

# SCHOOL WITHOUT WALLS

2010–2018



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# School Without Walls 2010–2018

## Glow Moments

School Without Walls is a radical creative learning project that challenges current orthodoxies and informs a shift in the culture of learning, with the arts at the heart of the process. Children’s learning takes place outside of the school campus in cultural centres and public spaces across the city.

‘One day we won’t have timetables or people telling us what to do, we’ll have to do it on our own. Why wait, let’s start now.’ Child, St Andrew’s Primary School, Bath

School Without Walls was originally pioneered in 2010 by Sue East, Head Teacher of St Andrew’s Primary School, Bath; Penny Hay, Director of Research, 5x5x5=creativity and Kate Cross, Director of the egg Theatre, Bath who, together, were passionate about improving learning experiences for children.

This booklet is a selection of ‘glow moments’ from School Without Walls – significant moments that resonate – they invite reflection and interpretation. Glow moments reveal many layers of meaning and are reflected through different voices, bringing fresh perspectives to make learning visible and shine a light on children as active and creative citizens.

## Dedication to Sue East 1959-2018 A Shining Light

The School Without Walls community dedicates this publication to Sue East, who prematurely passed away in December 2018. This loss impacts not only on her family and friends but on all those who advocate for children’s wellbeing and creativity. It is unbelievable that Sue can no longer model her trailblazing approach to primary education on a daily basis, as she has for the past 30 years in and around Bath. Her dying wishes were to spread the ‘fairy dust’ – we will ensure that we continue the work she started. In this way, Sue is forever present in our thinking and in our practice. We will remember her in our efforts to make life better for children through their learning.

Sue is an extraordinary and inspirational person. Her vision allows for the transformation of both teachers and learners by allowing them to be courageous, take positive risks and push the boundaries of possibility, thus enabling a truly research-full school and inspiring a new generation of teachers. Sue faces all challenges with courage and a passion for things being different. She touches the lives of many, fighting for every child’s right to the transformational quality of the arts as well as a range of other life long learning experiences such as the great outdoors, spirituality and philosophy, local history, modern languages and foreign travel - all with equality and inclusivity. The educational landscape is different because of Sue and her great capacity for possibility-thinking. She always has a Plan B.

Sue, you will always shine.



## What is School Without Walls?

'A School Without Walls residency is the teachers saying I WANT TO DO THIS ADVENTURE.'

Lucy, artist

School Without Walls began in 2010 as a collaboration between the egg theatre, 5x5x5=creativity and St Andrew's Primary School, Bath, inspired by a school residency at the Southbank Centre, London. School Without Walls is an enquiry based approach to learning, placing the arts at the heart of the curriculum. Educators, artists and cultural centres work together to co-design learning alongside children, with adults observing, listening, documenting and being responsive to children's ideas. The underlying belief is that if children are invited to follow their fascinations, 'as authors and inventors, their motivation and interests explode.' Loris Malaguzzi, Reggio Emilia 1992

The first residency in 2011 with St Andrew's Primary School, Bath led teachers to review their practice and methods of learning delivery. Children showed increased engagement in learning, and the school raised its expectations about how meaningful contact with cultural settings can inspire children to learn. The premise of the project is that a class of children spend 5-7 weeks in residence at the egg theatre and at cultural centres across Bath. They follow a creative curriculum facilitated by their teachers, 5x5x5=creativity artists and the egg team. Each residency follows a different path depending on the specific interests of the children and skill sets of the artists.

Children are invited to find and follow their fascinations with the adults facilitating this process and scaffolding the learning through co-enquiry. 5x5x5=creativity mentors play a vital role in observing the children and facilitating reflection meetings with the adults to help draw out themes for future lines of enquiry.

Being in residence at the egg provides a wealth of stimuli for creative learning. The plays programmed in the auditorium offer a weekly injection of inspiration and a wide-ranging subject matter. These are often the provocation for the learning that takes place across the curriculum. The theatre's location at the heart of the city provides opportunities for children and young people to discover and engage with different aspects of the city and its culture. For the last eight years we have also developed the idea with many schools, bringing artists into the frame to break down the barriers to learning. As well as being a special experience for the children and young people taking part, School Without Walls is also very much about staff and whole school development. Staff teams are involved in professional development sessions to explore ideas about creative learning that develop a genuinely co-designed curriculum.

School Without Walls is now recognised as an innovative approach to creative enquiry between schools, cultural settings and creative professionals.

Penny, 5x5x5=creativity



'This whole school transformation project has revealed an alternate '5R's': Respect, Real Things, Relationships, Research and Relevance. The egg residency had reinforced beliefs that you have to 'live it to understand it'. The 'getting it' is the challenge... The world that opened up with the residency appeared so much more relevant to the children's true educational needs. Their confidence in themselves increased significantly and was observed in the way they talked to adults. They were also involved in reflecting on their own learning. They were given choices and could explain why and what they would prefer. One child said 'This is how it should be. The teachers wait and hear our ideas and then we choose what we do. I think the children should always do this. It's better.'

I am still driven by a fundamental belief that a creative approach to learning, working respectfully with little humans, especially the co-enquiry element, actually works!' Sue East, Head Teacher, St Andrew's Primary School, Bath



## School Without Walls Mission Statement

**School Without Walls** supports children and young people to be creative and active citizens in their learning and community. School Without Walls is a process that enables children and young people and adults to undertake prolonged creative enquiry alongside each other, in real life contexts beyond the traditional confines of the classroom and curriculum.

## Key elements of School Without Walls

- Children and young people as creative and active citizens
- Creative and empowering environments
- Residency in a cultural setting
- Engagement in co-enquiry
- Adults as companions in learning
- Documentation of emerging themes
- Access to live and real art
- Working alongside creative role models
- Multi-sensory learning in 100 languages of expression
- Time, space and attention to creative processes
- Personal growth and independence
- Democratic, creative and reflective pedagogy

Penny, 5x5x5=creativity



### School Without Walls offers the egg a (re)-examination of:

'What constitutes meaningful arts education  
How whole school communities work  
What 'education' is and how schools are expected to provide this  
What learning is and how we can provide FOR this  
The intellectual and creative impact of a young person watching a play  
How creativity and cultural engagement impacts children's learning.

We're all busy... In those busy times, we lose sight of how beautiful life could be. We fall back into old habits and old patterns... [School Without Walls] is like a discipline. It's like doing yoga, it's like speaking a foreign language or playing a musical instrument. You can't stop practising it. Somehow we have to find a way to be always practising it.'

Kate, the egg theatre



## School Without Walls | Creative Manifesto

1. Be free to follow your fascinations
2. Ask and explore your own questions
3. Trust in your own ideas and interests
4. Express yourself
5. Work independently
6. Create a safe space to take risks
7. Attempt without the fear of failure
8. Be ok with the unknown
9. Be kind
10. Remember all our ideas matter
11. Choose how you do things
12. Be creative!
13. Do things in a different way
14. Cherish everyone's individual way of doing things
15. Think outside the bubble
16. Use your senses
17. Create time and space to explore and learn
18. Make real life choices
19. Be happy, engaged and achieve your best
20. Feel connected to your city and community

