

Case Studies

School Without Walls 2016-17 was funded through Paul Hamlyn Foundation's Teacher Development Fund, which supports teachers to build skills and capacity for delivering the arts within their schools, with the longer term aim of embedding the arts and creative learning within and across the primary curriculum. <http://www.phf.org.uk/funds/teacher-development-fund/>

School Without Walls was delivered by Bath Cultural Education Partnership (BCEP): 5x5x5=creativity, the egg theatre, Mentoring Plus and Bath Festivals. BCEP came together as a group with a passion for engaging children and young people in artistic practice and cultural learning, recognising that as educators it can be difficult to navigate through a noisy market place of cultural offers, and with a united vision in finding a shared voice around participation in the arts.

Through this year's work, 365 children and young people were involved across 12 classes from 9 primary and 2 infant schools within Bath and North East Somerset. Schools learnt side by side with educators, artists, creative and cultural professionals through co-designed collaborative 'action research' projects, taking their learning to different spaces and places to 'do school differently.' These differing models of delivery encompassed varying levels of engagement, ranging from smaller, exploratory groundwork projects with local museums such as The Holburne Museum, The American Museum in Britain and The Museum of Bath at Work, to the more intensive 'hard burn' residencies where 2 classes spent a 5 week period at the egg theatre. The starting point for each project was the definition of a question or a focus/priority area which the teacher/school wished to explore and address through this way of working. The School Without Walls programme has continued to be punctuated by ongoing reflection, documentation and review together with more formal Continuous Professional Development and Learning (CPDL) events for the whole cohort.

The programme also had a focus on 'vulnerable learners'. The notion of 'vulnerability', in the context of this project, was articulated as any set of circumstances that could adversely affect learning, in both children and adults. It was recognised that vulnerability was a complex idea and something that brought very different and unique challenges across each of the schools participating.

These 10 case studies aim to share some of the experiences, practicalities and key learning which took place as a result of participating in the School Without Walls programme this year.

Case study 9: Westfield Primary School, Radstock

Participants

School Without Walls project team:

Lead educators: Sam Higgs, Year 5 class teacher; Chris Chorley, Deputy Head teacher.

Project mentors: Liz Elders, Penny Hay, 5x5x5=creativity

Artist(s): Alice Maddicott worked 10 days; Sarah Moody worked 10 days; Catherine Lamont Robinson worked 6 days using creative writing, music, and sensory exploration. There were 26 artist days in total.

Children: Butterfly class, Year 5 (31 children, ages 9 to 10 years old).

Partner cultural organisations: Staff from the egg theatre for children and young people, Theatre Royal Bath; Bath Festivals

Project structure

Content delivery cost: £15,334.50 covering artists, project mentors and other staff time, transport, materials and resources.

School focus question and context

'How do we evidence children's learning and make it visible to the children and the teachers?'

Chris (Deputy Head) felt the curriculum was often disconnected from children's lives. The initial CPD inspired Chris to see what the arts can offer children and its link to their lives, in particular for vulnerable learners. Chris wanted the children to be able to reflect on their learning, to understand the skills and processes they were developing and to see learning not as a 'chore'. The CPD made the educators think about how the children record and view their own creative journeys and learning. Sam commented on how *"they often see them as separate experiences and don't see themselves as a learner."*

The residency afforded Sam the opportunity to observe, document, interpret and analyse the children's learning so the planning was responsive to children's interests, using a creative reflective cycle for teaching and learning, *"For me it's about having 5 weeks to observe them, and realising what you can actually learn from the children through watching them and not having to be a slave to everything. It's that learning from observation that would be really good for the school as well."*

20 full day sessions were delivered by the artists and cultural practitioners over a 5 week period in April and May. The children and educators were resident in the egg theatre for 4 days per week with artists, mentors and the egg staff. The action research team were interested in how they could draw upon the arts, the city, and the cultural opportunities it offered to inform creative learning. A significant part of this was the children's responses to plays and the close work with Bath Festivals leading up to and during the festival.

It was crucial to the project to hold weekly reflection meetings, to establish effective communication systems and to share documentation so the baton could be handed over from one day or week to the next.



