

The magazine of Creative Education Trust schools Issue no.27 February 2022

Connected

Diversity

Powerful knowledge, authenticity, multiple perspectives and the parallel stories of sugar

Strong and Silent

Alumni

Sixth-form competitions

A new network

New Faces

Curriculum Rising

Safeguarding and compliance

The Primaries adopt CUSP

Plus

The Day of Change, Careers Week, the Royal Literary Fund, Alumni in the Spotlight and more



By Diverse Means

Creative Education Trust's trustees, executives, principals and headteachers are united in their strategic focus on diversity and inclusivity in the curriculum. In a keynote presentation to the all-staff inset day in January, **Luke Bowers**, Director of Performance and **Nimish Lad**, Curriculum and Research Lead, drew attention to three driving factors for this curriculum work: cultural excellence, developing responsible citizens and giving all Creative Education Trust children access to a global cultural heritage. This is a redacted version of their 30-minute, illustrated presentation.

We believe that to build a curriculum that embraces, celebrates, highlights and actually foregrounds diversity is an act of both equity and allyship. Diversity matters in the curriculum because it builds a sense of belonging – pupils can see how what they are learning about forms part of the world they already know. A diverse curriculum can also open pupils' minds to new ideas, viewpoints and cultures; to a wider world they may not be aware of yet. Our aim is that pupils should feel part of a global community with a shared understanding of the different cultures within our world. A diverse curriculum brings balance to the discussion – it ensures all groups are represented – and it educates our pupils as 'citizens of the world' to understand how their own perspective sits alongside the views, thoughts and experiences of others.

We want all colleagues to be familiar with 6 key terms and to understand their relevance in and beyond our academies:

Ally

Takes action in support of marginalised groups; advocates for those outside of their own group

Equality

Treating everyone the same, regardless of starting point; often leads to unfair outcomes

Unconscious bias

Implicit associations based on race, gender or disability, prompted by information and assumptions which may be inaccurate

Emotional tax

Being on guard against bias, feeling different, and the associated impact on an individual's wellbeing

Equity

Treating people fairly by taking into account their individual needs

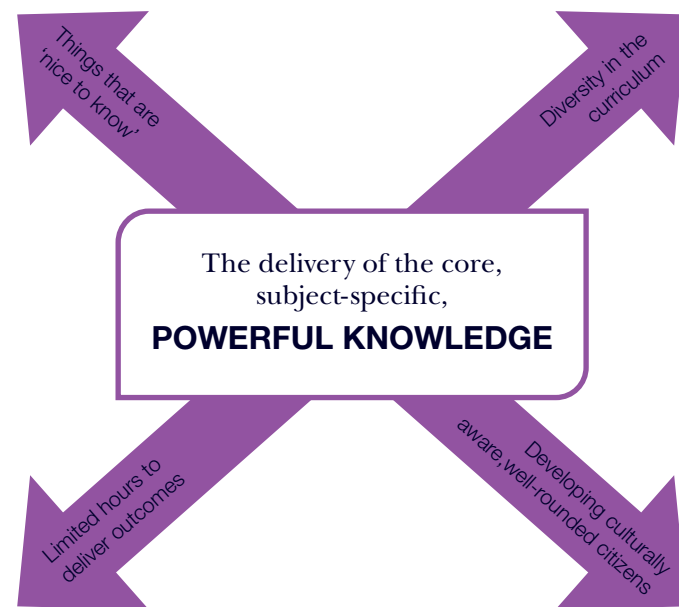
Intersectionality

The overlapping of social identities such as race, gender and sexuality that can create unique barriers to an individual's progression and success

KNOWLEDGE

The curriculum aims to deliver core subject-specific knowledge that is powerful because it allows pupils to learn more. The more they have learned, the more they can remember; the more they know and can do. However, the scale of our ambition for what the curriculum could do can create tension in delivering the core knowledge every child needs to reach the next stage.

Tensions on the curriculum



The first tension is created by all the things that are 'nice to know' in the hinterland of a subject but are outside from the core – the story behind how things have ended up within the subject domain. Second, limited timetable hours exercise pressure on the rate at which knowledge is delivered and reviewed. Third, we all want cultural capital to be transmitted in the classroom as well as core knowledge, so that we're developing culturally aware citizens. And finally, we need to deliver a curriculum that serves the students that we teach because it's diverse enough to represent them.

No single one of these aims can pull the curriculum too far from its core purpose; rather, they need to enhance it and make it more memorable. So, how do we balance these goals?

AUTHENTIC DIVERSITY

We aim to be authentically diverse, rejecting tokenism. Knowledge from diverse contexts should be woven throughout the curriculum, rather than appearing only within a specific term or sequence of lessons. There are four main elements to our approach: windows, mirrors, lenses and threads.

Windows into a new culture, thoughts or ideas that students have not considered

Mirrors reflecting the cultural identity, thoughts and ideas of students in the room: the diversity that students experience daily

Lenses through which we look at curriculum content; all relevant lenses, not just one

Threads the ideas of specific groups to which we return throughout the curriculum; allowing students to track the contributions of diverse communities to the development of these ideas

Examples of each approach abound. We should be discussing the resourcefulness shown by African communities in solving water distribution problems in geography alongside the more common solutions in other parts of the world, or in design technology before asking students to design their own. The contributions of scientists with disabilities give insight into motion and forces in physics, or into sublimation and distillation in chemistry.



DIVERSIFYING LESSONS

Let's consider the lenses through which these lessons are delivered in a typical Key Stage 3 day.

Maths / Pythagoras Theorem Do we teach the theory of how to find the unquantified side of a right-angled triangle as the Pythagorean (Greek) theory or as the gou-gu (Chinese) theory?

Science / The History of the Atom Do we only discuss Dalton and Bohr, or we do include the work of Maria Goeppert Mayer, who actually discovered the nuclear shell model, and won the Nobel prize for doing so.