Children and adults from School Without Walls 2014

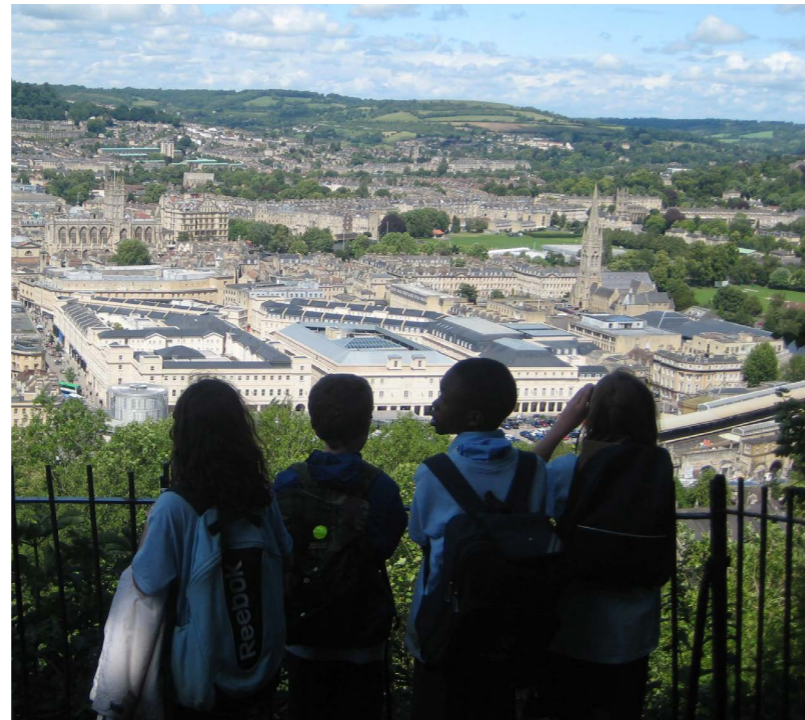


## Creative Co-enquiry

School Without Walls creates an opportunity for educators to think about teaching and learning differently - to inspire learning everywhere, beyond the school walls. This 'environment of enquiry' transforms learning for both teachers and children. The approach is underpinned by a clear set of principles developed with 5x5x5=creativity: essentially this process involves inspiration, immersion and invention. Children and young people are engaged in meaningful, creative enquiries in real life contexts alongside adults as mentors in the learning process. Children and adults are both involved in seeking and posing good questions to deepen thinking and learning. We encourage enquiring minds, independent thinking and critical reflection. Careful observation, documentation and analysis of these learning experiences inform shared enquiries with children and young people; negotiating different ways of expressing and communicating their ideas. The quality of attention of the adults is crucial in this process in order to make the learning visible (e.g. to parents, educators, Ofsted) and inform responsive planning. There is constant reflection, review and rigorous collaboration between the adult team (artists, educators, practitioners from cultural centres and mentors) who share their creative expertise. This ensures continuous high quality professional development for the teachers, developing practice through action research. Giving children and young people responsibility for their own learning, as active citizens, develops a repertoire of 'learning to learn' skills and competencies, and deepens their knowledge and understanding of the world.

This has shown increased motivation, purposeful engagement, authentic learning and social empowerment. As learners, they develop their capabilities to be effective and confident communicators, to cooperate and collaborate well. In summary, creativity, responsibility, reflection and relationships are at the heart of this process. Developing a high quality, inclusive pedagogy is key to the success of the work in order to embed creative and reflective practice'.

Penny, 5x5x5=creativity



## St Andrew's Primary School, Bath

'St Andrew's was the first school that, in collaboration with the egg theatre and 5x5x5=creativity, undertook a term's residency at the theatre. A whole class of children attended the theatre instead of school as part of an initial action research project that asked the question 'What is school?'

The impact of this approach to 'school' continues to resonate in the lives of the respective pupils. It became clear that this opportunity resulted in increased self-esteem and built confidence in the children as it allowed them to develop their social and emotional skills. Of particular significance was their sense of finding their own identities as young citizens, their confidence in feeling part of their city and their own expressed pleasure at being able to work alongside adults other than teachers and school staff. Access to the city, the theatre and a range of adults from different walks of life proved to be highlights of the residency.

A different style of learning also became apparent, very much self-led and organised. The teacher and other educators involved in the project took on the role of facilitators or enablers of children's learning. Children began to recognise their own strengths and weaknesses and understand the manner in which they would learn best. In brief they took on ownership of their learning and did not shy away from asking (and trying to answer) difficult questions.

Now, all classes undertake a one week residency at a variety of cultural centres throughout the city of Bath. Working where possible with artists and mentors, attention is given to responding and documenting the children's learning processes and resulting learning. Again children developed in confidence and maturity, inhabiting a city that so often does not feel like 'theirs'. Even the journeys, by foot, from the school to the particular setting enriched children's experiences through incidental and unexpected moments, such as seeing a wedding, watching a train pass under a bridge and a tree being felled.

The shared cultural experience – which continued in different forms on return to school – allowed for a common language of learning to develop for all groups of pupils. Children expressed a sense of 'freedom' that they contrasted to a sense of being 'blocked in' when they were in school. Their questions and reflections caused us to question the very narrow learning environment of a small classroom and has resulted in an increase in the number of off-site visits into the city, not only widening the children's experience of the city but resulting in increased engagement of parents and family in those cultural settings.'

Sue, Head Teacher, St Andrew's Primary School, Bath

## Children's Voices

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

'School Without Walls gives us an opportunity to look at life differently and you can work with different people and discover your profession.'

'Usually in our school in normal lessons I think I can't do it but in School Without Walls I feel I can.'

'My imagination is stronger so I can think more clearly with my imagination.'

'School Without Walls is amazing because there are so many opportunities and things will sometimes change you as a person.'



## Identity and Sense of Place

'Identity' was at the heart of the children's co-enquiry. The artists and educators invited the children to try out different versions of themselves from the past or the future using props and costuming. The children collaborated to develop their characters and to perform their stories. Immersion in a theatre inspired them and gave them confidence to perform their narratives. It was their sense of humour and imagination that shone through as they travelled from Mars to visit Jane Austin and brought Charles Darwin who lived in a museum to life.

'It felt as if we were embarking upon an adventure together where learning was life sized and life wide.'  
Liz, mentor

'The artists and educators co-constructed a provocation in response to the underlying theme of place that had emerged. The children were invited to layer up their experiences of the city using different colours to represent their knowledge and ideas, memories and feelings. The children critiqued their representation: 'We should put down more feelings.' Their explorations of where they lived and the expertise and sensibilities the artists lent the children allowed them to share their perspective of the place in which they lived and gave them a sense of ownership and citizenship'.  
Liz, mentor

## Journaling

'Students really grew in confidence and thrived from being able to use the skills they had practiced. I was struck by how clear it had made the meaning and relevance of the learning. Learning in the classroom can be very abstract but the ability and freedom to use and see learning in situations made the learning completely visible ... I found myself getting lost within my own journal, and again had a different working experience. It felt very relaxed and collaborative; with me and the children sharing ideas. My role as a teacher developed into more of a role of modelling and encouraging the children through their learning.'

Matt, PGCE student, Bath Spa University



'Children's hearts and minds are alight. One mum told Sue about her son who had struggled at school: He's loving school now. Each evening he asks me to sit on his bed so that he can tell me everything that happened that day.'

Graeme, educator, St Andrew's Primary School, Bath

'This was the best day ever'

Marley, Year 5



'School Without Walls was great! We had our own special uniform, we kept learning journals and went on loads of trips.'

Tamara, Year 5



## Real Life Learning

'Thursday morning began with Graeme's inventive spy-scenario imaginatively tied in to learning around mathematical co-ordinates and a proposed exploration of the egg's surroundings.'

Catherine, artist



'After a recap of co-ordinates and compass directions, the children were introduced to Spy School and handed a set of instructions with clues about the meeting point of two enemy agents and a map of Bath. Our new junior agents were being asked to use problem-solving skills from the maths curriculum. All four groups soon converged at the Abbey and Abbey Green and began task two - identifying the spies. Suspicion fell on old ladies, men in suits, even dogs. Two women hiding behind newspapers became immediate suspects. The children began to construct their story-style reports and, with a little re-focusing, produced some nice description, action and dialogue. Soon they were lost in a rich world of role play in which, it seemed, no one could be trusted.'

