ACHIEVE WELL TEAM

Empowering wellbeing,
elevating achievement





Creating Opportunities for Participation in PSHE

40 activities to use for engaging PSHE

challeNGe
Nottingham's Cultural Education Partnership

Nottingham City Council

Contents

Introduction 3
Why use participative approaches in PSHE? 4
The rationale for creative and participative approaches in PSHE 4
Links to updated RSHE recommendations and good practice 4
An overview of participative pedagogies relevant to PSHE 5
Types of participative approaches 6
Choosing participative approaches for your lesson 6
Why we don't encourage True/False 8
Safeguarding considerations in participative lessons 9
Working with external creative facilitators 11
Adaptation guidance for SEND and diverse learner needs 12
Participative activities 13

Active learning

Vote with your feet 15
Binary card sort 16
Card continuum 17
Cards in shapes 18
Swapping cards 19
Human bingo 20
Whisper game 22

Problem solving

Invent a new product for market 23
No-words challenge 24
Scenario problem-solving 25
Pack your backpack – public safety 26

Visual arts

Colours of meaning 29
Reverse Pictionary 30
Create hierarchical diagrams (family trees) 31
3D modelling 33
Modelling fun 34
Comic strips 35
Book cover design 36
Mural creation 37

Drama

Freeze-frame scenes 39
Charades 40
Scene reading (or full roleplays) 41
Minds and motives 42

Music

Dissecting lyrics 43
Playlists with a purpose 44
Song lyrics/rap/spoken-word poetry 45

Digital media

Emoji communication 46
Podcast production/interview projects 47
Photo editing and intrusive thoughts 48

Storytelling

Timeline creation 50
Story bags (performances) 51
Story bags (co-creation) 52
Build a story bag 53

Creative writing

Blackout poetry 54
Acrostic poems 55
Letter writing 56
Gratitude journals 57

Co-production

Mind mapping/community needs 58
Graffiti walls/virtual boards 59
Brainstorming/lists carousel 60

Appendix 1: Local creative practitioners 61
Appendix 2: Further reading 66
Appendix 3: Achieve Well Team 67

Introduction

Creativity can help pupils engage with PSHE in ways that are meaningful, memorable and enjoyable. At Achieve Well, we see creativity as much more than artistic ability. It includes problem-solving, expressing ideas, exploring different perspectives and finding new ways to participate in learning.

We recognise that schools are working within increasingly pressured timetables and budgets, which can make it difficult to experiment with different teaching approaches. This manual has therefore been designed to help teachers introduce creativity into PSHE without adding unnecessary workload. Creative teaching does not necessarily require expensive materials, extensive preparation or curriculum redesign. Sometimes a small change to an existing activity can make a significant difference.

The manual contains a range of practical approaches, from quick activities requiring no preparation to more ambitious creative projects. Activities are rated for preparation time and complexity, helping you identify approaches that suit your pupils, available time, resources and confidence.

We hope the manual gives you the confidence to try new approaches, adapt familiar ones and discover, or rediscover, creative ways to make PSHE engaging, participative and relevant.



Click to return to Contents page

Why use participative approaches in PSHE?

The rationale for creative and participative approaches in PSHE

The rationale for embedding creative and participative approaches within PSHE and RSHE curricula starts with moving away from approaches that position pupils as passive recipients of information and towards learning experiences that actively involve them in the process.

Statutory guidance in England emphasises that relationships, sex and health education must be age-appropriate, inclusive, and reflective of the realities pupils face. Given the broad range of complex and sensitive topics that schools are expected to cover, more instruction-led approaches can sometimes feel like the most practical option for busy staff. However, these approaches do not always engage pupils with the social, emotional and real-life aspects of the subject.

By prioritising creativity, educators can create opportunities for pupils to explore and apply their learning through activities such as drama, visual arts, storytelling and digital media. Creative approaches can support deeper engagement by connecting learning to realistic situations and encouraging pupils to think critically about the choices and challenges they may encounter in their lives.

Research[1,2] shows that when learners take an active role in learning, through activities such as card sorts, scenario-based problem-solving, visual arts or story bags, they have opportunities to develop confidence in expressing ideas, consider different perspectives and apply their learning to new situations. Integrating these methods can help PSHE/RSHE become a vibrant and engaging subject while supporting pupils' learning and development.

Links to updated RSHE recommendations and best practice

The revised 2025 RSHE statutory guidance further strengthens the case for using creative and participative approaches in PSHE. Paragraph 34 of the guidance[3] states: "Effective teaching will be participative and interactive and will give pupils opportunities to develop skills and to discuss and critically evaluate complex relationship scenarios."

