

ISA

INDEPENDENT  
SCHOOLS  
ASSOCIATION

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THE JOURNAL FOR INDEPENDENT SCHOOLS

# ISA JOURNAL

A group of young students in school uniforms, including blue sweaters and light blue shirts with ties, are shown in profile, looking attentively to the right. They are in a classroom or lecture hall setting with large windows in the background.

## *Creativity and the Arts*

- JOHN LLOYD ON CREATIVITY
- MUSIC EDUCATION
- THE CREATIVE IMPERATIVE

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# Welcome

FROM THE CEO

*Neil Roskilly*

*“The systems they nourish, which include our integrated sensory, attentional, cognitive, emotional, and motor capacities, are, in fact, the driving forces behind all other learning.”*

Eric Jensen, author of *Arts with the Brain in Mind*, is convincing about the deep capacity of the creative arts to underpin learning for all children. Yet schools occasionally forget this and we see their curricula squeezed by the false accountabilities of league tables and (often meaningless) international comparisons. But in sustaining learning, the creative arts in turn support not just our culture, but society and the wider economy. Creative arts are worth £92bn to the UK and are growing at twice the rate of other sectors. They represent around 15% for the UK's gross value added (GVA) and are widely recognised as world-leading. The soft power of the UK's arts sector reaches into every corner of the globe, and countries everywhere cast envious eyes in the direction of our education system, wondering how they too can harness creative education to infuse the same problem-solving and innovation skills that are vital for any future workforce.

Unfortunately the UK seems to have different priorities for education at present. While our politicians look enviously on the STEM scores of pupils in Singapore, the sovereign city-state is busy freeing up its curriculum for more creative work. Some Singaporean schools have dropped examinations at 16 and carved out six-week modules for creative and innovative work under their “Teach Less Learn More” freedoms.

Meanwhile, with creativity falling outside of the core curriculum in many UK state schools since 2010, employers and universities are increasingly concerned that the pipeline that feeds creative careers and higher programmes is drying up. Worryingly, last year HEPI reported a decline in “creative stamina” as arts time is reduced for all ages and children become more focussed on the subjects that can easily get them a pass grade. KS3 is effectively being reduced by one year in many schools, as some believe that more time at EBacc GCSEs will equate to better results (with no evidence, of that so far). At the same time, the CBI has stated that the ‘first and foremost need’ for business is ‘young people with attitudes and attributes such as resilience, enthusiasm and (yes, you’ve guessed it) **creativity**’.

So once again independent schools, not feeling subject to EBacc accountability and often taking an holistic approach to the curriculum, are left flying the creative scholastic flag. ISA's aim over the next few years is to increase its support for the creative arts and, through our competitions, events and other opportunities for pupils, encourage our Members to raise the importance of creativity throughout the curriculum. We suspect that few will really need convincing.

NEIL ROSKILLY, ISA CEO



## WRITE FOR THE ISA JOURNAL

ISA's Members want to hear about best practice in any area. Send a brief outline or topic to [journal@isaschools.org.uk](mailto:journal@isaschools.org.uk).

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Front cover photo: St Christopher's School, Surrey (LS)



# Opening a new window to the soul

*Matthew Adshead, reflects on the importance of the creative arts in his year as ISA Chair.*



Dear Member,

I hope you enjoyed a relaxing summer break and are now fully restored, ready for the challenges a new school year will bring. Whether you are brand new in role or a seasoned campaigner, I hope you understand as a member of this fine association, that help, support, care and friendship is never more than a phone call away. Do keep in touch with our tremendous team at ISA HQ. They are there to assist you, whenever you may need them.

Also, I sincerely hope your school will continue to take advantage of the wonderful variety of regional and national events your children can take part in. Being a member of the Independent Schools Association feels like a gift that keeps on giving. Many children in our school have benefited hugely from the vast array of activities they can engage in, regionally or nationally.

It can be a lonely business being head of the school. For me, the greatest gift that ISA offers is fellowship. Membership has led to a full address book of "phone a friend" colleagues, who I can rely on to raise my spirits when times are challenging, or rally around when the compliance inspectors may call! The fellowship that ISA offers has been invaluable. I am proud to be part of an association where every face fits. This is what I believe sets us apart. Primary or secondary, large or small, boarding or day, it matters not. When you are at an ISA event, we are all in it together, we are all equal and we are valued. This support comes from the top.

We continue to be offered the tremendous support from all the staff at ISA HQ. It gives

me great pleasure to take this opportunity to thank Neil Roskilly for the amazing work he and his team do to support our membership. ISA has changed dramatically in the past ten years, under Neil's stewardship. We now welcome over 470 members, as well as offer more courses for continuing professional development, exceptional conferences, plus a huge variety of sporting, arts and academic pursuits for our pupils, than ever before.

We enjoy wonderful national sporting events. There has been an encouraging surge in the ISA offering for the creative and performing arts events in the last two years.

I have a deep love and commitment to the arts in education. I would like to dedicate my year as ISA Chair to the promotion of all aspects of the creative and performing arts within our schools. Too often we read and hear about cuts the budgets where the arts are continually squeezed, especially for many esteemed colleagues in the state sector.

I know I speak for many ISA and state sector friends and colleagues, who firmly believe that developing a love of the arts is critical for every child's personal development. In my view, it is music, literature, as well as the performing and creative arts that can open a window to the soul. You may remember the inspiring fictional character John Keating, the teacher from the film *Dead Poets Society*, played so well by the late great Robin Williams. When discussing poetry, he said:

"Medicine, law, business, engineering, these are noble pursuits and necessary to sustain life. But poetry, beauty, romance, love, these are what we stay alive for."

To chew the words in your mouth, to feel the pleasure and dance and ripple and burst of language is one of the greatest things in the world. This is why children should always embrace poetry.

A good teacher always inspires a love of the creative arts. Far beyond the sense of fun, accomplishment and spiritual fulfilment that comes from the study of music, drama

and dance, a formal education in the arts stimulates brain development in a way that is simply unparalleled by any other activity. The organisation, co-ordination, planning, motor control, memory, empathy, sensory integration and emotional response that are essential for effective rehearsal and performance requires whole brain activation. This was well described by Anita Collins in her TED-Ed address as "fireworks in your head". An education system that doesn't recognise the benefits of the arts will produce children who, quite simply, aren't firing on all cylinders. Academic subjects may teach you how to 'do', but it is the arts that teach you how to 'be'.

Music too is such an important part of our lives. Try to imagine life without it. It is a powerful and universal language; a fundamental part of our self-expression. Learning an instrument has the potential to teach a child so much: not only about playing and performing, it can nurture creativity, partnership, teamwork, emotional expression, and how you can affect your listeners. Every child has some level of creative ability and it should be the aim of any aspiring teacher to instill a lasting love, interest and appreciation of the creative arts and art's rich history. The possibilities involved in creative endeavours for children are endless. I hope we can showcase and highlight as much as possible the wonderful work that goes on in our schools in the pursuit of the creative and performing arts.

I was honoured to represent members in the Midlands for a number of years as Area Coordinator, which afforded me a seat at the ISA National Executive table. It's a great honour to be invited to sit as ISA Chair for this academic year. I pass on my sincere thanks to Alex Gear, last year's Chair. As the incoming ISA Chair, I follow in the footsteps of some very esteemed colleagues, who I also thank for their example and support. I am proud to serve the ISA and take this opportunity to wish you every success in the academic year ahead. I hope our paths will cross in the year ahead at conferences or ISA events.

Matthew Adshead is Headmaster at the Old Vicarage School in Derbyshire (ISA Midlands).

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# School news

FEATURING ARTS AND AWARDS NEWS ACROSS THE RANGE OF ISA SCHOOLS



## *Cello talent at just six years old*

### ANNEMOUNT SCHOOL (LN)

Max, a talented six-year-old from Annemount School, has gained a place at the Junior Guildhall String Training programme. After his audition the programme head said, "When he plays, it seems as if the cello is part of his body". Never once has he had to be told to practise; for him, the cello is also his favourite toy, and he spends hours composing pieces for it.



## *Going for Gold*

### BALLARD SCHOOL (LW)

Ballard School becomes one of just a handful of Hampshire Schools to be awarded a second consecutive Artsmark Gold Award for its diverse and extensive range of arts enrichment and extra-curricular activities. Alastair Reid, outgoing Headmaster, said: "We are honoured that the illustrious Arts Council England has acknowledged our commitment to arts and cultural education. This prestigious award recognises the creative development of our students and we owe this to their unbounded talent and hard work along with the dedication of our excellent staff."

## *From Shakespeare to sing-alongs*

### FAIRFIELD SCHOOL (SW)

Pupils from the school proved that they've all got talent with a packed schedule last term, including a Year 6 performance of 'A Midsummer Night's Dream'. As well as school talent shows and concerts, the junior choir planned a varied programme of songs for the elderly residents of a local nursing home, who were able to sing along. The children's visits are always greatly appreciated by the residents and staff, and their beautiful voices never fail to bring a tear to the eye.



### SCHOOL NEWS

If you want to share with us some exciting news about your school, please send your brief write-up for consideration for inclusion on our website and/or in the Journal to [marie-ange.moncuy@isaschools.org.uk](mailto:marie-ange.moncuy@isaschools.org.uk), please don't forget to include high resolution pictures.



## *Imagination and creativity in partnership*

### HIGHCLARE SCHOOL (M)

Pupils were asked to create a design for a mask and to use influences from famous artists for the fourth annual Junior Schools Art Competition at Highclare School. In all 725 entries were received from Junior Schools across the region, resulting in a gala viewing and presentation evening on Thursday. Mrs Moore, Head of Senior School, said "It was a lovely evening and we were delighted to welcome everyone from surrounding primary and junior schools. It gave the event a genuine community feeling."



## *Singing their hearts out*

### LEEHRST SWAN (SW)

*Musical Meander* was another triumph for Leehurst Swan's Performing Choir, presented to a packed St Mark's Church in Salisbury in June. Pupils performed a variety of musical genres, including classical, gospel and soul, legends (such as Michael Jackson and Queen), Disney and musical medleys. They sang their hearts out. Miss Tyrrell, who leads the Year 3 to 6 non-auditioned club remarked, 'Well done! Another year draws to a close on a high!'



## *Hulme Hall hits the right note with Gold Award in Music*

### HULME HALL GRAMMAR SCHOOL (N)

The Stockport School has been named as one of the top schools in England for its Music Department and has been awarded the ISM (Incorporated Society of Musicians) Trust Gold Award, recognising the excellent work achieved by the Music department. Head of Music, Anne Bevan, is delighted and commented, "It is so rewarding to nurture a love of music and see my students flourish. With all the pressures that children face nowadays, we as a school want to ensure that the arts are not overlooked."

# School news

FURTHER ARTS AND AWARDS NEWS FROM ACROSS THE ISA



## *West Midlands Awards finalists*

### **PRIORY SCHOOL, BIRMINGHAM (M)**

Jas Rohel, Founder and CEO of the West Midlands Awards, congratulated Priory School for being shortlisted in the category of Secondary School of the Year: "It's a great achievement to be

shortlisted as a finalist. The annual awards night is an evening to celebrate and reward the most outstanding contributors to the Education Industry." Headmaster Jonathan Cramb was pleased by this recognition, which follows another year of success for Priory School, a co-educational Catholic independent school.



## *French Theatre Brings Language to Life*

### **PARK SCHOOL, YEOVIL (SW)**

Touring educational theatre company Onatti Productions treated The Park School, in Somerset, to an amusing production of *Le Château* last June. Both educational and hilarious; pupils and teachers alike learned new everyday, useful French vocabulary. Engaging the pupils with audience participation, the players told an easy-to-follow story in French, following an English knight who travels to France in search of a new wife for King Henry VIII. As he didn't speak any French, the inevitable misunderstandings provided amusing and memorable ways for the audience to learn new words. *Très bien.*

## Inaugural ISA South West Music Festival

The first ever ISA SW music festival took place at Britannia Royal Naval College in Dartmouth on 8 February 2018. The competition was adjudicated by two professional musicians who started the day with a vocal warm-up for all the choirs. The day then proceeded with a choir class, followed by an ensemble class and individual instrumentalists – divided into Piano, Woodwind, Strings and Voice. Five ISA schools entered the festival, involving 70 children performing individually on their instruments or as part of an ensemble, giving them confidence, constructive feedback and a great day celebrating the arts. Trophies were given to winners in each category. Parental support from all schools was strong and the event was well attended.

This new event was launched and organised by St Christopher's School, Staverton (SW) to afford pupils even



more opportunities in the performing arts. Feedback was very positive and the SW committee have decided to continue to run this event in future, with schools taking it in turns to host the event.

If you are interested in organising a similar event in your Area, please contact ISA HQ for further advice and support.



## Butterflies, bunting and battling bands

### STOKE COLLEGE (E)

This year's theme for the annual three-day Arts Festival was "Nature" and included ambitious plans for large subject murals in a school corridor; a collaborative textile piece made up of individually embroidered butterflies; bunting strings featuring plant-based fabric dye; tree stump customization and a pop-up theatre. Other scheduled activities included dance shows, individual instrumental and singing competitions and the hotly anticipated Battle of the Bands, topped off by the showcase Gala Concert.



## Chapel Choir Invited to perform Evensong at Ely Cathedral

### ABBEY GATE COLLEGE (N)

Abbey Gate College Chapel Choir were invited this summer to perform Evensong at Ely Cathedral.

Pieces performed included Purcell's 'Evening Service in G Minor', and 'Greater Love Hath No Man' by John Ireland.

The Choir also received an invitation to sing at King's College Chapel, Cambridge.

During the week pupils were able to fit in some local sightseeing, including a river cruise on the Great Ouse, a tour of Ely Cathedral's Octagon Tower and even had a go at punting!

