

School Without Walls @ the egg theatre

2nd Interim Report to the Paul Hamlyn Foundation

Ref: 15356/ 26805

1. Aims of School Without Walls

The School Without Walls (SWW) project aims to demonstrate how arts organisations can drive measurable change in schools' approaches to creativity and culture in the curriculum, engagement with the arts, learning outside the classroom and pupil attainment. Our intention is to develop a new model of learning that enables cultural organisations to link to the education system in a different way and achieve better learning outcomes for all. The egg and its partner 5x5x5=creativity will:

- Test their School Without Walls (SWW) model with new schools
- Develop their approach to measuring outcomes for students, teachers and theatre staff
- Monitor the impact of SWW over a longer period of time
- Explore how transferable the idea is to secondary schools and what this might look like
- Create a best practice model to inform the arts and education sectors

2. The egg theatre 2014

SWW is a flagship education project for the egg theatre, attracting national interest and allowing us to open conversations with schools across the region about how to embed culture and creativity into their learning activities. An example of this in 2014 was a new partnership with Three Ways Special School to culturally enrich the curriculum of young people with disabilities. In addition to SWW, the egg's education activities in 2014 included:

- 42 school visits to the egg to watch productions
- Engagement of 20 primary and 8 secondary schools in workshops and activities
- A partnership with Bath Spa University, including a new MA in Theatre for Young Audiences.
- A devising project called 'Endgames' for GCSE and A Level Students from 5 schools.
- A work experience programme (Junior Apprentices) for 40 students from 27 schools.
- The delivery of 9 Gold Arts Awards, 5 Silver and 5 Bronze.
- The egg being selected as an Arts Award Good Practice Centre 2014/15.
- 11 artists employed to deliver education and outreach activities (339 hours of artists' time).

The egg has had a strong year for productions. 54 professional TYA productions were presented at the egg (303 performances). The 2013 Christmas production achieved 93% capacity over a six week run, our most successful to date. The egg undertook its first national tour with a production of the *Queen's Knickers*, and Kate Cross, Egg Director, was invited to programme the Take-Off Children's Theatre Festival 2015, a mark of the high regard for her experience in the sector.

The egg also launched a national TYA artist development programme (attracting 96 applications). This programme supports artists to develop new pieces of theatre for young audiences. Five pieces were presented as scratch performances in a showcase event at the egg in October 2014. The showcase was attended by 87 delegates from venues across the UK.

Bath and North East Somerset District did not fare well in the latest round of Arts Council NPO funding: Bath Festivals lost its NPO status and although neither the egg nor 5x5x5=creativity have ever been recipients of Arts Council NPO revenue funding, neither did either of the organisations succeed in entering the national portfolio on this occasion.

It is clear that the Arts Council leans towards districts that have a united and convincing narrative (nearby Bristol for example). Consequently, there is now a drive in Bath and North East Somerset for all organisations that work with children and young people to work together to build a convincing

narrative and cultural strategy that the Arts Council cannot say no to. This is in part being underpinned by a county-wide manifesto to submit a bid to Unicef to gain Child Friendly Community status for the district. The egg theatre and 5x5x5=creativity are key partners in this process.

Looking at the wider policy context, a major development this year was the introduction of the new National Curriculum. This came into effect in September, after our SWW 2014 residency, but its content has significance for SWW and the egg's broader Creative Learning practice going forward.

The new National Curriculum gives more control to individual schools over their choice of learning models, and this creates opportunity for a richer, more innovative arts offer. The experience that the egg has built through SWW places it in a strong position to grasp this opportunity. For example the new curriculum could mean that:

- 1) Whole school approaches that deeply integrate the arts may be possible¹ and SWW is already a prime example of this in practice.
- 2) There is potential for whole school curricula to be developed in partnership with other agencies and organisations (like arts organisations)¹. SWW encourages and nurtures greater collaboration between schools and other cultural organisations.
- 3) New cross curricular approaches could be adopted that use the arts to enhance teaching in other subjects. This has been an integral part of SWW from the beginning: where students are enquiring, problem solving and learning in holistic and meaningful contexts that enhance their learning in mathematics, science, history, philosophy, geography and the arts.

3. Activities and Outputs

The main activity in 2014 was a SWW residency at the egg theatre with St Michael's Junior School. In addition, the egg's partner organisation 5x5x5=creativity has, in liaison with the egg, been developing a relationship with Writhlington Academy, a local rural secondary school, in preparation for partnering with them in SWW Year 3.

In the egg's first year report it said the value of extending the relationship with St Michael's Primary School would offer greater learning outcomes for both organisations, and for the project as a whole, than starting the process over with a new school. The egg used the second residency to address learning points from year one, specifically around pupil selection and whole school engagement.