Geography / Sustainable Resources Is sustainability a positive or a negative concept in African and South American countries? And do we risk implying that sustainable resourcing was impossible until western involvement?

History / World War I Whose story do we tell? The men who went to war? The women who upheld the backbone of the economy? The allies from all over the commonwealth? Do we help pupils understand why people acted as they did at that time in history?

Art / Francisco Goya Do we just focus on the art or on the person too? Do we share stories of artists such as Francisco Goya (who had a neurological disability) to make the point that art is inclusive? Or do we just present Goya as a prominent romantic painter?

Each of these examples offers a means to ensure that different students from different backgrounds find 'belonging' in these lessons

MULTIPERSPECTIVITY AND PARALLEL STORIES

This word has gained academic currency in the last 25 years. In the context of history, it refers to the idea that history is not 'closed' and objectively factual, but subject to interpretation. The notion that multiple narratives co-exist – as many as there are individuals who experienced historical events – is a critical part of a diverse and inclusive curriculum. Too often we focus on a single and therefore closed narrative when we teach pupils a particular piece of knowledge or information.

Because any event takes place from multiple perspectives, it's essential to consider all the lenses. Here are two images of World War I troops. The first supports a single, dominant narrative: Britain sent its native, white soldiers into war. The second image shows Sikh soldiers who also fought alongside their British counterparts in France. Considering the perspectives of both groups of soldiers at the same event is known as 'paralleling stories' and is recommended in a diverse curriculum.



Another example: something as simple and familiar as food types can be an excellent stimulus for paralleling stories.

When we make references to sugar, are we teaching students about the links between sugar and the slave trade? Do we talk about the Irish potato famine causing nearly a million people to perish? Do we allude to the political links to Britain and rice?



For all our pupils to see themselves in the curriculum, this diversity needs to be expressed in the imagery and messaging around the school site in classrooms and corridors. Look around your working environment. Do the posters, notices and display boards counter or perpetuate the dominant narratives? Can you detect any unconscious bias?

A sense of belonging can improve pupils' chances of academic success, because pupils who feel they belong are more likely to see the value of the work they're doing, and believe more strongly in their chances of success. It can improve wellbeing: studies have linked perceptions of belonging among schoolchildren to positive feelings of self-worth and social acceptance.

“Do the posters, notices and display boards counter or perpetuate the dominant narratives?”

OUR SCHOOLS

Many of the dominant narratives hold strong where our schools are located and where our pupils grow up. The curriculum and the school environment need to challenge and counter these. In their earliest maths lessons, do pupils learn that the first ever written example of 'zero' was in the Bakhshali manuscript, a famous ancient Indian scroll? When we teach space to pupils in key stage 3 do we just talk just about Tim Peake and Neil Armstrong, or do we also invoke Kalpana Chawla, the first Indian female astronaut (pictured), and Yuri Gagarin, the Soviet astronaut who was the first human to travel to outer space? (pictured)



Belonging can also influence students' choice of career or tertiary education. Other studies, of applicants' reasons for choosing one destination above another, have found that the destination institution's ability to create a sense of a belonging is critical to their decision.

All these factors make it vital that pupils sense their own belonging in the curriculum as much as possible, without any sacrifice of high academic standards by their teachers.

The year ahead

As we do this curriculum work on diversity, we need to consider four questions carefully:

- In any normal year what is mission-critical to curriculum?
- What is mission-critical this year? And potentially next year?
- How do we ensure the work doesn't overload all staff, at all levels?
- What support are we going to need to get this work right?

Jan 2022
INSET presentation

Spring 2022
Dept conversations and
Academy Council feedback

Summer 2022
Re-visit powerful
knowledge

**Autumn 2022
/ Spring 2023**
Medium Term Plan,
CPD

Sept 2023
First Teaching

Knowing how important it is for colleagues, pupils and communities that we get this right, we have allowed 18 months for departments and subject groups to develop and agree tweaks and revisions to the curriculum. We thank colleagues in advance for their efforts, which will define the organisation we set out to be.

HARPFIELD'S Diversity Group

Harpfield's ambition to drive diverse themes through various school channels is led by a group of children, as **Uzma Ahmed** explains:

The Diversity Group functions both as an operational team during the school day and as a small after-school club, whose members discuss and drive issues they care intensely about. Our job as staff is to hear their concerns and support them in coming up with solutions or methods of driving their passions.

The after-school club is shortly to launch an Instagram highlights reel featuring stories by diverse authors, and picture books with diverse characters. Once it's up and running, we'll cascade it out to other contributor children. It ties in with our work to integrate 25% diverse authors into our literature curriculum by 2030 – we're signed up with Inclusion Labs Decade of Diversity as a signatory school.



As we create a library for the first time, we're drawing up wish lists of new, diverse texts we want to have in our school. Again, this will be driven by the children, and parents will be invited to contribute ideas too. Pupils are already linking their learning about Dr Martin Luther King to the production of artworks for the future library and to display around school.

It's an incredibly passionate project for the staff and the children alike: we're excited to see it blossom into a vehicle for wider issues, empowering children with the knowledge that they're drivers of change. In the meantime, the children in the after-school diversity club expressed an interest in food from other cultural backgrounds, so we'll all get to expand our taste buds as we learn to prepare snacks from around the world!

A Camaraderie of DIFFERENCE

Dan Vo founded the award-winning, volunteer-led LGBTQ+ tours of the V&A Museum, and has developed LGBTQ+ programming for the National Gallery, National Galleries of Scotland, the National Museum Wales and other institutions. He also leads the Queer History of Objects short course for the V&A Academy. Programmes interviewed Dan as an Ambassador for the Knowledge Connected concept of Meaning as a takeaway session on the Staff Development Day. Dan told Kate Ward why it's so important to challenge and change the dominant narrative.



© Corinne Cumming

“When a student who isn't LGBTQ+ realises how they can support another student who is, you can see the camaraderie form around them.”