1 Yannier et al. (2021). Active learning: "Hands-on" meets "minds-on". Science, 374(6563), 26-30. par.nsf.gov/servlets/purl/10321235

2 Kozanitis, A., & Nenciovici, L. (2023). Effect of active learning versus traditional lecturing on the learning achievement of college students in humanities and social sciences: A meta-analysis. Higher Education, 86(6), 1377–1394. doi.org/10.1007/s10734-022-00977-8

3 Department for Education (2025) Statutory guidance Relationships and sex education (RSE) and health education www.gov.uk/government/publications/relationships-education-relationships-and-sex-education-rse-and-health-education

The relational and complex topics included within this revised guidance are often difficult to explore through teacher-led explanations alone but can be effectively brought to life through creative and interactive methods.

Creative approaches can be a powerful way of helping pupils engage with and understand statutory content. When young people learn through creative activities, they have opportunities to explore different viewpoints, think critically and develop the skills needed to navigate relationships and wider life experiences. At the same time, teachers can model the inclusive and respectful approaches promoted through the guidance.

An overview of participative pedagogies relevant to PSHE

Creative PSHE is based on the idea that pupils learn well through participation and working with others. These approaches position pupils as active participants in learning rather than passive recipients of information. For example, drama activities can help pupils explore topics such as relationships and power dynamics in a safe and engaging way. Drama-based approaches such as role plays use distancing techniques that allow sensitive content to be explored safely through characters and hypothetical scenarios, keeping discussion one step removed from pupils' own experiences. Visual arts approaches such as collage allow young people to explore identity and difference in tangible, low-pressure ways that do not rely solely on verbal discussion.

Effective PSHE integrates knowledge, attitudes, skills, aspirations and habits. Creative methods provide opportunities for self-reflection and to practise skills in meaningful ways. Creativity is not limited to drama and visual arts. Many familiar structured activities (agree/disagree continuums, card sorts and carousel discussions) require pupils to think and work in creative ways. In this context, creativity is not about keeping pupils busy or entertained, it is about using engaging approaches to deepen learning and participation.



Types of participative approaches

The 40 activities in this manual are divided into nine categories.

- **Active learning:** This category uses physical movement and interactive game style methods to engage pupils directly with PSHE content.
- **Problem solving:** These activities challenge pupils to navigate realistic scenarios or design innovative responses, fostering critical thinking skills and a deeper understanding of health and wellbeing choices.
- **Visual arts:** Interacting with and creating visual works allows pupils to organise and explore information, ideas and emotions in different ways. Visual creative expression can also lower the barrier to exploring sensitive subject matter.
- **Drama:** Drama methods allow pupils to physically embody emotions, explore diverse perspectives through fictional characters and rehearse real-life skills such as boundary setting and conflict resolution.
- **Music:** These activities include listening, analysing, curating and creating music. Bringing music and audio into the classroom gives pupils opportunities to articulate their own thoughts and reflections on PSHE themes.
- **Digital media**: This approach uses modern tools to explore how society interprets and represents the world. Digital editing tools also provide unique opportunities to demonstrate some visualisation techniques that can support emotional wellbeing and stress management.
- **Storytelling:** Storytelling activities encourage pupil engagement by building narratives around key topics. Inviting pupils to co-create stories can increase engagement with learning and help them develop empathy for different perspectives.
- **Creative writing:** These methods allow pupils to summarise their learning and explore new meanings through the creative use of language. The activities can appeal to pupils with a wide range of English language abilities.
- **Co-production:** Co-production activities prioritise pupil voice by involving them in identifying the challenges and solutions relevant to their own lives. These collaborative approaches create opportunities for pupils and teachers to work together, building shared understanding and knowledge.

