

The magazine of Creative Education Trust schools

Issue no.8 April 2017

Connected



People First

New CET Director

Eloquence Rewarded

2017 sixth-form prizes

Shakespeare Back-to-Back

Seven great performances

A Few Minutes of Design

A new resource for
creative learning



Spring People



Organisations will only ever be as good as the people they employ, and we were delighted to welcome a new Executive Director to CET in February. Victoria Tricarico, Director of Human Resources, is already on the road getting acquainted with staff across the network.

With students free to choose their own theme, the sixth-form essay prize entries tripled in number this year. While historically we know that public speaking attracts fewer entries, the final is guaranteed to be a great, adrenaline-fuelled event, and this year's orators were full of thoughtfulness, wit, passion and rhetorical flair, as discussed on pages 6–7. Congratulations to Abbeyfield School for winning both prizes.

Comedy and tragedy appeared back-to-back over two days as shown on pages 8–9. Seven Shakespeare plays made new in imaginative settings with ravishing spectacle and thoughtful, skilled performances.

Testing the claim that our new creative learning resource, *A Few Minutes of Design*, 'invites anyone of any age to experience the decisions of a designer', we asked a range of up-for-it people to have a go at the tasks. The evidence is on display on pages 12–13.

And as always, *Connected* shares stories and successes from our schools, featuring staff, students and pupils.

Emily Campbell Director of Programmes

HOT-A-TWEET

140 characters from the Chief Executive

I am delighted by the three new Head Office appointments announced in this issue. In strengthening the central team we are strengthening what CET offers to you.



Cross-Trust events diary

- 16 March 2017** Weavers
Teaching Leaders' action research day
- 21 March 2017** Abbeyfield
CET Primaries' Day of Change final event
- 23 March 2017** Woodlands
Primary Headteacher's meeting
- 24 March 2017** CET Head Office
Secondary Principals' meeting
- 18 May 2017** Harpfield
Primary Headteacher's meeting
- 19 May 2017** CET Head Office
Secondary Principals' meeting
- 14 June 2017** Ash Green
Heads of sixth form meeting
- 16 June 2017** Design Museum
Design Faculties meeting
- 26 June 2017** Great Yarmouth
Day of Song (Lynn Grove and Caister)
- 27 June 2017** Three Peaks
Primary Headteacher's meeting
- 28 June 2017** Three Peaks
Primary Day of Sports
- 29 and 30 June 2017** Norfolk
Secondary Principals' dinner and meeting
- 4 July 2017** The Hart School
Day of Song (Hart School and Ash Green)
- 5 July 2017** School TBC
Sixth-form Prize launch
- 6 July 2017** Weavers
Secondary Day of Sports
- 7 July 2017** Thistley Hough
Day of Song (Hart School and Thistley Hough)
- 14 July 2017** Northampton
Day of Song (Abbeyfield and Weavers)

Welcome Wroughton

In November the Creative Education Trust welcomed its newest members, Wroughton Infant and Junior Academies, neighbours to Lynn Grove in Gorleston-on-Sea. Executive Head Dr Craig Avieson put *Connected* in the picture.

The original Wroughton first and middle schools date back to the 1940s. Co-located since the early 1990s, they occupy a big site accommodating over 650 pupils and 100 staff. The school serves a rural community close to Great Yarmouth, with 40% pupil premium. Before they joined the Trust, both schools had had a turbulent time, with several headteachers in succession and difficulty recruiting and retaining staff. The Junior school was put in special measures in March 2015 and the Infant school has followed it into the category.

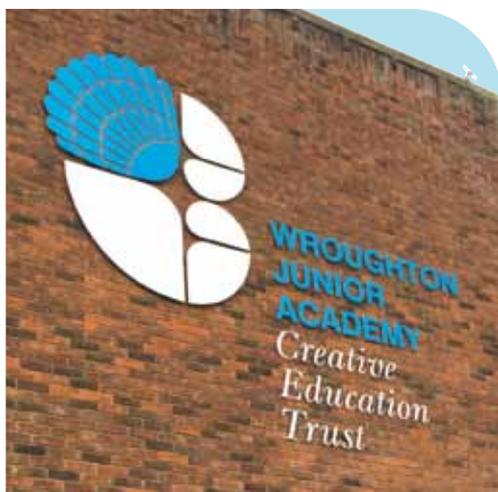
Although hard-federated in 2014, the schools have struggled to collaborate. However, 2017

heralds a new energy and a shared will, starting with a joint INSET in January on mission and values across both schools. CPD for all staff has begun, including a common phonics programme for infant, junior and supply staff (Read Write Inc.).

