28.7%. Based on Department for Digital, Culture, Media & Sport (2018) *DCMS Sectors Economic Estimates 2017 (provisional): Gross Value Added*. [pdf] Available at: www.assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/759707/DCMS_Sectors_Economic_Estimates_2017_provisional_GVA.pdf



need more workers in the future. This is a good reason to draw down creative industry expertise to help shape the education a school offers. It needs to be noted, however, that 33 percent of the sector are freelancers and 95 percent of business are micro businesses employing fewer than 10 members of staff.¹¹⁰

Facilities

As well as this array of influential employers from the creative industries working as governors, the Academy boasts world-class media facilities: two television studios with green screens, two music recording studios and eight fully-equipped radio stations.

Designed to feel more like a workplace than a school, the Academy has a large open atrium akin to those found in corporate offices, complete with sofas and chairs arranged in clusters for informal meetings. Global Academy also has a university-style lecture hall. Everything about the school's design prepares students to feel comfortable in the environments they may find themselves in at university and work, if they pursue creative degrees and careers, right down to having unisex toilets like many workplaces. Furthermore, Key Stage 5 students are expected to dress appropriately for a media workplace.

Curriculum

The school day at Global Academy runs from 8.45am until 2.50pm with six 50-minute lessons, and there are enrichment activities and clubs available until 4pm.

Arriving in Year 10, students have to study English, maths and science GCSEs, the UAL Level 2 Diploma in Creative Media Production and Technology, and the OCR Cambridge National qualification in Enterprise and Marketing. They also choose two GCSEs from music technology, drama, art and design, computer science, triple science, and business and enterprise, meaning if they wish students can study two arts GCSEs, as well as the UAL Diploma.

In the sixth form students study the UAL Level 3 Extended Diploma in Broadcast and Digital Media (Creative Media Production and Technology) and have the option to take one A Level in English literature, maths, music technology, art and design, or drama.

In addition to assigning a generous amount of curriculum time to teaching arts subjects there is a commitment to making sure every subject is taught creatively, for example in English literature students might make

¹¹⁰. Creative Industries Federation (2017) *Statistics*. [online] Available at: www.creativeindustriesfederation.com/statistics [Accessed 10 December 2019].

a sculpture, radio show or digital graphics as part of their exploration of a book and their response to it.

The challenges of becoming an arts-rich school

A number of challenges arise as a result of Global Academy's focus on preparing students for careers in the creative industries, including around curriculum breadth, staffing and funding.

Achieving a broad and balanced curriculum with a creative industries focus

Being a UTC allows Global Academy to focus on the specialism. However, there is a risk that pupils might not receive a broad and balanced education because of the focus on developing industry expertise and subjects that support this. The focus on preparation for industry from Year 10 onwards means students do not study languages or humanities.

The early specialisation of England's students is a well discussed issue. In 2011 the Expert Panel for the national curriculum review highlighted it in their report to government.¹¹¹ Compared to other high performing jurisdictions such as Ontario or Singapore where students study a broad compulsory curriculum including arts subjects and humanities to 16, and maths and mother tongue to 18, pupils in England make choices early, choosing GCSEs aged as young as 12. Early specialisation risks students missing out on studying subjects which are crucial both as foundations for future creative careers, and for their education in the round.

To combat this narrowing, Tracey Colagrossi, Head of English, spoke about how she is careful to construct the English curriculum to cover topics from the humanities such as the Holocaust or universal suffrage. When her class read Joseph Conrad's *Heart of Darkness*, they focused on imperialist racism and studied other elements of history.

The Academy is keen to stress that, as well as delivering progression into the creative industries, their curriculum ensures students study for the equivalent of 10 GCSEs. They are also committed to further improving attainment: in 2019 54 percent of students got a Level 4 or above in maths and English, up from 2018, but still below the national average for all schools.

Staffing

Global Academy employs 40 members of staff. Jonty notes that the need for a very specific kind of teacher – one who wants to work with the focus on industry and media across all subjects – made it difficult to recruit at first. The number of staff from a teaching background has increased over time, in line with the more school focused systems Jonty has introduced, for example the behaviour policy and additional qualifications such as A Level art and design.

For staff as well as pupils, the industry link is important. For example, instead of inset days, staff have 'industry days' (visits to Global or other employers) designed to help them understand how the industry

111. Department for Education (2011) *Framework for the national curriculum: a report by the expert panel for the national curriculum review*. [pdf] Available at: www.gov.uk/government/publications/framework-for-the-national-curriculum-a-report-by-the-expert-panel-for-the-national-curriculum-review

is developing. This means that they are in the best possible position to prepare students for their future careers.

Funding

Jonty is clear that Global Academy is more expensive to run per-pupil than a mainstream school. Per pupil expenditure for 2017-2018 was £7,664 compared with average total spending on secondary school pupils in England of £6,200 per-pupil according to Institute for Fiscal Studies estimates.¹¹²

Numbers of pupils are small and economies of scale in staffing, admin and management costs available to larger schools are not accessible to the Academy. State of the art equipment for music, radio and broadcasting is expensive.

To balance budgets Jonty has made trade-offs. The school has no PE teacher, although they do have a wellbeing lead. The Academy sponsor, Global, provides additional funds. In the 2018-2019 year this was £180,000 and business donations of £25,000.¹¹³

Sometimes, funding issues mean that Jonty can't deliver the school vision as fully as he would like to. For example, the school would like to mirror the nine-to-five working day of professional environments, but it would be too costly to pay teachers for these longer hours. Instead they focus on expecting students to adopt behaviour you would see in a workplace through their behaviour policy and setting up their spaces to look like offices.

The difference being arts-rich makes

“Careers education is strong. The vast majority of pupils progress into education, employment or training. This is because they receive effective guidance and there are successful partnerships with businesses and further and higher education providers.”

- Ofsted Full Inspection June 2019

Global was set up with the twin goals of ensuring young people are equipped with the skills needed in the creative industries and increasing the diversity of employees in that sector.

Skills shortages across all industries are recorded every year by the CBI whose members report school leavers not being work ready.¹¹⁴ In their skills forecasting research published in August 2019, ScreenSkills, the sector skills council for film, reported that 59 percent of respondents were aware of

112. Institute for Fiscal Studies (2018) 2018 Annual Report on Education Spending in England. [pdf] Available at: www.ifs.org.uk/uploads/publications/comms/R150.pdf

113. Global Academy UTC Trust Limited (2018) *Annual Report and Financial Statements*. [pdf] Available at: www.globalacademy.com/uploads/tab-content/Global_Academy.UTC_signed_accounts_2019.pdf

114. The CBI (2019) *Getting young people 'work ready'*. [online] Available at: www.cbi.org.uk/articles/getting-young-people-work-ready/ [Accessed 10 December 2019].

skills gaps among the existing workforce and the two most commonly cited causes for skills gaps were the inability of employers to recruit staff with the required skills and employees being too inexperienced in their role.¹¹⁵ Global is tackling this issue head on with their focus on developing the skills needed in the media industry. Of their students, 68 percent go straight on to jobs and apprenticeships in the creative industries and a further 14 percent go on to further education in the sector.

