



*External Evaluation Report*

***The Full English***  
***Learning Programme***  
***(with a focus on work with schools)***

*November 2014*

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*with Victoria Jones*



*Being involved in the project has opened so many doors it is impossible to quantify, not just in music, but for community engagement. It has opened our eyes to so many possibilities.*

**Ben Stephenson**

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## 1. Background

The English Folk Dance and Song Society (EFDSS), based at Cecil Sharp House in Camden, London, is the national folk arts development organisation for England. It seeks to champion, preserve and promote the English traditional arts – music, song, dance, storytelling, customs and traditions – as part of the rich and diverse cultural landscape of the UK. EFDSS has been awarded the status of National Portfolio Organisation by Arts Council England (ACE).

EFDSS describes itself as “*a vibrant, multi-faceted arts organisation, working locally, nationally and internationally*” (website). Their work broadly covers three areas of activity – learning and participation, performance and artists’ development, and advocacy. EFDSS has a vibrant year-round education programme, complemented by shorter-term projects for children and adults. Cecil Sharp House is also home to the Vaughan Williams Memorial Library. In 2009, the performance and artist development programmes were reintroduced to EFDSS, bringing a diverse range of folk artists to perform at Cecil Sharp House, and, increasingly, in other venues around England. EFDSS awards creative bursaries and residences, supporting artist-educators in a whole host of ways, including their own in-house trainee artist apprenticeship programme and through the Folk Educators Group, established in 2011.

‘The Full English’ was a national programme of work carried out by the English Folk Dance and Song Society between 2013 and 2014, conjoining many of the aforementioned aspects of EFDSS’ work. It was funded by a grant of £585,400 from the Heritage Lottery Fund (HLF), £11,000 from the National Folk Music Fund (given in memory of former EFDSS President Ursula Vaughan Williams), with support from The Folklore Society and some individual donations. A multi-faceted programme of education work was developed as part of this work, based around the digitisation of nineteen important manuscript collections. The Full English builds upon ‘Take 6’, a pilot programme funded by HLF during 2008 and 2009.

Specifically, The Full English has undertaken the following:

### **Digital archive**

- In excess of 58,400 items from 12 major manuscript collections – including manuscripts, notes and letters – have been conserved, catalogued and digitised, before being uploaded to the most comprehensive and freely accessible searchable digital archive of English folk songs, tunes, dances and customs in the world [www.vwml.org/thefullenglishproject](http://www.vwml.org/thefullenglishproject)
- The earlier digitised collections from ‘Take 6’ (previously funded by Heritage Lottery Fund) have been added to the new digital archive, along with the Sabine Baring-Gould material catalogued for the Devon Traditions project and donated by Wren Music, making 19 collections in total.

## Learning programme

- School-based education projects in all nine governmental English regions, using archived material as appropriate to each local context and involving 19 primary, secondary and special schools. It took place during the 2013 – 2014 academic year.
- Regional professional development days, bringing together practitioners from a wide range of educational settings for workshops and presentations on the schools' programme and sharing of learning resources.
- Professional development workshops for school-based staff.
- Professional development one-day event for artists.
- Trainee artists programme.
- Community performance events in each region.
- Family taster events in each region.
- Folk Song in England study day in each region, led by folklorist Steve Roud and a regional guest specialist.
- National showcase conference at Town Hall Birmingham (25<sup>th</sup> June 2014), bringing together all aspects of The Full English learning programme for a day of discussion, debate and performances.
- A new online Resource Bank sharing freely accessible learning materials was created through The Full English learning programme.  
[www.efdss.org/resourcebank](http://www.efdss.org/resourcebank)

The Full English learning programme was devised and delivered in partnership with cultural organisations in each region of England (see Table 1).

An additional element to The Full English project was the creation of **The Full English Band**, leading to a UK tour (2013 and 2014), CD and two awards (best group and best album) at the BBC Radio Two Folk Awards 2014. Led by artist Fay Hield, through a commission from EFDSS with funding from the PRS for Music Foundation, it involved artists Seth Lakeman, Martin Simpson, Fay Hield, Nancy Kerr, Sam Sweeney, Rob Harbron and Ben Nicholls performing new music and arrangements inspired by material sourced from the digital archive.

**This report** focuses mainly on the formal education aspect of The Full English learning programme that delivered projects with schools. It puts this briefly in its context of the wider learning programme, involving events for adult, youth and family learners.

**A case study of each school project has been prepared for a separate publication. Printed copies of this case study booklet are available from EFDSS and it is freely downloadable online from the EFDSS website. This report seeks to build upon the key emergent points from the case studies.**

## 1.1 Overview of The Full English learning programme

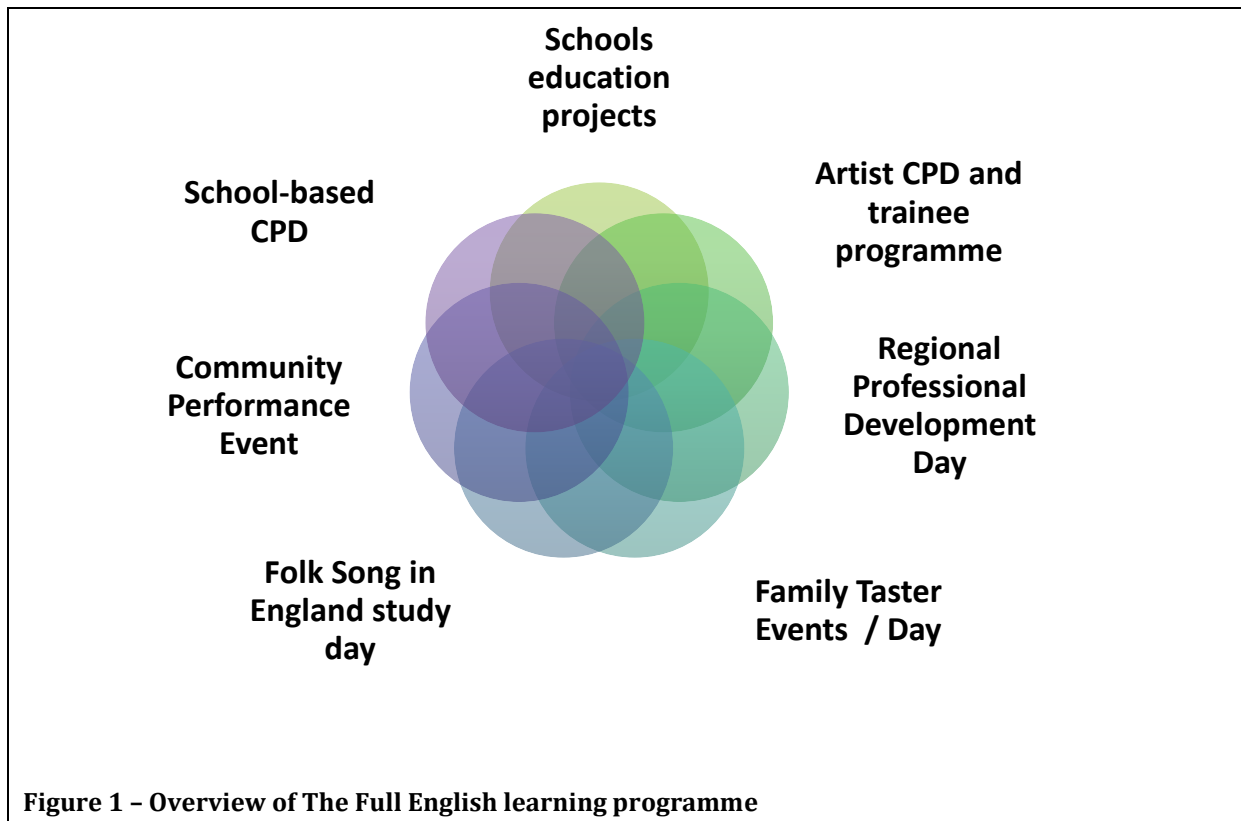
The Full English learning programme was specifically concerned with using The Full English digital archive as a source of inspiration for learning projects in schools and communities. Each project had a bespoke set of learning objectives, developed in the planning stage of each project and against which success was judged.

The term 'folk arts' is used in this report to mean a shorthand way of describing 'folk music, song, dance, custom, traditions and crafts'. It is used with an understanding and expression of common people, rather than the elite, reflecting traditions and cultural activities from the past, and celebrating those in the present, as well as hopefully in the future.

A defining feature of the projects is that the learning objectives were defined first, and the ways in which the folk arts were used was driven by these objectives, thus making the learning 'objective led' rather than 'activity led'. The bespoke nature of the schools' projects meant that these took place at different times during the school year and with many different modes of delivery, including intensive weeks and fortnights, immersive work lasting for up to a term, or weekly or fortnightly workshops. Each project used the equivalent of 10 artist contact days, plus time for co-planning with teachers and training sessions for school staff.

The Full English learning programme took place in all nine English governmental regions. It brought together schools, communities and cultural partners for a series of projects and learning events. A national showcase conference took place at Birmingham Town Hall on 25<sup>th</sup> June 2014. This included 17 schools performing to each other, with an 18<sup>th</sup> school (Pathfield) represented by a short film. There was an additional conference element for those interested in folk arts education. Figure 1 shows an overview of the multiple parts of The Full English learning programme.





In each governmental region, one secondary school and one primary school (two federated schools in the North East region) was selected to take part through a competitive process in which schools were asked to apply and demonstrate what benefits the project would bring to their community. The schools and cultural partners involved in The Full English are shown in Table 1. A list of the community events, family learning events and regional learning events is given in Table 2.

The school projects involved over 2,000 pupils as participants, with just over a further 2,000 pupils and their families experiencing in-school performances and sharing events. Close to 180 teachers and other school staff were directly involved in the delivery of projects, and around 175 people attended the regional professional development days. A team of 30 artists and 11 trainees led school projects.

Around 8,000 participants and audience members were involved in the community aspect of The Full English learning programme (Folk Song in England study days, family and community events). Many volunteers were involved in supporting the learning programme at events and in other ways.

Region	Primary School	Secondary School	Cultural Partners
East of England	Bewick Bridge Primary School, Cambridge	Impington Village College, Cambridgeshire	Cambridge City Council Cambridgeshire Music (Museum of Cambridge)
South West	Pathfield School (Special School), Barnstaple, Devon	Hanham Woods Academy, South Gloucestershire	Colston Hall, Bristol (Bristol Sings Music)
Yorkshire and the Humber	Shawlands Primary School, Barnsley	Horizon Community College, Barnsley	Opera North (National Coal Mining Museum) (The University of Sheffield)
London	Primrose Hill Primary School, Camden	Acland Burghley School, Camden	Sound Connections British Library Cecil Sharp House
South East	Loughton School, Milton Keynes	Stantonbury Campus, Milton Keynes	The Stables, Milton Keynes
West Midlands	Allens Croft Primary School, Birmingham	Queensbridge School, Birmingham	mac, Birmingham
East Midlands	Marton Primary School, Lincolnshire	Branston Community Academy, Lincoln	Lincoln Drill Hall soundLINCS
North West	St. John with St. Mark C of E Primary School, Bury, Lancashire	Holy Family RC and C of E College, Heywood, Lancashire	The Met, Bury
North East	Federation of St. Godric's RC and St. Mary's RC Primary Schools, County Durham	Durham Johnston Comprehensive School	Sage Gateshead (Blaize)

**Table 1 – Schools and cultural organisations involved in The Full English. (Note: organisations in brackets were additional cultural partners that became involved in the project once it was underway.)**

	Folk Song in England	Family Taster Event	Community Performance Event	Regional Professional Development Day
East of England	30 Nov 2013 Clare College, Cambridge Steve Roud and John Howson	6 July 2013 Big Weekend 2013 Parker's Piece, Cambridge	1) 15 May 2014 Museums at Night 'A Night at the White Horse Inn', Museum of Cambridge 2) 5 July 2014, Big Weekend 2014, Cambridge	30 June 2014 Over Conference Centre, Over, Cambridgeshire
South West	27 Oct 2013 Colston Hall, Bristol Steve Roud and Martin Graebe	Sunday 4 May 2014 May Fayre!, Colston Hall, Bristol		8 July 2014 Exeter Phoenix
Yorkshire and Humber	14 Sept 2013 Howard Assembly Room, Leeds, Steve Roud and Steve Gardham AND 1 Feb 2014 The University of Sheffield Steve Roud and Dr. Julia Bishop	Saturday 3 May Family Folk Sessions, Howard Assembly Room, Leeds, Opera North	12 July 2014: Community Folk Chorus with Opera North 24 July 2014: Rapper dance and folk song sessions at National Coal Mining Museum	4 July 2014 Howard Assembly Room (Opera North)
London	21 Sept 2013 British Library, Steve Roud and Dr Julia Bishop	13 July 2013 The Full English Folk Discovery Day at the British Library		31 March 2014 Cecil Sharp House
South East	16 Nov 2013 The Stables Steve Roud and John Howson	27 April, 18 May, 15 June 2014 Family Taster Workshops, The Stables	8 December 2013 The Full English – Singing Workshop Winter songs with Carolyn Robson, The Stables	19 March 2014 The Stables
West Midlands	2 Nov 2013 mac, Birmingham Steve Roud and Roy Palmer	18 August 2013 Brummagen Fair, mac, Birmingham	2 July 2014 Songs and Stories from The Full English, mac, Birmingham	2 June 2014 mac
East Midlands	7 Sept 2013 Lincoln Drill Hal Steve Roud and Ruairidh Greig	10 April 2014 Family Folk Day, Lincoln Drill Hall	Saturday 3 May 2014 B15 with soundLINCS, EPIC Centre, Lincolnshire	1 July 2014 South Holland Centre, Spalding - CANCELLED
North West	12 Oct 2013 The Met, Bury Steve Roud and Sue Allan	27 May 2014 The Full English Family Folk Day, The Met	Sat 8 March 2014 The Full English Singing Day Caroline Price and Stream of Sound, The Met, Bury	16 June 2014 The Met, Bury
North East	19 Oct 2013 Sage Gateshead Steve Roud and Peter Wood	5 July 2014 The Full English in Teesdale at The Witham, Barnard Castle, with Blaize	12 April 2014 The Full English Community Choir Day Sage Gateshead	20 May 2014 Sage Gateshead

**Table 2 – Overview of The Full English learning programme beyond schools**

## 1.2 Aims of The Full English learning programme

The Full English learning programme had six overarching aims:

- 1) **To increase knowledge and understanding of intangible cultural heritage - as embodied in the practice of folk arts and documented in The Full English digital archive**
  - To explore local and regional identity, traditions and styles
  - To increase understanding of the life, customs, concerns, culture and history of the working class populations across England by exploring this unique collection and its 'voices from below' oral testimony
- 2) **To increase awareness and understanding of the relevance and value of folk arts in formal education**
  - To promote and demonstrate excellence and best practice in folk arts educational projects
- 3) **To increase awareness and understanding of the relevance and value of folk arts in informal learning / participation**
  - To engage a wider and more diverse range of people in the folk arts and heritage
- 4) **To inspire participants and stakeholders**
  - To encourage dialogue with the wider worlds of arts, learning and participation
- 5) **To improve attitudes to the relevance and value of folk arts**
- 6) **To develop skills in folk arts and folk arts education**

In addition to the bespoke project learning outcomes (listed against each project in the case studies), school projects worked towards the following generic learning objectives:

- To provide **staff training** for the school with the artists to equip teachers and school staff with the necessary folk arts background information and basic skills to support the delivery of the project.
- To develop **learning resources** (lesson plans, activity sheets etc.) through the project to be shared via the EFDSS website with therefore with other schools and teachers using folk arts in their teaching.
- To give the children, staff and artists the experience of participating, and developing their skills to create a **performance piece(s)** based on the project that will be

shared with other local schools, and also at The Full English national showcase conference.