Head of Music, James Andrews said: "The students sang brilliantly. They were professional in their conduct and a credit to themselves and the College at all times. I thank them for all their hard work and an excellent tour."

# Creative Imperative

*Where is the visionary leadership now, asks Roger Cole, as more than ever we need a creative education?*



As we embark upon another academic year, it is perhaps an appropriate time to reflect on the the learning models we are developing as we progress to higher levels of achievement.

As a nation, we have given a disproportionate amount of time to whether we should stay with our European neighbours. Meanwhile the focus of the nation on its education, the training and subsequent supply of teachers and the kind of teaching and learning we want for our children, muddles on. The well-proven lifeblood of providing a broad and balanced curriculum for our children has been eroded and in some cases erased because of the absence of the dear visionary leadership in teaching and learning that this nation has enjoyed and thrived on in its past.

My concern throughout my life has been to ensure that our children, both in and out of school, have the time, space, desire and opportunity to develop their creative potential. And this of course presents a huge problem not only to our children, but also to our aspiring young teachers who are surrounded daily by a shortcut to actual experience by learning about the significant aspects of life through the interpretation of it by others, regardless of their pedigree or insight.

In this kind of world there is little or no editing or prioritising of what is available and consequently there are many young people who do not have the capacity to make new

connections because they have not been brought up to continually, observe at first hand, reflect and record their feelings and responses, and then to formulate their own ideas based on their experiences.

Here is where Creativity lies at the heart of the best education we experience. It is our capacity as individuals, and together with others, to make new connections. Once it was thought that this important dimension to our lives was reserved for the few, even just for those who were called 'artistic'. Experience over time has taught us however that 'Creativity' is an essential part of all learning, whatever name we may give it. 'Creativity' occurs in the best teaching of all our subjects, whether it be in history, music, mathematics, dance or science. At its worst, I have recently watched a group of secondary aged children naming the parts and colouring in a diagram of the human reproduction system on a photocopied sheet without any reference as to the reason for doing it or the choice of words or colours used!

But I need to be more precise and have chosen as my example a young girl, still of Primary years, who I will refer to as Megan.

The schoolroom in which she lives and works every day is light and spacious for her and twenty-three others like her. She has acquired the routine skills of finding the appropriate tools, equipment and resources she needs at any time of any day regardless of where she is working. She and her friends proudly boast 'this is our school and we love it'. I want to know why and the evidence is there before me.

I feel I am almost an intruder as I watch a history workshop develop in Megan's classroom. The room is overflowing with an array of large and small objects from the Victorian era. Some are stored in school permanently, some are owned by the teacher, some are borrowed from the local museum and some have been brought from home by the children themselves. In some

places children are engrossed on their own, while others work in pairs or small groups, but all are seemingly transfixed by the objects they have selected to investigate, study and record.

***"Creativity' occurs in the best teaching of all our subjects, whether it be in history, music, mathematics, dance or science"***

#### **What should a history lesson look like?**

The role of the teacher in front of a whiteboard all day is a thing of the past. The age of the sage on a stage is thankfully forgotten and in this instance seems to have been replaced by a young woman who moves almost invisibly from one group or individual to another. I listen to the conversations from a distance, not wishing to intrude. Now she is encouraging three children to weigh the metal box they are surveying and record their findings. Moments earlier she was helping two boys to brush a black silk top hat and asking them what difference the direction of the brushing made to the surface covering? Now she is asking two children who are dressed in long tunics and white aprons and head scarves how, as kitchen servants they have managed to clean and polish a large pot. She also enquires whether they have worked out yet what it might have been used for. They read in turn, to her, from notes they have made and then to the whole class who gasp with dismay as they suggest its possible earlier use. They even describe how they have arrived at their conclusion.

After an hour on this hot and humid afternoon I watch children recording accurate measurements and comparing them, others tapping out the rhythm of a verse they are writing and thinking of a tune to put it to music with a tambour and



CLAIRES COURT SCHOOLS (LW)

pipe. Then a girl and boy appear almost under my feet. They say they are trying to work out the area and height of an old wooden table, in feet and inches, they say they are checking their measurements against a calculation they did earlier without any standard measuring equipment.

Then I meet Megan, or rather try to look at what she is doing without her realising. She senses I am watching and smiles. I ask apologetically "Do you mind if..."

She interrupts and asks if I would like to sit down, I smile and sit in the chair next to her. "Shall I tell you what I'm doing?" she begins, and before I can reply she starts to tell me about the book she is writing. She explains that it is about the object in front of her that, as I later find out, is a Victorian water filter. She asks "Do you know what it is?" and I shake my head rather than declare my ignorance.

"Don't worry", she proffers, "Most people don't know at first but then when you start to find out you can't stop, it's so amazing. That's what my book is about. I'm writing about the life of a water filter and we think it could be more than a hundred and fifty years old. I'm finding out about the impressed marks on it which might help me to be sure how old it is."

As she is talking she occasionally looks up as if to reassure me whilst her searching eyes and riveted attention seem to motion her hands to the detailed drawing in front of her which has the skill of a mature draughtsman. She is painstakingly recording every detail of the water purifier before her.

"James and I", she announces, "that boy over there", she exclaims, pointing, "we are going to make one. But we've first of all got to find out what this black brick inside it is for and whether we can get one, or if we

have got to make one ourselves". She prods a large black lump inside the container with gentle care, "See what I mean?" she asks. "Do you know what it's for?"

I declare my ignorance and divert her attention from me by asking about the detailed picture in front of her and ask her how long she has been working on it. "Three days" she replies, "but not all the time, you see we are doing a lot of work on deciding about dirty and clean water and knowing when it is safe to drink. Those are experiments."

Her explanation of how far that work has developed takes at least five minutes and then she shows me pages of diagrams in the book she is writing. Out of interest I lift the lid of the filter and admire the decoration on it, a raised coloured pattern of flowers in minute detail. "Isn't it beautiful?" she declares. "We've been finding out how to do it and I have made a flat lid in clay just like it and we are waiting for it to dry before it can go in the kiln. When it's been fired we are going to find out how to paint it".

Her quiet confidence knows no bounds as she moves from one discipline to another with consummate ease. I ask if I can take some photographs of her with the filter and she smiles in agreement. As she waits for me to photograph her she turns to her book again and busily adds more sentences. Without looking up she says.

"I think when I grow up I'm going to be an archaeologist. Just think, if Miss hadn't let us find out about all these amazing things the Victorians invented I wouldn't ever have thought about drinking dirty water and how you can clean it like the Victorians did. I just thought it always came out of the tap clean like it does today, until we all went to the water treatment plant last week, and then, ugh! it all made sense.

I want to be a water expert as well and help children in other countries have clean water to drink so they don't get ill. Perhaps I need to be a doctor as well!"

I thanked her for all that she had shown me, but didn't tell her that she had reminded me how the best learning opportunities occur when the teacher, like Megan's teacher, is constantly creating open-ended and creative learning. Children need to make their own new connections which gradually lead to a well-informed, inspired significant learning, lasting for ever.

Megan is one of hundreds of children, all our children, who deserve to receive inspired learning opportunities typical of our best teachers.

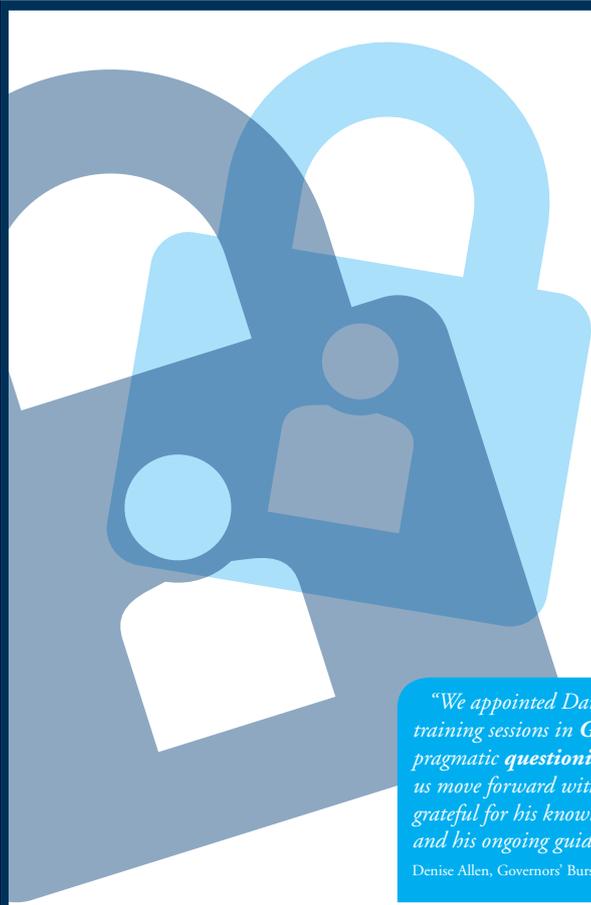
Do you know a school that makes you long for childhood?

Roger Cole taught in Primary, Secondary and Further Education before taking up an appointment as a Senior Lecturer at Bishop Grosseteste College Lincoln. He left Lincoln to be responsible for the Post Graduate Teacher Training Department at Homerton College at Cambridge. Roger has written a range of teaching guides specifically to help teachers develop Creativity in the classroom and his acclaimed book 'Creative Imperative' derived from his own teaching experiences and achievements across the Arts is regarded as a seminal work. In 2013 Roger published his now internationally acclaimed biography 'High Flight'. The book has drawn unprecedented attention to the life and work of an amazing young man, John Magee. Roger is currently working on an internationally funded 'treatment' for a feature film of his book, "High Flight", which will be launched in 2020, ninety years after the untimely death of John Magee.

If you would like to purchase Roger Cole's book 'Creative Imperative' and get a 10% discount please contact him directly on [rogeracole@btinternet.com](mailto:rogeracole@btinternet.com) or write to the address below

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# 1st Movement: What is Music Education for?

*Martin Fautley, Professor of Education at Birmingham City University, argues that music education is so much more than timetabled lessons.*



When you think of music education, what comes to mind? Is it images of children and young people playing instruments? Singing together in choirs? Performing on a stage somewhere? All of these are, of course, examples of music making, and will have been arrived at after a process of musical learning. But what about those timetabled music lessons going on in classrooms, how do they fit into the scheme of things? What are they for, and why are they there? In this article I would like to ask questions about this, and possibly challenge some of the commonly held views concerning music in schools.

I think that what we have might be described as two competing paradigms which exist alongside each other, sometimes working in harmony with each other, and at other times working dissonantly (to use musical metaphors!).

These two paradigms are:

## 1. Musical education

This involves a focus on the specific aspect of learning to play an instrument or sing. It normally concentrates on developing a child's individual performing

technique, and takes this to be the principal reason for the activity taking place. It can encompass learning at school, although it often tends to take place as a withdrawal activity, with youngsters being taken out of other subjects, or learning in breaks or lunchtimes, or after school. It can be referred to as 'music lessons', sometimes making it problematic to distinguish it from...

## 2. Music in Education

Unlike the previous, this takes as its centre of concern the role that music plays in the general education of all learners in schools during lesson time. It might involve learning to play instruments together in the class, it may well involve singing, but it is wider too, in that it also involves the areas the National Curriculum refers to as composing and listening.

The differences between these areas are significant, and the purposes of each are specific. Musical education is designed to inculcate expertise in performance, and the lessons will be oriented accordingly. Children will often be taught on their own, or in a small group, and will be expected to put in time on their own to practise on their instruments. They will also be expected to demonstrate quantifiable progress, normally assessed using graded music examinations, such as those offered by the ABRSM or Trinity College London. Groups of such children will often come together in schools or music education hubs to perform in orchestras and other ensembles. Progression also takes place through differentiated ensembles, for example lower school orchestra, senior orchestra, area orchestra, national youth orchestra, and so on. The highly talented may win a place to study at one of the junior conservatories that operate in our

world-standard music colleges up and down the country, often on Saturday morning. This is education for the few, the talented, or, some might argue in these days of increasing austerity, the financially able-to-pay.

*After all, as Berryman (2018) observes, "Music teachers already recognise that music can be more than a contribution to 'enjoyment and enrichment'. We just need to find a way to make everyone else see that too".*

Meanwhile in schoolrooms up and down the country children are having class music lessons. Some of these may bear a superficial resemblance to the instrumental and vocal lessons described above. There may well be children and young people playing instruments; depending on the ages of those concerned, there may be tuned and untuned percussion, guitars, keyboards, and items of music technology. There may be class singing, which the teacher may be leading from the piano, a guitar, or unaccompanied. In this sense there is a link. But there is also likely to be other activity going on too. Composing, which as we have seen figures in the National Curriculum at all stages, also forms a significant part of the mark allocation for GCSE music, and so teachers will want their pupils to be experiencing this from a young age. This composing may not look like the image of the lone genius of the Romantic era, it may involve group work, or songwriting, or improvising, or searching

for an idea in sound. It may, or equally may not, involve traditional western classical music notation. But it will be active, creative, and dynamic. And also often very personal and meaningful to the young people concerned.

There will also be times when the class listens actively to music. This can be to recordings, to each other in live performances, or to other musicians both from in and beyond the school. Music will be thought about, considered, and discussed. Key features will be examined, and ways in which the music has been crafted used as teaching and learning points.

All of these components of music in education are important aspects of learning, and it is important that they are not seen solely as being the servants of a musical education. In these days of accountability and league tables, of core curricula and closely delineated outcomes, it can be all too easy to put classroom music aside in some special category called 'school music'. Indeed, a key question for music educators in classrooms is the difficult one as to what they see the role of their music curriculum as being. We know that nationally only some 7% of children and young people go on to take music at GCSE level (although the numbers in individual schools and colleges can vary significantly). Given that this is the case, two hard questions for music education as a system to ask of its teachers are these:

- If 93% of children and young people do not do music in my school beyond the age of 14, what should my curriculum look like for these youngsters?
- Am I designing my curriculum for that 7% who will undertake further study in

music, or am I thinking about everyone inclusively?