With regard to diversity, figures published by DCMS in June 2019 show that 10 percent of jobs in the cultural sector are held by people from a black and minority ethnic (BAME) background (13 percent of the UK population in the 2011 census were BAME).

Of all UK jobs, 32 percent are held by those considered less advantaged. In the creative industries fewer than 10 percent of jobs are held by those considered less advantaged.¹¹⁶ The government's 2018 Industrial Strategy Creative Industries Sector Deal includes a commitment to "increase the supply and diversity of skills and talent in the creative industries"¹¹⁷ and a range of organisations including Arts Council England and the Creative Industries Council have all committed to improving the diversity of their sectors.¹¹⁸

Global has a diverse student population; 55 percent of students are from non-white British backgrounds, including 37 percent from BAME backgrounds.¹¹⁹ The proportion of students with SEN support is 26.5 percent compared to the England average of 10.8 percent, and 13.1 percent of pupils are eligible for free school meals, compared to 14.1 percent nationally.¹²⁰

"It gives students the chance to develop both practical and academic skills at the same time. Students get to work with likeminded creative individuals, working with industry leaders on real life projects".

- Jonty Archibald, Headteacher

115. ScreenSkills (2019) *Quarterly ScreenSkills Barometer*. [pdf] Available at: www.screenskills.com/media/2907/2019-09-04-quarterly-screenskills-barometer.pdf

116. Department for Digital, Culture, Media & Sport (2019)

117. HM Government (2017) *Industrial Strategy: Building a Britain fit for the future (Cm 9528)*. [pdf] Available at: www.assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/730048/industrial-strategy-white-paper-web-ready-a4-version.pdf

118. The Arts Council (2019) *Creative Case for Diversity*. [online] Available at: www.artscouncil.org.uk/diversity/creative-case-diversity [Accessed 10 December 2019]; McVay, J. (2018) 'Greater Diversity is in "Our Own Interest"', *Creative Industries*. [blog] Available at: www.thecreativeindustries.co.uk/industries/tv-film/view-the-case-for-diversity [Accessed 10 December 2019].

119. Based on data from Department for Education (2019) *Schools, pupils and their characteristics*. [online] Available at: www.gov.uk/government/statistics/schools-pupils-and-their-characteristics-january-2018 [Accessed 10 December 2019].

120. Gov.uk (2019) *The Global Academy*

What's next?

Global Academy is leading the way in developing targeted vocational training for young people to enter the media and creative industries, while tackling the issue identified by employers of school leavers lacking work-ready skills. Their model does highlight the tension between preparing young people for a specific industry and providing a broad and balanced education that keeps young people's options open. The Academy is starting to increase the range of qualifications they offer, for example adding art and design and drama A Level to their options and working to fill all of their available places for entry into Year 10. Of particular note is the Academy's successful commitment to improving diversity in the talent pipeline and supporting young people to be work-ready with their high levels of progression into education and employment in the creative industries.

“The quality of teaching, learning and assessment in the sixth form is good. As a result, students make good progress. They all move on to training or employment when they leave Global Academy.”

- Ofsted Full Inspection June 2019

Formby High School, Liverpool

Key information

Location:	Liverpool, Merseyside
Stage of education:	Secondary school with sixth form
School type:	Academy converter (not part of a multi-academy trust)
Number on roll:	1,147

Pupil characteristics (national average for secondary schools):¹²¹

Students eligible for free school meals	5 percent	(14.1 percent)
Students with SEN support	5.9 percent	(10.8 percent)
English as an additional language	1.7 percent	(16.9 percent)

We visited Formby High School in March 2019 and held semi-structured interviews with the following members of staff:

- *Dominic Mackenzie, Headteacher*
- *Steve Cook, Senior Assistant Headteacher*
- *Vikki Harrocks, Community Arts Coordinator and Dance Teacher*

We also held a focus group with nine Year 9 students, observed art, drama, music and history lessons, an extra-curricular singing workshop, and went on a tour of the school.

Formby High School is nestled among tall, red brick houses in a leafy suburb of Liverpool, just a stone's throw from the National Trust protected Formby coastline. The first thing we noticed as we entered the Headteacher's office was a series of impressive works of art hanging on every wall. At first glance, they could be the private collection of a dedicated art collector, but he proudly told us the artists behind the works are Formby students past and present. Throughout our visit, we are struck by the same high standard in the

¹²¹. Gov.uk (2017) *Find and Compare Schools in England*. [online] Available at: www.compare-school-performance.service.gov.uk/school/137436/formby-high-school/absence-and-pupil-population [Accessed 16 September 2019].



visual art we see around the school and in the performing arts classes and extra-curricular activities we observe.

Formby's commitment to the arts has been nationally recognised – they were named Tes Creative School of the Year 2018.¹²² The school is also at the very heart of the local arts scene, having become something of a hub. For example, the school hosts the Local Cultural Education Partnership (LCEP) for Sefton. LCEPs are the Arts Council's model for bringing together education and cultural representatives in a given locality to create and deliver a joined-up plan to improve cultural education.¹²³ The central

role that Formby plays in the cultural life of the community has brought a multiplicity of benefits to the school, attracting partners and pupils, and it pays its cultural richness forward through an extensive community outreach programme.

The school's journey

Senior Assistant Headteacher Steve Cook explained that when he first began teaching at Formby High School in the late 1990s, the school was considered “the lowest performing school in the borough”.

Box 7: Specialist schools programme

The specialist schools programme ran from 1994-2010. Schools received a £100,000 government grant, plus £129 per pupil per year for taking on specialist status in one of 10 subject areas including the arts.

A four-year development plan outlining how the specialist school would increase and improve provision in their subject was required. Schools granted specialist status and funding were also required to provide outreach to other schools and to “work collaboratively with partner schools to provide or facilitate high quality learning opportunities and outcomes in the specialist subjects – by sharing specialist facilities and resources, enhancing further the quality of teaching and developing and disseminating good practice”.¹²⁴

The programme was abolished by the Conservative-Liberal Democrat Coalition Government in 2010. By then, 3,068 schools (around 93 percent of all state secondary schools in the country) held specialist status.¹²⁵

122. Hazell, W. (2018) ‘Formby high school is Tes’ creative school of the year’, *Tes*, [online] 22 June. Available at: www.tes.com/news/formby-high-school-tes-creative-school-year [Accessed 17 December 2019].

123. Curious Minds (2019) *Local Cultural Education Partnerships*. [online] Available at: www.curiousminds.org.uk/im-curious-about/local-cultural-education-partnerships/ [Accessed 17 December 2019].