The initial focus was the children's interest in space and people in this new environment for learning. When the children asked Alice (artist) where she got her ideas from as a writer it sparked a co-enquiry. The children's imagination and ideas began to flow. Alice invited them to re-imagine the room and the city to create imagined worlds through drawing, words and materials.

The children absorbed ideas, skills and processes from working with the artists and engaging with plays in the theatre. The team recognised that the children wanted to work with sound, movement and non-verbal communication inspired by the play *One Little Word* and *Pop-up Worlds* as well as writing and visual art forms. The children drew upon the inspiration of adults' diaries, journals, old photographs and the idea of memories inspired by *Pop-up worlds* to create alter-ego characters. They explored sound and musical composition with Sarah.



Working with a theatre director from the egg they explored how to bring their characters, worlds and stories to life with their whole bodies, through facial expression and gesture. They worked with the theatre technician to add sound and light effects to their scenes.

In week 4 there was an opportunity for the children to make their learning visible in an open event as part of Bath Festivals (*Party in the City*) to which families were invited. Hazel and the Head of programming (Bath Festivals) invited the children to be part of *Party in the City*, formally interviewing children who applied for role of Director and Assistant Director. The children were invited to sign up for what other roles and responsibilities they would like to take on: musician, writer, performer, technician, artist, front of house.

Adopting these roles they worked in these groups for the rest of the week leading up to the Friday evening event, agreeing upon and developing what they wanted to share with their audience, supported by the whole team and directed and co-ordinated by the appointed Producers.

In the final week the children were able to engage with the Festival including exploring street events and working with violinist Cecilia Bernardini.



Throughout the 5 weeks the children explored and expressed their ideas and thoughts in their personal journals. Interview comments on what they had enjoyed about School Without Walls included, *'walking around the park, let our minds be free, explore and share our own ideas'* and *'able to watch plays that inspire us'*.

Reflecting on the project the children shared some of their thoughts and feelings, finishing the sentence 'School Without Walls is ...'

"School Without Walls is ... amazing because you take charge of your own learning and there's no limits to your imagination"

"School Without Walls is ... amazing because there are so many opportunities and things will sometimes change you as a person. Most of the time we write in our journals but it makes you feel special (to me anyway)"

Key learning

Through an ongoing cycle of reflection, as part of the action research model of this project, the following themes were identified as key areas of learning: **sharing and relationships; ownership of learning; contextualised learning; co-enquiry; balance of structure and freedom; and making learning visible.**

These themes emerged in response to ongoing reflection between the artists, educators, cultural centre partners and project mentors. The overarching themes of teacher development, vulnerable learners and embedding the arts are woven through each key learning point. The discussion ends with a brief reflection on possible **next steps** for Westfield as a result of involvement in School Without Walls.



Sharing and relationships

The residency afforded the children opportunities to build relationships and work with a range of different adults. The children were interested in people's jobs and careers but also in human beings themselves. There was a strong sense amongst the group of genuine mutual interest. Sam (class teacher) commented, *"I've been thinking about how it is different to school? They love all the adults, they love for example hearing Sarah play the cello."* The children readily shared their ideas and stories. It was observed for example how conversation flowed between the children, actors of plays, and adults in the project.

The research group observed the positive effect of the residency on one vulnerable learner in particular who is on the autistic spectrum, on his interactions, communication and willingness to share his learning. Sam was impressed by how he had the confidence to stand on stage and 'read' his story that he had recorded in writing and symbols to the whole group of children and adults. *"All he does at school is draw. Here he is relying on writing and symbols"*. When working with John (Theatre Director) the boy had to communicate directly with his partner through gesture, *"The acting he did on stage today was all interaction"*.

Liz (mentor) summarised the reflections of the action research group at the end of the first week, *"A sense of trust is already building between the adults and children. An authentic dialogue and sense of sharing, reciprocity and democracy in the relationships."*

During School Without Walls Sam chose to be a learner alongside the children, immersing herself in whatever the children were doing, *"I've deliberately made myself sit and learn alongside the children throughout the project."* Sam felt this modelling of being a learner was something she would build into her approach to teaching and learning in school.