These are not easy questions to address. However, when they are thought about, schools and their music departments often find a renewed vigour in the ways in which they approach classroom music. After all, as Berryman (2018) observes, "Music teachers already recognise that music can be more than a contribution to 'enjoyment and enrichment'. We just need to find a way to make everyone else see that too". All too often music can be used as a servant of other subjects, or as some sort of general good, of the "music makes you smarter" variety, and sometimes music is approached as an exercise in the accumulation of what Bourdieu (1973) refers to "cultural capital", knowing about Western Classical music being seen as a good thing in its own right.

But music can do so much more than this. Learning about music by participating in the making of it is a very different thing from learning about it at one stage removed. (Philpott 2007, 29) reminds us that there are three types of knowledge in music education, knowledge 'about' music, namely "factual knowledge about composers, about style, about theory", knowledge 'how', how to play an instrument, craft skills, and the like, and knowledge 'of', which is by direct acquaintance. These three types of knowledge are vital to classroom music, and in developing these we are – or we should be – developing the whole person. There is an over simplistic tendency in some quarters to reduce music to only knowledge 'about', to lists of facts and figures, but knowing how many symphonies Haydn composed, or the titles of the greatest hits of the Beatles, is no substitute for the knowing that comes from

having composed a song. It is this knowing that classroom music fosters, and this knowing that gives music its own original and distinct contribution to the school curriculum.

All of which places a huge responsibility on the shoulders of the hard-pressed music teacher. Not only are their own talents on display every time there is a public concert, where they need to navigate their own personal ways through being musical, but they are also planning for the every day, organising learning so everyone can succeed.

So, what is music education for? Hopefully this article has addressed some of the issues associated with this complex area. But there is so much more, and maybe a better question for schools and music teachers to ask is "what is our music education for"? After all, each school, group of youngsters, set of facilities, and clusters of teachers are different. Choir schools, inner city schools, suburban schools, all have their own characteristics. Maybe a good start to thinking about music education would be to begin at home!

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ABBEY GATE COLLEGE (N)

Martin Fautley is director of research in the School of Education and Social Work at Birmingham City University, UK. He researches and writes about various aspects of teaching and learning in music, focussing particularly on assessment. He has authored ten books, including "Assessment in Music Education", as well as over fifty journal articles, book chapters, and academic research papers. He is co-editor of the *British Journal of Music Education*.

## *2nd Movement: Why every great school has a great Music department at its heart*

*Music education and technology consultant Matt Allen, says that to deny children a musical education is to deny development and growth.*



Every school has a culture. Every school has an ethos. Every school projects an image on its students and through its students. It's not about buildings, governors, leadership, staff or even uniform code. It's something that just happens. But although it is a spontaneous occurrence, it is not beyond our control. In fact one can actually shape and craft the culture and ethos in one's school whilst simultaneously raising attainment and creating an environment that nurtures young people and establishes mental health and wellbeing. I'm not a maverick or selling snake oil – I have plenty of evidence to establish this claim: the very best schools have very good Music provision.

Music is an incredible phenomenon. Every human experiences it every day. It is part of what makes us human. In fact, as soon as a foetus develops hearing, it has been shown to respond to music<sup>1</sup>. Every human being is a rhythmic being thanks to breathing and the heart beating. Walking, running, the sleep cycle – they all have rhythmic repetition. Most humans can vocalise too. Although people say they are "tone deaf" every single language relies on intonation to give meaning, whether

that literally changes a word such as in Japanese or Chinese, or helps to convey extra information such as emotion. You cannot escape the fact that humans are musical. Any school that does not recognise that is closing the door on so much more than just playing instruments or joining choirs. To deny the study of music is to deny the child in your care development and growth, personally and educationally.

***"Einstein was famously expert on the violin and said he could only think clearly when playing"***

At this point I should confess that I have been teaching Music in secondary schools for almost 25 years. I am completely biased. But I have also taught science as a second subject and have even been employed as a part-time science teacher who "does a bit of music". I like experimenting, rigour and need to see proof if at all possible. In some ways, music is a practical out-working of numerous principles from physics – it certainly helps to understand a bit of physics when composing or recording music. There are many examples of scientists who were musical and musicians who were scientists: Einstein was famously expert on the violin and said he could only think clearly when playing<sup>2</sup>; Borodin was a famous composer of nationalist Russian romantic music, yet is also renowned in chemistry for discovering the "aldol reaction" which is still used today<sup>3</sup>; Brian May is the world-famous guitarist from "Queen" who also holds a doctorate in astronomy<sup>4</sup>; Brian Cox is Professor of Particle Physics at Manchester University, as well as a broadcaster and played the keyboards

in D:Ream's number one hit, "Things can only get better"<sup>5</sup>.

In "The Republic", Plato argues that education "has two divisions, gymnastics for the body and music for the soul" (Book II) and delineates his ideal curriculum for 7 to 17 year olds as "gymnastics, literature, music and elementary mathematics"<sup>6</sup>. Although we have grown far beyond this simplicity in educational philosophy, I find it very interesting that these four areas were identified so early in history – almost one of the first things that appears in "civilised" societies across the globe. All the more disappointing that Gove's "English Baccalaureate" completely ignores both the arts and physical skills, leaving us to observe the child obesity epidemic and increasingly poor mental health of our young people. I have long come to believe that for any school to meet the needs of all of its students, it must develop strong art, drama, music and P.E. departments, as every child will find they can excel in at least one of those four areas. Early learning involves "nursery rhymes" and all sorts of sung learning, physical learning and creative "play", yet by the time our children are 7 years old we are force-feeding them literacy and numeracy above all else, ignoring their personal development needs.

There is plenty of evidence to show that music literally reaches the parts other subjects don't reach. It has benefits well beyond that of the disciplines involved in the subject itself. For starters, there are the straightforward skills – auditory processes, manual dexterity and physical control (by which I mean things such as diaphragmatic breathing or muscular control involved in holding the body in a correct position to play or sing). Despite their reputational girth, most opera singers need to be more than reasonably fit to



LEWES OLD GRAMMAR SCHOOL (LS)

repeatedly get through a performance night after night. It seems obvious really – because music exists in sound, of course you learn to listen better than someone who does not have the benefit of musical training. But there is evidence that Music training helps people to learn better too. The details on exactly how this happens are suggested through neurological study, but even then it seems rather incredible how higher results are achieved by students when they engage with music making, as reported at Feversham Academy in Bradford<sup>7</sup>. At Feversham, the numbers speak for themselves: with up to 6 hours a week spent on music lessons, the school has gone from “special measures” to the top 10% for pupil progress in reading, writing and maths with 74% of its students hitting expected standards in reading, writing and maths against a national average of just 53%. This in a school where 99% of the children speak English as an additional language and where the school is sited in one of Bradford’s most deprived and densely populated neighbourhoods. The head teacher is also keen to stress the positive impact on the children’s mental and social development through involvement with music lessons.

Through scientific experimentation and observation, neurologists have noted a large spike in brain activity when anyone listens to music (although the

activity is greater in a musician). What surprised the Finnish team conducting this study in 2011 was the areas of the brain that were lighting up: emotional and logic areas along with “wider brain networks” that they didn’t suspect would get involved<sup>8</sup>. They found that we use the Limbic areas of the brain, typically used in emotion processing, whenever the brain was processing rhythm and tonality. They summarised that music links the emotional, motor and creative areas of the brain all at once – a unique phenomenon for a singular task. Other studies have shown that the brain actually grows when you are engaged with music making. Peter Schneider and his team from Heidelberg University, found that professional musicians have 130% more grey matter in their auditory cortex than non-musicians<sup>9</sup><sup>10</sup>.

*“Through scientific experimentation and observation, neurologists have noted a large spike in brain activity when anyone listens to music.”*

Iballa Burunat and her team in Finland also identified that musicians have a large corpus callosum – the part of the brain that links the two hemispheres<sup>11</sup>. Arguably,

this means that musicians’ brains can pass information back and forth between the “creative” and “logical” parts of the brain more quickly and easily. It certainly explains why a lot of people find they work better when there is music playing than working in silence – waking up the whole brain ready for use just by listening to music. And in 2014, a study in America found that singing familiar songs to late-stage Alzheimer’s patients enabled them to spontaneously respond, communicate and remember information, as well as bring about positive feelings and a sense of accomplishment<sup>12</sup>. It should be noted that each individual responds to music in a different way and something that lights up your brain might not light up mine. An American study in 2014 found that more brain activity occurs when you listen to music you prefer<sup>13</sup><sup>14</sup>.

In the face of such overwhelming evidence I believe music to be an absolutely essential part of learning. I mean learning as a skill as well as learning subject based material: life is not a series of exams and in the 21st Century, being adaptable, creative and taking on new skills is, and will become even more, essential to success. I don’t know of a single teacher who wants nothing less than the very best for their students. But how many school leadership teams neglect musical learning in favour of subject based investment? How many students do nothing musical from one week to the next? My challenge to you all, in the face of such overwhelming evidence, is to recognise the immense benefits of an active musical life for every student in your school. It doesn’t have to be the school orchestra or choir – it might be a musical theatre production, playing in a rock band, recording hip-hop music on a laptop, participation in a music-focused talent show – indeed, the wider range of music you can encompass, the more likely it is a wider range of students will respond positively. Which brings me back to my initial supposition – that every great school will have a great music department at its heart. The more active, the more inclusive, the more well-funded and well-staffed, the better the entire school. Your learners will be better learners, happier people, get higher exam results, hit their potential more readily



THE OAK-TREE GROUP OF SCHOOLS (LN)

and even grow bigger brains. Show me a teacher who doesn't want to see that in their classroom! The whole school is affected by the musical activities of its students (and its staff too). Perhaps it is a good time to look at the musical life of your school alongside consideration of achievements and targets. If you want high achieving, happy students, happy staff, higher exam results and a stronger school culture, start with the Music department...

*Matt Allen*  
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 Digital Content Manager, MusicFirst UK  
 & International

#### Further recommended reading:

<https://bebrainfit.com/music-brain/>  
<https://musiceducationworks.wordpress.com/2017/10/03/how-a-bradford-primary-school-improved-its-sats-results-with-music/>  
<https://musiceducationworks.wordpress.com/2018/03/28/music-lessons-improve-childrens-cognitive-skills-and-academic-performance/>

<sup>1</sup> <http://www.bounty.com/pregnancy-and-birth/pregnancy/when-can-baby-hear-in-the-womb>

<sup>2</sup> <https://news.nationalgeographic.com/2017/02/einstein-genius-violin-music-physics-science/>

<sup>3</sup> <http://www.rsc.org/diversity/175-faces/all-faces/alexander-borodin/>

<sup>4</sup> <https://brianmay.com/brian/biog.html>

<sup>5</sup> <https://www.famousscientists.org/brian-cox/>

<sup>6</sup> <http://pakphilosophy.blogspot.com/2008/08/plato-stages-of-education.html>

<sup>7</sup> "The Guardian" 3rd October, 2017 - "How to improve the school results: not extra maths but music, loads of it", Josh Halliday

<sup>8</sup> <https://www.sciencedaily.com/releases/2011/12/111205081731.htm>

<sup>9</sup> "The Independent" Monday 17th July 2002 - "Musicians found to have more sensitive brains" Lorna Duckworth, Health Correspondent

<sup>10</sup> <https://www.independent.co.uk/news/science/musicians-found-to-have-more-sensitive-brains-5360670.html>

<sup>11</sup> <https://www.newscientist.com/article/dn28266-musicians-brains-fire-symmetrically-when-they-listen-to-music/>

<sup>12</sup> <https://www.ncbi.nlm.nih.gov/pubmed/25013944>

<sup>13</sup> R. W. Wilkins, D. A. Hodges, P. J. Laurienti, M. Steen, J. H. Burdette. Network Science and the Effects of Music Preference on Functional Brain Connectivity: From Beethoven to Eminem. Scientific Reports, 2014; 4: 6130 DOI: 10.1038/srep06130

<sup>14</sup> <https://www.sciencedaily.com/releases/2017/04/170412181341.html>

Matt Allen is a Music Education and Technology consultant and is Digital Content Manager for MusicFirst UK. He has 25 years' experience teaching in Secondary Schools in London and the South East of England. He has taught children and young people from year 3 to year 13 as well as trained teachers from Primary and Secondary schools. Matt has taught GCSE, AS-, A-Level Music, Music Technology and BTEC Music (Level 2 and Level 3). Matt has always been a passionate supporter of bringing technology into the classroom to support and expand learning opportunities. He has installed computer systems and recording studios in a number of schools, developing schemes of work designed to fully engage young people in Music no matter what their musical training or experience. Matt has written articles and reviews published in Music Teacher Magazine as well as numerous blog and review articles.

*Copy this for your staff notice board*

# Great Value Training

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## How to Book

Book Online at [www.isaschools.org.uk/events](http://www.isaschools.org.uk/events)

Cost: For every full-paying delegate of £175, you are entitled to a second delegate at £139.

## LEADERSHIP: HOW TO BE AN EFFECTIVE MIDDLE LEADER OR SUBJECT LEADER

**1 November – Tettenhall College, Wolverhampton**

**2 May – ISA House, near Cambridge**

This course is suitable for middle and senior leaders, both academic and pastoral, who have a need to assess performance and drive improvement. We will consider the purpose of monitoring and evaluating in academic and pastoral settings and look at a wide range of techniques that can be employed. During the day we will cover a range of topics, including lesson observations and pupil voice, that will support you in developing tools to help you monitor effectiveness in departments or across a whole school.