The egg's aim was to embed a sufficient depth of understanding in the SWW learning methodology across St Michael's School in order to ensure continued engagement with cultural organisations and the city at large at the end the project. The main outputs for are summarised in Box 1 below.

Box 1: Main outputs

- 1) An Arts Award training session was held for all teachers of two local primary schools
- 2) A whole-school inset day was held at the egg for staff of St Michael's School
- 3) All 170 St Michael's students participated in mini School Without Walls projects
- 4) 44 Year 5 students participated in a 7 week residency at the egg theatre
- 5) 8 Reflective meetings took place with teachers, artists and Creative Learning Practitioners
- 6) 30+ students will receive Junior Arts Awards (currently being moderated)
- 7) A public exhibition took place to showcase the project at Southgate Shopping Centre
- 8) A new website has been commissioned to include commentary, video, photos and audio
- 9) A post-residency meeting was held with all St Michael's staff
- 10) Children and school staff presented SWW to David Laws, Minister of State for Schools
- 11) A series of interventions and training events with Writhlington Secondary School

1. Arts Award Training

Eight St Michael's staff attended the egg on 29 April to train as qualified advisors for Explore and Discover Arts Awards (the levels relating to primary aged children). The training equipped teachers with the knowledge to guide pupils through the Arts Award, assess work, and send it for moderation. The training included a section on accessing community resources to support Arts Award delivery.

2. Inset Day

A whole staff inset day took place on 1st May led by the egg's partner 5x5x5=creativity. The day introduced the SWW process and the learner-led approach. Teachers involved in previous residencies led discussions on 'what children do differently', 'what teachers do in their role', and 'what students are responsible for'. The day gave all stakeholders a more confident understanding of their roles & responsibilities, including the spiralling process of collaborative reflection and planning.

3. Mini-School Without Walls

To support engagement across the whole school, 5x5x5=creativity and the egg organised a mini-School Without Walls week. Artists worked with different year groups on activities outside of their classroom; Artist John East worked with Year 6 to produce a performance of *Bugsy Malone* in the egg theatre, exploring 'performing in different spaces'; 5x5x5=creativity Artist Catherine Lamont-Robinson worked with Year 4 investigating places of significance around the Stanton Drew Stone Circle, and Artist Lizzie Cummins organised a series of outdoor explorations with Year 3.

4. The SWW Residency

4.1 Pupil Selection

In year one the egg and 5x5x5=creativity had expressed concern that St Michael's had 'cherry-picked' students from across the year group who they felt would most benefit from the residency. The egg and 5x5x5=creativity struggled to exert influence on the school in this respect, yet felt that the SWW methodology was equally applicable to all pupils. To prevent a repeat of this situation, the egg agreed to undertake a residency with the entire year 5 (44 pupils split into two cohorts).

4.2 Pre-residency visits

St Michael's visited the egg twice prior their residency. They watched two shows, *Uluzuzulalia* on 2nd May and *Rubbish* on 9th May. The visits introduced students to the egg and to the project artists.

4.3 The Residency

Pupils attended the egg from Tuesday to Friday for seven weeks (commencing 12th May). Students remained at school for one day a week to 'check-in', catch up with on-site admin, and allow time for the egg and artists to gather resources and make plans based on the reflective sessions.

The egg employed Associate Artist Lucy Howell to co-lead the residency, partnered by Hannah Entwistle Jones, Head of Creative Learning. 5x5x5=creativity were contracted to support the creative, collaborative, reflective learning processes of the students and teachers. Penny Hay, 5x5x5=creativity's Director of Research and Liz Elders, a 5x5x5=creativity Mentor, provided mentoring support, and four artists were employed to work alongside the two cohorts. In addition, creative learning practitioners were employed to facilitate sessions.

The baseline structure of the residency was similar to year one, with students being presented with a provocation, activity, or challenge that was intended to stimulate curiosity and trigger/motivate a desire to enquire. Activities were either based around the weekly plays in the egg auditorium, or devised by artists and teachers in reflective meetings. Each activity was entered into in the spirit of collaboration, with adult leaders encouraged to embrace opportunities as they arose and encourage pupils to follow their own enquiries. The use of open questioning was used to ensure that outcomes never became prescribed or options closed down with the notion of a 'right answer'.

Each cohort of students had a lead teacher and artist. Adults were encouraged to notice as much as possible in what the children did and said. 5x5x5=creativity mentors were present for much of the residency, watching, listening, noticing and asking questions. They provided insights which helped them to facilitate and guide the artists and educators in their reflections and collaborations.