Giving senior leaders responsibility across both sites has improved continuity and helped to disclose the strengths of each.

Looking outward is vital to improving practice, and Avieson is eager to work with CET schools that are further ahead in their journeys. Strong governance and local support from Woodlands, Lynn Grove and Caister will help to push up standards, while competitions and cross-Trust events ensure pupils themselves mirror that outward focus.

After teaching in career-transforming challenging schools, Dr Avieson has been a lecturer in the Education department at the University of East Anglia, and serves as a mentor on the DfE's flagship Outstanding Leaders programme. He is driven by the knowledge that adults and children will behave to the standards placed around them, and that all children can learn to achieve through hard work and perseverance. "Education is an escape route from poverty. I am an example of that and I want to empower staff and children to realise it."



The Human Factor

Victoria Tricarico joined CET after senior roles at the London Borough of Haringey and Ark Schools. She brings a wealth of experience in recruitment, talent-spotting and staff development, as well as in the more transactional aspects of HR including restructuring and industrial relations. *Connected* asked the new Director of Human Resources about schools, teachers, diversity, professional motivation and the need to belong.

'Human resources' – in your own words, what's it all about?

Even though it may sound really clichéd, it's always the people that really make the difference to any organisation. In a nutshell, good HR practice is about attracting, engaging and developing employees, so that they can be the best that they can be and ensure that the organisation's mission is achieved effectively. I'm truly passionate about how strategic HR can contribute significantly to enabling the ambitions of an organisation, for example through facilitating culture change and nurturing talent.

What can professional HR do for an organisation?

Once an organisation reaches a certain size, the role of HR professionals becomes critical to anticipate challenges and opportunities from their specialist perspective, and really add value to the strategic direction of an organisation. A strategic HR function influences and shapes the people agenda; anticipates and capitalises on change; and can make a significant impact to any organisation's continued success. I'm also a great believer in getting the basics right, as ultimately, it doesn't matter how cutting edge an organisation is at talent management if you don't, for example, pay staff on time and without mistakes.



You've worked in schools, national and local government and the private sector. How are schools distinguished – either as employers or employees – from other sectors you know?

In all of the organisations I worked for, I have been incredibly fortunate to have worked with some truly inspiring and committed people. For me, what really sets schools apart is the tangible impact that a great school will have on its students' lives. Every member of staff in a school has a role to play in making sure that each of its students is best equipped to fulfil their true potential. It is a tremendous responsibility, but also a magical opportunity, and a real privilege for me to be able to play a small part in improving children's life chances.

From your perspective, what motivates people to become teachers?

It takes a very special person to be a teacher, and motivation is of course very personal and unique to individuals, but in the past, when I've asked teachers why they do the job that they do, the overwhelming theme is that they really want to make a difference. They want the best for their students, and they really want to see them succeed.

How is that motivation to be fed and sustained?

Teachers (like everyone else!) want to feel valued and appreciated, and feel part of what they are creating. The special passion that teachers and support staff have needs to be nurtured and engaged with in a positive way, and successes shared and celebrated. Like any professional, development and opportunities for learning are also incredibly important, along with being empowered and trusted to do a great job.

What are the risks to that motivation – for us and all multi-academy trusts?

Like all schools, I am sure we are affected by the challenges faced by the teaching profession as a whole. We know teaching is an exciting but demanding job, and a key question for us as a trust is how can we effectively support all our staff to ensure that they remain motivated, happy and healthy.

Is the demographic of teachers shifting? If it is, how do we need to shift?

It was while working for the TDA (The Training and Development Agency for Schools) that I first became interested in the demographics of the teaching population in the UK. It was my view then and continues to be now that if we want to ensure that every pupil in school is able to access a broad and rich education, it is important that the teachers in our schools are as diverse as the communities they teach in.