## UNIVERSITY APPLICATIONS 1: A DAY WITH UCAS – MAKING APPLICATIONS MORE EFFECTIVE

**6 November – Rushmoor School, Bedford**

This course will not only explain how the UCAS application process operates currently (enabling and encouraging delegates to consider, explore and share good practice in respect of supporting their students' progression), it will also examine both the wider context of the HE sector and how this is affecting things like offer-making strategies. Consideration will also be given to how the UCAS system is being developed for the future. The main emphasis of this course will be on applications to competitive courses and universities.

## LEARNING: OUTSTANDING ISI PUPIL OUTCOMES FOR ALL STUDENTS

**13 November – ISA House, near Cambridge**

Schools are no longer judged on provision but rather on outcomes. This course will help your staff acclimatise to the new order: it's not about you any more, it's about them. We will consider how to use data effectively, how to engage staff in the observation process and examine how best to self-evaluate. Delegates will also have an opportunity to develop their own action plan for their school and department ready to hit the ground running the very next day after the training.

## JUNIOR, PREP AND PRE-PREP CONFERENCE

**14 November – Arnold Lodge School, Leamington Spa**

This conference is suitable for Headteachers, Senior Leaders, Practitioners and Teaching Assistants from Junior, Prep and Pre-Prep settings. The day will offer the latest updates in Junior, Prep and Pre-Prep settings and provide practical insights to take back to your school. There will also be an opportunity to share good practice with delegates. Topics include: a balanced curriculum, executive function self-regulation skills that underpin success, and an inspections update including the new EYS framework.

## LEADERSHIP: STRATEGIC PLANNING – BEST PRACTICE FOR MOVING YOUR SCHOOL FORWARD

**21 November – LVS Oxford**

The basis of high quality school development planning is rigorous and perceptive self-evaluation. This course will examine how to create a suitable framework for self-evaluation and the processes by which relevant data, both quantitative and qualitative, can be collected and analysed. The final part of the course will look at mechanisms for monitoring effective implementation of the development plan to ensure momentum is being sustained.

## LEARNING: PRIMARY MATHS TEACHING – PRACTICAL TECHNIQUES AND LATEST THINKING

**22 November – ISA House, near Cambridge**

The Asian countries, in particular Shanghai and Singapore, have consistently been ranked at the top of the table by the PISA and TIMMS. The DfE has looked into the approaches used and found that teaching for depth and breadth in mathematics is beneficial for all children. During the day you will look at the current mathematical landscape and why schools are now adopting a mastery approach. The day will also give you an insight to the teaching of calculation with understanding, using manipulatives in all year groups.

## LEARNING: EMBEDDING A GROWTH MINDSET INTO YOUR CLASSROOM AND SCHOOL

**4 December – ISA House, near Cambridge**

This course looks at the way growth mindset theory can inform teaching practice and gives practical tips for embedding the positive ethos of growth mindsets into your classroom and school. The course looks at how language in the classroom can be used to encourage learning and create a positive environment. It covers how praise can be inhibitive as well as constructive and how feedback can be best framed to encourage learners to strive to improve. A thoroughly practical course, it aims to leave teachers armed with strategies to straight away begin to embed growth mindsets into their classrooms.

## LEADERSHIP: HOW TO BE AN OUTSTANDING PASTORAL LEADER

**27 November – ISA House, near Cambridge**

It is widely accepted that the provision of high quality pastoral care is at the heart of all successful schools. This course will examine key facets of pastoral care and explore practical ways in which pastoral leaders can go about ensuring their schools conform with current best practice. The course will also examine how ISI inspection teams evaluate the quality of a school's pastoral provision under the new inspection framework.

## MARKETING YOUR SCHOOL – WHAT WORKS AND WHAT DOESN'T

**5 December – ISA House, near Cambridge**

The course has been designed to give an overview of tactics and practical tips to help schools put in place a successful marketing strategy. Topics include: the importance of brand and brand management, website, photography and video, successful data capture and communications, developing a clear strategy, measuring and understanding the data and understanding GDPR and regulations around child protection.

## INSPECTION 1: GETTING IT RIGHT – MAKING SURE YOU MASTER COMPLIANCE

**28 November – The Moat School, Fulham**

**25 March – ISA House, near Cambridge**

This course will give a very brief introduction to the two inspection models, then focus on how to be ready for inspection

with your documentation and your regulatory policies, and how to approach and prepare for the educational quality inspection by ensuring all staff are fully aware of the impact of their roles on the pupils' achievement and personal development.

# The competitive problem

*Karen Goddard discusses some of the challenges associated with competitions in the arts sphere.*



A strange title for an article in the ISA Journal? ISA runs a number of competitions within the sector of the arts. We are currently expanding opportunities in the arts and are asking whether these opportunities should be primarily competitive, or mainly participatory in focus.

When God was handing out the competitive genes, I think I was on a different planet, let alone the back of the queue. I don't have a competitive bone in my body and I accept that my point of view will be very different from, for example, some of my sporting colleagues. However, this is part of the argument: most sports are by their very nature competitive and schools may view themselves as preparing pupils for the world of competitive adult sport. The world of the arts is completely different. As Tom Purdom states in his 2014 article in *The Broad Street Review*, "Granted, all artists and writers are locked in a ceaseless competition for our time and attention. We can't consume everything. But our lives are roomier than the creators of top ten lists seem to think. I've read *War and Peace* and *The Hunt for Red October*,

and they were both great reads. If you pressed me, I might have to admit *War and Peace* is a greater novel. But *I don't have to make that judgment.*" Marketing executives and agents certainly make the most out of publicity possibilities leading from success in national, or televised, awards or competitions. Back in the world of the arts consumer, my choices may be informed by reviews or awards, but they are not limited by them.

Personally, I think a focus on competition in the arts is far less beneficial than an ethos based on participation, and at worst the competitive arena can be disengaging and damaging for young performers. In the UK, many educators within the world of classical music hold fast to a belief that progression through the carefully structured ABRSM exam curriculum is the only way to develop fully rounded musicianship. (Trinity exam board is available for mild dissenters, or Rock School for the genuinely rebellious.) But any parent or teacher can offer countless anecdotes of children who only began to fly musically when they were released from this straitjacket of the music exam treadmill. Rather more obviously, though,

many European countries with a stronger track record of producing professional musicians, have no such system of graded music exams and will listen with ever increasing degrees of incredulity when you attempt to explain. Instead, in other countries, other cultures, there are often more opportunities for ensemble and group music making, with a natural progression, through a tiered structure of groups or orchestras, often simply self-selecting on the basis of the standard of the repertoire, the level of sight reading required and the amount of rehearsal time given to each piece.

Our television schedules often seem crammed with a parade of different talent competitions, competing against each other; sacrificed on the altar of public entertainment. But who benefits from these? Who is motivated to enter or to judge singer Joanne Eden recently participated on a panel of judges in a BBC show 'All Together now'. She subsequently wrote eloquently on her blog about her decision to be involved and her regret that she wilfully ignored her misgivings about the show; in contrast with her observation of the sheer joy experienced by people of all abilities who sing. For children, however, I think the potential for damage is far greater.

In his stimulating and challenging book, *Punished by Rewards*, Alfie Kohn argues strongly for the effectiveness of encouraging intrinsic motivation: nurturing a genuine interest in learning and education for its own sake. I would recommend this thought-provoking book to anyone who has been surprised by the fact that the initial dramatic effect of sticker charts, incentives or bonuses does not work in the long term. Kohn explains with evidence how – with children and adults – the motivation focus soon shifts from the task or result itself, onto the reward, which soon loses its attraction. He warns that this process is hard to reverse.

Most UK choirs are non-auditioned and singers will tell you about the emotional and energy boost they get from rehearsing (and performing) on a regular basis. Numerous research projects have been reported in the media recently, demonstrating the positive effects of being in a choir: from improving mental health, strengthening social relationships, boosting physical health – especially related to breathing, posture and muscle tension. Participating in and listening to music has been shown to be effective in pain relief too and to boost the immune system.

*“At worst the competitive arena can be disengaging and damaging for young performers.”*

I recently watched an episode of the BBC Young Choir of the Year. After performing their piece, the choirs received some positive and affirming feedback from the panel of judges. Combined with the thrill of performing and the delight from singing, it was no surprise to see the sense of elation emanating from the radiant faces of the children as they were interviewed immediately afterwards. As Joanna Eden writes so eloquently, “Singing turns our breath into sounds. These sounds convey our thoughts and our stories via language. They also convey something else. That other thing. Ah yes, the sound of the soul; the ebb and flow of extended vowels and percussive consonants dancing in the air from the deepest hollows of our lungs via the intricate tunnels of our mouths and noses to the tiny bones of our inner ears. Our singing voice gives life to the invisible; those mysterious, integral parts of our psyche which can only otherwise come out as laughter, squeals, sighs, or sobs.” This was such a perfect illustration of the benefits of choral singing and a broad education, including full immersion in the arts.

Of course, this image was instantly shattered, as it always is in these spectacles constructed to entertain the masses. The expressions of ecstasy and happiness were soon replaced with complete devastation, when the results were announced and some of the young singers experienced a sense of failure as



PATTISON COLLEGE (M)

they were judged to be not good enough. Yes, we live in a competitive society and children need to be prepared for this. But is this really the place? Really? I don't think so. I would much rather watch programmes celebrating the choral experience, to listen to the transcending sounds produced by the human voice and to appreciate the rapture on the faces of the singers.

Let's please stop this drive for competitions and judging. The arts, especially music, are a gift for performers and audience. Let's celebrate this gift, not impose a competitive structure which has no place in the world of the arts.

*The views expressed are my personal opinions, not necessarily those of the Association.*

Since completing her German degree, Karen Goddard has had a varied career including stints in the cricket industry, music publishing (OUP) and most recently eight years in secondary schools in the maintained sector, before joining ISA in 2013. Her interest in music is on a purely amateur level.



CRACKLEY HALL CHAMBER CHOIR (M) AT ANNUAL CONFERENCE WITH ALEX GEAR ISA CHAIR 2017-2018

# Can sheep tell the difference between Fiona Bruce and Emma Watson?

*Why we need children to be creative, argued John Lloyd at ISA's Annual Conference in May.*



I found this speech very difficult to get round to writing, because my day – every day – learning new stuff is just so interesting it's addictive. At about one minute to two, yesterday afternoon, I still hadn't started because I was totally absorbed in all the numerous information feeds I get in my inbox.

Two things distracted me from doing what I'm doing now: an article on the history of fingerprinting and another one on the cashless society in Sweden.

And this is what I found out. Che Guevara was buried without his hands: they were sent to Argentina for fingerprinting. The Chinese have known for 2,500 years that no two fingerprints are alike and used them as evidence for crime from the 3rd century BC. Fingerprints form by friction, by the baby touching the walls of its mother's womb. Leonard Cohen believed he lost his fingerprints by touching his lover too much. The fingerprints of bricklayers and secretaries can rub off, or be removed by battery or pineapple acid, but they always grow back.

Because Sweden is steadily going cashless, Swedish criminals have been reduced to stealing owls. Sweden was the first European country to print banknotes, in 1661, and it may be the first to stop printing them. In 2015, cash accounted for only 2% of payments made in Sweden. Fewer than half Swedish banks keep any cash on the premises. So, in 2008, there were 110 bank robberies in Sweden, in 2016 only two. Thieves have to steal other stuff. On the dark web, a single great gray owl, known in Sweden as the Phantom of the North, sells for K1m - \$120,000.

I am proud to say that I am the Professor of Ignorance at Southampton Solent University. I have more than a sneaking suspicion that the Chairman of the Board there thinks this is some sort of silly joke between myself and the Vice-Chancellor but nothing could be further from the case.

***“The test of a good teacher is not how many questions he can ask his pupils that they will answer readily, but how many questions he inspires them to ask him which he finds it hard to answer.”***

I am not just proud to be ignorant. I am happy. In the words of the Bible and also (believe it or not) the motto of the CIA: You Shall Know The Truth And The Truth Shall Make You Free.

Ignorance is what drives every human endeavor – from science and medicine; to exploration of the poles and the Solar System; to painting, composing, inventing and writing screenplays. Why climb

Everest? they asked George Mallory. Because it's there. Or, as novelist John Berger said: 'Why write? Because it isn't there.'

What we don't know, is always more interesting than what we do know. Those few of you who already knew that stuff about Chinese fingerprints and Swedish owls won't have found it very entertaining and won't have learned anything either.

No one should ever disparage anyone because they don't know something; and you should always be happy to admit you don't know. This goes for everything in life – business, parenting, general conversation and, of course, teaching. Why lie?

I'm with the 19th-century American author, Alice Wellington Rollins:

The test of a good teacher is not how many questions he can ask his pupils that they will answer readily, but how many questions he inspires them to ask him which he finds it hard to answer.

'Any fool can find answers, but coming up with a new question – that's genius.'

Now, I know what your new question is: 'When's he going to get to the point?' It's now. The title of this talk is 'The Robots Are Coming; Teaching In The Age of AI', and I want to address the questions of who and what it is we are teaching and why.

I believe that everybody is born a genius. It's just a question of finding out what it is they are a genius at and then encouraging them to do it.

Computers on the other hand – robots if you like – are extraordinarily good (and fast) at doing certain kinds of iterative, repetitive task, but, so far at least, no



computer has ever had an idea, or an original thought, of any kind whatsoever.

As Picasso put it: 'Computers are stupid, they can only give you answers'.