Activities made extensive use of spaces across Theatre Royal Bath and the city. Adults and educators were able to facilitate the children's enquiries by taking groups out to draw on real life scenarios. Learning activity took place at the Holburne Museum, No 1 Royal Crescent, City Libraries, Paragon School, the City Centre, Bath Artist Studios, Scout HQ, Victoria Park and the Friends Meeting House.

Learning activities were documented using written notes, photography, video, journaling, and minutes of reflective meetings. All activity was collected on a Google Drive accessible to teachers, artists and egg staff. The whole SWW team were involved in documenting.

4.4 Reflective Meetings

All the adults involved met for weekly reflection sessions to share their thoughts, observations and ideas. 5x5x5=creativity mentors supported the group in identifying and highlighting the emerging threads and themes occurring from everyone's reflections. The educators and artists were then able to plan how they would move forward in response to the themes the children were interested in.

4.5 Exhibition

At the end of the residency the egg and 5x5x5=creativity were given use of a shop in the centre of Bath as an exhibition space (See Appendix 1). The artists, teachers, egg and 5x5x5=creativity mentors facilitated the students in curating a gallery of learning from their SWW experience. This was open to the public on Friday 4th July. The shop was used to display/perform/present work that the students had completed including live performances, projected films, and visual art exhibitions.

4.6 Post-residency CPD

A reflection session was held post-residency with St Michael's Headteacher and teachers to reflect upon the residency, review practices, log outcomes and find ways forward. A second CPD day was facilitated by the egg and 5x5x5=creativity with both St Michael's and previous SWW school St Andrews to reflect upon the SWW process, and make plans for a visit from David Laws MP. Teachers were asked to identify what was special about SWW, examples included:

"Children creating their own rules for learning"

"Taking ownership of different spaces and using them creatively"

"Stripping back of self-imposed restraints in order to view the world in a re-born fashion"

4.7 Ministerial Visit

On October 16th the egg used a visit from David Laws MP, Minister of State for Schools, to showcase SWW. David Laws watched a presentation from St Michael's and St Andrews students and participated in a discussion involving head teachers, 5x5x5=creativity, Bath Spa University and the egg Creative Learning Team. A letter from David Laws is included as Appendix 2.

"I very much enjoyed seeing the School Without Walls project in action, talking to the staff about its impact and hearing directly from the students about how it has changed their views on school and education... Where schools make use of their curriculum freedoms to provide learning beyond the school's premises in lively and stimulating environments – such as theatres, museums and local heritage sites – this can form an important part of a broad and balanced curriculum and can help bring it to life. It is clear that by working in partnership with schools to develop innovative, bespoke educational programmes which meet the needs of their pupils, your engaging approach to learning is having a positive effect" David Laws, Minister of State for Education

5. Outcomes

Individual and Community Level: 30 young people show increased engagement in learning, confidence, and better ability to express themselves and problem solve; 30 young people receive Junior Arts Awards.

Over 170 pupils participated in mini-School Without Walls projects outside of school and 44 children participated in the seven week residency. The evidence collected through journals, videos, photos and exhibition pieces demonstrates a high level of engagement with the learning process, creative expression, and imaginative responses to learning provocations.

All the young people have completed the work required to receive Junior Arts Awards. Evidence has been submitted for moderation. 30+ pupils should receive awards by the end of Spring term 2015.

“Time goes faster at the egg, but the weeks feel longer because we do loads of stuff. At school I am always looking at the clock wanting the day to be over. At the egg we don’t have enough time.”

“We don’t feel scared meeting new adults now, it just feels normal”

“I was very happy and surprised to see how our work all linked up - to take it to the next level. I felt proud because I was able to make my work what I wanted it [to be].”

“At the end of the day we found out that we had been given a present: a shop in Southgate Centre! It’s an amazing responsibility because normally adults are running the shop, but we get to run it so it’s like we are adults. We can show off what we can do to the public.”

“I’ve learnt that I can become anyone that I want to be when I grow up.”

Individual and Community Level: Teachers review their practices, spaces used to teach and use of local arts venues; Teachers report positive impact of the project on their students; Teachers trained as Arts Award Advisors.

This is one of the most important outcomes of the process, and the hardest to achieve. Teachers who have been trained, learned their trade through years of service, and who are doing a very hard job, can in some instances be resistant to change. The egg and 5x5x5=creativity expected this. We encountered resistance, ‘fear of the unknown’, and some teachers that struggled to adapt to the methodology behind SWW. Examples are provided in Learning Points (page 9).

However, the egg and 5x5x5=creativity can also report on the positive impact the project has had on both teaching staff and pupils. Teachers have reported that School Without Walls has helped them to reflect on their teaching practice and have commented on the positive impact on pupils. Evidence of teachers’ responses to the project were collected through reflective meetings.