Graeme, educator

'My group... surpassed themselves in taking up the challenge as detectives, highly observant, great connection-making and very inventive... much covert springing about between pillars and back-sliding along buildings came to pass, bemused by-standers also contributed briefly to the action (once approved to do so by the adults) and no stone was left unturned... even a slowly ambling duck came under suspicion. One boy formulated that the spy HQ was a large pit beneath Bath Abbey. Encounters with two members of the egg team, who made astoundingly convincing spies, were a high point and triggered further creative lines of questioning and rich written narratives.'

Catherine, artist

'Even the visiting Ofsted inspector looked suspiciously like one of the egg spies in her trench coat (luckily they got an outstanding).'

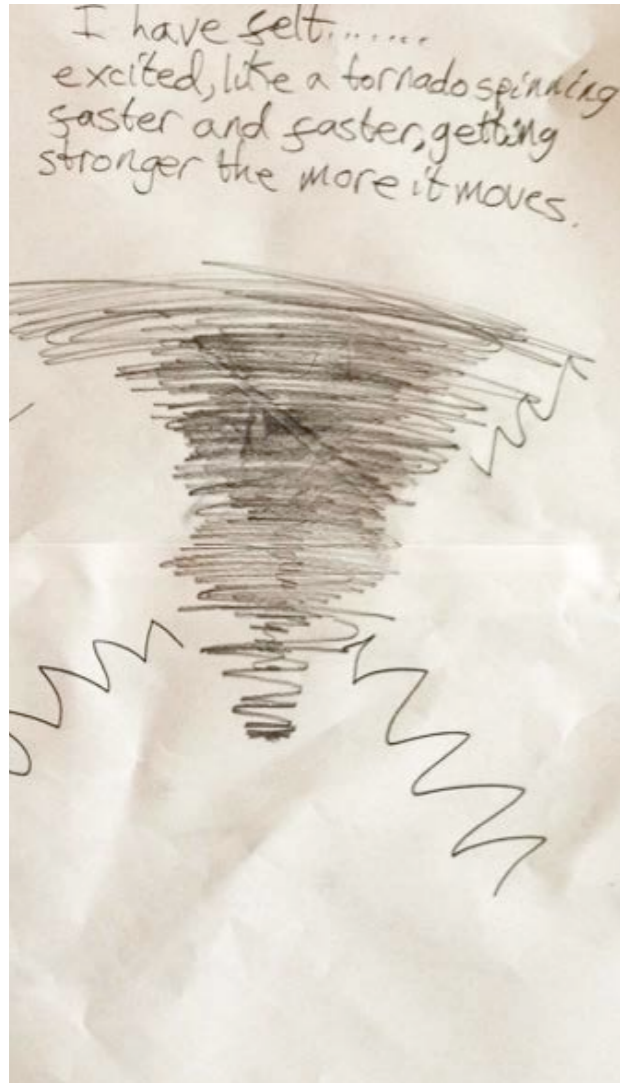
Penny, mentor

## St Michael's Junior School, Bath

'St. Michael's is situated within an area of high socio economic deprivation and as a possible consequence many of the children do not experience the same life chances that other children do. The children subsequently present with lower levels of self-esteem, confidence, resilience, emotional literacy and empathy than might otherwise be expected. During the project the children grew immeasurably into polite, emotionally rounded and literate children who saw no fear in their self expression through a variety of creative media.

In short they were able to throw off the shackles that their lives and experiences had placed upon them and were, to use the words of one of the children, 'reborn' as creative, confident, fulfilled and happy individuals. The project has also made me re-evaluate my practice

and purpose as an educator and has made me a better person, as it has the other adults that worked with the children on the project. What 'glowed' for me during the residency that I took part in, and clearly 'glowed' during other residences, is the personal growth that children experienced during the process. The changes that became evident within the children throughout the course of the residency were inspirational. As the children grew accustomed to having ownership of their own investigations and learning, then their powers and capacities as individuals grew and soared. They became more self-motivated, creative, confident, fulfilled, emotionally intelligent and competent learners who had new and enhanced views of their own self-worth and their ability to learn new things and overcome challenge. As a consequence, their development accelerated further, something like a flywheel or a tornado-gathering pace.'



'For me this image represents the power of the creative learning process that the children experienced during their seven week School Without Walls residency at the egg theatre. It captures what the process does to children. They could express themselves in ways that up that point they had not chosen or felt empowered to do so. They had gone from monochromatic characters to a rainbow or self-expression.

The creative learning process unlocked children's innate creativity and gave it a platform on which to shine. As the children saw themselves shine, their confidence grew. This growth then inspired further self-belief exponentially and built the children into more confident and capable people, empowered to take on the challenges of the world. As a teacher and educator, as I was then, this was the most powerful transformation that I have ever experienced. It changed all of the children that experienced it and it changed me as an educator and as a person.

'SWWs is real learning, this is what we need to be able to do as humans. The stuff like maths and literacy, that we do at school is just stuff we need to know. This is real learning.'

'It's strange because I have been born already, but this feels like I have been born again.'

'I hope my mum can see how SWWs has effected me.'  
'It's changed me.'

'Dear Ben  
Remember the journey of discovery that was School Without Walls.  
Remember the positivity and the sense it has helped you make of the World and your place within it.  
Remember the capacity you have as an educator and human being to support and 'shepherd' other people through their journey of creativity, learning and emotional development. Remember to never place a 'glass ceiling' or constrain human spirit and self-development. Remember the infinite capacity children have to surprise you. Pull away the boundaries, 'walls', expectations and shackles and the inner direction from self-fulfilment will soar!  
It is your responsibility to 'protect' children from these barriers (walls) and allow real growth. Give children the space to build themselves!

Letter to myself- 5th July 2013, the last day of the residency.'  
Ben, Head Teacher, St Michael's Junior School, Bath

'I am an avid believer in nurturing curiosity and creativity; allowing children the space and time to make meaning of their world and express themselves as individuals. School Without Walls provided us with an opportunity to allow this to happen. Children began to delve deeper and discovered things about themselves they hadn't recognised before.'

Hannah, educator





'The children from St Michael's reflected on their School Without Walls experience. They provide a powerful testimony.'

'I was inspired to make my piece because I wanted to show everyone the differences between school and SWW. In my piece you can see people using their whole bodies to learn. I believe it is important to use your whole body when learning so you can be free.'

'If you're not free you can't be creative.'

'The experiences I have had at SWW are important to me because it has helped me to be creative and independent.'

'Our journals have inspired me because they are a true, honest and a beautiful record of our individual experiences. We can write and record our feelings without shyness or judgement.'

'Creativity is never ending questions.'

'Proper learning isn't Maths and English. Proper learning is learning the skills that you will need for life, the things we learn here. Maths is something you need to know but there will be times in your life when you need to know the skills that we learn here more. Like how to deal with problems independently and not getting adults and teachers to sort it out for you.'

'If we are to change schools and education for the better then policy makers and educators need to listen to these children.'

Liz, mentor

Interview with first SWW residency cohort, October 2014, 16 months after the residency - children now attending local secondary school

Caitlin, Jordanna, Grace and Latif

What are your memories of SWW?

'Being creative, fun and had the chance to speak with other people (outside normal peer group), share your ideas more, confidence grew a lot.'

How often do you think about your time at SWW?

'Every time I go in to town.'

What skills do you think that you learnt at SWW?

'Confidence, creativity, how to work as a group and share your ideas with people you don't mix with. Perform and speak in front of a group'

Do you still use those skills now?

'Yes every day!' Very adamant!

Has SWW affected you or changed you?

'Yes!' very adamant. 'It has raised my aspirations, I now believe I can do it' (become a midwife) (a fashion designer)

Would you recommend SWW?

'Yes! It helped grown your confidence, it's fun and it helps you be more creative!'

