



Research Question/focus: In which ways do different Continual Professional Development (CPD) models best support the development of Leaderships skills in an Arts subject?

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Your organisation/alliance: Tor View Teaching School- East Lancashire Inclusion Partnership (ELIP)

Your Cultural Partner(s): The Lowry, Engagement Team and Ludus Dance.

Date completed: 30/07/15

Introduction:

Rationale for the research question?

As a Senior Leader in an Outstanding Special School and as a facilitator on the National Professional Qualification for Middle Leaders (NPQML) with the National College for Teaching and Leadership, I wanted to unpick how Continual Professional Development (CPD) could develop a subject coordinator's (middle leader) ability to lead.

Aims of the research

The aim of the research was to gain an understanding of which elements of CPD provide the greatest impact. The aim of the CPD was to develop the Leadership skills in an Arts Subject. The project looked to compare 3 models of CPD in 2 Arts subjects; Art (delivered by The Lowry) and Dance (delivered by Ludus dance)

Scope/limitations and time-scale of research

The work in schools with the Arts Leaders was planned to start in the Summer Term of the academic year 2014-2015 (June and July 2015). The delivery was planned as a six week project. To ensure CPD models could be fairly compared we needed to deliver to the same amount of schools in each model and for each Art form. Three comparative CPD models were carefully drafted and therefore the project demanded the involvement of 6 schools. The scope to compare the CPD models meant that their content needed to be planned carefully to ensure the specific elements were easy to draw out and evaluate their specific impact.

Context:

Wider education context & Aims and expectations of the SLiCE programme

As a facilitator on the NPQML, I have recently worked through the National College for School Leadership's papers for Middle Leadership (Level 1) and with achieving my NPQSL in Senior Leadership (Level 2,) I have addressed both on a personal level and as a facilitator, what being a good leader involves. This recent work influenced my thinking behind what I wanted to find out during my research. I chose to use some of the Leadership Competencies to measure the impact of the project.

The National College identifies 3 key areas of leadership in schools: Strategic Leadership, Educational Excellence and Operational Management and under these 3 key areas 19 competencies are identified.

During this project I wished to baseline and assess development in the below competencies;

- Information Seeking
- Analysing
- Developing others
- Inspire
- Broad Organisational Understanding
- Model Excellence
- Deliver Continuous Improvement

These competencies gave the project a framework to drive some quantitative data and teachers involved could baseline their skills in these areas before the work in the school's began and then afterwards which allowed me to measure the impact.

Other influences that shaped my research question included recent Ofsted inspection feedback of schools within our Alliance. Headteachers had shared that one of the areas that needed improvement was the role of the middle leaders (subject leads) in their school. In our most recent Ofsted inspection, Tor View School were highly praised about all the school leaders;

School leaders are totally focused on developing outstanding teaching and learning opportunities for pupils and staff. As a result, staff have excellent training to meet the complex needs of the pupils and ensure they make progress. (Tor View Ofsted Inspection December 2103)

During initial discussions with my Cultural Partners I identified that they had an interest in developing a better understanding of the impact of the CPD they currently offer;

- The Lowry currently do not offer any CPD but it was an area they were interested in developing and they sought guidance with this
- Ludus Dance are continually seeking to offer a CPD programme that schools want.

They wished to use this project to gain a better understanding of which types of CPD schools preferred and also wished to gain data to suggest which models of CPD are the most

effective. This would support the Cultural Partners in developing a CPD programme that best suits schools backed up by research.

Ironically, although my research was about developing the skills of Arts Middle Leaders in schools, I hadn't paid any attention to how I wished to manage and lead this research project. The management of the project was quite complicated as it involved my Cultural Partners commissioning Freelance artists to carry out the work in the schools, therefore the chain of command was quite long. It was imperative from the outset that the representatives from each Cultural Partner had a good understanding of the purpose of the project. This was achieved via numerous meetings, where we discussed the project methodologies.

In hindsight, if I were to refer to Daniel Goleman's (2002) 6 styles of Leadership I would suggest that I favoured the *Democratic* style of Leadership towards this project;

Modus Operandi	Forges consensus through participation
Style	"What do you think?"
Emotional Intelligence	Collaboration, team leadership, communication
When the style works best	To build buy-in or consensus, or to get input from valuable employees

I can also identify that at times during the project I also used other Leadership styles to meet the demands of the project at that moment in time these included; Visionary Authoritative (at the beginning of the project), Affiliative (working with Cultural partner to ensure match between artist and teacher), target setting (ensuring the project question remained at the heart of the work carried out in schools).