All teachers from St Michael’s have been trained to deliver Arts Award Explore and Discover. This is a positive step, but ongoing encouragement via CPD events will be required to support the teachers to deliver these awards.

In terms of impact on pupils, St Michael’s Year 6 students (including participants in the 2013 residency) achieved the school’s best ever SATs results in 2014. The school also achieved its best ever attendance rates (St Michael’s Self-Review 2014/15). Since the residency, teachers from St Michael’s have been attending and participating fully in CPD events at the egg.

Evaluation of longer-term impacts is ongoing, and the egg/ 5x5x5=creativity intend to continue to monitor this in 2015 by looking at the schools results and anecdotally through dialogue with the Head, teachers, and pupils.

Organisation: The participating primary school will transform the way it engages with cultural settings and will have increased the cultural enrichment activities they deliver as part of their curriculum; St Michael's Head Teacher has set out how the school's approach has changed as a result of School Without Walls; the school will show increased willingness to partner the egg and form deeper relationships with other cultural organisations.

The whole school staff, led by the Head teacher, Dave Goucher, and deputy head Ben Summers are on board with the SWW approach and have committed to continue to work with the egg theatre's project partner 5x5x5=creativity during 2015, still maintaining a relationship with the egg theatre, making visits and developing short residencies.

The school has identified the Arts and Cultural Engagement in their School Improvement Plan (SIP) and are working with 5x5x5=creativity and Bath Spa University as part of the Cambridge Primary Review Trust's Research Schools project, focusing on the power of the arts in primary schools.

Organisation: Staff report a better understanding of how the theatre can be used to strengthen teaching practices and increase pupil attainment.

This year the egg employed two new people in its Creative Learning Team, a Creative Learning Producer and a Creative Youth Producer. SWW offered these staff a high quality and immersive introduction to the egg's approach to working with teaching staff and schools. This experience will inform their practice going forward, at a time when the new National Curriculum creates great opportunities for innovative school/ cultural organisation collaborations.

"As a new member of the egg team it's been a pleasure to witness first-hand the benefits of the SWW project this year. I have discovered more and more the value of putting creativity and individuality at the forefront of our ambition, and am proud of how much the egg values every child involved." Alex Homewood, Creative Learning Producer

"I have been delighted to see the children's intrigue, fascination and excitement at learning within a cultural venue and out in the city; the wonders of working alongside adults in their offices, the joy of exploring the Holburne Museum, the maturity they have shown in learning and implementing interviewing techniques across the city. These children have had a positive impact on all the organisations they have learned within during the residency, they have definitely left their mark. This residency continually pushes us all out of our comfort zones in order to develop our collective understanding of what learning can be and how and where it can take place." Hannah Entwistle Jones (the egg, Theatre Royal Bath)

SWW is giving us some of the most convincing evidence of how the simple act of 'watching good plays regularly' can broaden an individual's take on the world, and moreover, how much more important this is for children whose horizons are not very far reaching. What is a theatre if it cannot enable all children to ask questions, think differently, expect more from their life and from themselves and embed culture in their daily personal leisure choices?. The excitement that comes from the realisation that asking questions is so much more invigorating and educational than answering them is palpable when you walk into a SWW environment. This evidence is what the egg can hold up to other schools in the district to demonstrate the significance of this collaboration, all of which in turn feeds into our district-wide narrative to the Arts Council and other funding bodies (Kate Cross, Director, the egg)

Four 5x5x5=creativity artists contributed to the delivery of this project. The-artists participated in reflective meetings with the egg, 5x5x5=creativity and teaching staff. Their responses to the experience of working on SWW show a positive impact on their practice:

"This residency has been extraordinarily collaborative, researchful and risk-taking. From their first session in the egg theatre, the children's readiness to play with and collapse barriers between the

senses and art-forms has led the way to multi-disciplinary practice. As adults we have authentically allowed our professional passions to emerge and grow, following the children's lead with delight - and taken on new areas of interest and practice ourselves". Catherine Lamont-Robinson (Artist)

All staff kept personal reflective journals, which then fed into the reflection meetings to inform the planning sessions collaboratively.

"The simplest invitation with the most open nature seemed to elicit the most recognisable SWW response of the day: upon inviting the group to 'balance the space' in the Ustinov seating (with no other context) they quickly went into maths, division, fractions and teamwork to discover what they felt the answer was – I felt like I suddenly witnessed a really visible combination of imagination and learning" David Lane (Artist)

Working on a full-time day-to-day basis with a school continues to expose the egg to the myriad of challenges that schools face when it comes to prioritising creativity in the curriculum: justifying cost, allocating time, the pressure to evidence impact, arrangements that have to be made for space, covering classes, doing the various necessary checks, informing parents. Through SWW the egg continues to gain a better understanding of these pressures and how it can best respond.