Most people don't know this. They think computers and robots have surpassed us at practically everything. But the brain is absolutely nothing like a computer and no computer knows a fraction as much as every five-year-old child. In some respects, according to the latest research, chickens are more intelligent than a five year old and chickens are definitely more intelligent than computers. Because robots can't think for themselves, they can only carry out what they are told to do - by a programme, written by a person.

Computers are, by definition, 'intelligent' - but that's because people wrote the definition, and because (as far as robots are concerned) there are two kinds of AI - artificial limited intelligence and artificial general intelligence.

We've come a long way with artificial limited intelligence - there are the chess playing robots and self-driving cars you've all heard about - but these are machines that have been designed to do one kind of thing exceptionally well, and no other. Self-driving cars are rubbish at chess - they can't even play Snap. Chess-playing robots can't even crawl, let alone drive.

***"I believe that everybody is born a genius. It's just a question of finding out what it is they are a genius at and then encouraging them to do it."***

The big prize in robotics is artificial general intelligence - the ability to solve problems a robot has never seen before, the ability to think for itself, the capacity

to have ideas, to be creative, to conjure something out of nothing, to make jokes.

One thing I've discovered in the last 28 years or so - since I got married and had children, in fact - is that nobody I know wants my advice.

Nothing I have ever tried to make Sarah, Harry, Coco or Caitlin do has ever had any effect. They've all done exactly what they wanted to do, and the more I have left them alone, the better they've got at it.

In the sage words of the 33rd President of the United States, Harry S. Truman:

I have found the best way to bring up children is to find out what they want to do and advise them to do it.

If I've learned one thing in my life, it is this: you cannot change another person, you can only change yourself. It's the hardest thing to do that I know of, but it is, in my view, the only thing that matters, and the thing we all need to try to do.



ST CHRISTOPHER'S SCHOOL, SURREY (LS)

And I'm guessing here, but I think that good teaching is a bit like good parenting.

Maybe I'm wrong on this, maybe it's completely different. But I definitely know something about being a parent, so maybe these things will come in useful for some of you at home in a personal capacity, now or in the future.

Firstly, children, even quite small children, though usually shorter than you and less well informed – are certainly no less intelligent, and almost certainly much more creative. It's something most of us lose along the way, sadly.

Secondly, children's opinions, their points of view, are equally valid, and a parent needs to listen and respect them, not merely enforce their own opinions.

The sooner you as a parent start treating children as short, ignorant equals, the happier and more productive you will sooner become.

One thing I don't know is whether I believe in reincarnation or not, but one

thing that I would particularly assert that I know is that you won't go far wrong as a parent if you behave as if the children have been sent to teach you something, rather than the other way around.

Anyway, the third thing I've learned is that you need to do a lot less with children than you think – and actually, as an employer, I'd say the same thing is true of staff. You need to be there for them, especially when they need you and ask for help, but otherwise you mainly need to be sure they have enough to eat. Above all they need love, which means two things: total unselfishness – very hard indeed to achieve – and complete attention, which is almost the same thing.

Because most of aren't very good parents, and because, let's be honest, most of us had only one or two inspiring teachers, the intelligence, creativity and potential of most people in the world is, and always has been, largely wasted.

What's that all about then? Why are we still doing it wrong after all these years?

I saw a talk in Oxford a few years ago given by Lord Martin Rees, the Astronomer Royal. He's one of the brightest (and nicest) people I've ever met and two things he said struck me like a hammer blow. One is that he thinks there is only a 50/50 chance that the human race will survive the next 100 years; the other is that, in the 200,000 years since human beings evolved there's absolutely no evidence that human nature has changed. And it seems pretty clear to me that, if he's right about his first point – the human race's extinction – whether by climate change, a viral epidemic, nuclear war or a dozen other possible calamities – it will be all be down to his second point – the inability of human beings to change their nature.

Up until now, trapped as we are in the hamster wheel of human existence – individual, national, global – it hasn't perhaps mattered all that much. People are born, they do stuff, they reproduce, they die. Life goes on. Not for us, personally, in the end, but for plenty of other people.

Now – perhaps for the first time in history – this may no longer be true. Because, as you cannot possibly have escaped hearing, ladies and gentlemen, the robots are coming. In theory, they are likely to be a great deal more intelligent than us – one prediction I read earlier this week was that, within 30 years, robots will have IQs in excess of 10,000, and that there will be as many of them as there are of us.

So WHAT THE HECK'S going on with the world? In the big picture:

Astrophysicists have found the first evidence the universe may be a hologram.

A new computer simulation suggests 68% of the known Universe doesn't exist.

A hole the size of 1,500 Earths has appeared in the centre of the Sun.

Around 100,000 Japanese disappear without trace every year.

In the last two years, a Singapore-based company has bought six million tons of sugar worth \$2.3 billion – and no one knows why.

Meanwhile what are the ROBOTS up to just now?

The maps used by self-driving cars are already impossible for humans to read.

Computers have learned to bluff – and beaten humans at poker for the first time.

A drink-driver in Northern Ireland was arrested after his Ford Fiesta phoned the police to tell them it had been involved in a crash.

Two Chinese chat bots have been taken offline to be reeducated after one said it dreamt of going to the US and the other was rude about the communist party.

A study at Cambridge University has found that sheep can tell the difference between Fiona Bruce and Emma Watson.

So, with all this is mind, WHAT DOES THE FUTURE LOOK LIKE?

Professor Alan Bundy of the University of Edinburgh has said that the real threat from automation is not artificial intelligence but artificial incompetence.

In about 30 years, the Sun will lose 7% of its power. The last time this happened, in 1645, the Thames and the Baltic froze over, and it lasted for 70 years.

*“All children are curious and inventive until adults stop them. That's what 'play' is. We need to encourage play.”*

To feed the world's growing population, in the next 40 years we need to grow more food than all the farmers in history have harvested in the past 8,000 years.

Scientists have sucked the memory out of a snail and injected it into another one.

US civil defence guidelines advise against using hair conditioner after a nuclear strike.

We need to produce some really smart people to deal with this stuff. But, by and large, EDUCATION – ACADEMIC, SOCIAL – DOESN'T SEEM TO BE WORKING

We need to radically revise what we are teaching people for, because many of the jobs our brightest have hitherto been aiming for, and many of those that the system fails have to do, soon won't exist. What we need oddly is less information.

There's far too much information, and it's growing all the time. There's more in one edition of today's New York Times than the average person in 17th century England would have come across in a lifetime. In 1900, the world's mathematical knowledge could be written in about 80 books; today it would fill over 100,000.

Nobody can keep up. Even in niche disciplines, scientists haven't time to read all the professional, peer-reviewed papers published on their own specialities.

We need to stop stuffing children's heads with information, 90% of which they will forget within three weeks of passing (or failing) their exams. That's Victorian education for an Imperial culture – facts, facts, facts – designed to train colonial

administrators, bankers and lawyers to be able to process impenetrable but necessary documents. Nowadays we can look all that stuff up. It's no accident that, in Finland, which has some of the best school results in the world, no child is ever required to do homework. After school their time is their own.

Instead we need to teach children to be creative, to think for themselves, to solve puzzles. Well, that's not accurate in fact. They do all that anyway all on their own. We need to stop stopping them doing those things. All children are curious and inventive until adults stop them. That's what 'play' is. We need to encourage play. We need, in fact, to encourage children to look out of the window more. The world doesn't need any more bankers, lawyers and bureaucrats – or indeed the people who fail this archaic system, the dyslexics and the dreamers who till now became shelf-stackers, factory slaves and burglars. Most of those jobs won't be available in 20 years, they'll all be done by robots – well, except the burgling.

John Lloyd CBE is a radio and TV producer, broadcaster and writer. John spent the 1980s creating and producing Not The Nine O'Clock News, Spitting Image and Blackadder. In 1990, he won two lifetime awards (one from BAFTA and one from the RTS) and retired from television producing to direct TV commercials. Few years later, he returned to mainstream television and set up QI, now in its 16th series. Quite Interesting Ltd, the company that makes QI, has additionally produced 17 books, 72 episodes of R4's The Museum of Curiosity (which John presents) and over 200 episodes of the smash-it podcast No Such Thing As A Fish. In 1978, John helped Douglas Adams write the original series of The Hitchhiker's Guide To The Galaxy. In 2018, 40 years later, he was the Voice of the Book in the anniversary radio series, the Hexagonal Phase. As an autodidact from the age of 42, he is passionate about education and how it might be done differently.

# Welcome

## TO OUR NEW MEMBERS

*At the June membership meeting, ISA welcomed six new Members, as well as approving 10 transfers of membership to new Heads at existing schools. This is a net increase of 43 schools over the duration of the year, representing a 10% growth in numbers, and extending ISA's depth of experience.*

### NEW ISA MEMBERS

	HEAD	AREA
Cranford House School	James Raymond	London West
Leighton Park School	Matthew Judd (awaiting transfer)	London West
LVS Hassocks	Sarah Sherwood (awaiting transfer)	London South
LVS Oxford	Louisa Allison-Bergin	London North
St David's College	Andrew Russell	North
Suffah Primary School	Ali Asif	London West

### TRANSFER OF MEMBERSHIP

	HEAD	AREA
Beech Hall School	James Allen	North
Bredon School	Koen Claeys	South West
Castle House School	Ian Sterling	Midlands
Crescent School	Joe Thackway	Midlands
Gosfield School	Guy Martyn	East
Oracle School Bedfordshire	Lisa Patterson-Igwe	London North
Park House School	Tim Howley	East
Radnor House Twickenham	Darryl Wideman	London West
Raphael Independent School	Claudette Salmon	London North
St. Nicholas School	Matt Donaldson	London North

### NEW SCHOOL ASSOCIATES

	ASSOCIATE MEMBER	AREA
Abrar Academy	Soheil Javid	North
Beech Hall School	Geraldine Yandell	North
Kew House School	Maria Gardener	London West
Long Close School	Sunita Sihota	London West
Shapwick School	Gareth Wright	South West
Shapwick School	Hellen Lush	South West



LEIGHTON PARK SCHOOL (LW)



LVS OXFORD (LN)



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# Our Artsmark Journey

*Richard Mills outlines how the Artsmark has changed thinking at one school.*



BOWBROOK HOUSE SCHOOL (M)

According to the Artsmark website, Artsmark has been designed by schools, for schools, to align with School Improvement Plans and support core EBACC and STEM priorities, giving the curriculum breadth and balance and is driven by The Arts Council UK.

As well as recognising schools that are making the arts come alive, the Artsmark award is a practical and valuable tool for enriching a school's arts provision whatever the starting point. It provides schools with access to enviable networks of leading cultural organisations that will enable them to use the arts to engage and develop happy, self-expressed and confident young people and inspire teachers.

At Bowbrook House, we have always been very proud of our provision where subjects involving the Arts are concerned. It is such a valuable area to ensure availability of access for all of our students and a broad range of tantalising opportunities are offered both within and outside of timetabled lessons to ensure we are able to motivate all of our students no matter their age, experiences and capabilities. It fits then that we have always participated in the Artsmark process in the past to highlight our commitment.

For those in the know, Artsmark took a hiatus whilst it reviewed and relaunched its process. In the past, it was necessary to provide facts and figures about uptake in the arts, curriculum provision and extra-curricular participants, to name but a few. This was a great way of displaying what you as a school currently do. We were very proud of our whole school interactive arts weeks, whole

school productions, orchestra, multiple choirs, extra-curricular provision, our work towards gaining arts award status, concerts etc. and therefore were pleased to be recognised for our efforts and the students' evident commitment and capabilities by receiving Artsmark Gold at each attempt. The new process was VERY different, perhaps a little more daunting? It was necessary for two staff to attend the Artsmark Award training and induction day. One of those had to be from the Senior Leadership Team and only once a school has completed this training could they apply for Artsmark. We'd be lying if we weren't just a little dubious of this process given the considerable time and efforts we spend championing the arts within school and as teachers, we all know the most scarce commodity is time! However, we very much enjoyed the day and found the new process to be invigorating. No longer a paper exercise based around facts, figures and faceless statistics. It is now all about analysing your provision: 'What do you offer now?' and perhaps most importantly, 'What will you do to develop your provision further still?'. 'What can you do even better?' Artsmark really challenged us with thought-provoking resources, great support and a process, which ultimately dares you to think outside the box and helps you to push the boundaries still further. The process of analysing current provision and planning was stimulating. We found that it generated more opportunities to explore ideas with other staff and through the Artsmark framework we were able to further develop shared whole-school goals rather than intrinsic, art subjects orientated plans.

As part of the new process, you create a statement of commitment, which you have up to two years to implement, containing your plans and the areas you want to develop. Once you feel you have implemented your ideas effectively, you submit a case study reflection of the process and how far you have gone in reaching your goals. We applied for Artsmark Gold, and through development of our links with artists, creating an Arts Council within the school and a whole host of other exciting opportunities which were in addition to those already on offer. We were very pleased to have been successful once again and an extra bonus this time around was that we were invited to a glitzy bash, along with two invited students to receive the award from the Chairman of the Arts Council. Cream teas, live performances and acceptance photo. It really was a great process and one which was well worth the effort and the impact has been fantastic. The new Platinum tier is now available too; so we are firmly setting our sights on this in the next wave of applications.

***"Sometimes it's good to get recognised. How Artsmark has changed and how we went about it."***

If you are interested in discovering how to begin on the Artsmark journey, it begins with a simple registration online at artsmark.org.uk. Registration can be completed at any time during the course of a year and the process from start to finish can take up to two years. After the registration you will be invited to attend a Development Day covering how to fulfil the process, how to create your statement of commitment and how this will lead into the final case study. You will find an abundance of useful information on their website, but I have found the Artsmark staff to be exceptionally helpful and they are always willing to answer questions as well as offer advice and guidance when required.