### **1.3 Evaluation methodology**

The aim of this evaluation is to provide EFDSS with evidenced-based critical comment upon their core and project specific learning aims, as detailed in the individual case studies (see Appendices).

This external evaluation takes into account data compiled from the following sources:

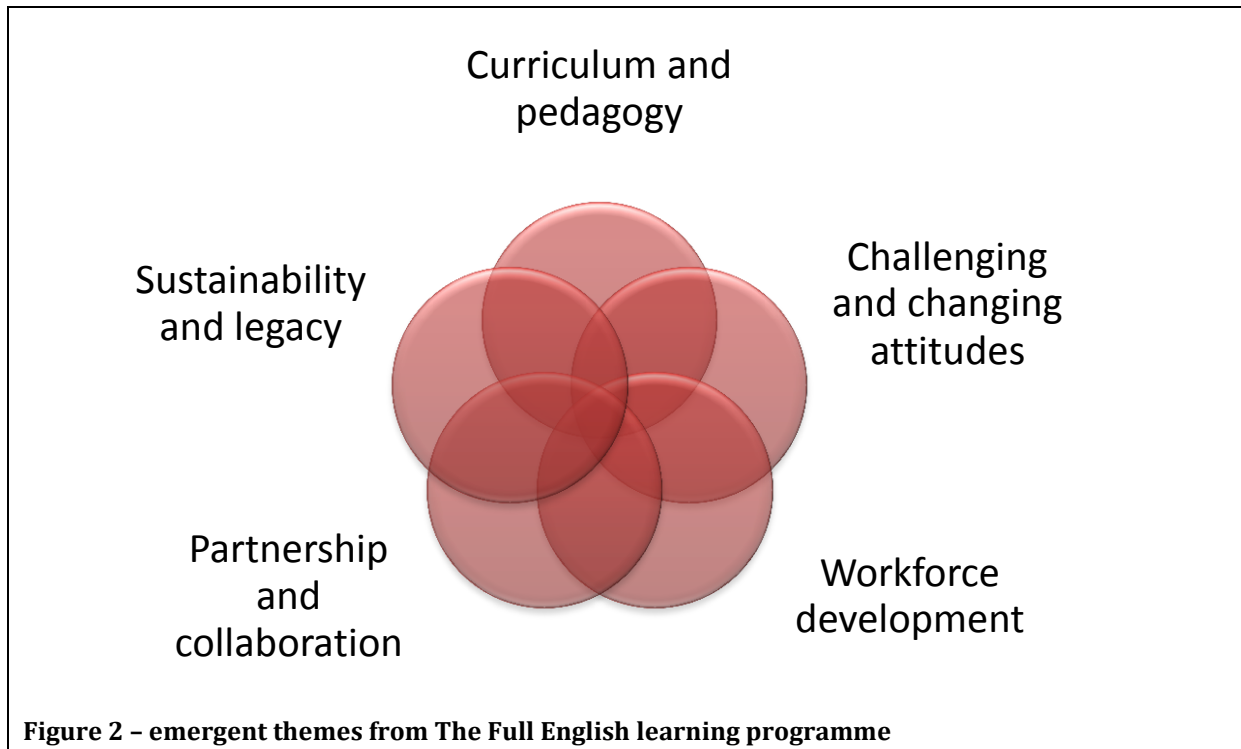
- Artist feedback and written evaluation forms following each school-based session and their final evaluation of The Full English programme following the national showcase conference
- Written notes and evaluation from the artist development day (January 2014)
- Planning notes and documentation from each project
- Paperwork relating to the personal training plans of trainee artists and their final evaluation
- Interviews with children, teachers and other staff from across the schools
- Results to evaluative 'games' played in school pupils
- Online questionnaires completed by school staff in schools not visited as part of the evaluation
- Presentations from artists, teachers and cultural partners at the Regional Professional Development Days
- School evaluation feedback on The Full English projects and the national showcase conference
- Telephone or face to face interviews with some cultural partners
- Half termly face to face meetings with The Full English learning programme team
- The Full English learning programme team at EFDSS – individual semi-structured interviews
- A final whole-team evaluation with The Full English staff team

It should be noted that this evaluation data varied in both quantity and quality; however, wherever possible the data presented has been triangulated from multiple perspectives; the data collected is qualitative and the findings are analysed within an interpretivist paradigm.

This evaluation concentrates on the learning programme, with a primary focus on the schools projects.

## 2. Emergent themes

The following overarching themes (figure 2) have been drawn from the data set.



With such a diverse range of projects, it is unsurprising that a wide range of findings and points for discussion have emerged. Whilst the individual project reports seek to demonstrate the scope and outcomes from individual projects, this report takes a broader view across all of the data and considers the main emergent themes in greater detail.

The emergent themes are substantial in their own right; however they should not be considered as mutually exclusive due to the degree of overlap between them.

Through each of these themes the overarching theme of cultural heritage is prevalent.

## 2.1 Curriculum and pedagogy

Throughout all of the projects, a significant number of matters relating to curriculum and pedagogy were highlighted. These are discussed in detail below and are based upon some of the emergent ideas from case studies published in a separate document.

### 2.1.1 Planning

Collaborative planning was a feature of all aspects of The Full English learning programme. For the schools projects, this involved the artists, trainees, school staff and EFDSS education team. The planning process was a strong central and on-going feature of the projects.

Each of The Full English projects was planned collaboratively using a 5-stage process as shown in Table 3.

Project planning stage	Description
1	Initial scoping and planning meeting between EFDSS learning managers and school staff to establish the kind of project desirable and establish project-specific learning objectives
2	EFDSS appointed artists in response to stage 1, shared initial scoping notes. From this, ideas and possible repertoire etc. sourced
3	Collaborative project planning between artists, teachers and EFDSS project managers
4	On-going reflection and planning between sessions
5	Final evaluation of the learning against the objectives defined

**Table 3 – planning process for The Full English learning programme in schools**

Additionally, professional development for trainee artists, who had applied through an open application process, incorporated a needs analysis from which a bespoke training programme was collaboratively planned. The process for this is described in Table 4.

Trainee artist planning stage	Description
1	Meeting with TFE Learning Manager - Learning agreement drawn up based upon a needs analysis. This defined bespoke learning outcomes for each trainee
2	Learning agreement shared with mentor (artist)
3	On-going mentoring by artist, as well as discussions between the trainee and TFE Learning Manager
4	Final evaluation of learning against the bespoke learning objectives defined in stage 1

**Table 4 - planning of each trainee artist's journey through The Full English learning programme**

A Continuing Professional Development (CPD) day for artists and trainee artists took place at Cecil Sharp House in January 2014. This encouraged planning, ideas and reflections to be shared across projects at different stages of the process. It was highly valued by the artists; one suggestion from a few artists was that it would have been useful to meet additionally at the beginning of the programme. Although this was planned by EFDSS in the original project timetable, in reality it proved impossible to deliver at this stage due to the nature of a project of this design, which is rolled-out across a long period of time, and incorporating projects with such diverse modes of delivery.

### **The importance of collaborative planning**

In all projects, collaborative planning time in advance of the project was timetabled and was included as part of the artists' contracted time. The collaborative planning was highly valued by colleagues from schools and the artists. Some artists were familiar with working in this way, but others had not previously undertaken collaborative planning which involved such a diverse team. In most cases, the collaborative planning approach ensured that the projects matched the school's wishes for the direction in which the projects were to be taken. It also built relationships and understanding between the artists and teachers, and helped the structure of the work be developed. As each project had multiple artists working on it, the collaborative planning also helped the artists to understand how each of their work would inter-relate with the work of other artists and how this work complemented other work happening in schools

The responsibility for the on-going planning was primarily the responsibility of the 'lead artist', although in practice often shared within the artistic teams, and where this happened, it was celebrated as a strength, as noted by schools and artists. In a minority of cases, the responsibility for the planning appeared to be assumed by one person (usually the person designated as the lead artist). Where this happened, the structure and reasons for decisions were sometimes less clearly understood across the team and there was also sometimes discontent at the spread of the workload and competing ideals for the focus of the projects.

It is clear that when collaborative planning takes place both initially and on-going throughout the project, the understanding of the process, the reasons behind this and the ownership of the project was shared. In the best cases, there was excellent, on-going communication between artists and schools, which was also much appreciated and made the teachers and staff in the schools feel part of the project. In effect, this meant that the schools drove the direction of the project in bespoke ways which met the needs of their own pupils, making the project one that was 'done with them' rather than The Full English being a project which was 'done to them'. This also links to the sustainability of the projects; where the confidence of teachers has been improved, partly through the confidence gained from co-planning and co-delivery, there is evidence that they are likely to use the folk arts again in the future, either to repeat or develop aspects of The Full English projects.



Inevitably, it is not always easy to get school staff to engage fully and commit the time to being fully involved in the planning of projects, with the additional complexities of needing to fit in with the timetables of artists whilst often teaching a very busy timetable or working part time. It is clear that the support and engagement of the senior leadership in a school is extremely important in order to assist in setting up and valuing planning time and should continue to be expected in future projects. In some schools, the collaborative planning was done as part of in-service training (INSET) time or with the teachers released from the timetable; both scenarios here demonstrate the importance which the senior leadership placed upon this process in order to facilitate the collaborative planning. Such support from senior staff is imperative.

Additionally, based upon the experience of one of the primary school projects, it is clearly desirable for the teachers as well as senior leaders involved in the project to be involved in all stages of the project, right from the initial planning. In the one example where this did not reportedly happen, the philosophical underpinning the work was not commonly understood and there was not the same degree of collective ownership as with many of the other projects.

The expectation that a cyclic planning and reflection process took place throughout the project was new to some of the artists, but the value of this was clearly articulated and understood. It is only through drawing together all of these key ingredients that bespoke projects which meet the varied needs, aspirations and expectations of the pupils, schools and artists in exciting and appropriately challenging ways can be achieved at a high level. The time needed and understanding of the importance of iterative and personalised planning is clearly important in all educational settings and it is excellent that the Heritage Lottery Fund recognised this within the allocation of funds, which is sadly not always the case with funding bodies.

### **Planning based upon defined learning objectives**

For artists who had worked as teachers, planning based around defined learning objectives was sometimes part of their existing practice. For other artists, the expectation that the planning was led by specific learning objectives and not by activities has significantly changed the way in which some approach planning. The defined learning objectives were discussed and defined in stage 1 of the planning process, during a meeting between the school and the EFDSS education team. Whilst these were sometimes revised or tightened, they did not change significantly.

#### **2.1.2 What do different people bring to learning experiences?**

In many of the school projects, the staff and pupils commented on the significant value of bringing in artists from outside of the normal school setup. The artists provided 'authenticity', particularly considering that most staff claimed to have little or no experience of the folk arts themselves. Their professionalism was often noted, as well as the excellent role models that they provided, particularly for the older students involved in The Full English.

Being part of the planning process was also considered as assisting some of the trainee artists develop an essential skill needed for future work. In many cases, the work planned drew successfully upon the skills of the trainees, other artists and the school staff. Where they felt confident, teachers continued to rehearse and develop the work between the artists' sessions; sometimes this related to work which the artists had introduced, and in other cases, such as Marton and Primrose Hill Primary Schools, the work was of a cross-curricular nature and developed on a variety of different tangents as part of the wider curriculum. It is clear, then, that collaborative approaches and the collective ownership have the potential to be able to draw upon expertise within the project sessions and in other ways throughout the projects.

### **Building upon and extending teachers' existing skills in the arts**

In one particular case, the music teacher in the school was an accomplished folk musician and was delighted to have the opportunity to really "*delve into the world of folk music*" with the artists and the pupils. To some extent, though, within this particular project, the artists felt that their skills were not fully utilised. It is probably quite unusual for folk artists to work on school projects where they are not the only 'experts'; both the teachers and the artists in this particular case were very happy with the outcomes of the projects but the teacher also acknowledged that even more could have been achieved with more understanding of the skills which everyone brought to the project. In future work, this could potentially involve working more closely with other members of staff in the school to develop their skills, confidence and exposure to the folk arts. It would also perhaps be beneficial for schools to know more about artists in the planning stages of projects, in order to recognise the possibilities. This, however, is rather a chicken-and-egg situation, as in *The Full English*, the artists were appointed to match the skill set and learning situation as defined within the original learning objectives, which is a far stronger model as it promotes bespoke and focussed models of learning with a learning-led focus.

On the other hand, working alongside a teacher with a particular specialism, for example in music or dance (and usually in secondary school settings), often meant that the teacher involved had a great deal of artform experience themselves, although not usually in relation to the folk arts. Two notable outcomes emerged from this situation. Firstly, many of these experienced teachers acknowledged that they had developed new skills related specifically to folk music or dance that they would be able to develop and use in the future. One such example of this is the music teacher at Hanham Woods Academy, an accomplished musician, who learnt to play folk instruments alongside her pupils. The transferable skills she had already developed as a musician meant that this was a faster process than for many of her pupils. In the current (2014-15) academic year, Hanham Woods Academy hope to keep their folk band running, led by this teacher, and also develop the unit of work on folk music in the Key Stage 3 curriculum. Another example is the dance teacher at Stantonbury Campus, who is excited by the possibilities of developing folk dance further, particularly alongside their current focus on

contemporary dance. The folk dance skills of the class teacher at Shawlands Primary School meant that she had a leading role in developing folk dance and was able to extend folk dance in school beyond the scope of the funding allocated by The Full English. All of these examples highlight different ways in which teachers' skills, knowledge and understanding relating to the folk arts or performing arts more generally were utilised and also developed within the projects.

### **Utilising staff expertise**

There were some excellent examples in some of the primary school projects where the work had been extended across other areas of the curriculum by drawing upon the skills and expertise of the staff. The most extensive example of this was at Marton Primary School; 'Made in Marton' empowered the staff in the school to use the creative arts as a starting point for a whole term's work across a wide range of subjects and the outcome embedded deeper learning than either the artists or teachers would have managed individually. This model of working exemplifies the principle from Gestalt psychology that 'the whole is greater than the sum of the parts'.

Secondly, there were some very innovative 'fusions' of styles developed. Notable examples include the dance aspect of the work at Impington Village College, the music and dance at Horizon Community School and Stantonbury Campus and the music at Acland Burghley, Branston Community Academy and Primrose Hill. Whilst this was, in part, related to the skills of the teacher and bringing these forth as part of the artistic team, it also related to the preferences, skills and expectations of pupils. It is not always easy to meet the expectations of pupils whilst introducing something which they have little or no prior experience and initially fail to see the relevance. However, by planning to incorporate the skills and experiences with which pupils and staff are already familiar, in order to hook them into learning, as well as being willing to be adaptable in the approaches, process and outcomes, many of the projects have successfully engaged pupils in styles of music and dance they were previously unfamiliar with. This draws upon and extends the collective expertise of the groups and takes away the focus of a 'transmission' model of education.

### **The importance of community**

Another dimension that was brought into some of the projects came from outside of the school and the artistic team. For example, at Loughton Primary School, the social and cultural dimension of the project was enhanced by some older members of the local community coming into the school to talk about their experiences growing up in the village. At Marton Primary School, members of the local community joined in with the community band, and at Bewick Bridge, a parent who was a local chef came in and gave a cookery demonstration related to the food in The Tale of Elizabeth Woodcock. These are just three of the many examples of people from outside of the projects adding to the learning experience, particularly through the authenticity they bring. At some of the schools, including St. John with St. Mark's Primary School and Shawlands Primary

School, children spoke to their families about their own family history and brought aspects of these into the projects.

### **Contributions from other specialist organisations**

Learning was also brought to life by the visits which pupils undertook; planned visits to museums such as the National Coal Mining Museum, The Museum of Cambridge, The Museum of Lincolnshire Life and even a trip to Morrisons supermarket. Trips out of school were mentioned as a highlight by many of the pupils interviewed as part of this external evaluation. These 'immersive' learning experiences allows the breadth of learning to be developed.