There are many challenges related to diversity in the teaching profession, including under-representation of men and Black, Asian and Minority Ethnic teachers and how this situation is becoming more pronounced. In addition, we have also known for some time that there have been considerable concerns about the age profile of the teaching workforce. As a result, a number of successful initiatives have been developed in order to make teacher training a more attractive option for graduates, for example Schools Direct and Teach First, and these have contributed to larger numbers of younger people joining the profession. A key topic in many HR discussions across all sectors, but particularly relevant to education with this backdrop, is how to engage and develop millennials who have grown up in an entirely different environment to previous generations and

New faces

CET is delighted to welcome two new staff to its Head Office in London.



Ellen Meyer joined in January as CET's Office Manager. She brings impressive experience in finance and HR administration from the information technology, new media start-up, financial recruitment

and publishing sectors, including several years at Guardian News & Media. A native of the Netherlands, Ellen came to the UK with the intention of taking a gap-year after completing her A-levels, but ended up staying to complete a BA and an MA in Classics and an MA in Medieval History along the way. Ellen has applied herself with gusto to the improvement and smooth running of CET's administrative systems.



Aaron Hussey, Head of Marketing, joins CET from a similar role at the multi-academy trust Ark. He will be working directly with all CET schools to increase the recruitment of pupils and students, as well as with the Executive Directors

of Education, Programmes and HR on strategies to attract, develop and keep the best teachers. Aaron brings great energy and a passion for audience development and communication to all aspects of the Creative Education Trust's brand; in particular its unique vision for creative education. Aaron grew up in Manchester and graduated with a degree in history at the University of Nottingham.

have used technology since they were at school themselves. This poses particular HR challenges in a sector that has been relatively traditionalist in its approach to HR practice, in terms of embracing innovation, creativity and change; as well as using technology to its full effect.

Is it important for teachers to feel a sense of belonging to the Trust, or is it enough that they love their school?

I think it is a bit of both. It is of course really important to love your school, it's where you work every day after all, but being part of a trust can offer so much to staff too!

What are the priorities for your first 100 days at the Creative Education Trust?

My number one priority is to get out and about, and visit the academies as much as I can. I'm looking forward to learning more about the Trust and meeting you all.

Winning v



The third annual round of CET sixth-form competitions

reached its climax in the public-speaking final at London's

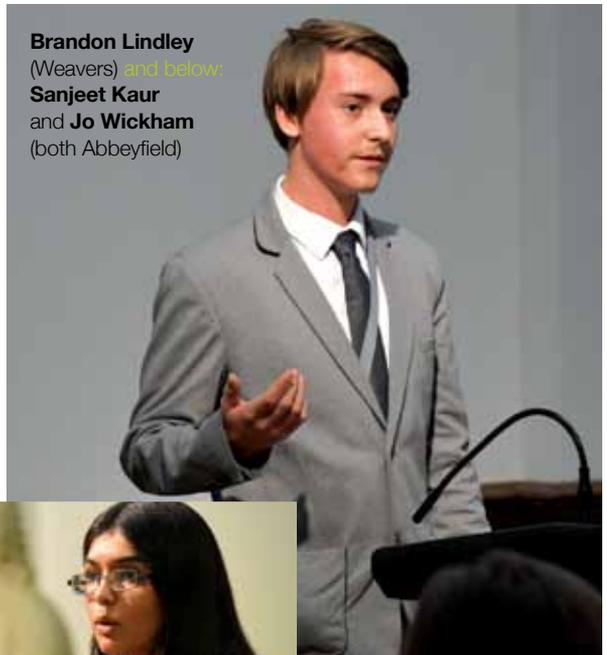
Swedenborg Hall in November. Six finalists addressed this year's theme, "You Make Your Own Luck" and we enjoyed a fascinating tour of determinism and self-efficacy intersecting with fortune and fate. Barrister Hugh Davies OBE QC, our guest panellist for the event, delivered his own thrilling evocation of the power of speech to persuade a jury, before announcing the winner. Olivia Taylor, of Abbeyfield School, impressed everyone with the maturity of her insights and the elegance of her delivery. Her particularly winning streak was to move quickly beyond the concept of personal luck to ask a more important question: how can the quantum of luck for everyone – particularly the unlucky poor and disenfranchised – be increased?

