

VOICES FOR THE FUTURE

Final Evaluation Report

September 2024

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1. Who is this report for?

This programme was funded by the Paul Hamlyn Foundation through their Teacher Development Fund. This report has been written as part of the evaluation requirements of the project and is also aimed at participants, policy makers and those interested in the intersection of the arts and education. It covers the entire Voices for the Future project from planning stage after grant confirmation in March 2022 to completion of the grant period in July 2024.

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2. Programme Aims and Objectives

The Voices for the Future programme had the following set of Aims and Objectives which set out clearly its ambitions whilst providing a basis from which to assess progress and achievements. Indicators were developed based on the notion of ‘what success would look like’ if objectives were achieved.

Overarching Aim:

To embed a creative and anti-racist approach to teaching and learning in six Haringey primary schools through a teacher development programme in order to improve oracy¹.

Objectives:

- Embed confidence in creative and anti-racist teaching
- Enable change/shift in how teachers feel about their practice and place within the school
- Explore how the project supports other aims of the school e.g., oracy
- Gather learning about how pupils respond to their teacher’s development

Indicators:

- Teachers have the skills and confidence to effectively deliver inclusive arts-based learning in the classroom
- Improved oracy: oracy around the focus areas, building a base for or expanding to potentially broader impacts across school
- Arts-based learning is (further) embedded in our schools
- Anti-racist practice is (further) embedded / there is a development in practice, understanding, confidence, trust
- Schools have made progress towards exploring new models / new approaches to raising the attainment of children from global majority backgrounds in line with the Haringey Education Partnership (HEP) BAME achievement pledge
<https://www.haringeylearningpartnership.org/News/BAME-Achievement-Pledge/>

- Schools have developed a whole-school oracy culture so that learning continues after the project ends / evidence of a move towards this
- Schools have begun (or continued) the process of diversifying the curriculum, interrogating texts, and teaching resources to ensure the curriculum reflects the diversity of our children
- Schools have developed strong and resilient partnerships with each other, and the arts organisations in this project

3. How was this report put together?

The focus of Voices for the Future has been to explore a different approach to education through creative-based and anti-racist learning through teacher development.

An evaluation framework was created at the start of the programme in consultation with Imogen Slater from Art of Regeneration (www.artofregeneration.co.uk/). This has been used to guide evaluation over the two-year programme. A theory of change document was also created with Pat Cochrane, an external consultant for the Paul Hamlyn Foundation to support the programme, the Steering Group of the core team (project organisers), a Senior Leadership Team (SLT) member from a participating school, and the inclusion lead from another.

Evaluation and learning has been embedded throughout the two-year programme and we used a multi-method approach, trying a variety of methods to see what worked best.

Methods employed include:

- Teacher online surveys after Continuing Professional Development (CPD) sessions
- Teacher and parent surveys following the Alexandra Palace performance
- Parent surveys following end of Year One performances
- Written feedback forms during in-person CPD workshops and events
- Filmed interviews with SLT members, teachers, and children for a documentary about the programme
- Formal evaluation interviews in 2024 with SLT members, teachers, artists, and core team members by Imogen Slater (Art of Regeneration), Pat Cochrane and Vicky Storey (Paul Hamlyn Foundation) and Steve Medlin (artists only)
- Spontaneous feedback at and following events and CPD sessions
- Informal review meetings and phone calls
- Visits to schools
- The interim reports and end of Year 1 report for the programme.

The original intention was to collect feedback from artist-teacher sessions after every session. In Year One, Damali Ibreck visited schools in order to gather some of this feedback. This proved difficult to maintain due to severe time constraints across the schools

and budget restraints in the programme; therefore artists and teachers focused on the learning and planning for the next session.

In hindsight the original expectation to collect feedback required additional reflection and potential design adaptation. The core team have reflected on what may make this easier and have set this out as a recommendation at the end of the report.

3.1 Programme Core Team

Organisation	Staff member	Role
Alexandra Primary – lead school	Stephanie Clark (HT) Philippa Kennedy (Lead teacher)	
Collage Arts (CA) – lead arts organisation	Steve Medlin Andry Moustras	Artistic Director Programme Coordinator (leading on evaluation March 2024)
Haringey Creates (HC)	Damali Ibreck Morgane Brioussel Natalia Cid	Learning Producer (Year One) Learning Producer (Year Two til Feb 2024) Core Team member (from March 2024)

3.2 Programme Participants

School	Teachers	SLT member	Artists
Alexandra Primary School (lead school): two-form entry	Year One: Freya Kelly and Philippa Kennedy (core team member) (with Y3 children) Year Two: Freya Kelly (with Y2 children);	Stephanie Clark (HT)	Year One: Roberta Livingstone (drama) Year Two: Georgie Montgomery (drama)

	Samera Ibrahim (with Y3 children)		
Earlsmead Primary School: two-form entry	Year One: Alex Higgins and Julie Roberts (with Y3 children) Year Two: same teachers, one Y3 class (JR) and one Y4 class (AH)	Adell Horbury (AHT)	Jack Medlin (drama)
Lancasterian Primary School: two-form entry	Year One: Tim Bentley (Y3 children) Year Two: same teacher Y5 children	Paul Murphy (HT) Andrea Batten (Inclusion Lead and initial contact)	Year One: Marlon Kameka (drama) Year Two: Simone Cornelius (drama)
Rokesly Primary School: three-form entry	Year One: Joanna Neilson, Shanna Lewis and Leah Clifford Year Two: Madeleine Clinton, Shanna Lewis and Eden Grey Y3 classes both years	Bola Soneye-Thomas (HT) Canan Ahmet	Year One: Martina Barnett (drama) Year Two: Glenn Dallas (drama)
West Green Primary School: one-form entry	Year One and Two: Khadija Jama Y3 class both years	Year One: Adrien Schellingerhoud (AHT) Year Two: Jenny Murphy (AHT)	Simone Cornelius (drama)
The Willow Primary School: two-form entry	Year One: Nicola Mason and Shakira Chambers Year Two: Esther Price and Sindy Dawson	Year One: Dawn Ferdinand (HT) Year Two: Lorna Wright (AHT)	Year One: Shepherd Manyika (visual art) Asia Giuliani (photography)

	Working with Y3 classes both years		
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4. Programme Design

The initial design of Voices for the Future comprised the partnering of an artist-facilitator in an arts discipline (as selected in consultation with each school) with teachers who worked in Year 3 in six Haringey Schools. This year group was chosen specifically due to evidence of negative impact from the Covid pandemic particularly in their oracy skills.

One school chose visual art and specifically photography in Year Two as their art-form. All other schools chose drama.

Collage Arts' approach was to treat each school as an individual entity, understanding that schools have their own unique character and ethos due to multiple factors, e.g., their size, location, school priorities and specific communities. From previous experience of schools' work, they sought to create a flexible framework within the programme to best serve these schools, some of which are in the less affluent areas of our borough.

Artists were placed into the participating schools for two years to work directly with teachers in Year 3. The plan was that they would work for weekly half-day sessions (30 in total) in the first year, moving to fortnightly half-day sessions in the second year (15 in total). These sessions could be used in any way the school wanted, for example to run CPD for staff; the time could be used flexibly.

At some point during the first year, and by the beginning of the second year, artists would take a step back in sessions to allow teachers to take the lead. The right point would be gauged by artists and teachers together when teachers felt confident enough to do so.

There would be sharings to parents (if possible) at the beginning of the programme, at the end of the first year within each individual school, and at the end of the second year at Alexandra Palace Theatre where all schools, children, teachers, and artists would be brought together in an exhibition/performance to parents and other interested parties.