Dan Vo works with public collections that are accessible to all and part of everyone's history. Views, or interpretations of history are encoded in all the objects collected by museums, and most museums have a complex challenge in reflecting 'everyone's' separate places in history in what they display. "It's our job now", explains Dan, "to go in and help decode the objects for audiences". More specifically, he says, "we need to break down a history that has often been viewed through a heteronormative (promoting heterosexuality as the normal sexual orientation), male-focussed, upper-middle-class lens." Dan agrees with Nimish Lad and Luke Bowers, that we should be doing the same with our curricula, foregrounding stories that may have been obscured because they belong to people of colour, people who live with disability, or people whose background is working class.

Revealing and telling the histories of LGBTQ+ people is particularly important to Dan. "Over time a lot of stuff has been burned, destroyed, deliberately obliterated, hidden, obscured. But there are rich examples of Queer history right across place, time and culture. It's important we tell these histories." And the reward, he says, comes "when a student who isn't LGBTQ+ realises how they can support another student who is, you can see the camaraderie form around them."

Dan's 'takeaway' tip for teachers is to tell the underrepresented or deliberately hidden stories. Inclusion reassures the people and communities in these stories that they belong in history. "And when you're doing diversity and inclusion right, it's always just there: students see that it's just part of every lesson, then it becomes part of everything that they do, and so on to society at large."

[Watch the full interview with Dan Vo here](#)

February is LGBTQ+ History Month

The 2022 theme is 'Politics in Art: the arc is long'. Find resources for in-school activities on [The Proud Trust](#) and [LGBT+ History month](#) websites and share your displays and pupils' work online using #LGBTplusHM and #LGBTHM22

Music as Common Ground

A live interview with **Julian Joseph**, virtuoso jazz pianist, composer, broadcaster and educator, was among the takeaway sessions offered at the recent inset training day for all staff. Julian spoke to **Emily Campbell** as an Ambassador for the Knowledge Connected concept of Performance.

Emily asked Julian, "We know that classical music throws up all kinds of barriers to access, and there's work going on to mitigate that, but tell us about jazz?"

"Emphasis has been placed on diversity in every aspect of music, and jazz hasn't escaped the radar. There are programmes that highlight inspirational women composers and performers; and there are programmes that promote and remind us of the fact that jazz is a Black music and an African-American art form. Generally, it's easy to fill programmes with a single demographic, so it's important to broaden that by welcoming and attracting all. The main thing to underpin is access to high quality music-makers, and exemplary recordings are the starting point. Then, it's guidance through all the stages of understanding, and generating empathy through artists who inspire, whether it be Sonny Rollins, Herbie Hancock, Patrice Rushen and Melissa Aldana, Anat Cohen, Joanne Brackeen, John Coltrane or Wayne Shorter. The

access is built into the music's African American origins, so we should try to represent that in the best and most equal way possible."

Asked for a 'takeaway', something that colleagues could put into practice from tomorrow, Julian Joseph had this to say:

"I'm going to talk about music, but everything I have to say is applicable on a wider frame. Every artistic genre has its integrity, which we must try to understand and appreciate as we listen. From my perspective, you and your colleagues might think about sharing something of value – maybe even once a week you can share a piece of music you really, really love. When you do this, it teaches people so much about you through the values you express, and you also learn something new about yourself which you can extend to your students. The integrity and the reasons why are your own – those things come out in your sharing – and the benefits are so huge. This is where diversity really starts to operate, through understanding one another, because that's how we find common ground. You'll be able to say "I love it because of this...". That's the takeaway; you've laid it out, and someone can come back to you and say they love it too, or it's not really their cup of tea. You've started the kind of discussion that brings common ground and understanding. What's better than that?"

[Watch the full interview with Julian Joseph here](#)

“The access is built into the African-American origins of jazz; we should try to represent that in the most equal way possible.”



“Even if we accept the distinction between ‘core’ knowledge and the ‘hinterland’ that broadens understanding, which is which?”

Agents for Renewal

If British children are to fulfil their potential as agents for renewal, argues deputy headteacher **Bennie Kara**, the curriculum needs to answer a question it is natural for children to ask: “How does the knowledge of my people connect to Britain today?”

In the context of widespread societal reckoning with diversity, Bennie reminded us of our advantage – that schools allow us to engage with individuals, not groups. Her presentation to the Creative Education Trust Board retreat nonetheless probed ideas in the discourse and corporate prosecution of protected characteristics. Unconscious bias was perhaps the most salient, and the one that, to Bennie, merely “gives you a get-out”. What we want, she urges, is “bias acknowledged”, so that it becomes conscious rather than unconscious, which in turn requires knowledge. Another proposition is that having a protected characteristic such as minority race or a disability carries an ‘emotional tax’ as well as the potential for fair treatment. Third, the misapplication of the very concept of fairness requires moderation, because treating everyone the same – that is, in a way that presents superficially as ‘fair’ – can lead to unfair outcomes. “We should treat people fairly”, Bennie argues, “in accordance with their starting point. We need to mitigate for people’s starting points”.

Bennie engaged her audience with her easy handling of academic pedagogy. Even if we accept Dr Christine Counsel’s distinction of ‘core’ knowledge and the ‘hinterland’ that broadens understanding, she asks, which is which? What we need is a “parity of ideas”, rather than a spatial metaphor of centre and background. She recommends the Sue Sanders’s terms ‘usualise’ and ‘normalise’ to define the purpose of units of work that foreground people and ideas excluded from the canon of knowledge. Such units should not be tokenistic, she urges, “but usualised to demystify the ‘other’”. She used two examples to distinguish memorably between ‘substantive’ and ‘disciplinary’ knowledge: photosynthesis is substantive, while ‘the civilising influence of empire’ is disciplinary; “ditto

colonialism, patriarchy and capitalism. A disciplinary approach chooses its valued currency.” She pointed out that as a maths teacher it is your disciplinary approach that may risk excluding the origins of mathematics in the ancient world.