A sense of democracy modelled by the class teacher, artists and cultural centre partners became visible in the way the children related to each other. The children appointed as Director and Assistant Director for the final event held a meeting and explained to the whole class, *"we want to hear everyone's ideas"*. As a visitor to the project Andrea (5x5x5=creativity) commented, *"I've found it really interesting coming into the space, the structure and the dynamic, seeing not adults and children but people working in a room together. I've worked in many settings from early years to post-graduate and it's very unusual to have that sense of openness. You can see that everyone is purposeful but there is no one idea or person who is initiating."*

Ownership of learning

After a taster day in school with musician Sarah Sam identified *“trusting children’s own creativity and judgement”* and *“freedom of choice”* as areas to build on. At the end of the residency she reflected on her learning, *“I’m very OCD. My classroom has to be planned and unbelievably organised. The biggest thing about this project is that it has just allowed me to relax and let the children have some ownership. For a teacher I think that is quite hard, but you become an observer rather than trying to lead them the whole time. It’s taught me that they don’t need leading.”*

The research team were struck by the children’s instant ownership of the space and how quickly they settled in to the residency. Laura (Creative Learning Coordinator, the egg) reflected *“I think the permission to explore freely at first really helped. They had the confidence to explore, the backstage pass really helped and the journals. They quickly got to it being my space.”*

Supporting all the children’s interests presented challenges for the team in how to support and sustain all their engagements, journeys and different preferred art forms. Sam felt that what made it possible was *“giving the children choice”*.

Sam and Chris (Deputy Head) felt they couldn’t have predicted the way the children grouped themselves to produce the sharing event, *“They grouped themselves by art form and not by friendship. We gave them 2 weeks of exposure [to different art forms but with a joint focus] which felt chaotic but it gave them the tools to know exactly what they wanted and where they wanted to go.”*



The children took ownership of planning and production working independently and collaboratively. The children were amazed by the opportunities this gave them, *“We’re like special people – like artists”*. Liz (mentor) reflected on the effect on the children of having choice of art forms, *“They have been able to become the best part of themselves.”*

The children’s ownership of learning manifested itself in the children’s choices as to where and how they worked as well as with whom. Hazel (Bath Festivals) observed, *“Some were doing it and talking about it, some separated themselves off because they knew that’s what they wanted to do.”*

Taking ownership of their learning was key to the aim for children *not to see learning as a chore* and for them *to connect to their learning*. Chris commented on the response of some of the vulnerable learners, *“For me, a particular highlight was when I entered the Roper Room and observed a group of my boys (who regularly struggle to start tasks) journaling their thoughts and ideas without any prompting.”* Sam also noticed changes in the children’s approach and attitude to their own learning, *“The children are so happy and proud of what they’re doing.”*

Andrea (5x5x5=creativity) as a visitor to the residency observed, *“As an expression of what I’ve seen, I was struck by the children’s phrasing, ‘I am’. There is immersion, becoming what they’re learning and living their learning, not distinct from what they’re learning.”*



Back in school Sam observed the effect of the children's more positive attitudes to learning on core subjects. She was interested in the change it had on the children's approach to a maths assessment, and how the children could connect it to their own learning, *"Despite the fact that I've been teaching maths on the coach, I'm not saying their marks, but their approach to the test was better than anything they had ever done before because whether they got the question right or wrong every child tried every question. It's the independence, I've been out and read a bus timetable and handled all the money it suddenly doesn't matter in a test scenario because I've done this and done that and I have the confidence to do that. It's not that they don't care about their learning, it's that they've lost that Oh .. panic."*

From the beginning the adults were very open with the children about the aims of the project. Chris was struck by how passionate the children were about School Without Walls and their ownership of its aims, *"They won't talk about anything else. The children are absolutely vocal about why they have to do this, why they have to do school differently."* The children commented on the approach to learning that the residency afforded them, *"It's really fun and we get to be in control"; "we take our own lead with learning". "School Without Walls is a brilliant opportunity for children to be free and let loose with their learning!"*