Proponents of specialist schools suggested they created desirable diversity between schools, helped to raise standards and accelerated school improvement.¹²⁶ However, research carried out by the Institute of Education found no causal link between their specialist status and improved performance.¹²⁷

Since then, Formby's reputation and outcomes have improved dramatically. The school's leadership attribute this transformation principally to the school gaining specialist status as an arts and sports college in 2002 (see Box 7 for more information).

The school received a government grant of £130,000 to become a specialist arts school. The leadership chose to focus on performing arts, using the funding to create a drama theatre, dance studios and a music technology studio. During our visit to Formby, Headteacher Dominic Mackenzie explained that these facilities enabled the school to attract excellent arts teachers and, subsequently, to develop their curricular and extra-curricular arts offer.

In the school's 2004 Ofsted report, inspectors noted that the performing arts focus had led to the raising of standards and a "rich educational experience for all students".¹²⁸ The school was rated "Very Good with some Outstanding features".¹²⁹

Just four years later, the school was graded Outstanding, with inspectors commenting:

"The impact of the school's performing arts status is pervasive, not only in the high performance in the specialist areas of music, drama and dance, but in all subjects".¹³⁰

When specialist schools funding was cut in 2010, despite no longer being obliged to offer outreach to other local schools, the school has continued to commit over £20,000 per year to a post of Community Arts Coordinator, delivering 30 hours of music and 60 hours of dance outreach each year in five local primary schools.¹³¹

Dominic explained that this outreach helps them to attract primary pupils to apply to Formby as their secondary school and means that the "roots" of their arts work "grow down into primary school". As arts teachers explained to us over the course of our visit, developing passion and basic skills in the arts while pupils are still in primary school equips them for higher level arts study at secondary school. This is especially important for pupils who might not have had opportunities to participate in the arts outside of school. With recent government data showing that only around a third of 5 to 10-years olds have taken part in dance, music, and theatre

128. Ofsted (2004) *Formby High School*. [pdf] Available at: www.files.api.ofsted.gov.uk/v1/file/801175 [Accessed 17 December].

129. Ibid.

131. Hazell, W. (2018) op cit.

and drama activities outside of school in the previous 12 months, increasing opportunities for arts participation in primary schools is vital.¹³²

How Formby High School delivers its arts-rich approach

- A wide range of options to study arts subjects at all Key Stages, with no limitation on how many students can take at once
- Over 40 extra-curricular arts opportunities, including 'masterclasses' with arts practitioners
- An accredited baccalaureate encouraging students to pursue the arts alongside their sixth form studies
- Placing itself at the heart of the local arts scene as the host of the Local Cultural Education Partnership and partner with the Music Education Hub
- The creation of a Community Arts Coordinator role to broker curriculum support and outreach for local primary schools

In addition to its fantastic arts facilities, senior leaders at Formby High School have made a series of decisions about staffing, curriculum design and its extra-curricular offer that contribute to it being an arts-rich school.

Staffing

Formby High School has a Creative Arts Faculty, a team that includes staff from design, performing arts and visual arts. They plan the curriculum together, agreeing themes that students will study across the art subjects. The faculty is represented on the SLT by trained music teacher Steve Cook, Formby's Senior Assistant Headteacher, placing the arts at the heart of school decision-making.

During our visit, staff noted that many of the school's arts teachers continue to develop their own artistic practice outside of school. Dance teacher and Community Arts Coordinator Vikki Harrocks works as a choreographer in her spare time. She explained that this link with current arts practice helps her to deliver the highest quality teaching and learning for students.

Curriculum

Senior leaders at Formby aim to offer curriculum breadth, including opportunities to study the arts, at all Key Stages.

At Key Stage 3, all students study drama, music and art, and pupils can opt to study dance. At Key Stage 4, students can choose to take a GCSE in any of these subjects and/or an NCFE Level 2 Technical Award in Music Technology.¹³³ Students can follow the EBacc, but they are not compelled

^{132.} 31.3 percent of children aged 5 to 10 years old have taken part in dance activities outside of school, 30.5 percent in theatre and drama activities, and 37.6 percent in music activities in the 12 months prior to being surveyed. Gov.uk (2019) *National Statistics: Taking Part 2018/19: annual child release*. Department for Digital, Culture, Media & Sport. [online] Available at: www.gov.uk/government/statistics/taking-part-201819-annual-child-release [Accessed 3 December 2019].

^{133.} NCFE stands for Northern Council for Further Education; one of the national Awarding Organisations. The Music Technology Level 2 qualification is aimed at 14 to 16-year-olds with an interest in music production and recording, and is equivalent to GCSE qualifications at grades A*-C.

to, so all students could use two or three options for arts subjects (see Box 9 for further information on the EBacc). Dominic explained that in a given year the school is likely to have between one and three classes continuing to study dance, music, drama and art at GCSE level. At Key Stage 5, Formby offers music, music technology, dance, theatre studies, art, digital media BTEC and Arts Award Gold.

Steve Cook stressed the stark contrast between Formby's curricular arts offering and that of other local schools:

“I think that we are probably the only school or sixth form that has a full spectrum of creative subjects now because music has died a bit of a death locally.”

- Steve Cook, Senior Assistant Headteacher at Formby High School

The school's unique commitment to the arts has been credited by Ofsted with attracting more students than they have space for.¹³⁴

Extra-curricular offer

At Formby High School, there are 40 arts-based extra-curricular opportunities scheduled each week. These include everything from dance companies and musical ensembles to rehearsals for theatre productions and meetings of the tech crew who support the productions.¹³⁵

“Our Dance department are running from 8am, we run at lunchtimes, we are doing after school, sometimes we are doing Saturdays... if you have the little ones in training [early], when they get to GCSE age, they'll be so much more able.”

- Vikki Harrocks, Community Arts Coordinator and Dance Teacher

There are also opportunities for a more select group of committed or especially talented students to hone their craft. These include masterclasses with professionals who visit the school and the chance to join a group of 'Creative Ambassadors', students selected by staff for their contribution to the arts and creativity at Formby.

To encourage sixth form participation in extra-curricular activities, Formby run their own 'baccalaureate' programme, accredited by the University of Liverpool. To graduate with their 'FHSBacc', students must complete self-directed enrichment, such as the Arts Award, alongside their academic studies (see Gomersal Primary School case study for more information about Arts Award).¹³⁶

¹³⁴. Ofsted (2008) op cit.

¹³⁵. Formby High School (2019) *Extra-curricular Directory 2019-20*. [pdf] Available at: www.formbyhighschool.com/wp-content/uploads/2019/09/FHSXTRA-DIRECTORY-2019-20-2.pdf

¹³⁶. Formby High School (2018) *Sixth Form FHSBACC Programme*. [pdf] Available at: www.formbyhighschool.com/wp-content/uploads/2018/11/FHS-BACC-flyer-2018-STUDENT-BOOKLET-proof-read-and-updated.pdf

An intensive extra-curricular schedule such as Formby's isn't easy to staff and requires high levels of commitment from teachers. Vikki Harrocks explained to us that arts teachers at the school are happy to put in extra hours for the students because they acknowledge that, "at the end of the day, you don't have the hours and hours of marking that an English or maths teacher is going to have."