Ben, Head Teacher, St Michael's Junior School Bath

## Feelings and Emotions

'The notion of inside / outside is a constant touchstone. We focused on the questions 'Where do you keep feelings?' and 'Where do feelings come from?' The children, and adults... presented a range of verbal responses which made me dizzy – from sucking up water to be power-fuelled, to the alveoli in the lungs, the voice-box difference in accent, body force-fields, cellular interactions, taste, smell... to the body as a container of memories, hopes, thoughts, sadness, the body as an instrument. One child mentioned the insides working together 'like an orchestra' when I mentioned a doctor's notion of the body as a museum of fascinating and beautiful working objects. There was also a rich response to the question – 'Are the brain and the mind the same?' Some 3-D artwork and tactile materials were introduced... to stimulate an interest/confidence using sensory materials to develop and transform ideas. The group were invited to share 'their 'auto/biology' pieces' 'with their drawings/collages/models in front of them. Responses to the question 'where do my feelings come from?' included:



'My heart tells my eyes and voice-box what I feel.'  
 'When I feel happy I feel like feathers are coming down from the sky'  
 'I tried to draw what it looked like inside me and I experimented with materials'  
 'When I get excited I have butterflies in my tummy, my heart beats fast'  
 'I have drawn a picture of how my body feels when I go over a bridge and I feel sick in a car' 'Sadness comes in and my tears come out'  
 'I have drawn two – one explains what I look like (outside), and one inside'  
 'When I get excited bubbles of excitement carry all over my body in my veins' 'I keep all my secrets, thoughts and feelings in my brain, I stamp my foot if I am angry.'

Catherine, artist

'My starting point is when we had our first lesson with Catherine and she asked us to close our eyes (like she always does!). Then she told us to imagine a journey through our body and we could use any kind of transport to use on our travel. A clear, vivid image appeared and it was my stomach! It was not a scientific image, but my own that was a lovely picture – better than the look of a real one. On my mind the small, medium and giant bubble pops depending on size. If it was small, it popped one second before it was made, medium can live like a normal bubble! Finally the big one lasts as long as two of them put together and more.

Firstly I used an orange, soft pastel to make big circles (bubble) some over-lapped each other! Then I used a red-coloured soft pastel to make a slightly small bubble inside the bigger one. After all of the bubble making stomach I made I smudged the outside and then traced to add effects. I thought I was finished and then I made a small bubble and some popped to show a few (in) movement - how many tiny bubbles have been popped? What do you think it looked like when you first saw it? Why did you think of that?

After I finished I felt proud and have to admit it looked just like I've seen in my mind or even better! Even though some of my work turns out to something different, but luckily it turned (out) just as I imagined in my mind. Every time I looked at it –(it) reminds me of my fascinating journey through my stomach. How I loved and gave my heart on this piece to show that I cared and took my very time to finish this. If I never gave such love it may not be here for you to see.'

Geneve, Year 5, St Michael's Junior School





## Writhlington Secondary School, Radstock

'School Without Walls has enabled us to bring experiences into a traditional learning environment that break down barriers to learning by opening up opportunities to higher level conversations that the children may not have been able to previously experience. The project uses artists as stimuli, leading group enquiry and following the students 'fascinations' – linking with experts in the real world to expand their experience and skill set. Conversations, opportunities, exploratory learning and challenge are the driving principles behind the development of the project based learning activities. The concept of School Without Walls at Writhlington is about removing the artificial barriers to learning and developing creative thinkers that can take on new challenges. The thinking and work skills developed within the project are now having a major impact across the curriculum in the way they access and take responsibility for their learning. In short, we believe that through this project we can level the playing field so that accident of birth does not determine a young person's future.'

Mark, Head Teacher, Writhlington Secondary School



## Creative and Critical Thinking

'We developed our focus around 6 skills of creative and critical thinking:

**Enquiry:** Create your own questions around an idea or concept, determine your own direction and hold the content for yourself rather than it being imparted to you. Creative, critical thinking skills, asking what if, how can I improve this?

**Independence:** Students are able to self motivate, being able to work on your own without the need to always ask the teacher. Finding your answers, questions and seeking relevant support e.g. external experts, another teacher from a different dept.

**Problem solving:** Exploring possibilities, testing things out, ask the what if questions and take risks to find out. A more active way of learning, more hands on. Thinking through doing.

**Team work:** Being able to work well with others, solve problems as a group without always asking the teacher. Listening, sharing and negotiating ideas and solutions.

**Love of learning:** Finding a love of learning through discovery. Developing habits of researchfulness, the habit of needing to know and finding out. Developing the disposition of a life long learner.

**Resilience:** Pursue your interests, work through the problems and be persistent in finding a possibility or solution.

Teams of students work independently using different modes that support their exploration and expression of ideas for example writing, drawing, acting, filming, researching. Students are given a plethora of choice when it comes to recording or presenting **their** work. Students do not have exercise books but rather learning journals. The purpose of these journals is to give students a place to record, speculate, wonder and be free to make mistakes and use their powers of creativity'.

Kelly, educator, Writhlington School

## Westfield Primary School, Radstock

'The biggest thing about this project is that it has just allowed me to relax and let the children have some ownership. For a teacher, I think that is quite hard but you become an observer rather than trying to lead them the whole time. It's taught me that they don't need leading.'

All children access learning in different ways. School Without Walls allowed an autistic child in my class to shine for the first time. I was blown away with how he could describe his imaginary world (which he developed entirely independently) with such detail and intricate thought.

Who'd have thought that after just five weeks of residency, this child would be able to stand and present his own story and fully capture and entertain his audience? For the first time, I had a 'way' in and was able to have endless conversations about his creative worlds and fantasylands. Suddenly, his learning was meaningful; rather than being forced to share his learning, he actively wanted to talk about it (in fact, we couldn't get him to stop talking)! Teaching is about finding a creative outlet that suits an individual child - not about expecting every child to suit every form of creativity.

The effect this project has on my lower attaining children exceeded my expectations. I cannot count the endless, detailed conversations I had with these children who so beautifully described their imaginary worlds.'

Sam, educator, Westfield Primary School



'12 months later it was some of our SWW pupils who made the best progress in writing by end of KS2. And I think the two things are related!'

Chris, Deputy Head Teacher, Westfield Primary School

## 100 Languages of Expression



'Kate, teacher and Helen, artist, co-created a situation in which the Year 4 class at Batheaston could come to appreciate each other's skills, talents, ways of working and dispositions. They worked on a collective painting that held different stories within it. Small groups worked on ideas for each panel. Negotiation, differences colliding, collaboration, sharing, borrowing, adapting, ownership and honouring each others ideas were an integral part of the democratic process of the painting becoming a whole. The children expressed their feelings about the process explaining they felt 'epic', 'free', 'happy about doing whatever their imagination lets them'.

'There were just so many things that I could not describe like it felt exciting for me, and then there was inspiration, new, messy, silly and beautiful. It was all just one big jungle of inspiration for me, it was so hard to write it all down.'

'I liked the fact that everyone's creativity basically spilled out of a glass onto a table that was School Without Walls.' Rayman

Liz Elders, mentor



'Working with Year 3 children from St Mary's Primary School, Weston, Bath, I invited them, as a group, to create their own imaginary country. Different sub-groups worked on different parts of their imagined country e.g. language, customs, food, landscape and people. Then all the small groups fed back to the whole group and, together, we drew a map of our country and added details as ideas were shared. When it came to the small group who had dealt with 'people', they explained that the people in this country all began life as adults and, as they got older, grew into children and eventually became babies: jelly babies! The older they got, the smaller they became. There was great delight, laughter and excitement at this idea. We spent the next 20 minutes exploring our imagined country physically - stepping into the botanical gardens in Bath and imagining we had stepped into this new country. My glow moment came when one child knelt down and found a tiny flower petal - 'Look', she said, lifting it very gently in her palms, 'it's a very, very, very old person!'