In the counterpart competition, rather than responding to a given theme, three dozen CET sixth formers contrived the title or question for their own essay. The judging panel – Dr Jonathan Katz, Hugh Aldersey-Williams and Erica Wagner – deliberated a shortlist of essays on subjects as diverse as antibiotic resistance, literature and development, and the ethics of space research. Congratulations to the 2016 essay prize winner, Courtney Sharpe, also of Abbeyfield School, for her essay "Is Escapism Truly Essential to Theatre?". Courtney was also a finalist in the 2015 public-speaking competition.

Right: **Ellie Wall** (Ash Green) and below: **Emily Kuhn** (Hart)



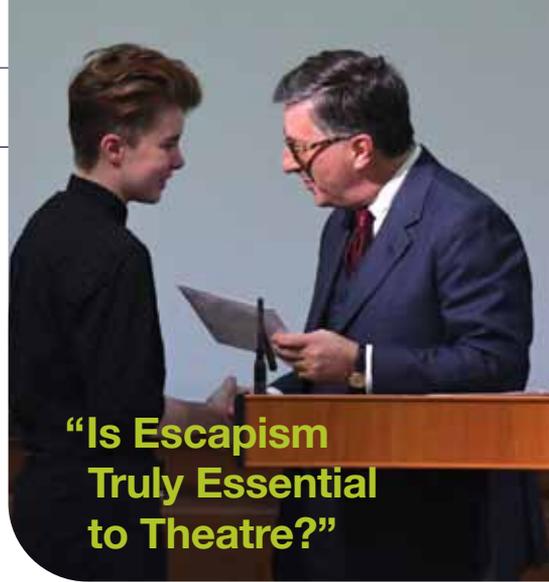
Brandon Lindley (Weavers) and below: **Sanjeet Kaur** and **Jo Wickham** (both Abbeyfield)



Above left: **Olivia Taylor** (Abbeyfield), winner of the public-speaking prize and right: **Courtney Sharpe** (Abbeyfield) receives her essay prize from **Marc Jordan**



Words



“Is Escapism Truly Essential to Theatre?”

An excerpt from Courtney Sharpe's winning essay

If there is one practitioner who destroyed escapism in theatre, it was Bertolt Brecht. Brecht became famous for his invention, Epic Theatre, which was designed to make the audience objective about the performance, and to feel that they were able to change or influence what was happening on stage. Escapism was not possible for Brecht's audience; nor were they invited to sit back and relax when watching. Epic Theatre recommended techniques such as 'breaking the fourth wall', in which the actors, in character, interacted with the audience. An article published by the University of Saskatchewan explains that 'with the fourth wall broken, audiences can take a critical, analytical stance towards the action on the stage, rather than being entertained as an unseen spectator'. Other methods used in Brechtian theatre forced the audience to think about and pay close attention to the performance so that they would benefit from the action on stage. Education, not escapism was the intended effect.

Brecht's plays are still relevant to modern audiences. In his review of Jonathan Church's take on *The Resistible Rise of Arturo Ui*, the critic Charles Spencer draws attention to how the play 'seems to speak directly to the dangers and calamities in the world today', even though its original purpose was to educate people about Hitler's rise to power. An Epic Theatre performance of *Arturo Ui* creates a disconnect between the actors and the characters. It constantly reminds the audience that they are watching a play with an educational message; neither observing real life, nor even watching actors disguised as characters. This completely extinguishes any opportunity for escapism from the audience, and preserves the relevance of the message for all times.



“You Make Your Own Luck”

An excerpt from Olivia Taylor's winning speech

These people have no chance to make their own luck, because their lives are being run by a corporation which disregards their dignity and human rights in the name of profit. While I assume none of us own a billion-pound corporation, do we not have a duty to help these people get luckier? Because, by working together, don't we have a duty to better our shared world?

We have achieved so much in our search for what life means – can you imagine what we would achieve if seven billion people worked together? If we weren't divided. If the rich couldn't exploit the poor and governments had to represent their people instead of just rule them. Then making our own luck would be easy.