The school also benefits from the support of parents, some of whom are artists or professionals working in the creative industries. For example, a parent who works as a dress designer recently delivered a sewing workshop for students.

"It's about looking at your local resource, which is people as well as places."

- Vikki Harrocks, Community Arts Coordinator and Dance Teacher

Of course, not all schools will have many parents working in creative industries to call on to support their extra-curricular offer, but just a few parents or members of the local community who are willing to volunteer their time can make a significant contribution. In addition, Formby always has one position on the governing body for a 'creative governor', and they look to recruit a volunteer with expertise and connections in the creative industries who can help them build partnerships.

Partnerships

Formby High School has also been able to develop an array of partnerships with a wide range of arts organisations, from recording studios to theatres, to support the delivery of the school's extra-curricular programme. Some of these partnerships have been developed through personal connections of staff or governors owing to their previous careers or arts practice outside of school. However, the school has also been able to develop new relationships by hosting the LCEP and the 'Artspace forum'. The forum brings together local arts teachers to share ideas about curriculum, resources and special projects in the arts.¹³⁷

During our visit, Steve Cook explained that these partnerships are critical to the development of students' cultural capital (see Box 8 for more information), which, under the latest Ofsted framework, is assessed during school inspections:¹³⁸

137. Formby High School (2017) *Art Space*. [pdf] Available at: www.formbyhighschool.com/wp-content/uploads/2017/02/ARTSPACE-forum-flyer-MARCH.pdf

138. Ofsted (2019) *School Inspection Update*. [pdf] Available at: www.assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/772056/School_inspection_update_-_January_2019_Special_Edition_180119.pdf

“We know students who have never been to a museum... we encourage that connection to the local cultural infrastructure or have practitioners coming into school and working with them. It’s not just the obvious practitioners, but things like getting an author or graphic novelist in to talk to Year 7s”.

- Steve Cook, Senior Assistant Headteacher

Box 8: Cultural capital

In September 2019, Ofsted added the requirement for schools to equip “pupils with the knowledge and cultural capital they need to succeed in life” to the Quality of Education judgement in their inspections. Ofsted’s definition of cultural capital is set out in the national curriculum: “it is the essential knowledge that pupils need to be educated citizens, introducing them to the best that has been thought and said and helping to engender an appreciation of human creativity and achievement”.¹³⁹

This definition of cultural capital has been subject to criticism, with some considering that it may only promote, or give value to, works and concepts from a classed and racialised notion of ‘high culture’.¹⁴⁰

However, schools have largely been left to interpret the term ‘cultural capital’ themselves, leading them to variously focus on high culture, culture from the communities of their pupils or a blend of the two. The latter might be referred to as a ‘cultural omnivore’ approach – an ability to appreciate both ‘high’ and ‘low’ culture.¹⁴¹

We were lucky enough to see a partnership in action during our visit to the school. In the afternoon, two representatives from Leeds College of Music arrived to help students from Formby and a local primary school prepare for a choral performance that evening. The visiting choir director led the newly-formed choir from across the two schools in playful kinaesthetic and vocal warm-ups, before rehearsing the songs they would later perform to parents and members of the local community.

Formby High School also hosts community activities including a gospel choir for 100 local people and teachers. They “hire the choir out” for weddings and other events, and this income contributes to the school’s creative arts fund, subsidising the cost of concerts and theatre trips.

The challenges of remaining an arts-rich school

Formby High School's journey to becoming arts-rich was almost seamless, facilitated as it was by the introduction of specialist schools funding. However, the loss of that specialist status and the introduction of the EBacc have presented challenges to the school remaining arts-rich.

Loss of specialist status

According to Headteacher Dominic Mackenzie, since losing specialist status and the funding that came with it, Formby High School has had to do its outreach work to primary schools “on a shoestring”. This requires commitment from staff who see it as part and parcel of what the school does. They no longer have sufficient budget to pay for lots of external practitioners, but through partners like the Music Education Hub, whose events they host at the school, they are able to secure in-kind support.¹⁴²

Introduction of the EBacc

Since the introduction of a government target to have 75 percent of pupils taking the EBacc by 2022, there has been nationwide concern about the impact on subjects such as the arts, which do not count towards the EBacc.¹⁴³

Box 9: The EBacc and arts education

Introduced in 2010, the EBacc consists of subjects considered by the government as “essential to many degrees” and that “open up lots of doors”, requiring students to take: English, maths, science, a language and either history or geography.¹⁴⁴

The take up for the EBacc has been slower than government hopes; in 2018, 38 percent of pupils in state-funded schools were entered for the EBacc, a long way off the aim to have 75 percent of pupils completing the EBacc by 2022.¹⁴⁵

While subjects such as geography and computing have received a boost in numbers, there are concerns for arts courses which are not eligible. There has been a 38 percent decrease in entries for GCSE arts subjects between 2010 and 2019.¹⁴⁶

On the other hand, the New Schools Network have suggested that the EBacc has not impacted on the arts in schools – with only six required GCSE entries, arguably there is freedom for children to choose a complementary arts subject.¹⁴⁷ However, as the EBacc results focus on those core subjects, it could be that provision of subjects outside the criteria is not a priority.

Headteacher Dominic Mackenzie decided – with the support of governors – to “be brave” and not “enforce” the EBacc for GCSE students. In the last academic year, under a third of Formby students gained the EBacc, compared with 40 percent of students nationally.¹⁴⁸ To some extent, the school's current Outstanding Ofsted status enabled them to make this choice:

142. As part of the National Plan for Music Education, the Government commissioned 123 Music Education Hubs across England. Each hub has a lead organisation, which might be a local authority or an arts organisation. They are funded to coordinate activity across a group of participating organisations. Together, they aim to provide access to high-quality music opportunities for all local children.

143. Roberts, J. (2019) ‘Heads hit out over Ofsted plans to look at EBacc targets’, *Tes*, [online] 16 January. Available at: www.tes.com/news/heads-hit-out-over-ofsted-plans-look-ebacc-targets [Accessed 17 December 2019].

148. Gov.uk (2019) *Formby High School*. [online] Available at: www.compare-school-performance.service.gov.uk/school/137436/formby-high-school/secondary [Accessed 17 December 2019].

“Not having the pressures of being Ofsted inspected imminently or being in a low category has given Formby the freedom to develop [our] arts opportunities”.