For me this was significant both because of the shift in the children's perspective and because of their whole-hearted engagement in the imaginary world that they themselves had created. Reflecting on this moment confirms for me the value in imaginative play: for both children and adults, the imaginary play space is a space in which we can re-make the world around us and examine dynamics, habits and our ways of seeing and being, with new eyes.'

Polly, artist



'The artists invited the children to re-imagine the Botanical Gardens as a country, which they explored when they crossed the border into the Gardens. Half of the class imagined a land where the adults were tiny and the children as large as trees. They imagined the terrain, customs, animals, religious beliefs and moral and ethical values such as looking after endangered species. This country was inclusive with a language that everyone could understand even if it was said backwards (everyone was called Bob or Hannah). The other group voted to call their land America sparking ideas of Donald Trump's wall to keep terrorists out. When they drew their world on a room sized map they added sniper towers and skirmishes broke out between the two countries. They debated who was allowed in. These contrasting worlds represented the children's ideas influenced by real world issues and computer games. Using the power of the arts, the children's 100 languages and philosophical approaches the artists and educators worked through the children's ideas. Drama allowed them to empathise as they put themselves in the shoes of people living in the countries. The wall became a bridge and the sniper tower a helter-skelter. 'Maybe the wall isn't a good idea after all.' They had realised that whilst they built it to keep them safe it also separated them from friends they had made on the other side.'

Liz, mentor



## Oracy and Literacy

'We decided to go on an adventure, to really experience the worlds we were trying to create with our writing, so leaving the egg walked to Victoria Park. Clipboards in hand the children explored the park as if it wasn't a park in Bath but a place of their own creating. If we free our imaginations what could trees be? What does the sky really look like? What does grass become if we are the size of an ant? How does using all our senses change things. It was amazing to see all the children, including the reluctant writers really involved with their task. They looked like children playing - hiding behind trees, running and chatting and creating worlds... Some worked in groups as if they were in their worlds. Another moment I would look and see a child quietly writing in the nook of a tree. Afterwards sharing the work, it was extraordinary - every child had written something down almost without realising that they were writing - so many worlds, tree creatures, portals, leaf cities and so much beautiful language had been created. In some ways it was a very simple workshop, but in how it transformed our everyday setting into a landscape of magic that each child felt creative ownership of was wonderfully messy and complicated in the free and enjoyable way that creativity is: one big glow moment'.

Alice, artist



## Creative Resilience

'This experience has really proved how accessibility is so important for all children to have confidence in their abilities. It has become more obvious as time has gone on that children who are very quiet in the classroom and less confident have really started to blossom in the School Without Walls residency. When we set off on this experience I wanted the children to ask questions, I wanted them to be inquisitive, to really wonder things, to feel open enough to ask questions, which they have done. They are more confident now and there are a lot more children who find school a challenge who are really blossoming.'

Nicole, educator, St Mary's Primary School, Weston, Bath

'I found the SWW project at Shoscombe gave the children that I worked with a meaningful space to explore issues very close to their hearts – safe spaces. As a result they were given time to work together, talk together and develop amazing pieces of art – all without the pressures of getting anything 'right'. I think that this approach is essential for children to be able to develop relationships with each other, with the artists (and others) working with them as well as understanding themselves a little bit more. Creativity allows young minds to expand while they are 'doing' something, which in turn we hope will lead to greater resilience. This process is a SLOW process, it cannot be taught – it is self-developed – and so needs adequate time dedicated to it. These were some of the quotes I collected:



'Imagination. I can block everything out that I don't want to be in my head. My head is a space that I can wander off to, I can feel happy and safe. Physically making this in art has helped me realise this.'

'How does SWW feel different?

Less pressurised

A special treat

Not a specific task – we get to do whatever we like

Not just art but lots of other fun things too

Learning with no limits

One of the moments I particularly remember was when a year 6 boy who usually sat on his own desk (at his request due to ASD), who didn't like people touching his things on his desk, turned round to join in with a group of boys and was caught smiling and enjoying himself.'

Rachel, Mentoring Plus



## Freedom to Follow Fascinations

'We wanted to take part in the SWW project to provide the children with opportunities for wider learning experiences and develop staff pedagogical skills and understanding. The project has helped us to further develop our curriculum to meet our learners' needs; we want a curriculum that is experiential/exploratory, designed to promote interest and engagement, fill gaps in learning and encourage learning beyond the confines of the school' [e.g. The American Museum, Forest of Imagination]

Sue, Head Teacher, Roundhill Primary School, Bath



'I've never been to a museum before. This is amazing!'  
'There's so much I love. I can't stop drawing.'

Year 1 children

'The children entered Forest of Imagination with high levels of expectation. They entered it from the perspective of using their imaginations and being surrounded by it, which working with the artists during School Without Walls had given them. They seemed joyful and curious. The children responded to what they encountered in the meadows with their whole bodies, their senses and imaginations. They were living and breathing it.'

Liz, mentor

'I'm extremely excited about letting the children be children – totally free and outside the confines of a classroom. Sometimes in school I feel like I always have to drive to the next objective – even if the children are swamped with their current learning. It's like an eternal merry-go-round. I hope this cycle is eased with the project and that the children will develop eternal, life-long, every-day skills outside the realms of the curriculum.'

Sarah, educator's entry in her reflective journal

## Active Citizenship

'My Twerton film gave me goosebumps, it made me really proud of living in Twerton'

Parent

**SCHOOL WITHOUT WALLS**

Screening of **My Twerton**

at Bath City Football Club  
followed by Q&A with  
Ken Loach (film director)  
**Monday 13 November**  
**5.30pm for 6pm**

**'My Twerton'**

A film by Michael Jenkins from 8th Sense Media in collaboration with children and teachers from Twerton Infants and St Michaels Junior School in Bath.

The children wanted to use the film as a way of telling others about 'My Twerton' sharing their own perspectives and experiences of the place they call home.

**Please join us!**

Bath City FC, Twerton Park  
High Street, Twerton  
Bath BA2 1DB

[www.5x5x5creativity.org.uk](http://www.5x5x5creativity.org.uk)

phf Paul Hamlyn Foundation

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BATH FESTIVALS

MentoringPlus Inspiring young lives



'My favourite glow moment was the opportunity to invite the children to create and produce a show for Party in the City. We took them seriously as makers and producers, interviewing them for Director roles. The children that chose to be interviewed had no time to prepare, yet they were thoughtful and eloquent, giving examples from their own lives in their answers. This was week 4 of the residency and demonstrated the children's growth and confidence, their capacity to create something they were in control of, and how the process empowered them as artists.'

Hazel, Bath Festivals

## Real Art

'On a hot summer's day in the Museum of Bath at Work, most children were happy to wander and sometimes run, to chat to friends or to find a quiet spot to hide in. Some children sat and sketched. Some children, like the boy in this picture, sat and sketched and mused. Wyatt looked at the Penny Farthing (a machine the like of which he had never seen before) and wondered all kinds of wonderings.

While he sat, he pondered not only about the bicycle but also about the cyclist. Who was the owner? Who made it? Were the maker and the owner one and the same? Wyatt constructed a narrative, of his own making, from a simple yet rare combination of events. He looked around and saw something he found curious and appealing. He was inspired by the object. He had time to study it. He was not limited by a set expectation. He had time to let his mind wander. To imagine. To day-dream. And most excitingly – to invent.'

David, Head Teacher and Caroline, educator, St Vigor and St John's Primary School, Chilcompton



Exhibit your collection - 'We are building an outdoor museum. Find a way to exhibit the favourite object that you collected this morning. Working in sub-groups of 2 or 3.'

'Imagine you are one of the volunteers, and present your favourite object to us' I led a whole class promenade performance - visiting each room of the museum and the children performed little scenes as volunteers/ embodying the objects themselves.

