THE TIME PROJECT EVALUATION REPORT

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EXECUTIVE SUMMARY

The University of Nottingham was commissioned by HMDT Music to evaluate the impact of the TIME project on the staff, students and six schools within this three year project

Aims of the research

The overarching aim of the research was to evaluate the impact of the TIME project on members of the teaching workforces, the students and the schools themselves. Specifically the research explored

- The nature of the impacts
- The range of the impacts
- The extent of the impacts
- The evidence to support claims and perceptions of impacts

These aims are unpicked as part of sections 4 and 5 below.

Methods

The research was conducted in specific phases to include

- An overview of the research into teacher development using the arts as methodologies
- Initial scoping research into staff and student perceptions of using the arts
- Regular reviews of staff and student reflections on using the arts as part of classroom pedagogy
- In depth case studies of teaching using the arts
- Surveys of students, teachers and school leaders to gauge the extent of impacts
  (See data section and appendices for further information)

Overview

The TIME Project was a partnership between HMDT Music, Heritage Learning Lancashire, six Primary Schools from Lancashire Local Authority and arts professionals from the Lancashire area. Funded by the Paul Hamlyn Foundation the TIME Project brought students, teachers, school leaders, artists, arts organisations, and researchers together in an attempt to enhance young people's learning through using the arts, and to generate improvements in several aspects of teaching. To address these goals, arts-based pedagogies were employed across the curriculum, teachers partnered with artists and arts organisations, and focused arts projects became part of the natural landscapes of the schools.

Implemented over an extended period of 3 years from 2018 to 2021 the TIME Project included: artist/teacher partnerships in classroom-based lessons involving dance, drama, science, English, media arts, music, visual arts, mathematics, history and geography (amongst others) with students

from Reception to Year 6 participating. It also incorporated professional development sessions for teachers; formal and informal performances and displays of student work.

The project saw clear development across the following areas throughout –

- Student engagement and achievement in the curriculum, through both the arts themselves as discrete subject areas, and the arts as enhancers of teacher repertoire in their wider pedagogy

- Staff understanding, confidence and use of the arts in TIME sessions and (more importantly for the legacy of the project) staff use of their wider arts pedagogy in the absence of the artists
- School leader confidence in teacher use of the arts as ways in which to engage students and to cover specific areas of the curriculum, within both foundation and core parts of the primary curriculum
- Curriculum design from reception to Year 6 in which the possibilities of the arts as methodologies became reified into schools' planned and delivered curricula
- School use of the arts as ways of communication with parents, carers and other stakeholders by using the arts to express engagement within school via social media and other areas of communication

The most frequently reported staff impacts fell into the domain of personal impacts as teachers reported not only changes to their repertoire, but also how this changed repertoire allowed them to feel more creative, enthusiastic and focussed on the possibilities of active engagement with their classes.

The vast majority of respondent teachers reported that the TIME project had contributed to their professional development of 'journey' as a teacher. The most commonly cited reasons for this included:

- Opportunities to develop new and use existing skills
- Sustained, whole school development of which they were a part
- Opportunities to work with external partners
- Enjoyment of using the arts as forms of CPD and tools for teaching
- Improvements in their working environment via the use of new techniques

The data shows that this was due to the careful structuring of the processes via a combination of methodologies. Initial liaison with the artist allowed for trust to be created between artist and teacher, and for artist and teacher to plan for specific student learning. The teacher then being able to observe and interact with the artist and their own class within the presence of their own class. This methodology of CPD delivery is little seen and its 'liveness' and immediacy gave a richness to the sessions, as detailed in the sample observation in the appendix. The replication of this approach with the teacher leading and teacher supporting also allowed for the developing relationship between teacher and artist and class to deepen. This is also little mentioned in the literatures on CPD and is clearly successful, as the third stage of the methodology (the summer project) centred the learning within the professional identity of the teacher as they orchestrated ambitious and effective programmes for their class. This ongoing, teacher centred CPD was augmented throughout by a series of subject specific school based CPD sessions which allowed for artists and teachers to become professional learning communities.

Concluding comments

The research highlights the overwhelmingly positive impacts of the schools' and teachers' involvement with the TIME project. It corroborates both the findings of the earlier case study work and current developments in the Art / CPD literatures, to help add to a widening evidence base providing further confidence in the potentials for arts based projects. These projects can in turn lead to a wealth of benefits for their participants.

Colin Morley August 2021

"The TIME project has awakened our school to the power of the arts and the importance of creativity within our curriculum. It has enabled our school to connect with inspiring artists, musicians and dramatists to support teachers in their approaches to planning and delivering high quality learning experiences. Incorporating the arts into our classes has seen an increase in our children's motivation, engagement and self-esteem. The impact of this project is being felt across the school with renewed enthusiasm for the wider curriculum."

Lytham Hall Park School Leader

CONTENTS

11. INTRODUCTION

a. Project Aims

The aims of TIME Extended were for HMDT Music to work with six primary Lancashire schools in areas of deprivation for 3 years to:

- Empower teachers to embrace HMDT Music's methodology of embedding activities across the curriculum using a combination of CPD training through artists' workshops and delivery, leading to them being able to plan, develop and implement arts-based cross-curricular learning;
- Build a coherent skills resource bank which can be shared amongst schools and leave a legacy beyond the duration of the project;
- Further explore and validate the perceived link between such projects and ways of working and a rise in academic achievement as identified in the pilot model above;
- Expand the role of teachers as owners of the creative and delivery process as well as that of the students and us (and other arts organisations), without increasing pressure in the current education environment;
- Establish successful working partnerships with local educational organisations to develop a replicable model for regional roll-out and determine that the same methods are transferable in a variety of schools, localities and settings.

Following a year's pilot in 2016-17 working with one school in Northampton the following core structure was developed:

- Art, drama and music were selected as core art-forms. In term 3, schools had the opportunity to also work with dance, film, puppetry or other art forms;
- Each academic Year, each school chose 2 teachers to be the main beneficiaries of the project that year working with their class. This number expanded due to job sharing;
- Each school to receive per year:
  - **1 whole school staff INSET in either Art, Music, Drama** introducing skills and techniques to be developed across the whole school;
  - **3 x artist-led skills development workshops for each participating class: Autumn Term.** Teachers completed a pro-forma stating what skill they wanted to develop and what themes/topics they were teaching in a chosen curricular area. The artists then developed a plan embedding the arts skill in a novel way to teach the theme and discussed in advance of the session how this met the teacher's needs, adapting as required. Following the workshop a 30 minute discussion enabled teachers to ask in-depth questions about the methods used and skills learnt.
  - **3 x artist-supported teacher-led skills development workshops for each participating class: Spring Term**. Following the format of the autumn term, teachers had to choose a different theme/topic/curriculum subject and a new arts skill. Sharing their lesson plan with the artist in advance enabled them to take on board suggestions and input. The artist supported the teachers during their workshop as needed, offering specialist input if needed and then a 30 minute discussion and written notes enabled them to offer detailed feedback. Teachers then submitted a final lesson plan incorporating the feedback and what actually took place;

- o **4-5 x artist-led workshops for each participating class on teacher-led mini-projects: Summer Term.** Teachers created a project with an end product e.g. a performance or film which incorporated at least 3 different art-forms linked to a curricular topic e.g. A film about discovering Tutankhamum's tomb involved creating a dramatised story, a song and soundscape, props and scenery which was filmed and involved support from 4 different artists.
  - o **9 x CPD sessions** (e.g. 2hrs after school) for participating teachers across 3 terms comprising termly CPDs in each art-form (following the workshops in the Autumn and Spring plus a film CPD in Year 3 for all teachers who had been involved in the project;
- The 6 schools to receive individual workshops sessions in their own classes/schools but the CPD staff training to be shared amongst the schools enabling them to benefit from working together and sharing and building on each other's experiences.
- Twice termly Planning Meetings for all schools to meet together with HMDT Music and Project Manager to discuss progress, concerns and share ideas;

b. Schools

Six schools were recruited and met in June 2018 to finalise the details of the project and to set their key objectives. They were selected on the basis of need, with need ranging from being in areas of financial deprivation with a high percentage of EFL students to areas of cultural deprivation with little or no access to cultural activities and being confined by a very restricted core subject-based curriculum. They were also chosen to represent a geographical and social demographical range:

Schools

St Joseph's Catholic Primary School Anderton (referred to as St Joseph's). Head teacher Fiona Brownsey

Willow Lane Primary School, Lancaster (Willow Lane) Head teacher Mel MacKinnon, Deputy head Sarah Fish

Grange Primary School, Preston (Grange) Head teacher Cheryl Taylor

St Augustine's Catholic Primary School, Preston (St Augustine's) Head teacher John Entwhistle, Deputy head Elaine Goulding

Lytham Hall Park Primary School, Lytham St Anne's (Lytham Hall Park) Head teacher Sharron Bowker, Deputy head Kerry Ainsworth

St Wilfrid's Roman Catholic Primary School based in Longbridge (St Wilfrid's) Head teacher John McHugh, Deputy head Emma Allonby

Teachers

The teachers came from a variety of backgrounds and ages (see appendix) and had equally varied experience and expertise within the arts

	Grange	St Wilfrid's	St Augustine's	St Joseph's	Willow Lane	Lytham Hall Park
Year 1	Kelly O'Regan	Angela Dawson	Elaine Goulding	Tom Lowe	Duncan Webster	Sofia Issa

				Clare Orlandi		Polly Rumsby
	Catherine Lambert	Emma Allonby	Sarah Barnes		Susie Frankland	
Year 2	Charlotte Whiteside Rachel England	Emma Ashe / Claire Martin Cheryl Pemberton	Lorna Benson Gel Toquero	Simon Merrick Catherine Pearson	Robbie Piper Gemma Chisnall	Mary Coughlan Natalie Wilson
Year 3	Jack Thackway Rachel-marquis-box Sarah Taylor	Bryan Gavan Zoe Batty	Catherine Cremona Nadine Johnrose	Danielle Johnson Fiona Grime	Laura Hillyer Marc Miller	Sarah Ball Zara Byrne

The teachers are referred to by first name in this report. It is important to be aware that the references to 'Year 1' etc are based on the year of the project that they were involved with, rather than the year group they taught.

Demographics

Each year of the project had between 300 and 331 participating students with a slight majority of boys to girls. The majority being White (UK or other) 83%, 10% Asian (UK or other) and 3% Black (UK or other)

The Office of National Statistics helps to create a further picture of the schools in terms of Deciles of Social Deprivation, in which each postcode has indicators of where it lies in relation to others, being in the lowest decile (1) indicates that that post code is in the lowest 10% for a particular statistical feature whereas being in the highest (10) indicates that it is in the highest.

For key indicators the post codes for the six school in the project are placed as follows –

	Income decile	Employment decile	Education decile
St Joseph's Catholic Primary School Anderton (St J)	5	4	6
Willow Lane Primary School, Lancaster (Willow)	2	2	2
Grange Primary School, Preston (Grange)	1	1	1
St Augustine's Catholic Primary School, Preston (St A)	1	1	2
Lytham Hall Park Primary School, Lytham St Anne's (LHP)	9	6	9
St Wilfrid's Roman Catholic Primary School based in Longbridge (St W)	5	5	4

The picture that this paints is, however, partial. Lytham Hall Park draws from areas of social deprivation in the Fylde that are far more challenging than might be expected, similarly some faith schools (such as St Wilfrid's) draw from a much larger geographical area than their own postcode, including areas of rural deprivation.

c. HMDT Music

Historically HMDT music has commissioned work that links pedagogy and artistic practice, often using historical themes and topics and weaving cross-curricular resources into these themes. This methodology has been followed for 20 years and has allowed them to develop the experience and expertise in the creation of best practice methodologies in using the arts as pedagogic tools. TIME was a further exploration into empowering teachers to develop and then utilise the arts to help teach subjects across the curriculum, aiming to empower teachers by giving them both the technical skills and the confidence and means to try things out as part of a process of learning. Specifically, TIME has allowed HMDT Music to demonstrate that the structuring of teacher focused and classroom based CPD is highly effective in transforming teacher repertoires, enabling them to teach in ways which are dynamic and reflective and which can be focused on all areas of the curriculum, both core and foundation.

The influence of HMDT's approach was clearly seen in the observation of the pedagogy of the artists. This was overt rather than covert as rationales were verbally scaffolded, allowing teachers to understand the rationale for particular approaches. This understanding clearly helped embed the teacher learning so that they were not simply able to replicate what the artist had demonstrated, but rather that they could generate their own approaches long after the artists had left, approaches based upon a clear understanding of artistic processes and their potential effects.

d. Partners, artists and facilitators

There were four long term partners used throughout the project, although at different times, especially during the Summer term projects, other specialists (Dance, film makers, Punch and Judy performers) were involved. These other artists used on a peripatetic basis provided more specialist input and allowed the teachers and students to become more deeply involved in 'possibility thinking'.

Partners

- Heritage Learning Lancashire – project management
- More Music
- Burnley Youth Theatre
- Atelier Arts

The regular artists used by the project were Keith Parkinson (Visual Arts), Taylor Barnes and Laura Simpson (Drama, from Burnley Youth Theatre), Matt Robinson and Ben McCabe (Music, from Moremusic, Morecombe). Heritage Learning Lancashire provided support via John Meredith throughout the project. The artists worked as individuals throughout the project.

e. Data Collection

Data was gathered throughout the project using a mixed methods approach. These methods are unpicked in detail in the appendices included

- Online data surveys of staff, students, artists and school leaders using attitudinal Likert scale indicators. Where online proved unfeasible 'hard' copies were substituted;
- Online questionnaires of staff, students artists and school leaders using open question formats;
- Focus group discussions with students;
- Face to face interviews with staff, students, artists and school leaders;
- Online interviews with staff, artists and school leaders
- Face to face observation of artists and teachers in classrooms;
- Online observation of artists and teachers in classrooms;
- Online observation of artist delivered CPD sessions;
- Other documentary evidence, such as lesson plans, websites, social media interactions.

Schools are data rich environments, with much of their work open to external scrutiny (Ball) as such, this data has been created for school specific purposes which staff and head teachers can see the relevancy of. Even though the importance of external evaluation of the TIME project was as important to the project as other aspects, and even though the methods of evaluation had been emphasised to schools before the project started, it remained an issue because staff were not always able to see the relevancy of it.

Gathering data for the project was, therefore, both pleasurable and frustrating. Pleasurable were the visits to schools to discuss progress, observing teachers developing and using new skills with their classes and being part of the working bodies of six distinct organisations (the students came to know me by my first name and I took part in a number of school events such as assemblies and Remembrance Day services). Frustrating was the gathering of data via the use of forms. Teachers saw this as burdensome (some even using the forms to mention the burdens of using the forms) and some head teachers saw the forms as being distinct from the project itself (one head teacher commenting that tasks such as this were always put into schools, but never taken out). There was also a difficulty with younger students completing the paper version of the forms and teachers commented upon how completing the online version ate into the limited time that students had with IT facilities. On the whole, however, the teachers saw this aspect of data gathering to be (as one teacher commented) a 'necessary evil'.

12. AN INTRODUCTORY ANALYSIS OF ARTISTS AND TEACHERS WORKING TOGETHER

There is a range of international research which shows that many teachers lack confidence in teaching both the arts and creativity (Snook and Buck, 2014; Hanley, 2003). Many do not see themselves as 'creative' or 'artistic'. Although Hanley (2003) points out that many teachers have a significant level of expertise in one or more arts disciplines, he extrapolates from this and argues for the focus of their pedagogy to be on arts education and on meeting the curriculum objectives of arts education. In this prioritising of the 'art' of creative practices, rather than other pedagogic potentials of the arts, he might further trouble the 'buy in' of a more generalist teacher who sees themselves as a teacher first and foremost. Similarly there are demands in the literature that teachers should have 'some experience of creativity themselves' (White (2006) p 436) or a

'positive attitude to one's own creativity' (Craft et al. (2001, p21), demands which might further affect teacher confidence and buy in.

Indeed, research conducted by Hoekstra & Korthagen (2011) found that the 'failure' of many educational innovations was due to teachers' preconceptions, values and beliefs. There were indications of resistance to change, a lack of 'buy in' and an opposition to some imposed changes. In terms of creativity in particular Bereczki and Kárpáti (2017 p7) also found "Common misconceptions identified included the idea that creativity requires originality but not appropriateness, is an inborn talent mainly related to arts and humanities and requires the production of tangible products". As a way to deal with this they proposed (p56) that "Training needs to address teachers' beliefs about creativity by including opportunities for participants to make their beliefs explicit and reflect on them." Snook and Buck add a cautionary note to this approach (2014) in seeing that such misconceptions and lack of confidence can be heightened still further by the actual presence of an art specialist in the room. The presence of this specialist might well diminish teacher confidence in their own abilities further, so that their actions in the space itself become neutered to the extent of being a helper, or actually leaving the space entirely and retiring 'to the staff room' (19). The teacher perception of a hierarchy thus becoming an impediment to progress.

Such potential barriers need to be carefully negotiated prior to working together to ensure success, and that negotiation also needs to clarify what the actual success is aimed at being. Skelrig and Kenny (2017) see the teacher's learning as paramount, however Wolf (2008, 90) highlights the needs for a reciprocal relationship in which 'the stream of learning must flow both ways' (between artist and teacher). Given the at times solitary nature of both teaching and artistry, this might then create a need for what Bottery (2012 p 7) calls 'mutual unconditional respect and trust' between artist and teacher. This could then help to create a situation in which "teachers and artists become colleagues, collaborating on projects that will encourage creativity based on the expertise of all involved and focused on the children's talents and needs" (Wolf, 2008, 90). Dobson and Stephenson (2018) discuss how the aims of their project were negotiated before starting. Oreck (2004, 56) explains how this also needs to include an understanding of 'the personal and institutional factors that enhance or undermine teachers' efforts to use the arts in their own practice'. This act of negotiation not only acts as a signifier of 'buy in' from both artist and teacher within which (as Casey (2012, 82) points out there is need for 'a willingness on the part of the practitioner to examine his or her practice') but also implicitly displays a time commitment to a particular project. Galton (2010) explains how this develops a form of collaboration rather than (in the words of a conceptual artist) being 'expected to come in and deliver and then go away again', in fact Galton proposes (2015 p 443) that such programmes should take 'at least a year'. This mirrors the OECD findings (OECD 2005, 129) that 'clearly articulated priorities' help to 'create opportunities for teachers to observe, experience and try new teaching methods'.

The needs for such careful preparations stems from the actualities of arts pedagogies, actualities which can be especially difficult for a teacher to navigate since they bring with them changes to the professional role inhabited by the teacher. Alterations can come via forms of immersive change and newness of behaviours. To help mediate these changes it is worth remembering how Oreck (2004) found that in order for teachers to develop an 'extended repertoire' (55) of teaching techniques it was found "that 'artistic attitudes and self-confidence – rather than arts-rich backgrounds or previously developed sets of skills' which 'are the critical elements for arts use in teaching' (65). "

13. CHRONOLOGICAL OVERVIEW OF THE TIME PROJECT

The above description highlights some of the ongoing issues with partnerships between schools and artists and demonstrates the recognised potential pitfalls of such liaisons. The partnerships discussed above were those which took place in more 'normal' times, pre pandemic, and so it is important to see how the pitfalls were negotiated, as well as the pandemic.

One key aspect to this is the way in which HMDT Music, Project Manager Partner Heritage Learning Lancashire (HLL) and the schools and their staff were able to deal with issues in a reflective and imaginative manner throughout the duration of the project, especially during and after the impact of Covid. How this managed to maintain the quality of provision is unpicked in the section on teacher development.

For the first 18 months of the project there was a clear sense of development and understanding of working in new ways, with new partnerships being forged within and across the schools and artists. Some initial apprehension shared by Year 1 teachers at the beginning of the project was not shared by Year 2 teachers as they began their year in September 2019 (see attitudinal change data below). There was a real sense of the growth of possibilities in terms of the project (see Year 1 and Year 2 reports for further data here). Teachers and school leaders were reporting positive impacts on the engagement and achievements of students who were involved in the project (see reports for Year 1 and Year 2). However, as with many initiatives in education, the pandemic, which began to be experienced across the schools in early 2020, led to a reworking of possibilities in terms of the project.

Following the initial hiatus, an online puppet show replaced the planned term three projects in Year 2. Discussion with the schools showed that there were different approaches to the use of the puppet show. Some teachers were able to use it as a method of engagement with classes whereas for others it became an option for students in their own time. Some schools were able to see the project being shared by siblings who were not actually at their school (Lytham Hall Park). There were clear links also to the provision of IT devices at home as teachers reported that those students from more affluent areas were more able to engage (Lytham Hall Park), whereas those from more socially disadvantaged areas were unable to engage to the same extent. A clear link was evident with deprivation by postcode as indicated above, with parents and guardians in areas of high degrees of social deprivation clearly not being able to provide the level of IT support which other groups were able to enjoy.

This is to be contrasted with the IT provision available in the schools themselves. All six schools provided rich IT facilities for student use when in school (ipads especially being a feature of many observations). IT provision was seen to develop throughout the project, not only as tools for education, but also in the use of recording student progress, and as ways to celebrate this progress via media platforms.

The implementation of what we might call a reimagining of potential was initiated at the start of the third academic year of the project (September 2020) which involved a bespoke online approach to CPD and teacher/ artist interaction. CPD sessions were observed online and showed that some subject forms, such as visual art, could translate to an online platform with reasonable success, whereas others, such as music, would have difficulties owing to the impact of IT delays on activities such as call and response. There was a clear development of online pedagogy shown by the artists here as they modified activities to avoid the difficulties of online communication, such as the use of two cameras. Teacher IT skills were also seen to advance.

The third year of the project also saw thorough planning regarding the possibilities of the teaching sessions which were now to be delivered online by the artists and face to face by teachers. Due to

the nature of the spread of the disease this planning also involved the considerations of activities which could not happen, such as singing (noted above) and some aspects of drama.

Indeed, due to national, local and individual school restrictions within the first and second terms of Year 3 it soon became clear that some schools would have difficulty accessing certain aspects of the project. It also became clear that each school was dealing with different contexts in terms of staff, students, key worker children and the whole process of creating and maintaining meaningful and workable bubbles.

Online delivery and engagement is difficult at the best of times, but the nature of arts as being closely linked to creativity and the functionality of the body exasperated this still further. In terms of the artists they were able to plan and deliver live sessions to classes from their own studios. When delivering CPD this worked reasonably well, with the expected glitches being dealt with on both sides. When delivering sessions to students there was a further impact which became increasingly clear. Rather than delivering the whole session from the perspective of being the leader of the session, the absence of the artist from the room ensured that there was an increasing need for the teacher to take more of a lead in the delivery of particular aspects of professional practice. This side effect was commented upon by teachers as helping them to accelerate their learning as they sought to mediate the work of the artists 'live' in front of their own students.

This more direct involvement was evident when witnessed during the online sessions, teachers were reading the room and solving problems at the point of student need due to what would have been a delay if asking the artist for further advice.

There were other issues which became apparent in terms of the actual physical geography of school buildings and sites in terms of teachers being able to keep regular contact with mentors or other teachers or teaching assistants (TAs) within the project. This was also seen in face to face observations, where the spaces in which the artists and teachers were allowed to move were limited by school space and policy.

The success of the projects of the third term showed a clear evidencing of teacher learning and impacts upon schools as rather than there being a sense of closure, interviews with staff and school leaders showed a developing sense of what the legacy of the project might be.

14. MEETING THE AIMS OF THE PROJECT

Although each year brought with it separate targets (see reports for Years 1 to 3 for further details) the aims of the project as a whole remained the same and in the next section I address each in turn.

> **a. To empower teachers to embrace HMDT Music's methodology of embedding activities across the curriculum using a combination of CPD training through artists' workshops and delivery, leading to them being able to plan, develop and implement arts-based cross-curricular learning;**

School leaders

All six school leaders agreed on the success of this particular aim (the following tables are Likert style, with ranges from 1 (disagree strongly through) to 4 (agree) and 5 (agree strongly).

Number of people
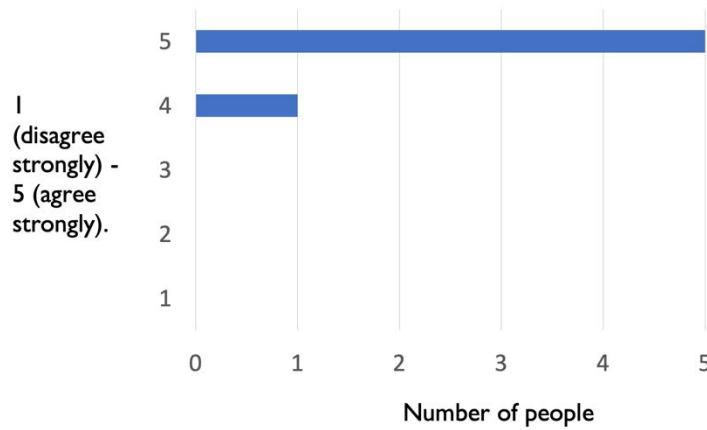
Leaders commented in more detail on what they had seen in their own schools

Staff have benefitted from trying different approaches and being supported by professionals.
Head - Lytham Hall Park

Staff responded well to CPD and this is seen most effectively when past participants have made it part of their teaching practice. Head - Willow Lane

Staff enjoyed working with specialists and being able to access equipment and knowledge otherwise unavailable. Head - Grange

Observation and interview demonstrated that activities were clearly embedded across the curriculum. Discussions with teachers revealed that the methodologies were not merely seen as something just for the TIME project, but rather were used across all subjects and also by teachers not involved with the project. There was a clear sense of what Anna Craft has termed 'possibility thinking' as teachers expand their pedagogies to cover aspects of the curriculum

"*Not only did we design Anglo Saxon brooches, but we also made them. We transferred our poetry to music, something I wouldn't normally do, and will create a finished piece of drama, art, poetry and music combined*" St Wilfrid's – Zoe

"*Still using techniques and skills in music drama and art*" Willow Lane – Duncan – Year 1 Teacher

"*I have found the whole process invaluable in learning and being more confident, especially when leading the development of sketchbooks in school.*" Lytham Hall Park – Mary – Year 2

The planning and implementation were seen throughout the years of the project, in the projects themselves and has a lasting legacy in pedagogy and curriculum (see school, teacher and student impacts below). It is also important to highlight the positionality of the different actors within the project. Meetings between HMDT Music, HLL and the artists deliberately excluded the teachers, similarly the artists were excluded from meetings between HMDT Music, HLL and the teachers. This ensured that the relationships between artists and teachers became focused on the individual class teacher and their perception of the needs of their students. Similarly, the fact that the artists worked individually with the teachers ensured that for all projects, especially the Summer project, the teacher was the focus of the different artists' work, enabling the teacher to have a further grasp on the direction of the project, and such ownership was commented upon by the teachers as being an 'uncomfortable' but dynamic tool for their professional development.

b. **To build a coherent skills resource bank which can be shared amongst schools and leave a legacy beyond the duration of the project;**

The TIME website hosts a wide range of lesson plans and schemes of work which were developed throughout the years of the project. However the clearer, and deeper legacy is how the project has impacted curriculum design and teacher pedagogy. Schools such as Lytham Hall have rewritten curriculums in order to make use of the pedagogies developed throughout the project. In this way it can be seen that the project manages to '*hit even those classes who were not involved in it*' – Head teacher Lytham Hall

"*I love Keith's moto of taking risks and that it is fine when things go wrong because it is all a learning process and we learn from our mistakes. It has made me far more focused on the process as opposed to the finished result.*" St Wilfrid's – Zoe

In addition the practices of teachers show a clear development of skills used by the schools, with both teachers and senior leaders seeing an increased use of arts and arts based pedagogy in the classroom, with all school leaders agreeing that there had been an increased arts culture within their schools.
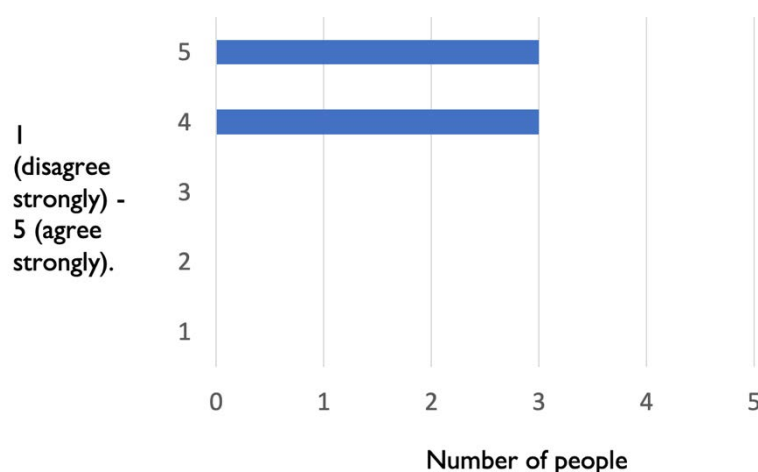
Yes, definitely successful in the years the TIME project is running. It also has a legacy effect of encouraging teachers to think more broadly where the arts can apply to other aspects of the curriculum. – Mel – Willow Lane

c. **To further explore and validate the perceived link between such projects and ways of working and a rise in academic achievement as identified in the pilot model above;**

The difficulties of proving a direct link between arts and academic achievement are well documented (Winner and Cooper, 2002 Cho & Lin 2011; Craft 2005; Flew 2012). The 2013 OECD report 'Arts For Arts sake' concludes that although there is a 'clear positive correlation between multi-arts education and several measure of academic success' (74) there is no

theoretical underpinning to suggest that teaching via the arts will necessary lead to academic attainment in general.