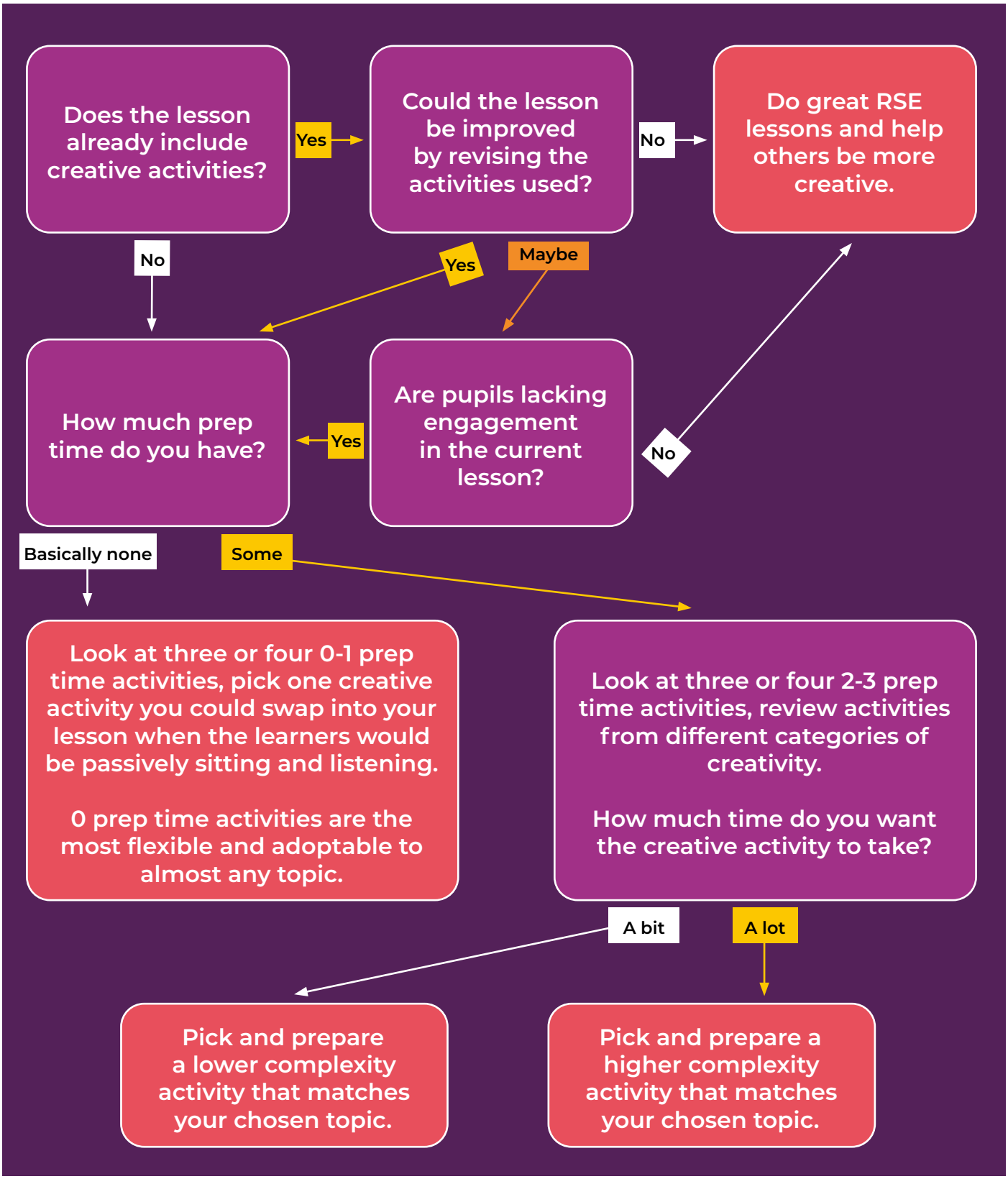
Choosing participative activities for your lesson

To effectively integrate creative activities, start by identifying the learning outcome you want pupils to achieve. Once you are clear about the outcome, work backwards to select the most appropriate method. When reviewing your current lesson plans, look for opportunities to make them more creative. Be honest about your team's current strengths and capacity for delivering new PSHE content. There is no virtue in complexity for its own sake; a simple sorting task, skilfully debriefed, will outperform an elaborate drama activity that shows promise but cannot be delivered effectively because staff do not have the time or resources to run it fully.

Assess your own comfort and skill levels honestly and choose activities you can facilitate confidently if disclosures or challenging views emerge. Consider class

composition, space and time available, and whether materials will support, rather than distract from, the learning. Finally, plan the debrief with as much care as the activity itself. The discussion and reflection that follow the activity are often where the most meaningful learning takes place.

This manual provides guidance on the preparation time required and the complexity of each strategy, enabling you to select activities that reflect the time, resources and confidence available. Many low-prep activities are highly flexible and can be introduced at short notice if you sense that pupils are struggling to engage with a topic. The flow chart below may help you decide which creative activities to include.



Why we don't encourage using True/False

True/false activities require teachers to explicitly present false statements to children and young people. Exposing learners to plausible falsehoods can accidentally reinforce misinformation. No one can pay attention 100% of the time, it is easy for true/false activities to lead to situations where a student remembers the teacher saying the false statement but forgetting that it was a false statement. This risk is made bigger if the true and false statements are visually displayed. The saying "I hear and I forget, I see and I remember" may be overused but research[4] suggests there is a scientific base for the claim. Humans appear much more capable of recalling what they see over what they hear.

A child who was paying partial attention to the lesson and activity can easily leave the room with the firm memory that the learning included a specific point that is simply untrue. They remember the screen showing the statement and lots of classroom discussion but can miss out on the key fact that this was a lie.

This does not mean we cannot use the same basic structure in PSHE but we recommend using different fundamental questions. Don't ask is it true or false but ask instead considering some of the following:

- Is it boring or interesting?
- Is it pleasant or unpleasant?
- Is it good news or bad news?
- Is it helpful or irrelevant?
- Does it connect people or divide them?
- Is it a choice or a rule?
- Does it affect you directly or does it affect others?
- Is it a cause or an effect?
- Is it common or is it rare?

Such questions allow you to present clear, true facts and still make the lesson engaging by having the children and young people divide the facts into two options.

