

# Make Your Future Year Two: Summary Report



**Flow**

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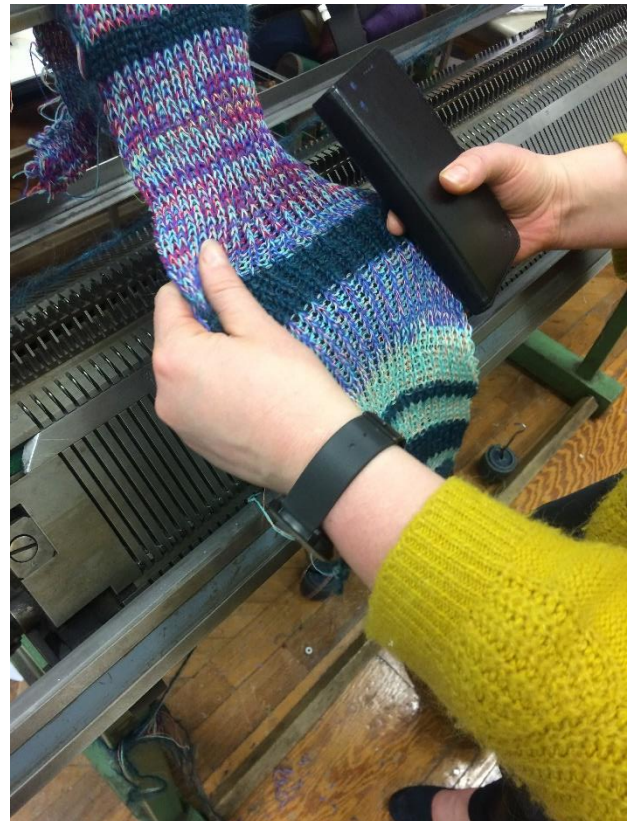
## Why?

In 2014, Crafts Council launched *Our Future is in the Making*, the evidence-based education manifesto that sets out the case for every child having the chance to develop craft skills and achieve their full potential.

Craft learning is in crisis, with GCSE DT entries decreasing by 57% between 2010 and 2018. *Make Your Future* is a response to this landscape: delivering networks of schools, Higher Education Institutions (HEIs), and makers in London, the Midlands and Yorkshire, to develop sustainable working models for craft education.

*Make Your Future's* long-term aims are to create conditions where:

- Schools offer students high quality craft learning as part of the curriculum
- Young people from diverse backgrounds have improved their well-being by engaging with craft-making activities
- Local and national craft education networks support high quality craft opportunities in schools



Teacher CPD at University of Leeds School of Design

## How?

*Make Your Future* is a programme delivered by the Crafts Council, bringing together Higher Education Institutions (HEIs), cultural partners, secondary schools, and makers to reignite a passion for making in schools and tackle some of the challenges faced by craft education.

The project is distinctive due to its focus on hands-on craft skills in the secondary classroom and the exploration of craft as a cross-curricular bridge which draws together science, technology, and creative subjects. Teachers are at the heart of the *Make Your Future* model: six practical CPD sessions at the partner HEI teach new craft skills which are reinforced through collaborative delivery of sessions in their classrooms alongside professional maker-educators. Maker-educators work closely with teachers to pass on skills to students and give young people an insight into craft careers.

At Birmingham City University's School of Jewellery teachers explored techniques ranging from saw piercing to electro-etching and 3D printing. A focus on Yorkshire's

rich textiles heritage saw schools paired with Leeds University's School of Design and Leeds Arts University experimenting with knit and screen-printing techniques. At Central St Martin's, west London schools have developed new ceramics techniques ranging from hand-building and glazing to innovative digital processes.

Learning from the project's pilot year has fed into the development of Make Your Future's STEAM approach—makers worked with teachers to design sessions that illuminate the science and technology inherent to 3D making processes. Full details of the workshops delivered are in Appendix 2 but activities included:

- Birmingham: jewellery and metalwork techniques including delft casting, electro-etching with copper, metalsmithing processes including saw-piercing, embossing and hand-chasing copper and pewter, working with stainless steel mesh, and working with anodised aluminium.
- Yorkshire: screen printing for textiles, paper weaving to create designs for sublimation printing, 3D knit sculpture with knit machines and by hand, and millinery projects.
- London: projects were inspired by content about the science of clay presented by clay mineralogist Javier Cuadros. Workshops covered exploratory clay processes including the use of different clay bodies and hand-building, casting from a plaster mould, surface decoration, and glazing.