We should give people the opportunity to create their own luck, because when we give people opportunities they do wondrous things. Like discover gravity. Many people would say that a heavy, fist-sized object falling upon one's head was unlucky. But that apple falling upon Newton's head was turned from unlucky into genius. Hidden within all of us is that capacity to turn unlucky into great things. Great things that ultimately better the world.

And there are small actions that – like Newton's insight – benefit the whole of society. Movements that turn unlucky into progress.

DAY OF PERFORMANCE 2016

Kicking off the Christmas season with a feast of dramatic gusto and visual delight, Abbeyfield School in Northampton was host to the two CET Days of Shakespeare.

The first, Shakespeare 3 x 3, featured Ash Green's *Tempest*, the Hart School's *Twelfth Night*, and *Othello* set in a 1940s gambling den by Thistley Hough. Lewis Kent as Malvolio, magnificent in knee-length white boots (cross-gartered), was a comic tour de force. Three witches squared to nine opened the second day, in Weavers' *Macbeth*, rich and strange. Lynn Grove's *A Midsummer Night's Dream* took a traditional approach to the magic of the forest, while Caister's *Romeo and Juliet* re-cast the teenage life of Verona as music video torch-lit by mobile phones. Abbeyfield's own *Tempest* ingeniously played out revenge and renewal on a modestly sized platform – shipwrecked boat, island and banquet – surrounded by characters taking their turns upon it. CET Chief Executive Marc Jordan congratulated all the players and producers on their imaginative and moving performances.



Main photo, clockwise from top: **Shakira Cox**, **Jodie Spaighton** and **Dominique Zeiler** as the three 'gypsy' witches; **Kezia Welsh** and **Ellie Goodson** as two of the 'crazy' witches.

Thomas Samko as Roderigo and **Connie Sargeant** as Iago in Thistley Hough's *Othello*; **Johnny Dowling** as Stephano and **Harry Thompson** as Trinculo in Abbeyfield's *The Tempest*; **Ashley Cox** as Snug/Lion and **Shona Vernall** as Francis Flute in Lynn Grove's *A Midsummer Night's Dream*; **Bethany Kent**, Narrator, and

Lewis Kent as Malvolio in the Hart School's *Twelfth Night*; **Warren Wilcock-Ward** as Gonzalo, **James Dean-Slater** as Alonso, and **Molly Pattison** and **Natasha Neale** both as Ariel in Ash Green's *The Tempest*; **Darragh Khemish** and **Alexis Spillane** as Macbeth and Lady Macbeth in Weavers' *Macbeth*.



Successes and special commendations

Students

To **Amber Docwra, Lynn Grove** Year 11, who produced a huge contribution to the Salvation Army by organising a hamper collection.



To **Finlay Barnes, Lynn Grove** Year 11, accepted as an apprentice at Norwich City Football Club.

To the Breakfast Learning Team of teachers at **Weavers** whose invention, the Super Stimulus Day, uses an engaging piece of material to prompt deeper questioning and alternative routes to learning.



To the **Lynn Grove** students who graduated from UEA's Brilliant Club with flying colours by completing a philosophical study on paternalism and a 1500-word assignment.



To **Lynn Grove** Year 10 who welcomed local senior citizens to the annual Christmas party, enjoyed by young and old.



To the **Lynn Grove** Year 8 football team who made it to the last 16 teams of the English Schools' FA U-13 National Cup.



To **Weavers'** Year 7 football team who won the district league and represented East Northamptonshire in the English School Cup at Derby County.



and staff

To **Ken Smith**, **Lynn Grove's** Site Manager for over 30 years, who retired at Christmas and is now employed part-time by CET to bring his expertise to the other schools in the East Anglia region.



To **Gareth Long** and the **Ash Green** maths department for retaining a record 111 attendees in additional GCSE teaching sessions.



To **Lynn Grove's** new cohort of Teaching Leaders: **David Corby** (Science), **Tracey Walford** (History and ITT) and **Lorraine Hirst** (Year 7 Progress/Transition).



To **Annie Sharman**, recommended for QTS by Teach First in association with Birmingham University, and for learning Latin from scratch in order to lead the **Thistley Hough** after-school Latin Club.