4 Bigelow, J., & Poremba, A. (2014). Achilles' Ear? Inferior Human Short-Term and Recognition Memory in the Auditory Modality. PLOS ONE, 9(2), e89914. doi.org/10.1371/journal.pone.0089914

Safeguarding considerations in participative lessons

Every PSHE activity should take place within a carefully planned safe learning environment, and creative activities are no exception. Before the session, teachers should revisit and display a co-created class agreement or set of ground rules. These might include:

- The right to pass or opt-out of activities
- No personal questions
- No naming of individuals
- Correct use of anatomical terminology

Be aware that young people may suggest that "what is said in the room stays in the room". While this reflects a positive desire for privacy and respect, it is not appropriate to promise complete confidentiality in PSHE lessons. Instead, you might agree the principle that "We do not gossip about what people share in the session." Pupils also need to understand that teachers have a duty to act if they receive information that suggests a child may be at risk of harm. This helps establish clear expectations while remaining consistent with safeguarding responsibilities.

During creative PSHE sessions, distancing techniques such as characters, scenarios, puppets, and fictional situations can help pupils engage safely with sensitive topics. These approaches allow issues to be explored through fictional contexts rather than personal experiences. Activities should be structured so that no pupil feels pressured to share personal information. Anonymous response activities such as sticky notes, can provide additional opportunities for participation. The nature of PSHE topics can increase the likelihood of disclosures during or after a session. However, educators should also be aware that pupils may communicate concerns through non-verbal forms of expression, including artwork, poetry or other creative media.



Whilst remaining vigilant it is important to remember that young people may choose to explore difficult themes in creative work as a way of understanding an issue, considering different viewpoints or responding to lesson content. This idea does not automatically indicate a safeguarding concern. For example, if a pupil writes a poem about bullying, this may represent a personal experience, but it may equally reflect creative exploration of a topic discussed in class. Where clarification is needed, it may be appropriate to ask open and non-leading questions such as:

Can you tell me a little more about the inspiration for this work?

What would you like someone reading this poem to take away from it?

Is there anything you would like to tell me that is not included in the artwork itself?

Some people create work based on their imagination, while others draw on things they have seen, heard about or experienced. What inspired this piece?



If you have any doubts or concerns, follow your school's safeguarding procedures and share the information with the designated safeguarding lead (DSL).

Where creative work is delivered by external artists or visitors, the school retains full responsibility for safeguarding. Schools should agree in advance how any safeguarding concerns will be handled and ensure that all relevant safer recruitment and safeguarding requirements have been met.

Working with external creative facilitators

Bringing an external creative practitioner into PSHE delivery can enhance and enrich learning, but the school retains ultimate responsibility for the quality and safety of every session. The starting principle, echoed in both the RSHE statutory guidance and PSHE Association advice on working with visitors, is that visitors should never replace a planned PSHE programme; they should complement and enrich it. Before commissioning a visitor or organisation, schools should be clear about the specific learning outcome the creative partner will support.

When recruiting, look beyond charismatic marketing to evidence of credibility: established practice; testimonials from other schools; sample materials; and alignment between the partner's stated values and the school's ethos and RSHE policy. An enhanced DBS check is a helpful part of the process, but a check alone is not sufficient. The school should also verify relevant experience and satisfy itself that the practitioner understands and can uphold the school's safeguarding expectations.

The updated RSHE guidance requires schools to agree in advance how a safeguarding concern or disclosure arising during the session will be handled by the visitor. Staff should remain present and engaged throughout. A pre-session briefing should also be part of the process. Share any existing class agreements or ground rules, and, where appropriate, provide information about SEND needs, vulnerabilities or other relevant considerations within the group. Check the planned content as carefully as you would your own teaching:

Does the planned content...

- avoid shock tactics, fear and shame, which research suggests can be ineffective and may discourage disclosure?
- avoid victim-blaming, glamourising or inadvertently promoting harmful behaviours?
- use accurate, up-to-date terminology and inclusive imagery that reflects diverse bodies, families and identities?
- use creative methods appropriate to the age, maturity and needs of the group?

For any drama-based activities, have clear agreements in place about participation and establish whether any physical contact will be involved between pupils.

Plan a joint debrief and schedule time for review, evaluation and follow-up activities that reinforce learning within the PSHE curriculum. Where the partnership works well, consider building it into your longer-term planning. Many creative practitioners and organisations need to be booked several months in advance, and ongoing partnerships can help create consistency, build confidence and strengthen learning over time.

In **Appendix 1,** you will find a directory of local artists who offer creative workshops exploring PSHE themes.

Adaptation guidance for SEND and diverse learner needs

When planning creative PSHE for pupils with SEND, the focus should be on adaptation rather than dilution. The statutory expectation is for high-quality teaching that is differentiated and personalised. This means adjusting how pupils access learning rather than lowering the intended learning outcomes. Creative methods are particularly valuable because they provide multiple ways to engage with the same learning, benefiting all pupils, not just those with identified needs.

For pupils with learning disabilities, break creative tasks into small, manageable steps, use clear and straightforward language, check understanding frequently and provide opportunities to revisit concepts through different creative activities. The aim is to support understanding over time helping learning become embedded and retained rather than simply experienced once.