The main considerations and reflections at the start of the project were:

- The building of investment in the programme from all participants
- The importance of SLT 'buy-in'
- Time and funding constraints on teachers
- The possibility of staffing and artist changes as would be natural in a long-term project
- The need for flexibility and understanding for each school's specific context
- Planning of meetings that would not be too cumbersome
- How to build a network of teachers in the borough to create a support network for this work

- The anti-racism thread of the programme would be fed in through the artists, their way of working and the materials, sources that they used

There was understanding among the core team that the aims of Voices for the Future were ambitious. They were sensitive to the need to establish the programme and create trust between participants and organisations in order for relationships to emerge and become established.

5. Programme Delivery

Programme Initiation

Five of the six schools involved in Voices for the Future confirmed their participation at application stage in January 2022. Members of Haringey Creates (www.haringeycreates.com) and Collage Arts (www.collage-arts.org) corresponded with schools about the programme, and they agreed that they would like to participate. A sixth school joined the programme in May 2022 after grant confirmation, replacing another school who left due to staffing changes.

Project partnership agreements stating the aims of the programme and the top-line detail of the commitment required were written by Collage Arts, and signed by Haringey Creates and each SLT member at each participating school in June 2022. Artist agreements were also drawn up with each artist to outline their responsibilities.

Programme Start-up Meetings

In May and June 2022 Collage Arts met with each participating school to discuss the programme and explore how it may work best in their context. The schools each explored the art-form in which they wanted to develop further skills and knowledge among their staff, with Year 3 and oracy in mind. These meetings were all held in person, with the exception of one school that joined the programme later on.

The meetings involved SLT members except one which only involved the teacher who would lead on the programme.

An initial pre-programme meeting was held in July 2022 to bring participating SLT and teachers ac together with the core team to discuss the programme's main aims and how it would be supported and delivered (see appendix 1 for the Powerpoint presentation).

In September and October 2022, further meetings were held at each school attended by the programme's Artistic Director, the Learning Producer, the commissioned artist and the teachers involved, to discuss in detail how the Voices for the Future would be delivered in their school.

These were repeated in September and October 2023 as schools and artists entered the second year of the programme.

First Year: Key Activities

- Artists delivered 30 sessions in school, either leading classes or in support of a teacher leading them
- Two in-person CPD sessions in anti-racism at Collage Arts.

- Three PLOT (Project Leadership and Operations Team) meetings held, one online and two in person at two participating schools
- Three informal teacher network meetings held online
- In-school assemblies to parents showcasing the programme in Autumn 2022 in schools
- End of year sharings in each school to their own parents. Two schools performed these performances at Collage Arts' McQueens Theatre.

Second Year: Key Activities

- Artists delivered 15 sessions, some leading sessions if they were new teacher-artist partnership, others mostly involved in planning and supporting the Alexandra Palace performance
- 2 CPD trainings, one in anti-racist practice in schools in November 2023, the second in embedding into the wider curriculum and sustainability of the programme in person at Collage Arts
- One final gathering looking at the programme and next steps
- 6 x school visits in January 2024 to Alexandra Palace Theatre so that the children and teachers could visualise and familiarise themselves with the space – the schools brought the children who would be performing (apart from one school whose teachers attended only).
- The production of a 15-minute documentary about Voices for the Future including interviews with all SLT, teachers and a selection of children from each school
- An exhibition and performance at Alexandra Palace Creative Learning Space and Theatre on Friday 17th May 2024
- One PLOT meeting online in Jan 2024
- (Teacher network meetings incorporated into in-person CPD)

5.1 Programme Benefits and Impact

'What a pleasure it has been to be part of this project. It brought real joy to our school!'

The feedback, gathered from end of project evaluation interviews and the filmed interviews for the documentary, has been overwhelmingly positive in terms of the value and impact of the programme, despite the recognition of challenges, and includes:

Teaching Practice

- Teachers felt a very real impact on their teaching practice overall, with some commenting on the increase in skills and knowledge of the art form they chose, Click here to enter text.some on their pedagogical practice more generally: *'This has been really good professional development. I've learnt a lot from the different artists and have continued to use this in my practice.'*

- The programme underlined the value of the arts not only by having dedicated time to them within the curriculum but also demonstrated how the arts can enable learning in other aspects of teaching.
- Teachers appreciated the collaboration with other teachers within their years as well as with other schools
- Teachers commented on the joy and energy that this programme has brought to their teaching and their school
- Cross-school collaboration was valued. Schools usually work within their own silos and this programme allowed for the sharing of best practice as well as what perhaps was not going so well and how to address this.
- All schools are continuing with aspects of this development programme next year with some staff taking on drama/arts lead roles in their schools
- Teachers acknowledge that it has made them realise they can embed drama in their oracy teaching as well as other parts of the curriculum
- Creative-based learning is exciting for children and helps them to engage and remember things more
- Teachers describe seeing the benefit of working off curriculum, allowing the children to lead some of their learning and now see this as an essential part of their practice: *'[Artist] taught that sometimes we can be child-led and let the children create the ideas... [teachers] can let them can go anywhere they want to go... let them be creative. The curriculum is so rigid. If it comes from them, the children are more invested. The outcomes have been brilliant.'*
- That drama can be used during necessary movement breaks/ breaks to encourage focus and concentration within the school day: *'Drama allows children to have bursts of energy in a safe space.'*

Teacher Development

- There was a notable positive impact on specific teachers' professional development which they then brought to their wider school community
- Teachers describe deepening their understanding how to engage with the school and local community
- Partnerships with the artists were really strong and enabled learning.

Creating a Space

- Teachers valued the space Voices for the Future created for the arts and creativity in their classrooms
- Teachers valued the freedom in their planning and delivery, and resources they chose that the programme and the arts offered their children and themselves in in their teaching
- This immersive teacher development programme was unlike others teachers have participated in

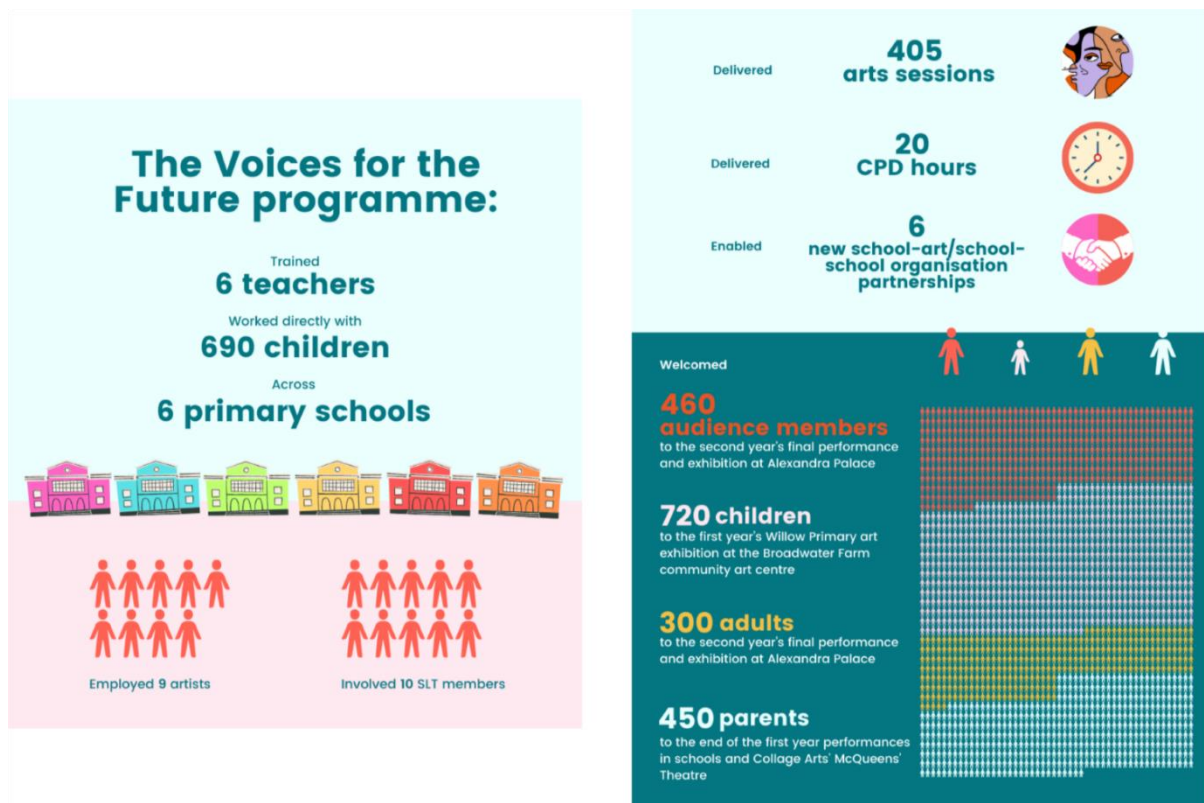
- Having an artist with a different way of working with children come into schools brought a different focus and created a special 'space' that stood out from the usual curriculum and teaching practice
- Artists created a space for teachers to be able to be open and honest in their reflections
- The programme built understanding of what an anti-racist approach was and could look like in the classroom

