



Expert Subject Advisory Groups

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Fundamental British Values

This paper is designed to sit alongside the work of the Citizenship Expert Group and the Association for Citizenship Teaching. Their work *The Prevent Duty and Controversial Issues: creating a curriculum response through Citizenship* can be found [here](#). This paper aims to offer subject specific perspectives on the teaching of fundamental British values.

Which core values must teachers reflect in their daily practice?

Equality and respect for all others, not only those who have different faiths or beliefs, should be at the heart of every school, clearly reflected in day-to-day interactions and in pupils' spiritual, moral, social and cultural development. The Equality Act 2010 provides an excellent framework for this, structured around 9 "protected characteristics" (age; disability; gender reassignment; marriage or civil partnership; pregnancy & maternity; race; religion or belief; sex; and sexual orientation) and placing on all public bodies, including schools, the public sector equality duty. The general duty requires schools to: eliminate discrimination, harassment and victimisation; advance equality of opportunity; and foster good relations between those who have a protected characteristic and those who do not.

The Human Rights Act 1998 is also relevant, as are international instruments which the UK has signed or ratified, such as: the UNESCO Convention against Discrimination in Education (1960); the International Convention on the Elimination of All Forms of Racial Discrimination (1965); the International Covenant on Economic, Social and Cultural Rights (1966); the UN Convention on the Elimination of All Forms of Discrimination against Women (1979); the UN Convention on the Rights of the Child (1989), which covers the right to non-discrimination and the right for a child's voice to be heard; and the UN Convention on the Rights of Persons with Disabilities (2006).

What are "fundamental British values" and how were they introduced in education?

Government documents state that "fundamental British values" include democracy, the rule of law, individual liberty, and mutual respect and tolerance of different faiths and beliefs. The term was first explicitly mentioned in the Prevent Strategy (2011) where the Home Secretary stated that the Government will not work with extremist organisations that oppose "our values of universal human rights, equality before the law, democracy and full participation in our society". The document also states that "fundamental British values include democracy, the rule of law, individual liberty and mutual respect and tolerance of different faiths and beliefs". The term "fundamental British values" first appeared in education in the Teachers' Standards for use in schools in England from September 2012. Part Two (Personal and Professional Conduct) states that teachers are expected to maintain high standards of ethics and behaviour by, among other things, "not undermining fundamental British values, including democracy, the rule of law, individual liberty and mutual respect, and tolerance of those with different faiths and beliefs". This document's glossary traces FBV to the Prevent Strategy and repeats the definition provided there. In November 2014 the DfE published non-statutory guidance for maintained schools on "Promoting fundamental British values as part of SMSC in schools". The guidance states that schools should ensure that pupils develop a shared understanding of equality, human rights and the law of the land, in the context of promoting pupils' spiritual, moral, social and cultural development.

What is specifically British about “fundamental British values”?

Democracy, the rule of law, individual liberty and mutual respect are widely recognised as universal values which one would expect to find in any democratic society. The Oxford dictionary defines “British” as an adjective: a) relating to Great Britain or the United Kingdom, or to its people or language; or b) of the British Commonwealth or (formerly) the British Empire. Accordingly, as schools attempt to define Britishness, they are advised to consider this in its full historic context and guard against any assumptions of ethnic or cultural homogeneity.

Cultural Education

For all of us, our lives are enriched through the arts, our identity developed, our character enhanced, our understanding of life broadened.

Arts and culture matter – for our creativity as individuals and as a society, for our health and wellbeing and for the future of our children. Through art and culture, we come to understand and articulate ourselves; the arts illuminate our inner lives, enrich our emotional world, teach us compassion and engage us in a dialogue about values.

Through artistic expression, we are able to reflect and represent the world around us. Creative exploration ignites curiosity and equips children and young people with the confidence and ability to interpret and respond, to engage in debate. Appreciation of art and culture provides unique opportunity for teachers and pupils to engage in complex analytical discussion, and to explore their values in response.

Arts and cultural activities provide great opportunity for social inclusion, to bring diverse groups of people together. A rich cultural education should be relevant and accessible to pupils, including those with special educational needs (SEN), or from Black and minority ethnic communities or different socio-economic groups.

In promoting pupils’ spiritual, moral, social and cultural development, schools should recognise the distinctive contribution of the arts in valuing difference and diversity while developing the cultural heritage of Britain. The cultural context of schools varies widely; pupils’ cultural enrichment should not.