Policy and Practice: The egg will report on how the residency progresses us towards a best practice model for School Without Walls. The egg will set out how this supports recommendations in the Henley Review. This will be shared with the wider sector. Open days will be held for professionals and educators to observe the residency.

School Without Walls set out to address several recommendations in the Henley Review of Cultural Education (2012). Specifically: Building local partnerships; managing closer relationships with schools; encouragement of Arts Awards; Cultural education in Ofsted inspections; and connecting teachers to industry. The project has successfully addressed these recommendations by:

- Building a close and meaningful partnership with local school that will be sustained
- Submitting all participating pupil's work for Arts Award moderation
- Training the entire teaching staff at St Michael's as Arts Awards advisors
- Connecting teachers with the industry via regular CPD sessions and a teacher's network run in partnership with Bristol Old Vic, Theatre Bristol and Tobacco Factory Theatre.
- The school has used School Without Walls to address specific Ofsted recommendations

The project received a visit from Brian Bishop, Education Director at Warwick Arts Centre, Warwick University. An open day was held for the visit of David Laws MP, and an exhibition in Southgate Centre allowed parents, family and members of the public to observe and learn about the project.

SWW has attracted a great deal of interest from around the country and beyond. Frequently, the egg signposts under and post graduate students to our existing evidence which will eventually become part of a broader evidence base, the website, due to go live shortly. Furthermore, SWW provides a beacon of good practice for other cultural settings, many of whom are basing their own business and development plans on similar models: e.g. Warwick Arts Centre, The Pound Arts Centre in Corsham.

6. Learning Points

Informing the egg's practice

This year the egg developed meaningful relationships with cultural partners in the city, investing time in coordinating good working models of how SWW could work within their space and using their expertise for real-life learning experiences. This has influenced how we build school and participatory projects, as we are in a stronger position to collaborate with other cultural centres and compliment their skills with our own. This makes for a richer and more desirable creative approach.

Choice of staff

The egg and 5x5x5=creativity made progress widening and deepening the understanding of the SWW methodology across St Michael's. However, so much of the success of the residency rests on the relationship and collaboration between the individual teachers and artists involved. From this year's residency the egg would make the following observations:

- One teacher assigned to the residency was an NQT coming straight out of a training environment built around setting out clear plans and delivering them – very different to the SWW approach. It was noticeable that this teacher lacked confidence in applying a learning pedagogy that was radically different to that which he had so recently learned in his PGCE. Being an NQT and recently placed within the school, he was nervous to take risks (taking the time to closely observe and listen to the children to inform planning; going off-site; working with other adults in the learning environment) which is understandable.

This may become less of a problem as teacher training adapts to the new National Curriculum, whereby teachers are likely to encounter a greater variety of approaches to learning once they enter the workplace. In fact, it may create opportunities for the egg to engage with teacher training providers to introduce alternative learning pedagogues that can help to embed culture into the curriculum. The egg's new partnership with Bath Spa University offers a progression path here.

- Another of the teachers had been involved in a previous 5x5x5=creativity research project. Her default position was to draw confidence from the fact that they had encountered these less conventional methodologies before and survived the experience intact. Unfortunately, 'intact' is not the best outcome for this process, where we are setting out to liberate both teachers and pupils from a top down approach to learning and educating. This teacher was reluctant to engage in collaborations with the artist. They were proud of their disposition to 'process things quickly' and seemed to adopt a stance where this made sharing observations, perspectives and creative collaboration a redundant and unnecessary waste of time. In contrast, the sharing and cross-fertilisation of creative ideas between artists and educators is central to the SWW methodology. The artists, egg and 5x5x5=creativity mentors worked hard throughout the residency to break through this defensive wall but to no avail.

What one learns at times like this is that during a school term, when teachers are with the children every day, all their time and energy is dedicated to the children's education, safety and welfare. What the egg and 5x5x5=creativity need to pay attention to is the after-care we can deliver at St Michael's: how can we continue on our journey to liberate those teachers who found the process the most intimidating?

Some of the issues that arose with teaching staff occurred due to unforeseen and unavoidable staffing issues at the school. Dave Goucher (The Head) was required to change one of the teachers at the start of the residency (a shuffle linked to maternity leave cover). The egg was not made aware until the very last minute. The teacher who was most resistant had not, it turned out, volunteered

to be part of the project. A learning point here is the critical importance for the arts organisation to be involved and informed of the school's thought processes regarding staffing of projects, and that the importance of teachers wanting to be involved and embracing this opportunity is flagged up. This takes a great deal of trust on the part of the school which in turn takes time to build.