For autistic learners, provide predictability and clarity through visual timetables, explicit instructions and clear beginnings and endings to activities, with advance warning of transitions between creative and discussion-based tasks.

For pupils with speech and language needs, offer non-verbal ways to participate such as symbol cards, sign language, or choosing between pre-prepared images.

Learners with physical disabilities may need adapted materials or alternative ways to participate in practical activities. Think ahead about table height, grip aids, digital alternatives, and never let an inaccessible activity become an excuse for exclusion. If a pupil cannot physically join in, plan a valued alternative role such as director, narrator or photographer. Learners with sensory impairments may benefit from tactile diagrams, real-life props and audio prompts.

Avoid assuming that pupils with SEND need a reduced PSHE curriculum. Pupils with SEND can be at increased risk of exploitation and abuse, making high-quality relationships, sex and health education particularly important. Rather than removing content, adapt learning to pupils' developmental stage and individual needs. Physical maturity may develop more quickly than emotional or social understanding but topics such as puberty, consent and safety still need to be taught. Creative activities can provide valuable insight into what pupils have understood. This is particularly important where social masking, communication differences or anxiety may make it difficult to judge understanding through discussion alone. Rather than focusing solely on whether pupils enjoyed an activity, consider what they can show, explain or demonstrate as a result of their learning.

Click to return to Contents page

Participative Activities

The following activities are grouped by type of participation. Many can be adapted for different topics, ages and learning outcomes. The suggested use cases are intended to provide ideas rather than prescribe how an activity should be used.

The table below shows all participative activities grouped by type. Each activity has been given a score for preparation time and complexity, ranging from 0 (low) to 3 (high). For example, Vote with your Feet requires no preparation but is moderately complex to run.

	Page no.		Preparation time needed	Complexity to run
Active learning	15	Vote with your feet	0	2
	16	Binary card sort	2	1
	17	Card continuum	2	2
	18	Cards in shapes	2	3
	19	Swapping cards	2	3
	20	Human bingo	2	2
	22	Whisper game	0	1
Problem solving	23	Invent a new product for market	0	1
	24	No-words challenge	0	1
	25	Scenario problem-solving	2	2
	26	Pack your backpack - public safety	3	3
Visual arts	29	Colours of meaning	2	1
	30	Reverse Pictionary	1	2
	31	Create hierarchical diagrams (family trees)	1	2
	33	3D modelling	2	3
	34	Modelling fun	3	3
	35	Comic strips	2	1
	36	Book cover design	1	1
	37	Mural creation	3	2
Drama	39	Freeze-frame scenes	0	1
	40	Charades	1	1
	41	Scene reading (or full roleplays)	1	2
	42	Minds and motives	2	2

	Page no.		Preparation time needed	Complexity to run
Music	43	Dissecting lyrics	2	1
	44	Playlists with a purpose	1	1
	45	Song lyrics/rap/spoken-word poetry	0	2
Digital media	46	Emoji communication	1	2
	47	Podcast production / interview projects	1	2
	48	Photo editing and intrusive thoughts	3	3
Storytelling	50	Timeline creation	1	2
	51	Story bags (performance)	3	2
	52	Story bags (co-creation)	3	3
	53	Build a story bag	0	2
Creative writing	54	Blackout poetry	2	2
	55	Acrostic poems	0	1
	56	Letter writing	0	2
	57	Gratitude journals	1	2
Co-production	58	Mind mapping community needs	1	2
	59	Graffiti walls/virtual boards	1	1
	60	Brainstorming/lists carousel	1	1



Active learning

Preparation time needed	0
Complexity to run	2

Vote with your feet

Pupils move to different sides of the room (e.g. "Agree" vs. "Disagree") based on statements read by the facilitator, encouraging the pupils to think independently and decide for themselves. Feedback between statements helps pupils to practice sharing and listening to different views.

Equipment
None

Method
1. Clear a space in the room and designate opposite sides to a response, for example "Strongly Agree" vs "Strongly Disagree" or "Fact" vs "Opinion".
   (See note in **introduction** about why we don't encourage using True/False)
2. Read out a statement related to your topic and direct pupils to move to the position that reflects their view.
4. Invite pupils from different positions to explain their reasoning.
5. Repeat with additional statements, encouraging discussion and feedback.

Suggested use cases

Primary	Secondary
Families and diversity - High energy/low energy with a list of things to do at the weekend (watch TV, play at the park, tidy the house, go to religious service etc)	**Sexual behaviour** - Facts/opinions with a list of statements about sex. For example "Some types of sex can sometimes lead to a conception" (fact) and "Sex is better at night than in the morning" (opinion).
Grief and loss - Like/dislike with a list of ways people can choose to remember/ honour people (and pets) who have died	**Digital literacy** - Trustworthy/ suspect with a list of news sources (BBC, stranger's social media post, advertisement etc)



Preparation time needed	2
Complexity to run	1

Binary card sort

As a physical object the card deck can be as simple as a photocopied collection of key vocabulary, or as complex as professional printed decks of specialist information. The simplest way to use a deck of cards is to separate the cards into two distinct binary options. The process of reading, assessing, assigning, or organising is part of the learning, but the bigger learning often occurs in conversation around the movement of the cards.