The Cultural Education Challenge

The Cultural Education Challenge is the Arts Council’s call for the arts, culture and education sectors to work together in offering a consistent, and high quality, arts and cultural education for all children and young people.

Through the Cultural Education Challenge the Arts Council wants to make sure that more children and young people can create, compose, and perform; visit, experience and participate in extraordinary work, and be able to know more, understand more, and review the experiences they’ve had.

There are many sources of cultural engagement for children and young people through the education programmes of local theatres, galleries, orchestras, museums, libraries and community arts organisations. But it is the school that is best placed to pursue the ambition that every single child and young person has that engagement.

The most powerful coalition is when schools, colleges and universities, local arts and cultural organisations, local authorities, Music Education Hubs and Bridge organisations work together to turn the ambition into a reality. This is the concept underlying the local Cultural Education Partnerships that are developing across the country.

The Creative Case for Diversity

Diversity and equality are crucial to the arts because they sustain, refresh, replenish and release the true potential of England's artistic talent, regardless of people's background. This underpins the Arts Council's approach to equality and diversity in the arts and cultural sector. Within the Creative Case for Diversity, the Arts Council's National Portfolio Organisations are required to shape their artistic programmes to reflect the communities they serve.

Find out more about the Cultural Education Challenge and the Creative Case for Diversity via the Arts Council England website: www.artscouncil.org.uk

Geography

'Geography education encourages pupils to explore how places have been changed by the contexts and processes that have shaped them. It helps them to understand the complex ways in which communities and societies are linked and to appreciate the diversity of people's backgrounds. Geography also helps pupils to understand society better. Appreciating diversity encourages positive relationships and shared values. It promotes tolerance and partnership, within local and wider communities.' (Geography: Learning to make a world of difference, February 2011)

'Pupils are able to express well-balanced opinions, rooted in very good knowledge and understanding about current and contemporary issues in society and the environment.' (Ofsted: Geography subject-specific guidance: 2013)

Geography has a key role to play in the understanding, engagement and delivery of Fundamental British Values and the 'Prevent' Agenda. As a subject it helps young people investigate their own identity (and often multiple identities) by posing questions such as:

- Who am I and what is my place in the world?
- Where do I live and how am I connected to other people and places?
- Where and how do other people live? What are other places and people like?

As Arthur Kelly points out (Kelly, 2016) personal attributes such as age and gender can be powerful influences on the identities of young people- we should explore these first in our teaching before we tackle abstract notions connected to nationhood such as 'Britishness'. That said, geography's focus on a pupil's sense of their own place and locality can provide a powerful tool for revealing how young people see themselves in their community. This allows them to explore some difficult ideas relating to identity and diversity in practical and non-threatening ways. In the hands of a skilled geography teacher, the study of local and distant places, of our own and other countries and cultures and complex ideas such as the ways in which places are formed and reformed through social, cultural and political processes, all help to build understanding of diversity, difference or connection and similarity nationally and internationally. By avoiding the 'single story' about places, geography therefore tends to deconstruct stereotypes and prejudices rather than reinforce them. In her recent overview of Geography curriculum requirements from 5-19, Eleanor Rawling showed how geography can take pupils from naming and locating countries through to understanding how places can help shape our culture, identity and sense of self (Rawling, 2016). Some new geography qualification requirements from September 2016, such as a UK overview at GCSE and the 'Changing Places' theme at A Level, present geography teachers with new and potentially exciting opportunities to explore.

Geography also helps by providing a global perspective on some; political concerns underpinning 'Prevent'. For example, geographers study globalisation- the deepening and accelerating economic, cultural and political connections between people across the world that help to foster both cooperation and conflict between cultures. Notions such as sovereignty, nationhood, national boundaries, borders and security and territorial integrity can only be properly understood through geography and by examining how these play out in different parts of the world. At secondary level in particular, geography teachers are also well versed in studying controversial issues, such as international conflicts, superpower geographies, international migration and uneven development with pupils (Roberts 2013); studies that help to provide a knowledge context to the political debate about radicalisation and extremism. By way of example, the Sustainable Development Goals express a desire for a 'world of

tolerance, peace, global citizenship and combating extremism'-placing tolerance and extremism in the areas of international development and taking it out of a uniquely British context. As teachers, we should therefore be seeking to develop geographical knowledge and understanding of the issues in parallel with our exploration of pupils' existing ideas and opinions.