- Steve Cook, Senior Assistant Headteacher

However, the school has found it hard to find time to dedicate to teaching arts GCSE subjects and is moving to a three-year Key Stage 4. The decision to shift from a two- to a three-year Key Stage 4 is one increasingly being taken by schools in order to deliver all that is required in students’ GCSE years.¹⁴⁹ This approach has been criticised by Ofsted.¹⁵⁰

The risk is that students who didn’t choose arts GCSE options miss out on a year’s worth of arts subjects, therefore Formby plan to build a programme of structured, but student-directed, learning such as Arts Award or Genius Hour to ensure all students have a rich arts curriculum for the first three years of their secondary schooling.¹⁵¹

The difference being arts-rich makes

Since the 1990s, Formby has improved its outcomes considerably. The school’s Attainment 8 score is above the national average and well above the local authority average.¹⁵²

Above and beyond the grades they pick up on results day, students spoke proudly about the technical ability they had been able to develop in the arts thanks to the excellent teaching they receive, and the non-academic benefits to pupils and the whole school community.

149. A survey conducted by the NFER in 2019 found that over half (56 percent) of respondents reported that their school started teaching the GCSE curriculum for most/all subjects in Year 9. National Foundation for Educational Research (2019) *Ofsted Consultation: Education Inspection Framework 2019, NFER Response: Teacher Voice Data*. National Foundation for Educational Research: Berkshire [pdf] Available at: www.nfer.ac.uk/media/3428/teacher_views_on_ofsted_proposed_education_inspection_framework.pdf [Accessed 17 December 2019].

150. Allen-Kinross, P. (2019) ‘Ofsted: Schools have to justify decisions to shorten KS3 (and show EBacc ‘ambition’)', *Schools Week*, [online] 11 October 2019. Available at: www.schoolsweek.co.uk/ofsted-schools-have-to-justify-decisions-to-shorten-ks3-and-show-ebacc-ambition/ [Accessed 17 December 2019].

151. Mulvahill, E. (2018) ‘What is Genius Hour and How Can I Try It in My Classroom?’, *We Are Teachers*, [online] 21 May. Available at: www.weareteachers.com/what-is-genius-hour/ [Accessed 17 December 2019].

152. Gov.uk (2019) *Formby High School*.

Non-academic outcomes

During our visit, and on other platforms, Formby students spoke passionately about the difference attending an arts-rich school has made to their confidence and how it has supported their wellbeing, helping them relieve stress and make friends.¹⁵³ For instance, one student commented that:

“If you’ve had a really stressful day, dance and drama help get rid of it.”

Another student, who told us she wants to be a businesswoman, explained:

“I didn’t used to be that confident, so performing arts have helped. It helps you stand out.”

Staff are also vocal about the non-academic outcomes they see the arts having on students’ development.

“I really believe the pupils who have access to the arts... who’ve had the arts in the curriculum and extra-curricular [opportunities]... I do think it impacts on them as young people, especially being able to speak confidently.”

- Steve Cook, Senior Assistant Headteacher

And Ofsted seem to agree. In their 2008 inspection report, they attributed the self-reflectiveness and maturity of students to engagement in the arts.¹⁵⁴

Attracting pupils

Senior leaders at Formby High School have built a reputation locally for its excellent arts offer, which attracts many students to apply to the school. As one student explained to us during a focus group, “I came to this school mostly for the performing arts”. Students who had been involved in the school’s outreach programme also felt that their visits to local primary schools encourage primary pupils to choose Formby for secondary school.

153. Formby High School (2016) *Formby High School ‘Creative Ambassadors’* [video online] Available at: www.youtube.com/watch?v=V9yoZqPuwps [Accessed 17 December 2019].

154. Ofsted (2008) op cit.

What's next?

The story of this arts-rich school doesn't stop with its own academic performance and other successes. When it comes to the arts, Formby High School 'pays it forward': inviting arts organisation and schools into their spaces and sending staff and students out into local primaries so that other children can benefit from its excellent teaching and learning in the arts. As well as continuing with this outreach, senior leaders at Formby are looking to roll-out their existing Creative Ambassadors programme to younger students to develop student leadership in the arts.

Shaftesbury School, Dorset

Key information

Location:	Shaftesbury, Dorset
Stage of education:	Secondary with a sixth form
School type:	Academy in a small multi-academy trust (Southern Academy Trust)
Pupils on roll:	979

Pupil characteristics (national average for secondary schools):¹⁵⁵

Students eligible for free school meals	13.5 percent	(14.1 percent)
Students with SEN support	5.5 percent	(10.8 percent)
English as an additional language	8.5 percent	(16.9 percent)

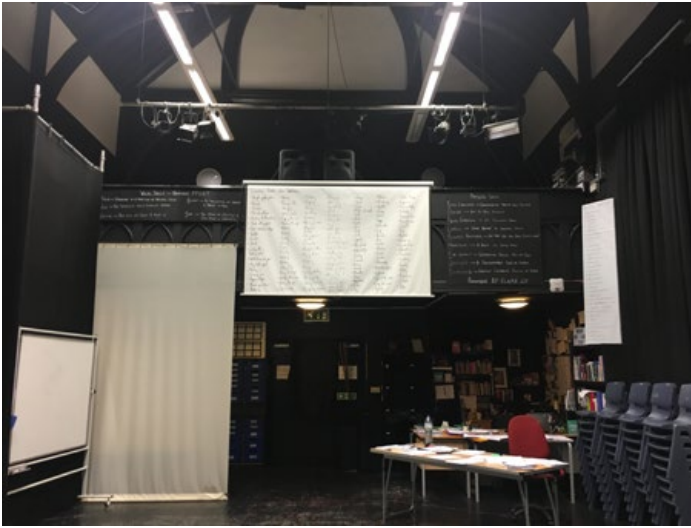
We visited Shaftesbury School in July 2019 and held semi-structured interviews with the following members of staff:

- *Tim Farrer, Headteacher*
- *Vivien Johnson, Chair of Governors*
- *Margaret Hillson, Vice Chair of Governors*
- *Hattie Lacey, Head of Drama*
- *Laura Karai, Drama and Literacy Teacher*
- *Alex More, PE and STEAM (science, technology, engineering, art and maths) Lead*

We also held a focus group with 11 students, observed drama lessons, and went on a tour of the school.

Shaftesbury School is set in sprawling grounds in a semi-rural location in Dorset, with several unconnected blocks, built in different periods of the school's history. We are welcomed into a large reception area decorated with students' artwork. The hallways of the school resemble art galleries and later, we visit the old school chapel which has been transformed in to

¹⁵⁵ Gov.uk (2019) *Find and Compare Schools in England*. [online] Available at: www.compare-school-performance.service.gov.uk/school/140898/shaftesbury-school/absence-and-pupil-population [Accessed 10 December 2019]



a working theatre. The interior of the chapel has been painted black, with lighting rigs hung from the ceiling. The stage is set for the end of term play, with a bed and wardrobe covered in graffiti made by students, ready and waiting for the performance (pictured).