The structure of SWW 2014

Changes that were made to the structure of SWW 2014 included the introduction of mini SWW for the whole school, and the need to run two residencies concurrently to accommodate the whole of Year 5. The mini SWW acted as an effective mechanism for the whole school to try out the philosophy in a manageable and meaningful way.

Running two seven week residencies at the same time was not so successful. The egg and 5x5x5=creativity need to give highly concentrated time and energy to every cohort in order to serve their needs adequately. There are limited resources and the residency goes so fast that artists and teachers find there is little enough responsive planning time as it is. As a consequence, the partners found it difficult to coordinate and sustain the quality and depth of engagement across two cohorts.

7. Planning

One of the aims of this project is to explore how transferable the idea of SWW is to a secondary school setting. Throughout 2014 the egg has supported 5x5x5=creativity in building a relationship with Writhlington Secondary School in Radstock.

5x5x5=creativity brought in artists to work in the school in 2014 and supported the development of an Open Plan Learning Space, making use of the school's open-plan classroom. A test project within the timetable was used to explore a more holistic project-based Humanities curriculum with the tag-line '*Learning to be a Historian, think like a Philosopher and see the world as a Geographer*'. This activity has laid the foundation for working with Writhlington as our SWW partner in year 3.

The egg had identified several challenges to applying the residency model to a secondary school. Student numbers are larger, teaching is subject specific and time-tabling is rigid. Nevertheless, the student-led approach to learning that underpins SWW is equally valid in a secondary school setting.

Writhlington School takes a progressive approach to learning, and is willing to commit space in its timetable and staff resources to trialling a SWW intervention at the school in 2015/16. Our challenge is to achieve the learner-led methodology and 'break down the walls' of the school, within the constraints imposed by a secondary school setting.

To do this, our approach in the third year of SWW needs to change. The egg will work with the whole of the years 7, 8 and 9 in a new time-tabled subject called Creative Critical Thinking Skills. The subject will look at 6 key skills with learning activities delivered using the Reggio Emilio inspired methodology at the heart of SWW. These skills are: Enquiry, Independence, Problem solving, Team work, Love of learning, Resilience. For an introducer film produced by the students [click here](#).

To retain the essence of a 'School Without Walls', the whole of year 7 will take their Creative Critical Thinking Skills lessons together; 150 students learning in one space with the teachers and artists cast as mentors. They will work through instructions in their own time, in learning groups. This will put into practice the central questions of SWW: what would learning look like if the walls of a classroom were physically broken down?

The egg and 5x5x5=creativity will provide artist and mentor time to support the critical thinking teaching team via on the ground support in some lessons, on the learning blog, in reflection sessions and with documentation.

In preparation for this project, the school have appointed a subject lead who will work with the partners. A successful CPD day was held at the egg facilitated by 5x5x5=creativity with the whole of the Critical Thinking teaching team. A further CPD day with the teachers has been pencilled for early 2015 as well as half-termly reflection and planning sessions where possible throughout the year. In addition, the whole of years 7 and 8 visited the egg theatre in October 2014 to watch *One Giant Leap*, as an introduction to Creative Critical Thinking.

Longer term, we have plans to develop a SWW Portal; a space within the school that allows students to access culture and creativity all over the globe (live streaming of shows, web chats with international experts, a rolling programme of the city's cultural diary) as well as technology to enable young people to create beautiful work (editing equipment and expert advice via webinars).

In the egg's original application we set out to develop the scope of SWW and innovate our relationship with schools. We expressed the desire to tap into the secondary school field, but knew that with timetable constraints and the volume of students we could not deliver the residency model as it stood. The switch from a primary to secondary setting will impact on the target outputs and outcomes in year three. This is reflected in the table in Appendix 3. However the proposed activity offers a coherent way forward to introducing the SWW concept to a secondary setting.

8. Dissemination

The egg has commissioned a SWW website which is scheduled to go live early in the New Year. The website will act as a resource for schools, educators, artists and arts organisations. It will be designed to inspire and inform and its functions include:

1. To uphold and advertise the ethos of SWW
2. To store and share documentation from each year's cohort (images, film, reflection notes)
3. To showcase the work of SWW for potential funders
4. To enable communication between stakeholders (children, teachers, artists) as well as parents.
5. To host blogs (both private and public)
6. To link to Theatre Royal Bath, 5x5x5=creativity and school websites
7. To provide students and lecturers with action research evidence to underpin further studies.

The originating partners of SWW: the egg, 5x5x5=creativity and St Andrew's Primary School, are writing a manifesto for SWW that succinctly describes what it is and what it is not. This will enable us to distinguish SWW practice from our and other's daily practice. The partners are also investigating the option of trade-marking the name so that others can license the process if they so wish. This will help to protect the depth of the SWW process, whilst preventing others from using the title to deliver a less profound or challenging process.