School Alliance – key features/location/regional information

East Lancashire Inclusion Partnership is strategically led by Tor View School, a school for pupils aged 4-19 years with a wide range of learning difficulties. The Alliance is made up of at least 25 schools that include Mainstream Primary and Secondary School, Secondary, Primary and all age Special Schools and Specific School provision – Emotional Behavioural Difficulties Schools.

All the schools that came on board with the project were Special Schools, a fact I probably could have predicted and the reason for this could be explained below;

The arts especially address the idea of aesthetic experience. An aesthetic experience is one in which your senses are operating at their peak; when you're present in the current moment; when you're resonating with the excitement of this thing that you're experiencing; when you are fully alive." (Ken Robinson The Element: How Finding Your Passion Changes Everything, 2009)

Special Schools use a large proportion of their energy in educating pupils were their access to the curriculum is via the senses. In my experience Special Schools seem to be more comfortable in developing their arts provision as they see the benefit.

My professional role/development

This project allowed me to be a strategic member of the Research and Development arm of the Teaching School agenda.

The project provided an invaluable opportunity to develop a relationship with 2 Cultural Partners in the North West.

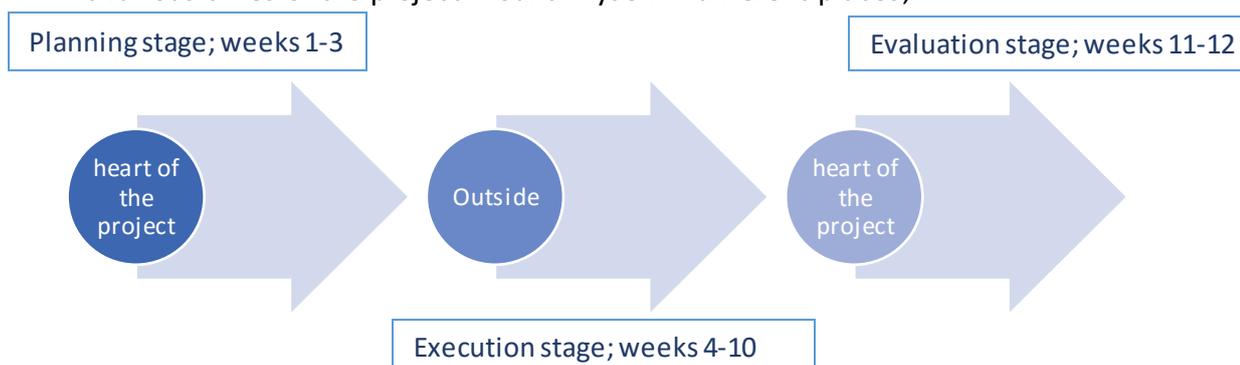
It allowed me to investigate further the skills and competencies of middle leaders and address how practically these can be developed in teachers.

The steepest learning curve was in managing a project that included 5 schools and 2 Cultural Partners. I wanted to develop my understanding of the complexities of this, including how to contact the key people in schools. A concept, initially I thought would be less of a challenge with being a Deputy Headteacher.

SLiCE Methodology:

Action learning is a process of learning and reflection that happens with the support of a group or set of colleagues working on real problems with the intention of getting things done (McGill & Brockbank, 2004)

At various times of the project I found myself in different places;



During the planning and evaluation stage I felt at the heart of the project. I was directly involved in the development of the research project which included having professional conversations about how we wanted to measure the impact of the CPD to ultimately come up with a CPD model that best supports the development of Leadership skills in the Arts subjects.

In the planning stage I wanted to ensure that all 3 partners had a shared ownership of the project. It was important that all involved felt that they were “getting something out of it”. This is where I used, as Goleman describes; *Visionary Authoritative* and *Democratic* style of Leadership. To ensure buy in from the Cultural Partners I ensured I actively listened to their priorities and weaved them within my desire to unpick middle leadership.

By being in the heart of the project at the planning stage it allowed me to make sure we were all clear about the purpose of the project. This became even more important as during initial discussions it became clear that the Cultural Partners would commission Freelance Artists to carry out the work in the schools. Therefore, I projected that during the work in the school I would be outside the heart of the project and wanted to make sure during the planning stage that everyone understood the research questions and why, how, when and what we wanted to find out.

Also during the planning stage of the project I found myself in an Ethical Dilemma. When I presented the project to the Alliance and explained the funding available, 8 schools expressed an interest. Due to funding and timescales I knew I could only work with 6 schools. I had to contact 2 schools and explain that I could not work with them on this occasion. I knew which Headteachers I would find having the difficult conversation with easier so they were the ones I rejected from the project.