### **Peer influences and collaborations**

Another aspect highlighting the range of strengths others bring to the learning experience came from the film at Pathfield School shown at the national showcase conference. The film was a 'highlight' for some of the older pupils, affirming their possible future choice of career in music therapy or music education in a special education needs context. This unplanned outcome may indeed have a significant impact upon the future career of some of the young people in the audience and should certainly be acknowledged in relation to the value that different people brought to the learning experience.

Peer collaboration and opportunities for peer leadership were also evident across many of the projects. Notable examples of this include the Year 11 dance students being involved in the CPD day at Horizon Community College who then worked with younger pupils, transition opportunities for peer teaching in a feeder primary school for Year 7 pupils from Queensbridge School. Both of these examples, and others, are discussed in more detail in later sections of this report.

### **2.1.3 Celebration and acknowledgement**

Some pupils, teachers and artists mentioned sharing work during the process with pupils from other schools as a highlight. For example, pupils at Horizon Community College enjoyed hosting pupils from Shawlands Primary School to share informal performances of the work; those who had been pupils at Shawlands enjoyed seeing the teacher who accompanied the pupils and had introduced some to rapper dance. These informal performances gave direction and focus, demonstrating that it is sometimes important to have goals to work towards.

The importance placed on such visits is a reminder of the 'hump-back bridge' of transition and the value of encouraging children to look back as well as forwards. The social aspect of these visits were also cited as important by pupils, as well as the fleeting possibility to remind themselves of their younger selves, or to see older role models to aspire to.

Another example of this is the work at Queensbridge School, where some of the year 7 pupils involved in *iWeek* went to feeder primary schools to share their work and teach younger pupils. In the modern world of schools competing for pupils, such opportunities for secondary schools and primary schools to work together on projects that bring value to both sets of pupils should not be underestimated.

The national showcase conference – *From Archives to Action!* - was another example of the value of ‘what others bring to the learning experience’. As well as the many positive comments about the quality of the performances, there were comments about the value of watching others. One teacher remarked that it made their pupils realise that their work was part of a larger ‘whole’. It also showcased a wide variety of different aspects of the folk arts for people of all ages, gave children an experience of being part of an audience as well as a performer, and exposed children to a wide range of talents – not just those of other pupils, but also of the artists. Being part of the national showcase conference, as well as the other opportunities which the young people had to share their work both formally and informally (for example through school productions and assemblies, exhibitions of work, debates and informal showing of work to visitors to classrooms) all highlight the importance of acknowledgement and recognition of value which is provided by the opportunities to share work with others. Additionally it was pointed out by many that events such as the national showcase conference offer a real sense of occasion and provide purpose and motivation for learning which go far beyond that offered by the usual day-to-day schooling.

Artists also frequently mentioned the sentiment of recognising that they were part of a ‘bigger whole’. They recognised the importance of the national event for young people and also from their own perspective. Whilst there was some discussion about the range of performance opportunities, there was also universally positive feedback about the event and the value of celebrating learning in such ways. This is summed up in Liam Robinson’s (artist) quote at the end of the national showcase conference:

*...the most joyous, inspiring, energising, remarkable, life-affirming day of being a human being I can remember having. Thanks to all the wonderful musicians, dancers, artists, performers and volunteers involved for reminding us all why we do this and why we love it.*

The comment by a child in Year 3 that showing his written work to the visitors in his class who had come to the school to share their experiences, highlights the point that valuing someone’s work can be very simple and low-key, yet is of fundamental importance. The work at Primrose Hill Primary School was shared in many ways including a CD and concert, and at Pathfield School, it was a concert and a film. At Branston Community Academy, there was a public performance at the Museum of Lincolnshire Life. All projects included multiple ways of celebrating work – it is the diversity of these that are testimony to the importance of celebration and acknowledgement recognised throughout The Full English. Many of the opportunities

to share work with others involved peers and a few also involved parents, for example, in assemblies, concerts, folk evenings and even as part of a local folk festival. The opportunity to share work with families was highly valued by many of the young people interviewed as part of the external evaluation and something which EFDSS should continue to build into future project planning.

Whilst the national showcase conference was an excellent opportunity to share performances with other pupils, the size of the audiences varied due to the structure of the day and the distances some pupils travelled. This was a disappointment to some of the pupils and teachers, and it was also noted that the showcase was not accessible to parents (apart from a few who attended accompanying school groups) due to the capacity of the venue. These are all points that EFDSS should consider again in future project planning – clearly there is a great deal to be gained from such an event, but likewise there may be merit in bringing schools together on a more regional basis in order to encourage families to be part of this. There are many points bound up in this – the projects were over a long period of time and always planned to lead towards a performance at the national showcase conference, which is a significant reason why some of the pupils stayed with it and developed the work to such high standards.

#### **2.1.4 Flexibility in approaches, ideas and expectations**

As a result of the collaborative and on-going planning process discussed in section 2.1.1, the projects were flexible in their approaches, ideas and expectations. Whilst learning objectives were defined, these aimed to provide flexible guidance, allowing projects to develop in many different directions to meet the needs and expectations of schools and pupils.

The collaborative planning and joint delivery approaches in some of the projects also prompted teachers and artists to ‘try things out’, developing their own practice and experiences and encouraging them to be creative and innovative in their approaches, whilst being supported by others. Structural changes such as timetables, space, staff availability and school exams highlighted the range of reasons why ‘flexibility’ was of key importance. Whilst these issues were usually commented on in feedback as challenges or inconveniences, these rarely caused issues, which is testimony to the artists and the EFDSS project leaders who were often at the end of the telephone or on email offering practical solutions.

The flexibility in approach is also heavily related to differentiation; in many of the projects, the work was well differentiated in a variety of ways, particularly through the careful guidance at all stages by the teachers, who knew the pupils well. Perhaps the most striking example of this flexibility is from the project at Pathfield School, a special educational needs school in Devon. In many ways, this was one of the most ambitious projects, needing great flexibility on the part of the school and artists in order to facilitate bringing together pupils right across the school whose paths would not usually

cross. Coupled with this is the need for the actual work, support and outcomes to be extremely well differentiated in order to engage all pupils and to offer appropriate levels of challenge to all. The film produced and shared at the national showcase conference, coupled with the learning resources developed from the project, bear testimony to the exceptionally high level of work that went into this project to make it work for everyone.

Some of the projects used peer teaching as another strategy for differentiation. For example, pupils at Pathfield School assisted others in learning simple parts; some pupils led sections, for example, in the orchestra at Durham Johnston. At Hanham Woods Academy, a high-achieving cellist in the 6<sup>th</sup> form led part of the performance and was also responsible for teaching some of the younger pupils. As already mentioned, the Queensbridge School project included peer teaching with lower secondary school pupils teaching younger pupils in primary schools. The teachers in all of these projects highly valued the peer-teaching experiences afforded to their pupils.

### **The importance of shared vision**

In a minority of cases, either teachers or artists felt that there was a lack of flexibility, usually either underpinned by a fixed idea of the outcomes based upon a previous learning model, or because of the skill set of those involved. In the cases where this happened, there was less shared vision of the projects. There were also clear differences of opinions in relation to what the outcomes 'should' be, as opposed to 'might' be, and the process / goal appeared to either artists or teachers as fixed and thus inflexible. This is an interesting point that relates closely to the relative weighting of importance placed upon the process and the end product, discussed further in section 2.1.7.

From the comments given by artists, teachers and pupils, it is clear that across most projects there were high expectations both collectively, in relation to the quality of the performances at the national showcase conference, and for individual pupils. This is an important aspect of helping pupils to feel that their work and contribution is celebrated and valued. Clearly, the collaborative planning approach significantly contributed to this as the teachers knew the pupils well and this point relates to setting appropriate challenge, as discussed above. In one school, some pupils reported that they did not feel appropriately challenged musically because of the need to keep rehearsing the same material for the national showcase conference, which they reported they did both with the artists and in between the sessions with their music teacher. Clearly there is a balance between rehearsing the same material to get it ready for a public performance and introduction of new musical ideas, repertoire, techniques etc. which is something artists and teachers need to weigh up in all situations and could be aided by gathering feedback from pupils either directly or indirectly.

### 2.1.5 Ways into learning

There were numerous examples during the projects of pupils experiencing pedagogies which are often prevalent in folk arts. The most obvious of these involved authentic learning experiences, for example learning music by ear and learning dance through imitation, experiencing storytelling and dramatisation and taking part in traditional crafts. Clearly, there was a focus upon 'active learning' throughout the projects.

#### **Scaffolding new challenges for teachers and pupils**

In terms of musical development, the most striking difference with their usual ways of learning was to challenge pupils to learn by ear, as frequently commented by pupils, artists and teachers. Such strategies and ways of teaching also diversified the teaching styles that some teachers were more familiar with – as Philippa Neame, Head of Performing Arts at Acland Burghley noted:

*They [pupils] have a wider understanding of Folk Music and engaged with it better than if I had taught it from the OPUS 1 book.*

The national showcase conference also provided stimulating food for thought for teachers and artists in relation to models of working; as Philippa also stated:

*It was great to see how other schools worked with the project and spend time reflecting on this with my colleagues during the day.*

In many of the projects, much of the initial musical learning came from a combination of rote learning and challenging pupils to work things out by ear having either sung it or listened to it being repeatedly played to help internalise the music. Whilst in terms of vocal work, this was the way in which many pupils were used to learning new repertoire, this was not always the case on musical instruments. For the young musicians, and indeed some of their teachers, this was an entirely alien prospect, as for many, musical learning usually revolved around learning from printed notation. However, some young musicians were much more confident to work music out aurally and enjoyed the freedom of not having to decipher the notes. Accessing music in this way positively changed some pupils' self-perceptions of themselves as a 'musicians'; there is a great example from Hanham Woods Academy where a pupil who had not had instrumental learning opportunities in the past took up the melodeon and changed his perception of what it means to be a musician. He came to the realisation 'I can do it without reading the music' which he went on to describe as always being a barrier in the past, even though he was interested in music. It serves as a reminder that music can be accessed in many different ways, all of which should be modelled to learners.

Developing ensemble skills, and many related skills such as listening to others, adapting one's own part etc. was also frequently mentioned as a skill that had been developed through the projects. Teachers and pupils interviewed cited playing with others as an extremely important musical skill. The development of this was often described as



coming from the frequent repetition of material, joining in with the artists and playing along, simplifying or making the music more difficult through improvising around simple harmonic progressions. There is much scope for future work to focus on how folk music is successfully transmitted in educational settings, for example through an action research project which is built around self-reflection, cognition and observation. This would help others to understand how to bring to life many of the materials created through The Full English, which frequently end up in notated and/or recorded formats for future use.

Other notable musical and dance challenges related to ways in which pupils were encouraged to improvise with material; again, this was out of the comfort zone initially for some, who were more accustomed to 'being told what to play and how to play it' (Year 8 pupil). Some pupils reported that they particularly enjoyed this aspect of the work as it helped them to 'develop more confidence to fiddle around with stuff' (Year 9 pupil). Many of the arrangements of the music at the national showcase conference involved creative ideas contributed by pupils, which is certainly commendable, and where this happened, pupils felt ownership of the material. Such approaches also helped teachers to get away from the notion that there is only one 'right' way to play folk music or do folk dances and recognise the importance of creative opportunities. In one project though, pupils reported that their ideas were not listened to and that the final version of the music played did not incorporate their ideas, thus reducing their interest, commitment and motivation to play and rehearse.

### **The importance of experiencing live music and dance**

For many pupils, another new experience was the amalgamation of live music and dance. This brought benefits and challenges to both musicians and dancers, who realised that the skillset involved in this was different to when involved in either music for its own sake or to dance with a recording. There was particular recognition of the flexibility that this brought by some of the teachers interviewed, although not explicitly by pupils. However, an interesting aside is that in the projects where pupils worked together as musicians and dancers, the social aspect of learning and working as a 'team' was frequently mentioned as important.

Another interesting outcome from some of the projects is that pupils recognised the high levels of technical discipline involved in learning, particularly in folk dance. This is one of the determinant factors in changing attitudes, particularly of pupils in secondary schools – whereas previously pupils thought of folk as being a more 'frivolous' and 'easy' form of entertainment, the learning process changed their attitude and, in some cases, the high levels of skills displayed by the artists was significant in helping them to find 'new levels of admiration' (Year 11 pupil) for the folk arts and artists.

## **Immersive learning experiences**

Experiencing storytelling, particularly in some of the primary school projects, helped pupils to gain understanding of characters and historical situations. For example, at Bewick Bridge, a parent commented that they 'felt that Elizabeth Woodcock was living in their house', and at St. John with St. Mark's, pupils were struck by the lives of children down the mines and compared these to their own lives, reportedly talking about these experiences well after the project had finished. Other projects such as the work at Impington Village College firmly embedded drama techniques in order to help dancers and musicians to 'get inside the characters' and also to explore some difficult material. It was noted that the digital archive is a very rich source of material for the future.

There were other learning experiences that brought together 'authentic' folk learning experiences with more modern ways of learning, such as the production of broadsides using computers and research into local digital archives. Indeed, The Full English digital archive is an example of this, allowing artists, teachers and the general public to gain access to field notes, publications etc. through the medium of digital technology. Much of this is linked to exploration of 'intangible cultural heritage', as defined by UNESCO.

As pointed out at the national showcase conference, the folk arts can have a great deal of relevance in modern education and this was certainly recognised by artists and most school staff, during many of the projects. It is, though, clearly a challenge for some schools and staff to be open-minded to take on new ideas and for schools to be flexible enough to work with and capitalise upon the opportunities offered, often limited by factors such as pre-conceptions, teachers' own learning experiences, expectations of the pupils' reactions to folk arts and structural issues such as fixed timetables.

### **2.1.6 Development of 'the curriculum'**

Many schools were keen to justify how the work undertaken complemented what they saw as the 'required curriculum'. Whilst not all of the schools involved are bound to following the National Curriculum (DfE, 2013), many were certainly mindful of it and modelled their own curriculum on what they perceived to be of importance in the curriculum. Many of the projects linked in some way to the music and/or PE curriculum, where dance is covered. In projects where some of the learning took place with pupils in particular groups (e.g. the orchestra at Durham Johnston and the bands at Horizon Community College), there was an additional strand of work that sought to weave the folk arts through the curriculum as well as working with these additional groups.

All schools spoken to as part of the external evaluation were very clear about identifying the learning which had come from these projects – this related to specific artform skills, knowledge and understanding, as well as a whole host of transferable skills such as collaborative working, awareness of other cultures, times and places, tolerance etc. and

some schools explicitly linked this to the Spiritual, Moral, Social and Cultural (SMSC) curriculum.

### **Cross-curricular working**

In addition, many of the primary school projects were deliberately of a cross-curricular nature and included elements of literacy, history, geography, visual arts, design and technology and even mathematics. A range of delivery models were employed in different projects, which utilised all of the models of cross-curricular learning defined by Barnes (2012). This was particularly significant because in many instances outside of The Full English, the place of music in cross-curricular models appears to be mainly linked to a 'hierarchical model' where musical learning is not a focus.

At Marton Primary School, the theme 'Made in Marton' was explored across the school for the entire term, with the school staff developing working in and through different subjects between the weekly visits by the artists. This mode of delivery certainly sparked the enthusiasm of staff, pupils and the wider school community and there are many sustainable aspects. At Primrose Hill Primary School, the work took place over a similar amount of time, but the level of immersion in the topic was not as evident across the school, although there are a few examples of the work being extended by staff through other curriculum areas, for example the trip to a supermarket to buy and then dissect a herring's head, and literacy work through creative writing in Year 5 linked to the song topic. Other primary schools chose to deliver projects over a very concentrated period of time, for example Loughton Primary School and St. John with St. Mark. In both cases, the artists worked with classes for part of every day during an intensive week. The project at Loughton focussed on Year 3, whereas at St. John with St. Mark, the artists worked with a range of different classes across the junior school. Where the work was more of a bolt-on to a 'fixed' curriculum, for example at St. John with St. Mark where the topics for the year were already fixed, there was less evidence of the work impacting upon the curriculum more widely.