The David Laws visit in October offered excellent exposure for the project. He was truly inspired by what he saw and has since expressed an interest to endorse it to possible funders which might allow us to continue to develop a more wide-reaching programme with support for testing the projects' effectiveness through robust independent evaluations.

Signed: Tom Baughan

Date: 27.11.2014

Appendix 1: Images from SWW Final Exhibition in Southgate Shop





Appendix 2: Content of David Laws letter

Rt Hon David Laws MP
Minister of State for Schools

Sanctuary Buildings, 20 Great Smith Street, Westminster, London, SW1P 3BT

Penny Hay
Director of Research
5x5x5=Creativity
PO Box 3236
Chippenham
SN15 9DE

31st October 2014

Dear Penny

Subject: Ministerial visit to the Egg Theatre

I would like to thank you and your team for hosting my visit to the Egg Theatre on Thursday 16 October 2014. I very much enjoyed seeing the School Without Walls project in action, talking to the staff about its impact and hearing directly from the students about how it has changed their views on school and education. I can see that those involved in the project are both passionate and dedicated which I find a source of great inspiration.

This Government firmly believes that every child should experience a high quality arts and cultural education throughout their time at school. As demonstrated by the work that is being carried out, learning does not need to be limited to the classroom.

Where schools make use of their curriculum freedoms to provide learning beyond the school's premises in lively and stimulating environments – such as theatres, museums and local heritage sites – this can form an important part of a broad and balanced curriculum and can help bring it to life. It is clear that by working in partnership with schools to develop innovative, bespoke educational programmes which meet the needs of their pupils, your engaging approach to learning is having a positive effect.

During my visit we discussed funding and I suggested that you contact the Education Endowment Fund (EEF) for advice on what constitutes good evidence and rigorous evaluation/ testing when putting a proposal together. I hope that you will continue to explore this. As promised, I will also mention our discussion to Dr Kevan Collins, Chief Executive of the EEF at my next meeting with him.

I was very grateful for the kind a creative gift that the children made for me on the theme 'make the invisible visible', so please pass on my thanks to them.

David Laws MP

Appendix 3: Key activities, outputs, success measures for 2015

Level	Output	Outcome Target	Measurement
Individual & Community	300 students from Writhlington Year 7 participate a yearlong programme of Critical Learning Skills classes in an open learning environment. 600 students attend fortnightly Critical Learning sessions (Y7,8,9)	Participants show increased engagement in learning, confidence, and better ability to express themselves and problem solve;	Evidence on website (images, films, creative writing, journal entries); Attendance records (before/ after); Reports from teachers; Record of continuing participation with the egg;
	CPD days held with Writhlington teaching staff; 10 reflective meetings during summer term; 5 teachers partnered with artists and the egg team to co-deliver learning; Teachers receive mentoring support.	Teachers review their practices, spaces used to teach and use of local arts venues; Teachers report positive impact of the project on their students; Teachers trained as Arts Award Advisors.	Survey detailing impact of project on teachers; Minutes and notes from reflective meetings; Teachers reflective journals; Filming at the egg theatre and in Writhlington school.
Organisation	School commitment to continue to timetable open learning and Critical Thinking classes.	Writhlington's Head Teacher sets out how the school's approach has changed as a result of School Without Walls	Logic model produced for school as part of the evaluation process; Interview with Head Teacher.
	Creative Learning Team participate in reflective meetings; Staff across the theatre engaged in learning activities.	Staff report a better understanding of how the theatre can be used to strengthen teaching practices and increase pupil attainment in a secondary school setting.	Reflective journals and surveys completed by participating staff;
Policy	Open days held to observe residency; Final report produced; Conference organized at the egg; Website published.	10 observers from cultural/ education bodies attend open days	