The opportunities to take charge of their own learning in School Without Walls seemed to have an effect on their aspirations. Sam was struck by comments she had not heard the children make before, for example *"I want to get a scholarship"*. The children's comments on School Without Walls included *"School Without Walls is amazing because it gives us an opportunity to look at life differently and you can work with different people and discover your profession."*

Contextualised learning

Chris as Deputy Head felt it was important to use the residency as a way of the children making links between the curriculum and their lives. The educators also wanted the children to connect to their neighbouring city and to give them access to wider cultural opportunities and the arts. *"We've seen that there is a definite correlation, as there is everywhere, between the aspirations, the parental support, the reading particularly and creativity of our disadvantaged children. We are also aware from pupil conferencing and questionnaires that our children do not experience life outside of Westfield and Radstock. So one of things that I saw when I looked at all of this was the access to Bath, that is their city and they don't access it. They don't know very much about it at all. So there is a real need there for the pupils."*

Being out of school gave the educators a way to draw upon life experiences and for the children to make connections with the curriculum. Chris, *"There were lots of opportunities for putting curriculum objectives into context"* e.g. reading a bus timetable to make sure they could get back to school. For Sam the residency gave her a fresh perspective on the children's experiences and knowledge of the world around them,

“It really opened my eyes to how lots of our children have not experienced the every-day opportunities that we take for granted. This was the first experience of a bus for some of the children” and “lots of our children experienced the theatre for the first time.”

Focusing on the power of the arts in learning the egg’s choice of plays for the children to engage with gave them the opportunity to deal with complex themes such as depression, refugees and sexuality.

Catherine (artist) felt there was a richness of learning coming from the plays for example the non-verbal work from *One Little Word*. The research group reflected on the emotional intelligence the children showed in their responses to the LGBT issues raised in *Happy Ever After*: their awareness given their age, the way they talked about the issues, and the language they used. One child commented on when the two male characters fell in love, *“it was good to include it, then they would feel proud. It is good for people who are gay, lesbian or transgender, as it shows you can be who you want to be.”*

In the after show Q & A when asked to interpret how the mother of the gay prince might feel when he came out, one child’s response was the closest to the actors own interpretation, *“She felt quite happy because she wanted him to be happy. As long as he found love and was happy, she was happy.”*

The research team also drew upon the richness of learning opportunities to work with a range of people in the cultural centre, such as theatre directors and technician. Penny (mentor) reflected on the contextualised authentic learning, for example the children becoming technicians, directors, actors, and front of house team, *“It’s a great example of real life active citizens in the city, it’s the best way to learn. It was genuine learning.”*



Laura (egg) reflected on the interaction in and learning through the arts that culminated in the children effectively producing their own show, *“If we had given them that challenge in week 1 it would have made no sense but over the course of the residency they have engaged with quality in a non-passive way. They have been involved in experiencing music, art, drama and writing etc. in a way that they know what that means so they can elect to do that.”*

One of the parents talked about the effect of this way of learning on her child’s attitude to reading when he interacted with *Pop-up Worlds* (Moonfish Theatre Company). *“He loved this way of story telling. If he could use headphones and have visuals aids in front of him he would read a lot more.”*

Sam documented the children’s learning in the city which became a campus for learning facilitating for example creative writing and the creation of soundscapes with the artists, *“we often forget to stop and listen to the world around us and use it as a stimulus even though it is so readily available.”* As a teacher she reflected on the children’s natural use of literacy skills, when writing was contextualised in an inspiring learning environment. *“Children naturally use vocabulary to enhance meaning without explicit teaching.”*

Sam commented on the learning for lower attaining children in response to a walking tour, using the environment as a stimulus for the creation in words and sculpture of alternative versions of Bath. *"The effect this project has had on my lower attaining children exceeded my expectations. I cannot count the endless, detailed conversations I had with these children who so beautifully described their imaginary worlds."*