Unlike the other schools we have visited for this report, Shaftesbury is still on a journey. Headteacher Tim Farrer describes the school as “arts-enriched” but not yet “arts-rich”. We believe his vision – and how he is setting about enacting it – may be of interest to schools looking to embed the arts at the heart of what they do. Perhaps especially for the 37 percent of primaries and 19 percent of secondaries across the country that are faith schools.¹⁵⁶ As a Church of England (CofE) school, the leadership’s passion for the arts links to their belief in supporting all students to live ‘life in all its fullness’.

The school’s journey

In 2017, when Tim started, Shaftesbury was graded Good by Ofsted. Tim felt that staff were clearly doing something right to receive this judgement, but that many had been at the school for some time and did things in set ways. He explained that staff turnover was

low because Dorset is a very pleasant place to live and people tend not to move around too much.

The curriculum needed reviewing in light of GCSE reforms. 2015 saw the phased introduction of new GCSE specifications and corresponding exams, starting with maths and English. The reforms included a new grading system (9 to 1, replacing A* to E), “more demanding content”, and a move from modules and coursework, to two-year courses with an exam at the end.¹⁵⁷ Alongside this, the school needed to develop their explicit Christian vision in line with the requirements from their diocese and the Church of England SIAMS inspection framework (see Box 10 for more information).

¹⁵⁶. House of Commons, The Library, 2018. *Faith Schools in England: FAQs* (no. 06972) – Briefing Paper. Available at: www.researchbriefings.files.parliament.uk/documents/SNo6972/SNo6972.pdf

¹⁵⁷. Ofqual (2018) *Get the facts: GCSE reform*. [online] Available at: www.gov.uk/government/publications/get-the-facts-gcse-and-a-level-reform/get-the-facts-gcse-reform [Accessed 16 December 2019]

Box 10: The SIAMS Inspection Framework

Church schools undergo an additional inspection developed by the Church of England in addition to Ofsted inspections. These inspections are carried out in line with the Statutory Inspection of Anglican and Methodist Schools (SIAMS) framework and take place every three years.

The main aim of these inspections is to explore the question ‘how effective is the school’s distinctive Christian vision, established and promoted by leadership at all levels, in enabling pupils and adults to flourish?’

Inspectors look at the following aspects of the school in order to give an overall judgement of the school’s effectiveness as a church school:

- Vision and leadership
- Wisdom, knowledge and skills
- Character development: hope, aspiration and courageous advocacy
- Community and living well together
- Dignity and respect
- The impact of collective worship
- The effectiveness of religious education

The CofE SIAMS framework calls for education that enables pupils to “discover life in all its fullness”.¹⁵⁸ Tim feels strongly that if you reduce the arts in a school, pupils are not experiencing life in all its fullness and wanted to tie access to the arts, the school’s Christian ethos and the school’s vision together.

Tim wrote a draft school vision based around the SIAMS framework and tested it with the school’s senior leadership team (SLT). The school Curate (an assistant to the parish vicar) then offered to review the vision with a staff group, independently from the SLT. The group felt the language was too theoretical, so they rewrote it to be a vision the whole team would support. The vision was then shared with a parent focus group and student tutor groups before being launched in September 2018.

Since arriving Tim has increased the number of arts specialist teachers from one drama, one music and two art teachers, to six art, one dance, one music and two drama teachers. A new music teacher started in 2019.

When Tim arrived, there was no annual school production. Now there is a thriving performing arts programme with a Shakespeare performance – which in 2018 was *A Midsummer Night’s Dream* and performed at the Lighthouse Poole’s art centre – and a musical every year. Tim also found businesses that would host exhibitions of students’ art. Now every year an exhibition is held in shop windows including the local estate agent, and the town hotel, the Grosvenor Arms.

158. The Church of England Education Office (2018) *Statutory Inspection of Anglican and Methodist Schools (SIAMS)*. [pdf] Available at: www.churchofengland.org/sites/default/files/2018-04/SIAMS%20Evaluation%20Schedule%202018_0.pdf

“Shaftesbury School is committed to nurturing academic habits and skills, emotional intelligence and creativity across the whole range of school subjects, including areas such as the arts, technologies and sport.”

- Shaftesbury School Christian Vision

How Shaftesbury delivers its arts-rich approach

- One Creative Arts Team and arts teachers who teach across arts subjects
- Arts subjects given parity with EBacc subjects in curriculum planning and homework setting
- Students can choose to study multiple arts GCSEs

Tim believes the enablers to being arts-rich are mindset, role-modelling behaviours and leadership, and he contributes to extra-curricular and classroom teaching in the arts to lead by example. It is also about the attitude towards the arts, talking about their value. In a summer 2019 Gillingham News article on the school A Level results, Tim included mention of the Arts Award:

“Shaftesbury School is a truly comprehensive school and we value the achievements of all students across A Levels, BTECs, Level 2 qualifications and enrichment programmes such as the Arts Award and Duke of Edinburgh and the Extended Project Qualification; all should be celebrated”.¹⁵⁹

The school has a foundation that provides additional funding. When Tim arrived, he decided to use that funding to support the arts. Tim admits the school makes trade-offs to focus on arts subjects and to fund them, for example making GCSE religious studies optional to make space for more arts GCSEs or choosing to allocate Pupil Premium funding for instrument tuition – £2,295 was allocated in 2017-2018. Both the graphics and music rooms have Apple Macs, they have a kiln, and the school has a converted chapel for drama and performances. Head of Drama, Hattie Lacey, talked about how students feel ownership of the chapel theatre, that its distance and difference from the rest of the school classrooms makes students feel special to be able to access it.

Faculty model

All the classrooms may be spread across the site, but the arts staff are grouped together in the Creative Arts Team. Teachers in the Creative Arts Team teach across subjects: graphics, fine art, textiles, catering and music. The school does internal training to support teachers to develop knowledge and skills across the specialisms. This training provides a cost saving in the long-run as teachers in the Creative Arts Team can teach across subjects, subject to demand depending on the options selected by students at GCSE and A Level. Tim gave the example of how working across specialisms resulted in improvements to the quality of teaching; the textiles teacher teaching fine art has resulted in a richer experience for students as the teacher drew on their design and technology and textiles knowledge.