Student work: Whitefriars School

## What was delivered?

- 23 schools— 8 in both Birmingham and Yorkshire, 7 in London
- 2 special schools— 1 SEMH (Social, Emotional, and Mental Health SEN) and 1 specialist autistic school
- An average of 41% pupils in receipt of Pupil Premium across the 23 schools
- 4 Higher Education Institutions and 13 makers
- CPD evening sessions for 46 teachers (a total of 690 hours of CPD, 15 hours per teacher)
- Total of 1756 pupils - 563 pupils in Birmingham, in 744 in Yorkshire, 449 in London, an average of 76 per school
- 34% were boys, 54% from BAME backgrounds
- 167 half-day hands-on craft sessions in schools, and 410 hours contact time for pupils with makers
- Exhibitions of student work at Leeds Arts University, Birmingham School of Jewellery, and Central Saint Martins
- 70 students attending an afternoon of workshops at Leeds Arts University, and 60 attending workshops at Birmingham School of Jewellery. An average of 50 parents, students and teachers attending private views at all three HEIs.



Pewter cast makers' marks at Queensbridge School

## Participating Schools

Schools were recruited to take part in the project on the basis of a higher-than-average level of Pupil Premium funding.

Schools entered the project with varying needs and motivations:

- **Castleford Academy** hoped the project would support their Whole School Policy to narrow the gap in attainment between Pupil Premium pupils and non-Pupil Premium pupils, while addressing a decline in uptake of creative subjects at KS4.
- **Turves Green School** in Birmingham hoped to use the project to fill a gap left by the closure of their Resistant Materials courses and subsequent lack of support from specialist technicians.
- **Horsforth School** wanted to introduce their group to creative education and careers together with UK Creative Industries, which lead to a focus on drawing and craft practice in the production of textile design.
- At **Hodge Hill** the focus was on stretching pupils of all ability, building resilience and developing independence. They selected the most-able pupils to support higher achievement, disadvantaged pupils to widen opportunities, and low-attaining pupils to build resilience and develop independence.
- **Sybil Elgar School** are a specialist school catering for students with autism, so the participating students had multiple needs, including some who were non-verbal. The project will have contributed to the schools aim to 'provide children with the confidence and skills they need to find enjoyment and fulfilment in what they do'.

Several teachers raised the fact that they are working within a challenging landscape for art and design education:

*'Financial constraints. Lack of support from SLT. The loss of Resistant Materials dept. in our school. The loss of Resistant Materials technician in our school. No-one trained in H&S, use of large machinery in our school.'*

*'Arts is being targeted. DT is going and we are to lose 4 members of staff from certain departments. It is so disappointing. I feel so deflated and worthless. Constantly having to fight for the subject and now my job.'*

## Evaluation Methodology

In Year 2 of the project, the Crafts Council project team worked alongside independent evaluators Flow to collect data about Make Your Future and its impact. The Crafts Council team also worked with Project Oracle to develop and test a new framework for assessing the project's impact on students. This report synthesises both sets of data.

Outcomes to be evaluated were drawn from the Make Your Future Theory of Change, developed by the Craft Council team as part of their work with Project Oracle.

Flow's evaluation focussed on impact on teachers, and qualitative evidence of the project's impact on students, teachers, schools and parents. Flow's report draws on:

- A series of snapshot surveys conducted with teachers before the project, during their CPD, and after the maker sessions (22 out of 35 teachers responded). 9 of these teachers responded to every survey.
- Planning and evaluation documents prepared by the makers
- The labels students wrote to accompany their work
- Observation and recorded conversations with the teachers, makers, head teacher, parents and pupils at King's Norton School
- Informal conversations with parents, makers and pupils at private views in Birmingham and London
- Feedback from three head or deputy head teachers of participating schools
- An archive of feedback sent from teachers, makers and HEIs involved in the project
- Conversations with the MYF team

The Crafts Council team administered a survey designed to assess the project's impact on students. Students completed the survey before and after the maker sessions and 185 completed and matched pre- and post- surveys were received, a sample of 10.5%. The survey included:

- Questions taken from the New General Self-Efficacy scale designed to assess self-confidence
- Questions taken from the Life Effectiveness Questionnaire (LEQ) designed to assess 21<sup>st</sup> century skills (creativity, critical thinking, initiative taking, flexibility, collaboration)
- Questions rating awareness of craft careers and interest in creative subjects

## Evidence of Impact

### Impact on Teachers

At each Higher Education Institution, CPD sessions were designed to develop teachers' specialist craft knowledge and help them embed craft techniques in their teaching practice. Teachers work alongside makers to design and deliver sessions for students.