'We had a wonderful day at the Holburne - the children and the teachers seemed glowing with excitement but at the same time there was real focus and engagement and you'll see from their journals that lots of them described it as the 'best day ever'. Christina said 'I didn't realise you'd come into the galleries' as the children were so quietly engaged today. There was a great balance of being inside and outside, structured and free.

In one of the first presentations the children included a section where the 'volunteers' asked the class questions (reminiscent of Christina's morning presentation): Do you know where Sir William went [on his travels]? I caught Mrs Buckley's eye - it was a moment where the children were teaching each other and enjoying it - we had stepped back and just for a moment they were flying on their own.'

Lucy, artist





St Andrew's Primary School at Bath School of Art and Design

'The whole experience enhanced their understanding of, and participation in, the creative process.'

'They will return to the classroom with enhanced communication skills, and an outward looking, confident approach and a raft of new skills.'

Teacher

'Over the week they unfurled like young ferns and lost their school inner-selves to a world of wonder.'

'I heard laughter and questioning conversation.'

Teaching assistant

'I listened to statements of fact and wonder.'

Parent helper

## Green Spaces

'Walking was a practical approach to exploring the city and its green spaces. It also became a space for relationship building and enquiry in context. The green spaces were part of a rich practical context for novel sites and modes of learning, but they also presented spaces to be mapped, plants and animals to be identified and local experiences to be shared - naming as ownership and language acquisition. Connecting to the cultural centres provided sites for learning, but they also offered a lens through which the children discover how their experiences fit into the world'.

Andrea, evaluator

'Discovering the green spaces together and developing our sense of belonging and identity within the city, the children chose to visit the canal. By following the children's ideas and their curiosity in the canal, the adults responded by supporting the children to explore and follow their own lines of enquiry without restraints. As adults, there was a feeling of anxiety and vulnerability when preparing the visit, but this was balanced with anticipation and complete trust in colleagues to scaffold the learning through unknown waters.'

Children seem much more relaxed in natural green spaces and feel free to be themselves'.

FS commented 'I'm crackling with thoughts and bursting with energy.'

Charlotte, educator, St Andrew's Primary School, Bath



'We were walking from The Holburne Museum to the canal, using our journals, and clay combined with found materials, to record what we noticed. At school before leaving, Charlotte showed the children a picture of a Kingfisher in *The Lost Words* by Robert MacFarlane and Jackie Morris, and challenged the children to spot one. As we neared the canal, I shared with the children how it was dug with pickaxes and shovels and lined with clay. We talked about people and wildlife who live there now, as we looked down onto the canal from one of the bridges in Sydney Gardens.

NJ – 'What does a Kingfisher even look like?'

FC saw a pigeon fly low over the water – 'Is that a Kingfisher?'

I reminded them that a Kingfisher is small and turquoise/ orange and that we might hear its peeping call rather than see it. As we walked further along the canal towards a stopping place, I started up a conversation with JS.

Me – 'I like your hat, is it new?'

JS shook his head silently and smiled. A little further along children started spotting ducks swimming in the canal, and a young Moorhen swam by.

MH – 'I saw a duck'

JS – 'There's a baby one'

JS had started warming to me, so we talked about how his 'baby duck' was a young Moorhen, and how an adult would be black with a red beak.

A few minutes later EW pointed out an adult Moorhen but didn't know what it was. JS told her and then showed me. He was pleased to have made the connection. Stopping at a patch of grass where the canal widened, I reminded the children how we'd used our journals before, remembering what we had noticed through drawings, rubbings, collections and mapping. JS chose to sit near the canal away from the other children so that he could see the adult Moorhen, and drew it very carefully, before starting a detailed drawing of the boat near it.

Another child found an egg on a nearby wall.

JS – 'It could be a Kingfisher!'

Me – 'I think it might be a bit big?' (I show him with my hands how big a Kingfisher is)

JS – 'It could be a duck? Or that thing with a red beak?'

Later back at The Holburne Museum JS spent an hour working quietly and with complete focus on a model of the canal boat, stopping to share with me the different elements that he'd noticed and recorded in his drawing.'

James, artist

## Taking Purposeful Risks

'When she heard about School Without Walls she thought there's no way her child would be able to do it. It will just be too difficult full stop and, apparently, the first trip they did find really, really difficult, but the more [they have] done the happier they have been and now they have basically cracked school trips. They have enjoyed it so much they keep saying they are really proud.'

'What would you say if I told you that we will be here, at the egg for five weeks?'

Jack exclaimed 'you've got to be flippin' kidding me!'. Encapsulating their surprise and joy!

Lucy, educator

'I loved the way the school watched Tom Thumb on their first day – the children treated the egg like it was their home right from the start – there was such ownership and it was so special to witness. I've never seen an audience enter a space like that, as though they knew the show was there for them!'

Laura, the egg theatre

'What a brilliant start! This day was just so much fun... I love the fact that even the first day was an unknown to pupils. We didn't say 'We're off to do SWW' and took them to the egg. They discovered it in Bath together... The best five weeks of my whole teaching career - because I've seen them all be so happy ... They've actually come alive ... The whole five week experience was a 'glow' moment for me.

From start to finish, the sheer delight to see the enjoyment, excitement and enthusiasm shine from the children's faces as they went from one fabulous day to the next. If I really had to choose one moment, it would be the day we launched our residency. I was in just as much suspense as the children because apart from knowing that we would meet yourself, Lucy and Dan somewhere in Bath, I had no idea where we were going, how we would get there, what the reaction of the children would be and so on. Despite having no real concrete plan for the day, it couldn't have gone any better if we tried. From the minute we left school, the children were bursting with excitement. This only escalated when we met Sam who handed over envelopes with maps and clues in.

Our trail was led by the children and for the first time I think ever in my teaching career I handed over complete control to my class. For me it was a leap of faith...a monumental step into the unknown. I never looked back. The rest of the day did not disappoint. We met Lucy and Dan as 'interesting strangers' along the way and they helped us in our journey to the egg. When we finally arrived at our destination, the children watched the performance of Tom Thumb, which they thoroughly enjoyed. Before we left, it was our chance to tell the class they would be coming back four days a week for the next 5 weeks. Their reaction was priceless. The only way to describe it was as a mixture of sheer disbelief, excitement and slight hysteria! It was the best moment I've ever had in my teaching career and one which will stay with me forever.'

Lucy, educator, Westfield Primary School



'Starting a new school year with SWW is an exciting thing to do. It certainly makes coming back to school more interesting as a practitioner. It is really good that Lucy taught the class last year –she has no apprehensions about how they will respond, or any need to establish herself. Lucy is super-positive about the project and I feel very good about the fit and timing of SWW. I also love the fact that Lucy will have the class for the rest of the year to build on these experiences and extend learning opportunities. Our departed Year 6s, who experienced SWW 16 months ago, have left having made outstanding progress and achieving some really excellent results. It's not about that, but this is hugely affirming for a school leader championing this project. More importantly, as they left school last year, SWW was a standout experience that they talked about above all other memories at Westfield. These opinions were offered freely by the children, without any prompting from us, and are a huge testament to the lasting impact. Sam and I always talked about the last experience leaving us feel like we wanted to do more, or build more on, the experiences the children had had. I think this experience may give us that opportunity.