During the execution stage my role changed, in the fact that I was no longer at the heart of the research but I had to rely on the Cultural Partners and their ability to not only execute as we had planned but to also create the circumstances in the schools where the relationship between the artist and the teacher was one that promoted good action research. To create this relationship the artists were given a number of tools that will be discussed in the Methods section on this report.

Action research is a form of collective self-reflective enquiry undertaken by participants in social situations in order to improve the rationality and justice of their own social or educational practices, as well as their understanding of those practices and the situations in which the practices are carried out... The approach is only action research when it is collaborative, though it is important to realise that action research of the group is achieved through the critically examined action of individual group members. (Kemmis and McTaggart 1988: 5-6)

During the execution stage the it became clear that each teacher had a different baseline in their ability to lead their subject, some teachers were enthused and happy to develop a relationship with a Cultural Partner and some saw it as “not their job”. The timescale of the project did not support this challenge and in hindsight I should have organized an initial meeting with all involved to discuss the project in more detail. This would have provided an opportunity for me as lead researcher to have facilitated discussions about the project. At this point I would have been able to empathise as my teacher self and promote the opportunity.

Methods/Data Collection/Research Methods

What did I intend to find out?

I intended to find out which elements of CPD models best supported middle leaders in the development of skills in leading their subject.

What were the most appropriate ways to evidence this?

To ensure the ability to compare, the Cultural Partners and I designed 3 CPD models (see appendix 1).

The 3 models listed specific elements of their content. Model's 2 and 3 had the same amount of funding, so that we could directly compare impact rather than value for money. We also used both Cultural Partners for each model so that we could directly compare each Art form; Dance and Art. Model 1 was the Control Model;

The control group is defined as the group in an experiment or study that does not receive treatment by the researchers and is then used as a benchmark to measure how the other tested subjects do. (www.yourdictionary.com/control-group)

As the purpose of the project was to measure the development of Leadership Skills it was important to be able to classify which skills we wanted to focus on. To do this I referred to the National College's Leadership Competencies (as described in the context section of this report).

How did I capture this evidence and who gathered it?

The Cultural Partners and the artists were responsible for collecting the data.

The research methods included;

- Pre and Post Attitudinal questionnaire (appendix 2 and 3)
- Formative reflective reports (teachers)
- Field/Reflective notes (artists) (appendix 4)
- Film evaluation (to be completed)

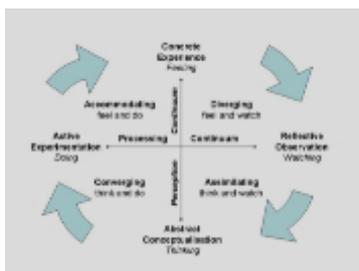
The Pre and Post Attitudinal questionnaires provided the project with a baseline and qualitative data. This was achieved by question 1 where the teachers have to evaluate their current position in relation to 7 Leadership Competencies.

The other questions and the other research methods provided qualitative data.

The research was largely ethnographic, in that the Cultural Provider conducted research "in the field" alongside the Arts Leader in the schools. The research was delivered through practical delivery and observation. Throughout the project the delivering artists and Arts Leaders were encouraged to engage in reflective practice.

The formative reflective reports provided qualitative data to assess the strengths and challenges of the CPD model as the project went along. Thus enabling the partnership to be responsive to ensure the impact was meaningful.

The field notes (appendix 4) were based on KOLB's cycle for experiential learning;



The field notes questions promoted the rise to new learning based on interpretation and re-interpretation of experiences. They also allowed for on-going application, modification and evaluation within the parameters of the CPD models.

The film evaluation was conducted through semi-structured interviews of all involved and also provided a platform for pupil's voice.

Findings and Analysis:

What the qualitative data tells us

CPD Model 2- Teacher training & remote support

- **The large group initial teacher training, revealed barriers and allowed to address insecurity towards the art form.**
 - Provided a safe environment where teachers could express their reservations about the art form, away from young people.
 - Meant that training could be responsive to their needs and spent time team building and confidence building in order to address these barriers.
- **Participatory learning enabled staff to have first-hand experience- see in real-time how to facilitate and feel the benefits, team bonding/planning, mass advocates for dance.**
 - Instead of just having one advocate for dance in each school, this method meant that the school now has network of trained staff, all advocating for the value of arts in education.
 - A learning community in which they can support each other within their practice.
- **Needs a lead person multiple relationships**
 - Good to have one lead person for Arts within school, advocating but also a direct link between school and cultural partner to ensure clear communication and distil/draw together the needs and requirements of the staff
 - To make sure training is focused and fitting of a broad range of participants, rather than representative of individual interests and preferences.
- **Lesson observations- enabled development of training/resources & an approach specific to both learners and teachers needs.**
 - Observations key to assessing the effectiveness of the training.