They do, however, concede that the culture of arts teaching methods might well be beneficial, if it were possible to see that building arts into the school as a whole and with a subsequent change of teacher outlook and methodology (in terms of a pedagogy that emphasizes inquiry based student centred learning) then it would be reasonable to hypothesise that the arts 'can improve academic learning via the indirect route of improving school culture' (75)

Exploring the specifics of single subject impacts they posited that there were some benefits of music education and its relation to cognitive functioning. In terms of cognitive transfer there is a degree of evidence that music lessons can improve children's academic performance as well as word decoding and phonological awareness. Both decoding and singing also require listening skills. They hypothesise that the link to academic achievement might well be to do with the processes of individual music lessons, usually one to one with an adult, involving decoding and interpretation of notation as well as daily practice and especially memorization.

In terms of the visual arts the OECD study shows that there is a degree of transfer of observational skills (one of the key areas of visual arts teaching) and the relation with geometry as both arts and geometry require spatial reasoning.

When unpicking the possible transfer of theatre education the study found 'clear causal evidence' (160) that training in classroom drama can enhance verbal ability. They underline also that since the transfer of skills from one domain to another is not considered to be automatic then the effects of this causality might be even greater if teachers explicitly taught for the transfer.

In terms of dance they found an impact which correlated dance with problem solving in terms of self-efficacy but 'not in problem solving itself' (180)

Moving from the cognitive to the creative they found that one of the limiting factors regarding exploring the links between arts practices and creativity is the 'limited way in which creativity is measured (185). The definition and measurement of creativity being continually illusive even though the recognition of it as a 'thing' appears to be simultaneously accepted. As the authors admit (196) 'the claim that arts education nurtures children's creativity seems self-evident' before refocusing on the measurement of it as being 'paper and pencil tests' (196). They conclude this section by stating that 'creativity may be highly domain specific', which would also explain why the transfer across domains is rarely seen.

This account gives a background to the TIME project and also shows the importance of factors such as student engagement and 'buy in'. Teachers and school leaders commented throughout the project on the positive approaches that were forged and the importance of this as foundations for the learning of knowledge and skills themselves. In fact 80% of school leaders saw increased 'buy in' from students during the project (see also the student ratings below).

However, it is clear from feedback from school leaders that the impact of the pandemic fragmented many teaching approaches within the six schools and created a situation in which links between arts and academic achievement were difficult to verify.

Emma (St Wilfrid's) commented that *"Covid restrictions on final two years"* had stymied aspects of continuity as school spaces and staff were separated into bubbles. Mel (Willow Lane) stated that *"with regard to impacting on wider attainment and achievement, this has been hard to quantify especially these last two years"*.

In the discreet subject areas of the arts, however, it was felt that progress had been made. School leaders were able to discuss 'good skill transferal' (St Wilfrid's), *"Clear progression, especially in art,*

seen in book looks and class visits." (Lytham Hall Park), "*Within art, there has been clear positive impact*" (Mel (Willow)) and many teachers and leaders felt that there had been a link from arts to achievement but the pandemic made it difficult to quantify. Mel felt that "*enjoyment of curriculum is evident which impacts on wider outcomes*", Mary (Lytham Hall Park) saw that "*Subject leaders for arts have been able to impact the whole school*" and Sharon (Lytham Hall Park) drew upon data for a particular group of students which might be worth exploring in more detail in future. '*Pupil Premium assessments are moving up, we can't say it's all down to TIME but that started the year that Polly and Sofia were involved*'. Polly and Sofia were teachers in the Year 1 cohort who had rewritten the curriculum to include arts practices throughout the year."

These aspects of how enjoyment and engagement might contribute to student achievement across the curriculum were also evidenced in discussion with other teachers across the project-

"*Children remembered facts in subjects like history due to enjoyable sessions involving dance, drama, music and art. I can still remember Ben's song based on the fire of London too!*" Claire St Wilfrid's

"*I think the children have learnt new skills in art and enjoyed experimenting with different activities and improved their drawing skills. In music, their composition has improved and their confidence in making their own music.*" – Mary – Lytham Hall Park

"*Children have been engaged, experienced and learnt new skills.*" Sarah - Grange

"*Confidence has improved when focussed on teaching skills within the arts that are applicable to other areas of life and not just other areas of the curriculum. Being able to learn in different ways will show them they really know something, but also finding ways to do difficult things, going out of their comfort zone, finding different ways of having fun with their learning, have all helped improve confidence*" Robbie – Willow Lane

Thus, despite the pandemic both teachers and leaders were able to see an increase in students' knowledge and skills
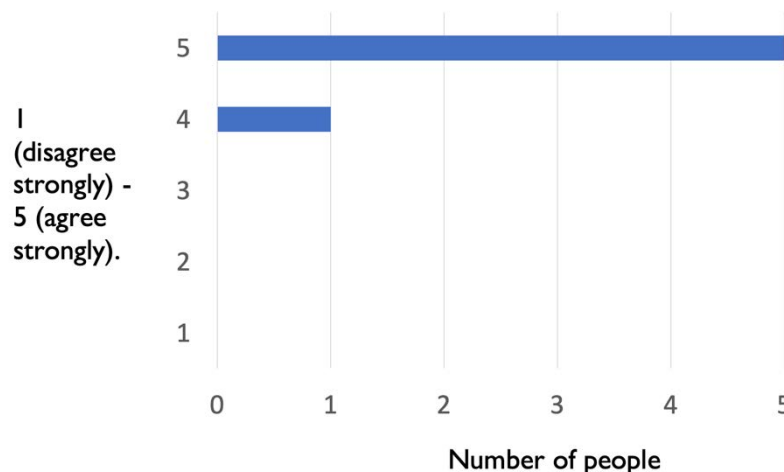
St Augustine's looked to the future by seeing that "*Children's skills and knowledge have improved within the focus area of the subject - however, good foundations have been laid to then build on this over the next few years and across a wider scope*". Elaine

> d. **To expand the role of teachers as owners of the creative and delivery process as well as that of the students and HMDT Music (and other arts organisations), without increasing pressure in the current education environment;**

School teachers were clear in how they had seen their staff develop as owners of the processes, especially clear to them when the artists were no longer present *and staff just run with it'* (Mel, Willow Lane)
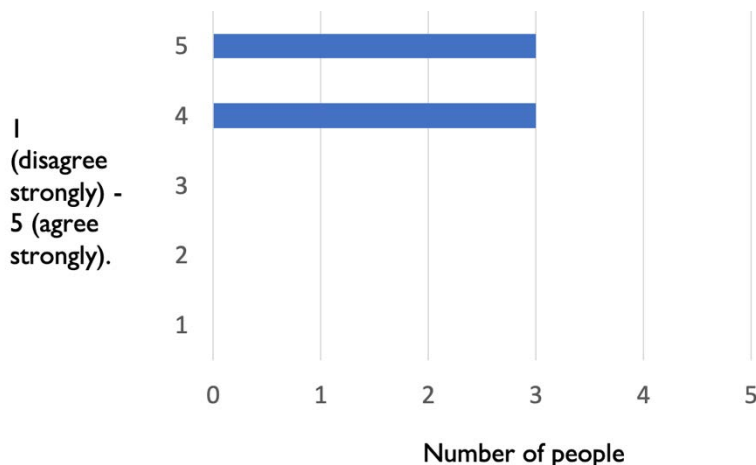
Emma (St Wilfrid's) spoke of how "*Teachers were now more likely to 'think outside the box."* Mel (Willow Lane added that "*More staff are using more creative ways to enhance learning and lesson information. It has raised the profile of arts teaching and put positive pressure on teachers to try new approaches.*"

Sharon (Lytham Hall Park) discussed the blending approach that she had seen from her teachers and how "*The use of the arts to deliver the curriculum has been highly effective where teachers have planned this to work alongside our topic-based curriculum effectively.*"

As mentioned above, the clear structure of the project which centred teachers on the ownership of the project in terms of both planning and delivery enabled them to be in an occasionally uncomfortable, but always safe environment in terms of the project and their own development. . *'It's good to know that the artists are there if we need them'*. Gemma – Willow. The learning was not only of the arts as processes themselves, but the use of IT during the pandemic and the development of student use of IT equipment such as ipads was clearly seen in the final projects, IT becoming a conduit for delivery of some of the arts. Ipads especially were used as tools of learning by more ambitious teachers such as Jack from Grange, in which they were used as tools of design, research, creativity and performance.

i.   Children's confidence

Teachers spoke of how the increased confidence shown by children had enabled them to engage more with the arts, although as one teacher put it *'some children are confident enough already!'* The data for this aim also showed how important the project became as a positive focus for teachers and their students, and many teachers spoke of students taking ownership of large aspects of the project.

Number of people
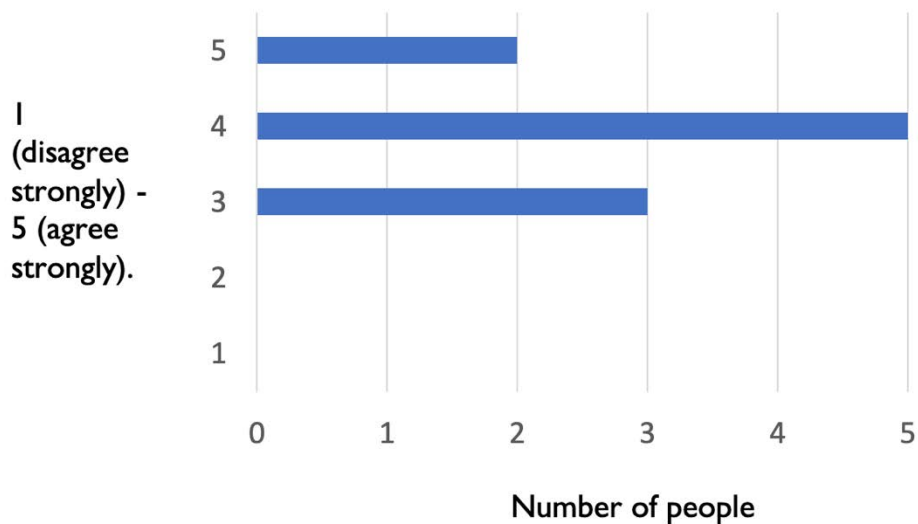
Teachers specifically spoke of how confidence was part of the process of the project.

Drama improved their outward confidence. Emma - St Wilfrid's

"*The sessions were very much about being involved and having fun rather than the finished outcome, which I do normally focus on in my teaching. This changed the way I taught as it did take some pressure off me. It was more about relaxing, learning as we go and having fun. I think this helped the children and their confidence too.*" Nadine - St Augustine's

"*Children developed more confidence as the sessions went on. They were not afraid to give things a go, even if some were a little out of their comfort zones.*" Sarah - Grange

"*Bigger focus on process than end result. Big focus on mistakes happen and we learn from them. Love this and children feel less results focused - more focused on enjoying what they do. Some of my quieter children were more confident during the performance.*" Zara – Lytham Hall Park

"*The children have missed out of many opportunities to express themselves through the art and at the beginning of the year the children were not confident in their ability to complete art activities and did not enjoy making their own music because their ideas and confidence were limited. I remember the first drama session over zoom the throughout the morning, I could see the children becoming more confident to share their own ideas and experiment with different movements to tell a story.*" Zara – Lytham Hall Park

"*Children loved making a film, they were less daunted than when on a stage and they were really pleased with how it all came together. Lots of children would like to go into the film industry now!*" Robbie – Willow Lane

"*TIME project gave the children a real opportunity to 'shine' through allowing them the creative opportunity/space to develop through drama improvisation, lyric and song writing (and performance) and silk painting. I was delighted to see some of the quieter members of the class becoming very 'hooked' into the project and 'standing forward' to demonstrate their new learning.*" Yvonne - Lytham Hall Park

ii.   THE CPDs

As part of the project HMDT Music provided CPD to the staff of each school in the form of Art, Music and Drama. In the first year of the project these were provided after school and some staff and schools experienced logistical issues in attending, Lancashire is a large county and some of the schools quite a distance from one another, making after school delivery difficult for some teachers to attend.

The regular meetings organised by HMDT Music and the ownership shown by the teachers in terms of their CPD was visible not only by the pedagogic approaches shown by the teachers, but also by the school changes as a whole

"Reignited my own creativity. Opened doors to identifying where creative opportunities could be used to enhance the curriculum." Grange – Sarah

"It has deepened my knowledge of different areas within the arts. Particularly enjoyed learning more drama techniques, games and why and how you teach these to children, as this was my weakest area." Willow Lane – Robbie

"The TIME project has made me consider where the arts can support the wider curriculum at the outset of each learning topic. It has given me greater confidence and improved my subject knowledge, allowing me to plan for greater progression and development in art subjects." Willow Lane – Duncan

e.   Establish successful working partnerships with local educational organisations to develop a replicable model for regional roll-out and determine that the same methods are transferable in a variety of schools, localities and settings.

In working together with established artists and educational organisations within the region there was a clear strength shown in the ability to build upon previous existing relationships, both formally (in terms of some of the schools being part of the same 'cluster') and informally (in terms of sizeable number of staff having friendships with others in different schools and some of the artists being already known to both the schools and their students). This, however, brings with it a complication in terms of expectations as some teachers expected a 'normal' programme of CPD delivery and so had to come to terms with the scale of the project.

This potential issue was overcome by both the overall structure of the project (the ongoing whole school CPD sessions, the developing trust between artists and specific teacher) as well as the overt methodologies practiced by the artists in which the artists' deliberate explanation of what they were doing and what the potentials of their actions were allowed teachers to not only have a knowledge of artistic possibilities, but more importantly gave them an understanding of those possibilities. In terms of the use of these methods it became clear through interview that there is tacit use of the methodologies used in the project. Two teachers who moved to different schools (Catherine- Grange and Sofia – Lytham Hall Park) both discussed with me in the year after leaving the project how they were making use of the TIME project in their new roles in their new schools. Similarly, the artists discussed how the blending of delivery of CPD alongside activity from the teacher was something that was now part of their extended repertoire when working with schools *('I now deliver and then watch them deliver in turn, it's better for me, it's better for them, it's better for the kids').*

Artists Keith, Ben and Laura all spoke of how their CPD methodologies had changed as a result of the TIME project and how that was also reflected in their organisations. Keith discussed how there were occasions when he was *'more explicit'* because he could see that *'some teachers really*

want you to unpick what you are doing'. Ben mentioned that there were times when he stopped '*to explain things in as much depth as possible'* and that was something he was taking back to More Music. Similarly, Laura explained that Burnley Youth Theatre would be learning from the TIME approach in terms of their approaches to CPD. From his perspective, Project Manager John, saw how different schools had embraced the project in different ways and that the '*Heads saw the potential, the value'* in specific ways for their own schools. This allowed the transferability of the project to be seen as some schools used the methodologies to transform specific areas of the arts across the school (Lytham) whereas others (Willow, Grange) had begun to develop a whole school transformation by embedding the arts throughout.

Although teachers expressed the view that the face-to-face delivery of CPD was preferable, the advent of the pandemic and accompanying development of online platforms has created a situation in which pedagogical methodologies are more transferable now than in the years before. In particular, the possibilities of delivering online CPD in terms of visual arts might be seen to be a distinct possibility. For drama and music it is clear that although some aspects (such as call and response or similar methodologies which require a specific use of time) might be difficult to achieve online, there are specific activities which were seen to translate well to an online format, specifically those of song writing and script writing.

15. AREAS OF IMPACT

Having addressed the initial targets, I am now going to focus more specifically upon the areas of impact of the project, the specific areas in which the activities undertaken in the aims above manifested themselves. For the purposes of this report I am splitting up the impacts of the overall project into three particular categories. Those of whole school impacts, teacher impacts and student impacts.

a. WHOLE SCHOOL IMPACT

"'*Although the project has only hit particular year groups it has had an impact throughout the school.*" (Deputy head, Lytham Hall Park)

i. Changes to the school curriculum

Traditionally the arts are part of the Foundation Subjects in Primary schools in England, and as such are not part of the Core. Indeed, investigation of the provision of training in the arts during the Primary PGCE of teachers on the TIME project revealed that out of that year a half day was spent on art, a half day on music. Some teachers had a half day on drama, but not all. Despite this deficit the use of the arts as methodologies within the Core subjects of English, maths and science was documented at all six schools via observation. It was clear through responses to the questionnaires, interview, student focus groups and observation that all teachers engaged in the project had changed their pedagogy to incorporate arts based influences within their repertoire, overcoming this initial lack of training.

Although the criteria within the Primary Curriculum are dictated by national policy, the ways in which schools meet the demands of the criteria is very much dependent upon the school, and rewriting the curriculum is a huge undertaking as it needs to ensure that all dictated criteria are mapped within it. Nevertheless many schools also formalised their changes to teaching pedagogy by rewriting their entire curriculum for both Foundation and Core subjects across all years to

enable more use of art pedagogies to be used in order to maximise the potential of the arts (St Augustine's, Grange, St Wilfrid's, Lytham Hall Park, Willow Lane).

ii.   Changes to the methodologies of reporting to parents / guardians

It is a legal requirement for schools to report to parents / guardians and one school in particular (Grange) highlighted the processes of the TIME project in the reports to all students engaged in the project by specifically referring to it in the annual reports to carers. This underpinned not only the project itself but also how it was used to engage with and cover the requirements of the Foundation Subjects. At parents evenings and in informal meetings the progress of students on the project was also discussed.

iii.   Changes to school infrastructure

Displays are a feature of the rich cultures within school, but with the TIME project these were improved as ways of showcasing the development of skills. At Lytham Hall the head teacher described the improvement as 'staggering' – adding that the wall below was "*an example of how we have moved on. We had been rather reliant on art as pencil crayons and white paper…*"

Year 3

Clear use of displays to underline the developments seen in the arts were also seen at Willow Lane, Grange, St Augustine's and St Wilfrid's. Many of the early displays featured work which was featured within the topics covered by the school in terms of the project, whereas later visits to schools showed that the topics covered were different, but that the skills developed during the project were still being used.

iv.   Changes to school online presence

All schools have a wider broadcast than was the case pre internet. Most have a 'passive' system of a school website which has links and contact details of members of staff, information about the school calendar etc. Schools in the TIME cluster added to this, giving parents and guardians more

direct and focused information regarding students, sharing it with parents and guardians.. An example of this is given from Willow Lane –

"This half term, we are lucky enough to be working with the TIME project, a group of inspirational artists who will be helping us to put together a class performance incorporating a variety of art, drama and music. We will be basing our project around the beautiful book, 'The Robot and the Bluebird' by David Lucas. As part of the project, the children will be designing and making their own 3D robots out of junk and then using them to practice their observational drawing skills."

Willow Lane used their website to inform parents of the project and its links to the wider curriculum

YEAR 3

Summer 2:

This half term is filled with learning and fun. Our topic this half term is called Rock and Roll, where we will be looking at life in the Stone-Age, how rocks are formed, volcanoes, and earthquakes. We also have a very exciting project to do.

For our project, we will be working with puppeteers, actors and musicians to design, make, create, compose, perform and record a short a film. I have already had some training from a director about how to film and edit, and I will be passing on that knowledge to the children, and by the time you read this, we will have also worked with a puppeteer. It will be a short film, based on the Iron Man and incorporating lots of the learning the children have done this year. The working title at the moment, is 'The Recycled Man'.

There is so much going on in this half term, that I need your help. There is a part in the film where the children will be acting out that something is wrong with the world, and only the recycled man can save them. It would be great if we can have some shots of volcanoes erupting. For this I thought it would be nice if any children and parents felt able to make a volcano at home, then they could bring it in to school so we can film it exploding. Below are some links I found for how to how to make a volcano. There is no pressure or expectation for this, it would just be a bonus for our project. Anytime before the 9th of July would be great.

Precovid the schools embarked upon an ambitious programme to inform parents and carers directly of what their children were doing on the project. St Wilfrid's school used an app called Seesaw which allowed for images of student activities to be sent to parents and guardians. This was in 'real time' and acted as a social media platform which enabled carers to directly see what it was that their children were doing in the project, an example below:

⋈ Seesaw

TIME was tagged in an item. View Item

Hundreds of these messages were sent out during the period of the project and teachers from St Wilfrid's discussed how parents and carers were delighted to see the engagement shown by their

children at school. In a similar way Grange and St Augustine's used Class Dojo as a way of informing parents and guardians about the ongoing events and success of the project.

The use of social media sites as places of interaction grew after the start of the pandemic, not only as ways in which the schools could set work and interact with students, but also as methodologies for engagement and creativity; for the puppet show Lytham Hall Park commented upon how their use of Purple Mash had allowed families to work together on creating the puppet show over lockdown

As the pandemic continued there was an increasing trend for school blogs in order to maintain contact with carers and students, for which the arts as tools of engagement were a clear tool. Hall Park demonstrated links to both parents and guardians but also the wider community as art-work devised during the project was entered in local competitions –

These online blogs were used to showcase student progress throughout the project

b. TEACHER IMPACTS

TEACHER DEVELOPMENT

A brief literature review of teacher development

There has been over the past three decades clear progress in the development of understanding of teacher professional development. It is now accepted that such development might be implicit rather than explicit (Adger, Hoyle, & Dickinson, 2004), that it is situated (Lave & Wenger, 1991) or unconscious (Smylie, 1995). In terms of the expectations of how success of teacher professional development might be realised there is a range of outcomes which have been explored, from changes in teacher belief to pupil learning (Bredeson, Kelley, & Klat, 2012).

Ongoing theorisations and conceptualisations to explain this developing understanding have provided a degree of illumination regarding the different conceptions of professional development. In terms of an overview of what CPD is, Kennedy's (2005) conceptualisation of a continuum of nine different aspects (from training to transformative) gives a precis of what was previously slippery to define (Goodall et al (2005)). Kennedy's approach also conveniently allows for a range of previous definitions to be included.

- 'all natural learning experiences and those conscious and planned activities which are intended to be of direct or indirect benefit to the individual, group or school and which contribute to the quality of education in the classroom.' (Day (1999, p4),
- 'all types of professional learning undertaken by teachers beyond the point of initial training' (Craft 2000, p. 9),
- 'the process by which, alone and with others, teachers review, renew and extend their commitments as change agents to the moral purpose of teaching' (Cordingley et al (2004, 3))

Kennedy's is a useful way of recognising, accepting and including the similarities and differences across domained definitions which stem from the different ways in which the umbrella term of CPD has been realised in practice. Practices including different social and cognitive processes varying from statutory guidance, action research, onsite and offsite networking, coaching, mentoring, reflection and others are included. It is also a useful way of seeing how professional learning is clearly a form of situated learning.

It is also worth appreciating how these different manifestations of CPD stem in turn from three different areas, notably; the needs of the system as a whole, the needs which are related to the individual school and those needs which are personal to the teacher (McMillan et al (2016)).

In addition it needs to be borne in mind that these views of CPD are exploring CPD from an external perspective, exploring the initial purposes and final outcomes of activities. To explore the processes further requires a degree of immersion in exploring models of teacher learning processes (Mark Boylan, Mike Coldwell, Bronwen Maxwell & Julie Jordan (2018)) in which patterns and interrelations between different elements of professional development might be unpicked.

Taking this further we need to look at the work of Guskey (2002), His work examined teacher learning as a whole, but in situations where teachers were separated from their class rather than being immersed in activity with them. He identified five specific stages of teacher development

1. the participating teacher's reactions to the CPD on offer;
2. the teacher's own learning;
3. the impact upon the organisation itself, which might be a department or the school as a whole;
4. the participants uses of the skills and knowledges that have been acquired:
5. the learning outcomes of students.

The first four stages show the importance of individual and institutional 'buy in', vital – as we have seen above, and are focused on the teacher's learning. Guskey does not, however, address the movement between stages 4 and 5, the point of interaction between teacher and students, an interpersonal dialogic juxtaposition between the teacher's new learning and the intended learning of the students. This is a rich area for exploration as the teacher begins a gradual move away from their known forms of professional practice.

There are literatures which have begun to implicitly explore the borders between stages 4 and 5. Clarke and Hollingsworth (2002) offer a model of teacher professional growth that suggests that teaching change occurs in an oscillation between reflection and enactment across four interconnected domains of the teacher's own world, those of teacher knowledge and professional practice, consequence and the external domain. Again, teacher learning is empirically examined largely away from the classroom and after the event, using teacher self-report.

Desimone (2009) addresses the research community as a whole and within that, especially, the evaluators, arguing that her model should be used in 'studies designed to describe trends, associations, or impacts of professional learning on knowledge instruction, and student achievement' (p. 183). Indeed, the focus on student outcomes as the endpoint fits with a discourse of evaluation, and has been cited in a range of empirical research studies into professional development impact. Similarly, to Guskey, Desimone suggests that the relationship between elements is a causal chain, yet the ordering of the elements differs from that of Guskey: Desimone arguing that changes in teachers' knowledge and beliefs precede changes in their practice,
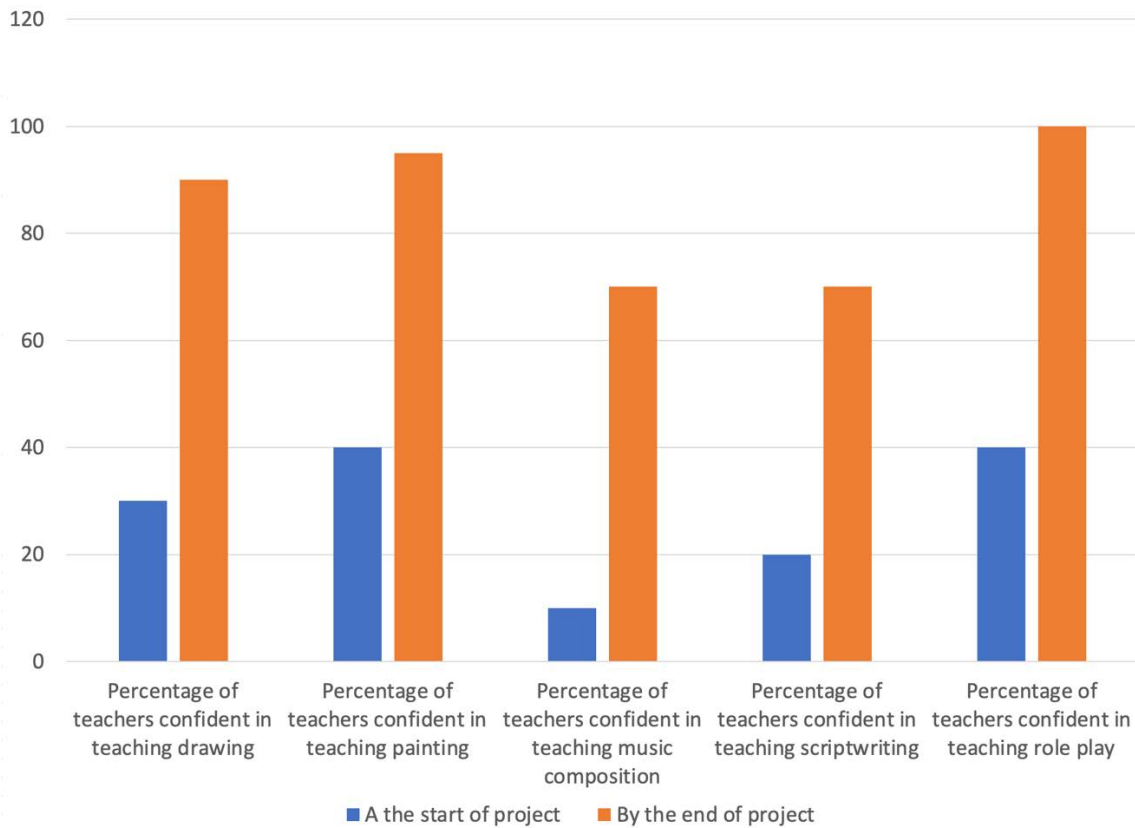
Evans (2014, p. 188), however, points to the 'impossibility' of identifying causal impacts of professional learning on student outcomes. This leads to her argument that although students may be secondary beneficiaries of teachers' professional development they should not be integral to the conceptualisation of teacher learning or development. Although Evan's model is focused on those who are seeking to lead professional development she does begin to engage with the micro level of cognitive development and change, in which teachers are able to recognise and utilise 'better ways' of doing something within a specific episode of teaching.

There are clear overlaps between Evans' and Clarke and Hollingsworth here, Evans herself noting that 'Clarke and Hollingsworth's "change sequences" approximate to "my micro-level development"' (2014, p. 185). However, Evans emphasises the importance of the mental internalisation of change evident in her model rather than the enactments and realisations of Clarke and Hollingsworth

This is also the area which the TIME project clearly explores – the territory between the 4th and 5th level of Guskey's model. Observation of teacher practice highlighted that this territory was made up of three distinct stages.

As mentioned in the introduction, teacher confidence in the arts is a major factor in the teaching of the arts. A comparison of beliefs indicated via questionnaires shows a marked difference between teacher confidence at the beginning and end of each year of the project. This indicates a profound improvement in the teachers' awareness of self efficacy to teach using a wide range of art approaches. When questioned about their confidence at the beginning and end of each year, teachers reported changes to their confidence as in the table below (30 teachers were able to respond).