Richard Mills, Assistant Headteacher,  
Bowbrook House School (ISA Midlands)

# Taking a risk in this risk-adverse world

*Overseas trips are part of a creative education, argues Alastair Reed.*



I read in the National Press (January 2018) with some alarm (but not without understanding) that, owing to the increased risk of terrorist attacks on mainland Europe, there had been a significant decline in foreign exchange trips.

The 'I' newspaper reported: "What was once a rite of passage for teenagers studying languages is increasingly being abandoned by headteachers due to the rise of terrorism in countries like France and Germany". In fact, as the paper went on to explain, since the 1990s the school foreign exchange trip has gone into significant decline and after a 2014 YouGov survey for the British Council it was discovered that just 30% of state schools offer the trips although 77% of independent schools still provide exchanges. Four years on and the impression is of further slippage.

A more recent Times article (16/5/2018) returns to a related theme – the decline in the Arts (and all the 'extras' which go with them). Alice Thomson criticises the Government's drive to push for the English Baccalaureate (Ebacc) at the expense of Arts education. She argues that most of the Ebacc curriculum involves training children to process and regurgitate information. It seems,

in her view, many jobs that rely on rote learning, formulae and basic questions will be done by artificial intelligence (AI). Ms Thomson concedes that independent schools, however, are boosting their arts provision and experiences outside of the regular curriculum. Creative subjects, trips, activities and wider opportunities are fundamental to personal development – and I couldn't agree more.

If we are indeed facing an AI regulated world – and if unseen and material barriers are being erected – we do well to resist this tendency and continue to 'kick against the goads'. (Now there's an expression commonly used in the Ancient Greek and Roman worlds which might never have reached our lexicon but for foreign travel, risk taking and broadening of horizons.)

There are, of course, other factors at work here: rising costs as the pound takes a hammering, the concern over visa fees and entry controls once Brexit finally happens and increased paperwork, not least regarding safeguarding. I do 'get' this and appreciate that many factors need to be weighed up carefully. As someone who has taken trips out of the UK to the then USSR, the Netherlands, South Africa and Canada I appreciate the work involved and the care needed in the execution of trips. I also understand the concern over terrorism and crime and we should, of course, always consider Foreign Office advice. For example, going to South Africa with a girls' hockey team definitely required special preparation in the face of reports about armed robberies and unrest but we assessed the risk, took advice, consulted widely and then proceeded with caution but also with confidence – and this trust was rewarded many times over. Two trips to the Soviet Union with sixth formers at a time when such trips were considered highly

unusual – and as a serving CCF army officer – posed different obstacles but these were overcome to the great benefit of all of us on the trip and, I trust, to our hosts also. (Following one such trip in the 1980s I was visited by a member of the MoD who quizzed me about not only the hotels I stayed in but also which rooms and whether I have been 'contacted' by anyone suspiciously!)

*'Creative subjects, trips, activities and wider opportunities are fundamental to personal development'*

It is, of course, a sad truism that terrorism can strike anywhere – as can the unforeseen accident or misfortune. Many independent schools still believe in the importance of calculated risk. At one level we let children climb trees (and, occasionally, fall out of them). At my current school we have foreign exchange trips to France, Germany and Spain – as well as a Year 6 residential trip to Normandy each year. Moreover, we have recently achieved the British Council's accolade of 'International Schools' Award' (not bad for a relatively small school in leafy Hampshire) and were privileged to be part of the Comenius Project for three years which took us into several European countries and enabled return visits here. Annually we welcome visitors from Japan and currently have a one-week visit of several Chinese pupils in Years 8 and 9. The English Department has been cultivating our link with Hebron School in India (penpals). Just last week, one of our Year 11 girls was busy selling her home-baked cakes as part of the fundraising for our bi-annual expedition to Kenya. In 2015

this very trip was threatened by fears of growing unrest in northern Kenya. Rather than cancel it, we decided to take advice and to re-schedule to go to Tanzania – although in the event Kenya was in fact safe to visit.

Early in the Spring Term, in the first of our prestigious annual lecture series, we listened enthralled to ‘a globetrotting doctor’ whose brother had been a pupil when we were called Edinburgh House Prep School. Dr Iain Nicholson trained at Guy’s Hospital in London but, following an exciting time in Tanzania as part of his clinical studies (where he was left in charge of a men’s ward despite being ‘only’ a medical student and then went on to deliver three babies in short order – in another hospital, I might add) he decided

that service overseas was for him. This took him variously to Australia, Hong Kong and, for many years, to Saudi Arabia. He gave very good reasons for ‘opening our horizons’ and laid down a challenge that there was so much more to travel than just sitting on a beach and sipping cocktails.

I fear that if we listen too much to the naysayers and doom mongers and jump every time something nasty happens beyond our shores, we shall retreat behind our coastline to defend ‘Little England’ and fail to benefit from not only the experience of mixing with people of other cultures and creeds but we will also rob them of meeting us and being able to impart something of our understanding and ideas. Now there’s a thought...

Alastair Reid, outgoing Headmaster at Ballard School (ISA London West) was born and brought up in West Africa and schooled at Scottish boarding schools; history scholarship to Christ’s, Cambridge; He taught mainly in boarding schools in Bedford, Scotland, Cheltenham; He was Head at Hebron School in South India (2002-9), and his now Head of Ballard School in Hampshire since 2009. He’s teaching history, RS and Games and he’s an ISI inspector.



ST DAVID’S COLLEGE (N)



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# Boys do sing!

*Establishing the right environment for boys to develop a love for choral singing is essential in every school, argues Don Gillthorpe*



It is a wet Thursday, the timetable has given me a lovely combination of labour-intensive classes this morning, I have a list—longer than both arms—of things to do, and the sensible choice seems to be to cancel this lunchtime’s boys’ choir rehearsal to enable me to catch up. But I don’t. In fact, the rehearsal lifts my mood and reminds me why I do this job: to pass on a love of music to the pupils in my care.

Our boys’ choir rehearsals are an interesting experience. Before the rehearsal starts, the scene in Music Room 1 is a little like something from *The Lord of the Flies*, with boys everywhere, eating their lunch, playing keyboards, investigating the drum kit and the boomwhackers, discussing anything and everything. But then, at the instruction “Right, boys – let’s make a start”, they bring their chairs into the middle of the classroom for twenty minutes of really focused rehearsal. They are there because they want to be, because they know that they will enjoy the process, because they know that I really want them to succeed.

When discussing boys’ motivation with Professor Martin Ashley (a leading expert on boys’ changing voices), we agreed that the most critical factor was that

the teacher must care about getting these young men involved in singing, in educating them about something which they will carry with them for the rest of their lives. To a certain extent, this is probably more important than a music teacher’s ability – or perceived ability – as a choral director; if I took the opportunity to cancel my rehearsals to gain a little extra time, the boys would get the message that I wasn’t really bothered, and numbers would quickly fall.

The following tips and advice are based on my experience of running boys’ choirs over the last twelve years or so. I have built up a bit of a reputation as a specialist in this area, but this has arisen out of the need to do something – anything – to get boys into singing in the marvellous schools where I have been fortunate to be Director of Music; everything below is simply based on what has worked for me, in my situation, at the chalk-face.

## Choral divisions

One of the things I get asked the most is why we have choirs separated by gender. Put simply, I believe that boys and girls, particularly during Years 7, 8 and 9 need different approaches, different repertoire, different rehearsal styles, especially with the issues surrounding voice change (see below). This is borne out of my experience of secondary schools with mixed choirs for this age-group, which invariably have lots of girls and very few boys.

At my previous school, there was one excellent choir with lots of girls and only one boy. The choir director and I agreed to divide the choirs and I established a new boys’ singing group (at the time I wondered if the word choir was off-putting); when I left the school, both choirs were thriving, and we even had an auditioned mixed chamber choir drawn from the girls and the boys.

At my current school we use a very similar model, on a slightly larger scale. The Junior boys’ and girls’ choirs are open to all pupils in Years 7, 8 and 9, without an audition, the same goes for upper-school choir (mixed, SATB, Years 10-13, compulsory for GCSE and A level music pupils). These then feed into our auditioned Chapel Choir (all years) and senior boys’ and girls’ choirs (membership by invitation, Years 10-13) which, in turn, feed into Consort, a hand-picked, one-to-a-part group with a different line-up for each event.

*“A culture of singing takes time to take root in a school, particularly if singing has been off the agenda for a while. Co-curricular music is an essential part of this, but classroom music also plays a pivotal role.”*

This is often referred to as a diamond structure, following the belief that choirs operate best when kept together in the younger (Primary) age range, separate during adolescence and then brought back together for the older years. Clearly this is less of an issue in single-sex schools, but certainly something those of us in co-educational settings need to consider; schools who take pupils right through from age three until eighteen have a real opportunity to establish a successful diamond structure to ensure maximum participation.

## Get singing right in the classroom first

A culture of singing takes time to take root in a school, particularly if singing has been off the agenda for a while. Co-



DERBY GRAMMAR SCHOOL (M)

curricular music is an essential part of this, but classroom music also plays a pivotal role.

For Year 7 and 8 music (we only operate a two-year Key Stage 3), pupils are in mixed classes but are seated with boys on one side of the room and girls on the other whenever we sing in class. This is an important part of ensuring that pupils feel safe to sing out – and take part without embarrassment; the lone boy surrounded by a lot of girls is unlikely to sing out and vice versa – and a safety-in-numbers approach is helpful whilst pupils are finding their voices.

Singing forms a significant part of our KS3 curriculum, with around two thirds of musical teaching and learning being delivered through singing. The crucial thing is establishing a sense that this is a normal thing, that singing is simply ‘what we do’. This is then supported by half-termly assemblies and hymn practices (we are a church school) for each year group, including the VI form. In these

sessions, it is essential that all members of staff are invested in the process; if adults don’t join in with the singing then an unhelpful message is conveyed to the children. Support for this needs to come directly from SLT as part of a whole-school culture; the Director of Music cannot do this alone.

***“You’re sounding great – why not come along for more singing on Thursday lunchtimes?”***

Once classroom music and assemblies are sorted, it is a relatively easy task to recruit for co-curricular groups: “You’re sounding great – why not come along for more singing on Thursday lunchtimes?”

**Changing voices**

A lack of understanding of voice change is something which can cause some music teachers to shy away from vocal work in the classroom; indeed, I know of

many who don’t do any singing with their classes for this very reason. Whilst it would be possible to discuss, at length, the vocal physiology surrounding this, the most important thing to bear in mind is that most singing should, when done properly, feel comfortable. The key thing here is making sure that the chosen repertoire fits within manageable ranges of the pupils you have in front of you, but bear in mind that this could change from lesson to lesson.

The best resource I have seen for helping with this is Martin Ashley’s book, *Singing in the lower secondary school (OUP)*; in it, Ashley gives some extremely sound advice on managing voice change in the classroom, with real-world case studies to describe different approaches. He goes into some depth about the system developed by John Cooksey to classify stages of vocal development and has even developed a voice-testing app to assist with this.



DERBY GRAMMAR SCHOOL (M)

### Arrange it yourself

In terms of repertoire, there are very few publications which cater adequately for the needs of boys' changing voices; alto lines tend to be a little high for cambiatas (the term for boys with changing voices) and tenor parts a little low. Oxford University Press has recently published a series aimed specifically for this market – with some particularly excellent arrangements by Oliver Tarney from Winchester College – but this is still a relatively small catalogue at present.

Owing to the paucity of available repertoire, I have spent a lot of time writing arrangements which fit precisely the needs of the choirs I have in front of me; this worthwhile endeavour ensures that all of the boys will be able to sing a part which works for them.

The process begins by asking the boys for a shortlist of their recommendations. I then remove any 'songs' which contain

profanity, or are essentially just shouting to a beat. This then enables me to choose some pieces to arrange which have musical integrity and over which the boys feel a sense of ownership.

When actually writing the arrangement, I start by spreading the melody throughout all of the parts required. I have done this ever since one of my basses commented that he never got to sing the tune anymore; now they get at least one showcase verse. I also often put the melody into the middle, cambiatata part so that they can have an easier time whilst learning to use their new 'instrument'; the added bonus is that the trebles also get to extend their skills by singing harmony lines above the melody.

Whether or not my Thursday mornings are particularly testing, I will continue to seek to provide opportunities for my pupils to extend their skills and to find a place in their lives for choral singing. I would

be delighted to hear of success stories in other schools or indeed to help colleagues who want to establish a culture of singing for their pupils; please do feel free to get in touch if I can be of use.

Don Gillthorpe is Director of Music at Ripley St Thomas CE Academy in Lancaster, leading a thriving department with seven choirs, including a large boys' choir and robed chapel choir. As part of the school's wider remit, Don is also a Lead Practitioner and an accredited Specialist Leader in Education, supporting other schools and delivering a Music PGCE programme.

Outside school Don is a conducting tutor for Sing for Pleasure, Director of Church Music for the Morland Choristers' Camp, founder and conductor of Vox Boys' Choir, and Director of Music at Lancaster Priory.



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# Poetry to Inspire

*Brian Duffield shows how embedding poetry throughout the school can raise engagement.*



## POETIC JOURNEYS

Poetry can help enrich a school's culture. As an experienced Head of English, in many schools, I've seen a love of poetry has helped support a more positive culture in several schools. But in any school, learning is enhanced by a celebration of a rich literary culture. I would like to share with others a poetic journey that spans some thirty years and has been acknowledged as raising pupil performance. Where did we begin? Firstly, we established that poetry was a "normal" and inspiring source for learning. Unlike other genres, poetry has the potential to inspire and access learning for pupils who may experience challenges in English studies, especially when confronted by the "standard" literary canon.