It must be noted that this delivery of art, and design and technology by the same teachers has been flagged by the subject specialist associations the Design and Technology Association (D&T) and NSEAD as a threat to the quality of the subjects and to a broad and balanced education. In a paper published in November 2019 the Associations set out how art and design, and design and technology are complementary subjects, and that they are not an alternative to each other – the study of one does not replace the other.¹⁶⁰

However, the jury is still out on the impact of subject specialist teaching on pupil outcomes. Of all the subjects for which the DfE publishes workforce data, music, and art and design teachers are the most likely to be degree-qualified in their subject, with 76 percent of them qualified to degree level or higher. This compares to 58 percent of English and history teachers, 47 percent of geography and 44 percent of maths teachers. This high level of subject knowledge may well contribute to the 2018 Ofsted research findings on inspecting curriculum quality where arts subjects (art, music and drama) appeared particularly strong, with 10 out of 13 of arts departments inspected scoring a 4 or a 5 for curriculum quality. On the other hand, the 2016 DfE report *Specialist and non-specialist teaching in England: Extent and impact on pupil outcomes* found that “being taught by a teacher with a degree in the subject they teach has a small positive impact, if any, on pupil outcomes at GCSE”.¹⁶¹

As the above DfE report highlights “academic qualifications are not the only method of acquiring subject knowledge, which can be obtained through training and CPD”.¹⁶² At Shaftesbury they have a process for training up non-specialist staff to be arts teachers which is a combination of job shadowing, internal training and self-study.

Curriculum time

Arts subjects at Shaftesbury School are recognised as on a par with all other subjects, and given the same status for homework, GCSEs and in curriculum time. The school’s leadership have refused to put arts subjects

160. NSEAD (2019) *The distinctiveness of Art & Design and D&T – ensuring schools provide for high-quality provision in both*. [online] Available at: www.nsead.org/news/news.aspx?id=881 [Accessed 16 December 2019]

161. Department for Education (2016) *‘Specialist and nonspecialist’ teaching in England: Extent and impact on pupil outcomes*. [pdf] Available at: www.assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/578350/SubjectSpecialism_Report.pdf

162. Ibid. p.7

on a carousel or move to a three-year Key Stage 4 as this would cut the time students spent with subject specialists across all subjects in Year 9. To enable time for a broad and balanced curriculum including arts subjects, Year 7 curriculum was restructured so that right from the start students are being prepared with the knowledge and skills that will be required for GCSEs in each subject.

At Key Stage 3, students are given a Knowledge Organiser for each half term that covers all the curriculum areas and is how homework is organised. This ensures art, music and drama are included in the planning of teaching and homework. Before the Knowledge Organiser, the EBacc subjects were the focus of most homework. Now the arts have parity with other subjects and the plan for students' independent study is more joined-up.

Box 11: Knowledge Organiser

A Knowledge Organiser is a resource no larger than an A4 sheet of paper which summarises key information about a topic. This can include vocabulary or technical terms, facts, and diagrams. These support knowledge-based curriculums, as they can provide the building blocks for students to refer to while they expand and consolidate their understanding of the topic.¹⁶³

Crucially, the Key Stage 4 timetable has been restructured so pupils can take two arts subjects at GCSE. The students we spoke to recognised the importance of this change to allow them to study the GCSE qualifications they believed were important for their future careers and that would motivate them at school. This change to GCSE options required removing religious studies as a compulsory GCSE, which the governing body were supportive of, but deeply concerned the Trustees and some members of the Diocese whose role it is to protect the Statement of Entitlement to Religious Education at a church school. A rigorous plan was put in place to ensure religious education was delivered for every pupil, including drop down days during the school year and incorporating it into the wider school curriculum.

“The school leadership team make decisions rooted in the school’s Christian vision and their commitment that everyone should be the best that they can be. This includes both decisions about the curriculum, ensuring every pupil has a rich and challenging education, and decisions about complex pastoral issues”

— SIAMS Report, November 2019

The challenges of becoming an arts-rich school

Staffing

Tim talked about the need to have the right staff in place as well as offering arts subjects. The people delivering your arts curriculum have to be inspiring. He mentioned the school has struggled with their music provision and finding specialist staff to deliver it has been difficult. A new music teacher was due to start when we visited the school in summer 2019. To combat recruitment issues Tim is always very clear in interviews about the whole school support for the arts and that his priority as a leader is to ensure the arts are not cut.

This difficulty recruiting teachers reflects a national trend. In their 2019 Teacher Recruitment and Retention Strategy the Department for Education highlighted that 20 percent of new teachers leave the profession within their first two years of teaching, and 33 percent leave within their first five years.¹⁶⁴ In addition, for the past five years recruitment targets in arts subjects have not been met. For example, in 2018 only 72 percent of the Teacher Supply Model target for trainee music teachers were recruited.¹⁶⁵ (See the Riddlesdown Collegiate case study for more on teacher recruitment.)

Money

The IFS estimated in August 2019 that total school funding per-pupil has fallen 8 percent in real terms since 2010.¹⁶⁶ School leaders have talked about a crisis in school funding and about arts subjects being squeezed out by the cuts in funding and school accountability systems. In August 2018 Geoff Barton, General Secretary of the Association of School and College Leaders (ASCL) was quoted in *The Independent* referring to the decline in arts GCSE entries, saying: “This has been caused by a combination of reforms to school performance tables which prioritise traditional academic subjects over the creative arts and a real-terms reduction to school funding which has forced schools to make cuts to the curriculum”.¹⁶⁷

Tim observed that you can always use money as an excuse not to do something, including arts subjects, but that he believes there are always ways you can do things differently to achieve your aims, despite limited funds. You can adjust roles – for example having the same member of staff deliver photography and graphic design, and restructure when people leave.

It was also clear that Tim is resourceful. When the school did not have funding for an exhibition of students’ work, he asked the local estate

¹⁶⁴. Department for Education (2019) *Teacher Recruitment and Retention Strategy*. [pdf] Available at: www.assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/786856/DFE_Teacher_Retention_Strategy_Report.pdf p.10

¹⁶⁵. Department for Education (2018) *Initial Teacher Training (ITT) Census for the academic year 2018 to 2019, England*. [pdf] Available at: www.assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/759716/ITT_Census_2018_to_2019_main_text.pdf

¹⁶⁶. Institute for Fiscal Studies (2019) *2019 annual report on education spending in England: schools*. [pdf] Available at: www.ifs.org.uk/uploads/R162-Annual-report-on-education-spending-in-england-schools.pdf

¹⁶⁷. Busby, E. (2018) ‘Decline in creative subjects at GCSE prompts fears that arts industry could be damaged’, *The Independent*, [online] 2 August. Available at: www.independent.co.uk/news/education/education-news/creative-arts-gcse-subjects-ebacc-drama-music-design-technology-school-funding-a8473211.html

agent and hotel in the centre of Shaftesbury to sponsor the art exhibition and display students' work in their windows and around the hotel. This partnership, now in its second year, includes the hotel hosting an awards evening for the school. Several shops now display Shaftesbury School artwork in their windows, increasing the visibility of Shaftesbury School as an arts-rich school.

Rural location

Getting children to attend extra-curricular clubs is important for recruiting into GCSE arts subjects, but barriers to attending include having to arrange and pay for taxis home for students as there are no regular public buses (a school bus brings students in on a morning and returns them home at the end of the school day). Tim also notes that it is an hour's drive to the nearest theatre in Bournemouth so accessing professional performing arts is an issue, one that has been helped by initiatives such as live screening plays into local cinemas.