Impact on Children

- Teachers commented on the very positive benefits to children; the impact on the children has been clearly apparent. Benefits cited include - improving confidence and sense of self, oracy skills, engagement in lessons, understanding of what the arts are and can offer. improving memory, improving social interaction and cohesion within classrooms. ***'We always held a circle time and the children asked really emotionally intelligent questions of each other.'***
- Teachers also commented on the opportunity the programme offered to children to shine, who are not just less academic, but who may be neurodiverse or whose language isn't quite as developed
- Children really enjoyed it, looked forward to their drama/art session and having the opportunity to perform at Alexandra Palace
- This programme allowed for schools to work with specific year groups who had been impacted negatively by Covid.
- The drama approach is useful in working with challenging children. It was noted that allowing children the space to move, be vocal and express themselves in a contained environment, subsequently led to them being able to improved engagement in the classroom as time went on.

Other

- Artists equally described learning from teachers to a greater or lesser degree, e.g., alternative forms of managing classes, the degree of diversity and difference within classes, the wider context of the formal education system.
- Communication with the core team was very strong
- Some schools were pleased to have a developed a collaborative relationship with Collage Arts, valuing the networks and additional opportunities that have transpired through this.
- The length of the programme was seen as unusual (in comparison with other initiatives) and was welcome as it allowed significant time in which to establish and embed practice.



The programme offered a change of teacher approach from being outcome-led, continually feeling the need to deliver against targets, leading every part of lessons and giving information, to process-led, a 'letting go' and allowing children to take the lead with where a theme may take them, where they can offer and develop their own ideas.

6. Teachers Professional Development

6.1 Teacher Development: Creative Practice

Voices for the Future relied in its programme design upon the development of a good, collaborative artist-teacher relationship. Each partnership was considered unique within each school's individual contexts, given their difference in size, ethnic diversity, ethos, and location. Careful consideration was given to which artist may be best suited to working within those and with specific teachers.

The core team acknowledged at the very beginning that the artists and teachers also came from different starting points e.g., some teachers had experience of drama, whilst some artists had worked in schools before and others had not.

These starting points were not only understood in terms of skills, knowledge and experience, but also potentially different value systems and approaches to teaching.

This meant that across the programme, some relationships (and the trust these are founded upon), developed quickly, and others more slowly. Reasons for this are multi-factorial: the way Voices for the Future was 'pitched' to SLT, teachers and artists; understanding of the programme and its aims; openness to this immersive professional development; different levels of

confidence and experience in some teachers; time and other stress factors in teachers' lives; the specific individual approach of artists; the holding of and support for the programme by the SLT.

All teachers in Voices for the Future describe their professional development, either in the skills and knowledge that they have gained, in the change in their own pedagogy, or both.

6.2 Teacher Learning

'It was good to have someone come in and observe [your sessions] and to bounce ideas off – it gave you confidence.'

As Voices for the Future was based upon an artist sharing their knowledge and experience, initially this began with artists modelling their practice, with the teacher as observer. Teachers found this model reassuring, particularly as many had not had any training or experience in the art-form before. Some teachers described previously 'picking up' ideas or doing 'guess work' in how to deliver drama while others had never used photography or multi-media art forms before.

Teachers described a process of learning with their children, beginning with simply observing sessions the artists were delivering in class. At times they joined in the activities, providing an experience that would ultimately build their self-reflective capacity.

The nature of the artists' presence was important during sessions, particularly when teachers moved to leading sessions in part, or completely. Artists adopted a supportive, non-judgemental and open regard for their teachers so that the teachers would feel able to take risks, much in the same way as artists and subsequently teachers created this for the children.

After each session, some artists and teachers would spend time reflecting on the session and/or planning for the next one. This was dependent on teachers having time after sessions to do this e.g. a play time or lunchtime. It was felt to be an essential part of teachers' learning to build their confidence, with the knowledge that the artist was there to explore with them and support them. In these feedback sessions, there was reflection on what had worked well or what might be tweaked, specifically in relation to the class group that they were working with. Teachers' experience and in-depth knowledge of their children was important in this interchange.

Whilst this feedback took time from their breaks, teachers who were able to do this found it very useful. Other teacher-artist combinations used WhatsApp to communicate when time did not allow for this to be done in person. In one school in the second year, the reflection happened more between the teachers involved, and they used their artist with a 'light touch' having developed their own team-teaching reflection.

The nature of how the artists were in feedback sessions was equally important. One teacher described her artist as beginning with a critical evaluation of the artist's own facilitation: *'When [artist] ran the first sessions with the children, she started with saying what didn't work well in her own delivery – this opened the space for open mutual reflection for me.'* This naturally created a space for open and honest reflection between them, setting the tone for their collaboration in the teacher's learning.

Another teacher in the same school, described appreciating the artist's continual reminder of Voices for the Future being a teacher development programme, as her focus is always on what the children are learning: *'[Artist] would remind me that this was about teacher development, not about the kids – it's so easy to forget that.'* This was a common theme over the programme; it was evident how difficult it was for teachers to remember this programme was about their own development and their own learning. This was understandable as in general projects in schools focus on outcomes for children.

During the first year, at different points, teachers and artists moved either to team-teaching within sessions i.e., where the teacher would lead part of the session and the artist another, or at one school, the artist and teacher would take turns each week in leading the sessions.

Sensitivity by artists as to when and how teachers would and could move to this phase in their journey was important. Teachers needed to feel ready to be able to take the lead within sessions, with the support of their artist. Teachers at one school described appreciating the slowing down of pace in the process at times by their artist who understood the primary school setting as a part-time teacher herself.

For some teachers who continued the programme into the second year, their confidence had grown in terms of their drama skills, that they felt able to take on a more embodied experience of teaching drama, feeling able to take risks to role-play, model and enact.

6.3 Teacher Development: Anti-Racist Practice



In terms of embedding anti-racist practice, one of the key learning points from Voices for the Future is the necessity of recognising and considering people's multiple viewpoints and experiences across a range of cultures, and within cultures.

Some schools had specific anti-racist teaching and approach embedded into their schools more than others. The development in anti-racist approach in these schools served to enhance and highlight what was already there and create focus within the classroom through certain resources such as using the book ‘The anti-racist baby²’ to create discussions among Year 2 and Year 3 children, and then to inform drama.

Some direction was given in adopting an anti-racist approach initially to artists and teachers, but the core team soon realised that CPD training was required around this for teachers and artists to attempt to develop a common understanding across the programme. It was evident within the core team of project organisers and the artists, that there was disparity in understanding of what anti-racism meant, and it was important to further define what this would be from a programme-wide perspective.