- Need to look at how we badge this up as the term ' LESSON OBSERVATION' carries a certain stigma in schools and is seen more as a judgement of quality, rather than method for constructive feedback
- Ideally need to be equally spaced at intervals throughout the training to ensure reflexivity throughout the project and maximise impact of reflections.
- This wasn't necessarily possible due to timetabling issues relating to timescale and lead time on the project
- **Reflection time to ensure development of the model.**
 - On-going reflection and communication is key to ensure that the training is responsive to the clients needs and therefore meaningful.
 - We approached the research from a non-positivist perspective, in that whilst the overall structure of each training model stayed the same, the components and content of teacher training programme was necessarily adaptive to the needs of the arts leader/teacher and the learning environment.
 - Reflection time often over-looked and difficult to ensure that teachers/arts leaders found time for this. Workload often means teacher have less time to reflect as their job requires them to be activists. Hard to make time even via telephone.
- **Remote support successful**
 - Teacher cited that the remote support via email and telephone was very effective in terms of providing mentorship and a sounding board for ideas and to discuss challenges.
 - Teacher felt supported and less nervous about developing their own lessons with the advice and support of the artist.
 - Remote support was used to gather reflective data, share resources including music, photo and film and celebrate successes.

CPD Model 3- In class teacher training and 1:1 support

- **Pupil/artist relationship**
 - Working directly with an artist meant that the children have been challenged to try new techniques and work with new people. They were experiencing a potentially new approach to art and in a new way.
 - It can also be inspiring to have a specialist in the classroom.
- **Limited impact/sustainability – one advocate**
 - As there was only one lead teacher and a small group of TA's it meant that impact across the school was limited. Only those people in the classroom had that experience.
- **More in depth subject planning, knowledge and skill sharing**
 - With a limited number of people taking part it meant that the offer could be more bespoke.

- **Connecting appropriate artists and teachers**
 - Finding the right artist for the teacher and the school is essential.
- **Confidence**
 - Through 1-1 support the teacher grew in confidence much quicker, often trying techniques again with the group soon after the session.
- **Inspirational Day**
 - Having a day off site for a teacher to be inspired by an artist and the art worked really well.

What the quantitative data tells us (Pre and post attitudinal questionnaires question 1)

Out of the teachers involved in the project the teacher who made the most progress in the Leadership skills was the one involved in Model 2-Teacher training and remote support. On her pre-project questionnaire she answered all 1's and 2's, she therefore evaluated herself as being mainly poor in all areas of Leadership and for her post questionnaire she answered mainly 4's and 5's taking her to feeling strong about leading her subject. This teacher was particularly engaged in the project and was enthused by the opportunity. I believe this character baseline also played a part in her development not just the CPD she received.

Due to timescales currently I do not have any post attitudinal results for the teacher involved in the Control group.

Summary Statement

At the project evaluation event I asked the teachers involved to identify one feature of the CPD models that they felt helped them develop their leadership skills and their responses are as follows:

1. New relationships which created good links
2. Having the right artist for the right teacher
3. Team teaching
4. Group INSET allowed sustainability

The qualitative and quantitative data identifies that there were elements of both models that would ideally play a part in successful CPD.

The key factor that runs through these elements relies on a successful relationship between teacher and artist. The teacher needs to have a baseline attitude that will maximise the success of the research ie enthusiastic, be prepared to carry on the work, ability and willing to maximise the learning opportunity and have a belief in the art form but not necessarily experience or knowledge. This baseline attitude then needs to be coupled with the "right" artist. Artists need to be able to inspire, be flexible, make the learning experience meaningful to both the teacher and the pupils.

This list is certainly not exhaustive but I believe they give any project involving a teacher and artist the best chance to succeed.

Implications for future practice/research

- For Cultural Education and the alliance?

ELIP now have strong links with The Lowry and Ludus dance. I plan to use Ludus artists to deliver some after school provision for Tor View School pupils. This provision will be funded by Pupil Premium money and will target those pupils who have demonstrated an aptitude for dance.

- For the curriculum?

One of the teachers involved in the project now feels that she will be able to ensure that dance appears on their curriculum. She feels she has the skill to move dance forward in her school.

- For staff development and Cultural Partners?

The research clearly informs the benefits of CPD. Ludus and The Lowry will use this research to develop CPD packages to offer schools.