In their 2019 Rural Position Statement, ACE noted that “costs of cultural infrastructure are higher in rural areas, for example: Music Hubs. In areas where the population is widely dispersed it may be more difficult for artists and organisations to work together and benefit from creative collaboration, partnerships and clusters”.¹⁶⁸ They also note in their *Rural evidence and data review 2019* that 37 of the National Portfolio Organisations (4.6 per cent) awarded funds as part of the 2018-22 cycle are resident within a rural area, an increase on previous cycles, but that 17.6 percent of the English population live in rural areas according to the 2011 Census.¹⁶⁹

The difference being arts-rich makes

The school has identified a growing problem with confidence in their students, something they think social media is playing a role in. Students arrive at the school scared to stand up and speak in front of their peers and afraid of being wrong. Tim and all of the drama teachers we interviewed feel experiences in the arts build confidence and self-belief of their pupils.

Before Tim arrived, the school didn't have a reputation for arts or for working with the local community. The arts have enabled the school to develop a reputation in the community as a school that supports all areas of pupils' development, and the most recent November 2019 SIAMS inspection report notes 'recent changes in leadership have reinvigorated the school'.¹⁷⁰

168. Arts Council (2019) *Arts, culture and rural communities – how the Arts Council works in rural England*. Available from: www.artscouncil.org.uk/community-and-place/rural-positioning

169. Arts Council (2019) *Arts Council England Rural evidence and data review 2019*. [pdf] Available at: www.artscouncil.org.uk/sites/default/files/download-file/Rural_Evidence_Review_2019_0.pdf

170. The Church of England Education Office (2019) *Statutory Inspection of Anglican and Methodist Schools (SIAMS) Report: Shaftesbury School*. [pdf] Available at: www.shaftesburyschool.co.uk/wp-content/uploads/2019/11/Shaftesbury-School-SIAMS-14-11-19.pdf

'It is offering an education that is full of awe and wonder. If you limit the curriculum you limit children's development.'

- Tim Farrer, Headteacher, Shaftesbury School

What's next?

As Tim continues to take the school on a journey to becoming arts-rich, areas of focus include developing their music provision, ensuring their arts spaces are well resourced and maintained and developing student leadership in the arts. From September 2020 the school will offer Dance GCSE, meaning students will be able to study every arts subject to the end of the Key Stage 4. Tim plans to grow their local partnerships with business and the work to exhibit and share students' art works and performances.

Conclusion

As we noted at the outset of this report, there has been a significant decline in the number of hours spent teaching the arts in England's state schools since 2010.¹⁷¹ Real-terms funding cuts for schools, pressure to achieve Department for Education targets for students to study the English Baccalaureate, and declining numbers of specialist arts teachers entering the profession have created a challenging landscape.¹⁷²

On the other hand, Ofsted's focus on schools providing a broad and balanced curriculum seems to support the arts. What's more, the new inspection framework's requirement for schools to demonstrate how they are developing pupils' cultural capital seems impossible to achieve without the arts.

For the many schools out there looking at how to provide a broad and culturally rich education experience in a context of funding cuts and teacher shortages, there is no silver bullet. However, we think that the stories of the schools featured in this report offer some inspiration. In spite of the changing funding and accountability context, these schools have steadfastly committed to the arts. In doing so, they have consistently delivered curriculum breadth and cultural capital to their pupils. As the report demonstrates, this requires dedication, effort, and – sometimes – difficult choices. For other schools wanting to offer an arts-rich experience, we think the issues below are a useful place to start in considering what they need to do to start that journey.

Arts specialists: all the schools we visited placed a premium on specialist staff

What skills and experience in the arts do you already have on your staff team? If you're unsure, have you ever undertaken a skills audit to explore this? Can your existing arts experts spread their knowledge through inset days and twilight sessions? Can you bring in new expertise to your team, whether by using staff with industry experience (but without specialist teaching qualifications) or by bringing secondary trained specialists into

171. Department for Education (2019) *School Workforce in England: November 2018*. [online] Available at: www.gov.uk/government/statistics/school-workforce-in-england-november-2018 [Accessed 18 December 2019].

172. Institute for Fiscal Studies (2019) *2019 annual report on education spending in England: schools*. [pdf] Available at: www.ifs.org.uk/uploads/R162-Annual-report-on-education-spending-in-england-schools.pdf; Department for Education (2019) *Guidance: English Baccalaureate (EBacc)*. [online] Available at: www.gov.uk/government/publications/english-baccalaureate-ebacc/english-baccalaureate-ebacc; Foster, D. (2019) *Teacher Recruitment and Retention in England*. Briefing Paper. *House of Commons Library*. [online] Available at: [www.https://researchbriefings.parliament.uk/ResearchBriefing/Summary/CBP-7222](https://researchbriefings.parliament.uk/ResearchBriefing/Summary/CBP-7222) [Accessed 18 December 2019].

primary settings? Can you supplement the experience of your staff team with volunteers or freelancers?

Dedicated spaces: although many teachers believed that dedicated arts spaces were not essential, in practice, they often played a central role in the schools' arts offers.

Do you have a dedicated space for the arts already? If not, is there an underutilised space in the school that could be re-purposed as a dedicated room for visual or performing arts? Are there arts organisations in the local area that could provide free spaces for performances and exhibitions and/or donate arts equipment that they no longer use? Is there a governor or other volunteer with industry experience who can help you develop an existing space?

Partners and volunteers: most of the schools we visited drew on expertise and support from external partners.

Do you already have relationships with arts organisations? If so, is there more you can ask of them (for example if they offer you volunteer time, can they also offer you space)? If not, do your staff, parents or governors have connections that they can introduce you to? Are there any arts organisations in your immediate community that would want to work with you? Have you joined your Local Cultural Education Partnership? (www.artscouncil.org.uk/children-and-young-people/working-partnership)

Next steps

Of course, at the RSA, we are interested not just in ensuring all children have access to an arts-rich education but also that these educational opportunities contribute effectively to children's academic and personal development. To that end, we are evaluating five promising arts-based learning projects by measuring whether they improve the literacy and creativity skills of participating pupils. The Education Endowment Foundation is leading this work, building on 10 years of experience running more than 100 high quality evaluations in schools. The results will be published later in 2020 and we hope they will support schools and arts organisations to make informed decisions about the type of arts-based learning that is offered to pupils, driving up the quality of the provision and ensuring that pupils get the most from their learning.

We have also been working to support more than 100 educators and arts practitioners to learn about the role that evidence can play in improving the quality and effectiveness of arts-based learning through our Evidence Champions Network. If you want to understand more about the effectiveness of your arts provision for your pupils, you might find our handbook helpful: www.thersa.org/discover/publications-and-articles/reports/evidence-handbook.



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