The increase is possibly even more impressive if expressed graphically -

Chart legend: ■ A the start of project ■ By the end of project

Categories: Percentage of teachers confident in teaching drawing; Percentage of teachers confident in teaching painting; Percentage of teachers confident in teaching music composition; Percentage of teachers confident in teaching scriptwriting; Percentage of teachers confident in teaching role play

i.   Changes in teacher perceptions

Teachers were asked a range of questions at the beginning and end of their year on the project (see appendices). These were linked with the areas in which they thought TIME might make an impact in terms of the school and their teaching.

Possibly linked with this there are clear differences in terms of the attitudes to the project between the first and second year teachers in the responses to questions asked regarding their perceptions of the possibilities of teaching using the arts. The Year 1 teachers expressed some of the wariness that teachers have shown in the past when working with artists in other projects (as discussed in the overview above).

Year 2 and 3 teachers, however, expressed far more positivity in terms of the potentials of the project, as can be seen in the tables in the appendix.

Again, it was clear to see how the Year 2 and Year 3 teachers were already are using arts methodologies in their teaching. This was shown across all six of the schools and observed on school visits as well as being included in ongoing discussions of progress. It was clear that even though some teachers had not been involved directly in the project until Year 2 or Year 3 they had begun to use some of the skills developed through whole school CPD in those earlier years. In interviews teachers described how they had created learning communities in which they exchanged ideas with one another (and their TAs) in terms of artistic ways of teaching the curriculum. One of the most important findings is that the impact of Covid was not as negative as it might have been. Although much of the Spring and Summer terms of Year 2 and the Autumn term of Year 3 were lost, the gains in staff confidence from Year 1 to Year 2 remained.

In response to questions regarding previous experiences of art CPD, Year 2 teachers made the following comments regarding their previous experiences–

TIME CPD for Drama last year which was very useful – Gemma - Willow Lane

> *INSET with TIME last year and this year.* Gel - St Augustine's
>
> *Staff meeting (TIME) on delivering the music curriculum.* Mary - Lytham Hall Park
>
> *Last year's TIME CPD in school (art).* - Emma Ashe - St Wilfrid's
>
> *Art INSET in 2018 through the TIME project* – Claire - St Wilfrid's
>
> *Drama twilight run by TIME* – Robbie - Willow Lane

This was also repeated by the Year 3 teachers and helps to explain how the schools and teachers maintained the changes shown in the second year

> *TIME CPD in music-* Laura Hillyer
>
> *I have attended a few staff meetings which have been focused around training for teaching the arts and attended one day with one of your artists which focused of colour mixing.* Zara - Lytham Hall Park
>
> *TIME CPD sessions through school when other colleagues have been implementing the TIME project with their classes.* Sara - Lytham Hall Park
>
> *Time in school over the last couple of years - Art with Keith and Music.* Rachel - Grange
>
> *Art Time CPD Music Time CPD* Sarah - Grange
>
> *I have delivered music CPD and we have had external music CPD and prior involvement with the time project.* Marc - Willow Lane

So, despite the pandemic the Year 3 teacher attitudes remained as their colleagues had done in Year 2. Observation of practice also showed that there is rich pedagogical evidence of the impact of different aspects of the project on the developing pedagogies of the teachers involved. It is important therefore to look at how this was sustained

This was due to –

ii.   Use of the mentor system (formal and informal).

Within each school the previous year's teachers are positioned as the mentors / advisers for the next two teachers within the school. Due to the length of the project there is clear evidence that this input from the mentors evolved and became something more inclusive to other teachers within schools. Catherine (St Joseph's) mentioned how '*My Mentor has helped me with drama and music ideas*' and she also talked about how this was only part of an ongoing dialogue with other members of staff within the project. Similarly Robbie (Willow Lane) discussed how he had "*informal chats with mentors - approximately fortnightly. Just chat about how it's going, what's working for me, what isn't, how they planned workshops, how they fitted it in with normal teaching and home-life demands, managing time and expectations.*" And he again mentioned how discussions occurred across the wider school staff. Teaching Assistants were also clearly involved in the project, as Rachel (Grange) mentioned – "*I mainly talk to my TA… because she is as involved with it as I am.*"

iii.   The quality of the CPD and artists delivering the sessions

Teachers spoke of how they were able to work easily with the artists and the sessions observed both live and online showed that the artists had a clear understanding of the needs of the teachers and the needs of their students. This understanding was also based upon the understanding that the artists had of school spaces and there was evidence of how the artists worked within school times and spaces (and online) while at the same time demonstrating their command of the arts as a teaching pedagogy that they were giving to another

"*CPD in film making was SUPERB. I now know what it takes to do this kind of a project and plan to use these skills in other areas in my role at the school*" Robbie (Year 2)

It was noted how the online CPD sessions all had an approach in which arts processes are chunked down and explained with clarity. This also has a clear link with teaching practices in which student learning is carefully scaffolded (see appendix for an example of visual arts).

iv.   Strong artist and teacher relationships

The positioning of the teacher within the school while the artist was working online necessitated a strong buy in to the project and a rapid development of a range of skills by the teacher. These skills were not only to do with the arts but also (due to the pandemic) of a range of complimentary IT skills.

There was clear evidence of the trust that developed in the relationships between artist and teacher and teachers spoke fondly of how the artists were always there to help out with any issues.

The core artists showed awareness of what the demands were within schools and were sensitive to the demands of schools and teachers throughout. This enabled the project to continue even during staff absence (St Augustine's, Year 1). Their experience with school aged children also enabled them to deal with issues in a mature and reflective manner (St Joseph's, Year 3). They were also aware of the needs of the teacher both in the moment of development and in the future, to which end there were bespoke activities created which also had developmental aspects which could be used by the teacher later (Ben, Year 3 CPD delivery session). Rather than jealously hanging on to expertise there was a constant 'gifting' of activities and suggestions as to what future work might look like. The artists discussed that a rationale for this was a 'buzz from watching teachers improve' (Keith). "*People book me again because I give them more than they expect.*"

The artists also felt they had developed, Laura spoke of how the role of a 'critical friend' was initially difficult for her – but that now she had learned the 'importance of taking a step back'. And that as a result, although the artists are doing less, 'the teachers really benefit from it'

All artists agreed on how they felt rejuvenated by the project, "*after fifteen years experience of going into schools I have to admit that I feel refreshed.*" (Keith)

'*There are clear benefits in the people chosen, Ben and Keith, the drama people, enjoyable people to work with. The longevity of the project helps relationships and gives us ongoing feedback.*' (Emma – St Wilfrid's). '*The facilitators were brilliant, they really engaged with the children*'.

v.   Teacher use of arts pedagogies within their own professional practice

Throughout the project the artists and teachers worked closely together to plan and deliver sessions for the teacher's own students. As such a clear example of success within the project is in which teachers deliver lessons to their students without the artists being there. Elaine (St Augustine) discussed how *"During a poetry unit, we used a poem called Matilda (that we used in a Drama workshop) and then went to use this in PE, using equipment to act out the events of the poem… As a teacher, it has enabled me to evaluate my current practice and then look at what I could try to further enhance my teaching."* Duncan (Willow Lane) *"I use art as a subject now and I'm confident using it cross curricular we looked at the Amazon – Mayan masks… English today we sketched what we see – it showed understanding of their reading, envisioning? It gives a snapshot of their understanding"* Simon (St Joseph's) *"In fact yesterday I used one of the techniques in my RE lesson because we often do role play situations but it can sometimes be death by role play so just a little technique that Taylor taught us which was like a spot light technique where you can freeze the moment. I've not been very successful with that but they did, like, a still picture of an aspect of part of the story and I was able to say 'oh I can see that you are the visitor and you are about to arrive and you're the one who is not looking forward to the visit and you're the parents encouraging'. So it was really nice because they were very still and I was quite pleased and I can use that technique again now"*

School leaders commented upon how they too had seen profound changes in the professional practices of their staff. Sharon (Lytham Hall Park) noticed that "*Teachers show imagination and enterprise using the arts. When doing learning through writing in drama, if reached an impasse the teachers would take the pupils into the hall, act it out on its own and dramatize what the issue was and then go back to the classroom*". Mel (Willow Lane) discussed how he had seen Duncan teaching in ways that he had never expected. This engagement with the potentials of their own professional development was also seen in some of the online CPD events. In the Drama CDP of 20/5/21 the teachers clearly asked questions regarding what they wanted from the CPD, and how it might link with their own specific teaching rather than being passive recipients. Similarly, teachers show an increased willingness to improvise in their practice (Music session (13/5/21) – many had brought instruments along).

vi.   The clear direction given to the project by HMDT Music and the support of head teachers and senior leaders as well as Heritage Learning Lancashire in acting as facilitators

As detailed above the impact of the pandemic created issues which a combination of leaders within the project were able to overcome. (Although not part of this report, a number of arts-based initiatives were completely abandoned at the time of the pandemic, whereas TIME was able to regroup and reoffer.) The vision of HMDT Music in the possibilities of how online interactions might work were able to be translated into reality by the work of LCC and the artists in particular, especially in terms of the flexibility that they were able to show.

From this point the role of school leaders became important in trusting the project. Also important were the school leaders' roles in meeting the physical expectations of the project. The projects were well sourced in terms of the physical provision within the schools of materials, and as the online elements of the project became clearer so the IT provision between schools and artists became clearer.

c. STUDENT IMPACT

Despite the pandemic 70% of Year 3 teachers commented on increased student knowledge and use of the arts in their lessons across the curriculum (not just in TIME sessions).

Again the levels of engagement seen in Year 2 were maintained in Year 3 as online systems began to be used more smoothly and the ways of working online became less novelty and more normal. Year 3 teachers in particular appreciated these developments, but other teachers from previous years also commented on the online developments and impacts

Better taught, better understanding.   Emma, St Wilfrid's

New art, poetry and music terminology and skills. Sara, Grange

New terminology and skills used. Different way of thinking about art.   Nadine, St Augustine's

The children learned a new skill in silk painting (led by the fabulous Keith) and this is a skill that will continue being transferred across the school. The project also helped to enhance the children's knowledge and experience of drama and songwriting. – Zara Lytham Hall Park

"*The style of Ben and Keith and drama allowed the teachers to take ownership, I'm still filming and the kids have taken ownership*". Yvonne, Lytham Hall Park

i.   Student Perceptions

Despite the impacts of Covid there were again clear similarities across the years in terms of student perceptions of what they gained from the workshops, in fact there was clear evidence (see the graphics below) of how between Year 1 and Year 3 the student perceptions of the quality of the sessions, and the impacts of them had increased. This despite the concerns of the impacts of Covid.

Workshop reviews

The use of student voice to help staff develop their teaching strategies has a developing literature within it as staff, students and school leaders attempt to triangulate feedback from different perspectives in order to improve student outcomes. The TIME project was no different, having a number of activities which were reviewed by students throughout the year
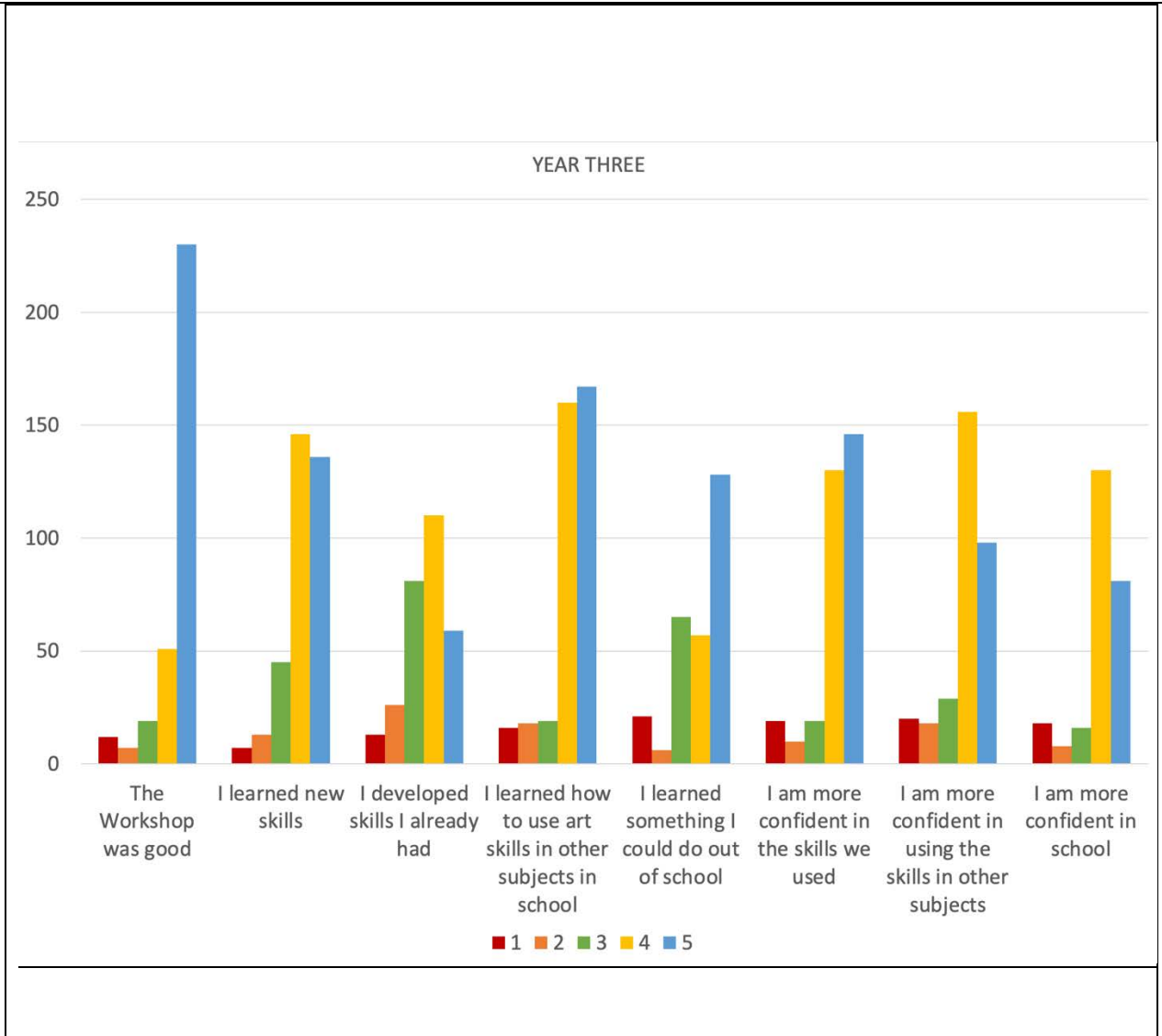
Reviews were either online or via paper which was collated and emailed

YEAR ONE

YEAR TWO

32

YEAR THREE
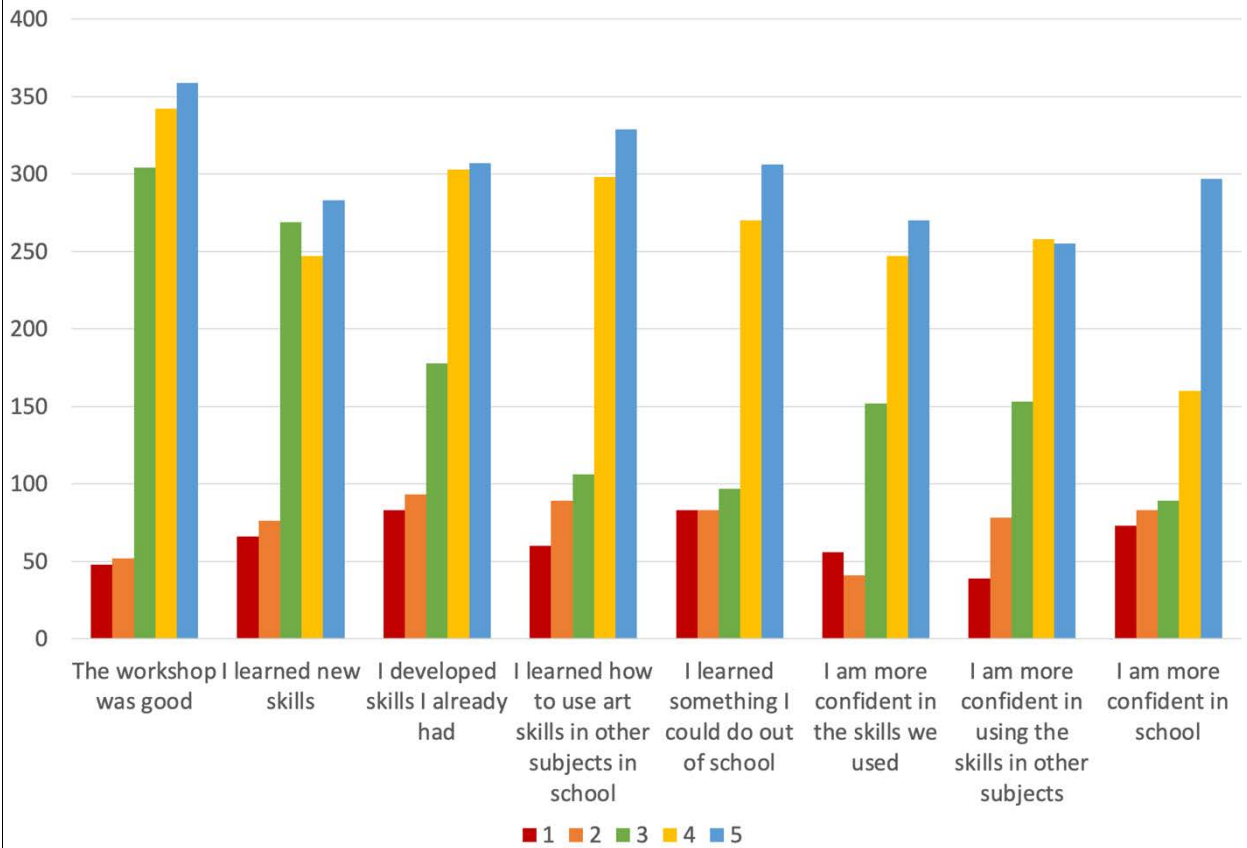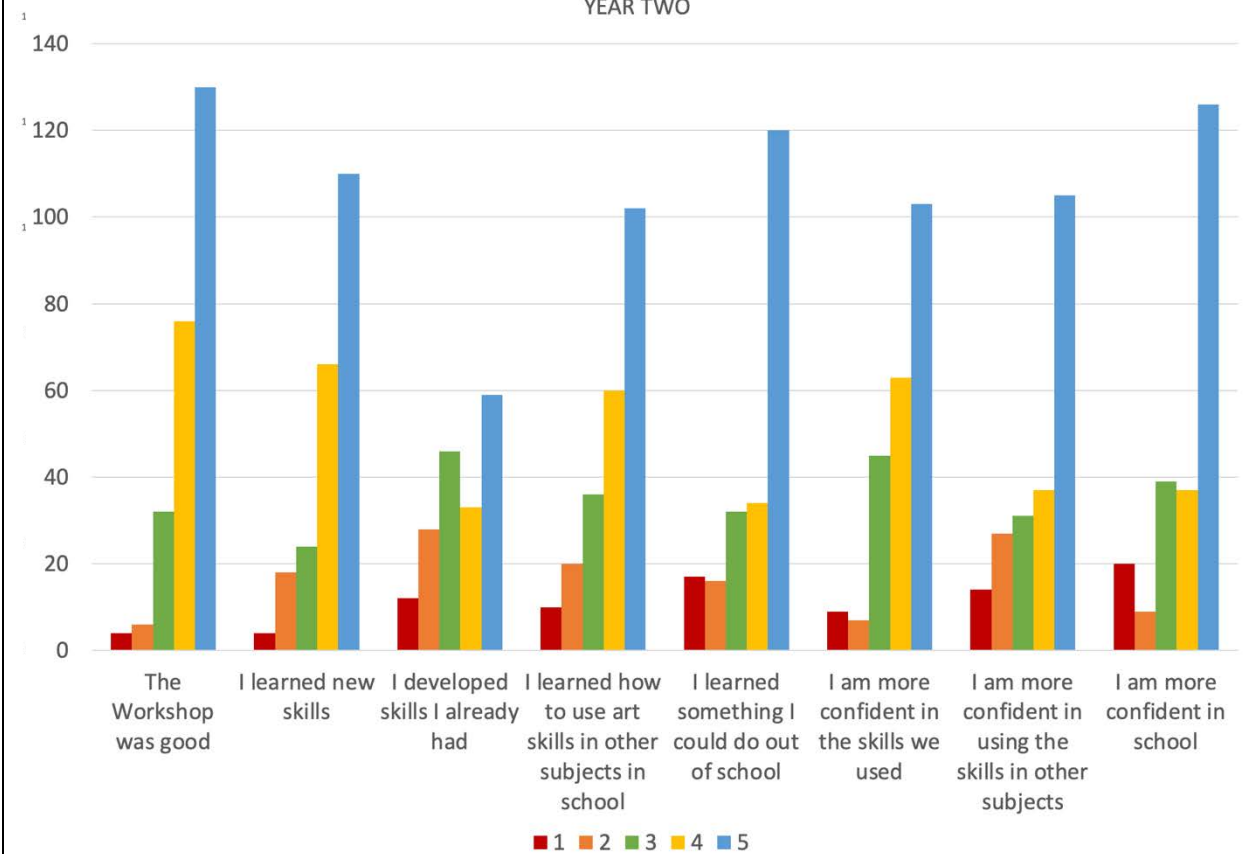
A note on the graphs above

The feedback shows clearly not only the general (and increasing) agreement on the quality of the delivered sessions throughout the project, students who said that they had not learn new skills diminished dramatically from Year 1 to Year 3. It is also important to see the decreasing negatives, as those who said that they had not made links from the arts to other subjects within schools and those who said that they had not learned something that they could do out of school diminished. Similarly the numbers of those who said that they had not gained in confidence also declined.

Over the three years students were able to make increasingly secure links between the activities that they were engaged in and the demands of the broader curriculum, also evident in a sample of verbal responses below:

"*I most enjoyed when we went outside and made up some sounds for different elements of the country we were given.*" *St Wilfrid's*

"*I liked the restaurant song we did about the food in different places in Europe.*" *Grange*

> *"I most enjoyed the part when we drawer the country and then stuff inside that they do in that country."* St Augustine's
>
> *"The drawing different countries landmarks, things they're known for and food their known for."* Willow Lane
>
> Focus group discussions allowed students to voice their reactions to the project and the changes that they had noticed to their teachers' pedagogies
>
> *"He really gets it, so much more fun and I learn more."* Willow Lane
>
> *"If we don't get something she does things like take us to a different room or to the hall to act things out."* Lytham Hall Park
>
> *"It's something to look forward to, she thinks in different ways."* Willow Lane

ii.   Possibility thinking

A common theme throughout was the children' increased confidence both in using a specific art form and also how they felt more confident in using that art form in other areas of the curriculum There was strong discussion of what they might do next and a sense of what would be practical and what not. Discussions and questionnaires also showed an increase in what we might call 'cultural awareness' of both artistic practitioners, forms or art and how they might be fused together.

> *Make head dresses with feathers*
>
> *A sculpture with Keith*
>
> *Science, fashion talks, more team bonding and more art with Frida Kalo*
>
> *Use our own iPad and make our own music and songs to share with the class*
>
> *Making our own songs about Science*

d – Artist and facilitator views and impacts

The core artists were interviewed at the beginning, end and throughout the project. As such they were able to see the individual impacts on specific schools. John spoke of how he saw it developing from the 'embryonic', in which schools initially began to deal with the programme and then 'embraced, carried or thrived' with the changes that the project allowed. Ben discussed how the project had benefitted him, and by extension his work with Moremusic, *'We're going to look at what we offer to schools'*, especially since *'expectations are changing and we now need to look at provision for early years too'*. Keith felt that the project had had beneficial impacts, *'on the schools and on the teachers, on the students and on the artists'*. Laura discussed how she had grown even more aware of the truth in the statement *'that the more you give, the more you get back'*. Ben and Taylor commented upon the learning process that they had gone through themselves, allowing them to feel more confident in what they were doing since they could see the success in terms of the teacher and student learning and engagement. John especially highlighted the impact that the artists had had (in reference to the limited arts back ground that many of the teachers had *'The artists*

made the inaccessible accessible. The teachers could then see how to use it, use it and move on." Artists discussed the ways in which they had altered their own provision, something aided by the project having a degree of longevity and clearly being situated within the needs of the school itself, its teachers and its students.

Artists saw a change in their involvement, Matt in year 1 seeing a need to 'take a step back', something that Laura in year 3 also discussed in terms of the 'handing over' to the teacher of ideas and techniques, rather than the artists delivering to a school and then leaving. This is something that the research by individuals such as Snook and Buck and Galton saw as having limited impact in terms of teacher and school development. Ben discussed how he had begun to 'shape and reshape' his practice, aided by the ongoing and developing awareness of the different needs of specific individuals. This individualisation was also voiced by teachers, many of whom discussed how the different artists 'get us', showing how teachers had become aware of how artists pedagogy was framed for the particular needs of a particular school and linking with the idea of how each school has a specific 'Thisness' (Thomson).

This siting of pedagogy within the teacher themselves also occasionally had unexpected repercussions, as 'sometimes teachers aren't always the best communicators' (as one artist put it) and so might change ideas as ideas within the classroom began to evolve, without necessarily informing the artists of such changes. This rapid potential for development is especially true in Primary schools, in which the concentration of time with one particular class creates ongoing opportunities for developments to happen rapidly. This was particularly evident in the work of teachers such as Jack (Grange) and Emma (St Wilfrid's) when the initial ideas developed in consultation with artists rapidly advanced as the skills they had been taught, and the confidence to use these and other skills that they already had, became synthesised into expansive projects (such as the river dioramas and the Egyptian film).

Artists were also aware of some of the limitations of emails to exchange ideas with teachers and preferred to use the phone if at all possible. All artists also found the restrictions of using Zoom frustrating as it became difficult to 'read' the room and work with specific individuals and demonstrate the contingent skills of their subject specialism 'in the moment'.

Despite this, all artists voiced the understanding of the necessity for the learning to be embedded within the classroom practice of the teacher rather than in the one off delivery of an occasional visitor. The artists also showed awareness of how the complexities of the project actively aided teacher development, since (especially in the Summer), teachers had to envisage, plan for and then coordinate the input of discrete artists (who were not always aware of the inputs of others) to create an outcome that was designed to have specific impacts on their own class.

All artists discussed how they and their organisations had developed through being involved in the project. As well as Moremusic revisiting their provision Laura discussed how Burnley Youth Theatre had seen the improvements in the education practice of their freelance workers who due to the nature of the project had had to take on more of a lead and had 'thrived' as a result. John discussed how despite the ongoing issues with Outreach and Covid he had been able to see a 'greater enthusiasm for how to use artists' coming from schools, based on the fact that head teachers see that 'our teachers understand why we are doing it', something which augurs well for the post Covid situation.

<u>**e – The Positionality of HMDT Music**</u>

The introduction highlighted five main impacts on the teachers of the project, namely -

- Opportunities to develop new and use existing skills

- Sustained, whole school development of which they were a part

- Opportunities to work with external partners

- Enjoyment of using the arts as forms of CPD and tools for teaching

- Improvements in their working environment via the use of new techniques

Each one of these was predicated on the positionality of HMDT Music. Previous successful liaisons in Lancashire ensured that the artists chosen to work in the schools were clearly able to generate learning opportunities for teachers, and that schools involved in pervious activities were keen to take advantage of new opportunities. The knowledge that the project was going to be sustained in terms of both time (the three years) and breadth (across six schools) allowed for teachers to successfully 'buy in' to the affordances of the project. This 'buy in' was also seen in how HMDT Music gave opportunities for teachers to work with further external partners and so further develop their skills. The live and online CPD opportunities (from whole school provision to individual artists working on a one to one basis with teachers) were seen as being both enjoyable and developmental. These techniques were also seen by teachers to help improve their working environment.

As such HMDT Music worked in parallel with the schools and teachers, creating a focused support system which was accessible and non-hegemonic. It was built upon professional trust across all actors, underpinned by clear organisation. This allowed teachers to develop according to their individual abilities and interests, rather than having a dictated form of one size fits all development forced upon them. Research shows that 'top down' change rarely works and that real change which becomes embedded in school practice and teacher pedagogy needs to be seeded and developed over time rather than be dictated in policy.

Thus the close partnerships that HMDT Music's structuring created allowed for individual best practice to be forged across artists and other facilitators, schools, teachers and so directly contributed to the impacts upon students.

16. CONCERNS ABOUT THE PROJECT

Teachers were offered the opportunity to raise concerns they had about the project and its quality. No concerns were raised at all about the quality, but some did refer to the administration, emails and evaluations as being 'time consuming' although, as one teacher described it 'a necessary evil'. Teachers final reflections showed a clear awareness of the journey that they had been on.

"*I did feel nervous about teaching music, art and drama in front of professionals in those areas, but realised that the artists were there to be very supportive, which was great. Increased workload is always a concern because we are under so much pressure, but it wasn't too bad. The artists offered high quality that we wouldn't normally have access to. I would have spent time on topic work anyway so the time away from curriculum wasn't a concern.*" St Wilfrid Zoe

"*The administration and amount of emails have been time-consuming, especially in an already busy half-term. I am also not the most confident person to lead the project so this was a concern as well. However,*

the children have thoroughly enjoyed the project and I now feel like it was just what we needed. Please pass our thanks onto the artists, they are very talented." Laura – Wilow Lane

"The project ended up being massive. Worth it. But massive." Robbie – Willow Lane

7. THE IMPACT OF COVID

These areas of development mentioned throughout this project managed to be maintained throughout the pandemic, despite the impact of Covid in the region. This is especially impressive since the impacts of both the pandemic itself and the efforts to minimise the effects of the impacts via lockdowns, the creation of bubbles, changes to the physical geography of school spaces etc. were especially felt in Lancashire, one of the hardest hit regions of the UK in terms of the 'r' rate (see appendix 11 for the reasons for this).