Equipment

A deck of cards for each group. Depending on the context, the deck might be 15 cards or 50+

Method

1. Explain that the task is to separate the cards into two piles. For example, separate these emotions into pleasant and unpleasant emotions to feel or divide these drugs between legal and illegal.
   (See note in **introduction** about why we don't encourage using True/False)
2. Ensure you create time to ask about cards the groups wanted to place in both groups, somewhere in between or maybe into a third category. The artificial restriction of a binary choice forces the learners to think within tight boundaries, yet often the deeper conversation emerges from the cards that resist simplistic categorisation.

Suggested use cases

Primary	Secondary
Emotions - Pleasant or unpleasant	**Behaviour -** Kind or cruel
Healthy diet - High sugar or low sugar	**Drugs -** Legal or illegal
Digital activities - Public or private	**Infection control** - Prevention or treatment



Preparation time needed	2
Complexity to run	2

Card continuum

Many PSHE topics reject simply binary categories. Instead, having pupils place cards on a continuum between options can give increasing complexity and detail. You can deepen the learning by asking exploratory questions such as "Why have you placed the card there?" or "Do you think everyone in the group will place it in the same place?" or "What card do you think is missing from the deck I have given you?".

Equipment

One deck of cards per group (up to 20 cards)

Method

1. Create a spectrum between two end points and ask learners to position each card relative to the others. For example, learners could arrange activities from least risky to most risky, or place relationship milestones in the order they believe they should or are most likely to occur within a romantic relationship
2. Conversation around these cards is valuable across the whole spectrum but you can push the discussion deeper by asking questions about cut-off points. For example, "Which activities are so risky, we use the law to prevent them?" or "At what point do you think a couple would be 'in love'?"

Suggested use cases

Primary	Secondary
Outdoor safety - Between very safe to high risk of injury	**Downtime -** Between self-care to caring for other people
Internet activities - Between positive to negative	**Power and influence -** Experiences that are fully empowering to things which are disempowering
Childhood timeline of milestones - From baby to teenager	**Relationship timeline milestones -** From before the relationship starts to final things before a relationship ends



Preparation time needed	2
Complexity to run	3

Cards in shapes

Moving from one-dimensional continuum lines to 2D shapes allows pupils to start to express more complex relationships between topics and ideas.

Equipment

A deck of cards for each group. Depending on the context, the deck might be 15 cards or 50+

Method



1. Diamond 9s, pyramids or even complex shapes like trees with roots, trunk and branches can all lead learners to think more deeply about the concepts and how they want the information to be sorted, arranged and presented.
2. This style of card sort is particularly well-suited to have pupils stand up and move around the room to view how other pairs and groups have designed their response. Following from the direct instruction you have given about how to use the shape, the learners can pick up loads of ideas from their peers by seeing what they have created. For example, if you have asked them to place a deck of school activities into the shape of a car, which activities are in the spot of the engine driving the school forward.
3. A variation of this that leans into the creativity of learners is to give them an aim and then let them choose what shape they want to create.

Suggested use cases

Primary	Secondary
Healthy diet - Placing food on the classic food pyramid or NHS Eatwell food plate	**Friendship tree** - place the fruits of a healthy friendship on the leaves of a tree diagram and the qualities that make friendships flourish amongst the roots
Identity - placing aspects of identity in a circle, with things that are visible (eye colour, age etc) on the outside and things that can be invisible (beliefs, education etc) on the inside	**Pyramid of violence** - placing actions of aggression from lower level and common attitudes at the foundation up to rare but very violent actions at the top

Preparation time needed	2
Complexity to run	3

Swapping cards

Pupils hold cards and physically move around the room to swap cards with classmates, to find the cards they prefer. This style of card activity is highly effective at getting the pupils listening to their peers' views. It is a bit like swapping football stickers on the playground.

Equipment

For a class of 30, this method requires you to have over 150 cards, you can have some repeats but we suggest having at least 50 different cards



Method

1. Deal three or four cards to each individual learner in your group. Then instruct the learners to stand up and move around the class swapping cards with each other to get cards they personally prefer.

   For example, if you have a collection of healthy coping strategies, instruct them to swap their cards to get a better set of coping skills that work for them, allowing you to emphasise how natural and normal it is that different people will better engage with different skills.

2. This active learning introduces the content on the cards in a fun and engaging way with lots of movement. But more importantly it gives young people the chance to practice the skill of talking about the content with their peers.