Within the new Key Stage 2 National Curriculum for History (DfE, 2013) there is the option for pupils to study an area of local history. Whilst the old National Curriculum was suspended for the academic year during which The Full English projects took place, some primary schools recognised the value of the approaches followed and the great interest which children had in studying something which they could relate to. There are certainly schools, for example Marton Primary School, where the model of working, taking an idea and extending it across the curriculum, is very familiar and which will be developed in the future. A point made by two of the schools is that planning for the following year needs to take place much earlier in the previous year if schools are to be flexible about the topics taught. In theory this is of course desirable but it is difficult to tie this in with funding cycles and in primary schools, teachers frequently move between different year groups.

## **Linking to examination courses**

Some of the secondary school projects related directly to the syllabus for examinable courses, including GCSE Music, GCSE Dance, BTEC level 3 Music, A-level Music and the International Baccalaureate. In all of these cases, there is flexibility in the curriculum to develop the content in a variety of ways. Teachers noted that The Full English projects provided a springboard into development of specific artform skills, many of which they recognised as being transferable between different genres, styles and traditions, as well as helping pupils to develop specific knowledge and understanding relating to folk arts. The opportunity to explore folk music and folk dance with professional artists was appreciated by the teachers, offering the teachers new ideas on which to develop and broaden the curriculum in the future.

It is sadly the case that, in many schools, the high stakes of external examinations leads to pupils being exposed to a curriculum in which ‘teaching to the test’ is a central feature. The Full English projects in Key Stages 4 and 5 demonstrated that there is scope for English folk music and dance to form an integral part of the examinable syllabus and that there is great value in delivering it in authentic, practical ways. An on-going challenge for EFDSS is to develop high quality resources which appeal to teachers and pupils and relate explicitly to level 2 and 3 qualifications and meet the examination criteria of specific examination boards. For example, teachers of Edexcel or AQA GCSE Music or Dance are unlikely to seriously consider using resources unless they are adapted to show explicitly how they fit with the requirements of that specific syllabus. It is certainly a credit to the teachers and artists involved that they were open minded enough to find ways to explore the folk arts as part of examined courses at levels 2 and 3 and to seek ways to make these relevant and inspiring for their pupils.

### **2.1.7 Development of materials**

Whilst there is a separate evaluation of the digital archive, it is worth reiterating that the requirements that material from the digital archive was included in the projects made most of the artists explore new materials and, in some cases, new ways to develop and present the materials. There are a large number of positive comments about this, particularly how it has broadened their own experiences and repertoire and changed their working habits.

The Full English resources are in the process of being uploaded to the EFDSS education resource bank – this has recently been launched and is a growing library of the resources produced within and beyond The Full English learning programme. The challenge of this is presenting the materials in easily accessible ways and from which teachers and artists can quickly see the relevance and ways to explore these with their own pupils. Some of the materials developed for this project, for example the song packs, have immediate ease of access as they do not just rely on notated songs and have hints about classroom use. Additionally, the materials from the Pathfield School project

have been linked to assessment levels for children with a range of special educational needs, and this is very likely to be useful to teachers in other special school settings. The EFDSS education resource bank can be found at [www.efdss.org/resourcebank](http://www.efdss.org/resourcebank).

The development and sharing of the materials was a learning objective across all projects. However, as has been pointed out by many of the schools involved, the way in which some of the projects organically evolved does not lend itself well to sharing materials successfully between schools, particularly because many of the materials are based around local songs, events, stories etc. Thus some schools feel that it would be difficult to recreate aspects of these projects elsewhere, unless the schools seeking to do something similar found their own relevant materials. Some schools have made a suggestion that a better way to share the learning would have been for schools to showcase their work and the working methods with other local schools. This was one of the aims of the regional professional development days, and whilst time was allocated within each event for this to happen, there were very few schools in attendance. This is perhaps a sign of the times, since the event was low-cost, run regionally to cut down on travelling and planned to take place at times when schools would be less inconvenienced by releasing staff, i.e. away from examination periods and during the last week of term etc.

Additionally, some schools are more willing than others to share their own planning, some have said that their planning will not be of use of others; others teachers have said that they do not write down formal planning. Thus, it is likely that most of the materials published in the EFDSS education resource bank will be developed predominantly from the artists' materials.

### **2.1.7 Relationships between processes and products**

As part of the project design, the school education projects were focussed on creating high quality performance pieces for the national showcase conference on 25<sup>th</sup> June 2014. This event was attended by 17 of the 19 schools involved in The Full English, with a further school represented by film.

It is clear that the national showcase conference was highly valued by the schools attending and that they appreciated the quality and range of the work. However, some of the comments about the focus on the performance as opposed to the process need unpicking. It is clearly the case that the learning process is extremely important, particularly to make pupils and teachers aware of what learning is taking place and how this is being developed, as well as offering opportunities and structures to help pupils engage meta-cognitively in the 'here-and-now'. Many schools and teachers made this happen – it was clear from some of the interviews that pupils were aware of what they had done and how and why they had done it.

### **Prescription and freedom**

These issues also relate to the balance between prescription and freedom. Where this was handled the best, pupils felt that their creative ideas were embraced and encouraged, and they could see how these were integral to the resulting pieces of art, music, dance, songs, drama, stories etc. Where they were less successful, pupils and teachers felt that the focus on getting something together for a performance took priority over letting children explore ideas and giving them joint ownership of materials. The point here is not exclusively related to the national showcase conference – it is clearly something that causes philosophical tensions throughout education. On the other side of this, many teachers were surprised about how creative their pupils were, given the supportive conditions and appropriate structures within which to take creative risks.

### **Developing ownership**

The issues raised about the process seem to therefore be related to the debate about whether the focus on having a well-polished performance takes something away from the learning process, as instead of developing new learning, the time and attention is focussed towards getting something ready for a performance. There is of course validity in this argument. Clearly, though, even if the end point is a performance, there are many ways in which teachers and artists can help pupils to learn through the process.

The issue in one of the secondary schools was that some pupils did not enjoy the constant ‘rehearsal’ of the same material, which was required in order to get it to the level required to perform in the national showcase conference, and would have preferred to mix the rehearsal and repetition with learning new repertoire. There is an opportunity to do some future work around this with the Folk Educators Group – there is perhaps a need to develop some artists’ and teachers’ pedagogical skills to help them to find more engaging ways to refine skills and also to recognise that there is often merit in learning new material that practices some of the same skills – the transferable nature of ‘good quality’ learning is such that by doing this, it makes the learning process more interesting for the pupils (and artists/teachers) and still helps improve the quality of playing if planned and led well.

### **Striking a balance**

There were also comments about the wisdom of a focus being on the final performance when not all children who had participated would be able to attend and also that some of them were very young and would have benefitted just as much (but differently) from doing ‘more learning’ but not quite to such a polished level, or that the focus on the performance meant that *“some classes did not move forward much in their learning”* (primary school headteacher).

There is of course merit in all of these points.

It is, though, the case, that the attendance at the national showcase conference was part of the process, although perhaps not viewed as such by all. This was not just because pupils of all ages got the experience of performing on such a grand scale and working through all of the performance anxieties, and having the actual experience of working a performance piece up to a very high standard – all skills which are needed for effective performance. They also experienced parts of the national showcase conference as members of an audience, learning through watching others perform and seeing other ways of interpreting and presenting similar material. They were reminded, through the social context, of the etiquette of being in an audience. They got to see live music and dance first hand, performed by other children and artists. There have been many comments that it is an event that they will remember. In this sense, the national showcase conference was also a big part of the learning process for the pupils and teachers who attended, who also got to see what other schools had done.

There is probably a case here for managing expectations and pointing out to schools in the future that the learning process encompasses this wide range of learning experiences, not just those that go on in school. There is, however, work to be done with regard to better educating artists and teachers within and beyond the folk arts about ways to value and nurture the learning through the process and how this can be facilitated. The three emerging questions for wider debate are therefore:

1. How can we support teachers and pupils to take creative risks?
2. How can we value and celebrate pupils' work, particularly when there is a focus on a performance product?
3. How can we help pupils and teachers to value the whole learning process and create ways to develop high levels of performing skills whilst still maintaining motivation and commitment?

## **2.2 Challenging and changing and perceptions**

The Full English was a multi-layered project working with a range of organisations and individuals in a whole host of different settings. This, in itself, is a testimony to the hard work that went into setting up the different strands, engaging with different organisations and individuals and forging new partnerships. Throughout the evaluation of the different strands, there are examples of where this work has challenged and changed attitudes and perceptions. Specific examples are discussed in the following sections.

### **2.2.1 Identifying with folk arts**

The schools projects have clearly demonstrated that, with effective and bespoke planning and high quality delivery, they can be successfully used in schools as part of the curriculum and within a school's extra-curricular programme. Before the commencement of The Full English, some primary schools incorporated some aspects of

folk arts as part of their programmes of study; for example, country dancing with pre-set steps using recorded music and maypole dancing for the summer fair.

### **What pupils in primary schools say about folk arts**

In terms of primary school children, there were no pre-existing negative comments about folk arts; most children interviewed knew little, if anything, about them and had some misconceptions, rather than pre-conceptions. For example, one Year 5 pupil thought, before the project, that folk music was *'that classic music, like Michael Jackson'*, and another, in Year 3, thought that morris dancing was so ancient that it took place when the dinosaurs were roaming the earth! Indeed, the comments about timing in general showed that a sense of chronology is, unsurprisingly, something that young children do not grasp easily. In a 'card sort' activity used to promote conversation in the interviews, most children could talk confidently about music, dance, drama and sometimes storytelling in relation to other genres, styles and traditions but almost always showed that they were unfamiliar with folk related terms or activities, even pronouncing the term 'folk' in a variety of ways.

A few primary school children were involved in the folk arts through folk dancing, particularly ceilidh dancing, usually with families, or through the Woodcraft Folk. These were described in very positive terms and children spoke fondly about their experiences.

Throughout and after the project, there are plentiful quotes from children in primary schools about their enjoyment from the projects and enthusiasm for the work done during The Full English, relating to both the practical work and the development of awareness, knowledge and understanding, particularly in relation to local surroundings and social history. Specific examples to exemplify this include the following:

*I never realised that Loughton was a village in the past. It was a really important place. I like living in Milton Keynes but it's cool that we have our own village.*

Year 3 pupil, Loughton School

*It was all really fun but the bit I enjoyed best was making up the songs with my friends. I really, really like the songs we sung and now we keep singing them even though Liam isn't here anymore.*

Year 5 pupil, Marton Primary School

Whilst this is not about 'changing' or 'challenging' the way folk arts are perceived by young people in this age group, it is certainly evident that they were exposed to new influences and experiences, and were forming their own judgments about the folk arts. Having had these early experiences, it would be interesting to know how these attitudes are adapted over time as they join new peer groups and develop their own self and collective identities. Whilst young people may be 'open-eared' (Le Blanc, 1991) to folk



music and indeed dance, at this point in time, research evidence (e.g. Lamont, 2002), suggests that the influence of others may adapt their preferences and tastes through their teenage years.

### **What pupils in secondary schools say about folk arts**

Secondary school pupils generally noted knowing a little more about folk arts than the younger pupils; they were sometimes aware of folk festivals; some could name a handful of mainstream folk artists but did not usually give any suggestion of being 'connected' with the folk arts before the projects commenced. However, there were a few mentions of folk music in graded instrumental exams for singing, guitar and violin.

Young people also often mentioned the 'stereotypical' traits attached to those connected with the folk arts; these included 'beards', 'bells', 'hippies' and 'old people's music'. For example, the following quote is from a sixth form student at Impington Village College, demonstrating a changing attitude to folk music through the awareness of their first-hand experiences.

*When you say folk music I would automatically imagine an old man sitting on his porch playing his guitar, chewing some straw an stuff....but it's more than that now because obviously you can't fully judge something until you've done it or seen it but you still do in a way...you have your own idea of what it's about...but now I have done it I can judge it and it's good- really enjoying the music. It's gone from me thinking.....oh yeah na na na...to yeah yeah yeah. It's good.*

Many of the secondary school pupils could also name songs that they had sung when they were younger, usually 'Greensleeves' or 'Drunken Sailor'. Some could recall doing country dancing or maypole dancing in primary school, and some recalled parents singing them folk songs when they were younger. It was interesting to note that peer power relationships were sometimes seen to be playing out in the interviews, with some young people not expressing their views initially and these only becoming evident either as the group 'warmed up' or after projects, when pupils were more confident to speak about their collective experiences.

There were some clear examples of developing attitudes relating to folk arts. The following extracts from interviews over time, exemplify this point. The young person talking is a sixth form dance student at Impington Village College, so they have already made a personal commitment to this particular artform.

*I think it's going to be a new experience for all of us because none of us know much about folk...none of us are really big into folk music, none of us are really, like, know everything about folk, and I think for me especially, I don't know much at all so it's going to be a really new experience and something that will...make us more versatile.*

Following the project, the same young person said:

*When they said folk dancing I was like "I don't even know what that is" but when they said has anyone done barn dancing before I said 'yeah I've done barn dancing' and it's totally changed my perspective on everything from the terminology to the dance.*

Thus, when fully embraced, there is evidence that the projects changed perceptions not just of the folk arts generally, but also in some cases helped to change young people's perceptions about themselves as an artist, as this statement from a year 8 pupil at Hanham Woods Academy demonstrates.

*I got involved in the folk band because Miss asked me if I wanted to do it and we got a day off school. I love listening to music but I've never really played an instrument and I always end up feeling like I can't do it because I can't read music. But now I can play the melodeon and I really need one because I haven't got my own... Last week we all went to Birmingham – it was a once in a lifetime opportunity to go and play music with your mates... We were just playing music outside that big hall and some people stopped to listen and told us we were really good.*

The teacher at Hanham Woods Academy encouraged pupils into the folk band through trying to give folk music kudos and advertising to students that member of the artist team had won awards at the BBC Radio 2 Folk Awards. She is convinced that this external recognition of excellence, coupled with the 'authenticity' of having folk artists working in the school, rather than it being led by the teachers in the school, all helped to motivate pupils to be open-minded to getting involved in The Full English.

Where pupils were inspired by the artists and, through enjoyable first-hand experience, felt that they made progress in their chosen artform, there is much evidence that young people identified more readily with the folk arts and would be more inclined to admit enjoying themselves and potentially continuing to pursue, or least be open-minded about the folk arts in the future.

There are numerous examples of pupils, particularly in secondary schools, expressing an on-going interest in folk; some examples from pupils at Impington Village College are shared here.

*As a company...I'd love to hold a barn dance or something...just teach other people and try and spread the word.*

*I'd be much more interested in going to the Cambridge Folk Festival.*

*It's also something that I haven't been brought up with....but it's something that I'd like to carry on....because if I ever have children...they can listen to it...and it's an experience I can talk to them about.*

However, not all pupils expressed that they had changed their attitudes to folk arts through participation in The Full English, although there were only a minority of cases where this was evident. Additionally, it should be noted that the pupil interviews were almost exclusively carried out before the national showcase conference, and that having this experience may well have changed or developed attitudes and awareness.