#### Intended outcomes:

- Teachers will report increased craft skills and more confidence in craft teaching
- Teachers will have a renewed connection with their own creative practice
- Teachers will report increased levels of wellbeing

#### Evidence of outcomes:

At the beginning of the project teachers rated their levels of knowledge in the craft they worked on as 5/10; by the end of the project this had risen to 8/10.

“Taking part in the Make Your Future project has reinvigorated my practice and made me feel more confident about delivering extended craft projects. It’s also made me re-evaluate art/craft and its importance to my cohort of students.”

Teacher, Rooks Heath College

	Average Score / 10: Baseline Survey	Average Score / 10: Post Project Survey
How <b>comfortable</b> do you feel about teaching craft and making in general?	8	9
How <b>knowledgeable</b> do you now think you are about the particular craft practice you worked on?	5	8
Thinking about your school and its context, how <b>confident</b> are you now to set up and deliver extended craft or making projects?	7	8

When invited to explain their chosen scores, 8 teachers reported increased confidence due to:

- *Links and opportunities to network with other teachers, departments and industry experts*
  - *Observing and being inspired by the makers*
  - *New knowledge gained through the CPD*
  - *New equipment*
  - *Experience/practice in a classroom setting*
- Qualitative feedback from the teachers suggests that CPD sessions enhanced their knowledge of craft, built their confidence about delivering craft activity in the classroom and encouraged them to develop further skills:



*'I would just like to say how good the CPD has been at Leeds University. It has been very inspiring on a personal and professional level. Thank you for the high standard of preparation and teaching to enable to succeed in the tasks in such a short space of time.'*

*'A really excellent programme of CPD and school based workshops that develop classroom skills. Great opportunity to meet others and generate links with universities and a super way of promoting creative careers.'*

*'I am excited to start the project in school but also it has inspired me to sign up to a weekly clay evening class so I can develop even further.'*



Teacher CPD at Leeds School of Design

- The CPD inspired teachers to make small but significant changes in their schools. For example:

*'I would like to develop screen printing in art more— even if just using stencils— and collaborate with the textiles department to do more work to build up the value of art and craft in school.'*

*'I will be aiming to use transfers next year and have restructured the beginning of my course to take in more [ceramics] building skills.'*

*'I am keen to do more work with copper and am looking at combining it with some of the techniques to create my own pieces of work.'*

The rise in their scores for levels of comfort and confidence were not as extreme as that for new knowledge. 5 of the 13 teachers who completed the third survey told us why they had not scored themselves more highly:

- Two teachers felt they needed more practice with the materials and tools to feel more confident
- Three teachers mentioned the practical logistics, pointing out that the project and techniques were time consuming, so they were not confident that their school could deliver them again—*‘just feeling a bit nervous about introducing new techniques and equipment and the logistics.’*

However, even those who were less confident that they could continue to work in this way were keen to try. This is illustrated in a comment from a teacher whose score for ‘how comfortable do you feel’ was lower in the 3<sup>rd</sup> survey than the 1<sup>st</sup>:

*‘I think some of the techniques are very time consuming to instil in KS3 but have an awe and wonder to them that is inspiring so it has been good to refresh our knowledge and learn of ways we can introduce this at appropriate times.’*

- Teachers reported increased levels of wellbeing as a result of taking part in the CPD courses, which they planned to share with their staff teams. Nicola Raggett, head teacher at Kings Norton Girls confirmed in September that they are looking at introducing craft workshops for staff as part of their work on staff wellbeing.
- Feedback from makers reported that teachers’ confidence grew through the process of delivering sessions for students:

*‘I think towards the end the lead teacher was more confident she was able to deliver a simplified but similar project next year. At the start she stood back and wasn’t very involved. During the second session she chose to have a go at making a necklace and discovered she could do it and was very involved after that.’*  
(Vanessa Miller, Maker, Hodge Hill Girls School)

“Fighting for art, design and craft in the current education climate can be an exhausting and lonely quest so to be supported, encouraged and enthused through a programme like Make Your Future is so vital for Teachers like myself. I feel invigorated by the CPD and ready to fight our corner with renewed vigour.”