CPD sessions were held in February 2023, June 2023 and November 2024 bringing artists and teachers together to explore this in depth. The first session attempted to define anti-racism. The difficulty and enormity of this topic was acknowledged, which by its nature brought to the fore different personal experience and understanding among participants. A session such as this requires careful and considered facilitation with as much a focus on group dynamics as well as on the experiences being shared.

As the project developed, the emphasis moved from delivering good anti-racist practice to exploring good models of anti-racist practice. The next session explored what was already happening through the programme in the classroom in relation to anti-racism, the sharing of best practice and the specific values and sense of self that were being encouraged through this e.g., using specific materials and encouraging activities where children’s home cultures were brought into the classroom, celebrated and where they could feel both safe and valued.

Finally, there was a CPD session on specific and more detailed anti-racist practice in schools with the emphasis on thinking about where resources come from and who they are written by, and starting exploration with the children themselves, who will bring their stories and those of their families and communities into the classroom.

Due to the emotive topic, it was important for all of these CPD sessions to be well facilitated with a nuanced understanding, so that participants would feel safe, open and ‘held’, especially early on when they didn’t know each other well.

6.4 Personal Perspectives

Personal perspectives on how to approach anti-racist practice varied. Some preferred to be explicit about anti-racism with the children, whereas others wanted a more implicit understanding through the values they encouraged in the work and the resources that they used. There was acknowledgement however that the latter did not demonstrate active anti-racism, and a potential future iteration of a similar programme may look at further exploration around this issue.

Nevertheless, as the programme progressed, so did anti-racism understanding. There was common agreement among schools and artists at the end of Year One that it would be useful to find a broad general term that was easily understood by children of what anti-racism could entail and participants settled on the theme of ‘belonging’ as a way of approaching and framing

anti-racist teaching practices. This would also become the framework for the final performance at Alexandra Palace Theatre.

6.5 CPD Delivery

CPD sessions around anti-racism were held as mentioned above. There were also other CPD sessions. The Voices for the Future launch event in July 2022 aimed to create a common understanding of the programme and the benefits of creative-based learning. In March 2024 and June 2024 two further CPD sessions were held to reflect on the programme and consider how to share practice and the programme more widely and to further embed creative practice within the school community. These CPD sessions were participatory in design, involved wider and small group activities as well as .

Teachers felt the in-person CPD training through the programme was very helpful in:

- Sharing best practice
- Sharing challenges within the programme
- Sharing different interpretations of themes
- Embedding collaboration between schools

‘The physical meetings were worthwhile... it was nice to feel in collaboration with all the schools.’

The online sessions, particularly in the first year, were not always deemed helpful to teachers and SLT members and sometimes felt to be repetitive or too long. The core team recognised this and sought to reduce these from the summer term of the first year.

Some teachers were unable to attend all CPD sessions or as new teachers in the second year were not able to benefit from the development through the CPD sessions of the first year.

6.6 Qualities vs Skills

What became evident through the programme is that the focus of an immersive teacher professional development programme such as this cannot only focus on increasing skills and knowledge among teachers. There are specific qualities needed for this learning to happen: understanding, non-judgemental support, encouragement, openness to exploration, curiosity, flexibility, commitment, collaboration, the ability to take risks, a strong sense of one’s own teaching practice, resilience.

Many of these are qualities that would also be encouraged in participating children. Working with an artist as a supportive partner who models these qualities and encourages their development in their teacher, allows the teacher to do the same for the children they are teaching.



7. Themes and Findings

Many themes surfaced through our evaluation, informed by our research focus, as well as those that emerged organically throughout the programme. These have been listed and expanded upon below along with emerging findings.

7.1 The Value of Creative Practice in Education

Creativity and creative practice undoubtedly has the potential for wide application in education. They have the unique ability to offer specific benefits and learning these include:

- Equality and equity: ***'the arts can cut across difference'***. Teachers described the accessibility of the arts and activities within lessons.
- Understanding of different perspectives
- Improving oracy (see separate section)
- Encouraging a sense of wonder
- Confidence
- Self-value
- Communication
- The ability to connect and relate to the community.

A good example of this community connectivity is the [photography project](#) at one school, which began with each child's own story and then going outside the school to talk to community members and photograph them with SLR cameras.

Dedicated time to the art-form

The importance of resourcing this work was clear from the beginning of the programme. **Teachers needed dedicated time to the art-form within class time to work with their children, as well as additional time to reflect with artists and commit to the programme.**

A different space

Teachers described **the need for the creation and holding of spaces that are different to the usual teaching and lessons.**

This is not just physical e.g., using large hall spaces for drama or going out in the community for photography, but also metaphorical. Teachers across the programme have talked about how the programme has challenged the conventional way of teaching positively (see further below). The additional time and capacity allowed for this as well as the support of a artist, who brought different perspectives to working with children.

Linking to curriculum

Teachers and schools across the board nevertheless found it easier to embrace the creative-based work when they were able to link clearly to the curriculum and school priorities e.g. the Haringey Education Partnership '[BAME pledge](#)'. One teacher described beginning trying to link to the English curriculum but this was surprisingly more difficult to do. The artist-teacher pairing moved to linking to oracy targets and this immediately became easier.

Schools inherently need to be able to justify participation and adoption of these techniques and it is important to acknowledge that they can only do so when they can see the value to their overall outcomes and priorities. Those schools that recognised **the intrinsic value that creative and anti-racist based practice in relation to this and the development of their children, seemed to embed this more quickly in their wider curriculums.**

Dedicated artist

Having someone with a different professional experience in the arts, come to the school to work directly with teachers, and often with the children, brought something special to each school. One SLT described the different '**energy**' and the '**wow-factor**' of having an artist, actor, writer, director as part of their school communities. These sessions were looked forward to by teachers and children, and similarly by the artists themselves.

Artists also became part of the school community. It was important for them to be able to fit into the ethos and environment of the school, particularly in the first year.

The artists' different professional approach i.e., more flexible and less married to routines provided a different perspective to teachers and provided greater opportunity for creativity.

The artist also provided a supportive and encouraging environment for the teachers to experiment and take risks in their teaching. Teachers appreciated being able to use their artist as a sounding board to explore successes and points of improvement as well as their own personal responses.

Evidence of shift in practice

‘The artist showed me how much I could let go, allow the chaos in a contained space and for things to emerge.’

Giving teachers an opportunity to work collaboratively and learn / share with others both in their schools and across schools undoubtedly shifted practice in different ways.

Performance and confidence as a teacher

Many teachers described never having had any specific arts practice training, particularly commenting on the lack of drama, even though teachers are essentially speaking in front of, and ‘performing’ every day. This professional development programme gave additional skills and confidence within their every-day practice.

SLT described the difficulty that some teachers find in ‘performing’ in front of, or training, other adults. They noted a shift in their teachers around this.

Team-working

In one school, teachers discovered how team-working was both supportive and enriching of their own practice when they brought all of their classes together to work on their final performance piece. This created space for a different sort of reflection between them that they valued and enjoyed.

Pedagogical approach

The programme enabled in some teachers a change in their pedagogical approach, moving from outcome-led teaching and detailed planned lessons that they followed, to being process driven and more open lessons to allow children to lead some aspects.

Teachers acknowledged the need to ‘let go’ of the conventions in teaching, however uncomfortable this may have felt, with the support of the artists. This requires a confidence in one’s practice to be able to stand back and let the children take over at points, providing them in turn with a sense of agency in their learning and development.

Teachers found that this freedom given to the children in the classroom increased their engagement and learning. In some cases this also developed an unexpected social cohesion between peers as they were left to create their final pieces for performance within a loose framework. This sense of freedom and ‘space’ for creativity went hand in hand with the freedom that teachers felt in relation to this in turn.