<u>Reasons for the ongoing success of the project despite the impacts of Covid</u>

TIME was a three year project from September 2018 to July 2021 in Lancashire, England. As such it might have been gutted by the Covid pandemic which saw both national lockdowns and Lancashire having one of the highest 'r' rates in the country which also necessitated local lockdowns.

There were fears that the clear progress in terms of staff development and student engagement and learning which had been evident during the first year of the project might have been lost. However, one of the most important findings of the data regarding the project is that the impact of Covid was not as negative as it might have been. Although much of the Spring and Summer terms of Year 2 and the Autumn term of Year 3 were lost, the gains in staff confidence from Year 1 to Year 2 remained as new staff joined in Year 3.

The reasons for this are complex but can be summarised as –

- Teacher and school leader confidence in the value of the project

  School leaders throughout the project were willing to give time, space and expertise to enable the project to be realised as they thought best for their school because they saw the benefits of the project in the development of their staff and in the learning and engagement of their students. The confidence was not only shown pre Covid in how they managed (for example) to enable staff to have time off timetable to attend CPD but also during Covid when school spaces and timetables were rearranged to enable TIME sessions to be provided both online and face to face.

- The ability of HMDT Music, school leaders and Heritage Learning Lancashire to be flexible in their planning and organisation, to revision potentials and build upon existing relationships

  The ability to be flexible was apparent in the early stages of the project as these three groups worked together to create the specific realisation of the project for the specific school and the strengths of the teaching staff and the needs of the students. During Covid this flexibility was manifest in the manner in which online activities were made available during the Summer term

of 2020 and a rethinking of how CPD could be delivered online from the Autumn term of 2020 and into 2021. Existing relationships (based upon both previous working together and ongoing trust in the quality of provision) helped enable this.

- The relationships and trust built between artists and teachers

There is clear evidence of how the teachers and artists forged ongoing and meaningful professional relationships in which they were able to blend the different pedagogies of art and teaching together to enable the progress of both teacher learning and student learning to be seen.

- The quality, knowledge and flexibility of the artists

As art professionals the artists had had experience of working in schools before, but usually as deliverers rather than facilitators. This new way of working was something that the artists took to and were able to develop in new ways as they worked within schools.

- The informal internal mechanisms of schools

Although TIME provided named mentors for Years 2 and 3 the outbreak of Covid often meant that teachers were in different bubbles from their mentors. It was evident, however, that learning teams became forged as teachers on the project were able to share ideas with other teachers and TAs and this constructive dialogue not only gave teachers a 'safe space' in which to share ideas but also led to other members of staff utilising some of the arts methodologies of TIME in their own practice.

Research shows that the largest indicator of legacy is in the activities following a project (Galton) as such the project can be seen as a success due to the clear evidence of teachers now using arts pedagogies in the absence of the accompanying artists. Although there will always be a sense of 'what if' across the schools in the project it is clear that their teachers and students will continue to benefit from its impact.


8. CONCLUSION

The success of the project in terms of meeting its intended outcomes can be clearly seen in the impacts on students, teachers and the schools as a whole. The importance of 'buy in' by the above helped realise this success. Imaginative planning and problem solving helped redevelop the project and create outcomes in terms of teacher development which can clearly be seen to be part of a vibrant and ongoing legacy. School leaders discussed how the project helped rejuvenate staff and students and gave them something that they could look forward to, and staff in turn discussed how they will be using the skills they have developed to work with their students in the future.

When unpicking the vast amount of data generated by the project it became clear that in terms of the impact upon teachers themselves there were three stages of learning, which can be seen in the graphic below.

It shows three stages of teacher development, the initial meeting with artist which brought with it a focus on the needs of a specific class and a blending of the possibilities from the perspective of both artist and teacher (how could narrative and character be used to explore evolution, for example).

This then led to the realisation that there were catalysts for the stages, as seen in the downward arrows in the graphic. These catalysts were the needs of the students in the class. Catalyst 1 below is the planned needs of the students in terms one and two, a catalyst which clearly focused the artists and teachers on the possibilities within the combination of artistry and curriculum.

Catalyst 2 is the needs of the student which had not been planned for and which spurred the teacher into using new or existing art skills to open up the curriculum in the absence of the artists.
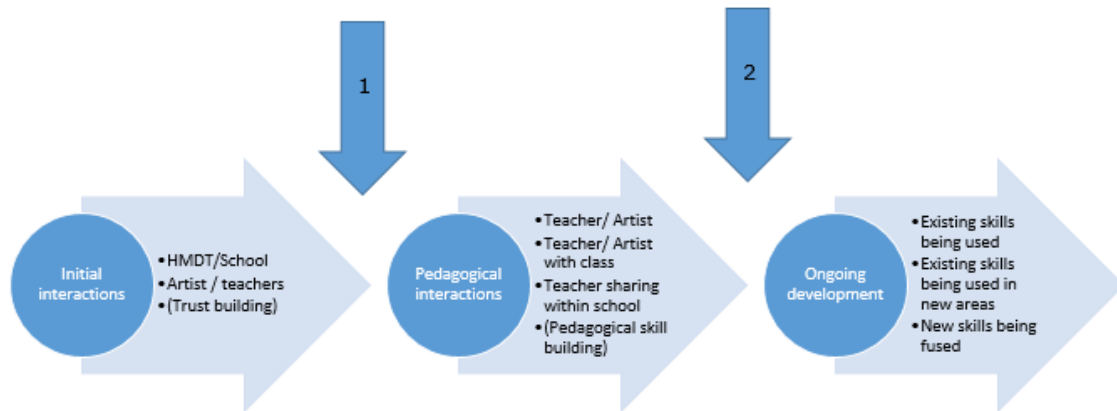
The importance of trust cannot be underestimated here. School leaders spoke of their trust in the quality of the artists and the skills they were developing, teachers spoke of the trust in one another and their TAs.

Thus the activities and interactions in the first stage happened in a 'third space' beyond the boundaries of the school, either via telephone or email conversation.

Schools have a rigid system of hierarchy with checks and measures (such as clear role definitions being embedded within job descriptions, success in year groups being predicated by external expectations and constant performativity expectations being monitored via systems such as Performance Management)

The structure developed by HMDT Music showed clearly that these systems were not needed by the project due to the four factors mentioned in the initial summary of this report, namely;

- The ability of HMDT Music, school leaders and Heritage Learning Lancashire to be flexible in their planning and organisation, to revision potentials and build upon existing relationships

- The relationships and trust built between artists and teachers

- The quality, knowledge and flexibility of the artists

- The informal internal mechanisms of schools

It is clear that the structured support and development opportunities given by HMDT Music enabled the schools to develop in a wide range of different ways, and that future projects would equally benefit from such a supportive and well-constructed approach.

Another area for investigation to be considered would be that of the long term effects of artistic engagement on the mental health of students who experience the arts as a learning methodology throughout their Primary school experience.

9. APPENDIX 1 – reviewing the targets

a. YEAR ONE - TARGETS AND ACHIEVEMENTS

The TIME project has awakened our school to the power of the arts and the importance of creativity within our curriculum. It has enabled our school to connect with inspiring artists, musicians and dramatists to support teachers in their approaches to planning and delivering high quality learning experiences. Incorporating the arts into our classes has seen an increase in our children's motivation, engagement and self-esteem. The impact of this project is being felt across the school with renewed enthusiasm for the wider curriculum. Head, Lytham Hall Park Primary School

1. **Outcome 1: setting up a coherent project structure that can be replicated each year**;

Art, drama and music were chosen as core art-forms around which the following format was developed:

- Termly Planning Meetings for all schools to meet together with HMDT Music and Project Manager to discuss progress, concerns and share ideas;
- Each academic Year, each school chose 2 teachers to be the main beneficiaries of the project that year working with their class.
- Each school to receive per year:
  - 1 whole school staff INSET in either Art, Music, Drama
  - 3 x artist-led skills development workshops for each participating class: Autumn Term;
  - 3 x artist-supported skills development workshops for each participating class: Spring Term;
  - 4-5 x artist-led workshops for each participating class on teacher-led projects: Summer Term
  - 9 x CPD sessions (e.g. 2hrs after school) for participating teachers across 3 terms
- The 6 schools to receive sessions in their own classes/schools but the CPD staff training to be shared amongst the schools enabling them to benefit from working together and sharing and building on each other's experiences.

2. **Outcome 2: building a network of local artist educators and organisations to work with;**
   Local partnerships were built with Atelier Arts, More Music and Burnley Youth Theatre which remained for the duration of the project.

3. **Outcome 3: building a user-friendly evaluation structure which comprehensively covers gathering all areas of information beneficial to the project;**

   HMDT Music worked with the Centre for Research in Arts, Creativity and Literacy (CRACL) at Nottingham University and the project was evaluated over 3 years by PhD student Colin Morley. Data collection was to include: data surveys, questionnaires, interviews (online and face to face), observations of staff, students, artists and school leaders pre, during and post project and other documentary evidence.

4. **Outcome 4: All teachers acknowledge a change of attitude and practice in their engagement of the arts.**

Some case studies at the end of Year 1 (May 2019), highlighted its impact to date:

- Grange School has changed its practice completely and now the TIME teachers follow a new concept of Paired teaching. Although the participating teachers are at different development stages in the curriculum (one teaches Year 1, the other Year 3), all their planning is done together and they support each other and attend each others' delivery session. This represents a major shift in working practice and the reflects the Head's commitment in freeing up their time to work together;

- Lytham Hall has shown a marked development in ideas, willingness to take risks and general creativeness reflecting a jump from being quite inhibited at the start of the project, to uncertainty at the Spring planning and now a marked growth of confidence in planning the Summer projects. They are now prepared to look beyond the norm, to experiment and fully recognise the value of using the arts. They are beginning to use the work done in other lessons, without artist support;

- St Wilfrid's despite being new to the project are already sharing work done through the project with other teachers with a photo tagged 'using the technique Keith taught Year 2', thus reflecting the impact and change brought about the artist and showing how teachers are beginning to collaborate and explore and share each others' work;

- Duncan (Willow Lane) who comes from a science specialism is process driven and needs to understand and analyse before daring to be creative. He is already daring to be more experimental and push boundaries and, because he understands the skills better, has developed an understanding of using the arts to benefit other learning rather than just as a 'filler' in the curriculum;

- Tom (St Joseph's) *'wanted to include abstract art in summer project because he didn't know much about it and wanted to be able to use it. His decision was based on confidence he'd been given during the project – he now felt comfortable pushing the boundaries and not playing safe'.* PM. This is particularly impressive as he teaches a curriculum which only touches on subjects other than maths, literacy and RE one afternoon a week;

Conclusion

Being a part of the TIME project is proving to be exciting for teachers and pupils alike. Teachers are enthused and excited to collaborate with a range of skilled artists as well as colleagues from the other schools on the project, in order to develop their professional skills and more importantly, their confidence. The fact that this is a three-year project is very exciting for us as this will provide all our staff with the opportunity to work closely together and with knowledgeable artists and musicians. Pupils are enjoying their learning enormously and are experiencing a wider range of creative experiences. Our teachers have observed that the learning gains achieved by children are more embedded and secure.

Overall, the impact so far has been to create a buzz around teaching of the arts and the enthusiasm of the staff and pupils involved is infectious! We are loving this - it is linking perfectly with our vision of where we want to go in the creative arts.   Head, Grange Primary School

b. YEAR TWO - TARGETS AND ACHIEVEMENTS

As a school leader, TIME provided a large amount of CPD for teachers in subject areas which have been sidelined with a recent focus in education on English and maths. Not only do teachers get this CPD and support but they also get the endorsement that this is something they should be using and delivering well across the curriculum. Head, Willow Lane

Outcome 1: Teachers embrace responsibility for leading a coherent mini-project in Term 3.

Initially teachers lacked an awareness of arts projects and understanding of what the project could entail, how to go about linking and working with new art-forms, and how to incorporate the curriculum to build an end product. With support from us they began to focus on the process of what they wanted to learn. By Year 2, the difference in scope, imagination and concept at the same stage in March in Year 1, was extraordinary with teachers coming up with much more exciting, creative, stimulating ideas than could have been imagined the previous year. Not were teachers now exploring possibilities, they were understanding how to shape projects to fulfil school requirements rather than show concern they will get in the way. They were also engaging very differently with the artists to help frame their ideas outside of a school structure. Sadly due to Covid, most of these projects could not come to fruition.

Outcome 2: Teachers from TIME Year 1, are using skills gained in their current teaching.

From a professional viewpoint, the project has had a huge impact on me. Going forward I will be looking to use the arts regularly in many of my foundation subjects where possible. Catherine, Grange School

Ongoing feedback showed how much the project continued to impact on teachers participating in Year 1 with many reflecting on how it changed their way of approaching the curriculum and broadened their way of thinking.

I look at the curriculum requirements, and try to develop the use of drama, art or music in a way I wouldn't have thought to use before but ensuring curriculum objective achieved. Elaine St Augustine's

Outcome 3: Year 2 Teachers are supported by Year 1 Mentors

The Year 1 teachers have been working closely with the Year 2 teachers as Mentors in a number of ways both informally and through structured sessions.

A key finding has also been in seeing evidence of the policy embedded in whole school change. TIME has now been embedded into Performance Management (PM) targets and directed professional practice for the Year 2 staff, with these targets being agreed with participating staff rather than imposed by Senior Leadership Teams. Approximately half current teachers have TIME as part of their PM targets and half have their TIME Mentor as their direct line manager. Even when PA is not contracted practice there is evidence of TIME's impact within the school structure in terms of PPA time or specific targets.

In addition, TIME is used to meet specific curriculum requirements:

We ensure that all learning objectives are covered and evidenced using the arts and strategies we have learned through the TIME project. We use a mixture of how to use the arts to teach the national curriculum. St Joseph's

Outcome 4: Show evidence of working towards whole school change;

	TEACHERS in Year 1	Initial thoughts given at the start of the project	Summer review at the end of the project
1	Children's attainment and academic achievement	41% positive (4 or 5)	86% positive
2	Children's confidence	68%	100%
3	Children's social skills	50%	100%
4	Children's behaviour	33%	85%
5	Children's attitude to learning	67%	100%

Initial Surveys based on a scale of 1-5 with 5 being a large positive impact. These % show 4+ ratings	YEAR 1 Teachers	YEAR 2 Teachers
How important is it to teach the arts	85%	100%
How important is to teach subjects other than the arts, using arts practices	60%	91%
Creative learning supports: critical thinking	69%	91%
How important is to teach subjects other than the arts, using arts practices	62%	91%
Creative learning supports: Children's attainment and academic achievement	41%	73%
Creative learning supports: Children's attitude to learning	67%	100%

HEADS at the end of Year 1	% positive (4-5)	Comments
Children's attainment and academic achievement	60%	Children really engaged with their topics, especially for our final project. – St Wilfrid's Children are keen to get involved, pushing their comfort zones and trying things they wouldn't normally try. – St Augustine's There has been many creative positive impacts but it is difficult to say that this relates to measurable academic achievement at this point – Hall Park
Children's confidence	80%	There is emphasis on children breaking out of their personal views of not being good at art or music through expert instruction. The drama and performance aspects have also impacted children's confidence greatly

		with children who were often more shy participating fully in a range of activities - Hall Park
		Children enjoy being successful and a focus on these areas of the curriculum assists with that. Drama is a useful strategy for not only engaging but for raising children's confidence and this improved for specific individuals in both classes. – Willow Lane
Children's social skills	60%	More opportunity to try new things and talk about them; an enriched curriculum. St Joseph's
Children's attitude to learning	80%	They have loved in and responded positively. St Wilfrid's They have been highly and actively engaged in all sessions and looked forward to their expert lead offering new, creative ways to approach learning. Lytham Hall Park
Creative Learning across the Curriculum	100%	There has been clear impact on the teaching of art and music as specific subjects, most notably in Year 5 where the teacher was less confident in teaching these subjects. Drama has been used in class and we hope to see more of this as it is a particularly effective strategy in English and history. - Willow Lane
Children's arts knowledge and skills	80%	We have tried far more things than I would have done! - St Wilfrid's Children's artistic skills have developed in specific medium including detailed sketches using pencils. Their music knowledge has increased through cohesive composition work. - Willow
Staff knowledge and skills in teaching the arts	100%	More skill being taught to teachers enabling them to encompass this within their teaching and imparting valuable knowledge on to other staff. - Grange I cast clay and plaster of Paris moons this morning - nuff said – St Wilfrid's
Increased arts teaching in the classroom	100%	The project has led us to really examine curriculum and curriculum time - introducing schemes of work written by teachers that promote depth in children's learning and for this to happen adequate time has been given to the teaching of arts – Lytham Hall Park
Relationship between staff and students	100%	Both teachers and children enjoy learning across the curriculum and spending extended time on art and music has been well received by both. With it being pitched at a good challenge, children have been rightly proud of their success and when children are learning well and this is recognised by adults then positive relationships form and/or continue – Willow Lane Teachers have good relationships with their classes. TIME project enhanced this by going on the journey together. - Grange Relationships between staff and children are at the heart of our school values, TIME has added to this in supporting teachers to develop holistic relationships with children that extend beyond academic achievement and value artistic skills that could previously seen as less valuable than achievement in other aspects of the curriculum – Hall Park

Children responded positively in numerous ways with excellent feedback from parents also noting the effect of the project. A striking change was in their ability to think beyond what is in front of them: 'possibility thinking' – which was not noticeable at the beginning of the project.

Artists also had a very positive response to the impact the project was having on them:

My personal development has been how I am seeing schools' projects outside TIME. I always did take a view that my job was to give teachers ways to take things forward, but now I am seeing it more in terms of

processes rather than ideas. I am also thinking about how, if I am to take this educative approach forward that will impact on how I manage expectations in schools when I am encouraging them to think longer term, and perhaps not see my visit as a one stop shop Blue Peter Art day.   Artist, Atelier Arts

As a Drama Practitioner it has really opened me up to the importance of CPD sessions with teachers, instilling them with confidence to teach the arts within the curriculum. It was also great to see the teachers understand how important the arts are in education and that it can be easily achieved. I feel even more passionate now about passing on drama teachings to schools, as I have seen the impact it has on children and their social and educational development.   Artist, Burnley Youth Theatre

Conclusion

The Time project has developed my classroom practice immeasurably, constantly being inspired by the approaches to learning that are shared in school. It is also fabulous to see the increased confidence and motivation of class teachers who are part of the project, and for the children wonderful to experience the quality in outcomes and children's developing skills and knowledge.

Lytham Hall Park School

However, Covid-19 meant inevitable changes.

c. YEAR THREE – TARGETS AND ACHIEVEMENTS

Covid-19 had an inevitable impact on TIME: schools were in either in lockdown or bubbles meaning that with the exception of children of key worker who remained in school, children were either not in school and only being taught online or through work delivered to homes, or were in isolated bubbles excluding interaction between classes and often prohibiting artists from entering the classroom excerpt towards the very end of the school year. Despite this, the project continued. In the summer of 2020, an online resource was created to *Make Your Own Puppet Show* with a series of videos made by the core artist team with Drama showing how to write a story, develop characters, write a script, rehearse and make your performance; Art introducing making a story board, creating a backdrop or puppet theatre and how to make different types of puppets (sock, moving, marionettes) and Music looking at creating sound effects, setting the scene and song-writing.

Once school returned in the autumn some sort of normality resumed with the project being held completely online. This inevitably raised a series of issues from technical glitches to a rethinking of what can actually work online – reading the room to gauge focus and interest, inability to carry out call and response in musical activities, going round to help individuals with their artwork, space to act out drama activities and many schools prohibiting singing, being just a few of them. However as well as trialling new techniques such as use of two cameras, other positive improvements included the teachers becoming more of a presence and being 'forced' to lead sessions themselves where they might have just watched which led in some cases to a more proactive approach going forward, as well as more ambitious teacher ideas. It also created an even closer bond between teachers and artists based on trust built up from the beginning of the project enabling teachers in term 3 to take the lead without the need for coaxing and support identified in Year 1. However,

the restriction of bubbles meant isolation from colleagues meaning less reliance on them and seeking new colleagues and closer partnerships with TAs they were allowed to have contact with.

Whilst the project continued as scheduled in Term 1 with artists leading online, the second lockdown in Term 2 meant a hiatus for most schools although Grange had a large cohort of key workers children and elected to continue with them outside of their normal year groups. Feedback was still very positive with over 80% agreeing the workshops were good or better than expected, nearly 70% citing more confidence in the skills learnt during them and 70% stating they could use these skills in other areas of learning. The latter showed an increased understanding of what future possibility there might be in terms of using the arts: *Use our own iPad and make our own music and songs to share with the class* reflecting a 'possibility thinking' not evident in previous. Aside from students struggling with the not being seen by artists, they revealed an increase in arts specific vocabulary, with students referring to 'sketching', 'beat boxing', 'shading' and other terms.

By Term 3, many sessions were able to take place face to face in schools although some remained virtual. The positives of the latter were being able to bring in specialists who weren't local such as John Henry Falle who delivered an excellent online workshop on Beowulf and Anglo-Saxon poetry and a highly experienced artist from Little Angel Theatre as a replacement for a ill facilitator who delivered excellent sessions with enough time to send materials prepared for each individual child in advance of the sessions. Increasing issues were the bursting of bubbles due to infections and the need for whole class isolation which were dealt with admirably by the artistic team through rescheduling, moving to online etc.

Final project reviews from a Likert style questionnaire showed:

- The TIME project was good or better – 98% agreed
- I learned new skills – 97%
- I developed skills I already had 98%
- I learned how to use skills (such as drama or music or art) in other subjects in school -95%
- I learned something I could do out of school - Older students 100%, younger 73%

When asked what were the most important aspects for them there was a clear indication that the students enjoyed working with an artist and a clear understanding that they had developed either new or existing skills.

Teacher responses showed 70% thought their children's confidence had developed at a rate of 4 or 5 (with 5 being the highest), 80% improvement in their attitude to learning, 70% in their learning across the curriculum and the latter in their own development of knowledge and skills in teaching the arts.

Outcome 1: Staff and students show awareness of how the arts can help with mental health and well-being:

The project allowed a level of engagement to alleviate some of the issues of the pandemic with several schools seeing TIME as a key resource to supporting welfare as well as a means to help re-engage with learning in a more formal way on return to school. This was decided upon as being more important in the short-term than using the arts to support curricular learning and crucial to supporting wellbeing. The arts processes offered by the project were seen to both promote methodologies of inclusion whether online or in person, develop empathy and increase engagement through creative outlets. Sessions themselves these were seen as something to 'look forward to' by both staff and students:

We blended TIME with our PSHE curriculum following the end of lockdown and it helped children immensely Head, LHP

Children enjoyed the puppet show when they had the resources to complete it – it had a therapeutic value. Charlotte Year 2 – St Augustine

Children took ownership of their final projects in particular as well as their individual progress through mediums such as drama. Head Willow Lane

Children were able to continue the arts through lockdown, the arts enabled teachers to work with the children and for the children to express themselves. The arts are more personally expressive now. The arts became a form of therapy during lockdown, encouraged by the teachers. Head, Lytham Hall Park

Particularly in art, I noticed children were more settled when taking part in sketch book sessions and calmer. Mary - Year 2 - Lytham Hall Park

You can weave this into your lessons, it's fun, it's creative. You can spend a whole afternoon exploring things in ways which are interactive and exciting. Emma, Year 1 St Wilfrids

Outcome 2: Arts practices are embedded in teaching pedagogies

Across the schools teachers report an increase in the use of arts practices with a clear sense of how the inculcation of practices has been assisted by different approaches and how they are developing their own pedagogies based on their learnings from the TIME artists:

I've learned how to activate prior knowledge. Nadine, St Augustine's.

When we study play scripts in 'writing from the past' I get the children to act out in different voices 'confused way', 'wicked way'. They have more fun and don't think they are learning but have hit all the targets without knowing. Emma, St Wilfrid's

Observations showed teachers using arts-based teaching methodologies unconsciously as part of their repertoire of techniques to explore elements of student learning. Having watched another teacher use drama when exploring 'The Fire of London', Zara (Lytham Hall Park) decided on the spot to get the children to act out different dinosaur types at the same time as learning the requisite vocabulary. The fact it was unplanned showed how integrated the methods have become as part of her ongoing practice.

Outcome 3: Evidence of an increased 'arts culture' within schools

There is clear evidence of how the project has developed a culture not just of the culture of the arts, but of the possibilities of the arts as practices. Ideas are spread and discussed across and within the schools and students show a clear engagement with the possibilities. The planning of summer projects showed a clear understanding of what the projects chosen by each teacher could deliver in terms of the wider curriculum e.g. Geography – the water cycle demonstrated by interactive sculptures and soundscapes, history and literature – Beowulf and the Anglo Saxons and links with other nations – the Indian story Elephant's Friend using dance, drama and composition as an ongoing link with a school in India designed to have a long-lasting impact. Despite the pressures of Covid, teachers took ownership of their projects, initiated work before and after the artists' sessions and illustrating a big range of activities. HMDT Music created a celebration film of all the work created during by these projects (as well as from past years), but teachers also

continued to produce their own celebratory and detailed films with many showcasing the film editing skills learnt in the new film CPD session offered in May.

In addition, children took ownership – *we're still filming, the kids have taken over* (LHP) which also translated into children entering local arts competitions of their own volition submitting work that was 'far in advance of what they had done before'.

Outcome 4: Evidence of increased staff confidence in using the arts as learning processes

As in other years teachers reported low confidence in their abilities to teach the arts at the beginning of the project but how their confidence grew as they built up skills. They reported being able to make up dances and songs as an aid to memory, acting things out to develop vocabulary, 'chunking up' in art – a specific technique to build up drawing through an achievable step by step approach which also worked on line, trying out origami and photography – new skills they would not have dared try before.

Outcome 5: Evidence the impact of the TIME Project can be sustained

The use of arts practices as part of pedagogy gives them a relevancy to teachers; in many cases there have been large shifts in teacher self-perception of self-display as they use skills as part of their repertoire, almost without thinking which indicates to what extent the skills have become embodied and embedded as a 'common sense' approach to how to teach in a particular way. In many cases the skills are no longer planned for but have become a vital part of the contingent 'teaching in the moment', a way of contacting with students at the point of their need. Working with 6 schools and sharing CPDs has meant:

We talk to other people at the meetings, we've got that network across the schools

But also *Within the school we can get support from each other, we can bounce ideas off each other.*

The basis for this seems to be structured by the following features of the project –

- **The mentor system** - within each school the previous year's teachers are positioned as the mentors / advisers for the next two teachers within the school. Due to the length of the project there is clear evidence that this input from the mentors evolved and became something more inclusive to other teachers within schools;
- **Teachers own willingness to situate themselves as learners and experimenters** - during CPD and in live teaching sessions (when the artists are online) the teachers have shown a willingness to take risks in front of their own classes, and other professionals, in order to help develop their learning
- **The creation of supportive learning communities -** as well as within the schools themselves, online interaction and individual discussion shows that the TIME cluster of schools has a supportive approach to development across the schools in which ideas might be shared.

Other Contributory Factors

- **HMDT Music flexibility of approach** - the flexibility shown by HMDT Music was a clear instigator of the success of the project. Drawing on previous successful partnerships (e.g. Trench Brothers) allowed them to have a ready understanding with the community of

the six schools. This was then built upon by strong liaison skills from HLL (Heritage Learning, Lancashire).

- **School leadership** - supportive leadership is at its best when non-judgemental (i.e. there is little reliance on the performance management system to achieve planned outcomes, but rather embedded and supportive conversations occur, and advice is given by leaders who are thoroughly invested in the project and its outcomes for their students whatever the school context).
- **Choice of artists** - the specific choice of artists was fundamental to the generation of trust, the delivery of sessions and in turn the development of teachers. The core artists showed awareness and sensitivity to the demands within each school, enabling the project to continue even during staff absence (St Augustine's, Year 1). Their experience with school-aged children also enabled them to deal with issues in a mature and reflective manner (St Joseph's, Year 3). They were also aware of the needs of the teacher both in the moment of development and in the future, to which end there were bespoke activities created which also had developmental aspects which could be used by the teacher later (Ben, artist, Year 3). Rather than jealously hanging on to expertise there was a constant 'gifting' of activities and suggestions as to what future work might look like. The artists discussed that a rationale for this was a 'buzz from watching teachers improve' (Keith). 'People book me again because I give them more than they expect.'

The artists also felt they had developed, Laura spoke of how the role of a 'critical friend' was initially difficult for her – but that now she had learned the 'importance of taking a step back' and that as a result, although the artists are doing less, 'the teachers really benefit from it'. All artists agreed on how they felt rejuvenated by the project, 'after fifteen years' experience of going in to schools I have to admit that I feel refreshed' (Keith).

There are clear benefits in the people chosen, Ben and Keith, the drama team; enjoyable people to work with. The longevity of the project helps relationships and gives us ongoing feedback. Deputy, St Wilfrid.

The facilitators were brilliant, they really engaged with the staff and children. Head, Lytham Hall Park.