In a final evaluation Deputy Head Chris and class teacher Sam, mentioned the '*possibilities of learning in new environments*' and '*using the arts to engage and stimulate disadvantaged children*' as key areas of their learning that would affect their teaching. Simon (Head teacher) reflected on the affect of the residency on the school, *"It has really broadened the horizons in terms of realising opportunities in the area."*

Co-enquiry

Collaboration and trust amongst the action research team and appreciation of each others' capacities and expertise was key to supporting co-enquiry with the children. Hazel (Bath Festivals) talked about the need to be open and in dialogue with each other, *"Everyone has to be open to work with different people, open to having these kind of conversations and challenges. I think we all value each other's contribution. On Tuesday there was a natural flow between Sam and Alice but that is a process that doesn't just happen. Over time we've learnt how to be together. Paying attention to that process."*

Pedagogy based upon active listening to the children allowed genuine co-enquiry to evolve. Sam (class teacher) took every opportunity to observe and to document the children's learning. Listening to the children through being alongside them in their explorations and everyone sharing observations focused dialogue on emergent lines of enquiry and ensured responsive planning. Sarah (BCEP project manager) observed, *"a level of trust and confidence, and a generosity from everyone in time to talk to the children."*

The team noticed the children's willingness to let go, look at things differently, go with their imaginations, the freedom to explore in every sense, and to allow their ideas to develop as a continuous process. Sam attributed this directly to the influence of working with artists and their processes. The teacher and rest of the team supported the children in finding their own ways or new ways of exploring and expressing their ideas (verbally, non-verbally; through drawing, making, sound, music, and writing). The children did not make distinctions between art forms and flowed from one form of expression to another. The children's comments on what they enjoyed about School Without Walls included, *"explore for ourselves; making my character; listening to other ideas; no wrong ideas; joining, link together"*.

As distinct groups emerged who were interested in different opportunities and expressed their ideas in different ways the team had to work out how to support everyone equally. Blocks of time with Alice (writing) and Sarah (music) allowed for connections to be made in the children's learning and a flow from one language to another to develop. For adults and children the threads began to connect. Penny reflected, *"We gave them a repertoire of all the arts so that they could choose which language they wanted to work with and then supported these accordingly."*

Over the course of the residency the team adjusted the pace and creative provocations offered to the children in response to what they observed. They allowed time for the children to absorb, to really look at things in depth and to bring their ideas to fruition over the 5 weeks. The children embraced not working to an agenda, end goal, or tight time frame and are embarked upon their own continuous enquiries. Sam observed that the children *"are seeing it as a continuous thing, and they are carrying on with it naturally."*

The team noticed a sense of flow of co-enquiry over the course of the residency. Hazel shared an example from the last week of the residency when baton passing from adults to children, children to adults, artist to teacher, and artist to artist could be seen in practice, *“When Cecilia [musician who was performing at Bath Music Festival] came in to the residency there was a sense of flow. Cecilia played to the children, then Alice modelled words that the music inspired, and the children came up with words inspired by the music.”*

The significance of the process of co-design and its impact on the children’s learning was highlighted by Penny (mentor). *“If we co-design then we give children more agency, control and innovation in their whole learning.”* The significance of the process of co-constructed enquiry was also evident in the children’s reflection on what they appreciated about their School Without Walls experience, *“freedom; don’t have to do it in a certain way; make our own decisions; all the arts .. I love this way of learning”*. Sam and Chris (Deputy Head) highlighted ‘open-ended’ learning opportunities when asked in their final evaluation what new opportunities they would create for the children in the school.

Balance of structure and freedom

A key learning point was how to find the balance between structure and freedom. The second week of the residency was a pivotal point. Sam (class teacher) found it hard not having clear aims and objectives. *“It would help knowing what we are aiming to achieve [through a provocation/framing] and how we are going to get to that point even though the children then have freedom to do it in their own way.”*

The days were restructured to provide a better balance of time for children to follow enquiries, respond to creative provocations, journal, read or relax. Sam reflected on the changes in week 3 noticing a better flow and balance of energy through adjusting the pace and structure of the day. The one day per week in school Sam saw as valuable in giving the children time to process the experience and distil their ideas. *“They are loving it but feeling really tired. The way we have restructured it has helped. On Tuesday they just wanted to carry on with their Pop-up Worlds and were really keen to share them. The children are so happy and proud of what they’re doing.”*