Finally, geography can bring a critical perspective to the very notion that 'Britishness' and 'fundamental British values' are unique, fixed or easily defined, helping pupils to construct their own understanding of these ideas rather than requiring them to simply memorise a litany of values as designed by the Home Office. Both Ofsted and the DfE make clear that Fundamental British Values and 'Prevent' are more than a safeguarding issue affecting a minority of schools, and are demanding an educational response in all school settings. Teachers of geography are very well placed to make a positive response and contribution to this policy.

The Geography Expert Advisory Group

Article Source: Kinder, A (CEO Geographical Association) and Rawlinson, S (President Geographical Association): GA Magazine, Summer 2016 33, pp4-5

References:

DfE (2015): The Prevent duty: Departmental advice for children and childcare providers.

Kelly, A (2016): 'Editorial', Primary Geography 89 P.4

Rawling, E (2016): 'The geography curriculum 5-19: what does it all mean?' Teaching Geography, 41, 1, pp.6-9

Roberts, M (2013): Geography through Enquiry, Sheffield: Geographical Association.

Further Resources and Weblinks

<http://geography.org.uk/news/britishvaluesandgeography/>

<http://www.rgs.org/OurWork/Schools/Teaching+resources/Key+Stage+3+resources/Who+do+we+think+we+are/What+is+Britishness.htm>

<http://www.rgs.org/OurWork/Schools/Teaching+resources/Key+Stage+3+resources/Who+do+we+think+we+are/Who+do+we+think+we+are.htm>

<http://www.rgs.org/OurWork/Schools/Teaching+resources/Key+Stage+3+resources/Who+do+we+think+we+are/Who+am+I.htm>

<https://sustainabledevelopment.un.org/?menu=1300>

Physical Education

Fundamental British Values – Definition/Background

Fundamental British values include democracy, the rule of law, individual liberty and mutual respect and tolerance of different faiths and beliefs. The term 'fundamental British values' first appeared in education in the Teachers' Standards in England, September 2012. Part Two (Personal and Professional Conduct) states that teachers are expected to maintain high standards of ethics and behaviour by, among other things, 'not undermining fundamental British values, including **democracy, the rule of law, individual liberty and mutual respect, and tolerance** of those with different faiths and beliefs'.

In November 2014, the Department for Education published non-statutory guidance for maintained schools on promoting fundamental British values as part of Spiritual, Moral, Social and Cultural (SMSC) development in schools. The guidance states that schools should ensure that pupils develop a shared understanding of equality, human rights and the law of the land, in the context of promoting pupils' spiritual, moral, social and cultural development. In addition, British Values and SMSC development are embedded within the criteria for making judgements on a school's performance in the revised ofsted Common Inspection Framework (CIF) (2015).

The National Curriculum comprises a purpose and a set of aims for each subject area. For Physical Education, these are:

Purpose of study

A high-quality physical education curriculum inspires all pupils to succeed and excel in competitive sport and other physically-demanding activities. It should provide opportunities for pupils to become physically confident in a way which supports their health and fitness. Opportunities to compete in sport and other activities **build character and help to embed values such as fairness and respect.**

Aims

The National Curriculum for Physical Education aims to ensure that all pupils:

- develop competence to excel in a broad range of physical activities
- are physically active for sustained periods of time
- engage in competitive sports and activities
- lead healthy, active lives.

Furthermore, the following Olympic and Paralympic values are promoted through PE and School Sport:

- **Friendship**
- **Courage**
- **Inspiration**
- **Determination**
- **Equality**
- **Respect**
- **Excellence**

Overall, a broad and balanced PE curriculum can develop a range of life skills and values. A whole school approach to PE and School Sport can successfully promote fundamental British values and SMSC development provided that this is supported by Governors, Parents, Head teachers and senior leadership teams, PE subject leaders and pupils.

The contents of the table below are illustrative and not exhaustive and schools are encouraged to add to this to reflect their particular contexts and to meet the needs of their pupils.