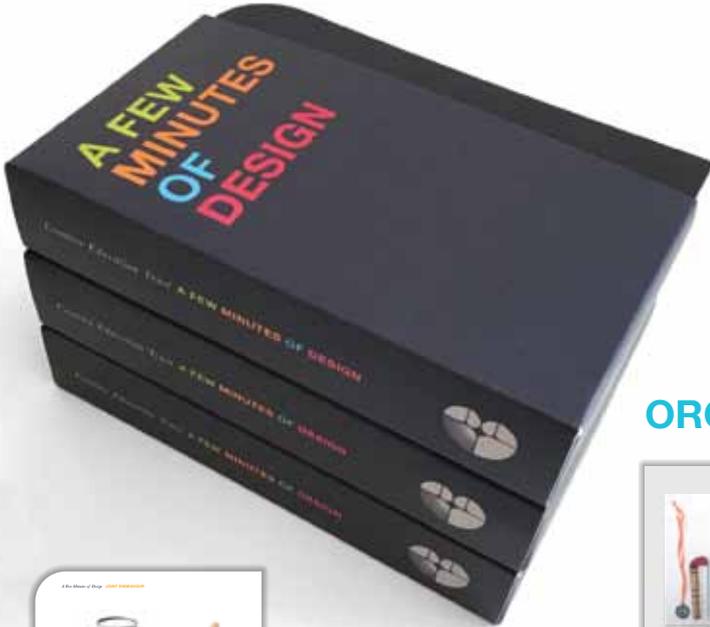
To the Bamber Scholars, alumni of **Thistley Hough** whose excellent GCSE results were celebrated at the first annual Bamber Scholars dinner, along with the younger Dawson and Robinson Scholars.



To **Thistley Hough** and its community partners for securing Lottery funding to create an outdoor gym for the benefit of community groups, Penkull residents and students.



To **Thistley Hough** for renewing its Business Class partnership with Novus (see Connected no.1), bringing opportunities to collaborate on key social or environmental issues.



JOINT ENDEAVOUR

Explain in a drawing how you would join the objects or materials on the other side of this card. You can cut them and/or multiply them if you need to. Label the drawing with instructions and indicate any extra materials you would need to make the joints sound.

It doesn't have to be a product; you just have to work out how you could join the parts neatly and securely.

By Mat Hunter, product designer and Managing Director of Central Research Laboratory



ORGANISING RULES

First conceived as a set of exercises for the school classroom, the Creative Education Trust's new task cards invite anyone – of any age – to experience the small decisions by which our world is made more coherent and intuitive by design. Accordingly, we asked a range of people – students, professional designers and non-professionals – to take a pencil, some paper and a few minutes.



By Kate Ward, Programme Manager, CET

Empty onto a surface the contents of your bag, pencil case, desk drawer, or any other container that holds a variety of small, handheld objects.

Think of a method or rule for organising the objects.

Organise them into a composition following your own rule. Take a photo of your composition.

Now, reorganise the objects using a different rule. And again, taking a photo each time you change the rule.

Can someone else work out your organising rules?



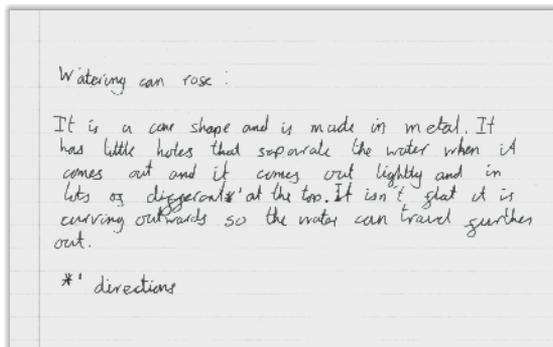
PERFORMING STRUCTURES

The other side of this card features a device we use to perform a task.

In your own words, and in as much detail as possible, say how the structure works. Do not say what the structure is, or what it does (these are given), but how exactly it does it.

What parts of the structure contribute to the success of the function?