## A POETIC CELEBRATION

Then we managed whole school events to raise the profile of poetry. All year groups engaged in annual poetry competitions. Over the years, these grew into summer term modules. Each classroom was supported by differentiated poetry reading boxes and resources. Schemes of work were delivered to teach and nurture a range of poetic forms: from Haiku and list poems in early years to Sonnets and Ballads in older year groups. The schemes also ensured that all experienced core literacy skills. The speaking and listening skills, for instance, culminated in a whole class poetry performance competition.

Teachers taught the techniques involved in reading a poem well. Every pupil then practised and performed a poem in class, receiving constructive feedback. DVD recorders were available to aid rehearsals. The winners then participated in a whole year group final, staged in the hall. The event ran for over twenty consecutive years and developed into an arts event with performances by musicians and dancers. It became an eagerly anticipated annual summer event!

Yet vivid memories of specific pupils highlight the transformational power of poetry.

The young lad who was reluctant to put pen to paper, maybe had difficulties with fine motor skills, or dyslexia, and as a result had low self-esteem and displayed challenging behaviour, especially in English lessons. He was initially very reluctant to participate in the performance competition, but with encouragement, support and mentoring agreed to give it a go. He then performed fabulously dressed in role as a Granny and brought the house down; and the impact on his confidence and attitude to education, from that experience of success, was dramatic. Indeed, the lesson he participated in was classed as outstanding by external inspectors. Or the Croatian exchange female student hardly able to speak English but performed her own poem on the tragedy of the Croatian experience in her native language entitled "tragicno." The audience were spellbound and deeply moved even though they barely understood; poetry can speak across cultures and languages.

Incidentally, performers received awards and were filmed by other students, providing a resource for future years. Their film was also played on a loop in the school foyer so that visitors could share the experience. They subsequently participated in open evenings and whole school events which not only

raised the profile of English but provided real audiences for pupils. At times performances were on stage but often small groups of pupils walked around the school in costume, offering impromptu performances. The confidence and oracy skills developed by such events were applauded by parents and became engrained in our school culture.

*"Some years the focus was for gifted and talented pupils; on others for students with learning difficulties. Whatever the focus the key was a close liaison with the Trust's education team to create bespoke resources."*

The written poems were also entered into a school competition with winners published in an Anthology. Students formed an editorial group to create the publication. These were then displayed across the school and circulated on parent and open evenings. Again this raised the profile of poetry and fostered a real audience for students.

## NAMES IN LIGHTS...RAISING THE POETIC PROFILE

Another strategy was to look beyond the school to enhance ethos. We ensured that poems were also entered into local and national competitions, with some notable successes. It was a fantastic inspiration for pupils to see their work published in national publications. One particularly talented pupil was mentored by Michael Rosen and attended an event in London, where he performed his work and received an award. By joining the Poetry Society, we were also aware of several relevant contests and tapped into



their “poets in schools scheme” enriching lessons by arranging visits from poets to engage with our students. At one stage, we participated with several other schools in a writer-in-residence scheme. A full-time professional writer worked within several institutions, producing some fabulous collaborative work that was published and circulated throughout the area.

#### TREKKING THE LANDSCAPE

Direct links with institutions close to the school were also a rich source of inspiration. For example, an invaluable relationship developed with the Wordsworth trust in Grasmere, Cumbria. Every summer we would plan a poetic experience with the centre. Students would experience Dove cottage and then Walk White Moss common with a guide. The information was always helpful but the views were spectacular and inspired many great poems! Notebooks would be filled with observations and pupils would create a range of poetry. The focus was also exploited during our summer school. Year 6 students were taken to Grasmere and produced some wonderful Haiku poetry that was then placed with their new future Year 7 teachers to aid transition. Another outcome was dialogue with feeder schools about curriculum and transition, creating a closer partnership than ever before.

Some years the focus was for gifted and talented pupils; on others for students with SEND. Whatever the focus, the key was a close liaison with the Trust’s education team to create bespoke resources. The team’s skill not only with poetry but also with the cultural background of the romantic period was invaluable and

enriched the cultural experience of our students. Our photograph appeared in the TES as they celebrated the role of the trust in fostering poetry and on another occasion our performers appeared in a Look North feature. The actual impact such exposure has on the self-esteem of pupils is immense.

Another idea was to exploit any well-known writer from the area to enrich the poetic curriculum. For instance, Norman Nicholson is a renowned poet from Millom, Cumbria. We developed a scheme of work that involved a trip to Millom by train. Students were guided by their art teacher to sketch as they travelled by train across the Duddon Estuary. I read out aloud down the train carriage several Nicholson poems that were inspired by the places we travelled through. A highlight was the feedback from the other passengers who shared the experience and commented that it was the most interesting shopping trip to Millom they had ever experienced!

We then guided students around Millom, visiting the house where the poet grew up and the church he would attend. We also walked a section of fell leading to Black Combe. The visit culminated in the library where students gathered their thoughts and composed their own verses. Again these poems were drafted at school then displayed and published. Kinesthetic learners particularly revel in such experience but all students benefit from the direct engagement with landscape. Alongside the direct engagement with Norman Nicholson, the town is dominated by Black Combe, a mountain that hunches over the horizon. Many pupils

were inspired by the atmospheric fell and with their teacher produced poetry. For example, the free verse poem Black Combe captures the landscape’s ancient weather beaten face:

#### BLACK COMBE (EXCERPT)

*Leathered skin pummelled  
by stones, weathered by  
liquid earthen pitch,  
sprouts our sowing  
in mysteries from death  
where dark roots riddle  
through time, erupting  
from earth’s store  
like cold tubers*

Over time each classroom became a rich resource for all age groups. Even simple objects like old animal skulls or Hedgehog quills would become the focus for creative writing. The teacher would model examples:

#### THE DREAM HEDGEHOG (EXCERPT)

*The mechanical clock strikes  
midnight. Heavy chimes drag. Night  
spawning morning  
I sense the rich aroma of stale bread  
the moist soil between my toes  
warm underbelly beneath a canopy  
of spikes.  
The clock has stopped, dawn passes  
in a moment Entranced, imagination  
satisfied, I sleep.*

Even to an experienced Head of English, this life-long love of poetry has supported a more positive culture. It has helped to transform our school’s ethos, placing learning at the heart of its identity.

As an English graduate, Brian Duffield specialised in Elizabethan and Jacobean Drama before training as an English teacher. For over thirty years, he pursued a career as a Head of English and Assistant Headteacher in several Secondary schools. This developed a life long passion for learning and in retirement has been a source of inspiration. He continues to write and enjoy sharing literary enthusiasms. He is married with three wonderful children who he now encourages to pursue their successful paths in life.

# Creativity takes courage

*What do tiny children benefit from specialist arts provision, asks Annie Thackray?*



Matisse declared that 'Creativity takes Courage'. At St Christopher's we think he was absolutely right. Art requires risk-taking skills as well as imagination. There is no right or wrong with creativity for it is an expression of how you are feeling and, indeed, how you view the world.

Young children are good at Art because they haven't learnt to be afraid of their own creativity. They see nothing wrong in drawing a purple tree in a purple field if they are in a purple mood. They are not inhibited by convention or self-doubt. Accordingly, teaching children to experiment with art and make courageous choices is a wonderful part of our work.

Given that philosophy, we embrace a habit of, 'The Art of the Possible,' inviting the children to open themselves up to the possibilities of a project or medium, dream or idea, rather than dismiss it as impossible due to technical difficulty or unfamiliarity with tools or media. When we have seen or imagined something which inspires us, we do not think in terms of it being too 'grown up' or too demanding or complex. We analyse and mitigate risk, we examine which approaches might achieve similar visual results or impact, and we source tools and media which can be safely handled by our three-to-seven-year olds with varying degrees of supervision and support. A case in point is our investment

in embossing tools and soft metal, having considered contemporary artist Lyndsey Mann's approach of 'Making Metals Magic'. Taking her lead, every child from Reception through to Year two produced a piece of repousse work, one of which was awarded first prize at our London South regional ISA Art competition. No one missed out. The Nursery children explored malleable metal by winding soft coloured wire around interesting cutlery and threading it with brightly coloured beads before joining it to an aluminium wire frame to produce a chandelier for their snack area.

***"Young children are good at Art because they haven't learnt to be afraid of their own creativity."***

We are a small stand-alone Pre Prep winning ISA Regional competition first prizes and we have won Nationals. How do we do it? Art permeates the whole school. All schools teach art but for us it is a central part of our ethos, placed at the heart of the curriculum. Whether it is 2D, 3D, textiles, clay, metalwork or sketch book work, by the time you are 7, you will have experimented with it. This is possible because of the extraordinary work of our Art Director Jules who believes in a process-driven approach to the Art Curriculum. Our goal is not the end-product (although, admittedly, it is often beautiful like our chandelier). It is to immerse every child in the creative process whilst developing key skills. By 'chasing' and picking up the small jewel-like rolling beads (usually forbidden to mouth obsessed toddlers!) matching the



WIRE FRAME CHANDELIER, ST CHRISTOPHER'S SCHOOL, SURREY (LS)

end of a piece of wire to the bead's hole and threading the bead on, we were developing their hand-eye co-ordination and their pincer grip which will lead to effective pencil, brush and similar tool control. To witness the determined concentration, increasing accomplishment and utter delight of the 3 and 4 year olds was, for us, our Art raison d'être. Every project that we undertake has clear teaching aims but the anticipated final piece is a more moveable feast. This allows us to go with the flow of our work and opens us up to further discovery. The children can often be heard to declare that they have had a, 'happy accident,' - that moment when the colours run, a bit drops off, or your arm is jogged and the result is rather beautiful, instead of downing tools in frustration or despair.

Jules makes me smile by inserting the word 'just' before her ambitious lessons; "They will 'just' be fusing together strands of Merino wool by soaking and agitating them with soapy water to make their own felt!". The children's smiles confirm the joy and awakening that these unusual experiences bring. We give them skills and opportunities to be remembered and used for the rest of their lives.

We have a trickle-down methodology; introducing a focus artist or piece of work each term from whom or which we draw visual, emotional, and technical inspiration. We dissect these together; learning about the life, work, and cultural context of 'fellow' artists, rolling their names over our tongues like delicious treats and speculating as to how, why and with what they have

***"To witness the determined concentration, increasing accomplishment and utter delight of the 3 and 4-year olds was, for us, our Art raison d'être."***

produced their work. How does it move us? We relate this to our surroundings, experiences and resources, allowing us to express something of ourselves triggered by the original focus. THEN we embark on OUR adventure; a journey of new skills, equipment, media and techniques which takes us to who-knows-where until we get there to marvel at our work! Amongst many endeavours, this approach has led us to explore positive and negative spaces with a

monochrome focus when studying Escher (see short film at [www.st-christophers.surrey.sch.uk](http://www.st-christophers.surrey.sch.uk)) to emulate Joanne Tinker's upcycled art by constructing chairs made from champagne cages using snub and pointed nosed pliers, and to combine clay with our metalwork theme. Our children are encouraged to be resilient and 'have a go', and the results are spectacular.

Our community work is legendary: A full-sized race horse to be decorated and named as a community initiative for local Epsom Derby? We won't compromise! We embark on a study of Kandinsky's concentric circles and his abstraction through shape and colour and so Kanter-Dinsky was born who went on to win us a significant financial prize. Likewise, a clay sculpture venture partnering old and young at a local residential home with final results fired in our kiln - a perfect way to enhance community provision. Art should be shared and so should inspirational Art Directors! Just as we send our pupils out as awakened torchbearers, Jules too has been lent to ISA schools such as Weston Green as a part of our ongoing mission to share the transformational power of 'The Art of the Possible.'



NURSERY CLASS, ST CHRISTOPHER'S SCHOOL, SURREY (LS)

Following a very happy time teaching in London, Annie Thackray arrived at St Christopher's Pre Prep School in leafy Surrey and began a very happy association now entering her 9th year as Headteacher. Her passions for literature, music and art were readily embraced by this creative and original school and she has been delighted with ambitious innovations such as annual Music Festivals, Great Read literature competitions within the school which involve local state schools and their award winning art department. Annie continues to love the creative demands of her job and the daily surprises and joys that are generated by working with children aged between 3 and 7.



# Advertising online is the new in thing for independent schools and we're here to tell you why.

With the increase in presence of online media in our day-to-day lives it really is no wonder that online advertising has become a widely used, dependable way of marketing in any industry. For schools in particular, the switch towards online brings with it increased admissions and open day attendees due to highly sophisticated targeting technology.

Online advertising can be successful in the promotion of open days or events taking place at school, to the correct demographic are being targeted, who genuinely have an interest in your offering or are of the ideal demographic that your school appeals to. The advantage of marketing within the education industry, is that independent schools are fully aware and in touch what their target audience- they know where to find them and how to appeal to them in the most effective ways.

However, with such developments comes a huge amount of choice. Do you focus targeting on parents? Students? Grandparents perhaps? Rather than sending out a 'one size fits all' printed advertisement such as leaflets through local letter boxes, online advertising now allows businesses to target specific demographics within the same campaign.

Campaigns can be tracked and monitored in real time, so you can see almost instantly whether a campaign is working or not based on statistics. Not only is this exciting to watch, it also means schools are not wasting marketing budget on campaigns that they cannot track accurately- This simply isn't necessary today, when there are so many other

measures to be taken to ensure budget, no matter how big or small, is spent effectively.

The problem with online marketing with schools, however, is that marketing departments at schools often lack the extensive experience and knowledge of professionals in the field to run campaigns across multiple networks. Campaigns can often be limited, made even more difficult by the array of options available- different networks, demographics, ad types and more. For small departments, it is near enough impossible to run successful campaigns across a range of networks.