Conclusion

Despite the complexities imposed by Covid-19, the project was still able to achieve most of what it set out to do and fulfil its specific targets and the majority of its overall aims. Whilst the unexpected and unprecedented nature of the pandemic clearly impacted in many ways, it also served to show the flexibility and sustainability of the project. It enabled teachers to take more ownership and rise to the occasion so they could really utilise what was beneficial to them and embed the processes and skills learnt for the long-term, giving them a sustainable legacy.

The realisation of how well the CPD sessions worked online has inspired HMDT Music to develop a new online CPD programme for both the TIME and new schools. It offers sessions in art, drama and music which develop skills and show how they can be used across the curriculum alongside puppet work and film. It also draws on the bank of resources HMDT Music has developed over the past 20 years and offers a comprehensive bank of teaching plans and activities linked to commemorative events such as Remembrance Day, Black History and Holocaust Memorial Day as well as Science Week.

10. APPENDIX 2 – AN OVERVIEW OF THE DATA

Overview of data

Data was collected throughout the project and enabled an overview to be seen of progress and potential areas for development. The mixed methods approach used both quantitative and qualitative data. lammerer and Kostoulas (2015) see data as falling into two catagories Quantitative (numbers) and Qualitative (words). Quantitative data might be generated from questionnaires while qualitative data is derived from narratives, open-ended questionnaires, interviews, observations of practice and other moments of 'liveness' it is then a case of identifying and unpicking patterns to see what might 'lie beneath' to extrapolate and decipher.

a. QUANTITATIVE DATA

Online questionnaires of teachers, school leaders, students and artists for all three years.

About the questionnaires – a sample from Year 1

For the teachers the initial survey was a way of establishing what they knew and believed about the possibilities of the arts in education and was broken into different sections. These sections involved semi closed Likert scale answers (1 – 5 with 5 being the highest or strongest view) along with more open questions which allowed for further exploration or explanation from the teachers. This was designed to ensure that there was a frame through which all teachers' perceptions could be explored as well as affording a stronger, fuller, more personal response from those who wanted to do so.

Section 1 dealt with personal histories and experience and allowed the teachers to comment upon their own personal and professional experiences of arts and teaching and what their current involvement in arts was.

This then led onto a question regarding what they considered to be the importance of teaching the arts and teaching through the arts and also included the opportunity for them to comment upon what they believed the affordances of creative learning were.

9	Please indicate your level of agreement with the following statements Creative learning supports:	
9.1	Creative learning supports: imagination	5
9.2	Creative learning supports: critical thinking	3
9.3	Creative learning supports: reflective thinking	4
9.4	Creative learning supports: leadership	3
9.5	Creative learning supports: confidence	5
9.6	Creative learning supports: motivation	3
9.7	Creative learning supports: teamwork	4
9.8	Creative learning supports: wellbeing	5

The next stage was the opportunity for them to comment upon their own confidence in teaching different aspects of the arts. Given the complexity of possibilities these were split into genre (such as 'music' or 'drama' and then further split into subgenres). Although this did not allow for fusion genres (such as musical theatre) to be explored, it did give the teachers a frame of reference through which to explore their pedagogic confidences.

In detail these genres and subgenres were as follows –

10	Art - Which activities do you feel confident in teaching (1 - 5)

10.1	i. Drawing	4
10.2	ii. Painting	3
10.3	iii. Modelling/sculpture	3
10.4	iv. Design and technology	4
10.5	v. Textiles	4

12	Music - Which activities do you feel confident in teaching?	
12.1	i. Playing: instrument	2
12.2	ii. Singing	3
12.3	iii. Interpretation/Listening	2
12.4	iv. Creative composition	2

14	Drama - Which activities do you feel confident in teaching?	
14.1	i. Role play	4
14.2	ii. Writing/devising scripts/dialogue	3
14.3	iii. Performing skills	3
14.4	iv. Dramatic interpretation/presentation	3
14.5	v. Directing scenes/performances	3

16	Dance - Which activities do you feel confident in teaching?	
16.1	i. Street/Hip hop	3
16.2	ii. Contemporary	3
16.3	iii. Jazz	2
16.4	iv. Modern	2
16.5	v. Ballet	2

18	Photography - Which activities do you feel confident in teaching?	
18.1	i. Still Photography/collages	3
18.2	ii. Filming	3
18.3	iii. Animation	2

The next section allowed the teachers to explain what they were looking to get out of the project as well as to consider how often they taught these different genres.

This was followed by questions regarding individual students in their class who may have specific talents as well as a consideration of the school's provision and potential parental engagement.

The next section regarded what the teachers believed the wider impacts of the project might have and considered the following aspects –

48	What impact do you think the TIME project will make on the following areas (1-5 where 5 is a large positive impact)?	
48.1	a. Children's attainment and academic achievement	5
48.2	b. Children's confidence	5
48.3	c. Children's social skills	3
48.4	d. Children's behaviour	4
48.5	e. Children's attitude to learning	4
48.6	f. Creative learning across the curriculum	4
48.7	g. Performance opportunities	3
48.8	h. Children's arts knowledge and skills	4
48.9	i. Staff knowledge and skills in teaching the arts	4
48.10	j. Increased teaching of arts in the classroom	4
48.11	k. School offer of arts extra-curricular activities	2
48.12	l. School community cohesion	3
48.13	m. Long term/sustainable with artists	3
48.14	n. Relationship between students and staff	3

The final section allowed for an exploration of possible constraints within the project to be explored and was framed of the following questions –

| 51	Do you have any concerns about the project and/or its impact? (1 - 5 where 5 is the most concern)	
51.1	a. Time taken away from curricular subjects	2
51.2	b. Your ability to do the teacher-led parts of the project	2
51.3	c. Increased administration	4
51.4	d. Quality of the project	2

This allowed for specific details of concerns regarding impacts to be mentioned, and to be sure an additional question was included which allowed for concerns not framed by the questions above to be explored –

52	Do you have any other concerns about the project?

This was then followed by a similarly structured questionnaire at the end of the year of the project

By comparing the different years of the teachers it was possible to see degrees of attitudinal change which were then able to be underpinned by observation of professional practice. An example of this form of change is given below.

How far do you agree with this statement: "Enabling children to learn creatively and to learn to be creative helps them achieve higher standards."
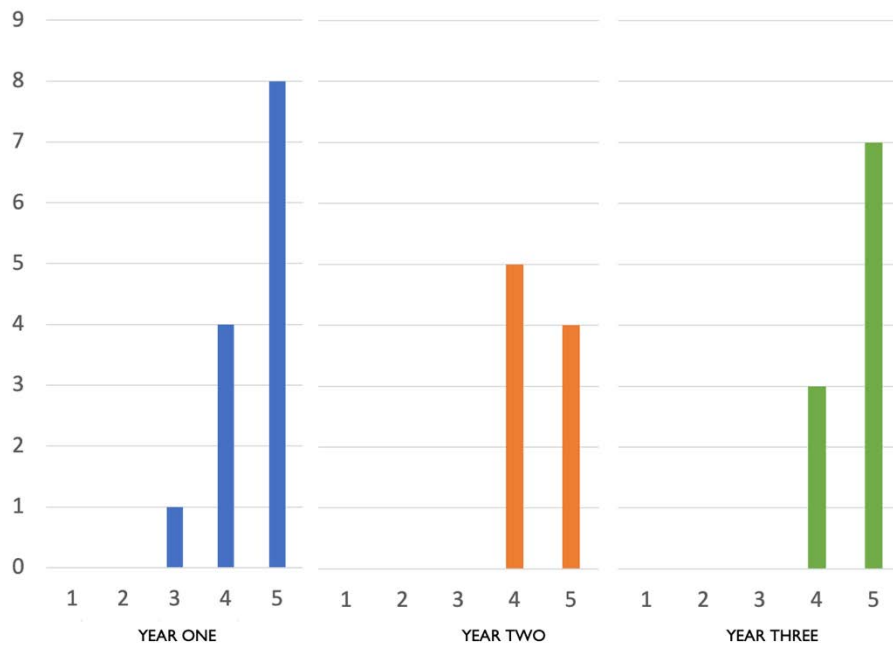
Similarly, for   the possibilities of creative learning influencing reflective thinking clear development can be seen here:

How far do you agree with this statement: "Creative learning supports: reflective thinking"

Year 3
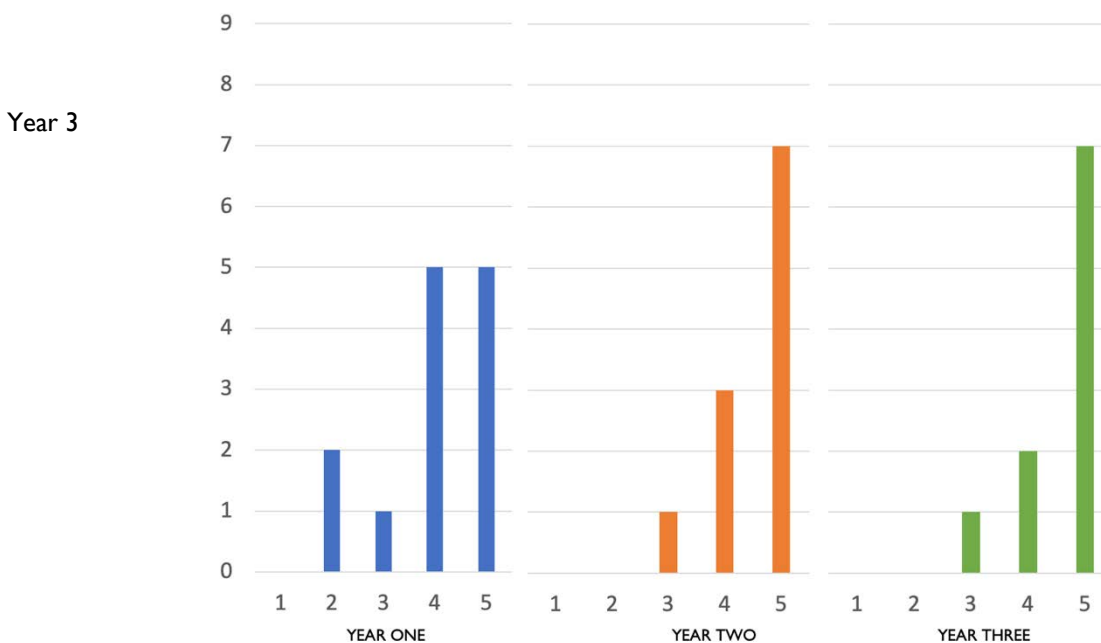
The questionnaires as catalysts

In addition, the questionnaires helped pave the way for further explorations which were possible during interviews. Laura Hillyer's responses to potential positive impacts were explored during a zoom conversation in which she
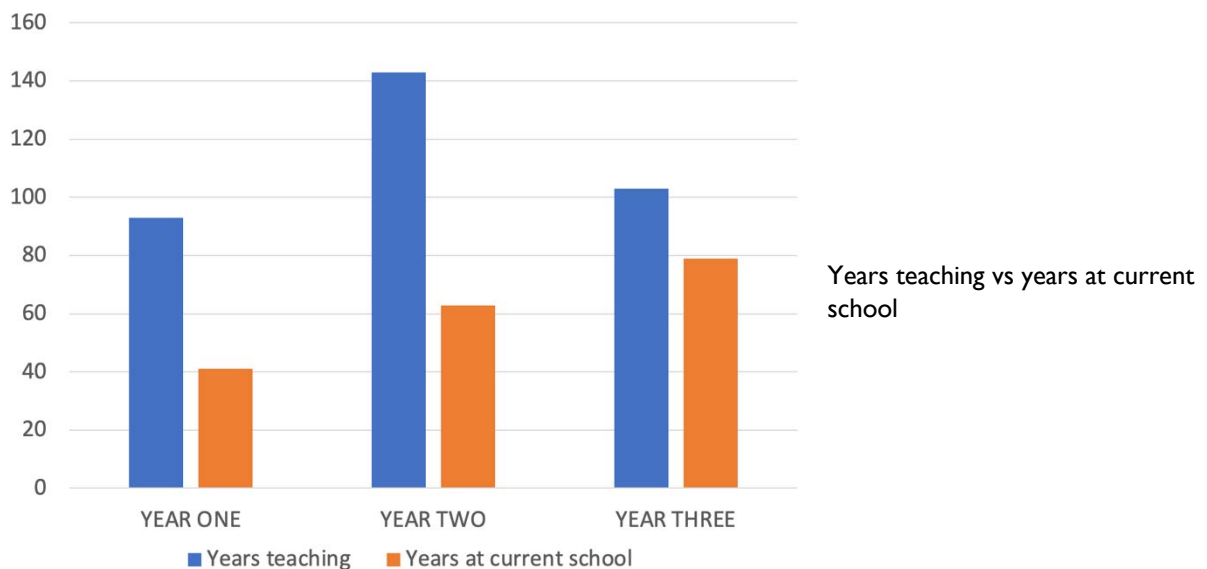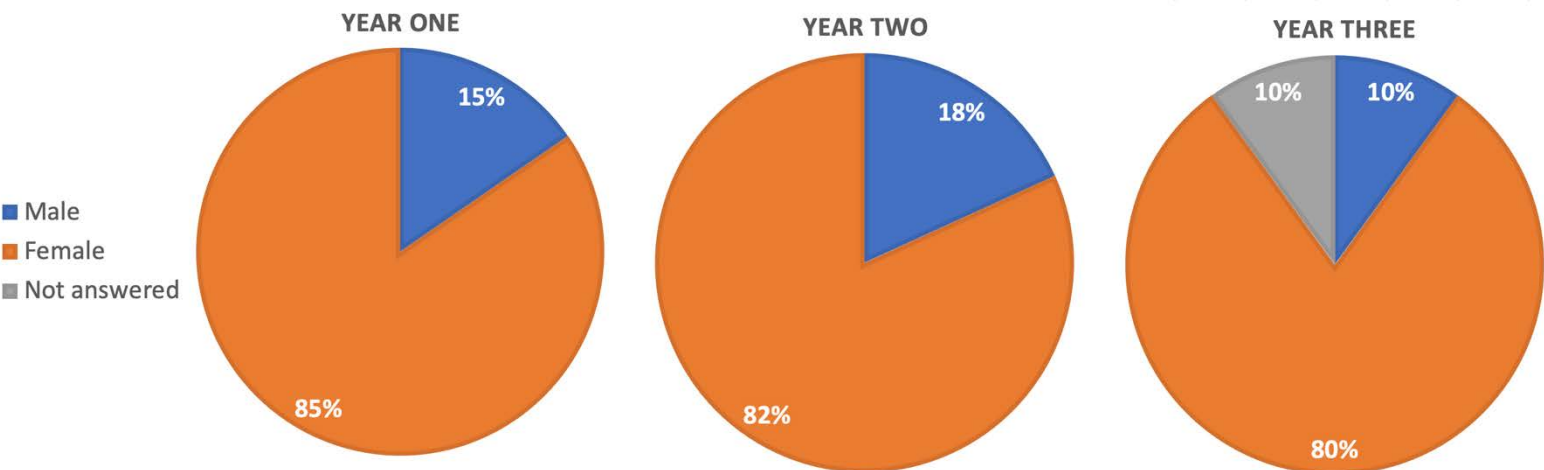
discussed how she had seen the impacts that the project had had on earlier students in the project and that she saw from that the potentials for her own class.

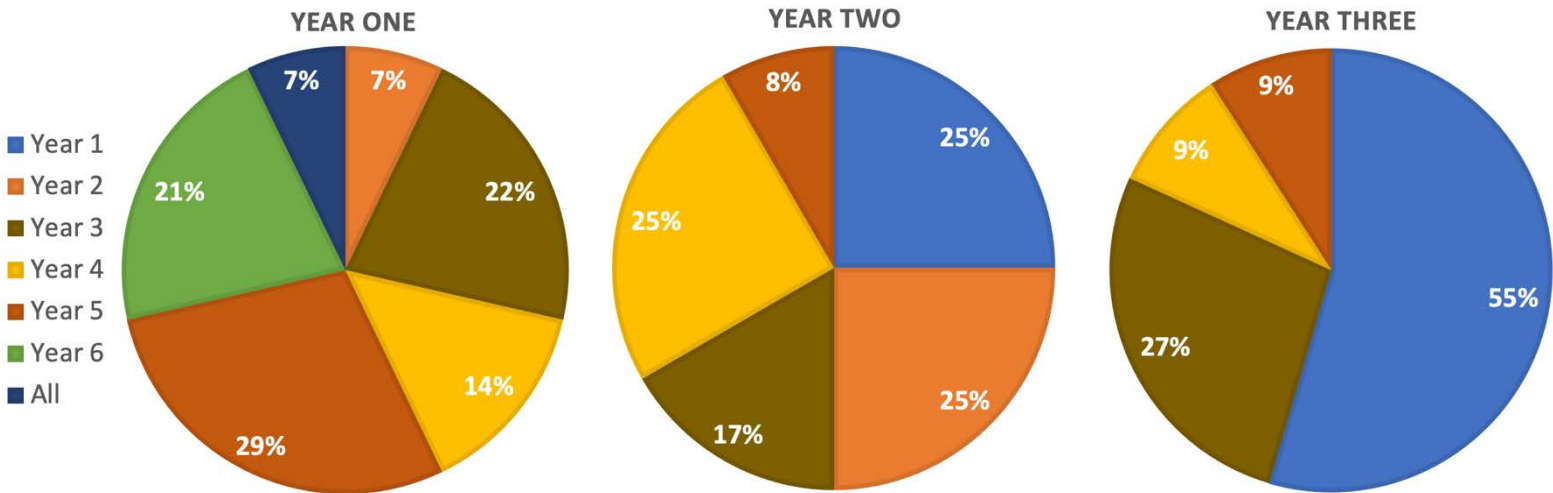|	positive impact)?	
48.1	a. Children's attainment and academic achievement	3
48.2	b. Children's confidence	3
48.3	c. Children's social skills	4
48.4	d. Children's behaviour	3
48.5	e. Children's attitude to learning	3
48.6	f. Creative learning across the curriculum	5
48.7	g. Performance opportunities	5
48.8	h. Children's arts knowledge and skills	5
48.9	i. Staff knowledge and skills in teaching the arts	5
48.10	j. Increased teaching of arts in the classroom	5
48.11	k. School offer of arts extra-curricular activities	5
48.12	l. School community cohesion	3
48.13	m. Long term/sustainable with artists	5
48.14	n. Relationship between students and staff	4

This conversation enabled her to justify some of the decisions that she had made and also acted as a spring board for a discussion of her professional development

The questionnaires also allowed for the following data to be collected regarding the teachers
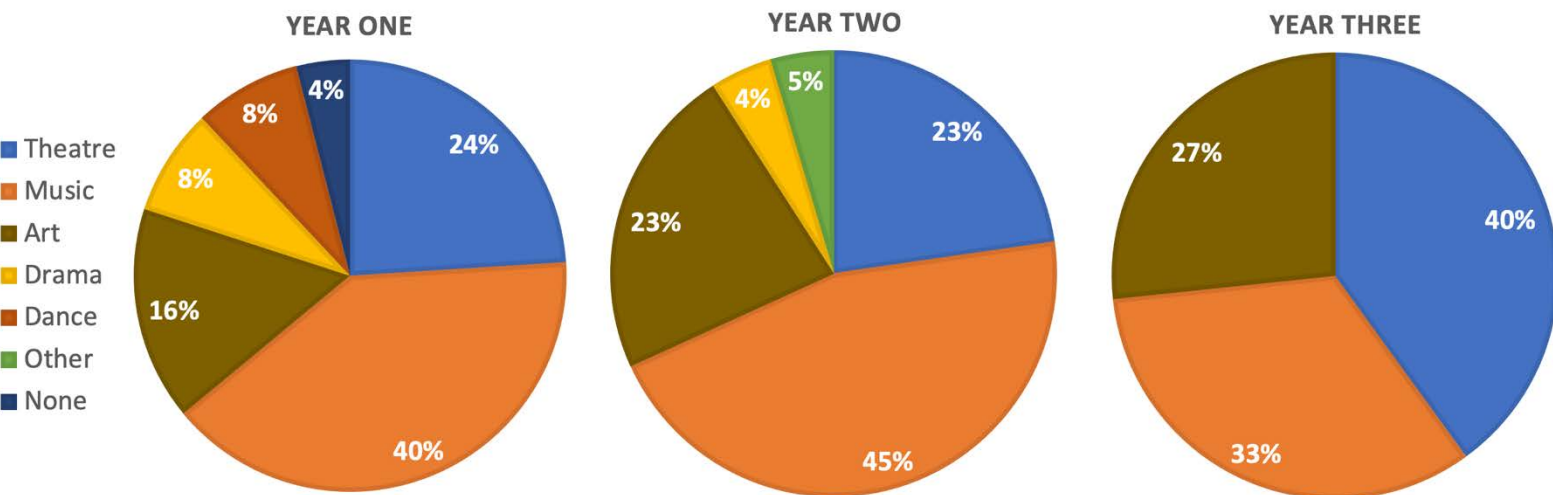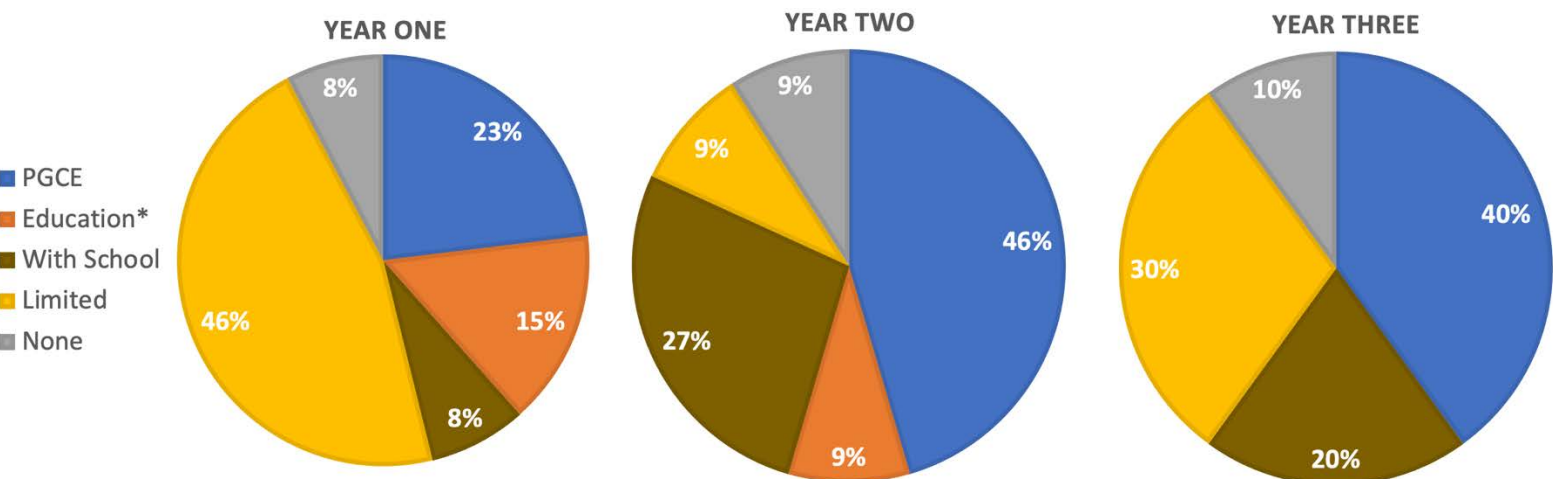
Teacher Gender

Years teaching vs years at current school

Current year group taught

YEAR ONE

Legend:
- Year 1
- Year 2
- Year 3
- Year 4
- Year 5
- Year 6
- All

7% All
7% Year 2
22% Year 3
14% Year 4
29% Year 5
21% Year 6
7% Year 1

YEAR TWO

25% Year 1
25% Year 2
17% Year 3
25% Year 4
8% Year 5

YEAR THREE

55% Year 1
27% Year 3
9% Year 4
9% Year 5

Briefly describe your own arts experiences whether hands on or practical e.g. playing an instrument either now or as a child, enjoying going to the theatre etc.
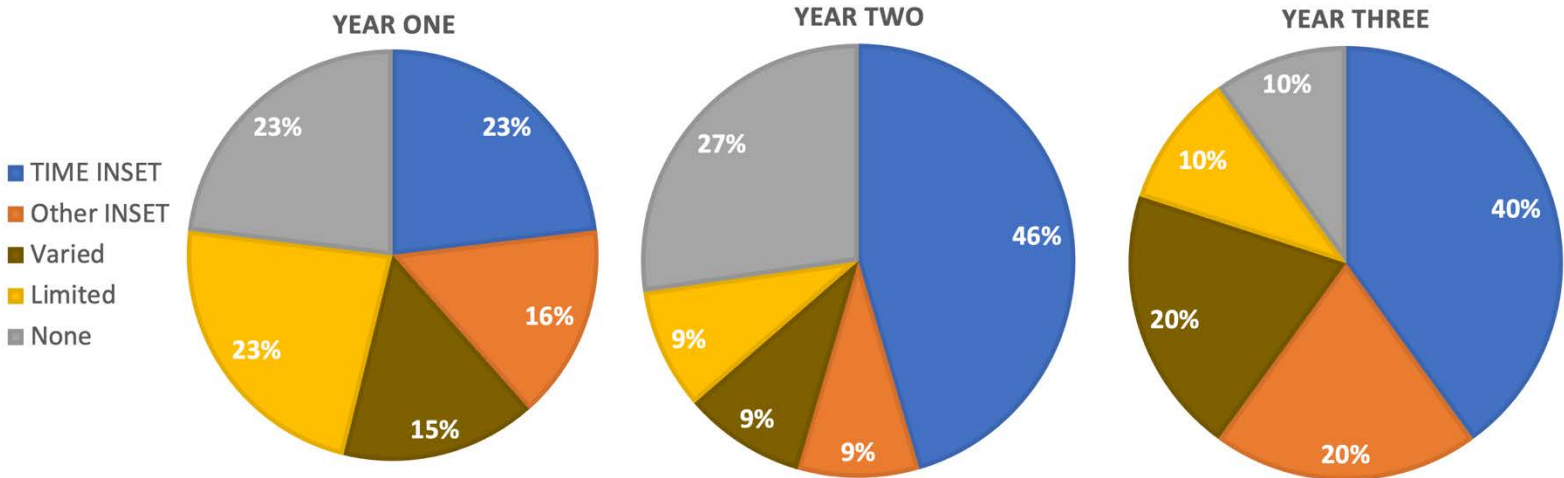
YEAR ONE

Legend:
- Theatre
- Music
- Art
- Drama
- Dance
- Other
- None

24% Theatre
40% Music
16% Art
8% Drama
8% Dance
4% None

YEAR TWO

23% Theatre
45% Music
23% Art
4% Drama
5% Other

YEAR THREE

40% Theatre
33% Music
27% Art

What initial teacher training did you have in teaching the arts?

YEAR ONE

Legend:
- PGCE
- Education*
- With School
- Limited
- None

23% PGCE
15% Education*
8% With School
46% Limited
8% None

YEAR TWO

46% PGCE
9% Education*
27% With School
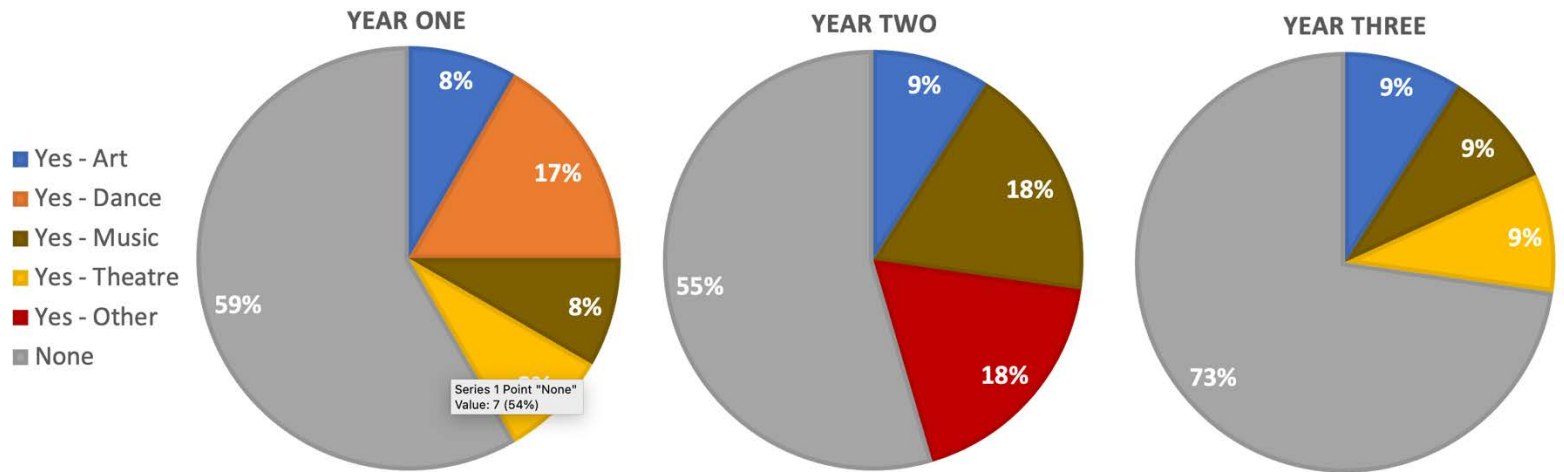9% Limited
9% None

YEAR THREE

40% PGCE
20% With School
30% Limited
10% None

* Arts education at GCSE/A-level/Degree level

What professional development have you had in teaching the arts to date?