Planning

Some teachers described how Voices for the Future has created a different approach to their planning, where they are now thinking how to incorporate drama in the wider curriculum, e.g., in their Personal Social and Health Education, and Religious Education, lessons so that the children can continue to develop the skills that they have acquired through the programme.

Skills

‘This project has expanded the possibilities for drama, what can be done with it, what techniques can be brought into learning.’

In the final end of project evaluation teachers, all teachers involved in the programme described the increased in skills and techniques to be able to teach the arts within their classrooms. This

was described as a toolkit into which they could delve, whether that was drama games, understanding the elements of what is needed for a production/ performance, allowing the children to take themes into a particular direction, having the confidence to allow chaos within their contained space, using techniques for movement and focus breaks or using drama to improve memory and oracy in other subjects. It also included knowing how to use different media in art-making, the basics of photography and using different equipment.

Challenging the traditional view of drama and art

Understanding of the arts grew across the programme. For example, moving from the traditional idea of what visual art comprises (drawing and painting) to a more generalised view of creativity in concept where all materials can be used. This in particular permeated to the children.

Drama moved from being about performance and breaking down the elements of drama to recognise the elements of trust, confidence, expression, creativity and play.

Some SLT members commented on the shift in mindset from the arts being an 'add-on' to being an integral part of the curriculum that they wanted to deliver. They recognised the benefits such that in one school additional funding was allocated from their own budget in the second year for a participating teacher to deliver drama across the entire school, skilling up teachers in other years.

7.2 Impact on children

The investment in this teacher development programme from SLT and teachers alike was solidified through the visible and evident positive benefits on the children in their schools. This was absolutely essential in securing 'buy-in' from the teachers in their classrooms.

Oracy

The impact on the children who participated in Voices for the Future was a clear big outcome for all the schools. Teachers and SLT members at different schools noticed a significant development in the Year 3 children particularly during the first year of the programme when there was more professional input from the artists. These were the children who had been identified as needing support in their oracy because of the impact of the Covid pandemic on their social and speaking skills.

Children with selective mutism at the start of the programme developed the capacity to feel able to talk as their peers in lessons. Children who were shy or chose not to participate in class before the programme, particularly those from global majority backgrounds and/or have English as a Foreign Language (EAL), also developed their confidence to speak in class.

And it is not just the amount of speaking that developed in the participating children. Teachers noticed their increased vocabulary and ability in articulation, formation of ideas, retelling stories and projection and performance. These varied between children.

Collaboration and social cohesion

The creation of social cohesion and collaboration within year groups has already been mentioned. In one school they brought Y3 and Y4 together in second year to work towards the performance and this created a collaboration across different years. Teachers commented on

the Y4 children helping the younger ones and developing their leadership skills. This cross-year working is unusual in schools.

7.3 Challenges

Time

All participants – teachers, artists and SLT, described the challenge of time being a major issue. Particularly in Year 2 even though there was allocated budget for teacher cover, in one or two schools, there weren't the staff to do this cover particularly to cover meetings.

Evaluation and reflection

Some schools after every session would dedicate time to reflecting on the lesson and planning for the following week. In others this was not possible so this was done on a more ad hoc basis either digitally or less frequently.

Teacher network

Whilst the programme had designs to create a teacher network, when this was organised separately to other aspects of the programme e.g., stand alone meetings, this was felt less helpful than when it was left to organically happen through CPD sessions and discussions around the final performance. Teachers expressed the need for a specific reason to come together that needs to feel dynamic and useful.

Change in headteacher of lead school

The headteacher of the lead school on application left the school and project in July 2022, just before the project began. This did not seem to impact the project as another key staff member at the school was been heavily involved from inception and was part of the core team together with the new headteacher who joined the project with equal enthusiasm and commitment.

Changes in teachers/ artists

Changes in staffing in schools and also among artists involved in the programme were anticipated, though the core team did not know where this would happen.

In terms of comparing the impact on the process on teacher development, the change of artist did not seem to affect that process as much as the change of teacher. Teachers commented to learning different skills and ways of working from different artists and found this enriching.

The teachers who joined the programme only for the second year, undoubtedly were unable to benefit from the CPD or the contact with the arts professional in the previous year. However, the process of professional and personal development does not solely rely on the amount of time in the programme. It also relies on the capacity of individuals to self-reflect and their own personal investment as well as the way that their particular artist may work with them.

In the end of year evaluation interviews, Year 1 and Year 2 teachers varied in the level of impact on their development and there was no one size fits all. This is unsurprising as each partnership and level of experience was unique.

Changes in Learning Producer

The core team had not anticipated the change in learning producer for the programme. This presented with some challenge in finding the right replacement as the original LP had been involved in programme design. When they also left in March 2024, the evaluation then was brought into the existing team to maintain continuity for schools as it was late in the course of the programme.

Originally the core team had thought it best for the person responsible for evaluation to sit outside of programme delivery. However, there was a certain efficiency of communication in bringing it in, perhaps due to the development of strong relationships that allowed this evaluation to happen in a relatively easy fashion. This is something that could be considered in a next iteration.

7.4 Organisational Learning

Communication

Even with the evident care taken by the core team, clarity of the aims of the programme (and reiteration of these) at all levels would have been helpful particularly given this was a complex undertaking with multiple partners and artists. Schools and artists were given project agreements to read through and sign, but it was not known how this was cascaded down to teachers internally in schools.

The core team have with hindsight reflected on the need for a brief programme document that could be circulated among all participants and referred to at different points by all involved.

Clarity of roles and accountability

Whilst broad areas of responsibility were outlined, the level structure of the core team's roles, meant that there was potential lack of accountability against the programme goals. Whilst the core team were able to provide this challenge for each other, a lead organisation (not just a lead school) for the entire programme might have offered a better structure, who would have the overview and hold responsibility for the budget.

Time and capacity

The time commitment to deliver this programme was greater than anticipated and took two or three times what was allowed for in the budget. Ways in which a programme such as this could be delivered with more limited resources should be considered, for example employing just one artist to work across all schools, and paring down the evaluation time needed by streamlining and integrating evaluation, regular reflection and data capture into the programme more seamlessly.

Support from the Core Team

All schools commented on the responsiveness and support from the Collage Arts and Haringey Creates team. This offered a resource for teachers, providing space for understanding and responding to issues as they arose.

Preparation of the artists

Before they began, and throughout the process, the artists were in regular communication with the learning producer and artistic director. Some artists required more support due to their lack

of experience in a primary school setting, while others need support as they were navigating their role and relationship within busy environments.

Collage Arts were sensitive in allowing each artist to bring their own creative practice to the schools they were working with as part of the artistic process. Artist meetings were held throughout the project to bring the group of artists together to develop and share commonality of understanding, delivery and language, as most had not worked together before. In hindsight, it would have been helpful to have included training sessions before the project start to begin this work.

As the programme developed, artist-teacher conversations became more based on the logistics of each placement around time management and resources and specific planning meetings needed to be scheduled in.

The core team recognise the unique position the artists were in to capture information about the teachers' journeys and in a future iteration of the programme would recommend training in this for the artists and a more formalised feedback framework that is nevertheless kept light-touch and time-efficient.

7.5 The Role of the Senior Leadership Team

SLT 'buy-in' is absolutely vital in a programme such as this. For the SLT to be fully invested it was important that the programme fitted in with existing priorities of the school. This included with different emphases across the schools foci on oracy, anti-racist approaches, and the need to increase the drama skills base among staff and drama opportunities to their children. One school had already been looking at changing their art curriculum and felt this brought an interesting perspective on that. There were differing motivations for joining the programme and it was important that the programme was able to flex to fit these.

SLT involvement

There needs to be the right balance of SLT involvement and at specific times during the programme. Consideration needs to take into account management styles, different school pressures and capacities. The programme planning allowed for budget for teachers' time but not for SLT time so this was an additional resource and commitment.