Two curricular strategies, expanding the world and paralleling stories, are expounded here in Nimish Lad and Luke Bowers’ article, *By Diverse Means*. Knowledge Connected plays naturally into both, since the concepts of structure, pattern, meaning, performance, human interaction and practice – while they may have been exploited for Western industrial capitalism – are pre-canonical; features of the growth and evolution of cultures everywhere. Our introductory film on structure bursts with images of caves, yurts, stupas and treehouses, not just ‘advanced’ examples of what became known much later as architecture. Migration, often associated with economic flight, should be a common term of reference because “as a natural consequence of political and environmental events, we have moved since the day dot in order to survive.” Linguistic and cultural connections abound for any teacher who looks carefully, for example, at the links between Indo-European languages and Sanskrit. As for countering dominant narratives, Bennie nudges teachers to remember that James I is more than the sponsor of the Authorised Version of the Bible; he’s also proof that kings can be gay.

The transition of disability from a religious to civic responsibility, Bennie points out, is a touchstone of modernity’s admission of diversity. To the ‘knowledge rich curriculum’ advocates, she sharpens her case for the stratification of knowledge; removing some layers, laying others on top. Above all, her argument is “a case for more knowledge, not less.”

Quincy Bastow

ALUMNI IN THE SPOTLIGHT

In this issue of **Connected**, we feature **Abbeyfield alum Quincy Bastow’s** experience of apprenticeships, advocacy, and setting up a community interest company (CIC).

After leaving Abbeyfield in 2018, Quincy chose to pursue a level 5 Laboratory Scientist apprenticeship because it would offer plenty of practical experience. The programme required four days a week of work with a pharmaceutical company and a day a week of study. Quincy encourages students to consider this option. “If you know the career you want to pursue, there are apprenticeships that will get you the degree without going to university. In my apprenticeship I worked with medical liaisons constantly, got to know people in the industry, and had a clinical impact.”

Quincy now works at the University of Reading as a teaching and research technician in the School of Agriculture and Policy Development – a role that supports teaching, maintenance of the labs, and academic research in areas such as the reclamation of mining land or disease in livestock. “I decided to look for jobs in an academic environment”, Quincy explains; “A technician’s role allows you to experience all sorts of research, and to develop skills by working with different parts of the school.”

In addition to their role at Reading, Quincy has been appointed as the non-binary representative for the LGBTQ+ staff network, helping the university to be an inclusive environment. Quincy’s advocacy for the LGBTQ+ community has also involved setting up a community interest company (CIC) that focuses on sexual health, relationships, and intersectionality. The outputs of the CIC since its launch in May 2021 have included: building websites and an online presence, videos, collaborations with charities on consent and safety, three PRIDE events, fundraising for charities, and speaking at the UK PRIDE (UKPON) and World PRIDE (InterPride) networks. “While stressful, setting up my own

non-profit has been the most enjoyable venture; I’ve found out about the culture and history of the LGBTQ+ community, and met some amazing individuals.”

Prior to the apprenticeship, Quincy had studied maths, biology, and chemistry at Abbeyfield, and completed an EPQ looking at the impact contact sports have on the brain. Their involvement in anti-bullying workshops earned an award from the Diana Trust; while, having participated in the school musical every year, they still remember the cowardly lion’s lines from *The Wizard of Oz*. “Musical theatre gave me long-term skills — how to be open, how to talk to people, how to express myself.” These skills continue to be important in Quincy’s professional life and as an LGBTQ+ advocate.

As we come up to LGBTQ+ History Month, Quincy reflects on what more schools can do. While acknowledging progress, Quincy recommends that LGBTQ+ figures and underrepresented groups are integrated into the curriculum across all subjects – “Alan Turing, Oscar Wilde, Keith Hareng, Sally Ride, just to name a few. Now’s the best time to start showing LGBTQ+ youth that they aren’t isolated, and they have new icons to aspire to whose experiences may have been similar.” Quincy emphasises the role that LGBTQ+ organisations and advocates can play in supporting schools by, for example, delivering workshops to raise awareness of the issues that students might be facing.

Quincy is optimistic about the future, while acknowledging the challenges ahead. “If you look at the LGBT rights movement, we have always had struggles and hardships, but with each challenge comes new possibilities for the banishment of stigma and oppression.”

Creative Educated Networkers

December's public speaking prize final also marked the launch of **Creative Education Trust's alumni network**. Former pupils from our 11 secondary schools were invited to the first meeting, which included an exclusive Q&A with our guest speaker, former MP and Shadow Cabinet Member Mary Creagh CBE, and an opportunity to shape the future of the network.

different places. Your brain will suddenly make a connection that you hadn't made before".

After Mary's departure, alumni shared their thoughts on the network's next steps and sketched a range of brilliant ideas they'd like to get started on, such as raising awareness of local workplace opportunities, sharing with students how they chose a career path, and building LGBTQ+ workshops and sessions on financial literacy and employability into PSHCE. Alumni are keen to give talks that promote entrepreneurship, internships, volunteering, and

From left to right: Caister alum **Adam Southgate**, **Ellie Holloway** (Hart), **Rosa Amoah** (Bulwell) and **Vikram Kumar Khosla** (Weavers).



A key focus for the network is not only to make a difference to current students in our schools, enabling pupils to hear first-hand from role models who have been in their position, but also to give back to alumni by providing professional development opportunities. The Q&A with Mary was the first in a series of such events, where attendees asked incisive questions such as "How do I get the attention of my MP?" and "How can we accelerate the Widening Participation agenda of universities?". Mary's guidance included "try to shrink the distance between you and your listener" and "never forget the power of having someone believe in you". When asked for her advice on how to stay focused when things become overwhelming, Mary encouraged our alumni to "create space for reading and for learning. Take time away from your phone and do things in

apprenticeships, and generally, to share personal stories with their younger peers. To request a visit to your school, speak to your school's careers lead or email Ellie Evans in Programmes via alumni@creativeeducationtrust.org.uk

Any alum looking to get involved should use the address above. Bear in mind that you can now join your former school's alumni platform on the **Future First hub**, which provides opportunities to stay in touch with your school, get involved in Future First's excellent range of workshops, network with other alumni and access opportunities across Creative Education Trust.