Suggested use cases

Primary	Secondary
Careers - Future employment ideas	**Healthy relationships** - Ideal first date activities
Emotional wellbeing - Healthy coping strategies	**Personal safety** - Most valued emergency kit to take on a trip (first aid, spare socks etc)
Media literacy - Favourite media (genres and mediums)	**Any subject** - Most interesting topics you would enjoy learning more about (a great ice breaker activity for the start of a student consultation event)

Preparation time needed	2
Complexity to run	2

Human bingo

This classic ice breaker can be adapted into a fun way to introduce a topic. These are great ways to get pupils talking about a topic and learning about their class community. They can also be used with older pupils to check learning.

Example Primary Board – Outdoor Safety			
Can name one way to keep safe outside	Can name three things to take on a picnic	Has seen a sunrise	Can name one thing to do if they get lost
Knows how to use a compass	Knows how to use a paper map	Knows the emergency phone number	Can name three types of trees

Example Secondary Board – Online Safety			
Knows what a password manager is	Can explain what cookies are	Can name one risk associated with AI	Can name one thing to think about before posting online
Can name one sign that an account has been hacked	Can explain what Two-Factor Authentication does	Can name one way to protect privacy when using a webcam	Can explain "End-to-End Encryption"
Knows how to check a site/app's Privacy Policy	Can explain why keeping devices updated is important	Can explain why backing up is useful	Knows how to block and report an account

Equipment

Pre-prepared bingo grids with life experiences, pens or pencils

Method

1. Create bingo grids with various statements in each square and distribute grids to all pupils.
2. Pupils move around finding classmates who can say a square applies to them.
3. When found, the classmate signs that square. Each square must be signed by a different student in the group.
4. The first student to complete a line (or full grid) wins.

Suggested use cases

Primary	Secondary
Personal Safety – Outdoor knowledge	**Health** – Ways to keep healthy
Developing bodies – Puberty knowledge	**Drugs** – Drug and alcohol knowledge
Mental wellbeing – Calm-down ideas	**Digital literacy –** Online safety



Preparation time needed	0
Complexity to run	1

Whisper game

This classic party game can play an important educational role. Passing a message around a circle highlights the importance of clear communication and the distortion caused by interpretation.

Equipment
None

Method
1. Arrange pupils in a circle or line.
2. Whisper a true topic-specific message to the first pupil.
3. Each pupil whispers what they heard to the next person.
4. The last pupil says the message aloud.
5. Compare final message to original and discuss communication clarity, interpretation, and distortion.

This activity can be particularly effective in teaching about the concept of online misinformation and how gossip and rumours can impact friendships. It's also a useful icebreaker for any PSHE subject where you want to remind people that sometimes rumours and myths are common.

Suggested use cases

Primary	Secondary
Friendship - Gossip and rumours	**Relationships -** Consent
Online safety - Misinformation	**Social media -** UK laws
Developing bodies - Puberty changes	**Human rights -** Female Genital Mutilation



Preparation time needed	0
Complexity to run	1

Invent a new product for market

This creative problem-solving activity challenges pupils to design innovative products that meet real needs. By thinking like inventors and entrepreneurs, learners develop deeper understanding of why different options exist and how personal circumstances influence health and wellbeing choices.

Equipment

None

Method

1. Explain that they will need to develop a new product and present their idea to you like a TV show competition asking for investment.
2. Ask them to think specifically about: Who will use the product? How will the product work? Can you give it a brand name and identity? What is its unique selling point?
3. Arrange the group into pairs or small groups and give them five minutes to generate their pitch.
4. Move around the group and ask prompting questions.
5. Let each group pitch you their idea and before declaring a winner.

This method has proven especially effective in lessons about methods of contraception. You can ask questions such as “Why are most available options aimed at female anatomy?” “What stops people using current options?”. At the end, emphasise how the variety of new ‘products’ they have created demonstrate that different people might consider different factors when making choices about their reproductive health.

Suggested use cases

Primary	Secondary
Personal safety - First aid equipment	**Emotional wellbeing -** Fidget toys
Puberty and physical health - Period products either for period bleeding or to add to a 'care pack' to help with associated sensations and feelings.	**Sexual health -** New contraceptive options

This activity can work really well with an outside artist to facilitate, please look at our glossary of providers at the end of the document.

Preparation time needed	0
Complexity to run	1

No-words challenge

Pupils silently arrange themselves (e.g. by age) using only gestures and body language.

Equipment
None

Method
1. Explain the challenge: arrange yourselves in a line or in groups without speaking.
2. Pupils can only use gestures and body language.
3. Allow time for silent arrangement.
4. Once arranged, check accuracy and discuss non-verbal communication cues.

The method of this activity is a fun, easy way to consider communication and reading body language. However, you can also use it to introduce other topics by careful selection of the criteria for the arrangement; this can make the activity relevant for a much broader range of subjects.

Suggested use cases

Primary	Secondary
Identity and puberty - Continuum of how old they are	**Digital literacy -** Continuum based on how much they think AI will impact their future career
Physical activity - Continuum of how long it would take them to walk to school (even if they normally arrive by car or public transport)	**Families and reproduction -** Continuum based on what age they think is best age to be a parent
Friendships - Groups based on their favourite thing to do with friends (football, chatting, dance etc)	

Preparation time needed	2
Complexity to run	2

Scenario problem-solving

This scenario-based activity is highly flexible to a wide range of topics. By presenting realistic scenarios and asking pupils to navigate them, they will develop critical thinking skills and practical knowledge about how to respond to challenging situations safely and effectively.