The schools valued the arts and also anti-racist practice and so it was beneficial to join the programme especially for those schools where it helped to fulfil their HEP brief.

One SLT member would have liked to have been involved in a more meaningful way at programme design stage before application. However, it needs to be acknowledged that this would need extra time and resourcing at the application stage. Voices for the Future worked with a lead school to initially design the programme and discussed with schools whether they would like to be included in the application. Programme design was kept as open and flexible as possible in the understanding that it would need to be adjusted to each school.

The amount of SLT involvement in the programme is difficult to prescribe. SLT members have different ways in which they manage their staff, and teachers have different ways in which they prefer to be managed. Levels of experience and number of years in teaching may have a bearing on this. One SLT member handed over the programme to their teacher describing having full trust in them. This was mirrored by the teacher saying they preferred not to be 'micro-

managed'. However, in another school, teachers in the first year described not having as much support from SLT as they would have liked.

In terms of specific involvement with the programme, for some SLT members, the number of meetings that they were asked to attend (3 in the first year and 2 in the second year) was felt too much additional to the performances and evaluation meetings.

CPD planning

In terms of CPD planning through a programme such as this, schools tend to plan these months in advance. Therefore, it was important to plan this as far ahead as possible to fit in with schools' planning cycles. This was done for the programme's CPD with the teachers involved but was not formalised in terms of the wider cascading into schools e.g., teachers running sessions to their own staff body in inset days. Some interviews have suggested that this should be included at the outset as part of the programme planning. Arguably this may also have tied the schools more into the commitment of wider dissemination. A further training session to teachers in how to impart their own learning to their colleagues was recommended by SLT members.

Impact on teachers from SLT perspective

SLT members have fed back on the impact on their teachers through their teaching and facilitation particularly over Year One through the sharings and performances. They observed the development of children's confidence, spoken language and projection both in the programme sharings as well as other school class assemblies.

SLT members also noted seeing the confidence of teachers grow significantly with their ability to perform and to train fellow teachers as a real marker of this. This has shown a real understanding for them of how creative anti-racist practice can be delivered.

PHF meetings

SLT members who attended the Paul Hamlyn Foundation meetings found them useful and they provided fresh perspective on the programme's aims for their schools. They particularly appreciated being in a room with professionals who were not specifically educators across all the Teacher Development projects.

7.6 Embedding in Wider School Community



Different schools have approached the embedding of creative and anti-racist approaches differently and mirror their teachers in having different starting points. A vital part of the legacy of the programme is how it has impacted and been cascaded in each school. All schools are considering how to share the practice:

- One school created a list of drama games and approaches that can be used as part of everyday teaching for movement or focus breaks at the end of the first year and distributed this to all teachers.
- Artists have delivered CDP sessions together with their teachers to the rest of the staff teams in their schools as part of inset day. The teachers felt able to translate their learning into this training and hope to continue this.
- In one school, the teachers were invited to participate in some of the drama games and interventions. Even though this was brief it shifted thinking among the wider staff team who saw the equity of experience come through and barriers removed. This session showed that drama was not about 'mucking about and being silly' but can be a way of including all children and fostering a sense of belonging.
- In those schools where wider in-school CPD has happened, SLT have noticed teachers unrelated to the programme using the learning within their classrooms.
- One teacher has planned to deliver a morning of CPD to his school staff about Voices for the Future and become an informal lead for drama in his school.
- One school is planning to run the programme again next year to Year 3 children with current teachers set to train the next Year 3 teachers.
- Teachers have described themselves as becoming advocates for arts-based learning in their schools.
- Three teachers have become drama leads in their respective schools, delivering sessions to other year groups.
- One teacher is working with SLT to ensure there is dedicated time to the art form for all classes every week.
- Schools are considering including targets within their School Improvement Plans.
- Some artist practitioners are being invited back into the participating schools.
- CA is planning specific CPD sessions for primary school teachers.
- One school has aspirations to change their art curriculum so that it is focused on the development of skills as opposed to outcomes.
- Teachers in the final evaluation session described how drama should be seen as integral to oracy – and described the recommendation for schools to have drama and oracy leads.
- In one school, in the second year the two participating teachers worked in different year groups and began to train their partner teachers.
- In the second year, one participating teacher was paid for an additional afternoon (they were already part-time) to deliver a half-term of sessions to each year group whilst at the

same time training up teachers. In doing so, she has created another arts champion in her school unrelated to the programme to support the work who is delivering arts based activities also during break time.

- Voices for the Future has ignited an interest in the arts in many different ways in this school but this highlights the necessity of SLT prioritising arts based and anti-racist practice and giving teachers time and capacity to do/ carry on this work and the dependence on budget allocation and willingness from staff.

Programme timeframe

A longer than usual programme timeframe was appreciated which allowed for a deeper understanding and ownership of the creative and anti-racist approach to be developed. However, there may be potential for this programme to be extended to a third year for bedding into wider curriculum for some schools more than others. There is also the recommendation to have a touchpoint or light-touch collaboration in the year after the programme so that there continues to be a focus for this work, necessitating ongoing challenge, review and momentum.

Collage Arts and Haringey Creates are discussing the organisation of further training for primary schools in the next academic year, which teachers in the programme are receptive to.

7.7 The Alexandra Palace Performance and Exhibition

'This is the best day ever!' Pupil

'The type of thought that was expressed as part of the project, communicated by the host, was fantastic. I was so proud that [my son] has been exposed to these thoughts, and the quality of creative expression which has been sensitively worked with. I was incredibly moved by the performance, and I think this is due to how the drama facilitators worked, and their process: starting with art as a stimulus, and giving time to creatively respond to that. Incredibly beautiful, and poignant'. Parent audience member

'It was an incredibly special day that our children (and I) will never forget. It was so lovely to watch each other's performances and see the fantastic creativity on display. Also the great joy every child expressed in their performance and just being there.' Teacher



The final performance was a hugely positive experience for all participants as well as audience members. Whilst organisers were concerned having this output might detract from the process of the programme and create additional pressures, teachers commented on the need for a final performance at the end (and smaller sharing in Year 1) to give the programme a focus for the children, and a different focus for the teachers.

It undoubtedly gave both teachers and children a genuine sense of achievement and reward, which was enhanced by the opportunity to perform on a professional theatre stage which for many was their first time. It should be noted that all SLT members from every school attended.

The teamwork and collaboration between teachers and children has already been mentioned. The performance gave the opportunity to showcase the work to all schools and interested parties as well as for schools to see all of the different interpretations that a broad theme of 'Belonging' can bring. The programme can be viewed [here](#).

There was a real sense of mutual respect between schools, and this was shown through their attending to each other's performances.

The impact on some of the teachers of the programme was referenced in some of the performances, with teacher, artist and TA joining their children on stage in one performance, and recordings made by the teacher in another.

The exhibition which accompanied the performance brought a different angle to the arts and how they may reach out into communities. Unfortunately, the schedule at Alexandra Palace only allowed for this to be up for a few hours on the performance day.



7.8 Parental response to Voices for the Future

'I believe that learning through art is a timeless idea, and a way to reach the human soul.'