British Values	School and Physical Education can provide	Possible Evidence
Democracy	<ul style="list-style-type: none">• A code of conduct for the school that permeates all subjects, including PE.• Pupils are taught about the need for different roles and different responsibilities, including teamwork and decision making.• A pupil voice for PE & School Sport (e.g. re curriculum, extra-curricular activities, kit).	<ul style="list-style-type: none">• Pupils know how to behave in PE in a way that is acceptable socially.• Pupils understand and accept the roles of captain, vice captain, team players, coaches and volunteers.• Pupils can work individually and in teams and make informed choices.• Pupils are fully engaged in all lessons• The extra-curricular programme is inclusive and activities are well attended.
The Rule of Law	<ul style="list-style-type: none">• Pupils are taught about age appropriate rules, fairness and respect, through a variety of PE activities.• Pupils learn to work individually and in groups.	<ul style="list-style-type: none">• Pupils can play within the rules in any activity.• Pupils can understand the need for rules, adhere to them

	<ul style="list-style-type: none"> • An established ethos in PE with regard to how to win and lose fairly and understand good sportspersonship. • Competition against oneself is encouraged in addition to competition against others. 	<p>and can develop rules for activities that they create.</p> <ul style="list-style-type: none"> • Pupils adhere to and understand the rules of safety. • All pupils can solve problems on their own or with others. • Pupils demonstrate good social skills. • Pupils know and adhere to the rules and social etiquettes related to any type of competition.
Individual Liberty	<ul style="list-style-type: none"> • PE recognises individual differences. • There is an ethos where the views of individual pupils are listened to and respected within an acceptable framework. • Pupils are taught safely and about safety. • There is a buddy and mentoring system in PE. 	<ul style="list-style-type: none"> • Pupils respect individual differences and are confident to express their opinions and respect others' views. • Pupils are able to make judgements about their own and others' performances. • Pupils feel safe in curricular and extra-curricular activities and during off site visits. • Pupils use the buddy and mentoring system to build confidence and this is apparent in how they work together.
Mutual Respect and Tolerance	<ul style="list-style-type: none"> • Pupils are taught about historical, cultural and religious differences, through a variety of PE activities. • The culture in PE respects cultural differences. • Pupils are taught about the environment and different activity contexts. • There are appropriate rewards and sanctions in PE for inappropriate behaviour. • The school engages in competition and encourages competition within and across the community. 	<ul style="list-style-type: none"> • Pupils will know, understand and be able to articulate different styles of dance and the historical aspects of various activities. • Pupils avoid stereotyping groups. • Pupils can articulate their own beliefs. • Pupils respect PE equipment and school buildings/facilities. • Pupils respect the countryside and venues during off site visits. • Pupils know the values of the school and PE, contribute to their development, and accept rewards and sanctions. • All pupils can access competition within and outside of the school and demonstrate appropriate behaviour and regard for rules and regulations.

Languages

To learn a modern foreign language helps children prepare to be global citizens. The earlier in the primary education system it can be taught the better, as it makes this early preparation, instil positive attitudes to difference.

The MFL ESAG group fully support the initiative, that learning a modern foreign language, is now compulsory from Year 3, since September 2014. This helps children understand the importance of their place in the wider global community and their employability, in an ever growing global market which will continue to develop over the next decade and beyond.

Languages should not be taught in isolation and children should learn to appreciate the culture and traditions, of not just the language they are learning but the wider world too. E.g., through cultural days, Red Nose Day, Sports Relief, International Award link schools, British Council Connecting Classrooms, Geography, PSHE and History lessons.

It is very important that children have the opportunity to use their language, through conversation with native speakers, students from Erasmus or connecting classroom links including, the use of Skype or Facetime. ICT has opened up this world to all children, as long as careful controls and policies are in place and adhered to.

English schools now have many children of different cultures and religions. These differences should be celebrated in schools, through assemblies, visitors, and cultural days. This teaches children the British Values, of respect, tolerance, law and how these cultures interact within the wider world. It will help children produce positive and respectful awareness of the world beyond the classroom.

Art and Design

Introduction

This paper positions the subject of Art and Design as a rich, enabling and deeply challenging subject through which FBV can be explored and understood. The study of Art, Craft and Design has long been identified and for example, within HMI guidance (*Promoting and evaluating pupils' spiritual, moral, social and cultural development*) as a key subject in promoting and developing understanding of the Spiritual, Moral, Social and Cultural (SMSC) dimensions. This is evident through the context of thinking critically about meaning and purpose at the heart of creative products and their significance to the societies in which they were created, and also through the creative making processes that lead young people to explore and deepen their understanding of the motivations and drivers for their own creative outcomes. In the past, this has been under-utilised and the subject only viewed as illustrative rather than developmental. The importance of developing both broader and deeper levels of understanding by teachers, governors, pupils and the wider community will therefore be of particular concern for schools.