Appendix 4: Income/ Expenditure Year 2

Expenditure 2014	Original Application	Revised after Year 1	Actual	Note
Item				
Staff				
Head of Creative Learning	2,995	2,995	2,995	30 days per annum @ £100 per day
Creative Learning Producer	2,340	2,340	2,340	30 days per annum @ £78 per day
Egg Apprentice	1,800	1,800	1,800	Approximately 8 weeks work @ approximately £225 per week.
5x5x5=creativity Consultancy & Support	3,600	3,600	6,200	31 days per year @ £200 per day (Including both Mentors and Artists)
Artists	3,328	3,328	1,875	Artists employed to deliver specific activities
Visiting practitioners	1,456	1,720	2,810	Freelance Practitioners
Non-teaching support/ Pastoral support	2,664	2,790	1,453	2 workshop assistants employed on a per-session basis
Technicians	308	360	268.11	Slightly lower than anticipated
Marketing and publicity				
Print Design	500	250	443	Higher than budget due to more print requirements - inc. shop.
Print final report	0	0	0	To print final reports for distribution at the conference in 2015
T-shirt uniforms	180	200	258.5	90 t-shirts per annum @ £6
Evaluation, Tracking and Training				
Reporting, evaluation and tracking	750	750	1000	Towards initial payment for website
Arts Award Training Fees	1,100	2,200	958	Costs were closer to the original budget
Open days	500	500	169.48	Lower cost for refreshments/ organisation of open days done in house
Conference	0	0	0	Speakers, staffing, catering
DVD and content management of exhibition	2,500	3,700	1,500	Underspend due to timing of activity - work is on-going
Other Expenses				
Materials and Resources	500	500	595.57	Creative Expenses + Physical Production Materials
CRB Checks	216	0		
School Travel	0	1000	1000	This was covered by the participating school.
Other Travel	0	500	281.2	Travel costs for artists on work directly related to the project
Room Hire & Other Hire	0	400	699	For various activities outside of the egg during the residency
Egg Tickets	0	0	2061.5	To cover the cost of SWW students watching shows at the egg
Total Expenditure	24,737	28,933	28,707	

Income 2014	Budget			
Theatre Royal Bath/ Other Grant Funding	4,000	4,000	4,000	Contribution from Theatre Royal Bath
Theatre Royal Bath (In Kind)	0	0	0	
School contribution	1,000	1,000	1,000	Towards travel costs
Income Conference	0	0	0	
Income Arts Award Training	400	400	0	No charge for teachers that participated in Arts Award training
Income Open Days	350	0	0	No charges applied to individuals visiting the second residency
Other	0	2,416	2,416	Carried forward from Year 1 funding
Subtotal	5,750	7,816	7,416	
Paul Hamlyn Foundation	18,987	21,500	21,500	
Total Income	24,737	29,316	28,916	
Balance carried forward	0	383	209	

Appendix 5: Budget 2015

Expenditure 2015			
Item	2015 (Original)	2015 (Revised)	Note
Staff			
Head of Creative Learning	3,115	3,115	Equivalent to 30 days per annum @ £103 per day
Creative Learning Producer	2,434	2,421	Equivalent to 30 days per annum @ £81 per day
Egg Apprentice	1,872	-	Salary covered by another budget
5x5x5=creativity Consultancy & Support	3,600	3,200	16 days per year @ £200 per day
5x5x5 Artists	3,461	3,000	2 days per week including reflective meetings and 2 days preparation
Visiting practitioners	1,514	400	For non 5x5x5=creativity Workshop Leaders
Non-teaching support/ Pastoral support	2,771	200	For ad-hoc workshop assistant support
Technicians	320	100	Less technician's time required for project as most activity takes place off site
Marketing and publicity			
Print Design	750	-	Print design to be managed in house.
Print final report	750	500	To print final reports for distribution at the conference in 2015.
T-shirt uniforms	180	-	Not relevant in year three. Secondary students will wear school uniform.
Reporting, Evaluation, Tracking and Training			
Reporting, evaluation and tracking	500	-	To be produced in house.
Arts Award Training	1,100	-	The egg will continue to offer training as part of a separate budget.
Open days	500	50	Refreshments for delegates/ visitors observing SWW activities in 2015.
Conference	2,000	468	To cover cost of reporting the project across the sector at the end of year three
Digital Investigation	-	3,000	Exploring how SWW may be sustained cost-effectively through a digital platform
DVD and content management of exhibition	2,500	1,490	For production of DVD chartering the course for the project
Other Expenses			
Materials and Resources	500	520	Sundry material needed for specific learning activities.
School Travel		1,245	For travel costs associated with Artists/ Practitioners visiting Writhlington School.
Show tickets	-	4,000	To cover the cost of providing egg show tickets for SWW activities in 2015.
CRB Checks	216	-	All necessary staff/ professionals participating in SWW 2015 are covered.
Total	28,083	23,709	
Income			

Theatre Royal Bath/ Grant Funding	5,000	2,000	Contribution from Theatre Royal Bath.
School contribution	1,000	4,000	Writhlington School's commitment to SWW activities in 2015.
Income Conference	5,600	-	There will be no charge to delegates.
Income Arts Award Training	400	-	Now under a different budget
Income Open Days	525	-	
Subtotal	12,525	6,000	
Paul Hamlyn Foundation	15,558	17,709	£17500 final year grant + £209 carried over from year 2.
Total	28,083	23,709	
Profit/ Loss	-	-	