For example, musicians in one of the projects did not express a liking for folk music, or a desire to engage in a folk festival, despite it happening in very close proximity. To some extent, this appears to be related a number of factors –pupils’ perception of progress, the apparent slow pace of new material being introduced and the tension between this and the repetition required to polish music for a performance, the lack of ownership because creative choices were taken by the artists despite pupils being asked to contribute ideas and the lack of relevance which they could see between the styles of music they wanted to play and that which this project introduced. Additionally, lack of clarity from one of the artists failed to inspire this group of young musicians. Clearly, helping to develop attitudes and identities is a crucial part of bringing the folk arts to new audiences, yet this is a complicated matter in which expectations need to be listened to, challenged and met and in which inter-personal relationships are key.

### **The perceptions of teachers**

Perceptions of teachers were also challenged during The Full English. Most of the schools involved in the projects remained extremely open-minded to the project, and it is clear that the ‘competitive’ element of application made schools more committed to the projects and also proud to be involved. In some of the schools selected there was already an advocate of the value of folk arts on the staff.

Raising awareness amongst the staff was an important part of getting support and acceptance for the projects. For example, at Pathfield School, Jenni Coats, described how *‘other teachers have stopped calling it The Breakfast Project’* and were asking about its progress on a regular basis; other staff in the school also recognised the value of folk music as being accessible to all. According to Jenni, staff were more willing to collaborate and join in, perhaps as a result of feeling slightly more confident themselves.

At other schools, including Loughton, Marton, St. Mary’s and St. Godric’s primary schools, the staff’s openness to using folk arts through their school curriculum was seemingly enhanced by the training sessions provided by the artists. Many of the staff involved in the projects would in no ways consider themselves to be experts in many aspects of performing arts, or to have enough knowledge of the folk arts themselves. However, those who were interviewed as part of the evaluation mostly expressed positive views on the use of folk arts in school, and some also commented on the thought-provoking ways in which The Full English had encouraged them to reconnect with their own family history, as this quote from a teacher at St. John with St. Mark Primary School exemplifies.

*I'd never really thought about it before. I mean, I used to sing all these songs when I was a child and so did my family, and we played games in the playground at the school I went to, which wasn't too far from here, but I don't think I'd have thought about introducing them here if it hadn't been for that project. We're in an area where not many of the children's families are 'locals' and it isn't part of their own culture. Their families don't take them to the kinds of places where they'd come across it. But I think it's a really good thing that we've done. It's made the children much more connected with the local area and it has got them talking to their families about their own family histories. They were fascinated by the industrial past of Bury and how children lived in the past...although it didn't fit with the topic we are doing at the moment, it's been really good and I know there are things I could do with the class in the future...It's been brilliant having people in from outside because they are the real experts and I think that's how it would work best in the future but we would have to see.*

### **2.2.2 Links to intangible cultural heritage**

UNESCO provide the following definition for the term 'intangible cultural heritage' (from their website)

*The intangible cultural heritage is transmitted from generation to generation, and is constantly recreated by communities and groups, in response to their environment, their interaction with nature, and their history. It provides people with a sense of identity and continuity, and promotes respect for cultural diversity and human creativity.*

*The Convention for the Safeguarding of the Intangible Cultural Heritage defines the intangible cultural heritage as the practices, representations, expressions, as well as the knowledge and skills (including instruments, objects, artefacts, cultural spaces), that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. It is sometimes called living cultural heritage.*

There were many examples across the projects in both primary and secondary schools where pupils 'connected' with something related to intangible cultural heritage through the manifestations described by UNESCO. Specific examples of each of these are given in table 5; more detail on some of these is available in the 18 case studies presented to accompany this report.

It is of course the case that there were some modern interpretations on these, for examples the modernising of song lyrics (Acland Burghley School, Primrose Hill Primary School), contemporary dance styles (Horizon and Impington secondary schools), and influences of music from other genres and traditions (Branston and

Stantonbury secondary schools). This, though, is all part of intangible cultural heritage – it is the living, breathing traditions that are being constantly recreated.

<i>Domain of intangible cultural heritage</i>	<i>Examples from The Full English learning programme</i>
<i>Oral traditions and expressions including language as a vehicle of the intangible cultural heritage;</i>	<ul style="list-style-type: none"> <li>➤ <i>Aural learning of music in projects including songs and tunes from the digital archive.</i></li> <li>➤ <i>Learning of traditional dance through observation and direct teaching</i></li> <li>➤ <i>Storytelling</i></li> <li>➤ <i>Exploration of local history through oral accounts</i></li> <li>➤ <i>Exploration of The Full English digital archive, as well as other archive material relating to social history such as the Clutch Club</i></li> <li>➤ <i>Exploration of language related to archive materials and stories</i></li> <li>➤ <i>Living traditions – giving life and breath to traditional materials in new ways through creative and performing arts.</i></li> <li>➤ <i>Geordie dialect songs</i></li> </ul>
<i>Performing arts</i>	<ul style="list-style-type: none"> <li>➤ <i>Music – singing and instrumental – learning to play traditional instruments and tunes</i></li> <li>➤ <i>Listening to traditional instruments being played</i></li> <li>➤ <i>Dancing – molly, ceilidh, rapper sword, step, morris, clog, long sword</i></li> <li>➤ <i>Drama and storytelling</i></li> <li>➤ <i>Interpretation of traditional music and dance in creative ways</i></li> <li>➤ <i>Working towards performances</i></li> </ul>
<i>Social practices, rituals and festive events</i>	<ul style="list-style-type: none"> <li>➤ <i>Participation in folk traditions</i></li> <li>➤ <i>May celebrations</i></li> <li>➤ <i>Plough Monday traditions</i></li> <li>➤ <i>National showcase conference</i></li> <li>➤ <i>Live music accompanying dance (including students as musicians)</i></li> <li>➤ <i>Folk night</i></li> <li>➤ <i>Folk festival</i></li> </ul>
<i>Knowledge and practices concerning nature and the universe</i>	<ul style="list-style-type: none"> <li>➤ <i>Exploration of local geographical area and agricultural practices</i></li> <li>➤ <i>Development of the idea for a heritage trail</i></li> <li>➤ <i>Visits to museums and exploration of landscape / land use</i></li> </ul>
<i>Traditional craftsmanship</i>	<ul style="list-style-type: none"> <li>➤ <i>Making a hobby horse</i></li> <li>➤ <i>Knitting</i></li> <li>➤ <i>Making costumes (e.g. rag jackets)</i></li> <li>➤ <i>May garlands</i></li> <li>➤ <i>Bread making</i></li> <li>➤ <i>Making and painting banners</i></li> <li>➤ <i>Making dance accessories</i></li> </ul>

**Table 5 – Examples of Intangible Cultural Heritage in The Full English learning programme**

### 2.2.3 Being inspired

There are many comments from children and staff about how they were inspired by the folk artists working on The Full English. For some, this has been important in challenging their perceptions of folk; it is now recognised by some young people and teachers as demanding a much higher level and broader range of skills than they originally anticipated.

*We tried to learn everything just from listening. It was really hard. Sometimes I only played part of the tune and dropped out because I couldn't keep up all the way through and then I joined in again.*

Year 8 pupil, Hanham Woods Academy

The inspiration gained from working with the artists has led to higher aspirations for some students. For example, street dancers at Horizon Community College want to be like the artist working with them, to be able to emulate the moves and level of performance.

*Bobak's amazing. He does like all these really cool moves like head spins and stuff. We've all been practicing 'cos I want to be able to do that like him.*

Year 7 street dancer, Horizon Community College

### 2.2.4 Tensions between learning in, through and about folk arts

In some of the projects, there was less flexibility about what was permissible in terms of activities and materials. This was for a variety of reasons. It is clear that some primary schools decide on their topics for the year well before the end of the previous academic year, and in a minority of cases this caused a mismatch between what the class were doing as a general class topic and the folk arts and topics introduced through The Full English. Whilst this was never a great issue, both artists and teachers expressed that this may have diminished the impact of the learning in situations where it occurred because it was not always part of a cohesive cross-curricular learning programme. Retrospectively, some primary school teachers realised that the potential of the folk arts to inspire children in their schools was greater than they had originally given it credit for, and gave the impression that in future they would be more flexible and open-minded to the use of folk arts because they valued the outcomes.

In one secondary school, there was a tension between the 'syllabus' that needed to be delivered (GCSE Music) in terms of the theoretical knowledge that is required for the examination, which was one aspect of The Full English in this school. Unfortunately this led to artists feeling that they had compromised their offer and that the pupils did not get as high quality experience as they did in other The Full English projects. It is interesting that the feedback from the teachers showed two different perspectives on

the value of the project; the teacher who was already engaged in folk music as a musician was more enthusiastic but perhaps less realistic. Evaluation interviews towards the beginning of the project indicated that the pupils were not particularly inspired to engage with unfamiliar music and did not have many opportunities to engage as active musicians. The main tension here appears to be a clash of philosophy of teaching, which, in the experience of the author of this report, is not uncommon in situations where teachers feel under pressure in relation to results for high-stakes examinations. The artists in almost all of the projects helped students to develop their knowledge and understanding through getting to the music from the inside out, i.e. acting and thinking as a musician simultaneously, rather than divorcing theoretical aspects of music from the act of making music. In this particular project, the focus on 'content' rather than 'learning' stifled this process.

### 2.2.5 Authentic learning experiences

The term 'authentic learning' is bandied about in education but the definitions of this are unclear. For the purpose of this report, Herrington and Oliver's (2000) definition is taken. They posit that there are nine characteristics for authentic learning design, of which 1,2,3,5 and 7 are the most critical to The Full English:

1. Provide authentic contexts that reflect the way knowledge will be used in real life
2. Provide authentic tasks
3. Provide access to expert performances and the modelling of processes
4. Provide multiple roles and perspectives
5. Support collaborative construction of knowledge
6. Promote reflection to enable abstractions to be formed
7. Promote articulation to enable tacit knowledge to be made explicit
8. Provide coaching and scaffolding by the teacher at critical times
9. Provide for authentic assessment of learning within the tasks.

Much has already been said in this report about authentic experiences and the value that teachers and older pupils, in particular, placed upon their pupils having opportunities to work with folk artists. These experiences were valued because they allowed pupils opportunities to study folk arts through first-hand experiences and to be guided by people who are experienced within their own field. Working with these artists provided the authenticity that may not be accessible in most schools. This in itself was motivating – pupils at Hanham Woods Academy were drawn into the project because of the high status placed upon one of the artists being a winner of the BBC Radio 2 Folk Awards. Pupils at Impington Village College recognised and were inspired by the professional artists and what they brought to the learning environment. Perhaps

Philippa Neame's comment that pupils "*have a wider understanding of Folk Music and engaged with it better than if I had taught it from the OPUS 1 book*" is indicative of the point that getting to music and dance from the 'inside out' is a richer learning experience, which is enhanced by doing so in authentic ways and with those who are highly skilled and experienced within a specific field.

However, on the flip side of this, bringing in an 'expert' can mean that some people are less inclined to engage with the work and, in effect, hand their class over, rather than being an integral part of the learning fabric. In one case where this happened, the artist described their frustration that the school has 'missed a trick' by the teacher not being willing to get fully involved in the project as thus the potential for CPD was seen as diminished. This dichotomy of 'specialist vs generalist' is often described and, if not handled sensitively and appropriately, can perpetuate the artificial barrier between these terms, leaving people feeling that they could not deliver to the same high quality. The CPD strand which ran integrally to The Full English helped to overcome / minimise this in most of the projects.

The national showcase conference also brought an 'authentic' dimension to the learning programme. Whilst there were clearly tensions between the competing demands of the process and the outcomes, the sharing of work in an authentic performance space (Town Hall Birmingham) was also a significant part of the motivation to continue for some pupils, as were the opportunities to play traditional instruments and "*not just make sounds on keyboards that never really sound like what they are supposed to*" (Year 8 pupil, Hanham Woods Academy).

On some projects, work was done on helping pupils to enjoy the performance as performers, and specifically to provide strategies for overcoming performance anxiety, an aspect so often overlooked in arts education in and out of school. Whilst this is tentatively linked to authenticity, it is nevertheless important as part of the performance aspect of this programme, and certainly welcomed by teachers. An example of this is from Bewick Bridge Primary School, where the class teacher explains that work was done by Debs Newbold (artist) to support children in the class who were not seasoned performers.

*Debs worked with them on storytelling; she did a lot with them about their voices, their bodies and their presentation skills – and how they should 'deal it out'. This was really important because, whilst many of the children in the class are performers, some of them, particularly the boys, are not and the size of the stage was a 'wow'. It was an experience that will live with them for the rest of their lives.*

Corrine Fisher, Teacher

However, engagement authenticity can also cause tension, and whilst in music and dance aspects of The Full English this was often worked out, with the storytelling aspects of the projects this was often more difficult. In the case of music, there is the



archived material, but for storytelling, the oral tradition is inherently at the heart of this artform and much of the material is not written down. This creates issues with having access to resources, and what can and can't be passed on. There was clearly a gap in the understanding of the nature of storytelling between some schools and those engaged in The Full English as storytellers; whilst there is a great deal of evidence that storytelling drew pupils in and engaged them, it was a source of tension that the actual art of storytelling was partly 'lost' due to the creation of scripts. This is again related in part to the competing tensions of processes and products – in order to produce a high quality performance, the natural reaction of those unfamiliar with the artform is to go back to what they are familiar with. A constant tension in folk arts education is the extent to which the modes of transmission are introduced in keeping with their inherent traditions.

Many of the authentic experiences offered through The Full English brought relevance to the learning, and in part, it is because of this authenticity that the pupils and staff were inspired to engage with the folk arts. This alone, though, is clearly not enough. Much of the experience has been brought to life in ways that have scaffolded pupils' learning and helped them to see the connections with things with which they are already familiar. Therefore, the pedagogic approaches are as important as the authenticity itself, and one without the other is likely to diminish learning experiences, motivation and commitment.

## **2.3 Workforce development**

There are three key groups of people who have had the potential to benefit from workforce development, as well as EFDSS staff.

- Teachers and staff in school
- Artists
- Trainee artists

Emergent ideas about professional development are presented in the following sections of the report.

### **2.3.1 Professional development of artists**

A continuous ambition for EFDSS through much of its education work has been to broaden the pool of high quality folk educators both in and beyond London. Through working with artists known to EFDSS from previous collaborations, as well as artists known to the education team outside of EFDSS' work, The Full English has certainly broadened the pool of educators EFDSS has worked with, and established new high-quality education contacts in different regions of England. This is a good foundation for future development of regional work. It is likely that many of the artists working on The Full English are actively working as folk educators through different folk arts

organisations; this additionally brings EFDSS potential benefits in relation to future regional development and influence as the national folk arts organisation.

It was frequently mentioned by the artists that having the possibility to draw upon the expert knowledge, skills and understanding from each other and members of the EFDSS education team was exceptionally highly valued and made a difference to the planning and delivery of the projects. This is because they were able to ask for specific advice and guidance of all aspects of the projects from people who they knew had first-hand genre specific experience to draw upon. This is an excellent model to promote artist development and thus a recommendation for the future.

The Full English monitoring and evaluation process, coupled with the artist development opportunities offered by the programme, has led to some deep reflections upon personal learning, impact upon others and the processes of learning. It has also encouraged artists to specifically reflect upon the extent to which the learning objectives for each project were met, as well as structural details such as the timings of projects and the national showcase conference. Whilst the detail of ways in which future development can be promoted is provided in section 2.5.6, the following quotes from artists exemplify the breadth and depth of learning from working on The Full English.