SMALL PEOPLE: BIG CHANGES

After a 'pandemic pause', the **Day of Change** competition has launched in each of the five primary schools. The competition is delivered by 8billionideas; an education company designed to better equip children for their future, helping them to develop the skills to pursue what they're passionate about. The Day of Change supports students to use their creativity, problem-solving and teamwork skills, as well as finding their unique spark.

The Day of Change project is all about promoting a creative, entrepreneurial spirit. Our partner agency, 8billionideas, challenges year 5 pupils to identify a problem they witness around them, and to develop a world-changing solution to it. 8billionideas shared some inspiration at the launch event, including a floating bath fit for a superhero, a gadget to make tools and spare parts easily accessible, and a hands-free umbrella. The pièce de résistance is the staircase in a Stockholm station designed to look like piano keys, and sensor-wired to sound out the notes as a 'nudge' to the public to choose stairs over escalators.

Three finalist teams from each school will compete in March 2022 for this year's prizes. Each is asked to prepare a stall showcasing their idea, including a poster and cardboard prototype. There will be awards for the best model, best poster, best stall, as well as 1st, 2nd, and 3rd place. Look out for announcements of the winners in the next issue of *Connected*!

Photo: KJ Vogelius (Source: https://www.flickr.com/photos/kj_/3669721910)

Careering Off

National Careers Week is coming up. From 7-12 March, schools all over the nation will be celebrating careers and helping students consider what kind of work might be a good fit when they leave school.

The Programmes team has supplied a range of resources to help students connect their learning with the world of work. A bank of films and activities produced with our Knowledge Connected Key Concept ambassadors, has been made available. As well as being vivid and diverse introductions to careers that may be unfamiliar, the resources have been designed to cultivate transferable skills linked to Structure, Pattern, Meaning, Human Interaction, Practice and Performance, as the 'ambassador' sees them in operation in the workplace.

Nine ambassadors also share how they got into their careers, and give their own careers advice to students.

- The chief operating officer of a tech start-up talks about the importance of Structure in organising people and processes for optimal customer service
- A campaigns and communications officer for the UN Refugee Agency explains how a winter appeal video was devised, as a careful exercise in Meaning
- A pharmacist expounds how crucial the Performance of chemical drugs – and of users – are for medication to work properly
- A computational designer explores the myriad roles of Pattern in architecture and engineering
- A beatboxer and social enterprise founder reminds us how we can all improve with Practice!

"Coding, like all patterns, is more than just repetition. It's a way of thinking and an amazing opportunity to be creative."

Jonathan Rabagliati, Key Concept ambassador

The Programmes team can also set up live Q&As with the Key Concept ambassadors, other creative partners, and alumni. Get in touch with your Careers lead or with the Programmes team to find out more.

Successes and special commendations Students

To **Deb Ling** who manages the **Abbeyfield** Success Centre with a smile so that students feel safe and supported from the moment they walk in the door. Deb is a superb advocate for young carers, those on part-time timetables being re-integrated back into the classroom, and any student whose wellbeing needs a boost.

To **Bulwell's** year 10 architecture and interior design students who designed the interiors of new houses in response to a brief set by Nottingham City Homes. The winning designs will be used as show homes for a new estate in Eastglade.



To **Cameron Wedon**, year 8 **Lynn Grove**, who won the Norfolk Cross Country championships in his age category, and qualified for the Anglian School Cross Country Championships.



and Staff

To **Eleanor Smith**, year 12 at **Ash Green**, selected via a rigorous process to join the AQA Student Advisory group.



To **Emily Woods**, PE teacher at **Lynn Grove**, for winning first place in the British Artistic Roller Skating Championships – her 9th British title.



To **Jemma MacDonald**, year 9 at **Ash Green** (pictured right), who is a member of the Great Britain Trampoline performance pathway (GBR) and came 2nd in a synchronised trampolining competition in Cardiff. Jemma is currently training for the European Championship in Rimini, Italy, later this year.



To **Abbeyfield** for achieving their Artsmark Gold award from the Arts Council. Artsmark is a creative quality standard which recognises the commitment of schools and education settings to arts and cultural education.



To year 11 students at **Bulwell** who launched 'Speak it fleek it', a mental health awareness campaign motivated by the impact of Covid-19 on the community, in response to the Wimbledon Foundations initiative 'Set for Success'.



To **Mr Elland** and everyone involved in the new Boxing Club at **Bulwell**, which offers four sessions a week designed to boost confidence, self-esteem, fitness, and self-discipline.

Successes and special commendations Students

To the year 11 students at **Thistley Hough**, whose December Christmas jumper days raised big contributions for the foodbank.



To all the **Ellis Guilford** staff and students involved in creating a virtual Christmas concert, combining the voices of over 500 young people, including local primary school pupils.



and Staff



To **Rebecca Quinn, Ash Green**, who recently passed her National Professional Qualification for Middle Leadership (NPQML).

On the TOWN

To the project group at **Thistley Hough**, for developing fantastic ideas during their Our Town Strategy Day. Over 30 changemakers met at Potbank, Spode, to plan the next steps of their project which focuses on taking action to promote and foster allyship in the local community.



To **Mr Lowther and the Bulwell Academy Changemakers** for delivering a presentation on their Our Town project to Alex Norris, MP for Nottingham North. The students gave him a tour of the community garden, talked through their plans, and interviewed him for their upcoming podcast.