Teacher, Guiseley School

## Impact on Students

At each school, makers work alongside teachers to deliver a total of 4 days of workshops for students. A summary of activities can be found in Appendices 1 and 2. Student workshops culminated in an exhibition of student work at the partner HEI, with students and parents attending an evening private view event. In Leeds and Birmingham students also took part in an afternoon of workshops and demonstrations at the Universities. This work is recorded in Appendix 3.



Workshops at Guiseley School

### Intended Outcomes:

#### Immediate:

- Students will learn new craft skills
- Students will work creatively and independently and develop 21st Century skills (flexibility, problem solving, critical thinking).

#### Long-term:

- Increased numbers of students from diverse backgrounds disposed to pursue further study in a craft-related subject (i.e. art or DT)
- Students will have increased knowledge of higher education institutions and career pathways
- Students will have improved self-esteem

### Student Survey

The student survey was sent to all schools taking part in the project, and included a baseline survey, to be taken before the students took part in the maker sessions, and a post-project survey, to be taken after the student exhibition.

We received completed pre- and post- surveys for 185 students, a sample of 10.5%. Challenges around data collection have impacted the results from the student survey; these issues are examined below.

### Evidence of Outcomes:

After the project:

- 2% more students considered creative jobs to be exciting; 4% more thought they were high-paying; 2% more thought they were flexible; and 6% more thought they would be rewarding
- There was a 6% increase in students who agree/ strongly agree that they 'would like to take a creative subject in future'
- There was no increase in the number of students who agree/ strongly agree that they enjoy doing creative tasks
- There was no significant impact on the number of students who reported that doing well in art and DT was important to them or their parents
- The survey results do not show a statistically significant impact on students' critical skills (creativity, critical thinking, initiative taking, flexibility, collaboration) or self-esteem

### Challenges with Student Survey

The data from the student survey does not demonstrate the impact on students' interest and awareness of craft careers, self-confidence, or transferrable skills that we would hope to see. Several challenges have emerged through the trial of the survey which may have impacted on the data returned:

- The survey questions were taken from other validated survey tools, but this meant that the wording used could not be altered. The wording for some questions was not suitable for the age and ability of the students.
- The pre- and post- surveys were administered very close together— in some cases at the beginning and end of a workshop. Makers reported that some students did not engage well with the second survey, which affected the quality of the data.
- The project's impact needs to be measured over a longer period of time— the first survey should be administered before the beginning for the project, and the second survey after the students have visited the student exhibition.

We will work to address these issues in Year 3 of the project.

### Qualitative Data on Impact on Students

There is qualitative data from across the project which provides evidence of impact on students.

Maker Elizabeth Gaston commented on the extent to which students had developed transferrable 21<sup>st</sup> century skills:

*'The main 21st century skill noted by the pupils was collaboration and they enjoyed working together to create an impactful piece. The small groups of pupils worked together in different ways. In some groups they assigned themselves roles for example knitters, assemblers, designers etc. and some*

groups worked jointly on all aspects of the making, taking turns to execute each role.

Making and group work also demonstrated communication skills. Throughout the project the pupils' use of specific language improved and it was particularly evident that students were learning how to communicate instructions concisely and appropriately.

Students were happy to take risks with the project. Initially pupils wanted control of their own work but as the project developed they were happy to cede control to the group in order to create a larger outcome.

Many pupils commented that the freedom to be creative in an unfamiliar medium was one of their favourite parts of the project and they valued their new skills. Again many pupils expressed an interest in continuing the project to further develop the outcomes.'



Students at Leeds Arts University

Anecdotal evidence also suggests an increased interest in making and pursuing creative subjects and careers. Maker Joanna Veevers noted:

*'As with any diverse group, some students will gain more from a project than others. Some students were less affected by the activities than others, but they all benefited, for sure. Some said they felt motivated to select art and design for their GCSE options, and would like to do more ceramics in the future.'*

Comments from students from Lindsworth School suggested an impact on self-esteem as the result of seeing their work on display at the School of Jewellery:

*'It's really cool and I like this a lot. I would like to have a go at working with clay now that I have seen other work from a different school.'*

*'I feel good that my work and others have been seen by the public and that they have taken pictures of them.'*

Staff and makers reported positive outcomes concerning students' engagement and behaviour:

- At Dixons City Academy, Beckfoot Upper Heaton and Castleford School staff commented positively about the engagement of some of the lower ability and more behaviourally challenging pupils. Staff noted the improved behaviour of some pupils. These observations came from teachers outside the art department as well as the arts teachers.
- A student with autism at Thomas a Becket School surprised teachers by being engaged and non-disruptive.
- At Dixons City Academy, a student talked about their ideas whilst drawing, who hadn't spoken in any art session in the previous 2 years.