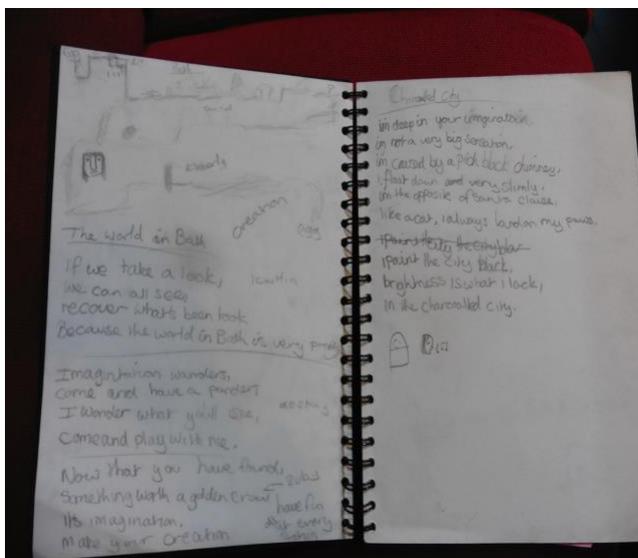
School Without Walls afforded an opportunity for the educators to try out a different balance of structure and freedom in approaches to teaching, in particular the collaboration with writer Alice facilitated approaches to the development of literacy skills through creative writing. Sam explored this back in the classroom noticing how the children used skills in their creative writing normally delivered through structured lessons. *“They couldn’t believe I wasn’t going to give them a structure to write to, that it was open for them to write what they wanted. They really thought about them. Dylan wrote a story with relative clauses all the way through and didn’t realise that’s what he was doing. There was development of their own voice and style which is unique.”* Alice commented on the deeper engagement that this showed and that writers are often inhibited by structure. *“The children are using a lot of alliteration without thinking about it. They are immersed in writing and so don’t need the direction, and imposed structure. When you’ve got the ideas and are really invested in them then you write it. Then if you point out to children what they’ve done [relative clauses etc. related to the literacy curriculum] then they remember it and learn by doing it, rather than by being forced to do it.”*

The educators used every opportunity to weave curriculum coverage in during the 5 weeks, for example teaching maths on the daily bus journey to the egg. Chris thought, *“A particular strength of this project was modelling to children how to use social media appropriately and for educational purposes.”*

When asked in the final evaluation for an example of how it would affect what Sam does before or during a lesson she referred to changes in structure and freedom to support in particular the more vulnerable learners who had benefited most from this transformation in teaching and learning, *“Giving width and space for disadvantaged pupils to express themselves. Not always being ‘time’ driven. Giving children choice within their learning leading to an end goal.”*

Making learning visible

The educators question for School Without Walls was *‘How do we evidence children’s learning and make it visible to the children and the teachers?’*. The research team were aware of the difference in timescale needed in order to make the learning from the residency visible given the change of pedagogical approach and the nature of co-enquiry based learning. The challenge was to justify this to visitors who were witness only for a day and when teachers are used to having to show progress over the course of an hours lesson. Simon (Head Teacher) on visiting the project in the second week felt the aim was for the *‘learning to be transparent by the end of the residency’*.



One of the ways the teachers found particularly effective in making the learning visible was using a private Instagram account for children, families, the school and the rest of the research team to follow. Sam (class teacher) added live photos and captions of what the children were doing to the pages to which children, teachers and parents could add comments. Chris (Deputy Head), *“By setting up an Instagram account and allowing children and their parents/carers to follow it, the project promoted positive interaction and was extremely immersive – the children didn’t ‘switch off’ when they got home, they wanted to reflect and comment on their learning from the day.”*

The children also embraced and were immersed in the process of journaling as a way of recording, processing, and generating their experiences, thoughts and creative ideas and expressions. Sam was surprised by the children’s response to it, *“The children immediately took to the idea of journaling their thoughts and ideas. They can’t get enough of their journals to build on what they’re doing. They are not looking for a final outcome; they are not aiming for anything; they are on a journey with their journals.”*