MyHR

Director of HR Dena Smart announces the new Creative Education Trust HR/payroll system which goes live for all members of staff from April 2022.

The new system will automate many time-consuming, manual administration processes and eliminates all the bits of paper and emails that have informed HR about things such as a change of address.

Your access to the system will be via a self-service portal where you can see and update your details, make leave requests and submit expenses or timesheets, all of which will workflow to your line manager for approval. Once approved they'll be in the system ready for payment with no need for further intervention.

Line managers' additional view shows information on their team such as contact details, leave requests and absences.

MyHR will also be our applicant tracking system for recruitment, so that when someone has successfully applied for a job, their information is already available – this cuts out administration processes for new starters.

We will roll out training to the HR and Finance teams in February and March, and for all other staff as self-service becomes available at the end of March or early April.

If you would like to know more, there was a session on the 4th January inset day. You can watch an introduction [here](#).

In this change, our payroll provider will move from DataPlan to Phase 3, and as a result we will also be making a few changes to our pay dates, as follows:

Current pay date	New pay date
19th of the month	No change
22nd of the month (BUA, EGS)	19th of the month
27th of the month	No change
28th of the month (HO)	27th of the month
Last working day	No change

The New Faces



Louis Donald
Director of Safeguarding

Having worked in neighbourhood policing across Nottinghamshire, my passion for community engagement and working with young people took me into education. Senior, school-based roles elsewhere prepared me for the appointment as Creative Education Trust's Director of Safeguarding and national lead for Governance. Leading a Trust-wide Safeguarding, SEND and Attendance portfolio for another MAT, I was invited to join the Department for Education's working group on Safeguarding in Education, advising civil servants on the impact and effectiveness of the government's strategy around attendance and children in need.

Creative Education Trust's widely varying contexts – from Nottingham to Great Yarmouth and Milton Keynes to Stoke-on-Trent – serve inspiring young people, and I want to make sure we're doing everything we can to give them a voice and a platform to flourish. In all this variety, it's the ability to develop systems that gives us the best possible tools to protect children and young people: it's a great example of the Knowledge Connected key concept of Pattern. Not only that, but DSLs constantly analyse the history of a child, behaviour changes, and attendance. Safeguarding is all about these patterns, and alas, at times, the patterns of harm young people experience. Our interventions can break the chain of harm.

Our leaders need to know the Trust is committed to its mission to keep children safe. We have some great talent across the cohort of DSLs and their teams. I want to use our scale to expose them to best practice and exceptional CPD, putting the words of Sir David Carter (the National Schools Commissioner from 2016-2018) into practice: "Take leaders to best practice, don't force leading practice on them." In this job, I can use that quote to inspire networking across the schools. The responsibility to ensure absolute compliance and excellence in the field of Safeguarding and Child Protection is a privilege I take extremely seriously.

The learning wasn't really my thing at school, but when I look back, it's the friendships and life lessons that I value. School for me was the community hub; it was the place you learn to become you. It was only towards the end that it hit me: I really ought to knuckle down... I did, Miss, I promise.

Two new people, **Louis Donald** and **Theresa Palmer**, bring invaluable experience to the support of schools in the areas of compliance and safeguarding.

Theresa Palmer
Head of Compliance and Governance

Creative Education Trust is a slight step sideways for me from a previous role as Director of Governance and Compliance in a smaller multi-academy trust. A MAT is an interesting beast: I find that all the pieces of the puzzle are the same, but they fit together entirely differently. That's what's intriguing and draws out the creativity – I'm super excited to be joining this one at this pivotal point in its maturity. It's an opportunity to help shape and refine our corporate governance structures further so we get better faster.

Specifically, I'll be supporting our movement towards an outward-facing local governance arrangement. Stakeholder engagement will be the focus, and how it can dovetail with student enrichment. I'll also be reviewing our internal practices around data governance to improve consistency and strip out any areas of duplication.

I'm happy to be working alongside a great team of energetic and enthusiastic professionals. Our immediate task is to establish academy councils where they currently don't exist. We need to recruit new council members who are highly committed, and to build the new councils into effective governance mechanisms. Another big task is to set up and reinforce a team of data protection leads who can raise the profile and importance of data governance across the Trust – it's everyone's business!

When I think back to my school days, I'm aware that you can't be what you don't see. It would have been great to see more Black representation in the teaching body at the schools I attended. Equally, to have been given access to a wider spectrum of work experiences or enrichment activities. I stumbled into this career, and while my resilience was innate, I do wonder just how things could be different with a much fairer and level playing field. It's a great background motivation for my work in education.



Strength and Silence

The 2021 final of Creative Education Trust's sixth-form public speaking prize took place just before the Christmas holidays. Seven finalists delivered 10-minute speeches in response to this year's theme 'Strong and Silent'.

Their interpretations included speeches on bullying, the rainforest in crisis, conditions for Afghan women, silence as an ethical position, and the widespread phenomenon of 'network extroversion bias' (the tendency of social networks to be over-populated by communicative and demonstrative people). In their feedback, the judges acknowledged **Abi Ford** from **Abbeyfield** for being "a natural presenter and a very good advocate, with a solution-oriented speech", **Rebekah Embling** from **Wrenn** for her "mature, academic approach", **Yassine Abdou** from **Bulwell** for his "powerful call to action and good use of rhetoric", **Eadie-Rose Clarke** from **Weavers** for being "funny, compelling, and for using language in such a visual way", **Tinaya Wood** from **Bulwell** for "a gripping start to a very personal but controlled speech, with language full of rhythm", to **Jordan Green** at **Abbeyfield** for demonstrating "such maturity in response to this big, complex issue around climate change and for making it so accessible", and finally to **Alicia Astle** from **Hart** for her "incredibly well-crafted speech around the three pillars of persuasion; ethos, pathos and logos".