### **Affirming beliefs**

*It has confirmed my long held belief that it [folk arts] is a vital learning tool. It is an inspiring link to the past and introduces modern children to real people in the past and their ways of life. This is a much more interesting way to learn about the past than nameless faceless topics. Learning about "Polly Parker the Collier Lass who came from Worsley" through the Frank Kidson song is so much more interesting than "The Working Children of Lancashire!" ... We need much more work like this in schools. Folk music, customs and dance is such a valuable resource which is in grave danger of being lost. It is so relevant today and I'm sure if more teachers knew about it they would use it.*

Sue Bousfield, Artist

### **Reflecting on new materials and sources**

*There is clearly a lot of interesting material now available, which in all honesty I probably would not have looked at without being involved in the project. Especially as the online interface is so irritatingly un-user friendly...It was interesting to find ways of adapting material from the archives for use in Primary School. To be fair a lot of traditional folk song contains material that is not suitable for this age range, but would make excellent resources for PHSE in Secondary.*

Ray Langton, Artist

### **Communicating ideas linked to intangible cultural heritage**

*This expanded my skills and knowledge massively, my expertise was very specific indeed with little background on what I have been teaching. I am now much better able to explain/explore the cultural importance of my work. I can work with young people to research and understand dance within their own communities which is an incredible tool as an educator.*

Bobak Walker, Artist

### **Learning from others**

*Working with new people always brings out something different, and it's always fascinating to see what that might be.*

John Kirkpatrick, Artist

### **Broadening experiences**

*I am used to teaching in folk music workshops of all kinds, and feel I have the experience to be able to cope with most situations, but most of my work has been with adults who choose to be there, rather than children who have no choice. It was useful to be able to develop a different strand of teaching skill appropriate to this situation.*

John Kirkpatrick, Artist

### **Gaining greater understanding of different working environments**

*I have seen 'under the bonnet' of in-schools project far more in this project than any other and it has given me skills and understanding – and an appreciation of the issues being dealt with every day in schools – that I will take forward with me to other project planning and delivery.*

Debs Newbold, Artist

### **Specific and cross-artform development**

*I've really enjoyed being part of this extraordinary team of musicians and morris dancers. I've only worked with one of the trainees before, so it's been a new team for me. Everybody was open to encouraging the students to experiment and be creative with the material, whilst maintaining integrity to the tradition, and this was a delight. I worked most closely with Ben and really valued his expertise and skills in morris dancing. He was also able to co-teach, play for us and demonstrate - a joy to watch and inspiring for the students! We've managed to have most of our planning sessions face-to-face which has been great and resulted, I think, in some really good discussions about morris dance, how it is portrayed in other dance styles such as ballet, and how we can champion it in the wider world of dance.*

Kerry Fletcher, Artist

### **2.3.2 Promoting professional development of trainee artists**

As with other education work that EFDSS carry out, the professional development of trainee artists was integral to The Full English. Each project had at least one trainee

artist working alongside the established artist educators. Most trainees worked on at least two different The Full English projects, often with different educators. Trainees were also offered opportunities beyond the school projects, for example one volunteered at a Folk Song in England study day and another volunteered in one of the schools to gain additional classroom experience to support a PGCE application.

A real strength of the trainee artist programme was the bespoke nature of the training and development opportunities offered. This was highly valued by the trainee artists, partly because of the opportunity to sit down on a one-to-one basis with a highly experienced project leader and discuss their strengths and areas of need. From this needs analysis, the bespoke personal learning goals were agreed, along with the identification of opportunities and strategies developed to try to meet these. There was a clear expectation that trainees were involved in all aspects of the projects, from a cyclic process of planning, delivery and reflection through to overall evaluation of The Full English. They were also fully involved in the artists' professional development day in January 2014 and part of the band for The Full English national showcase conference. This thorough and active approach to developing flexible and reflective practitioners should be acknowledged and celebrated.

The learning expressed by trainees related to many aspects of work as an artist-educator – these are summarised in Table 6.

In order to strengthen the future programmes, some work could be done with artists around ways to support and encourage trainees. It is to be expected that in this kind of project, artists have a variety of previous experiences both in relation to planning and leading folk education projects, and also in relation to supporting others. Artists need support to feel confident to share their skills with others and without feeling professionally threatened, which is inevitably possible in such a specific world as the folk arts and particularly for freelance artists. There is potentially some work to be done around mentor training in order to support mentors and mentees, particularly where artists are relatively new to this role. The trainees were overwhelmingly positive about the relationships with the tutors; there are aspects of the post-session feedback which points out things which trainees were either philosophically or practically struggling with, leading to the conclusion that definition of roles is important. It must, however, also be stated that the trainees commented on the support they also received from the education team at EFDSS, who regularly read their feedback and provided supportive conversations and visits in a timely manner.

	Examples of trainee development
<b>Pedagogy</b>	<ul style="list-style-type: none"> <li>➤ How to engage and motivate groups of learners</li> <li>➤ How to initiate learning</li> <li>➤ Adapting learning to suit a range of learners</li> <li>➤ Gaining understanding of how children learn and what motivates and demotivates them</li> <li>➤ The importance of supporting every child's learning and making it relevant</li> <li>➤ Different styles and strategies for promoting learning</li> </ul>
<b>Curriculum</b>	<ul style="list-style-type: none"> <li>➤ How the learning from the projects fits with the curriculum and examination syllabi</li> <li>➤ The value of cross-curricular approaches and joining up learning</li> <li>➤ How to plan a project based upon learning objectives</li> <li>➤ How to evaluate effectiveness of learning</li> </ul>
<b>Specific knowledge, skills and understanding</b>	<ul style="list-style-type: none"> <li>➤ Having a greater knowledge and understanding of folk arts education</li> <li>➤ Development of own artform skills</li> <li>➤ Awareness relating to other artforms, and the complementary ways in which artforms co-exist</li> <li>➤ Links to social history, culture, time and place</li> <li>➤ Sourcing and adapting materials</li> </ul>
<b>Developing others</b>	<ul style="list-style-type: none"> <li>➤ Ways to help school staff to access materials, learn new skills and develop these with their classes</li> <li>➤ Understand the attitudes, agendas and influences of staff working in different settings</li> </ul>
<b>Personal development</b>	<ul style="list-style-type: none"> <li>➤ Feeling more confident as a folk educator</li> <li>➤ Better understanding of how to communicate with audiences of different ages</li> </ul>
<b>Structural awareness</b>	<ul style="list-style-type: none"> <li>➤ Increased understanding of how schools are organised, how the curriculum is organised</li> <li>➤ Greater understanding of the competing tensions and priorities in schools</li> </ul>
<b>Broadening experience of other roles</b>	<ul style="list-style-type: none"> <li>➤ Shadowing teachers and non-teaching assistants</li> <li>➤ Taking on different roles in schools,</li> <li>➤ Leading aspects of work</li> <li>➤ Volunteering on other aspects of The Full English</li> </ul>
<b>Recognising excellence</b>	<ul style="list-style-type: none"> <li>➤ Raised awareness of expectations of pupils with different backgrounds and experiences</li> <li>➤ From observing practice of folk artists and teachers</li> </ul>
<b>Broadening connections and building relationships</b>	<ul style="list-style-type: none"> <li>➤ Networking through the involvement in the projects (schools, communities and folk artists), with related organisations and with others involved in numerous aspects of The Full English</li> <li>➤ Building relationships with a wide variety of others</li> </ul>

**Table 6 - Acknowledgement of learning by The Full English trainee artists**

### 2.3.3 Building upon the learning for future workforce development

The nature of the work throughout The Full English has promoted an ethos of engagement in professional development. The reasons for this include:

- the requirement that artists use new sources of material from the digital archive, raising their awareness of the wealth of materials available, and encouraging them to broaden their repertoire;
- the collaborative planning process (see section 2.1), including planning learning experiences to meet specific learning objectives;
- collaborative working, bringing in influences from other artists and also teachers in some cases;
- the requirement to work towards a performance at the national showcase conference with the schools projects and as a band;
- the monitoring and evaluation processes, which encouraged a deeper level of reflection than some artists had previously experienced;
- the sharing of experiences through events such as the regional professional development days and, in particular, the artist professional development day in January 2014.

A series of individual and collective future needs, as well as a wealth of information about setting up the conditions for learning, arise from the feedback across all stakeholders involved in the evaluation and those attending training and professional development sessions. Broadly, these are related to the areas defined in Table 7.

An aspiration stated in the HLF bid was that, “*Learning from The Full English will be cascaded through the members of the Folk Educators Group*”. This growing group of educators, representing different aspects of folk arts education, have already demonstrated their interest in aspects of professional development by opting to join the network. There is a wealth of learning from The Full English evident from this report: the case studies, the experiences of schools, pupils and artists, cultural partners, as well as the education team at EFDSS.

Whilst the national showcase conference effectively shared and celebrated some aspects of the work, the real value to the education community going forward is to engage with debate and discussion of different aspects and from different communities in order to help to continue to improve their own projects and work in the future. Throughout the evaluation process, stakeholders including cultural organisations, schools and artists have asked whether this information will be available to them on completion of The Full English. As the national folk arts organisation, EFDSS is in a strong position to lead future development through encouraging reflection, debate and discussion, and the Folk Educators Group seems like the obvious place to continue to discuss and develop learning. The case studies booklet is a way to take the work to a wider audience, and particularly promote the models of engagement in schools, offering ideas to a wider audience. There is, however, a much more diagnostic level of

evaluation in this report, much of which is likely to be of benefit to others in the course of their professional work.

Category	Identified need
Leading learning	<ul style="list-style-type: none"> <li>➤ Folk pedagogies – promoting learning through the folk arts and ways to do this;</li> <li>➤ Pedagogical strategies to set up conditions which promote learning (for example, developing behaviour management strategies when working with whole classes, motivating teenagers, adopting appropriate pace, how to promote creativity, differentiation – providing suitable levels of challenge for all, adaptations for those with special educational needs, how to group students)</li> <li>➤ Developing young musicians and dancers holistically – the importance of thinking as a musician/dancer as well as acting as a musician/dancer. Developing knowledge and understanding alongside skills.</li> <li>➤ Building confidence (pupils, school staff, artists)</li> <li>➤ Strategies to alleviate pupils’ performance anxiety</li> <li>➤ Making learning relevant and helping others to see this</li> <li>➤ The competing tensions and balance relating to process vs. product</li> </ul>
Curriculum	<ul style="list-style-type: none"> <li>➤ Selecting (including sourcing) and adapting suitable and inspiring repertoire for a range of audiences and purposes</li> <li>➤ Making explicit links with the curriculum and also with an examination syllabus where appropriate</li> </ul>
Collaboration	<ul style="list-style-type: none"> <li>➤ Engaging and working collaboratively with others, including other artists and teachers</li> <li>➤ Building relationships between organisations</li> <li>➤ The importance of providing structured opportunities for networking and learning from each other (also within and across artforms), and to hear from/discuss with others about what didn’t work as well as what worked in particular situations</li> </ul>
Things to consider when working in different settings	<ul style="list-style-type: none"> <li>➤ Language – different communities of people have different core language and there is a need to promote better knowledge and understanding (e.g. curriculum, key stages, technical language related to folk arts etc.)</li> <li>➤ Working with people of different age groups, experiences and expertise and what adaptations need to be made.</li> <li>➤ Potential cultural issues and challenges this may present</li> </ul>
Setting up projects	<ul style="list-style-type: none"> <li>➤ Recognising and exploring the challenges of running projects in formal educational settings</li> <li>➤ Establishing effective channels of communication</li> <li>➤ Developing mechanisms for gaining students’ / participants’ perspectives</li> <li>➤ Defining roles and responsibilities</li> </ul>
Managing viewpoints	<ul style="list-style-type: none"> <li>➤ Managing a wide range of expectations, priorities and agendas</li> <li>➤ Tensions between the authenticity and spirit of folk arts, and requirements and views imposed by others</li> </ul>
Sharing learning	<ul style="list-style-type: none"> <li>➤ Creating and sharing high-quality learning resources in ways which others find meaningful and useful</li> <li>➤ Legacy and future development</li> </ul>

**Table 7 – future professional development needs identified by artists**

### 2.3.4 Professional development of teachers

Throughout the curriculum and pedagogy sections of this report, there are examples of teacher development. This was a priority for The Full English learning projects. Above and beyond the project planning sessions, every school was offered continuing professional development (CPD) opportunities for whole staff or departments, run by the artists. The model was flexibly adapted to make it more relevant to each context. This included collaborative planning and working and some additional CPD sessions either as twilight sessions or whole / half day session as staff INSET. Whilst most schools were keen to take up the offer of staff CPD, there were some who were less involved. Reasons given related to: time pressures, Ofsted pressures and lack of interest by staff beyond the team directly involved in the projects.

Nevertheless, in schools where the CPD sessions were undertaken, there were some positive comments and reported outcomes. For example, there was a wider awareness of the projects in schools (for example, as mentioned by Pathfield and Loughton). Additionally, the CPD tended to be very practically focused and offer teachers the possibility to experience the folk arts for themselves, which was a highly effective strategy as it promoted enjoyment and gave the teachers something concrete to try out with classes themselves. Clearly, these are extremely important aspects of teacher CPD, particularly the sharing of ideas for classroom use and awareness of the creative range of possibilities in the future.

Where senior leadership were fully engaged with the projects, for example at Marton School, St Mary's and St. Godric's, and Loughton School, this added an extra level of support for the project and also to the staff. These are great examples of a school community having fun together, using the folk arts to explore new materials and to try out new things. An unexpected outcome of one of the projects is that one of the primary schools held a ceilidh at the end of the year as their staff celebration. When there are tangible examples of teachers taking planning, extending it through the curriculum and also feeling confident to try it out for themselves beyond The Full English, it is clear that there has been effective teacher CPD.

The workforce development of the teachers was most apparent from planning and working alongside artists, and there are some extremely strong examples of this discussed in section 2.1 in both primary and secondary schools. As noted here, there are some excellent examples of cross-curricular work using the folk arts in ways which are reportedly more in the comfort zone of many primary school teachers. A specific example of this is song writing. This was a highlight for many pupils and also with teachers, who felt confident to engage with this alongside the artists and some mentioned that they will lead this again in the future. Similarly, another aspect of CPD, which was particularly successful with primary school colleagues, was to explore local social and cultural history. Teachers were surprised and delighted about the extent to which this was appealing and exciting for pupils. There are strong indications that the work relating to local history and literacy will have an impact on participating teachers



and schools at least in the short term. It would be interesting to discover what strategies schools have in place to further develop and share this work within their own settings over the next few years. Clearly the impact felt by individual teachers is impactful for them, but, as is the nature of teaching, if they move on and take the knowledge, skills and understanding about using the folk arts with them, this may be 'lost' expertise in schools if they have not taken steps to share the learning further.

Within secondary schools, there were also examples of teachers recognising the value of working alongside artists and, in some cases, colleagues in their own schools and across different art forms. The comments from teachers tended to focus upon two aspects of development, relating to either specific artform skills (for example, exposure to new styles of dance or music; playing folk instruments for the first time) or ways to introduce folk arts to young people, with an emphasis on playing by ear. There was also a greater awareness of the cultural and historical significance of folk arts. A number of the quotes in the case studies exemplify this point.

### **Timing of CPD in schools**

The timing of the CPD sessions was also the focus of some debate. In some schools, staff CPD with the artists took place before the projects commenced, which was highly rated by both the artists and the teachers. Where it happened later on, or after the end of the delivery, it appeared to have less impact. This is unsurprising, since the staff that had been actively involved in CPD prior to the projects were more familiar with both the materials and the styles of working. In some cases where the staff were not involved in CPD, the cohesion of the 'whole' team (including artists and teachers) was reportedly diminished as there was little understanding of the approaches and how to support learners.

### **2.3.5 Regional professional development days**

A professional development day – *Using folk music / dance/ drama to enhance learning in schools* - took place in each region, attended where possible by teachers involved in the projects, alongside artists and where appropriate, cultural partners. The participant size for these varied and was mostly populated by people with an interest in folk arts education, music educators (e.g. from music education hubs) although there were generally few teachers at these events, in spite of the timing being carefully planned to avoid events such as school examinations. In the South West there was a focus on special educational needs.