For this reason, schools that wish to invest and develop their digital strategy often outsource their marketing to professionals. This is key for institutions with such small marketing teams, that they do require the support and expertise of other professionals. After all, creative minds bounce off one another, and thrive off other people's ideas so it's never a bad idea to get a second opinion, or third or fourth...

Display advertisements work especially well in complimenting traditional methods of brand awareness, by reinforcing your school as a brand online, on sites where your target audience are most likely to be.

SeeLocal is an online advertising platform, designed to specifically target local audiences, generating leads and enquiries through bespoke display adverts. SeeLocal understands the difficulties schools face with online advertising, and has worked with many independent schools across the country, generating leads and enquiries

such as open day sign ups and increased school admissions.

SeeLocal protects school budgets, using a unique algorithm, Campaign Guard™, which monitors campaigns and pauses and reoptimizes if they begin to underperform at any time. With a SeeLocal campaign, precious budgets are never being wasted...now that's clever.

*“With school budgets coming under increasing pressure, it is more important than ever to ensure that the marketing money is well spent.*

*Online advertising enables a school to target their adverts accurately and efficiently, more cost effectively, and with better results than can be achieved with traditional printed advertisements alone.*

*Whether it is to pack your open day or fill the boarding house, a well-designed and targeted online marketing campaign will help your school stand out from the crowd”*

**Les Robinson, Director of Sibford school and FD at SeeLocal.**



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## Dates for Your Diary

### RUGBY

Wednesday 7 November 2018  
 Littlegarth School – U10 Festival

Friday 9 November 2018  
 Bedford Athletics RFC – U11

### HOCKEY

Thursday 22 November 2018  
 Lee Valley – U11 and U13 Girls

Thursday 29 November 2018  
 Ashford Hockey Club – U15 Girls and Boys

Thursday 7 February 2018  
 Lee Valley – U11 and U13 Girls

Tuesday 12 February 2019  
 Ballard School – U14 and U16 Boys

### SWIMMING

Saturday 1 December 2018  
 London Olympic Pool

### BADMINTON

Thursday 6 December 2018  
 Nottingham University

### TABLE TENNIS

Saturday 12 January 2019  
 Venue tbc

### FENCING

Saturday 9 February 2019  
 Leon Paul Fencing Centre

For more information visit  
[www.isaschools.org.uk/sports](http://www.isaschools.org.uk/sports)

## Recent Results

### TRIATHLON

Overall Girls' Team Winners: Monmouth Girls' Prep (South West)

Overall Boys' Team Winners: Lucton School (Midlands)

### ISFA REGIONAL FOOTBALL WINNERS

U11 North - Hale prep (North)

U11 South -Coopersale Hall (London North)

U13 North - Queen Ethelburga's (North)

U13 South - St James Senior Girls (London West)

### ATHLETICS

1 London West

2 North

3 London South

### ATHLETICS REVIEW

In beautiful sunshine but soaring temperatures, hundreds of children from around the country competed impressively in the ISA National Athletics Finals on Tuesday, 19 June at the Alexander Stadium. Children from age 9 – 16 put on a real show of outstanding athletic ability, exemplary attitude and sportsmanship that was well-placed within an international sports arena that in the past has been graced by the likes Mo Farah and Jess Ennis.

Spectators were blessed with some

remarkable performances and in total fifteen ISA national records were broken. One of these actually broke a British all-time javelin record (see opposite). High standards were maintained throughout the whole day. Even at the close of the exhausting day, pupils were still on top form, resulting in four ISA national relay records being broken.

To qualify for this event is a remarkable achievement in itself and it will live long in the memories of everyone who was there. Thank you for coming

### ISFA GIRLS FOOTBALL CUP

After an exciting tournament at St George's Park for the ISFA Girls Cup National Finals, the U11 Tournament saw Malvern St. James, Coopersale Hall, Hale Prep, and Southbank International School Kensington (London West) represent the ISA. In the finals we saw Southbank International School Kensington defeat last year's winners Royal Russell. This is the first time an ISA school has won an ISFA Cup Final.

Queen Ethelburga's, Red House, Shoreham College and LVS Ascot were representing

ISA in the U13 Tournament. The standard in this group was high, with each of the ISA teams working together to stay focused and play a high level of Football. Sadly, none of the U13 teams made it through to the final this time, but they really did excel throughout the day.

We were impressed by the active engagement of every single team in the competition. We hope to further improve this competition in future years, with a focus on participant experience.



SOUTHBANK INTERNATIONAL SCHOOL KENSINGTON (LW)

## Spotlight on Sport in ISA Schools



### MYDDELTON (NORTH) WELSH TRIATHLON STAR PICKED FOR TEAM GB

Young Welsh triathlon star Nathaniel Harries, who last year joined Myddelton College on a Triathlon sports scholarship, has stepped up his international career by being selected to compete for Team GB in the Age Groupers category at the European Championships.

Nathaniel's club training regime and nutritional needs are supported by Myddelton College, in Denbigh, North Wales, where he trains under Myddelton's award-winning specialist triathlete coach Royden Healey.

This year he has progressed and grown stronger in the world of Triathlon with five first junior places and top 10 finishes overall. These include Amman Valley; Llanelli; Nottingham, where he qualified for the GB Age Grouper and Swansea. "My time so far at Myddelton College has been positive with the staff making the transition from family life to me becoming more independent and confident. My dream goal and future aspirations are to represent Wales at the Commonwealth Games, compete for GB within the age groupers categories and aim to become the youngest Triathlete to qualify for the iconic Kona Triathlon."

### HANNAH TAKES BRITISH JAVELIN RECORD

Hannah Lewington from St Edward's School has clinched the British record for U13 Girls Javelin with a staggering throw of 41.66m. Hannah set this record whilst competing for the Midlands region at the Independent Schools Association National Athletics Championships at the Alexander Stadium. Former Olympic Long Jumper Jo Mersh and former Olympic High Jumper Martyn Bernard were extremely impressed with Hannah's achievement as they watched the

event. Starting javelin only two years ago through the coaching and guidance of Tom Dobbing, a former international Javelin thrower, Hannah has grown from strength to strength. Hannah is also a talented Hurdler gaining a Silver medal, as well as her Gold in the Javelin at the Wiltshire County Athletics Championship.

Alex Kenyon, Director of Sport at St Edward's School, said that "We are very proud of Hannah's achievements! She is a very determined and committed athlete and certainly one to watch for the future!"



### HULME HALL (NORTH) PUPIL SCORES A PLACE WITH TOP LACROSSE TEAM

15-year-old Stockport school boy, Drew Bickerton, has secured a place with the U15 England Lacrosse Academy. He has been playing Lacrosse with Mellor Lacrosse Club since he was five years old and was selected for the England Talent Pathway.

The Hulme Hall pupil trains at least four times a week and plays matches most weekends. "We are delighted for Drew. He is an inspiration to the younger children in our school as he has shown real determination and dedication to the sport." Said Headteacher, Rachael Allen.

Drew was destined to take up Lacrosse as his family have been playing for over 90 years! His father played for Scotland in two World Championships whilst one Grandad managed the England Lacrosse team in 1982 and the other assisted in 1990. Drew is a combination of two well-known lacrosse families and has won every major junior cup at U12 and U14 level.

Drew has also been chosen for the U17 English Knights Elite and Stockport Metros Lacrosse, both of which will take him to America during the next two summers. He is the second pupil from Hulme Hall to have succeeded in the sport. Past pupil, Oliver Rogerson is currently playing lacrosse in Melbourne, Australia.



## Dates for Your Diary

### DRAMA COMPETITION

Entries Open now  
 Deadline: Thursday 29 November 2018  
 Event South: Friday 15 & Saturday 16 March 2019 (Tring Park School)  
 Event North: Sunday 24 March 2019 (The Hammond School)

### NATIONAL CHOIR CELEBRATION

Entries Open now  
 Deadline: Tuesday 6 November 2018  
 Event: Friday 10 May 2019

### ESSAY

Entries Open: Monday 7 January 2019  
 Deadline: Thursday 28 March 2019

### SHAKESPEARE MONOLOGUES COMPETITION

Entries Open: Monday 3 December 2018  
 Deadline: Friday 1 March 2019

### ART COMPETITION

FINAL: Autumn Study Conference 8 and 9 November 2018 – Hotel Holiday Inn Coventry

### MUSIC COMPOSITION COMPETITION

Entries Open: now  
 Deadline: Friday 22 March 2019

### HANDWRITING COMPETITION

Entries Open: March 2019  
 Deadline: Friday 17 May 2019

ISA Arts is proud to give pupils and schools the opportunity to showcase their artistic talents.

Last year, we enjoyed a successful and busy year and are delighted to see some exciting new events and competitions for the 2018-2019 academic year, including Music Composition and Handwriting competitions.

### COVER DESIGN COMPETITION

With over 100 designs received, the cover design competition for the ISA sports programmes 2018/2019 has been very popular again this year. It was a very difficult task for our adjudicators to select just one winner per category out of so many fantastic and creative entries. Well done to all the talented participants and congratulations to the winners Radnor House Twickenham (LW) for the Triathlon programme, Finborough School (E) for the Swimming programme and St Michael's School, Llanelli (SW) for the Athletics programme.

### ART NATIONAL FINALS

Last year over 230 pieces of art were exhibited at our national final and we are looking forward to viewing this year's finalists in Coventry in November. Please remember each school is responsible for arranging delivery of their artwork and then collection afterwards.

### MUSIC EVENT 2019

We are very honoured to have Mr Dominic Ellis-Peckham taking part and leading a great Music Workshop for ISA Schools in 2019. Entries are open now. Don't delay your entry, as numbers are limited.



IMOGEN P-E FROM RADNOR HOUSE TWICKENHAM (LW)



KARINA T FROM ST MICHAEL'S SCHOOL LLANELLI (SW)



ISABEL I FROM FINBOROUGH SCHOOL (E)

### DON'T MISS OUT

Stay in touch for more information about competitions, new ISA arts projects, and much more exciting arts news email [marie-ange.moncuy@isaschools.org.uk](mailto:marie-ange.moncuy@isaschools.org.uk) with your contact details if you want to be added to our arts mailing lists



FOLLOW US ON TWITTER! @ISAartsUK

We love to see posts or photos congratulating pupils on success in ISA arts competition. If you are tweeting about your school arts event, don't forget to tag us.

# Castle Minibus launch *RoSPA approved* Minibus Compliance Course.

*For nearly 12 months Castle Minibus have been working with a former senior government traffic commissioner to develop a training course that will offer a minibuses 'safety system' for schools. The MCC (Minibus Compliance Course) provides the UK's only comprehensive compliance training and assessments for school minibuses operation; an area that has been sadly neglected until now.*



Chris Maynard, Managing Director of Castle Minibus comments 'Approximately 95% of all schools operate their minibuses under the Section 19 Permit scheme. However, over the past few years we have seen increasing evidence that schools and staff are unaware of their obligations in remaining compliant within school transport legislation, risking not only their permit status but the safety of their staff and pupils.'

Chris goes on to say, 'In speaking to over 300 of our school customers in both the independent and state sector, there was a genuine lack of understanding as to what was required in running the vehicles that carry such precious cargo i.e. school children. More worryingly, the staff we spoke to had not received any formal training and/or a detailed job description of exactly what their role and responsibilities were when dealing with school transport. We looked around to see if any training in the legislation of school minibuses was available and having not found anything suitable for schools, we decided to develop a course specifically for the education sector. Thus, the Minibus Compliance Course was born, which we now refer to as the MCC.'

The MCC was developed in consultation with Beverley Bell, Former Senior Traffic Commissioner, to give legal clarity to the conflicting recommendations and guidance surrounding school minibuses operations. It was in consultation with Beverley Bell that it became abundantly clear that schools must appoint a school transport manager, a role that needs to be confirmed in writing with a written contract, so they have the responsibility and more importantly the respect and authority to apply any changes needed to ensure their school is safe and compliant where minibuses are concerned. The course is therefore delivered in two parts to ensure attendance will result in action;

**MCC Part One:** A one-day course covering the following four key areas:

- 1. The legal minefield:** We guide you through the permits and licences which you operate under – depending on the status of your drivers and the type of school you work for including who has the responsibility for legal compliance
- 2. Vehicles:** We look at the differences in driving a minibus and the challenges teacher-drivers face, best practice weekly and daily minibus checks and required safety inspections
- 3. Drivers:** We cover what the driver's responsibilities are as well as the schools and the penalties you and the school could face if you don't fulfil them
- 4. The journey:** Things you need to consider when planning journeys and emergency protocols.

**MCC Part two:** A half-day assessment Within three months of attending MCC part one your appointed school transport manager will have an on-site half day

assessment from a highly qualified approved driving instructor with a follow up report on your school's transport 'safety system'.

The MCC course is available for £595\* plus vat \*additional travel and accommodation charges may apply dependent on location.

The RoSPA approved MCC course is now available for bookings through the Castle Minibus website [www.castleminibus.co.uk](http://www.castleminibus.co.uk) or by calling Castle on 01869 253744.

It was the aim of all involved when developing the MCC course that the school transport manager's role needs to become a title as well-known and respected as 'Designated Safeguarding Lead' and minibus operations are given the training, consideration and gravitas needed to keep schools, their staff and pupils both safe and compliant. Chris Maynard concludes 'This is not just a 'chalk and talk' approach but will include a follow up visit to your school and your appointed Transport Manager to ensure they understood and implemented part 1's course material. We anticipate this will not only become a recognised 'minibus safety system' which will be auditable and fully compliant but will become the basis of a case to reduce your insurance premiums and other related costs currently paid by schools.'

**FOR MORE INFORMATION OR TO BOOK DIRECTLY** call 01869 253744 or visit [castleminibus.co.uk/driver-training/mcc](http://castleminibus.co.uk/driver-training/mcc).



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