After an exhilarating morning of speeches and a tough decision for the judges, **Tinaya Wood** from **Bulwell** emerged triumphantly. Tinaya carried the audience along wonderful streams of images and provocations that morphed subtly into blank verse and artfully integrated the history of race relations.

The winner of the 2021 public speaking prize was Tinaya Wood at Bulwell

The judging panel included Nicole McCartney, Director of Education, Kirsty Dias, Director of Priestman Goode (and a member of Creative Education Trust's Education Standards Committee), and Olivia Taylor, Abbeyfield alum and winner of the 2016 public speaking competition. This year's guest and keynote speaker was Mary Creagh CBE, former Labour MP and Shadow Cabinet member known for her prominent campaigning on social justice and carbon reduction. In her own speech, Mary shared her experience of learning from failures, building on success, and figuring out how to step into leadership. Her key tips for successful campaigns included listening to your gut, considering what you can commit to in the long-term, and to build alliances and acceptance for what you want to do. Finally, Mary emphasised the importance of practising ahead of speeches. "It's not a speech until someone can hear it, and they're hearing the right thing...and when you do win a campaign, make sure you celebrate".



"I can tell from the speakers today that we have people of passion who will change the world."

Mary Creagh CBE
Guest judge and keynote speaker

For the first time, we had an alumni representative on the judging panel: Olivia Taylor, who won the competition as an Abbeyfield student in 2016



The winner of the essay competition was announced at the same event by Marc Jordan, Chief Executive. The prize, which invites students to submit 1,500 words on a topic or question of their own choice, drew 50 entries this year. Marc acknowledged the range of this year's shortlist, which contained essays on bereavement, epidemiology, technology, teenage stress, the Indian judiciary, international relations, medicine, equality, and the philosophy of ethics. The judges enjoyed carefully considering of whether HIV-Aids has a cure, whether zoos should be abolished, and whether the ancient Romans were as technically advanced as they're cracked up to be. Our judging panel comprised Anjana Ahuja, a contributing writer on science for the *Financial Times*, Jonathan Katz, Lecturer in Classics and University Public Orator at Oxford, and Sarah Ardizzone, a literary translator with over 40 titles to her name.

The judges unanimously agreed on Rachel Puk of Weavers as the winner.

Rachel's essay addressed the proposition that 'immigrants are bad for the UK', in an easy, natural writing style that was a captivating blend of wide context and personal story. Her list of the contributions of immigrants stretched from kebab shops and football to world-leading universities, science, engineering, and the National Health Service.

Congratulations to all our shortlisted writers and speakers, and a big thank you to everyone who entered the competition. As Mary Creagh said "I can tell from the speakers today that we have people of passion that will change the world."

Excerpt from Rachel's winning essay:

"If I compare my experience to my grandparents', who were unwillingly taken from their homes in Poland to a refugee camp in England during WW2, I've had a great experience growing up in this country. They were put in this country with nothing, and, after working in a refugee camp for over 10 years, they finally made their way out, but they had very little money to find their way through a country they'd been thrown into in a hurry. It taught them a great work ethic; they managed to buy their own house, have a son – my dad – and, after searching for years, be reunited with the rest of their family."

Immigration gives the UK a richer, more productive economy. We don't just rely on immigrants for kebab shops and NHS staff though. Without immigration, our world-leading universities would no longer be world-leading. Over half of research staff in science and engineering subjects are not from the UK. London would no longer be a global financial hub – or Cambridge a centre for biotechnology. If you need one more example, think about football. The Champions League and Europa League were an all-English affair, yet many clubs are managed by foreigners, and each has a remarkably diverse set of players. Beyond just economics, without immigrants, the country would look and feel very different. Almost all of us would be White. We would be much more mono-ethnic, mono-cultural, and mono-lingual. We would be less connected, less global, and more insular."



Excerpt from Tinaya's winning speech:

Someone once asked me.
Why are you so strong?
Yet so silent?
Hmm...
Well, I said.
You tell me?
Why am I?
Such an easy question but so many answers.
But maybe you should tell me,
Why am I?
If I speak my mind?
Will you listen?
If I speak my mind?
Will my point be heard?
Such a simple question with so many reasons.
Why should I speak?
If I have no one to listen
Why should I speak?
If I have no one to care.
But I wrote this,
because maybe you will.
"you're black you should be picking cotton"
A phrase that was once said to me a few months ago.
Under a post that gave me the little bit of
confidence I gained.
And the little confidence I lost.
A phrase that changed the way I view myself.
A phrase that made me who I am today.

Sarah Ardizzone



THE ROYAL LITERARY FUND

The 2021 essay prize competition marked the start of a new partnership for Creative Education Trust with the Royal Literary Fund.

In July and September 2021, virtual versions of the RLF's Bridge writing workshops were integrated into the induction of year 12 students to all seven sixth forms. 'Bridge' refers to the original concept, to help students bridge the transition between A-level and university, which arose from the common challenges in students' writing observed by RLF Writing Fellows in universities. They resolved to "ensure that no school pupils were put off future opportunities by a belief that they couldn't write."

The workshops gave sixth formers an opportunity to develop their skills with the support of a professional writer, and to understand writing as a skill that can develop continually. Our judging panel member, **Sarah Ardizzone**, literary translator and RLF Fellow, stated her position clearly: "First and foremost, writing is a craft. Meaning that it is a skill rooted in practice. No one is born writing perfectly composed sentences. So, just like sport or music or any number of activities that require practice to improve, the more writing practice you put in, the better a writer you become."