It is likely that events such as these would be unlikely to attract large audiences of teachers, even if they did not take place during term time. The term 'folk' could be a reason for this, as teachers may not see this as a priority. However, every attempt was made to be clear that the learning resources would be linked to the curriculum and appropriate for different age groups. In recent years it has been anecdotally noted by

many other organisations that teachers find it hard to get out of school to attend events which are not seen as critical by senior leadership, so this is most likely the largest contributory factor.

As suggested by conversations with staff in school and EFDSS staff, teachers may be more inclined to attend workshops with a specific artform focus, rather than an age-group focus, particularly those in secondary schools. Attendees reported benefitting from learning about work in classrooms (i.e. the applied setting) and hearing about things that worked and didn't work, so this should remain part of any future CPD. They also liked having examples to take away, and in some respects the EFDSS education resource bank will satisfy this need, particularly if it becomes more populated over time. However, in order to be more appealing, perhaps there could be merit in holding a series of central events focused on for example, music, dance, storytelling and drama, and open to a wide range of music, dance and folk-specific educators and school staff.

### **2.3.6 Bringing materials together in one place (EFDSS Resource Bank)**

Another aspect of the CPD for some people related to their awareness of resources. This included where to find them, how to select appropriate resources and adaptations that could be made. Models of collaborative working, described earlier in this section, led to some new discoveries of repertoire and ideas for using materials in the classroom for some people involved in The Full English. A commonly expressed view was that teachers did not have time to go to the digital archive, and many did not feel that they had the time or skills to bring the contents of it to life without support. This comment from an artist exemplifies the point.

*We need a teacher/child friendly resource like Sing Up but just for Folk Music to make this possible. Most teachers are too busy to search The Full English Archive as it stands and would not find it useful. Something like Fun With Folk and Sing Up combined!*

Sue Bousfield, Artist

A recent development has been the creation of the online EFDSS education resource bank, which is likely to be welcomed by teachers within The Full English programme and more widely if teachers get to know of its existence. Another planned learning objective from the schools projects was the creation of learning resources that could be shared with other teachers. This online learning resource includes bespoke materials including, for example, audio recordings, notated music, song words and suggestions of ways in which the sources may be used and taught in ethically sympathetic ways within classroom settings. There are more resources to be uploaded, although it is not clear from the returned evaluations whether all projects will have a complete set of resources, including the lesson planning from teachers. Some teachers interviewed said that their planning would not be of use to others, or, in one case, that no planning was

actually written down by the teachers as they were very experienced and it was therefore unnecessary, apart from in note form for their own use. Either way, this will probably rely on the subject and pedagogic specific skills of someone at EFDSS to turn these into useful resources to share.

It is early days for the EFDSS education resource bank and therefore the feedback provided relates almost exclusively to the resources created within individual projects at present. However, a frequently mentioned point is that, as busy professionals, teachers would be more inclined to just visit one central place where they knew there were accessible high quality materials. Another point mentioned is that the intuitive use of the interface and the reliability of technology are imperative. People are not likely to persevere with finding materials if this is not extremely quick and simple. Therefore, the future maintenance, upkeep and development of this site requires careful consideration and planning.

Additionally, teachers mentioned a range of other places that they may be likely to encounter materials and curriculum ideas if they did not specifically know where to look; a frequently mentioned site was the TES resources website. Additionally, many of the projects link to themed topics (for example, coal mining, local history, May celebrations) and so could be specifically highlighted for these particular purposes.

Some of the projects included working with organisations with their own educational remit, such as the National Coal Mining Museum, Museum of Lincolnshire Life and the Museum of Cambridge. There is an obvious crossover of the learning and another way to broaden the awareness of the resources would be to jointly promote them with such organisations. It is clear that the organisations are already sympathetic to the folk arts and understand their value, particularly in relation aspects of intangible cultural heritage.

Therefore, there is a recommendation relating to the signposting of the online learning resource in order to bring them to the attention of the wider education community (including, for example, schools and folk educators). Whilst clearly being related to the potential legacy of The Full English, this also offers opportunities to raise awareness of the potential of the folk arts in schools and promote ways in which they have been successfully used, offering CPD through the broadening of awareness and experiences.

## 2.4 Partnership and collaborative working

Partnerships and collaborative working have been a multidimensional theme across The Full English learning programme, both within and between projects and organisations.

### 2.4.1 Collaborative working models

As mentioned in other areas of the report, all school projects promoted models of collaborative learning for pupils. This notion of learning “*as a community*” (Ingrid McLean, Teacher) was frequently noted by pupils, teachers and artists. It was valued for the collaborative learning communities that it promoted and for its focus on collaborative working models.

*Working with the musicians in this way encouraged us to work together to learn and in particular to listen. We often play together and we’re just doing our own thing individually but with other people. Our folk band got better and better because we learnt to listen to each other and to fit in our parts together.*

Ingrid Mclean, Teacher, Hanham Woods Academy

It was also valued for the transferable skills it nurtured, such as social skills, and the opportunities to work with people of all ages that might not normally work together.

With the final point of the projects being a national showcase conference at which 17 schools performed, this gave the opportunity for pupils, teachers and artists to feel that they were part of something ‘bigger’ than the individual projects; another important dimension of partnership. This comment from artist Kerry Fletcher, regarding her experience of working at Impington Village College, exemplifies this point.

*This group of students are used to performing at a very high level and in prestigious venues. What I think was incredibly useful for them was to see the breadth of work across the schools and see themselves as part of the wider learning programme. They have taken part in the first nationwide project of its kind and certainly the older students understood this and felt a great pride and excitement about this. The local primary school to IVC have already been in touch with them to make links. I really do think that, aside from the funders and delegates, the connections made between schools will be priceless.*

The CPD day for artists in January 2014 was also very important for promoting a collective identity and helping artists to feel part of something bigger than the individual school or community projects. Playing together as part of a band with the other artists and trainees at the national showcase conference also helped to cement this; the opportunity for such a musical collaboration was valued highly by the artists, although one felt that the opportunity for an artists’ choir was sadly missing.

As also mentioned in the report the model of co-planning and working, with artists paired up, often across different artforms and with at least one trainee, promoted collaborative learning. This quote exemplifies the value which artists placed upon this model of working; the sentiments were also echoed across the schools projects and from teachers' perspectives.

*(My) confidence (was) built by working with artists who also do this as their job, but also working with children of different ages, and people from all over the country.*

Charlotte Hubbard, Trainee Artist

The perceived uneven division of labour very occasionally caused comment from artists, particularly where they felt that the planning fell predominantly to one person or that the work plan was not commonly shared / understood. This did not affect the outcomes of the projects, merely some individuals' views on collaborative models of working and how these should ideally function. As discussed in section 2.1, the role of the lead artist was created in order to help to give the overall responsibility for planning to one named person, although perhaps in future projects the expectations and roles need to be more clearly defined and the significant advantages of collaborative planning shared with others. Having strong examples of the successes of this aspect of The Full English should help with this.

In many projects the high value placed upon collaborative working was extended to the working relationships between the artists and the staff in the schools, relating to planning, delivery and, in some cases, professional development. This approach to planning was recognised and valued by some artists and teachers; it was also noted by one of the EFDSS education team that in some projects, *'collaborative planning was the most powerful form of CPD for artists and teachers'* due to the joint ownership and growth in understanding each other's perspectives and 'building upon the skills and experiences from both viewpoints'. Whilst not all of the projects delivered formal CPD sessions to school staff, it was universally recognised that the model of collaborative working served to benefit artists and teachers professionally.

#### **2.4.2 Building upon and extending existing collaborations**

Throughout the projects, there were examples of pre-existing collaborations that were strengthened and developed by participation in The Full English. Examples of these include artists who had previously collaborated with schools (e.g. Pathfield), artists who had previously worked together (e.g. the artists at Loughton School), school departments who had previously worked together and used The Full English to further enhance these relationships (e.g. Queensbridge School) and collaborative working across organisations (e.g. Cambridgeshire Music and Impington Village College).

There are also numerous examples of collaborations beyond the many examples of school-artist relationships. Within the schools projects, these included, for example the collaborations with cultural organisations such as museums, music education hubs and communities. As is the nature of such a diverse programme, the cultural partners brought different strengths to the programme, including, in some cases, recommending schools with which they already had established relationships and building upon these collaborations through participation in The Full English.

*Stantonbury had worked with us previously and are relatively fertile ground and a very significant voice in liberal arts education. We introduced them to The Full English – this made sense because we already have the connections... I didn't know Loughton School but it is nice to develop new relationships. We know the other schools in Loughton and they are very open-minded, for example, Loughton First School. It's great to expand the list of schools we have connections with.*

Graeme Surtees, The Stables

There are also examples of cultural partners recognising how difficult it is to draw some schools in; one of the cultural partners expressed frustration at a school who was, in their view, too inflexible and so missed out on the opportunity to be involved in The Full English. Another point worthy of mention is that some schools were very happy to be 'recommended' for The Full English by cultural partners and interpreted that recommendation as a mark of quality on their arts education.

### **2.4.3 Collaborations with cultural partners**

A key strategic move with the regional structure of The Full English was to work with cultural partners in different ways. A list of the cultural partners in each region is provided in Table 1. Many of the cultural partners have participated in the external evaluation process and their views on partnership, legacy and sustainability (see section 2.5) have been noted. Much of the feedback on the relationships has been positive.

A point frequently mentioned was the brief opportunity to network at the launch event at Cecil Sharp House, as it was extremely valuable for networking, as well as gaining understanding about The Full English, although it was mentioned on more than one occasion that they would have liked this opportunity to have been repeated at some point during the programme. Two cultural partners commented on the missed opportunity for structured networking opportunities at the national showcase conference, which should go forward as a suggestion for the planning of future events.

A point to note for the future is that some of the cultural partners felt somewhat 'adrift' during the project and would have liked to be kept regularly informed of the progress of the projects both in their own area and nationally, especially those organisations who

were only linked to the programme in a limited capacity. As was pointed out, The Full English was only a very small part of their work and something regular such as a short email briefing or a newsletter to all cultural partners would be most welcome, as well as making them feel collectively part of the project throughout the process. It was also pointed out that a regular contact would help organisations to hear about ideas from others, as some cultural partners expressed that they had hit upon ideas to further develop work too late, which they may not have done if they were more aware of other good practice.

It could be perceived that, to some extent, EFDSS addressed this by having a regularly updated blog for The Full English which all partners were invited to access at <http://efdss-thefullenglish.blogspot.co.uk/>. Email update bulletins were also sent to partners although these became less frequent towards the end of the project with the volume of work generated in the lead up to the showcase conference.

*It is down to both sides to keep communicating – to tell each other what we are doing. We should share short newsletters; it's good to try and add to lists of people you tell about things.*

Simon Hollingworth, Lincoln Drill Hall

EFDSS have also already indicated that budgeting and planning for dedicated marketing and communications staff in future large-scale projects would form part of a strategy to help make these aspects stronger.

Most cultural partners interviewed were keen to talk about the developing relationship with EFDSS as an organisation, and some saw this as a good strategic view from the perspective of both organisations. For EFDSS, cultural partners expressed the view that such collaborations, whether new or existing, helped extend their reach as the national folk arts organisation into the regions outside London, where there is a variety in the range and nature of representation of the folk arts and some 'cold spots'. There is further comment on the possible future development of this, as well as the possible future working relationships with cultural organisations, in the section of the report on sustainability and legacy (section 2.5).

The Full English Band's tour, whilst not part of The Full English learning programme, was viewed as having the potential to widen the appeal and awareness of the education programmes which have developed with The Full English and those related to folk arts more generally which are run in various venues across the country. All of the cultural partners (who participated in the evaluation) with direct contact with the tour were thrilled with the public's engagement with it. It was mentioned on more than one occasion that in the future education work could be explicitly linked with events such as this and also to other external events run by cultural partners in order to bring these aspects of folk music and other arts closer together.

#### 2.4.4 Using the folk arts to draw communities together

A range of different aspects of The Full English have drawn together communities of people who have collaborated previously through the folk arts. It has also brought together people from different communities. Specific examples of this include the family learning events. Many of the cultural partners who responded to the evaluation have expressed the crossover of audiences from different events, and how some of the events have drawn in people who were not previously connected with a particular venue or community of people. For example, children from Marton Primary School got involved in family folk events at the Lincoln Drill Hall, having not attended previously. The joint marketing approach from cultural organisations helped this cross-fertilisation of audiences. Whilst staff members at The British Library were disappointed with the number of people attending the community event there in summer 2013, they recognised that some of the attendees were not regulars at British Library events but were aware of it through a variety of other channels.

Other ways in which inter-generational communities were drawn together include the inauguration of a community band in Marton Primary School, visits by elder generations in Loughton School and children at many schools, including St. John with St. Mark and Shawlands Primary schools, talking to parents and grandparents about the project and asking them about their past experiences (e.g. of coal mining). Within schools, there are a great number of examples of pupils working together in communities they would not necessarily mix with. These include: Branston, Horizon and Hanham secondary schools where young people of different ages and with different interests in performing arts worked together; Pathfield Special School, where the whole school community worked together; and Holy Family School and Durham Johnston Comprehensive School, where pupils from classes of the same year groups came together for collective learning opportunities and informal performances. These are just a few of the examples where the use of the folk arts for developing community cohesion was considered a real strength of The Full English.



## 2.5 Sustainability and legacy

As with any project of this size and remit, questions of longer-term sustainability and legacy form part of the judgments about effectiveness.

As discussed throughout the project, in many ways, it is people who will make the learning sustainable, by continuing to develop and share practice in their current and possible future settings and through the relationships they continue to nurture. There are also numerous other ways in which the legacy of The Full English learning programme is evident and can be supported in the future.

### 2.5.1 Online resources

As discussed in the separate evaluation and in earlier sections of this report, there are two extremely important online resources from this project. Both are open-access and free to use. Another important aspect is that they allow the online resources to be downloaded, meaning that physical resources are available for use and adaptation. Both online portals have the potential to be extremely useful in helping the formal and non-formal education communities, as well as interested others, to develop practice and diversify repertoire. For example, as part of the learning materials on the resource bank, audio recordings at different speeds have been used.

As already suggested, their on-going use is partly related to successful marketing, making people aware of the resources and linking them to sites which are already commonly visited by communities interested in the folk arts specifically and education or the performing arts more generally. A supported infrastructure needs to be in place, and the usability of these sites needs to be straightforward and reliable; as teachers and artists have pointed out, they recognise the value of the resources but have limited time available to get to grips with their use. Additionally, it has been suggested by more than one of the cultural partners that EFDSS works collaboratively with music education hubs to develop facilitated sessions that specifically showcase the resources so that teachers get first-hand experience of using them and also recognise the potential value of the resources. Whilst this was an aspect of the recent CPD events in different regions, there is much more scope to develop this kind of work.

*It is a question of showing teachers the possibilities – focusing on the how, rather than the what, and making sure that they recognise the flexibility and accessibility.*

Lin Hetherington, Cambridgeshire Music

There are possibilities which could be explored in relation to linking The Full English digital archive with other relevant archives, for example, the Clutch Club archive in Milton Keynes which was used by Loughton School.

### 2.5.2 Developing skills and resources for the future

Coupled with the extraordinary potential of the digital archive, many of the artists created learning resources including musical arrangements that the schools they worked with can use and develop in the future. Some examples here include archive-based material at Hanham Woods Academy and new commissions of folk material at Durham Johnston Comprehensive School. Additionally, some of the teachers in the schools have indicated that they will continue to develop their own resources, using the digital archive as inspiration.

### 2.5.3 Spin offs from The Full English

There have been a number of spin offs from The Full English, in schools and cultural organisations. For example, schools have funded extra artist time, booked events for staff based around the folk arts and developed ensembles which will continue into the next academic year and hopefully beyond. An important point raised is that staff have also generated a bank of practical ideas to pull on for inspiration in the future, as well as increased knowledge of local folk arts opportunities. At least two of the schools are planning to take their students to folk festivals in this current academic year – Horizon have just returned from Swanage Folk Festival and are delighted to have been invited elsewhere too. Opportunities such as this would be good to promote The Full English and perhaps schools should be encouraged to do this where events are known about in advance.