Learning from experience

Art and Design is not a static subject with a set of prescribed facts to acquire. It lives in the human condition and experience and is affected by changes in society, thought and technology. In the light of this, schools must allow the teachers of the subject to continue to develop their own practice, engage in professional networks and embrace new technologies. In so doing, they will be able to strengthen the way that teachers of Art and Design apply FBV in their teaching and ensure the very highest quality education for their pupils.

Using the National Curriculum

The purpose of study for the current version of the curriculum makes it clear that the subject embodies some of the highest forms of human creativity. There is therefore ample room for children and young people who engage in making art, craft and design to develop a greater understanding of how to make choices, consider possibilities and participate in moral reflection. It also states that high quality art and

design education should engage, inspire and challenge pupils. These aspects do not only mean in the practical sense of understanding and applying technical knowledge of materials and techniques but also in deepest intellectual and cognitive senses as well – for example in gaining insights into the reasoning and creative compulsion of artists, a wide range of aesthetic experiences and the safe space provided by teachers to consider these in more than a superficial way. Teachers are also charged with equipping learners with the knowledge and skills to experiment, invent and create their own works of art, craft and design. These areas of personal artistic freedoms can only be achieved to mastery levels by careful application of intellectual and cognitive challenge. The pupils should demonstrate progression and in doing so be able to think critically and develop a more rigorous deeper understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation. Clearly, this means that they should be exposed to a wide range of opportunities; considering art forms from a number of perspectives including the use of artworks from the past as well as contemporary society.

Aiming for the highest quality art education

It has already been noted that the experiences available for pupils can be limited or weakened by the understanding and development of their teachers and the exploration of FBV is a good opportunity to reconsider the quality of art experiences on offer (and avoiding the mindless reproduction of that of famous artists). Art works from the past or elsewhere in the world or the present can allow deep questioning of colonial influences, recognising nuances of hierarchical thinking and extending the possibilities for creative development (rather than confining them to the everyday locally lived experiences). These activities may require adaptations to pedagogical approaches and the development of different stances for the teaching of controversial issues (for which the appendix of the Citizenship ESAG document might be particularly helpful). Through these means the development of deep reflective understanding of tolerance and respect can be experienced as well as applied. Similarly, democratic voice can be strengthened through collaborative art-making as well as the study of the use of images to effectively convey propaganda and expectations by different societies.

The contribution made by art and design to developing more profound understanding is well understood, as the creative process becomes the focus for higher level critical thinking informed by analysis, synthesis and evaluation of images, artefacts and creative outcomes to inform the creation of new works. Within the HMI publication *Promoting and evaluating pupils' spiritual, moral, social and cultural development*, cultural development is defined as being “about pupils’ understanding their own culture and other cultures in their town, region and in the country as a whole. It is about understanding cultures represented in Europe and elsewhere in the world. It is about understanding and feeling comfortable in a variety of cultures and being able to operate in the emerging world culture of shared experiences provided by television, travel and the internet. It is about understanding that cultures are always changing and coping with change. Promoting pupils’ cultural development is intimately linked with schools’ attempts to value cultural diversity and prevent racism.” This definition of the Cultural dimension is immediately recognised by teachers of Art and Design as central to their subject philosophy and implicit within their classroom practice. The same is true of the Social and Moral dimensions which explore ethical issues at the heart of works that reflect or challenge a society, along with the all pervasive visual torrent we engage with through TV, film, portable devices and web technologies. By contrast, the Spiritual dimension is explored both through representations of the divine in the many faith forms and by those without faith, through deeper contemplation of the meaning of colour, mark, line, signs and symbols, leading to engagement with abstraction and the fundamental building blocks of human engagement with the created world.