By Adam Lamy, Abbeyfield



By Sophie Mazey, Ash Green



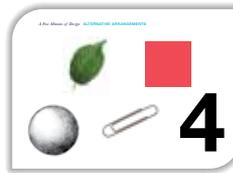
The average annual chocolate consumption per person:

Switzerland 8.8kg	Population: 8 million
Germany 6.4kg	Population: 81 million
Russia 2.8kg	Population: 144 million
United Kingdom 6.8kg	Population: 64 million
United States 5.5kg	Population: 327 million

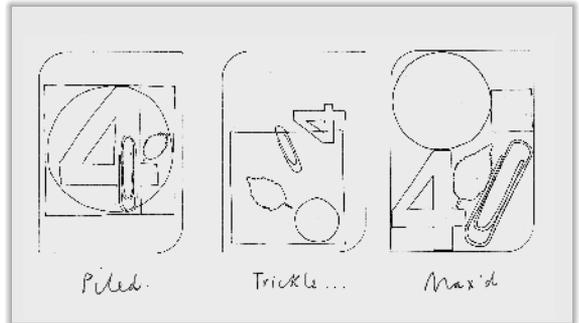
PICTURE THIS

Look at the information on the other side of this card. How could it be understood at a glance?

Using pictures, symbols, shapes, lines and/or colours as well as words and numbers – or instead of them – make the information clear and quick to understand.



By Huw Morgan, partner of
Graphic Thought Facility



By Catherine Kelly,
Business Manager,
Ash Green School



YOUR TYPE

Look carefully at the word on the other side of this card. Write your name in that typeface.

Are there clues to any letters that are in your name but not in the sample? Practise drawing the common elements of the letters. What do the curves look like? The line thicknesses? What gives the letters their unique character?

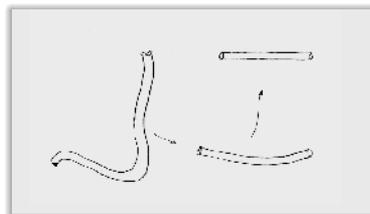
ALTERNATIVE ARRANGEMENTS

Draw around this card three times to give yourself three frames.

Draw the five elements on the back of this card in three different arrangements or compositions. One composition in each frame.

- You can simplify the elements.
- You can change the scale of any or all of them.
- You can overlap or connect them.

Give each of your compositions a name.



By Michael Dickson
CBE, structural
engineer and non-
executive Director
of the Creative
Education Trust



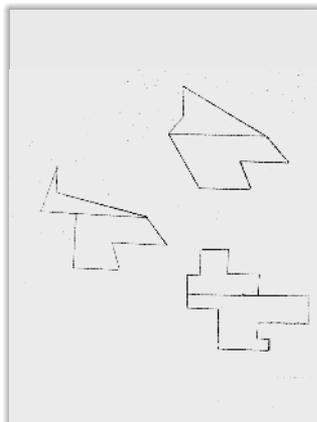
By Grace Jackson, Weavers

FINISHING WELL

Redraw or trace the shape on the other side of this card.

The shape is unfinished.

Finish it in a logical and pleasing way so that the line is continuous.



SIMPLIFY, THEN MULTIPLY

Identify a shape within the photo on the other side of this card.

Draw or trace the shape, leaving out shadows, highlights and complicated details so that you have a simplified version.

You may need to invent parts of the shape that are not in view.

Imagine that your simplified shape is No. 1 in a series or family of three. What rules would govern the shape of Nos. 2 and 3? Draw them.

Round-up

Primary recitalists

Richard Woollacott, Headteacher of **Harpfield**, has instigated a poetry recital competition for Year 5 and 6 pupils across the Trust. Judging of the first round is under way in schools, using an anthology of poems selected by Mr Woollacott himself. Prior to the final event at London's Foundling Hospital in May, ten finalists will record their recitation for posterity in a state-of-the-art studio. William Blake's *The Tyger* is a popular choice, and we hope that finalists will also visit the British Museum to view Blake's beautifully illustrated *Songs of Innocence and Experience* from which the poem comes.