Projects based upon local history are being developed and repeated in new year groups in some schools. Other schools, which involved younger children in the projects, are confident that the songs, stories, dances and enthusiasm will stay in the school and be cascaded over the next few years. The explicit link to local history in the Key Stage 2 History National Curriculum is essential for gaining schools' interest in this, and the case studies will hopefully help other schools to generate ideas and knowledge of where to get practical support.

More substantial long-term commitment has been cemented in places too. For example, Marton Primary School has developed a heritage trail around the village and also an online archive of local history on their school website. As Ben Stephenson, Headteacher at Marton described, work in his school has developed down a number of different pathways:

*I heard from HLF at the beginning of August and we were successful so we are delighted and it means we can create a real legacy off the back of the EFDSS project. The project will last the year, is just over £5,000 and we will be able to showcase the work along with The Full English work at the county show next June. The key outcomes will be a heritage trail in Marton including professionally produced information plaques (designed by our children) with QR coding linked to children's historical research, archive*

*photos, pupil sketches, performances of folk songs and dances on the web.*

*I also worked on another bid (pupil premium linked, funded by The Mighty Creatives - TMC) with a primary Head colleague for matching funding of £5,000 and again we've been successful. This project will be a music technology one linked to WW1 topic we've called 'Every Memorial tells a Story'. So we will be working in a variety of ways with our Hub. We will have practitioners in school leading the project, which will impact on staff CPD with music tech, as well as the children. This project is another wonderful opportunity to utilise the skills and talents of artists in school which raise aspiration, motivation and develop pedagogy.*

*This November the Lincolnshire Music Service are staging a county-wide string celebration entitled Folk with Fiddles. Marton are quite involved in the programme off the back of EFDSS The Full English.*

These are just three of the many examples. Others include more representation of folk arts in the programmes of some of the organisations associated with The Full English (e.g. regular monthly 'unaccompanied song sessions' at the Museum of Lincolnshire Life, which has come about through the interest generated at the Folk Song in England study day). Some of the cultural partners have increased interest and recognition of the possibilities of joining up folk performance events with folk events, for example family events and concerts. The Full English Band's tour was a highlight mentioned by some of the cultural partners, who only realised too late that they had missed the opportunity to market other folk arts related opportunities to the audiences but would seek to develop this internally in the future. Cambridgeshire Music continues to develop their folk offer through a Youth Music-funded programme and are keen to keep in touch with EFDSS about this. Sound Connections highlighted a number of ways in which the growing relationship with EFDSS is of benefit to both organisations:

*The project has also resulted in more partnership work with EFDSS including Sound Connections leading on a feasibility study for a new national folk music youth ensemble, the development of a youth voice forum at Cecil Sharp House, and the hosting of the winter 'Would like to meet...' networking event there.*

Philip Flood, Sound Connections

The workforce development from The Full English, discussed in detail in section 2.3, has created a significant legacy through the development of the network of artist-educators with which EFDSS works and the deepening of reflective practice and understanding of the nature of learning in and through the folk arts for artists, trainees and some teachers. Most of the artists and trainees already work on folk arts education projects either as individuals or through other organisations, so the development of practice will impact more widely than just through these projects. The specific recommendations given in section 2.3 seek to strengthen the skills, knowledge and understanding of the workforce through sustainable channels such as the Folk Educators Group that EFDSS has already established.

#### 2.5.4 Future relationships between EFDSS and others

It is clear that many aspects of EFDSS' work are highly respected by schools, cultural partners and other organisations. Schools involved in The Full English would like the opportunity to work with EFDSS learning team again on future partnerships, but are realistic about the financial implications of this. Some schools wish to share their skills with others through their local networks and would welcome support from EFDSS to do this. Other organisations are keen to develop resources, either extending some of the learning resources from The Full English projects or using different folk material and would welcome the opportunities to do this collaboratively. In terms of developing its reach further into the regions, cultural partners are generally supportive of this so long as there is a clear strategy and purpose, and that it is done in inclusive ways. As one cultural partner stated:

*EFDSS should be a national folk development agency with a national portfolio...their work already complements a lot of what we do here. EFDSS need to work with the regions to take this national remit on board properly. ....Through The Full English, EFDSS have had a real impact in moving forward the thinking at HLF about intangible cultural heritage. They have also started to establish a network of organisations and schools focused towards folk arts. There is scope to keep this national role of brokering and networking going, particularly if they can make venues and educators feel less isolated. It's all about communication. It would be great to plug more venues and educators into this network and in part, that's what the Folk Educators Group can do.*

Graeme Surtees, The Stables

#### 2.5.5 Links with the past

A central feature of The Full English is the link with local history and communities. From building the schools and community projects around the local collections from the digital archive, to exploring the social, cultural and historical context of the music, dances, songs and stories, and beyond this to considering the impact of local history on modern society, each one of these projects has made important connections between communities' past and present. Local customs and traditions have been rekindled and intergenerational relationships developed. The personal storytelling has been particularly impactful. All of these things together have helped people to find relevance in things from the past and consider the relevance in the contemporary world, experiencing a sense of the importance of heritage in shaping modern society.

The projects have also championed the folk arts as living and breathing, and the contemporary flavour of many of the performances (including, for example, Branston, Durham Johnston, Horizon and Impington) has highlighted to audiences and participants that there are infinite possibilities to use the past as a rich source of inspiration in the modern world, creating "*the folk history of the future*" (Edwin Holmes,

Teacher, Durham Johnston). The games which many of the children in primary schools (e.g. Bewick Bridge and Shawlands) played are also now 'living on' in playgrounds; likewise with the music and dance from many of the schools, the contemporary interpretations of the traditional material has developed into new pieces and eclectic styles which today's young people feel are relevant and connected to their world.

### 2.5.6 Challenges for sustainability and legacy

Whilst there are many ways in which aspects of the learning programme from The Full English is likely to be sustained, and some interesting definite and possible channels for legacy to be extended, there are nevertheless challenges related to these for any project. The main points which have been mentioned by those involved in the evaluation are related to the question: *How do you give visibility to projects within and beyond the schools in which they are taking place?* This question was asked on more than one occasion, arising from projects that were extremely successful for one group of children but appeared to have no currency beyond this group. Reasons for drawing this conclusion arose from perceived lack of interest from others in some schools to take up the offer of free CPD, no interest in inviting artists to join in with school performances and inflexibility from schools to make the projects more visible or open to others, perhaps due to the competing demands of inspections and results. Clearly, within a minority of locations, this has diminished the possible impact of creating sustained legacy due to the small numbers of people being involved. That said, many schools purposely chose to work with a year group who were not at the end of their school career in that establishment, so this may have an impact in future years in terms of peer learning.

As other creative arts projects have previously reported, corroborated by the finding from a number of projects in The Full English, gaining the support of senior leadership in schools and finding staff who are open minded to the value and potential of the folk arts in education is key. Cementing this high level of support was certainly the intention of The Full English learning team when setting up the projects. It is not clear what more could have been done to secure this level of support in every project.

Clearly, the perceived narrowing of the school curriculum and the focus on core subjects in some schools also limits the extent to which some schools are open minded enough to recognise the value of anything related to the performing and visual arts. There are however key individuals involved in The Full English who are convinced of the impact and will champion the use of the folk arts to help children find ways into and through the curriculum, developing engagement in school and engendering a love of learning.

Another potential barrier is the ownership and availability of specialist equipment, for example traditional folk instruments and clogs. Hanham Woods Academy are currently seeking instruments for their pupils to maintain their folk band and clogs lent to St. Mary's and St. Godric's schools have now been returned. In order to plug some of these

gaps, there may be ways in which EFDSS can work with music hubs and dance organisations to source these on a more long term, case by case basis.

Secondly, in relation to maintaining and growing inter-organisational relationships, it is clear that as with schools, it is *people* who establish, maintain and develop these relationships. Some of the cultural organisations already have a high commitment to the folk arts through their regular programmes of work, and are pleased to be able to link together the educational and performance elements of their work, developing it with established and new artists and educators. Other cultural organisations are less orientated towards folk arts and thus the longer-term impact for them will inevitably be diminished as their attentions focus back on their core business.

Clearly the most impactful legacy, though, remains with the participants of the projects, the audiences, the artists and the organisations, including EFDSS. Relationships have moved in a range of directions, some more strategic, and some more practical. Some of the material created within The Full English has already had 'life' beyond its original purpose, for example some of the arrangements from The Full English Band's tour have been performed at Shrewsbury Folk Festival and so the name is being championed beyond mainstream education circles and into the authentic world of folk. Additionally, John Kirkpatrick's arrangements for the artists and trainees band at the national showcase conference were used in workshops at Sidmouth Folk Festival. There are many other examples of materials being used beyond the scope of The Full English, and events which have happened as a result of The Full English.

The Full English has shown the possibilities of what can be done and how relevant and inspiring the folk arts are in schools and communities. The biggest advocates are those who have been directly involved; only the passing of time will tell if attitudes have developed for long term engagement in the folk arts but EFDSS should certainly celebrate the perception of the exceptional quality of much of the work across this programme.

It should take the confidence from The Full English to lead the sector in developing the quality, accessibility and engagement with folk arts in the future through embracing the learning from The Full English. Sharing what has not been so successful, or showing the somewhat bumpy road in some cases, is just as valuable for the wider education community as what has worked. EFDSS as an organisation is now in a much stronger position to reflect upon the process and outcomes before taking their next steps. As has already been noted by more than one of the cultural partners, having successfully completed a project on this scale, they are also in an ideal position to help others seeking to emulate their work and develop the folk arts sector from sharing the learning from The Full English.

### 3. Conclusion

The Full English learning programme has met the aims it set out to achieve. There is significant evidence of a great deal of learning throughout the programme being fed back into later stages, and this has been a real strength of The Full English.

Engagement with 'Intangible Cultural Heritage' has been embodied in multiple ways and at many levels, and, as would be expected with a programme of work using the folk arts, it has been at the heart of the learning experiences. '*Constant recreation*' (UNESCO) is the core of a '*living cultural heritage*', and has been a defining feature of The Full English.

This programme has challenged assumptions about the value of the folk arts in and across education and shown that the folk arts are relevant, useful and engaging if introduced in appropriate and motivating ways.

It has drawn in people, young and old, through the education work, the performances, the community dimensions, and shown that intergenerational learning is extremely powerful in helping us to understand our individual and collective, local, regional, national and global past, present and future.

It has helped pupils, artists, teachers and communities to inspire and be inspired.

There will always be things that can be improved and developed – which are central to the reflective and reflexive cyclic processes upon which this programme has been built. The recommendations made aim to support EFDSS and others interested in creative arts education, and also specifically folk arts education, to continue to thrive in the future. They are based upon significant strengths that have emerged from The Full English, as well as points for potential consideration and development in the future that have emerged as a result of this evaluation.

## 4. Key recommendations

### Recommendations for EFDSS

1. EFDSS should explore interactive ways to share the learning from The Full English and promote discussion with interested individuals and organisations.
2. EFDSS should share ways of promoting teaching and learning in, through and about the folk arts, as exemplified and developed through this programme.
3. Future artist development should continue to build upon bespoke learning aims based upon individual needs analysis. Targeted training opportunities should include on-the-job supported learning in a range of settings and opportunities to share and learn collaboratively.
4. Trainee artists should be supported by at least one experienced mentor throughout the traineeship. Mentors should also be supported and developed.
5. EFDSS should share this evaluation report with The Full English stakeholders, through the Folk Educators Group, and with other interested organisations.
6. Future programmes should continue to be built on bespoke learning aims relevant to each context, with a range of flexible end points to celebrate work.
7. EFDSS should take the lead in the development of professional learning in and through the folk arts by tackling some of the arising professional development needs. The Folk Educators Group is the obvious starting point for this professional development.
8. EFDSS should continue to invest in the infrastructure supporting the online resources. As an active organisation with a national remit, learning resources created throughout the different strands of their learning programme should be brought together on one constantly developing user-friendly platform.
9. A marketing strategy for promoting the online resource bank is required. The learning resources should be promoted through a wide range of channels. These should include channels engaged with by folk educators and people interested in the folk arts more generally, as well as through channels such as general resource websites, conferences and publications aimed at a wide range of educational professionals and organisations with complementary interests. Social media should promote awareness of the resources.
10. EFDSS should keep in touch with cultural partners throughout projects, for example by producing a regular bulletin or newsletter.
11. EFDSS should capitalise upon opportunities from others celebrating the outcomes of The Full English to develop and promote folk arts education.
12. EFDSS should use the network of engaged and impassioned artists and educators to celebrate the learning from The Full English and lead the debate on how learning communities can embrace folk arts more in the future.
13. EFDSS should seek to develop, maintain and grow relationships with organisations likely to be interested in developing the folk arts both now and in the future, in order to create meaningful, sustainable and evolving partnerships.



## Recommendations for others interested in creative arts work in schools

14. The support of senior leaders is key. Organisations should seek to work with schools in which senior leaders wholeheartedly support the work, ethos and aims.
15. Artists and schools need to work hard to understand each other's perspectives and views of education (including vocabulary), particularly to recognise challenges and tensions and the need for flexibility.
16. Necessary steps should be taken to ensure that sufficient time for ongoing collaborative planning and reflection is allocated to promote an ongoing reflective and reflexive cycle in which learning and impact at all levels is a central consideration.
17. Planning and reflection time should be built into all educational funding bids and all stakeholders should be supported to collaboratively undertake this cyclic reflective and reflexive process.
18. The key focus of learning should be negotiated and commonly understood in advance, and wherever possible, make sure that pupils' voices are integral to this. Artists and educators with appropriate and flexible skill sets should be contracted to meet these needs in order to make the work 'learning led' rather than 'activity led'. Programmes should, to a great extent, know what success looks like.
19. Where there is a significant focus on a performance or fixed outcome, the process of the learning should be made explicit to pupils and teachers and should be worthwhile.
20. Strategies to help overcome/minimise performance anxiety should be included within creative arts work.
21. Opportunities for creative input and risk taking within a supportive environment should be planned.
22. Schools should communicate with artists/educators about the needs, experiences, preferences, expectations and motivations of pupils in advance of work in order for learning to be appropriately differentiated to provide suitable challenge and support for all.
23. Targeted workforce development should be integral to all projects and involve teachers in schools as well as visiting practitioners. Collaborative professional development should be at the heart of all creative arts projects which involve external partners. This should be needs-led and planned as a peer learning community, with appropriate opportunities for external support and guidance.

## Recommendations for artists specifically interested in folk arts education

24. Artists should be clear about how their work may link directly with the curriculum or examination syllabus and make these links explicit.
25. Artists should know the value of intangible cultural heritage, recognise it within their own work and know how to promote it through learning. This includes recognising and promoting the value of contemporary folk arts and promoting local links across cultures, times and places.
26. Folk artists should recognise that the ways of learning in the folk arts may be unfamiliar to others (e.g. aural learning of music) and should support this learning in multiple ways, for example, making audio recordings at different speeds, filming dance steps, notating music as necessary, simplifying parts etc.
27. Artists should know how and why the folk arts are relevant in schools and recognise ways to promote their use in appropriate and motivating ways, as well as recognising potential barriers. A key focus of successful work is to help people see the relevance of their learning and to feel successful and valued.
28. Recognise the ways in which learning through and in folk arts may be different to other ways of learning. Ensure support strategies are available in multiple ways.
29. Awareness of the range of possible pathways for progression (e.g. where to play / learn more folk music or dance) should be signposted at frequent intervals. There should be on a local, regional and national basis.
30. Artists should be aware of any cultural adaptations that may need to be made within their work to make it more accessible

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