What a brilliant start! This day was just so much fun. There were all kinds of things to observe about pupils that are beyond SWW. Really interesting to see the pupils interact with the artists in the situation we created. The children's responses at the end of the day were priceless. I love the fact that even the first day was an unknown to pupils. We didn't say 'We're off to do SWW' and took them to the egg. They discovered it within Bath together. Fab. Sam was totally jealous. :)  
Chris, Deputy Head Teacher, Westfield Primary School

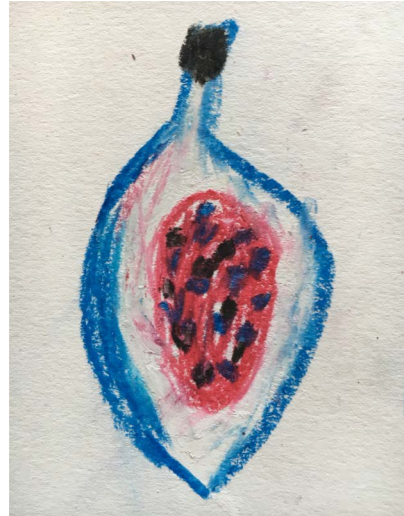
## Positive Social Media

One of my ambitions for SWW is to give disadvantaged families (children) access to quality art/creativity in Bath. On this residency, Lucy's ability to engage our parents, as well as pupils, was a real positive. She actively encouraged parents to join us in a daily basis, and several did. Some joined us at performances, but my real glow is that a few of our parents took up an offer of free tickets to the egg one weekend. They then put reviews of the show on our Facebook page. These families would never have attended a performance had their children not been part of SWW. The only way to break the cycle of disadvantage is to change attitudes and change opportunity. This is an example of both.



A particular strength of this project was modelling to children how to use social media appropriately and for educational purposes. By setting up an instagram account and allowing children and their parents/carers to follow it, the project promoted positive interaction and was extremely immersive – the children didn't "switch off" when they got home, they wanted to reflect and comment on their learning from the day.'

Chris, Deputy Head Teacher, Westfield Primary School



### Sensory Exploration

'After tasting toast and fruit, especially a mystery fruit, they described what tasting with a blindfold on was like: Amazing, slippery, disgusting, crunchy, squishy, seedy, smooth, joyful, weird, rank, shiny, refreshing, gooey as snail slime, very sticky, gooey. When asked 'how did it feel tasting food with a blindfold on?' they weren't quite sure what to say - difficult question to answer. Lucy, the teacher altered the question to make it easier - great co-enquiry moment. Some said they were worried because it could be dangerous. KA felt a bit of joy when he ate the mystery fruit. Lucy (artist) said they were very brave for tasting the fruit. JC when smelling the box talked about how the smell reminded him of his grandad's farm and smelling the cows - recorded in the camera pod. This prompted others to think and reflect on memories that the smell reminded them of - etching towards the deeper sense of reflection that can be reached. Using a 'Story Catwalk' where objects are laid out in a row and someone leads a blindfolded partner through a story they make up using the objects. I think this task was perhaps a bit tricky for them to be left on their own to do, as a lot of them seemed to take them through the objects and using them as what they were literally, rather than imagining what they could be. The final part of the afternoon required their full imagination, using objects to tell a sensory story to a blindfolded circle. This was led by Lucy (artist), and was a lot more effective in that they used their objects to continue the story. It allowed for a deeper telling of a story, where the objects were sometimes transformed into what they were not. Those listening to the story were able to feel, smell, imagine and touch a story through the storytellers behind them.'

Andrea, observer



### Multi-artform Experience

'I absolutely loved the improvised workshop performances we made with the young people and it felt a really powerful way for them to work alongside me as an artist... being asked to co-create together... it was fantastic be able to use so much hands-on tech but also just around being able to work within the moment... today allowed me to sort of feed my expertise into what they were doing in the live moment and support and coach and lead sometimes, and then step back and offer them suggestions and direction, but also to play with them... I tried out a process - we created a performance together, in the moment... I felt at the top of my practice. It felt really true to my practice. I felt like I was giving the best of what I know, I could pull on the people around. Everything was really flowing and working... The notion of surprise and the unknown, opens up their curiosity and keeping that sense is so important at school.'

Lucy, artist





## Relationships and Empowerment

'Alfie is an incredible individual ... it was a delight to see his face light up ... we were creating with play dough by the river, it was a real moment for him to enjoy an activity alongside another ... it was all about trust.'

Dan, artist

'I think trust between the artist and teacher is such an important thing. This relationship allows us both to take new risks and step into authentically new territories and try things out.'

Lucy, artist

'SWW and the often 'not knowing' and then the 'noticing' of the connections, very much mirrored my artist practice, perhaps inviting the staff and the children (more than previous projects) into that world'.

Kirsty, artist

'Children's engagement in creative enquiry and critical reflection enabled them to express their ideas in many different media, drawing on the integrity of each arts discipline, with the curiosity and questioning habits of mind of an artist.'

Penny, mentor

'I think the children value hearing from adults talking and sharing honestly and openly about their lives and their passions. Adults that treat them as equals and who value the children's own view of the world. I think the children are responding to being respected and trusted and being given viewpoints into the world that they might not normally have access to'.

Deborah, artist

'I think the children appreciate the openness and enthusiasm of the artists and other SWW adults. Their ideas are being taken seriously and their creativity is being celebrated'.

Sam, Residency Coordinator

'The different elements of School Without Walls ... are all creativity-based. Teachers need the artists to empower them and to help them to make creative choices. Even though they've all got it in them... I think creativity is 'cool' and I think teachers think that they don't have it. It can be hard to access creativity in school though... and I think that is what School Without Walls does. It smashes that myth. With SWW we have made a great curiosity for the children that they expect something which is great, not scary! Teaching them that they can be resilient with the unknown - we got journaling right this time! With KA's handwriting he found pleasure in writing in his journal, and pride in making it beautiful.'

Laura, the egg theatre

## Ideas Development

'It might be your idea, but where did the idea come from? This could literally go on forever!'

Jack, Year 4

'Co-enquiry to me is equality between everyone in the room. Enquiry is taking place simultaneously for all parties. Curiosity and openness to learning that is taking place for everyone. I think it's so empowering when the students see their teachers taking risks and experimenting... it is exciting for them and encourages them to be bold and take risks. They sense it.'

Laura, the egg theatre

'The excitement of discovery and permission, expressed to the children through respectful and responsive relationships, encouraged the children to persist in their enquiries and champion each other's enquiries. Collaboration and reflective conversations occur organically in the creative and invitational School Without Walls methodology, if the context is curated carefully enough. In the reflection session that week, the teacher recorded the sense of anxiety at offering the children so much freedom, but recognised how fruitful this new level of trust might be for their confidence and commitment'.

Andrea, evaluator



## Creative Reflective Cycle

'Grappling with the question of what is school, what is the function of school, where does learning take place, what is a cultural campus? The success was not necessarily in the outcome but in beginning a transparent dialogue with the children about these questions'.

Kirsty, artist

'If we're attentive, listening, observing and democratic... that is something that could be transferable to other teachers. It seems that that's one of our charges'.

Sue, Head Teacher

'Overall, the impact of School Without Walls and related creative co-enquiry was deemed to have a positive impact on wellbeing and engagement. ALL teachers and residency coordinators believed that there was a positive impact overall on children's wellbeing as a result of their participation in School Without Walls ... Wellbeing and engagement seem to improve in a creative co-enquiry context where willingness to engage and critical reflection are the goals, with no 'wrong' answers'... Careful scaffolding by adults was seen to provide the context for children's freedom to persist in enquiry and refine their ideas, with a focus on creativity and making activities as tools for developing a questioning mindset ... All teaching staff felt that children were more engaged in conversations about their learning, which implies more time speaking and that perhaps the structure of this learning makes those opportunities more likely or possibly more compelling ... 'ALL teachers stated that there had been a positive impact on their relationship with the children in their class

as a result of participating in School Without Walls ... Participating teachers were able to identify improvements in the children's attitudes and learning skills'.