- For further action research

Ensure timescales are more generous. In future practice I will ensure that the work in the classroom is not rushed and that more time is dedicated to the planning of the project with all those involved, including the teachers.

The Comparative Research Model

Inspiration & Stimulus	Teacher training & remote support	In class teacher training & 1:1 support
Holly Grove School (Art)	Pendle Community High School (Art) Cribden House Primary School (Dance)	Ridgewood School (Art) The Coppice Primary School (Dance)
<ul style="list-style-type: none"> • Scheme of Work • Inspirational visit • Small budget allocation 	<ul style="list-style-type: none"> • 2 hour initial planning meeting • 6 hours group teacher training • 2 lesson observations and feedback • Scheme of work • 2 hours Creative evaluation training for lead teacher 	<ul style="list-style-type: none"> • 2 hour initial planning meeting • 6 half day contact time between lead teacher and Cultural Partner • In class support and team teaching • Scheme of work • 2 hours Creative evaluation training for lead teacher.



LEADERSHIP ATTITUDINAL QUESTIONNAIRE

Research Question: In which ways do different CPD models best support the development of Leadership in an Arts subject?

Name: _____

School: _____

Arts subject you have responsibility for: _____

How long have you been doing this? (please circle)

1. Please identify where you feel you currently are, on a scale of 1 being poor and 5 strong.

Leadership Competency	1	2	3	4	5
I know where to information seek about my subject					
I can analyse my subject					
I feel confident in developing others in my subject					
I can inspire others					
I have a broad organisational understanding of my subject					
I can model excellence in the teaching and learning of my subject					
I can confidently deliver continuous improvement in my subject					

Please note regarding the answers you give above; the intention is not to share them with your school's Leadership team but for you to provide the research project with some baseline data.

2. How do you feel about leading your subject?

3. List 3 challenges in leading your Arts subject?

4. List 3 goals to address through this project

5. What Arts and Culture Partners do you know of?

6. How does your school engage with them?

Thank you for completing this questionnaire.



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I can analyse my subject					
I feel confident in developing others in my subject					
I can inspire others					
I have a broad organisational understanding of my subject					
I can model excellence in the teaching and learning of my subject					
I can confidently deliver continuous improvement in my subject					

2. How do you feel about leading your subject now you have engaged in this project?

3. Have you addressed your 3 challenges in leading your Arts subject? If so how?

4. Have you achieved your 3 goals through this project?

5. What Arts and Culture Partners do you now know of and how will you engage with them?

6. Please describe your personal “wow” moment from the project?

7. Please describe one thing you have learnt about leading your subject during the project.

Thank you for completing this questionnaire.



FIELD NOTES/REFLECTIONS: ARTS LEADER/TEACHER

Research Question: In which ways do different CPD models best support the development of Leadership in an Arts subject?

DELIVERING ARTIST _____ Date: _____

School: _____ CPD Model: _____

1. What were the outcomes of the SLiCE CPD session/workshop?

2. Describe the content of the session/workshop? What happened?

3. Reflect on the strengths/positives of the SLiCE CPD Workshop? What worked well? Why?

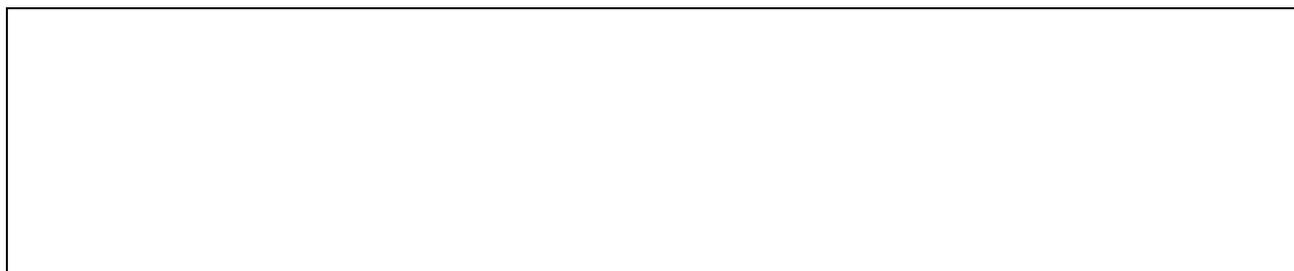
4. On reflection, what challenges did you face delivering your SLiCE CPD Workshop?

5. Based on your reflections, what areas of the SLiCE CPD delivery could be developed or improved? What will you do differently next time? Actions for next session?

6. Further observations/comments?

7. Any significant/stand out moments?

8. Teacher quotes? Artist Quotes?

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