The one day per week in school allowed the children time to revisit and to reflect on their own learning through the arts. Sam related one example, *“It was a moment to pause, for the children to think about what they’ve done. They were blown away. There was a realisation of what they had done. One pupil who struggles with writing, when we were writing outside wrote for 30 minutes said, ‘I’ve never written this much before.’ She had the idea and the how to write it.”*

The Instagram account and the advocacy of the children themselves made the learning visible to the families. Sam gave an example of one boy who put himself forward for the interviews who is not normally confident with adults. His parent commented *‘He hasn’t stopped talking about the learning all evening’*. Sam reflected on how parents visiting the project could see how their children were *‘really benefiting’* from it, and were *‘able to take back some positive feedback’* to other parents.

The research group reflected on the learning on vulnerable pupils. Sam was taken with how one boy 'wouldn't normally interact with other children' [on the Autistic Spectrum] spoken out to the group about his own contribution for the sharing event. He had an idea for sitting in character like a street performer doing a one-person show on the landing outside the auditorium. He wrote and produced it, created props and costume and performed it. His mum, who had never visited Bath before, came to the show. Honor (workshop assistant, egg) *"Her face showed her pride in him."* Sam related the capabilities and capacities the School Without Walls residency was revealing in him, *"I read his Additional Needs Statement that we received from his last school. It said he couldn't follow multiple instructions. That is certainly not the case in this project."*

Linking back to the aim for the learning to be visible by the end of the project, Sam reflected *"I started writing their reports this week and I loved every second of it for the first time ever because it's the first time I've written reports and can give an example of every child doing something personal to them. It has made me amazingly proud. There have been so many glow moments but the thing for me is that every child has done something that I can highlight and say this is a really good achievement and should be celebrated. It's so easy to think of an example where they have shone. And every single child has an example from this project because they have all done something amazing."*

One of the challenges was how to make the learning of the teacher and the children visible to the rest of the teaching staff. Sam commented on the conversations she had been having with her teaching colleagues. *"The hardest thing is trying to describe to your colleagues back at school what you do. You do so much and you're at the risk of sounding crazy when you say yes we've been at Victoria Park looking at the trees and imagining what trees could be. And actually for a teacher who has taught English from 10 to 11 and maths from 11, I think it's quite hard to get across what we do and justify to them from their perspective that what we're doing is fabulous and amazing. I've just found it hard to put into words what we do because we've done so much and given them so many opportunities. You could sit and talk for hours about how many transformations you've seen in children. But to put into words what every day looks like, you can't, because every day is different. For a teacher in school I think it's really hard for them to picture."*

Experiencing the residency, witnessing the learning taking place, and engaging alongside the children in the sharing event towards the end of the residency were significant in making the learning visible to other teaching staff, senior leadership team, and parents. Witnessing the use of the city to facilitate creativity and learning the SENCO teacher observed the positive effect this had on the lower attaining children and the challenge it presented to higher attaining children. Deputy Head Teacher, *"Our lower achieving children in particular greatly developed in confidence and independence – even when they returned to school."*

Next steps

Next steps for Sam and Chris are how to share their and the children's learning from School Without Walls with the rest of the teaching staff. Sam, *"I want them to see the power that children can actually have. We saw it the night they took over this theatre. That's what we need to be replicating in school. We can't get them to change until they're inspired by what the children can do. Until we inspire them, and they say actually this is possible. It's changing the mind-set and I think it's the children that will change that."* Chris and Sam feel the most effective way is *'to let the children show how they want to be taught'*. One possibility discussed was letting the children choose a learning experience they want to share with another class, for example they might choose to use the outdoor environment to inspire writing or send a group of musicians into another classroom to explore how you can use instruments.

“It’s essentially letting the children be the creative directors, so it’s not just me saying yes you could do it this way, it’s actually showing the teachers that the children can initiate that learning and actually they know how they want to be taught.”

Case study written by Liz Elders in collaboration with project partners, 2017