YEAR ONE

- TIME INSET
- Other INSET
- Varied
- Limited
- None

23% · 23% · 16% · 15% · 23%

YEAR TWO

27% · 46% · 9% · 9% · 9%

YEAR THREE

10% · 10% · 40% · 20% · 20%

Do you participate in any arts activities outside of school?

YEAR ONE

- Yes - Art
- Yes - Dance
- Yes - Music
- Yes - Theatre
- Yes - Other
- None

8% · 17% · 8% · 59%

Series 1 Point "None"
Value: 7 (54%)

YEAR TWO

9% · 18% · 18% · 55%

YEAR THREE

9% · 9% · 9% · 73%

Creative learning supports: imagination
1 – Totally disagree 5 – Strongly agree

YEAR ONE

YEAR TWO

YEAR THREE
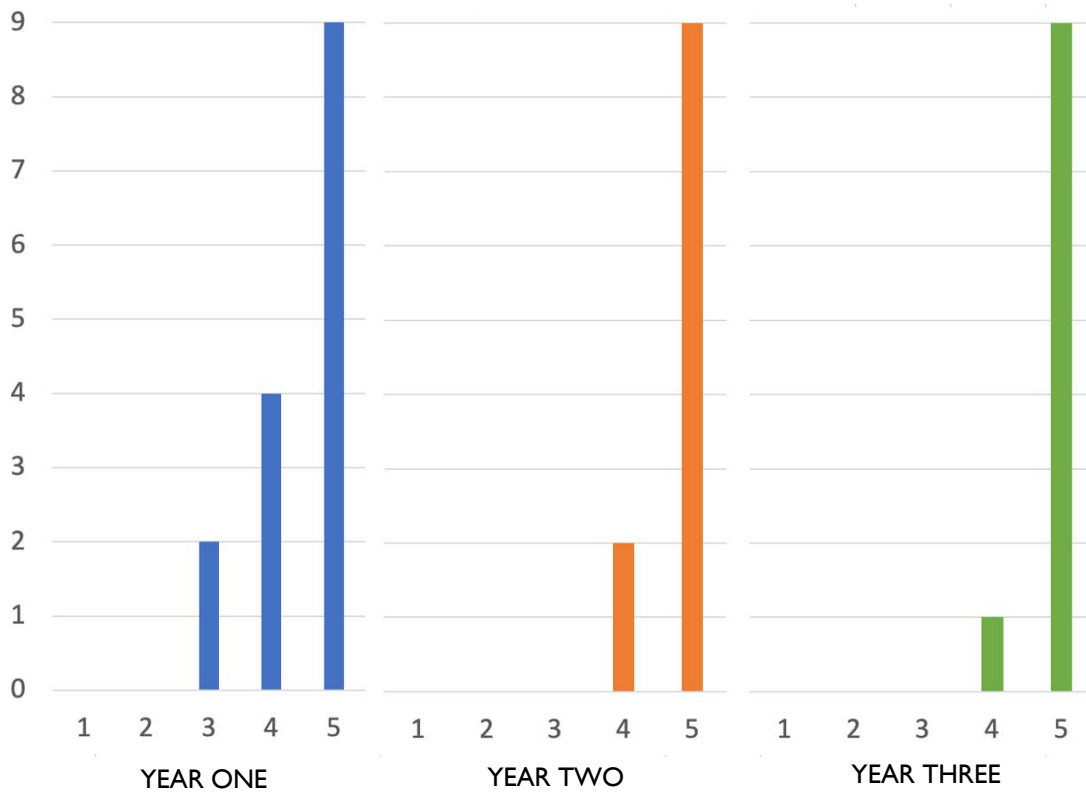
Creative learning supports: critical thinking
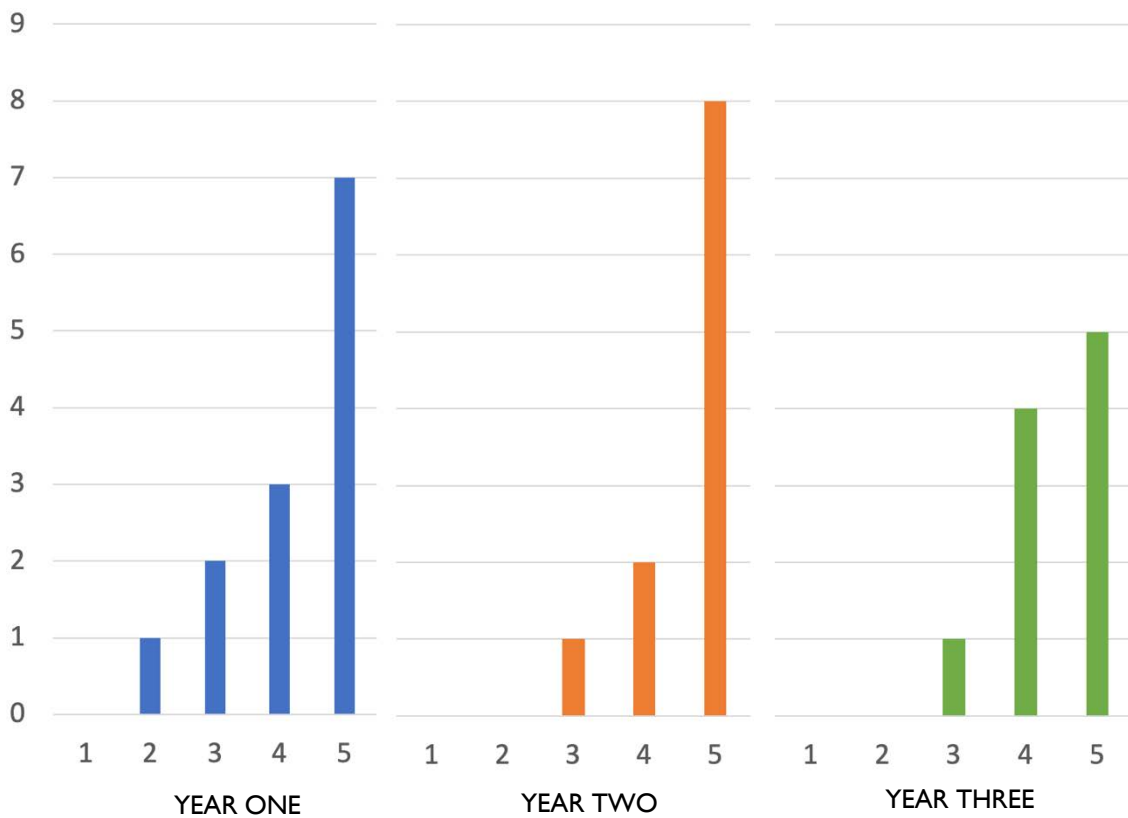1 – Totally disagree 5 – Strongly agree

YEAR ONE

YEAR TWO

YEAR THREE
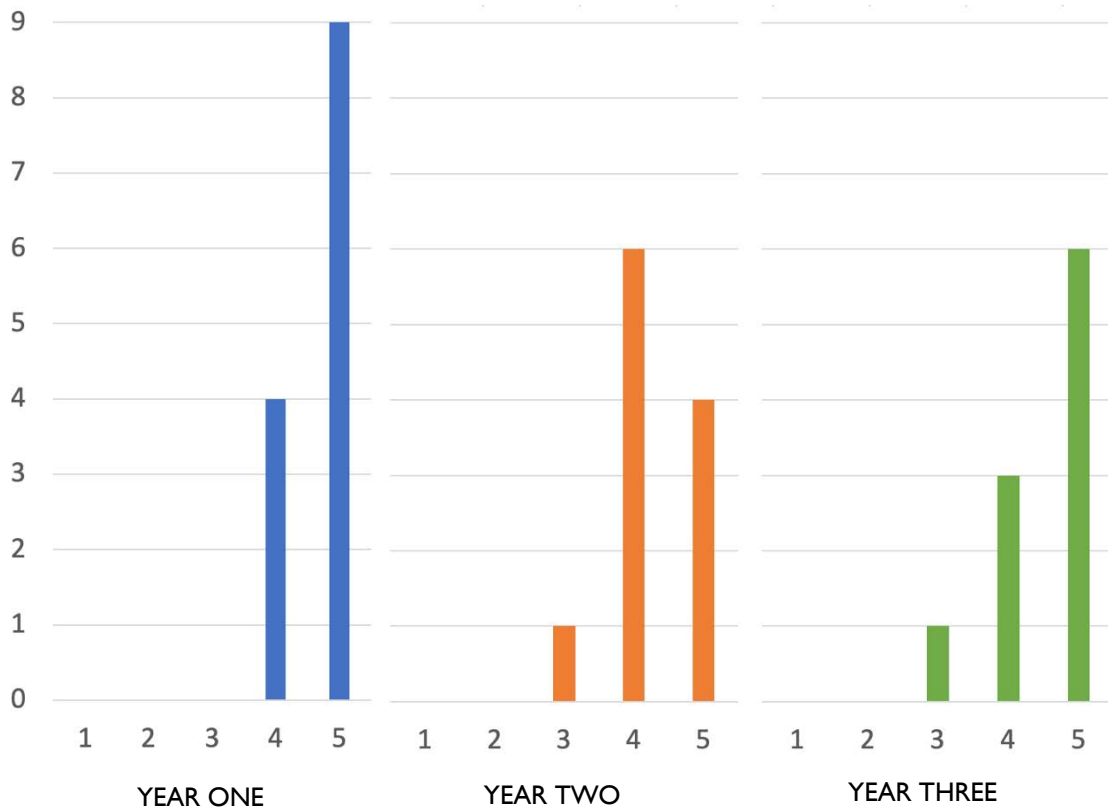
Creative learning supports: teamwork
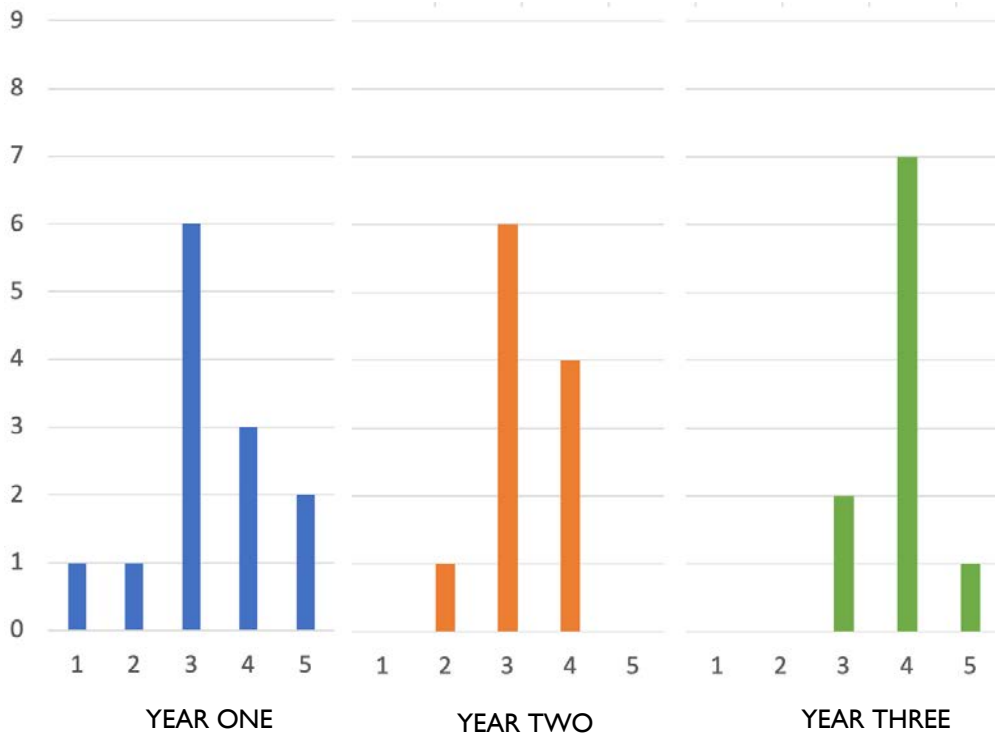1 – Totally disagree 5 – Strongly agree
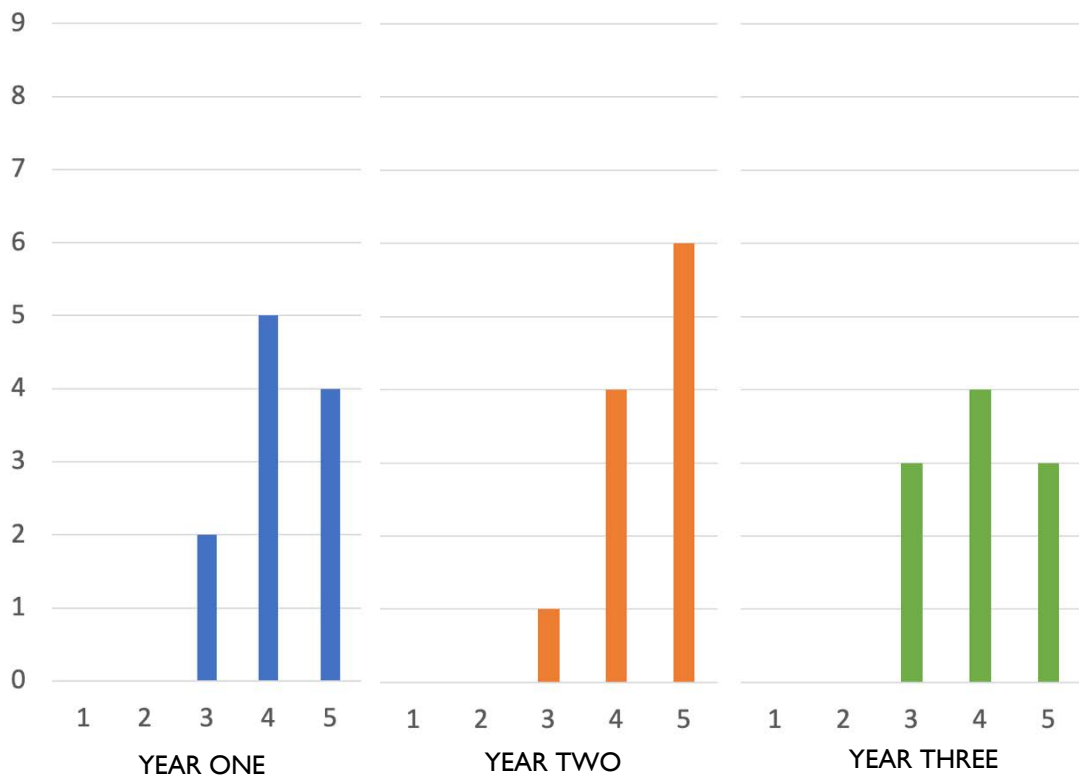
Creative learning supports: well being
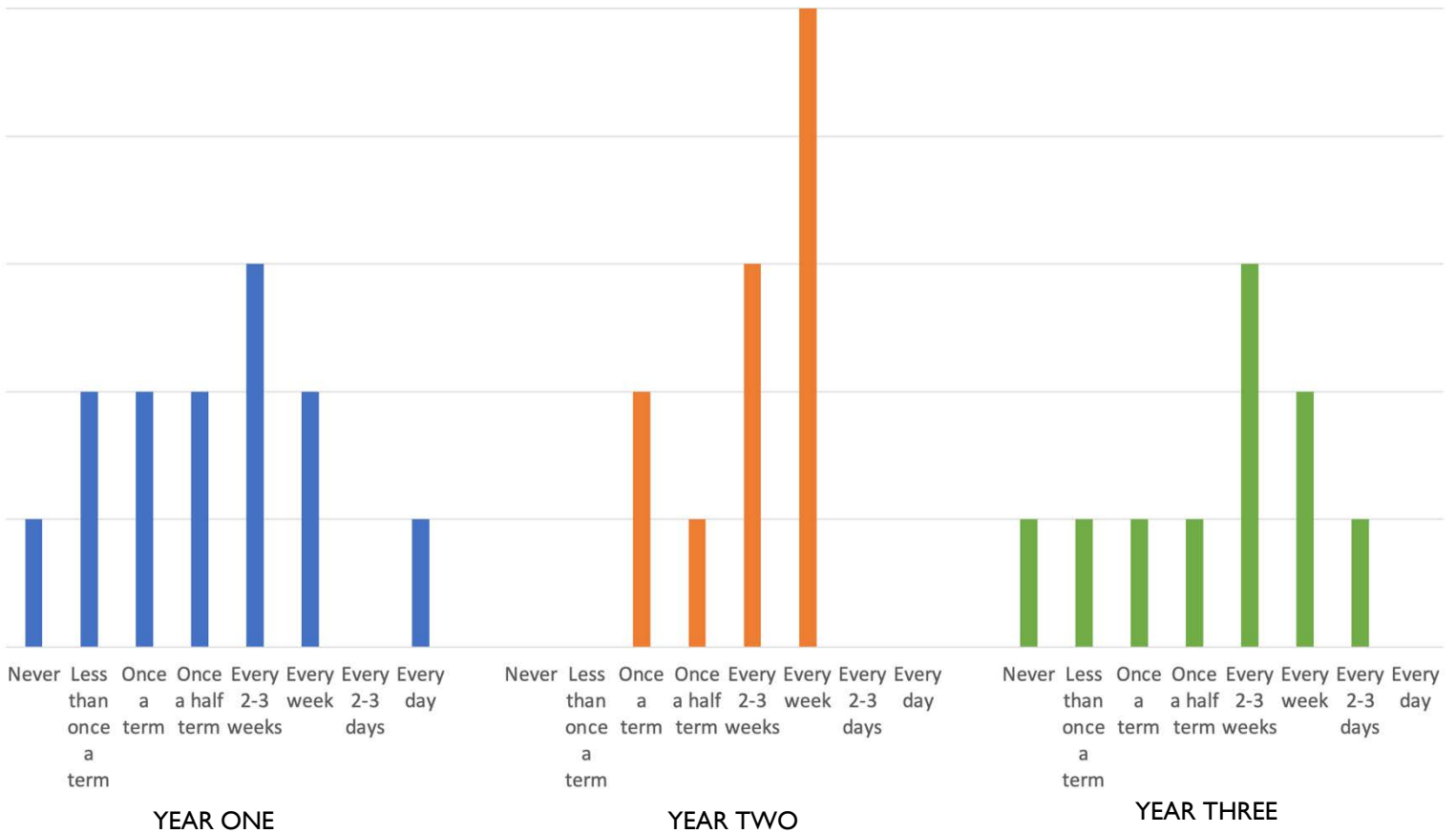1 – Totally disagree 5 – Strongly agree

Do you think TIME will help parents engagement
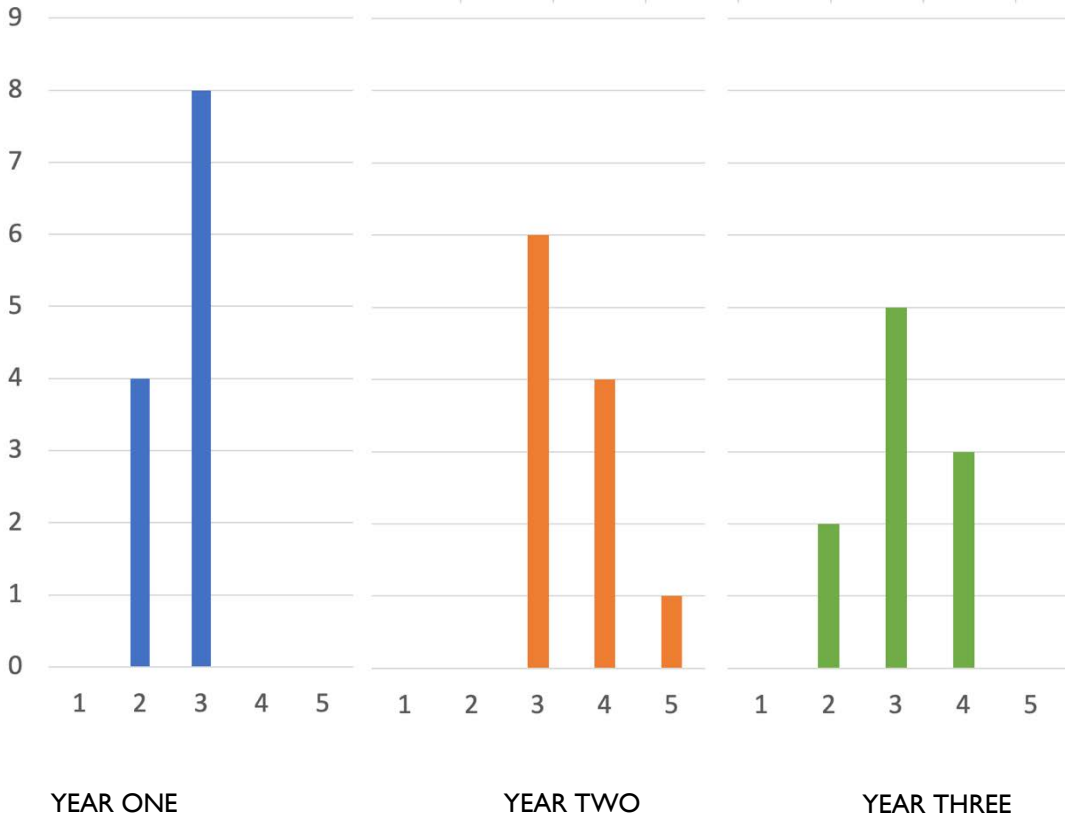with their children's learning?

1 – No, not at all 5 Yes, very much

Music - How often do you use music practices in the classroom as part of your teaching?

How would you rate the school's art provision
1 – Poor 5 - Excellent

YEAR ONE   YEAR TWO   YEAR THREE

| YEAR ONE	YEAR TWO	YEAR THREE
Hold a dance degree, A* art GCSE enjoy going to the theatre	As a child I played the violin at a good level. I also played recorder and had some piano lessons. I year ago I started to learn to play the guitar and I now play in school during mass etc. My passion is the Theatre. I love going to see all types of shows and so far this year I have seen Billionaire Boy, Les Miserables, The book of Morman and Stick man. I enjoy gigs as well having seen Sam Smith and Justin Timberlake this year. I often take my daughters to exhibitions at the Harris Museum.	I enjoy going to the theatre as an adult. I didn't do much by way of arts as a child.
I played the piano and violin growing up and still (occasionally) play the piano now. I went to dance college and trained as a dancer and dance teacher after school. I think I am more confident with drama because of this. I have very little 'art art experience and confidence. I regularly go to the theatre.	I don't have any experience in the Arts, however, I try to be creative and enjoy going to the theatre and supporting local Amateur dramatic events in my local hall. Alongside this, I am aiming to learn the guitar and I love having a go at drawing and painting, albeit childlike!. I have a background in horticulture and floristry and love nature and the outdoors.	I've always enjoyed music. Back in primary school, I used to play the keyboard (not very well but I tried!). Music has always been something I've enjoyed, but have never pursued it. I enjoy live music and going to the theatre.
Limited. Enjoy theatre, art galleries, literature, film, music, but only as a member of the audience	Played clarinet and keyboard when younger, love the theatre and musicals.	Enjoy going to the theatre
Enjoy practical elements of all, less so drama. Don't play any instrument but wish I did.	In terms of art I don't consider myself to be super creative or have a wide skill-set, which I do believe inhibits my confidence to teach it. I love music however, and play piano and also the violin when growing up. Drama has never been a strong point (growing up or now!) due to lack of confidence, particularly if having to perform to an audience!	I completed GCSE art. I really enjoyed it. My daughter is a fabulous artist and I would love to find a way to nurture this.
I played the violin as a child. I play the guitar and sing and perform and do gigs. I performed in plays as a child and teenager and have run choirs.	I enjoy trying new crafts. I enjoy sewing, making scrapbooks, arts and crafts activities with my children at home. I also enjoy trying new art/craft activities and have taken part in a number of workshops eg jewellery making, a pewter workshop, glass painting, crochet, basket weaving. I haven't played a musical instrument since I learned to play the recorder at primary school. I do ring church bells and have tried hand bell ringing.	As a child and adult I have enjoyed trips to the theatre and want the same for my children.
Like to be busy: enjoy shows, crafts, listening to music, played the recorder and keyboard (briefly) as a child.	Painting hobby BA History of Art (University of Leeds) Violin grade 7	I enjoyed art at school but I would say it wasn't a strong area.
As a child, I use to play the recorder, flute and guitar. Have not played for many years.	I briefly played the recorder as a child then again at teacher training college. I also had a go at keyboard lessons for a time at secondary school but I don't think I would be able to play now. I enjoy listening to a wide range of music. I particularly enjoy creative activities but I found that negative experiences from secondary school made me feel inadquate. I enjoy teaching art and can't wait to learn more through this project.	Played piano and flute as a child, can read some music. Enjoy theatre and musicals
- Enjoy going to watch some musicals. - Taught Art/Music/Drama in primary education for 6 years. - I partially play the guitar and piano. - Music is not a strong subject area for myself. - Drama is a confident area. - Certain aspects of art are weaker and others are stronger.	learnt the guitar as a child - still play occasionally, have a basic understanding of musical theory as a biproduct. Used to experiment with music technology in teenage years as hobby, music production/mixing records etc. Enjoy(ed) going to theatre (when I had time), galleries, listening to music	Play guitar, enjoy painting at home, enjoys going to watch bands and going to the theatre
art and creativity for pleasure. play piano, flute and recorder.	Enjoy theatre and was part of a choir for a while, learning to play the ukulele with Lancs music service	I don't play an instrument but enjoy listening to music. I once worked for the Tate Gallery in Liverpool. I completed an art O level many years ago!
Very limited	I played clarinet at high school.	I have been playing the bass guitar for over 30 years and have been a keen artist (drawing) since I was a child
No art experience	Enjoyed art at school, visits to theatre and concerts. I would like to have played an instrument as a child	
I always loved playing musical instruments and still enjoy listening to music. I have always loved going to the theatre although never particularly enjoyed drama in schools. Art has never been a strong point for me so I didn't pursue anything after year 8 although I do like taking photos!		

I learned recorder, tried violin but my favourite was the guitar, which I learned at primary school for about 4 years. I am not able to 'play' anything really but can read some musical notation. I thoroughly enjoy music, particularly as a participant, but feel less confident with teaching it. I visit the theatre and watch bands etc.		

| How to you think TIME will help parents engage with their children's learning?		
YEAR ONE	**YEAR TWO**	**YEAR THREE**
Not sure! Although even making parents aware that this is happening and sharing work with them is likely to prompt more discussion.	Practise techniques at home.	I feel a creative approach encourages children to engage with their learning so I'm looking forward to developing this more.
I'm not sure how the project will work with regards to this area, but children are often excited to talk about arts learning and share their work at home. Also, we are planning to hold an assembly for parents based on our work on the TIME project in the summer term.	Parents will see through seesaw app the types of creative learning their children are receiving from the TIME project.	Show creativity and the response from their children.
We have very diverse parents. Some are very pushy and some we never see. I don't know what impact it will have and whether they will become more engaged.	More practical and easy to understand what the children have been up to when using well known terms.	It would be lovely if they could be involved in some of the sessions so they are able to see first hand what TIME is and how the children respond to the sessions.
The children will be really proud of what they have produced and will want to share it with their parents.	Not sure but will be exciting to share with them how children are learning through the arts, in other subjects.	Discussion at home.
Parents like to be involved, so yes, they will have greater access to what is being learned in the class.	I hope that through seeing/hearing about what their children have been part of they will be inspired to continue with some elements of it at home.	I am not too sure at the moment.
	Understanding how their child's strengths in art can enhance their school experience of all subjects.	By sharing updates/finished products with parents we will generate more engagement.
	They will hopefully become more aware of the skills taught through exciting activities that the children will go home and talk about.	
	Enthusiastic children will want to share and show their learning to them.	
	Children learn new skills which can then be shared with their parents/carers.	

Although teachers spoke about the potentials for parental engagement it became clear that Covid mitigated against these potentials. The celebrations of the Year 1 summer projects, many of which were seen live by parents, were impossible to repeat due to individual school policies due to Covid in subsequent years. However, the use of social media (as commented upon above) did allow some awareness of ongoing projects to be shared.