## Impact on Schools and SLT

Make Your Future aims to build schools' capacity to deliver high quality craft learning opportunities by developing teachers' skills, investing in resources and equipment, and raising the profile of craft across the curriculum.

Intended Outcomes:

- Schools have improved craft facilities
- Senior Leadership Teams have increased awareness of benefits of craft as part of the curriculum
- Quality of craft teaching in participating schools is improved
- Increased support for craft from Senior Leadership teams
- Schools continue to offer art and DT subjects for GCSE

Evidence of Outcomes:

- Makers worked alongside teachers to audit existing equipment and ascertain how to invest funding to support schools' pre-existing resources. Examples include:
  - Castleford Academy purchased a heat press and can now offer new techniques in disperse fabric printing
  - Nower Hil School purchased a new kiln. Makers Alice Walton and Emily Stapleton-Jefferis told us that they think the new kiln promoted ceramics within the school and will motivate students to continue with this completely new process.
  - At Turves Green school existing machinery and equipment in their resistant materials department had fallen out of use due to a lack of teachers or technicians with the skills required to use them, so the project has opened up this space and sparked future solutions:

*'I feel there is an awful lot of technical expertise that we don't have in school any more that would be required to use the machinery and equipment in the RM dept. I can however think of lots of lower-tech art & design approaches that we could take to introduce 3D design' (teacher, Turves Green School)*

- Head teachers who responded to Flow's requests for comment on the project reported increased profile for art, design and DT within their schools:
  - Simon Wade, head teacher at Beckfoot Upper Heaton is considering running an arts week at the end of the summer term, and an 'arts ambassadors' scheme to deliver craft projects to primary/special school within their local schools trust.
  - Claire Middlehurst, assistant head teacher at Hodge Hill Girls school said the visit to the exhibition at the end of the project has prompted them to think about longer term projects with links to raising aspirations for craft and making careers. She said that the project has helped them to reinforce the importance of external partnerships to provide the pupils with learning opportunities that they would not otherwise have access to.
  - Nicola Raggett, former deputy (now head) at Kings Norton School reported that the project has expanded the art curriculum, added variety and widened staff awareness.
  - Makers Elizabeth Gaston and Jane Scott found that the large- scale sculpture produced at Beckfoot Upper Heaton School attracted staff from across the school, including the head, who all engaged in the project after being taught the technique by the pupils. The level of engagement from outside of the art department surprised staff, who also noted the improved engagement and behaviour of some pupils as they engaged in the project. This resulted in extra pupils being invited to later sessions.
- There have been some early indications that Make Your Future has supported schools' capacity to offer GCSE art and DT techniques, and boosted uptake. For example, Sarah Barton at Turves Green Girls' School reported that while her school no longer has a resistant materials department or specialist Teachers, her art department intends to fill this gap by introducing a 3D design GCSE and more 3D design projects at KS3.

Combining craft (knit process) with science, technology, engineering and maths helped to make stronger links to STEM using modelling techniques in craft kids were able to understand/demonstrate the connection.

Teacher, Beckfoot Upper Heaton



Make Your Future has been a tremendous success and has helped encourage many more students to take up Textiles at both GCSE and A level. Last year we did not have the numbers to run either of these courses but this year we have 18 students for GCSE textiles (our best ever number!) and 7 for A level textiles. The MYF project created a real buzz around school and really inspired many students. I will keep you posted on their progress and how they incorporate the skills gained from the MYF project into their GCSE portfolios.

Teacher, Kings Norton School

## Conclusion

It is clear the Make Your Future is having a positive impact on the schools, makers, teachers and pupils engaged in the programme. However, despite significant developments in the project's evaluation methodology, Crafts Council recognises that more robust processes must be in place in order to track the project's impact in Year 3.

As we move into the project's final year of delivery in London, Birmingham and Yorkshire, additional emphasis will be placed on measuring the project's impact on developing local networks and communities of practice, and testing the project's sustainability.