Andrea, evaluator

'Malaguzzi said that if we learn to listen well then teaching will never be the same as before... Teachers I think are enabled through creative-reflective cycles to listen well because they are not alone in their thoughts: they are in dialogue with other colleagues, mentors and artists so bringing all those observations, reflections, analysis, hypotheses, and projection of possibilities together from those different perspectives.'

Liz, mentor

## Courage

'School Without Walls requires courage – it involves reconceptualising the curriculum, placing the arts at the heart of learning in 100 languages, making meaning through all their senses. Creativity, real life contexts, learner agency, reflection and relationships are central to this process. Careful observation, documentation and analysis of children's learning and responding to their interests and fascinations has demonstrated increased motivation and engagement. Over the last eight years we have had witnessed the extraordinary creativity and imagination of both children and adults. Together we have designed a creative and democratic approach to learning through co-enquiry that is underpinned by a clear set of values and principles. The role of the adult team has been crucial in sharing creative expertise and thinking between artists, educators and mentors, developing a creative and reflective pedagogy.

My top ten principles for School Without Walls?

- Being an artist, being curious
- Courage and purposeful risk-taking
- Space, time and attention
- Experimentation and co-enquiry
- Freedom to follow fascinations
- Respect and trust
- Empathy and kindness
- Observation and documentation
- Collaboration and communication
- Creative thinking and reflection'

Penny, mentor

'Your own acts and behaviour tell the world who you are and at the same time what kind of society you think it should be.'

Ai Weiwei 2010

Thanks to all the contributors.

**Penny Hay, Director of Research, 5x5=creativity and Senior Lecturer in Arts Education, Bath Spa University.**



## Acknowledgements

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### Creative team

**the egg theatre, Theatre Royal Bath**

Kate Cross, Director

Laura Knight and James Moore, Creative Learning

Alex Duarte-Davies, Theatre Royal Theatre School

**5x5x5=creativity**

Penny Hay, Director of Research

Liz Elders, Mentor

Katherine Evans, Mentor

Andrea Harris, Evaluation Co-ordinator

### Schools

St Andrew's Primary School, Bath

St Michael's Junior School, Twerton, Bath

Westfield Primary School, Radstock

St Vigor and St John's Primary School, Chilcompton

St Mary's Primary School, Weston, Bath

St Saviour's Infant School, Bath

Twerton Infant School, Bath

Roundhill Primary School, Southdown, Bath

Batheaston Primary School

Shoscombe Primary School

St Mary's Primary School, Writhlington

Writhlington Secondary School

### Creative Partners

Bath Spa University

Bath Festivals

Mentoring Plus

Holburne Museum

Museum of Bath Architecture

Museum of Bath at Work

No. 1 Royal Crescent

Roman Baths

Fashion Museum

Victoria Art Gallery

Feilden Clegg Bradley Studios

Grant Associates

Forest of Imagination

Edge Arts, University of Bath

### Artists

Lucy Cassidy

Catherine Lamont Robinson

Helen Lawrence

Kirsty Claxton

Deborah Aguirre Jones

James Aldridge

Alice Maddicott

Dan Martin

Toby Thompson

Andy Kemp

John East

David Lane

Sarah Moody

Polly Tisdale

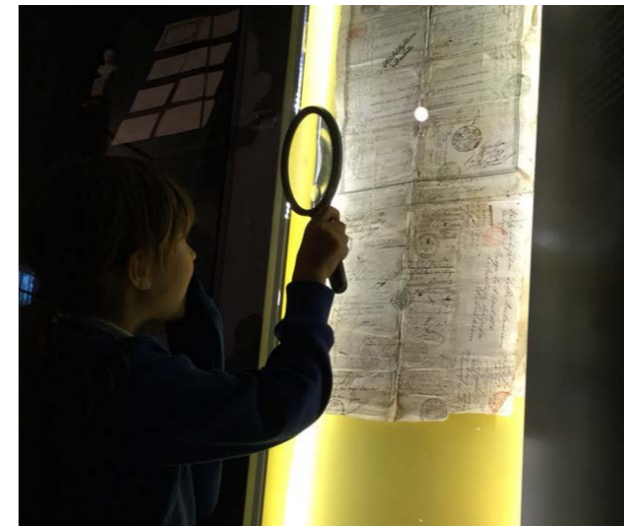
Edwina Bridgeman

Helen Hewitt

Rebecca Tantony

### Film-maker

SJ White



5x5x5=creativity



**Postscript: David Lane, writer**

What to Do in a World Without Walls: A Short Instruction Manual in Five Parts

*Cribbed, Adapted and Mostly Stolen in Partnership with the Delegates of 28 September 2012*

**Sub-Heading: Absolutely not a Genuine Evaluation****Part 1 – Ideas and Blueprints**

1. Pick up Harvard University and fit it into a small bedroom in Limpley Stoke
2. Pick up an entire school system and fit it into a theatre
3. Go to the furthest reaches of the universe and push down the wall that you created age eight, looking up at the ceiling, realising infinity might be a bit overwhelming
4. Everything in your life you have always secretly wished you wanted to do is put inside an envelope, which you get to open in a room full of music and trepidation
5. Interrupt people's version of the world with something they never expected
6. Introduce every primary school in the country to contemporary dance
7. Use technology to fit the world into one room, one laptop, one tablet, one phone
8. Create the world that you wanted to draw on the floor
9. In the World Without Walls, everyone should be a citizen who asks questions
10. Build a shanty town with all the rubbish we can find within the school
11. 'To school' somebody is completely different from the noun school; honour the former rather than the big stone building

**Part 2 – Preparation**

1. Prepare small things in lots of detail
2. Don't prepare too many details
3. Absolutely don't detail outcomes before they've happened
4. Don't be sure
5. Don't prepare for any outcomes
6. Prepare for any outcomes
7. To thine own self be true
8. Be daunted
9. Be prepared to be surprised
10. Provide Sharpies
11. Provide costumes e.g. hats, wigs, capes, glasses at all times
12. Have fear, shortly before you remove all fear
13. Prepare to be human
14. Do not, on any occasion, wear kitten heels
15. Don't ask 'what's the correct thing to do here'?
16. Take care to not care too carefully
17. Apply coffee
18. Cross your fingers
19. Smile - it's going to be fine

**Part 3 – Questions and Problems**

1. If you're breaking down the wall in your organisation, what happens if the organisation is only you?
2. How does a school reconstruct an institutionalised and prescriptive idea of school? If we erode all boundaries, how do we know where we are?
3. How do you capture everything that happens that matters?
4. Who's paying for this?
5. What can we learn from the spaces we want to go back to?
6. How do we measure growth?
7. Why are we all thinking about trees?
8. Why do most of our imaginary schools as adults involve water and pastoral idylls?
9. And wine
10. Are you measuring what you value as well as valuing what you measure?

**Part 4 – Execution – What Would You Do in a World Without Walls?**

1. Run
2. Run in a straight line
3. Run around
4. Hide
5. Build a shelter
6. Build more walls
7. Build some walls
8. Make stories where previously there were none
9. Say hello to my neighbours
10. Say hello to the people next to me, like in the Olympics
11. Have a good old dance around
12. Run around (again)
13. Do a risk assessment, and then run around
14. Find a way to make a roof
15. Try and make a den
16. Play all day in a cardboard box until I get bored
17. Play that hide and seek game with the iPhones
18. Build some walls
19. Run in a straight line and not worry about trespassing
20. Free your eyes

**Part 5 – How to Reflect**

Trust spirit  
 Trust that there will be magic  
 Trust that there is and will always be desire for unexpected transformation  
 Trust that you can put a school-shaped camel through the eye of an egg-shaped needle  
 Trust that the child you were will remember all the children that there are, and will rediscover ways to meet them, learn from them and work with them





THE SWEYENAGHT'S

**SCHOOL  
WITHOUT  
WALLS**  
2010-2018

 **5x5x5=creativity**  
 Paul Hamlyn  
Foundation 