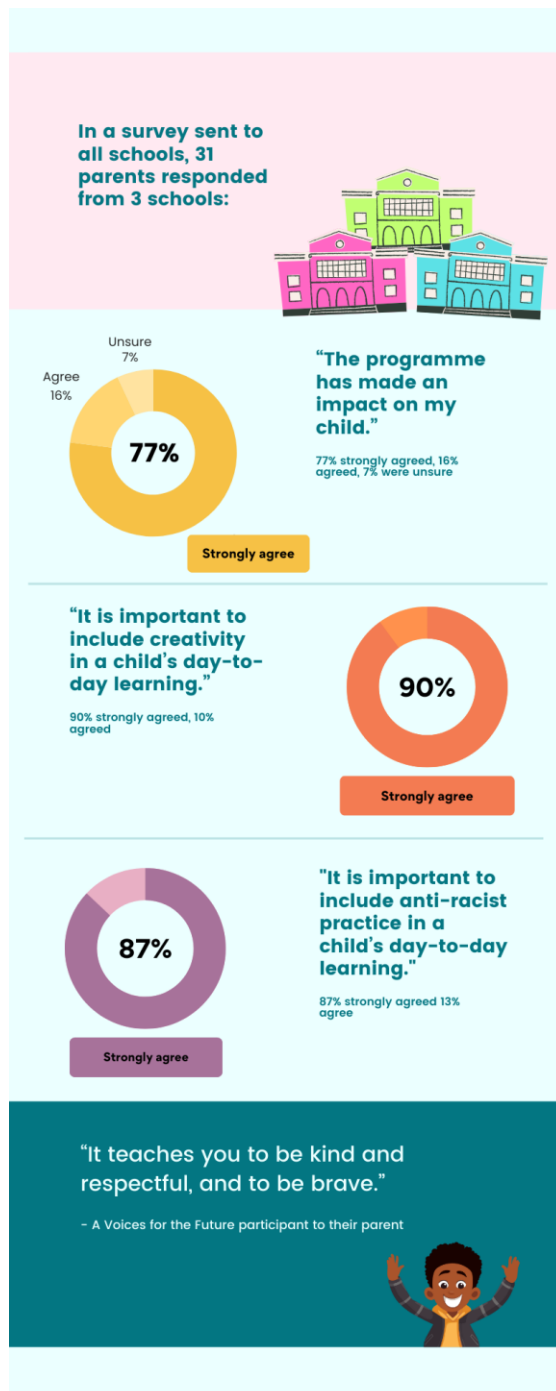
'It's not all about books and pens. Creative activities such as drama, music is extremely vital for a child's development.'

Over time the programme built support for the creative and anti-racist approaches through three moments of sharing. Parents were invited to initial assemblies launching Voices for the Future within the schools and showcasing what the children would be learning. There were in-school sharings at the end of Year One and a whole programme performance/ exhibition at Alexandra Palace Theatre and Creative Learning Space at the end of Year Two.

In a survey sent to all schools, 31 parents responded from 3 schools:

- 77% strongly agreed that the programme had made an impact on their child; 16% agreed, and 7% were unsure.
- 90% strongly agreed it was important to include creativity in a child’s day-to-day learning; 10% agreed.
- 87% strongly agreed it was important to include anti-racist practice in a child’s day-to-day learning; 13% agreed.

Parents commented on the growth in confidence in their children developed through Voices for the Future, as well as the qualities that the children feel the programme has encouraged. One child told their parent: *‘it teaches you to be kind and respectful, and to be brave.’*



8. Key Recommendations

- **Time and capacity** are and will continue to be key considerations for programmes such as this
- There needs to be a clear and frequently reiterated message **that the programme is about teacher development** whilst at the same time acknowledging the positive outcomes of this in the children they teach
- Due to the planning and set-up that is involved in running a programme such as this to begin at the start of an academic year, it is recommended that the funding is awarded following grant confirmation so that more of the groundwork can be done before the start of the Autumn term
- **Lead in and development time needs to be extended** – some schools had more time before they began delivery. This would also allow for more networking between teachers before the actual programme start.
- There needs to be more thought about **how evaluation can be embedded in the programme** and within the core team, whilst also retaining a useful criticality.
- Increasing understanding that **self-reflection** is a vital part of CPD and appropriate time and value needs to be attributed to this. This could be facilitated by a separate trained facilitator.
- **An evaluation tool that is quick and easy to use** may have been interesting to develop though this would have required additional resource. This could be digital and instinctive so that the teachers can respond in an intuitive way (as opposed to cognitive) to capture different types of responses. This could also be done via audio notes.
- There is the potential to support wider teacher networks within the borough who are interested in using the arts and fostering greater connections between these.
- The programme did not allocate funds to **producing resources for schools / teachers**. We recommend further thought is given to this – what it could look like in terms of form and content (guidance, teaching examples, case studies, etc.), who it would be for and how it might be used / useful.
- In the design of evaluation, at the outset it may be interesting to choose a few children from each school to ‘follow’ to provide more robust qualitative data and regularly collect data on change in these children. Programme participants commented on the huge impact on children
- A recommendation is that the CPD for teachers includes building confidence in ‘performing’ in front of other teachers and cascading their learning and knowledge i.e. to build confidence in delivering to peers.
- Ensure there is the right balance of SLT time and input available at specific points during the programme.
- Consider how the SLT from all partners might be involved at the application stage in the programme design.

- Commitment to the programme from the participating teachers is vital for future embedding.
- Potentially include in staff recruitment process the fact that the school values the arts and there is an expectation to embrace creative practice in the classroom or a willingness to learn.
- Invest greater time at the start of the programme to training artists for their pivotal role, given the sensitivity and complexity this.

Some reflections on how to develop creative practice into schools moving forwards:

- **Drama needs to have curriculum time devoted to it as a stand-alone subject.** This acknowledges the value that it has for children's learning particularly around building confidence, self-esteem, oracy and expression, and ensures it is delivered;
- Experiential learning and training for teachers to develop understanding of what the arts can offer;
- **It may be important to place this work in those schools who would not ordinarily opt-in to a programme such as this.** Development of ideas around this would be beneficial considering questions such as why this may be and how this could be addressed. Haringey Creates already has an initiative 'Creative Conversations' that is light-touch invitation to schools to meet with artists/ art organisations to begin explorations. This is how Alexandra Primary and Collage Arts were first introduced to each other.
- **More teachers to be trained in using the arts for other curriculum subjects.** Teachers commented on the level of engagement being much higher during drama activities, potentially aiding memory and understanding of subjects, providing a different kinaesthetic, visual and different auditory experience of learning;
- The creation of Drama and Oracy leads in schools may be a manageable way of ensuring drama has a high priority within school curriculums and creates a link to a clear outcome for schools
- There needs to be external CPD for teachers in creative and anti-racist based practice.

9. Conclusion

This report shows how the Voices for the Future programme has been very successful despite the challenges that were met, and its complex and ambitious objectives. A huge amount of learning has emerged for all involved, from the core team to the teachers, artists and children themselves.

This offers much that is useful going forwards in terms of the value and impact of establishing creative and anti-racist practice in primary school settings.

10. Appendix

10.1 Biographies of artists

Martina Barnett

Martina trained in musical theatre and then as a drama teacher. She held the post of head of drama at Wac Arts college and then SoundSkool.

Simone Cornelius

Simone is an accomplished actor, singer and songwriter and teaches at Kingsway College. She recently starred in *Red Dust Road* at the National theatre of Scotland and is head of singing at Collage Voices.

Glenn Dallas

Glenn is Head of Drama and Under 16s at Arts Exchange, London. He was a founder member of Double Edge theatre company, which gained critical acclaim for the show *Ragamuffin* in the 1980's and 90's. He is currently an educator and writer.

Asia Giuliani

Asia is a researcher in education. She was a primary school teacher and leader for fifteen years, including Lead Practitioner, Art and English Lead and Head of Equity Diversity and Inclusion. Asia completed an MA in Culture Diaspora and Ethnicity and is now working as a doctoral researcher in Reparative Futures of Education with the Repair-Ed team based at the University of Oxford. She has worked as a photographer since 2015.

As the founder and director of Global Routes Project CIC, Asia collaboratively develop approaches to school curricula that are inclusive and representative of diverse global communities through creative, participatory learning.

Marlon Kameka

Marlon is an experienced youth facilitator, actor, playwright, director, dancer and choreographer. He has worked in youth arts participation for a number of years across multiple organisations. He was the Lead Actor in the 2022 BAFTA winning BEST SHORT FILM, *The Black Cop*.