The ESAG for Art and Design anticipate further guidance about the relationship between the subject and SMSC being produced and made available in the near future via the website www.ESAG4art.com

Helpful documents:

DfE/NSEAD (2014) *Art and design programme of study: Key stage 1-3 Annotated version* available from NSEAD website www.nsead.org

Expert Subject Advisory Group for Citizenship (2015) *The Prevent Duty and teaching controversial issues: creating a curriculum response through Citizenship* Association of Citizenship Teaching

HMI 2125 (2004) *Promoting and evaluating pupils' spiritual, moral, social and cultural development* London Ofsted

NSEAD (2016) *The National Society for Education in Art and Design Survey Report 2015-16* available from NSEAD website www.nsead.org

Ofsted (2012) *Making a Mark* London Ofsted

Music Education

High quality music education in British schools has a proud tradition, respecting and valuing all individuals within the social milieu of the music classroom. It incorporates the values recently outlined as 'Fundamental British Values' (DfE 2014), embodying and promoting democratic values of equality and mutual respect. The conventions of a high quality and holistic music education support the development of pupils' spiritual, moral, social and cultural development. This has been long acknowledged and more recently recognised in both: *The common inspection framework: education, skills and early years* (Ofsted. 2015:14); and the White Paper *Education Excellence Everywhere* (Secretary of State for Education 2016: 6.7.). Regular Access to a broad and high quality Music education also forms a consistent thread throughout the document *Cultural Education in England* (Henley 2012).

Across time our music culture has enjoyed a reciprocal relationship with genres and traditions from around the world. Music education, in tandem with the musical cultures in Britain, values British and worldwide music traditions, incorporating these into new music which both respects these musical sources and, in the process, continually redefine British culture and music. This accommodation and redefinition places Britain in the vanguard of music and the arts nationally and internationally. Music education in Britain is esteemed for its holistic approach which values creativity as highly as it does performance.

We would not have scaled the heights of artistic greatness in the first place without our pre-eminence in music education. Much of the credit for this success goes to the highly committed and highly professional teachers, who instil in our young people a passion for music, the skills to perform and compose, and an understanding of the dedication and hard work necessary to achieve meaningful success in this subject.

(DfE 2011:3)

Music education is integral to the shaping of British culture as well as reflecting its creative nature through its unique approach to aspects such as composing and improvising, and inspiring thinking in new and inventive ways. A holistic music education promotes and values ownership, and risk-taking and self-expression, and in doing so values and supports us individually and collectively within healthy social contexts.

Music education draws together and develops creative and inclusive communities of practice within and beyond school settings. Music frequently lends itself to situations in which those of different faith, age, gender, social and cultural backgrounds, experience, race, and sexual orientation, work together to explore, make and create music. Through working together (as a whole class or through group/paired work) high quality music education constantly focuses on inventive use of accommodation and varied

ways of organising pupils within the work space. It promotes collaborative ways of working to achieve shared goals and achievements. In this respect, along with other arts subjects, it is both a catalyst for positive ways of working, and influential across the curriculum.

Both Delors (1996) and Thomas et al (2012) consider how important inclusive and empathetic pedagogies, familiar in high quality music teaching, can influence positive practices in schools:

'learning to live together, by developing an understanding of others and their history, traditions and spiritual values...' (Delors 1996: 22)

Thomas (ibid) presents case studies which offer invaluable insights into ways of learning through the pedagogical approaches of creative practitioners. Arts practitioners, worked with teachers through what are termed, 'arts related signature pedagogies', to create new practices.

Their work adopted the UNESCO 'four pillars' domains of learning (Delors 1996) which are, in brief:

Learning to know

Learning to do

Learning to live together, and

Learning to be

Headteacher Naveed Idrees recently reported on the importance of music and art:

The question of how to meet Britain's integration issue – as well as the requirement to teach British values – is potentially the most important challenge that people working in education face today. Feversham [school] has been fortunate to have resourceful and open-minded teachers, and a supportive sponsor in AET, to carry forward our programme of integration through arts.
(Times Educational April 1st 2016)

Music education is built upon principles of inclusion – providing all pupils with equality of education opportunities, and removing barriers to participation and achievement. It does this in various ways (for example class teaching, group work, enhanced opportunities), fostering outstanding relationships and ways of working which contrast with discriminatory practices. It is through such processes that music education promotes mutual respect and tolerance, nurturing a sense of both individual and collective identities. This is self-evident through for example community collaborative concerts, participation across year groups or and even professional musicians and school pupils working together.

A high quality and well rounded music education, to which every child has regular access within and beyond their classroom, is essential for all children to explore and develop their understanding of their own and others' cultures, times and places. Music helps us to connect with the emotions, feelings and perspectives of peoples both historically and geographically, highlighting what we share in common, rather than our differences.