What impact do you think the TIME project will make on the following areas (1-5 where 5 is a large positive impact)?
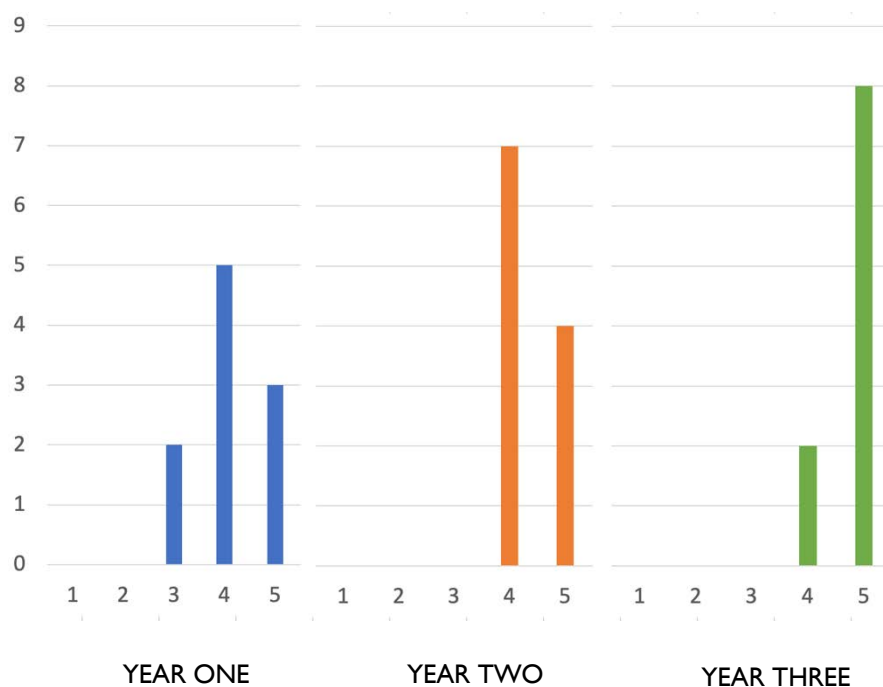
Confidence
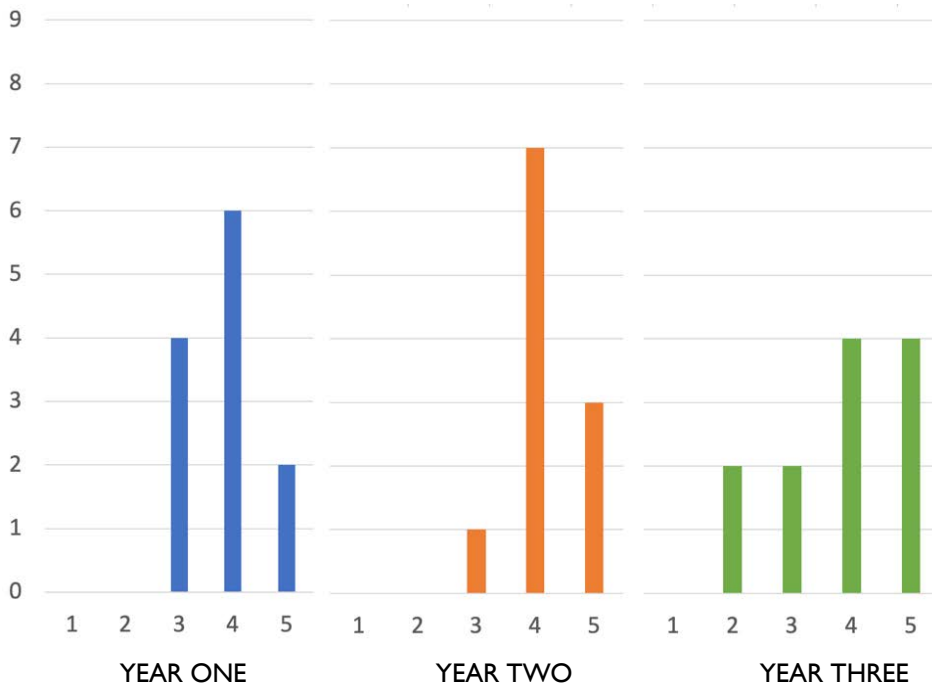
Social Skills
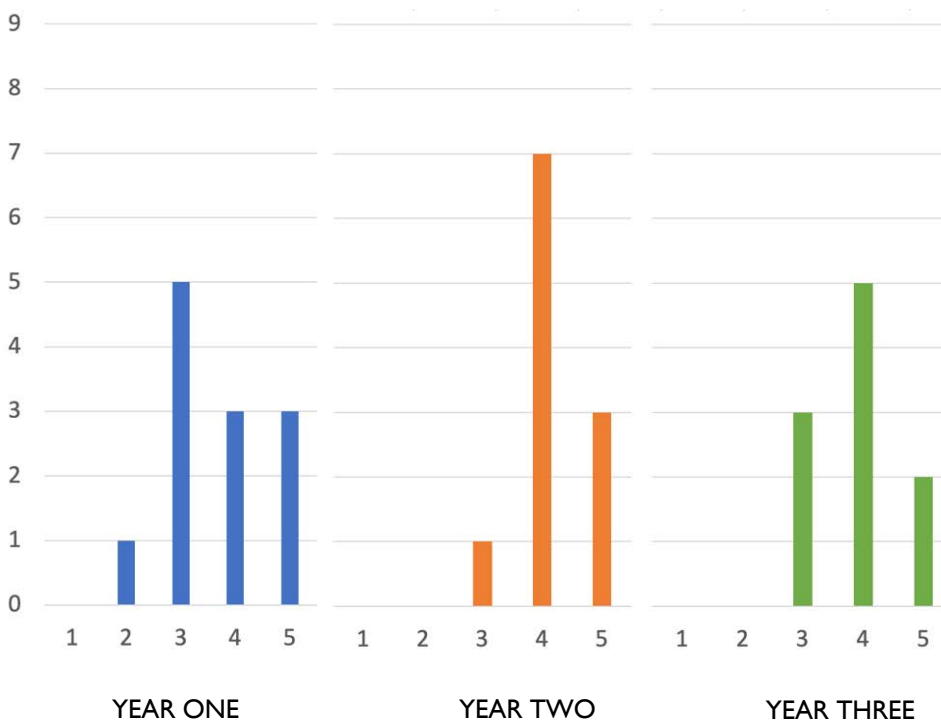
Staff knowledge and skills in teaching arts

In similar ways the questionnaires for the students and artists allowed for the exploration of attitudes to be exhibited. The questionnaires were completed by all students (with help from teachers or TAs for younger students) and scheduled to follow the most recent session that the class had been involved with (Drama, Dance, Music (whether led by the teacher or artist) as well as the summer project).

b. QUALITATIVE DATA

In addition to this quantitative approach a range of ethnographically based qualitative data was generated, as listed below

i. Interviews

There is a rich history of interviews being used as a research method (Warren, 2001; Wilson, 2012) and in their evolving 'nowness' they become their own form of qualitative data as well as enabling participants to discuss their own experiences of and interpretations of data. In this there is a clear similarity with observation of professional practice.

- Initial visits to schools with transcribed interviews with school leaders and teachers;
- Interviews of practice with teachers from all years: face to face, telephone or online interviews with teachers regarding the impact of the project on their teaching / school;
- Focus Group interviews with students (all classes from all schools in Year 1 of the project);
- Interviews with school leaders towards the end of the project;
- Interviews with Artists: all artists interviewed as part of face to face observations as well as separately

INTERVIEWS	Willow Lane	Grange	St Aug	Lytham Hall	St Wilfrid	St Joseph's
Initial Visits- Heads/teachers	16/10/18	30/11/18	30/11/18	29/11/18	18/1/19	16/10/18
Teachers	5/6/19 SF 05/20 RP, GC 14/4/21 MM	1/7/19 KR, CL 25/11/20 RE 21/12/20 CW 23/6/21 JT 24/6/21 ST	3/7/19 EG, SB 05/20 GT 11/12/20 NJ	4/17/19 SI, PR 21/7/20 MC 7/12/20 ZB, SB 23/4/21 SB, ZB 22/6/21 ZB	4/7/19 EA, AD 23/4/21 ZB	5/7/19 CO 16/7/20 CP
Heads/Leaders project interviews	20/11/19	24/6/21 KR	15/12/20 EG	7/12/20 SB 18/1/19 SB 23/4/21 SB	15/12/20 EA	10/12/20 FB
Artists	Initial interview Autumn 18, ongoing discussions, interviews throughout	Initial interview Autumn 18, ongoing discussions, interviews throughout	Initial interview Autumn 18, ongoing discussions, interviews throughout	Initial interview Autumn 18, ongoing discussions, interviews throughout	Initial interview Autumn 18, ongoing discussions, interviews throughout	Initial interview Autumn 18, ongoing discussions, interviews throughout
Student Focus groups	W/B 3/6/19	W/B 3/6/19	W/B 3/6/19	W/B 3/6/19	W/B 3/6/19	W/B 3/6/19

Example interview

Date of interview: 18. 01. 2019
Interview conducted by: Colin Morley
Interviewee: **Lytham Hall school leader**

C M   Why did you get involved in this project?

We are in a position where we are a high performing school and we focused, for a long time, on the academic side of the curriculum and improving productivity and attitudes to learning etc. We felt that the impact of that is leading our writing and maths and our data was going up. So then you get to a point as a school where actually that bit is pretty much sorted and so we were looking round the school thinking that the school was a bit sterile and uninviting and do the children have the experiences that we want them to have? Everything sort of morphed into one model and there was a teacher who was worried about handwriting and what had happened to the creativity. And especially our new teachers seemed to just want high attainment in the core subjects so we just thought it was time to look at our curriculum. We did do a complete redesign when the new curriculum came in and teachers, in pairs, sat down and designed their curriculums from scratch. So we got our curriculum in place but then we had a lot of changes in staff so the threads of the curriculum were lost so now we are looking at staff taking ownership of the curriculum and we wanted to have more breadth and balance in our art, music and PE as well as English and maths. So this week everybody had a go at making the mod rock and Sofia taught everybody how to draw a face. And that was brilliant because it was enjoyable and the teachers left with something to take into their classrooms. And last Tuesday we had our music man come in for the whole session and Polly, Sofia and Angela delivered a staff meeting on Tuesday and it was basically those teachers guiding us through what they'd experienced during the day. It was fun and exciting and people actually left with activities that non-music specialists could make happen in the classroom.

C M   Talk me through that.

I think that has been the biggest advantage of the Time Project because it had been about seeing how those different creative aspects of the curriculum can be weaved into the knowledge and learning that the children get. And we are definitely in a knowledge based curriculum. With the drama, in particular, that was based on Charles Darwin and she read the story and then the children had to come out and play different parts. As she got to the end of the story she had not told us what it was going to be about but then she said that it was about Charles Darwin and then she went back through the different parts of the subject knowledge that we needed them to acquire and put in their rucksack. Honestly we have experienced some brilliant things!

 C M   Talk about the rucksack.

When we have a look at curricular as senior leaders we are trying to think at the minute about what thing do we place high importance on that the children should have in their rucksack? So in history we

want the children to have a chronological understanding and in art we want them to be involved and to be able to paint etc. So in that process of really defining what we want children to have in their rucksacks it is helping us design and shape experiences as well as using knowledge planners. So, for each area of learning, the children start with a knowledge planner.

C M   Tell me more about the knowledge planner.

The knowledge planner, say in history, might have a timeline of different events and it might have a timeline that relates to the area that they are looking at. It will have a vocabulary list which would have key words etc. and it would have key events within that period. Right from the start the teacher knows what the children are going through on their journey rather than going through history and thinking 'we are doing the stone age so we'll do some paintings and a bit about how they lived etc. But with the knowledge planner we've actually got something cohesive that we know will impact on their historical understanding rather than topic based which, when you see it as a whole, doesn't really mean very much.

 C M   Does it work?

Where not their yet! The point that we are at now is that we started this probably about two years ago and this year the teachers are teaching a half term with them controlling their own curriculum.

C M   So the teachers teach and at the end of that they come up with //

We've got our existing curriculum that has been in place for five years and, to a lesser or greater extent, it works. We wanted to really make sure that we had the bare bones of a curriculum that is ours and which teachers have to follow although they can personalise it to their own needs but we much agree on what experiences the children should have. So we take that and, retrospectively, map it as to how it is going to look next year. So we are going through that process for all areas. So, with the Year 6 curriculum because Keith has come in and done all this work what is coming out is that we've got a bit of a shape on human form and how could we, across Year 6 in many different guises, keep that as a thread throughout teaching in art through the whole year but using it in lots of different ways?

C M   So you could use it in science.

Absolutely. And then it will be a case of pulling all of that information together because we know at the minute we need to meet legal requirements so the (?)step leaders will just make sure that they have the coverage and the progression across the school and, after that, we should have a really good and strong curriculum.

C M   That's fascinating. Does the rucksack just include work done in school or does it include work outside of school as well?

In school.

C M   And what is your percentage for Pupil Premium?

I'd say about a quarter currently. It's thirty-seven percent.

C M   Are the kids mainly from your catchment area?

Yeah.

C M   And what is the ethnicity?

White British majority. We've got a professional catchment so we have quite a high amount of middle class families.

C M   Are the parents supportive?

We have got incredibly supportive parents who have a really high expectation of their children. We have weekly drop in sessions because if we didn't do that we would just be saturated and we have two school reports: one is a mid-term report that focuses on progress and we also have two parent evenings and a number of different opportunities for parents to engage with the school. We do various workshops and we have a reading scheme and we have a Year 6 SAT information evening for parents. Historically all of those events are well attended. When we send anything out to parents we tend to hit the majority.

C M   You must spend a lot of time on that.

It is huge and our commitment to parents is above and beyond any other school that I know.

C M   So you do a lot of extracurricular activities.

We have got the Sainsbury Gold Award for sport; we won the local primary school competition and we are on a bit of a winning streak at the minute. We do a handful of staff provided extracurricular activities and, for each member of staff, there is an expectation that they do one club a year and, on top of that, we have other sport activities where people from outside will come in and do sessions. If you look at our website you can see how much we do. The structured activity for all classes takes place during dinner time and after school.

C M   How does that look?

There is an expectation on every single member of staff from the site supervisor to the caretaker. We function at such a high level constantly and that is the expectation. When I came here I really noticed that you won't go far in this school before you are hearing a conversation about teaching and learning in a really positive way because everybody is so in tune with that idea of teaching and learning which is at the heart of everything that we do. I'm really enthusiastic about teaching and learning. The other day I was sitting in the staffroom for the first time in I don't know how long and there was about twenty people in there which was great and every single group of people had a maths conversation going on.

C M   Tell me a bit more about that maths thing you were mentioning.

For the first time last year we were significantly above the national average in maths and it's been a journey for us but we found that our challenge – and this is another challenge for teachers – is because we have a significant number of children in our classes who are capable and more able the challenge for teachers is that group of children who struggle to achieve things as quickly as everybody else. Teacher intuition takes you on a journey that is quicker than that group of children can cope with and that is highly apparent in maths. So what we were finding was that year on year we were getting these really good outcomes however a small group of children were coming up to Year 6 with gaps in their knowledge and so we were having to embed so much money in Year 6 in one to one provision for those children. So we found that it was almost becoming really difficult for that group and, at the minute, that group amounts to about twenty-four and having to turn that around was hard and so it had to be something about curricular and so we have taken a big leap of faith with Mastery Curriculum and we've invested a big chunk of money in it. And people were saying 'why because the results are good' but I don't think we could sustain those results without making changes and you can either make little changes as you go along but when you've made all of those little changes we kind of thought that perhaps it was time to think bigger. And the big thing that Mastery gives is consistency: consistency in language and consistency in subject knowledge. And we are hoping that it works otherwise I'll be looking for a new job!

The conversation showed a degree of reflection that was welcome. The head teacher had recognised that there was a sterility to some of the building, that new teachers were focused upon high attainment in the core and that there might be dividends in terms of allowing the teachers to design some of the curriculum. I was interested in ascertaining to what extent the freedom might also come with accompanying control, but we were then joined by the two other teachers – Sofia and Polly. They were both year six teachers. This was not part of the original plan but the first two teachers who were to be involved made it clear to the school leadership that they would rather not take part which placed Sofia and Polly as the next in line to be asked.

[another two teachers enters the room]

C M   Basically this is about the Time Project and I am running an evaluatory strand parallel to it. I'd like you to tell me why these two are involved.

We are the best!

We started to look at members of staff in the beginning and we had a meeting to help inspire them but they also had other priorities in their practice. But they came away from it not with the passion that we'd hoped for and not with the passion that I had for it but these two absolutely had the passion to make anything happen. We had to do some persuasion with (? ? ?) because she wanted to know how we were going to measure Year 6 but I suppose her argument was that if we were going to seek the very best

outcomes for our school and our children it was going to be these two that would lead it and they absolutely have done that and they've embraced it completely.

C M   So tell me a bit about yourselves.

I am not very arty at all and I wouldn't say that music or art or drama are my strengths. Through my teacher training I wasn't exposed to any art education. The PGCE was, like, half a day of art and half a day of PE for the whole year and so this has been tricky for me but the people who have come in to help us have been really inspirational and Keith has really got me thinking outside of the box and given me lots of thing to build on from the one session that //

In our first session I was trying to think about how to create 3D portraiture and after the conversation I had with Keith he gave me six other lessons that I could do to achieve the outcomes that I wanted for the children. He gave me the knowledge to build that up which I wouldn't have been able to do before. He gave me some really good ideas on how I could get them to achieve.

C M   Can you see how you can use that knowledge in other subjects?

Well last term we did early civilizations and we did a piece on geometrics and they had to do quite a lot of measuring in order to create a piece of art. So we did trial that.

It came down to their ability to use a ruler, didn't it? Not all of them. But it was quite interesting and I think they really enjoyed it and it was a link between art and maths. I think if I'd really sat and thought about it and had the time to reflect on how I could have linked art to maths I probably could have come up with some ideas but I don't think I could do it without Keith because I'd need some sort of guidance with it.

Just getting back to the cross curricular part the bit for me that was brilliant was a complete science lesson done through drama. And it worked well and it was about evolution and Charles Darwin but the way Laura did it she had them all telling a story and that meant they could all remember it. Sometimes, with a science lesson, when you put a load of knowledge in about Charles Darwin it can get lost but this was really effective and they thoroughly enjoyed and embraced it and they did just become it.

C M   Was there anything else that you found eye opening?

With the art – how to hold a pencil! But also how well they've done with it as well because you do categorise children but actually they all did really well and I now spend more time on a piece of work rather than trying to get a painting done in one lesson and that has helped the children to realise that they can actually do well at art.

Before the children used to say 'are we doing art today?' because they really didn't want to do it but now they are eager for art lessons. As soon as they see something arty around the school they will say 'are we going to do that as well?'

Alfie came to me the other day and said 'are we doing any more of that Time Project because it's been a while, hasn't it?' So they are really hooked on which is lovely.

One thing that really stuck with me was this little boy who is just filled with anxiety whenever he picks a pencil up and when we did that sketch of those fossils he was beside himself. He worked himself up so much over it and I sat with him and went through all the techniques that Keith had spoken about such as how to hold the pencil and if you make a mistake then use it to guide where you want your drawing to go. In the end he did an absolutely amazing piece which took him ages. I don't think he would have got the opportunity to do that if I hadn't had the training from Keith.

C M   You talked about perseverance there but are there any other things that the students are gaining by doing this?

There is a resilience that they get.

And they develop like a drive and a determination to get to the end whereas in the past they might have given up early. So they've changed their attitude to the work and their ability to achieve.

Because we've moved away from our old notion of what we should be doing and we are getting them to do something and to reshape it and that can take ages but they are producing some lovely work and they are not giving up like they would before.

My children before would roll their eyes at me when I told them to produce a piece of work and they would probably spend only about ten minutes doing a picture and I would say that wasn't enough so they had to start again and it just got into that cycle whereas now they really enjoy what they are doing.

Now that we know more about what we are talking about. So when they come to you and say that they've finished we can say 'well have you considered doing this or using that material?' Especially with portraiture because Keith has taught us about where the eyes go and where the nose is and where the mouth should be so that I can challenge so many things that they've done when they come back to me and they can go back and correct or change.

The thing that I've really noticed is that it is very heavily hinged on their team skills. As teachers you are that busy trying to keep everything on an even keel that you tend to sort children's problems for them. However when people come in who don't know children they have none of that background and so they don't make exceptions that might cause a problem. So in all classrooms Keith expected them to get to a certain stage before they could start a drawing. When they were in the hall and doing the drama the children were paired up and, within those groups, they achieved, didn't they? And nobody refused to do any of the drama. And it's also about the use of space because traditionally you will always be sitting at tables whereas Keith views the classroom space in a really interesting way. And in the hall, with the music man, the way he worked the space with the children constantly moving and you could see that it was keeping the children engaged.

I'm keen to try out some of Keith's ideas in my classroom and it is almost as if you do one part of the lesson in one part of the room and then you move and do the other part. I haven't tried it yet but I want to.

It's funny because, as teachers, we look at that practice and we think it is suitable for a certain lesson but we stop doing it in other lessons and become more formal. The challenge for teachers is that we know what needs to be done and we know what the good model is but under the pressure of workload you can't always do what you need to do. I want to make my lessons as engaging as the music man but I've got all these lessons to do in a week and I just don't have the time to keep changing things the way I would like. So changing your practice becomes really hard.

One thing I have tried to do is what Keith did because he would insist that if the children had a problem they spent time trying to solve it for themselves and a lot of the children in my class will immediately put their hand up if they come across something they can't solve straight away rather than spend more time trying to solve it. But now I am following Keith's line and I will say to them 'have you read the question properly? Have you actually had a go at doing it? And a lot of the time the answer is that they haven't. So now I get them to do more for themselves and it is almost like giving them that risk, I suppose.

C M   Thank you very much.

The three of us sat down in the deputy's office, the deputy joined us and we discussed what the school was hoping to get from the project. Kerry explains to me about the competitive ethos of the school, and that the reason they were involved with the project was that although they were high performing and improving they felt that there needed to be a curriculum redesign and one that came from the staff taking ownership. They were looking to have 'breadth and balance' in the curriculum. She spoke of how the two teachers involved had already delivered some staff INSET based upon what they had learned already and that Kerry felt that the teachers there had 'left with something'. She said that she had already seen Sofia's class 'excited' with the drama that was being delivered based on the work of Charles Darwin and that the idea was that Polly and Sofia were to teach the 'existing curriculum' while weaving aspects of arts into it and at the end were to create the new curriculum for year 6 retrospectively. Kerry also mentioned how she had seen Keith's work in using the human form and discussed how the school might use this in future work in different ways, such as in Biology.
Both Polly and Sofia spoke about how Keith had emphasised the process rather than the product, 'It's fine to take time' he said, that he stressed to them 'it's ok to make a mistake' because the student will 'use the mistake to grow'. They mentioned how Keith and both groups had discussed the need for perseverance and resilience. Sofia mentioned how the session had 'moved away from the idea of an art lesson', that 'Keith would make them solve their own questions' and that 'now we know what we're doing a bit more'. Polly pointed out that sometimes 'the knowledge you've got as a teacher sometimes can limit'. Kerry discussed how the session had obviously impacted on two teachers 'who then impacted on the staff'.

Sofia revealed that in her initial online questionnaire she had had one hour of arts training on her PGCE, had no art experience out of school and had had no art based CPD in her career. Nevertheless her responses showed that

she had a firm belief in the potential benefits of creative processes as she rated at 5 the possible affordances of all potentials of creative learning which were in the questionnaire.

These responses were despite the fact that the self-reflection prompted by the questionnaire revealed what she believed might be clear deficits in her pedagogy as she rated at '1' her ability to teach every aspect of the subgenres of art such as drawing, painting, sculpture and textiles. When asked whether there were any aspects of art which she felt confident in teaching her reply was a simple 'no'

For performance arts she viewed herself much more positively in terms of her potentials for teaching, rating herself at 4s or 5s across singing, role play as well as the teaching of hip-hop or contemporary dancing.

The contradiction evident within her perceptions of possibility and actuality can also be seen in the fact that she rated the school's art provision at '1' and against this posed her beliefs in the potentials of arts at mainly 4s or 5s, the one exception being the possible impact on children's attainment and academic achievement which she rated as a neutral 3.

Again, Sofia rated her confidence at her ability to integrate the arts into the curriculum as a whole at '1', although she was again aware of possibilities, offering suggestions such as

> each year group could study an artist termly.
> each year group given a skill focus project to complete termly.

Sofia's feedback highlighted concerns in terms of the teacher-led aspects, the increased administration as well as the quality of the project itself and she expressed little concern at the prospect of having time taken away from curriculum subjects.

Review of the year

At the end of the first year Sofia's thoughts regarding the impact of the project were high, rating all aspects that might be supported by creative learning at 4 or 5.

Her confidence in her abilities in the incorporation of arts within the curriculum was '4' and she expanded on this by giving specific examples –of what she had done

> Henry Moore art WW2
> Carnival masks
> Drama in science

She judged the overall impact on her class to be at 4 for all aspects within the project, most notably moving her beliefs in the impact on children's attainment and academic achievement from a 3 to a 4.

And in terms of her initial concerns regarding possible issues and concerns she now perceived the quality of the project and her ability to do the teacher-led aspects as concerning her at the lowest level (1) and her fears of the impacts of the project taking time away dropped from 5 to 3, although there was a slight increase in her concerns at time being taken away from curriculum subjects.

In answer to the question "What has the TIME project given you as a teacher? "

She responded "Confidence to teach other areas of the curriculum"

In conversations throughout the year it had been evident that Sofia had been looking for further challenges and at the end of the first year she moved to another school within the area (and coincidentally this was also a school within the project). This maintained the pattern that had been shown, of teachers remaining in the same area while at different times teaching in different schools, often these moves occurring within the same cluster.

Example Focus Group Feedback

> Focus group questions
> What have you done with the arts this year?
> What has been the best thing?
> Why?
> What has been your best memory of it?
> Have lessons changed?
> If so – how?
> What would you like to do in future?
> Do you do any arts out of school?
> What do you do?
> Do you do more now that you used to?

It has to be noted that Firstly, in Focus Groups the informative source is a group. Secondly, the heuristic value of this technique lies in the kind of interaction that emerges during the debate. As such the questions (above) can quite easily become a springboard for data that is not required. However, the synthesised answers below give a clear indication of the impact of the TIME project from the perspective of the students -

Answers from Blue table (St Wilfrid's June 2019)

 We do Drama – Egyptian scenes
Did it yesterday – its more about activities
We do acting every now and again and link it to writing stories
When in assembly we did the pharaoh (sts start dancing)
I took part in the talent show. Not done it before
At home I do break dancing
I go dancing now. Didn't before- I like it

Answers from Green table (St Wilfrid's June 2019)

Art – we drew apples in oil pastels
Do our best and put it on a 'working' board
Drama is fun – I like acting
Music – I made my own song
Egyptian day – we learned about Egyptians all day
(students then start to repeat a recipe – '200 grams of water')
Teacher has changed
We do more art – drawing and painting
She's more funny – acts out people in SPAG
She asks questions in a funny voice and acts it out
RE is arty work – she puts the music on

ii. Observations

Fine (2003) explores the concept of ethnography that is 'peopled' and suggests that an ethnographical approach is most effective when observing the participants in settings which enable the ethnographer to "explore the organized routines of behaviour" (p.41). Teachers are accustomed to being observed as part of the demands of their role and they were made aware that I was there as a participant observer and would be making notes on what occurred. All teachers were welcoming.

Face to face observations of artists and teachers teaching the teacher's class. All observations include discussions/ interview notes before and after. In Year 2 *planned further observations were curtailed by Covid. Following Covid restrictions in the schools in Year 3, June 21 was the earliest opportunity for a visit. As it was one school (LHP) suffered from a Covid bubble bursting days before the visit*

Online observations of teacher teaching while working with artist. The initial issues with online observation (such as camera placement and noise) were partly ameliorated but it remains a limited methodology.

OBSERVATIONS	Willow Lane	Grange	St Aug	Lytham Hall	St Wilfrid	St Joseph's
Year 1	5/6/19 Puppets Punch & Judy for summer project May 19 Art practice	4/6/19 Music Two observation of Music practice	6/6/19 Two observation of Art practice	Two observations of Classroom practice	26/2/19 Two observation of Drama practice 11/3/19 Two observation of Music practice	Two observations of Classroom practice
Year 2	20/11/19 Two observation of Art practice	18/11/19 Two observation of Art practice	13/11/19 Two observation of Drama practice	19/11/19 Two observations of Music practice	26/2/19 Two observation of Drama practice	18/11/19 Two observation of Art practice

Year 3		23/6/21 Art One observation of Art practice		22/6/21 Art One observation of Art practice		
Online:	10/6/21 Drama			14/10/20 Art	13/11/20 Drama Rainforest 19/11/20 Music Countries	

Observations of CPD online to all schools

ONLINE CPD OBSERVATIONS	MUSIC - Ben	ART - Keith	DRAMA - Laura	FILM - Stacey
	2/12/20 Warm ups	15/10/20 Creating animals	13/5/21 Script-writing	13/5/21 Film-making
	18/1/19 Online practice	26/11/20 Art practice		
	13/5/21 Song-writing			

Example observation of Angela (St Wilfrid's)

Description (from field notes)

St Wilfrid's is a small Primary school (180 students, national average of 281) at the heart of a small town in the North of England. This town had once supported mills, quarries and a train station during the time of the Industrial Revolution, but now there is little visible evidence of a once vivid industrial location and the station itself was closed in 1930. The school is designated a faith school but its intake largely reflects the overall community rather than just one religious group.

The class I observed was Year Two (ages 6 - 7). Three weeks previously they had been involved in a drama session in the school hall in which sound and images were used to explore local history. My notes show that I had found the session to be tightly structured by the dramatist with plenty of opportunities for the students to engage in the deliberately short role-plays. The teacher and TA had mainly stood at the side and intervened occasionally when potentially 'unsuitable' student groupings had formed.

Before the start of the session teacher and artist walked from the staffroom where I had met them to the teacher's classroom. They were deeply engrossed in possibilities that they had discussed and there was a clear rapport between them. We then arrived at the teacher's classroom in which this session was to take place. The walls of the classroom displayed target vocabulary of the current topic as well as examples of student work. The students sat at their nominated tables (each named after a local geographical feature) while the teacher stood at the front, hands by her side, smartly dressed with dark skirt and light turtle necked top. To her left hand side was a modern desk with a computer upon it. There was a PowerPoint displaying the thought for the day. The musician was in the opposite front corner from the teacher, to her right. The teacher addressed the class, introduced the guests (the musician and I both nodded acknowledgements). The teacher then sat, paused, took the register by using the computer, acknowledging each response with a look to each child in turn, while the musician continued setting up in the opposite corner. The musician struggled quietly with a power socket for his keyboard, he slowed as he realised he was gathering attention.