Roberta Livingstone

Since graduating from BA Acting and Global Theatre, Roberta has gone on to establish herself as both an actor and writer. As an actor, she's performed in productions including *Small Island* at the National Theatre and *Dear Elizabeth* at the Gate Theatre, as well as appearing in an international commercial campaign for Nintendo. As a writer, Roberta has written for Talawa Theatre Company, The MonoBox and Radio 4. Her radio play, *Precious Little Thing*, was even nominated for a BBC Audio Award. She was also part of Sky Arts & Creative England's shortFLIX cohort – a scheme for emerging filmmakers. Currently, she's balancing acting work alongside participating in the BBC's Writers Room and developing her own TV series.

Shepherd Manyika

Shepherd is a London-based artist-educator whose works take on multiple formats and mediums. He is interested in memory, place, space and repair as restitution. Processes of

collage , the workshop, play, music and sound are used to create space for restoration in preparation for the future what is left behind.

Shepherd graduated with a BA in Fine Art at Central Saint Martins in 2011 and an MA in Academic Practice in Art, Design and Communication from Central Saint Martins in 2019.

Shepherd has worked and exhibited with Iniva, AIR, Forced Collaboration, Asc Gallery Artlicks Weekend, South London Gallery, Tate, Spike Island, Camden Arts Centre, Milton Keynes Arts Centre, Eastcheap Projects Space Hospital Rooms and Cement Fields.

Jack Medlin

Jack is an actor and graduate from Cambridge University. He has trained under Ché Walker for over 5 years and is signed with The Narrow Road Company. His latest professional credit is working on Alan Carr's biopic for ITV 1, *Changing Ends* where he was a title character role. He has also enjoyed a wide variety of success in theatre, playing in shows across London and Cambridge and setting up his own theatre company - Long Nights Productions.

Georgie Montgomery

Georgie is an actor, writer and director, who has worked as a drama facilitator and educator across China and the UK. She is a regular voice over artist for Netflix, Sky Atlantic and UK radio.

10.2 Websites and descriptions of organisations

About Alexandra Primary School

<https://www.alexandraprimaryschool.co.uk/>

Alexandra is a thriving two form entry primary school. We are very lucky to have a strong and dedicated staff group who are passionate about the quality of the education they provide and proud of our diverse community. Alexandra Primary School's vision is for all children to aspire, achieve and enjoy.

About Collage Arts

<https://collage-arts.org/>

<https://www.collagevoices.co.uk/>

Collage Arts is a leading arts development, training and creative regeneration charity based in heart of Haringey's Cultural Quarter. For over 37 years, the organisation has created opportunities for greater access and participation in the arts and creative industries for the whole community through a range of skills and enterprise programmes, support services, arts development and heritage projects, facilities and resources.

Collage Arts seeks to provide greater access and support to under-represented sections of the community including: economically inactive young people, people of colour, women, people with disabilities, young people leaving care, LGBTQ+ communities and ex-offenders, by offering

skills, experience and opportunities in creative and digital media, film, music, photography, performing arts and visual arts, which can lead onto better career progression routes in further and higher education, employment and entrepreneurship.

About Haringey Creates

<https://haringeycreates.com/>

Haringey Creates is the London Borough of Haringey's Cultural Education Partnership, one of over 100 partnerships across the country. Local Cultural Education Partnerships (LCEPs) support children and young people to fulfil their creative potential and access high-quality cultural experiences where they live, where they go to school, and where they spend their free time.

Haringey Creates works to ensure all children and young people in Haringey have access to creative education and opportunities. Haringey Creates works closely with schools and alternative provisions, creative and cultural organisations and practitioners throughout Haringey. The aims of Haringey Creates is to increase access to arts and culture with an emphasis on fairness, help to narrow gaps in educational attainment and work with young people to develop agency and improve wellbeing.

About the Paul Hamlyn Foundation

Paul Hamlyn Foundation was established by Paul Hamlyn in 1987. He died in 2001 and left most of his estate to the Foundation, creating one of the largest independent grant-making foundations in the UK.

PHF use their resources to support social change, working towards a just and equitable society in which everyone, especially young people, can realise their full potential and enjoy fulfilling and creative lives.

About the Paul Hamlyn Foundation Teacher Development Fund

<https://www.phf.org.uk/funds/tdf/>

The purpose of the Teacher Development Fund is to support delivery of effective arts-based teaching and learning opportunities in the primary classroom, and to embed learning through the arts in the curriculum. It aims to do this through supporting teachers and school leaders to develop the necessary skills, knowledge, confidence and experience.

The Teacher Development Fund prioritise applications which support pupils experiencing systemic inequity and disadvantage. The Teacher Development Fund supports applications which develop learning through the arts. Partnership is a key principle of the Fund. PHF prioritise partnerships which demonstrate co-construction of content; have joint inquiry at their heart; and in which all those involved are positioned as learners within the partnership.

10.3 Voices for the Future Launch Powerpoint

VOICES FOR THE
FUTURE

COLLAGE ARTS



HOW IT ALL BEGAN

- COVID
- Need: diminishing oracy skills
- Haringey Creates - Creative Conversation
- Alexandra Primary & Collage Arts matched
- Research showed Y3 crucial point
- Haringey BAME pledge
- Why creative project

VOICES FOR THE
FUTURE

PROJECT CONTACTS

Damali Ibreck (Haringey Creates)

Learning producer and overall evaluation, teacher network
haringeycreates@gmail.com

Steve Medlin (Collage Arts)

Artistic oversight, artist development, production
steve@collage-arts.org

Andry Moustras (Collage Arts)

Project manager, day to day
andry@collage-arts.org

Manjit Dulay & Philippa Kennedy (Alexandra Primary)

Lead school in project

Noelle Gilbert (Paul Hamlyn Foundation)

Funders

VOICES FOR THE
FUTURE

SCHOOLS INVOLVED

- Alexandra Primary School
- Earlsmead Primary School
- Lancasterian Primary School
- Rokesly Primary School
- West Green Primary School
- The Willow Primary School

- NIA Academy also to be involved

VOICES_{FOR THE}
FUTURE

PAUL HAMLYN TEACHER DEVELOPMENT FUND

- To support projects which take an anti-racist and intersectional approach
- To support effective arts-based teaching and learning opportunities in primary schools
- To embed learning through the arts in the curriculum
- To support teachers and school leaders to develop the necessary skills, knowledge, confidence and experience
- *To support the project through its journey*

VOICES_{FOR THE}
FUTURE

BREAK TIME QUESTIONS!

Using the post its and pens please answer the following two questions about your participation in the project:

1. What are you excited about?
2. What are you nervous about?

- Add your name, school or organisation to your notes
- Write as many things down as you want to

VOICES_{FOR THE}
FUTURE

TEACHER DEVELOPMENT

- Building confidence and skills in addressing anti-racist and intersectional approach
- Creative journey - developing skills in leading creative arts lessons
- Diversifying and embedding curriculums
- Wellbeing throughout

VOICES_{FOR THE}
FUTURE

TEACHER DEVELOPMENT: EVALUATION

- PLOT meetings (project lead and operations team)
- Conversations / debriefs with your artist
- Informal Teachers Network or community of practice
- Informal and formal chats with Learning Producer over the two years
- Sharing learning within schools and across VftF schools

VOICES_{FOR THE}
FUTURE

EVALUATION QUESTIONS

To explore how this project can support:

- The development of teachers' skills and confidence to effectively deliver inclusive arts-based learning in the classroom
- Achieving the HEP pledge
- Improve oracy amongst pupils, supporting a broader culture of oracy across the school
- Embedding of Arts-based learning and anti-racist practice across our schools

- Additional questions...
- Bespoke to your school
- Artists gaining knowledge, experience and skills development from working in schools and with this approach

VOICES FOR THE
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Q+A

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