How does a high quality music education reflect Fundamental British Values?

Music education embodies Fundamental British Values. It envelops democracy through its conventions of promoting pupil voice, leadership, reflection and development of ideas through discussion and example, including a broad range of musical genres and traditions. It inspires common human feelings and bridges gaps between cultures that often, spoken language cannot. This in turn raises self-esteem and feelings of personal liberty. It promotes feelings of 'worth', whilst also developing a sense of respect for the individual liberty of others.

Pupils who are impacted by from behavioural or anti-social issues, often find the social aspects of creative class/group work, leadership opportunities, working in harmony with others, the support and value they receive for their ideas and concepts, the support they receive for developing their personal ideas, and the trust and responsibility inherent in music educational practices, positively modifies their behaviour. Social and democratic aspects of music education can provide life-long benefits in terms of

conforming to, and contributing to societal norms, the rule of law and respect and tolerance for others, allowing for pupils to develop mutual respect for those with different faiths and beliefs.

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Design and Technology

Since November 2014 schools have been required to promote fundamental British values.

Through the common inspection framework (2015), Ofsted evaluate the extent to which pupils' spiritual, moral, social and cultural development (SMSC) includes:

'Acceptance and engagement with the fundamental British values of democracy, the rule of law, individual liberty and mutual respect and tolerance of those with different faiths and beliefs; they develop and demonstrate skills and attitudes that will allow them to participate fully in and contribute positively to life in modern Britain.'

Ofsted School inspection handbook, August 2015, p.36

More broadly, Ofsted evaluates how well leaders and managers in schools prepare pupils positively for life in modern Britain and promote fundamental British values. Design and technology has a very important role to play within the school curriculum in preparing pupils for later life and helping them to develop an appreciation of values within our society. This is clearly articulated in the 2014 National Curriculum purpose of study statement:

'Using creativity and imagination, pupils design and make products that solve real and relevant problems within a variety of contexts, considering their own and others' needs, wants and values.'

'Pupils learn how to take risks, becoming resourceful, innovative, enterprising and capable citizens.'

'Through the evaluation of past and present design and technology, they develop a critical understanding of its impact on daily life and the wider world.'

‘High-quality design and technology education makes an essential contribution to the creativity, culture, wealth and well-being of the nation.’

According to DfE guidance ‘Promoting Fundamental British Values as Part of SMSC in Schools’ (2014, p.5) schools should develop pupils’ appreciation of British values in a range of ways, some of which can be supported by pupils’ learning in design and technology:

- enable students to develop their self-knowledge, self-esteem and self-confidence

D&T provides frequent opportunities for pupils to reflect on their own preferences, values, likes and dislikes when designing, making and evaluating their own products and evaluating existing products.

According to research and inspection evidence, D&T is one of pupils’ favourite and least truned subjects and the motivational effect of design and technology education can help to raise pupils’ self-esteem and self-confidence.

- encourage students to accept responsibility for their behaviour, show initiative, and to understand how they can contribute positively to the lives of those living and working in the locality of the school and to society more widely

D&T requires pupils to work with increasing independence, and to demonstrate resourcefulness and initiative when solving design problems and addressing design opportunities. D&T projects provide pupils with considerable scope to make their own design decisions, to be innovative and to take creative risks. They are given increasing responsibility for their actions, including working safely and hygienically with a range of tools, equipment and materials.

Research indicates that pupils value D&T because of the way it prepares them for later life. Pupils are required to work within a range of contexts, such as the home, school and local community, and develop a critical understanding of the impact of products that people have designed and made – both positive and negative – on daily life and the wider world.

- further tolerance and harmony between different cultural traditions by enabling students to acquire an appreciation of and respect for their own and other cultures

D&T is fundamentally a user-centred subject where pupils are constantly required to consider their own and others’ needs, wants and values when designing and making products. All D&T projects, especially those focusing on food and textiles, provide numerous opportunities for pupils to explore the cultural significance of the products they are creating and to consider the traditions, values and needs of their intended users.

- encourage respect for other people

When carrying out D&T projects, pupils are often required to work collaboratively and with mutual respect for each other’s opinions, values and ideas. Pupils are given frequent opportunities to generate, develop and communicate their design ideas, which should be evaluated according to agreed design criteria and treated with respect by other members of their team. In D&T, pupils should learn that there is no right or wrong answer when tackling a design problem, only better solutions.