In addition to the workshops, the RLF supported every stage of our elective essay competition. Their Fellows gave half-hour, 1-1 tutorials to every entrant – a total of 47 tutorials in one week. Every student who submitted a re-draft received written feedback from the judging panel, who identified a shortlist of 14 essays from those students who submitted a second draft. Sarah, a member of that panel, has shared her top tips for developing your writing style here:

- 1 Read as widely as possible (don't just stick with what you already know and like).
- 2 Keep a note of short, interesting examples of writing where the style inspires or surprises you.
- 3 It's all about the re-writing. Invest in planning; don't underestimate how long the rewriting and editing will take.
- 4 One hat at a time! Avoid doing everything at once: decide whether you're planning or writing or editing. Walk away from your work when you've finished one mode. Come back with a fresh intention (wearing a different hat).
- 5 Short spurts are better than sitting and stewing. All the neuroscience points to bursts of brain activity punctuated by short rests being more effective.
- 6 Read. Out. Loud. (This is the mantra for all RLF Bridge Fellows – it is the single action that most improves all of our work!).

CURRICULUM RISING

A new curriculum underpinned by research evidence and cognitive science has been adopted by Creative Education Trust's primary schools. It aims to connect knowledge and to sequence it cumulatively and coherently so that teachers can concentrate on teaching their lessons. **Jason Howard**, Director of Quality Assurance, introduces CUSP (Curriculum with Unity Schools Partnership).

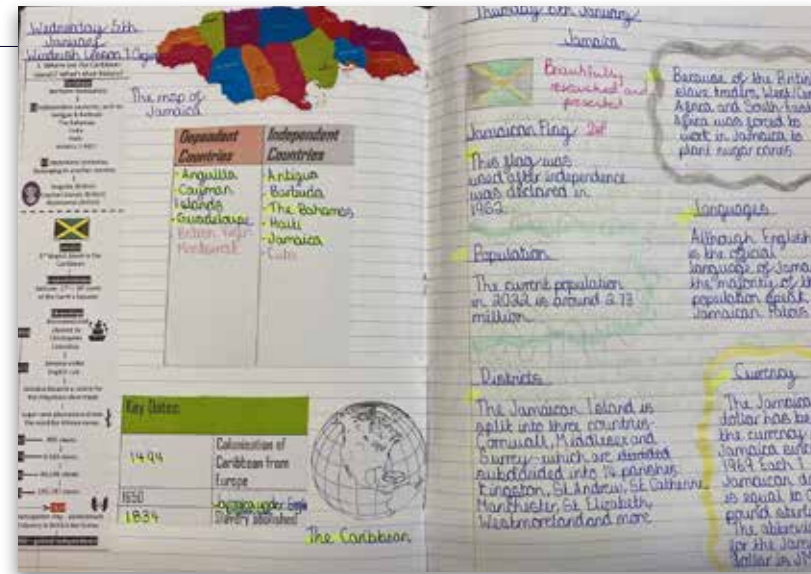
Being a primary school teacher must be one of the most demanding jobs imaginable. It's unusual for a secondary specialist to have to teach more than two subjects; the overwhelming majority teach one, typically, a subject that they have studied to a high level. They will also have been trained to teach it. Our primary colleagues have to teach their class every single subject from mathematics to art. Outside of reading, writing and mathematics, Ofsted's expectations about what pupils will learn have never been higher. The

curriculum needs to be coherent and well-planned in the 'foundation subjects' so that pupils know more, remember more and can do more in pursuit of challenging goals.

Subject leadership is a vital, but time-pressured role. Many primary colleagues have wide-ranging leadership responsibilities, coupled with a significant teaching commitment. The Trust wanted to enable and empower both teachers and leaders to implement a curriculum in key foundation subjects which has been informed by high-level academic research. A key aim was to ensure the curriculum could flex to reflect schools' local contexts, but to relieve busy subject leaders of the need to draw up detailed long-term curriculum plans and create associated resources.

“Well-sequenced subject curricula give us a strong base: a lot of the ground work and resourcing is already done, so we can focus on modifying it to suit each school's unique needs”

Isaac Howarth, Headteacher, Queen Eleanor



Isla Read-Luckett's textiles artwork (Three Peaks year 3) was inspired by her learning about ancient Mandala patterns that depict the cosmos and heavenly theology.

Amelie Stokes's workbook (Three Peaks year 6) shows her learning about the history of the Caribbean as a foundation for understanding the Windrush Generation.

We reviewed several approaches to curriculum planning and resourcing in the foundation subjects. The Unity School's Partnership's curriculum (CUSP) is used by over 200 schools across the country and was felt, potentially, to be a good fit for Creative Education Trust's schools. Further to consulting with our primary headteachers and drawing upon their curriculum expertise, we decided to adopt CUSP, and now have access to curriculum plans, resources, and a wide range of training materials. Primary headteachers have suggested tweaks and additions to 'bespoke' training for our needs.



“The retention of core knowledge was a priority, which CUSP addresses by embedding aspects of knowledge retrieval and the development of some core themes. Aspects of Knowledge Connected such as Our Town and the Change challenge are easy to weave in.”

Richard Penn-Bourton, Headteacher, Three Peaks

Implementation is at an early stage; always challenging, even when it's exciting. A couple of weeks in, Three Peaks report more diversity in the curriculum with regards to gender and the profile of famous women and race – “the Windrush Generation topic has really engaged year 6”. Richard Penn-Bourton, Headteacher, also said that accommodating material mid-year was a relatively seamless switch, partly because staff enthusiasm grew with their exploration of the subject. Three Peaks has launched a subject knowledge survey to really tailor future continuous professional development. Plenty of positive feedback such as this indicates that our experts will bring CUSP alive so that it engages pupils, and so that powerful, enabling knowledge lives long in their memories.

The editorial panel for *Connected* – comprising representatives from the primary and secondary schools and Head Office teams – meets every half term to plan the contents of the next issue. We're delighted to offer a guest spot at each half-termly meeting to any colleague who would like to be involved in shaping the editorial content of the staff magazine.

If you would like to join us, please contact connected@creativeeducationtrust.org.uk

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Front cover image:

Sugar is a touchstone of diversity in the curriculum. In their article *By Diverse Means*, Luke Bowers and Nimish Lad ask, "when we make references to sugar, are we teaching students about the links between sugar and the slave trade?"

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