Thistley Dollars

Thistley Hough has set up a bank, Thistley Dollars, run by students with the help of Hanley Economic Building Society staff. 200 students have already deposited pocket money and Christmas cash into accounts which they manage online, and the number of customers is growing daily. Project coordinator Chris Dillon, Thistley Hough's director of mathematics, said: "Supporting students to develop their understanding of the world of finance is a vital part of the curriculum. They have a chance to become regular savers throughout their time at Thistley Hough." Nathan Fletcher, aged 11, has made four deposits in his newly opened account, while Hamza Shakil, a 13-year old from Etruria, is hoping to save enough to buy a car. Emma Hancock, branch assistant from the Hanley Economic in Newcastle, said, "As a local building society, working with the community is a key part of who we are. It continues to be a pleasure to work with Thistley Hough to help embed the importance of saving." Festival Park-based Novus Property Solutions is building the bank branch on the school site.



Pictured right are pupils **Fathi Omer** and **Philippa Hancock** with principal **Holly Hartley**, **Emma Hancock** (The Hanley Economic) and **Sophie Seddon** (Novus Property Solutions).

Calling creative writers

At their first cross-Trust meeting, secondary school English subject leaders conceived a new competition for the Creative Education Trust. Year 8 writers will be challenged to respond in a short piece of creative writing to one of six phrases prompted by CET's six key concepts: Structure, Pattern, Meaning, Performance, Human Interaction and Practice. Two students from each school will travel to London for an exciting day out in the capital, including a play or performance. At CET's Head Office, they will write their final piece, this time in response to an image. The CET Young Writer 2017 will be named in *Connected no.9*.



Teach First partnership with Weavers

Teach First (see *Connected no.2*) and **Weavers** have worked together since 2013, training 16 teachers across four cohorts, with significant success across a range of subjects and departments. Two of the 2014 cohort are now in middle leadership positions at Weavers, with one mentoring a current Teach First trainee. In a letter to Vivien Swaida, Principal of Weavers, Tom Preston, regional partnership manager for Teach First, named Weavers Academy as one of the programme's flagship partner schools, "emblematic of what we consider to be a successful partnership: growing great teachers into great leaders, sustainably broadening their impact across the school and the community". He also commended Weavers Academy as one of Teach First's most engaged schools in the East Midlands because it takes advantage of enhanced schemes, such as the Futures access programme which raises sixth form aspirations and prepares pupils for admission to selective universities. Mentors from Weavers have been recognised for raising the status and quality of mentor practice across the Teach First community, and Weavers has been invited to nominate a member of staff for the Lead Mentor programme. Magnus Wallace (pictured) will have a formal role in mentor training and development across the region.

Pictured top: Harry Murdoch and Léa Delahautemaison and middle: Katie Hodson and Solène Jouhannet.

Hart-Loewy Exchange

Nine **Hart School** sixth formers and a Year 10 student, accompanied by their French and Design and Technology teachers, Marie Claire D'Arcy-Barron and Nikola Clarke, went to France for the return leg of their exchange with the Lycée Raymond Loewy in the Limousin region. The Lycée, in the town of La Souterraine, is a specialist design school: entry is very competitive and pupils travel from far and wide study there. Older students can study product design and interior design towards parts of a degree. One of the Hart School students, Grace Williscroft, studying D&T A-level, witnessed the first-class design education provided in memory of the great French-born industrial designer, Raymond Loewy, known principally for his iconic locomotive and car designs. By day the students attended lessons with their exchange partners, while after school they stayed in families, fully immersed in French family life and advancing their linguistic and cultural knowledge by the minute. Volunteer work was the theme of the exchange. In Rugeley, the French students visited local charity shops and the Rugeley food bank, while in La Souterraine debates and talks from local volunteers fuelled the civic feeling. A day of shopping in Limoges, sightseeing, laser tag and the cinema amplified an incredibly positive experience, creating lasting friendships and very special memories.



Creativity is the ability to find connections between the things we know and turn these connections into new ideas and action.

The academic arts and the sciences, practical subjects and life skills all need creativity.

Creativity is highly valued by employers.

With knowledge, skills and creativity, every young individual is equipped to succeed in the knowledge economy.

Creative Education Trust

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Connected is designed by
Vincent Design and printed
by **Cantate Communications**

Front cover image:

Finalists in the 2016 CET
sixth-form essay and public
speaking prizes outside
Swedenborg Hall in London.