The teacher then stood again and reintroduced the musician with a gesture of her right hand and then sat back on the chair by her desk, the students remained at their tables.

With a brief 'Hello' the musician quickly moved forward from behind the keyboard and encouraged the students to form a circle at the front of the classroom, making sweeping circular gestures with both arms,

sitting the students on the floor, in front of the teacher and her desk. He also sat cross legged on the floor with his equipment behind him.

'I'm Stan' (a pseudonym) he said 'I've got a song to teach you. We're going to write our own song.'

He then began a warm up, passing a clap rapidly around the circle that the students had formed. Throughout the process he provided an ongoing meta-commentary not only on what he was doing but also why.

The teacher remained sat on her chair at her desk with the circle of students seated in front of her. The students were all looking at the musician.

'Who can tell me what rhythm is?' Stan asked.

Sidelined

Without instructions, the teacher then edged forward off her chair, crouched and joined the circle, finding a gap between two students and sitting upon her knees, easing herself down and slightly sideways to be at the same level as the students.
From a worn cloth bag behind him the musician produced a large number of well-used wooden drumsticks, which he passed out to the students, two each. The teacher looked at the handing out of the drumsticks and she began to raise an arm, as if to stop or clarify. The musician nodded for her to take a spare pair of drumsticks, which she did not quite read.

This was either unseen or unacknowledged as the musician spoke with a lower pitch -
'Once you've got your drumsticks put them on the floor in front of you.'
All drumsticks were placed on the carpet.

'We're going to do exactly the same thing at exactly the same time,' the musician said.

He then started a call and response exercise.
During the first activities the teacher helped the boy to her right capture the concept of the repeating rhythms, modelling a response, grinning at him.

After he had shown an ability to respond to the musician's beat the teacher reached forward to a spare set of drumsticks and then in turn began to beat with the rest of the class. She looked up, smiled.

Massage

After the drumming the class now stood up as the musician led a physical warm up. The teacher took a full part in the stretches. Stan then led another call and response, this time singing sections of a Ghanaian folk song. The teacher again took a full part, smiling to one of the students and rubbing the neck of the boy to her right affectionately. The significance of this became clearer later.

As an introduction to the next activity Stan went to his keyboard and played and sang the first verse of 'Poverty Knock' while the class and teacher stood together in their circle. He told the students that they were going to write their own version of the song and sing it. He asked questions about their own knowledge of the local area. When eliciting information Stan built on the stories that the students responded with, clarifying and chaining responses. The teacher contributed a story about her grandmother singing 'Poverty Knock' while baking or when she came back from the Bingo. The students began to ask her questions 'Later' she replied.

Stan was now at the centre of the circle and the teacher at his side as they began to unpick some of the vocabulary of the original song, symbiotically, a form of dual meta commentary developing. The word 'gaffer' elicited a response from the teacher in which she stepped forward with thumbs in imaginary braces, modelling the character of the gaffer, strutting around the classroom quite pompously and making the students laugh. The word 'guttering' required some unpicking and the teacher and some students 'riffed' with potential ideas for what it might mean within the context of the lyrics, all pursing lips and rubbing heads in thought. There was a sense of time passing, 'Got it! Eating like a pig!' She said.

'I think we need some actions,' Stan said.

Voicing and modelling

As she put on her coat ready for her break time duty, the teacher mentioned in answer to some questions from students that her own grandparents had worked in the mills and had become deaf as a result. More questions ensued and she told them that they would have to ask her outside, they followed her outside, constantly questioning.

Coming back in from the cold the teacher admitted that she had spent her time 'On duty, at break time, thinking of lyrics with the students' and she and Stan immediately discussed ways in which the students were to write their lyrics. Stan replayed the main tune from his keyboard as he and the teacher sang the existing words. Sat at their tables the students wrote lyrics to the rhythms on white boards, working away at their own versions, fitting their words to the scansion dictated by the rhythm as at first the teacher, and then Stan circled and visited tables. The students sang their words and fingers were used to check syllables. The teacher sang what the students were writing back to them, smiling as she did so, using her own fingers to indicate the syllables.

After the words had been written Stan played the keyboard to accompany each group singing their song, during which I saw the teacher move towards the computer, the first time she had been near it since the start of the session. At the end of the class's singing their reworked verses the screen came to life and an old, pre digital, image of a folk group was there. The teacher pressed 'play' and the band on screen began to play Poverty Knock. She explained that this was a recording of the musical group that her grandmother used to go and see play live.

'I'm a Lancashire Lass,' she said.

The music played and she, Stan and the class sang along with the grainy figures on the screen.

Commentary

The places that I am observing these changes happening are in the classrooms of the teachers themselves, giving possible reassurance for teachers as their identities become also 'mutable ongoing productions' which become 'constituated' (Massey (2004,5)) within the familiar. These classroom spaces are places of negotiation, but they are also places with highly visible tools of control in which behaviours become 'a visual display or text' (Nespor (2013: 121)). The processes of negotiation with the known and the not yet known creates the liminality that can be observed. The teacher changing role and pedagogy visibly within the space.

The actions of the teacher showed a blurring between roles and identities which had clear pedagogic advantages for her students. In teacher role she sits and takes the register and goes on to break time duty, book ending the session with some of the necessary functions of school. Within the session itself she demonstrated non 'teacher role' behaviours such as the massaging of the student, acting out the role of the gaffer and the sharing of her own personal history, all of these became.

This blurring appeared to happen in distinct stages. The classroom space had been changed by the presence of the musician, initially through the positioning of the keyboard but then through his immediate actions after being reintroduced. In his making the space of engagement that of a circle around which all students sat, and with him then joining the students on the floor, the position of the teacher was immediately side-lined. The musician's actions of decentring her, coupled with the lack of instruction as to her role, left the teacher with choices to make. If she stayed where she was, there would be an awkwardness and possible loss of face and clear division of authority within the classroom. To join the TA at the back of the room would necessitate her crossing and then leaving the circle. Both these choices would have allowed the maintenance of her role as teacher and I had seen her do exactly this in the drama session previously. Her decision to join the circle was perhaps brave, in that it removed from her that level of authority that classroom positioning gives, but it was also brave in that it showed a deliberate and yet precarious vernacular solidarity with her class. This form of solidarity enabled her to work with students from a perspective in which she was no longer the authority but a guide who was willing to take risks, even to the extent of undermining her authority by not being an immediate source of expertise.

The reshaped classroom space also allowed for reshaped behaviours. In a culture rich with strategies to inhibit interaction with students of a physical nature the reaching forward and massaging of the neck of the boy to her side could clearly be seen as distinctly unteacherly behaviour. In later discussion the teacher explained her actions, without prompting from me. She described the special educational needs of the student and that he enjoyed the feeling of touch on his neck. Even though his mother had given permission

for it to happen in school it was usually very difficult for the teacher to do within a classroom situation. The physical contact the boy enjoyed also helped him to continue to be focused throughout the length of the session and this focus was also commented upon in detail by the TA as being out of character.

The solidarity with the class that the teacher had chosen when she sat with them was also demonstrated linguistically. Positioning herself as part of the 'we' of the class. The simple statement 'We do this' contains within it not only the meaning of the present tense, but an essence of events in the past.

 'I'm a Lancashire Lass' is a voicing of a self identifiable with place and culture, a vernacular positioning which might have future benefits. This perhaps opens up the possibility for her to use more of her local funds of knowledge in future. In giving information about herself and her family background, displaying potentially vulnerable behaviours such as singing and acting, the teacher repositioned and created an identity which was initially temporary since it was formed in front of her class and yet also had a degree of permanence since such actions could not afterwards be unperformed.

Analysis of observation

The planning of the artist and teacher helped to create discrete opportunities in time and space. Both teacher and artist could take advantage of these opportunities to enable interaction and student learning without jeopardising the session as a whole. The classroom itself became less a 'non place' (Auge, 1995) with levels and targets, but more a place of social opportunity which allowed potential affordances for the teacher to take advantage of. In choosing to position herself as she did within these times and spaces of the session the teacher displayed a developing physical and spoken meta-learning, displaying herself as liminal teacher-learner within the space. This session had a liminality which had a liquidity to it (Meyer and Land (2005)) in which space was 'transforming and being transformed by the learner' (p380) even though one of the learners was also the teacher. As a teacher-learner she is able to use the session's affordances to display these 'newly minted' methods of 'micro changes' to her teaching repertoire-

- Comforting a student on a one to one basis
- sharing what the students were doing by drumming with the class
- sharing part of her personal history with the class (and having her story acknowledged by them to the extent that they wanted to know more)
- Displaying a lack of omniscience when exploring the word 'guttering'
- joining the musician in a symbiotic meta commentary which led the direction of the class
- leading part of the session alone while using some of her new repertoire of skills, showing herself as the gaffer or singing words back to the students.

When revisiting these actions it becomes clearer that they were distinct stages of development, a through line from comforting to participation to leadership. The increasing acceptance of vulnerabilities of each stage indicate the simultaneous covert development of both art skills and confidence. Each stage also showed the teacher searching for and using her own funds of knowledge as methodologies for teaching. In turn, these funds of knowledge became scaffolds for learning of increasing complexity.

- Knowing the needs of the student allowed her to use the affordances of space and time within the session to comfort him and thus allow him to access the session to a greater extent than might otherwise have happened
- Sharing an activity with the class helped validate what the musician was doing as well as help to model the expected actions
- Knowing how the class might respond meant that sharing her personal history encouraged the students to ask more questions which were used as learning tools
- Positioning herself as not knowing the meaning of the word 'guttering' disturbed the hierarchic relationship with her students and encouraged them to use their own funds of knowledge as they speculated and justified their approach to what the word might mean. She shared the body language and facial expressions with larger groups of her students as they began to use context to unpick the potential meaning of the word. As she realised that time was limited she announced, as though they were colleagues working on a problem together, that she had 'got it'.
- The metacommentary allowed her to structure the session as a whole while at the same time being able to intervene at the point of individual need, creating a form of 'double time' system within the class; class time and individual time

- The leading of whole sections of the sessions showed a blend of the pedagogies of music and of teaching

These stages in time and development were linked to the teacher's reading of space and opportunity and again showed a confidence in the skills that she was learning, using and developing in the moment. This is a clear demonstration of what Morrissey and Kenny argue when pointing out how as 'teachers develop their arts knowledge and skill, they change how they teach the arts' (p6).

This approach also has clear similarities with the proposal by Sinclair, Watkins, and Jeanneret (2015) that teachers have the ongoing support of artists as mentors and work alongside the artists in classrooms. Since it appears that teachers' development in the arts is inseparable from their personal and professional contexts the clear rapport demonstrated here needs to be a feature of ongoing CPD in this area.

The performance of teacher role was suppressed, although she was clearly teaching. There was clear identity with her class at the point of their need; something more relatable, local, and personal. It was also something new, in formation, not yet fixed. As Dewey (1916 p235) remarks, 'the moment we recognise that the self is not something ready-made, but something in continuous formation through choice of action, the whole situation clears up'.

There was also a sense of oscillation as the teacher shed and then reclaimed earlier role markers. However, some of this oscillation will have left a residue, with the shedding of role having created something new. The massage, the gaffer and the personal history cannot go back into a box.

Conclusion
This vignette explores how working with artists can enable teachers to try new things to develop art pedagogies which enables their students to learn and achieve in new ways. It shows how the reciprocal relationship with an artistic professional allows risk taking, artistic contingency and new skills of engagement to develop within a teacher's pedagogy.

I observed the teacher on two further occasions later that term, without the presence of the artist and without there being a specific arts focus to the lesson. On both occasions there was clear evidence of the use of art inspired strategies of teaching in both the structure of the lesson and the non-structured ongoing interactions with the class. Neither of these had been visible in the initial observations I had done of her teaching. The presence of the musician, and the teacher's reaction to that change had let to changes to her own pedagogy.

Sometimes the very liminality required, by which a teacher might reach to the edge of themselves, to find a boundary whose crossing will aid their students' development (and possibly their own) will be thwarted by the way in which the teacher might be situated within school, by the roles and definitions that not only create school systems but also solidify them. The presence of an 'other' within the classroom helped to catalyse the teacher's development but was not the sole instigator. Much of what the teacher offered in the session was already part of her funds of knowledge.

Hence it is important to recognise how this might link with the positioning of the teacher within their own development. The teacher's knowledge of subject matter, pedagogy and own practice (Cochrane-Smith and Lytle (1999)) might need to overlap with their conceptions of knowledge (Day and Sachs (2004)) in which the teacher's learning is underpinned by a knowledge of their selves which is generated by regular reflection not only about their teaching pedagogies but also the values, purposes, relationships, emotions and possibilities which are constantly in flux in the classroom.

Teaching skills and subject knowledge are observable characteristics, above the surface; hidden below the surface, however, are characteristics such as 'events and experiences in the personal lives of teachers' (Day, 2002:682). These 'experiences' are actually aspects of individual cultural identity capital that might be drawn upon and used as the potential building blocks for developing student skills and understandings, skills and understandings which might be developed by using the immersive possibilities of arts pedagogies. The presence of her students, and an awareness of their needs in the moment also allowed the developing arts skills of the teacher to not only meet some of those needs but also show her liminal development.

iii. Documentary analysis
- In order to further triangulate the data there was use of documentary analysis from the following sources
- Ofsted documents for each school

- Lesson plans from all years – along with artist suggestions and feedback
- Artist feedback sheets regarding teacher progress and school barriers
- Online resources created by schools and artists over all three years
- Emails between artists and teachers over all three years
- Photographs of student activities followed by discussion with teachers
- School documents such as reporting system changes and changes to web sites and social media
- Example of Documentary analysis – Ofsted Reports

At the start of the project Willow Lane was classed as RI (Requires Improvement) on 10-11 March 2020 they received another visit from Ofsted which put them into the 'Good' category. The report specifically highlighted art and staff training in the following –

Pupils receive a good quality of education in this school. This is because leaders have designed an ambitious curriculum. Leaders have identified the important knowledge and skills that they want pupils to remember.

Topics are arranged so that pupils learn in a logical order. For example, in mathematics, Year 4 pupils completed a unit on money early in the year. Later in the year, they were then able to understand the relationship between money and fractions, building on their prior learning.

In art, pupils also build effectively on their prior learning. For example, in drawing, pupils start with observational drawings. By Year 6, pupils' drawing is more complex, because they consider scale and proportion. Staff have received training in a range of subjects. They receive effective support from the subject leaders. This means that staff have the appropriate subject knowledge to deepen pupils' learning across the full range of subjects.

Example of Documentary analysis – The Time Forum

he Time Forum is a site of lesson plans developed throughout the duration of the first stages of the project. It is a rich source of ideas and clearly shows how artists and teachers were developing ways of communicating with one another. One example from Year 2 is shown below –

| School: Willow Lane Primary | Year: 3 | Session: MUSIC |
| | Teacher: Robbie Piper | Ben McCabe 2020 |

Topic/subject/music focus:

- Science - Healthy Humans
- Music – Listening, Song writing, Composing, Layers, Improvising, Singing

General session description:

- Thinking about the different layers that make up the body, make some layered instrumental compositions (science links)
- Write a healthy eating song (literacy/science)

Session format:

1. Physical warm up from skin down to bones. Exploring our own bodies from head to toe finding different sounds to make and moves to do. Find words and phrases to repeat eg yum yum in my tum/stretchy skin/hands go clap/feet go stomp/my beating heart goes boom boom/blood is pumping/lungs are emptying like a balloon etc. etc.
    - Capture words – make rhythms and write down words and pictures to use as a prompt for conductors with instruments later.
2. Daft punk around the world – can the children spot some of the different layers in the music? Try and sing/move with some of the layers as we spot them. For this age group it might be best for the whole class to work as one for this activity.
    - Talk about how this piece is made in layers and explain that the class are now going to make a piece of music representing the different layers of the human body.
    - Listen again (just audio – for concentration!) and make our own layers to match layers in the body: bones, muscles, skin.
3. Using the moves and words created to represent the layers in the body experiment with different instruments. Which layers are best represented by which instrument?
    - For the music to be successful you might decide that a particular rhythm is best played on a particular instrument rather than the concept dictating things ie even though a bone maybe best represented with a woodblock, the particular rhythm that has been written might sound better on a shaker or a cymbal.
    - Try a few different layers together. Two at a time is fine! Which layers work best together? Use pictures for a conductor to cue the different layers from or have an example group with one or two children representing each layer. Other children with the same instrument can play the same as them
4. Write a healthy eating song/rap. Make a chorus together over a beat from Garageband and a chime bar bass line.

Each group makes a verse about a different food group

Resources:
- YouTube and a video screen of some sort/speaker
- School musical instruments
- Big paper and pens/pencils

Further developments:

Come up with some moves to show the different layers in the composition à la Daft Punk.

More recent examples of this are shown from the Summer Project of Year 3

	School: Grange Primary School	Teacher: J Thackway	Year: 5

Please choose a theme or topic you would like your workshop to link to AND/OR another curriculum subject in which you would like it to be embedded. Your aim is to incorporate art across all learning in a way that is different to what you usually do.

Rivers – Geography

Geography – comparing different countries/landscapes – rivers and their journey. Study of local geography, comparison of rivers around the world.

Please indicate what art forms you wish to incorporate, how many sessions you would ideally like of each and a brief explanation as to why and how you will use them. Please include a minimum of 3 art forms:

1. **DT – Making a river with all of the key features**
   Develop one idea in depth. Select from and use a wide range of tools, Select from and use a wide range of materials, Sketch and model ideas and alternative ideas, Decide which idea to develop, Stiffen and reinforce structures

2. **Music – Sound of different rivers**
   Begin to make suggestions of how the inter-related dimensions can be enhanced within musical structures to communicate different moods and effects (*e.g. how can the tempo be changed to create excitement?*), Recognise a musical phrase is like a musical sentence and can identify its duration as short or long, Can identify a silence in a rhythmic pattern with a gesture such as raised hand, Begin to explore and compare a variety of contrasting sounds, recognising where the texture (thick (*many sounds*) and thin (*few*) layers of sound) varies in a song or piece of music.

3. **Dance – Movement of rivers around the world – link to global geography**
   Name and locate an increasing range of places in the world, Use geographical vocabulary to describe aspects of physical geography

ART WORKSHOP 1 Description: think about your purpose, process, end product and steps and skills you need to develop which might require artist support.

Purpose of this session is to encourage exploration of colour for pupils and allow pupils to make choices that can be justified. End product will consist of:

- Colour matching in sketch books
- Outdoor exploration of natural materials that can be used for their final DT piece

Skills that can be supported by the artist:

- Guiding pupil discussion to help pupils justify their choices

Session Format:

Begin the session by showing the pupils their 3d models to remind them of our project.

- Children to discuss how they will make them look like realistic
- Introduce the idea of a base layer of paint
- What colours would be need and why? (Children to refer to their knowledge organiser)
- Tell the pupils that we don't have the colours needed in school.
- We only have Black White Red Blue and Green
- We need to make different shades/colours using our primary colours how can we do this?
- Give the children Tupperware with soil/grass/rocks in
- Children to attempt to colour match each item. Discuss and experiment in their group (Keith to help children with where to mix their colours)
- Children to put their final colour match into their book beside an image of the objects given.
- All adults to discuss and support children in justifying their colour choices

Part 2 –

- Children to discuss how to bring this design to life. How could we make it look even more realistic than just painting?
- Discuss using real objects to bring their model to life.
- Discuss scale and what impact the scale of the model has.
- Take the children outside with their knowledge organiser to search for objects that could be used.
- Children to go outside with an iPad to take photos of possible options.
- Bring the children back into school and ask the children to use Klips to record themselves and their options.

In our next session we will use these videos to share within their larger groups to gather ideas.

Resources:

- Paints
- Paint Pallets
- Brushes
- Water cups
- Tables in the hall
- Sketch books
- iPads

Feedback from Keith

Session 1
I was so impressed with your class today, Jack. They were brilliant.
Your plan was a good route through it and I feel you used my skills well. By me demonstrating a structured way to explore colour mixing and demonstrating how such a large range of colours can be made from those primaries, I feel it was helpful for you and them to understanding colour.
Put simply, we created base colour mixes and then made tiny changes to the mix and recorded them as paint swatches. (JACK CAN YOU SEND AN EXAMPLE PLEASE?).
We started with browns then explored greens.
For the next session Jack will have the models painted with base colours ready for the session.
On the day children will increase the variety of colours, referring back to our mixes, and also using natural materials to paint with, eg grass tied to twigs as demonstrated by Keith.
They will also look for materials to collage on to make texture etc.

Session 2
Terrific again Jack. The models look great with the paint they applied during the week and have moved on again nicely today.
I like how you have been prepared to take the time to be thorough, which translates into how thorough the children are. That came from your input. The opportunity you gave them to explore the grounds and photograph possible materials. Then in how they discussed their ideas.
This meant that when they went out foraging and came back in to start they remained focussed. The quality of the discussion was excellent, driven by your mantra – Agree, Build, Challenge - which we saw being applied all around the room.
So many great life skills being learned and applied here – collaboration, cooperation, listening, speaking, sharing, supporting, respect for ideas from others.
A sustained lesson of great behaviour and engagement.
The outcomes are looking great too. I think it helped for me to talk about using glues but again, they listened and applied it.
I look forward to finishing them tomorrow.

Session 3

Not a lot more to say Jack, other than you brought the construction and decoration of the models to an excellent conclusion.

A good move to focus adults on those children who had found the interactions most challenging.

You set up the session, reinforcing their need to consider carefully, with great structure that gave them a framework within which to express their creativity.

The outcomes look fabulous and the photographs are amazing with that digital addition of a sky. I am really looking forward to the video.

Example of Documentary analysis PPT used by Keith in Art CPD

(After some initial teething issues to do with the expectations of sessions, teachers praised the ways in which these activities were clearly structured and scaffolded. Scaffolding is a major part of a teacher's pedagogy and so the approach was not only understood, but able to be modelled by teachers to their students in turn. This is particularly evident in the session run by Keith in which he explored how to build a drawing step by step)

BUILDING A DRAWING STEP BY STEP

The information in this presentation is not just about drawing bees – it is a set of steps you can use to draw anything! There is also a PowerPoint if you prefer.

The most important things to remember are:

- Look closely
- Always start with the most important shapes
- Keep working over the whole drawing to refine it a little more each time.
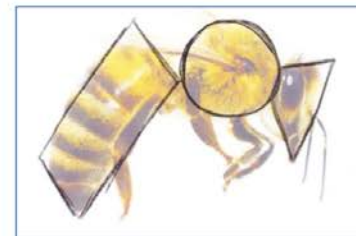
To start your drawing you will need:

- A photograph or object to draw
- A piece of paper
- A pencil

Look closely at your object and identify the most important shapes.

I have chosen this photograph of a bee.

To make it clear I have drawn onto another photo – a triangle for the head, a circle for the thorax and a parallelogram for the abdomen.
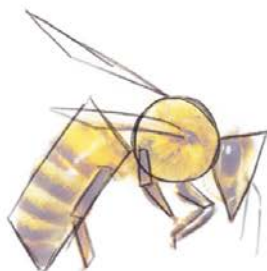
Begin by drawing those key shapes onto your paper GENTLY.

To draw gently your pencil grip is important.

Hold the pencil about 50cms back from the point and use a very light or soft grip.

Then look at some of the other lines.

For the bee I chose the wings and the legs as the next most important lines.

The next step is to round off those shapes – keep looking at your subject (in this case the bee), to make the shapes more like the ones you are looking at.

Pressing on a little harder you can start adding more of the other lines that make up the shape.

I've added the eye, the bands on the abdomen and some hairy bits.

Adding more information.
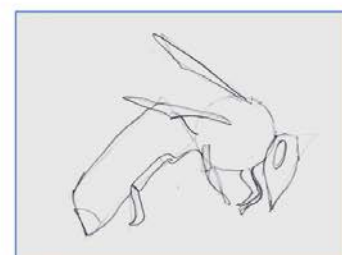
At each step I start again. In this case, working from the head, through the thorax to the tip of the abdomen.

IT IS VERY IMPORTANT TO KEEP LOOKING AT YOUR SUBJECT.
This time I noticed that I needed to move the base of the wing forward and alter bands on the abdomen.

Going through the whole drawing again adding more detail and gradually increasing pencil pressure in the dark areas.

One more time –

Go over the whole drawing again, fine tuning the detail, making your darks as dark as you can and using a range of tone for the rest. Look for dark colours and shadows.

Using an eraser?

At no time in this drawing have I done any rubbing out.

If you make your first marks gently and follow the technique I've shown you then you shouldn't need to because you draw over your mistakes. If you keep stopping to rub out it gets in the way of your drawing. Using your construction lines and mistakes makes your drawing come to life.

However, an eraser may be useful at this stage for 2 things:

You can draw in highlights with it – that means spots or lines of light.

You can clean up construction lines and smudges around the drawing.

I could call it finished but decided to do one last touch……..

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Reference for the original bee photograph

iv.   The Teacher as Learner

Throughout the project it was clear that teachers were repositioning themselves, siting themselves as learners as well as teachers. A good example of this is Mary, the Art leader at Lytham Hall Park and on the project in Year 2. Recently returned from maternity leave she used the project not only as a way of developing her class, but also her own skills.

This then had a knock on effect.   School leaders commented upon how INSET led by Mary had helped develop the arts across the school and out further into the community – as shown in the photographs below of the arts in practice.
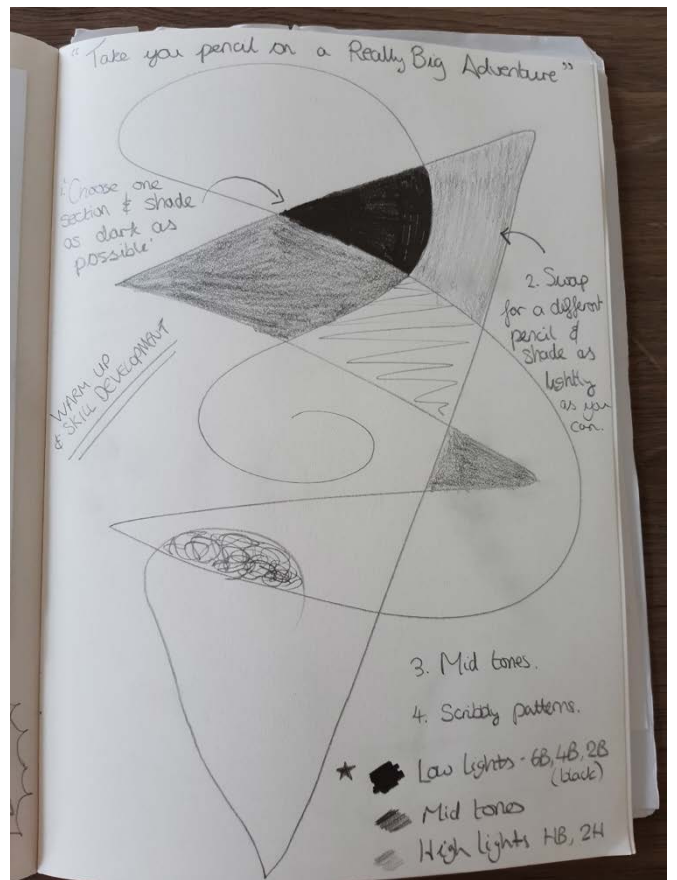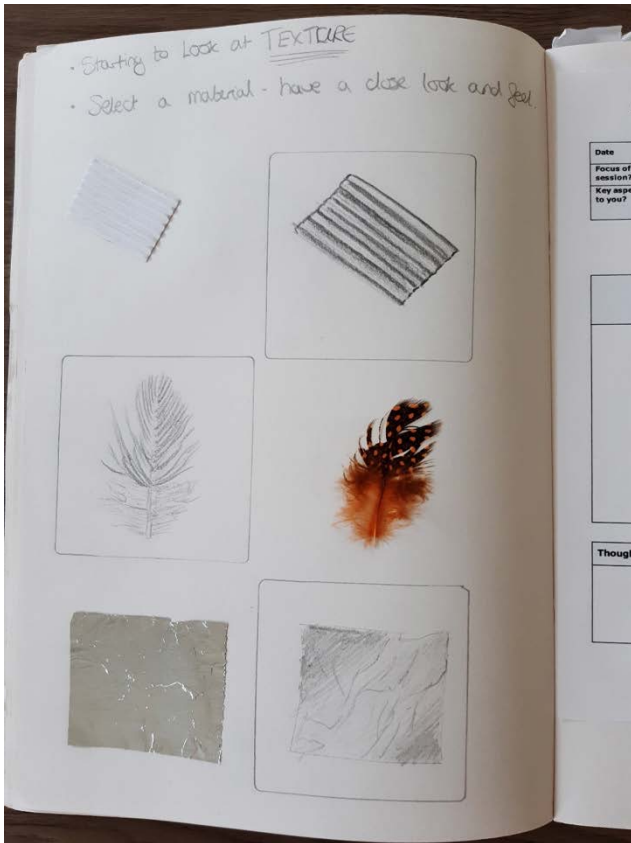
v. Student activities during the project

In groups, we used freeze frames to represent the different parts of a river:

- upper course
- middle course
- lower course

Representing features of different parts of a river