Equipment

Scenario cards or printed situations, paper for notes, discussion prompts

Method

1. Present a specific scenario
2. Ask: "What happens next?" and "What should the person do?"
3. In groups, brainstorm possible responses and solutions.
4. Share ideas with the class.
5. Discuss pros and cons of different approaches.
6. Identify key warning signs and protective actions.

Suggested use cases

Primary	Secondary
Friendships - Conflict resolution	**Personal Safety -** Grooming awareness
Online Safety - Social media and contact from strangers	**Relationships and sex -** Appropriate responses to risky situations



Preparation time needed	3
Complexity to run	3

Pack your backpack - public safety

This game works as a creative activity because it has guardrails and limits. Unlike simple free-form Mind mapping, pupils need to use their creativity to compare items and consider how each might be used. Limiting the options leads to creative comparison. This kind of thinking requires a different form of creativity from pupils and can help some pupils engage who might be put off by activities based on free-form creativity.

Equipment

Slides and blank paper or worksheet (see below) each

Method

1. Give each pupil a worksheet or make sure they have access to blank paper and pens.
2. Explain that they will be planning what items to include in a backpack for a group trip. They are in charge of packing items to help keep the group safe. But you can't overfill the bag. They only have room for 15KG of stuff.
3. Using a slide with kit options (or a worksheet) let the young people spend 5 minutes choosing what items they will include. Emphasise they can only fit 15KG of items so they cannot take everything on the list.
4. Now run through a fake story of the group going on a trip where they face safety problems and challenges. Each young person starts with a motivation score of 5, each problem lowers their motivation by 1 unless they have the relevant item to resolve the problem. Because different young people will have packed different items in their imaginary bags they will find their motivation decreases at different rates.
5. The exercise continues until your story is complete or everyone's motivation score has dropped down to 0. Keep the story moving at a fast pace to keep people engaged.
6. If working with a whole class, do not allow the pupils to make up suggestions about how a different item could actually be used in the situation, be strict to the story and emphasise that this is a game and the real world is more complex. However, if you do this activity with a small group of 6 or less learners you might do the opposite and encourage them to think creatively about how they could solve problems with the items in their pack.

Example item lists and an example story are included below or you can create your own.

Suggested use cases

Primary	Secondary
Personal safety - Evaluating safety priorities and understanding consequences of choices in challenging situations	**Outdoor safety -** Planning for group safety, problem-solving under pressure, and resource management

Pack your backpack - public safety worksheet



You can fill the bag with up to 15KG of equipment.
Pick carefully what items you will pack.

Item	Weight	Tick if picked
First aid kit (basic)	1 Kg	
First aid kit (advanced)	3 Kg	
Water filter/purifier	1 Kg	
Acoustic guitar	4 Kg	
Large portable bluetooth speaker	1 Kg	
Thermal emergency blanket	0.5 Kg	
Big torch with extra batteries	1 Kg	
Rain poncho	0.5 Kg	
High-energy food snacks	0.5 Kg	
Hardback novel	1 Kg	
Well-balanced camp food	2 Kg	
Paper map and compass	0.5 Kg	
Full makeup/grooming set	1.5 Kg	
Sunscreen, hat and shades	0.5 Kg	
Insect repellent	0.5 Kg	
2 litres of water	2 Kg	
Portable stove	2 Kg	
Large tin of baked beans	1.5 Kg	
Rope	1.5 Kg	
Portable radio	1 Kg	
Air horn	1 Kg	
Heavy waterproof coat	3 Kg	
Bag of candy floss	0.5 Kg	
Single person tent	2 Kg	
Two-person tent	3 Kg	
Box of 50 balloons	0.5 Kg	
Dry change of clothes	2 Kg	
Sleeping bag	2 Kg	
Total Weight		

Pack your backpack - public safety example story

Your group is heading off for an overnight adventure in the countryside. You've packed your backpack, but with a 15kg weight limit you couldn't take everything. Let's find out how well you prepared...

1. You've been walking about an hour into the trip when the clouds open. Within minutes, the rain is pouring down, and everyone is at risk of getting soaked. Lose 1 motivation point unless you packed a **heavy waterproof coat** (a rain poncho is no match for the level of rain coming down).
2. The rain finally stops and you set off again. While following an overgrown path, your friend accidentally grabs hold of a bramble bush and scratches their hand. Lose 1 motivation point unless you have a **first aid kit** (basic or advanced) to patch them up.
3. You carry on walking, but soon the path splits in two. There are no signs and nobody can remember which way you're supposed to go. After wandering around for while you realise you've gone the wrong way. Lose 1 motivation point unless you have a **paper map and compass.**
4. Eventually you find the right route, but you've lost time and it's getting dark. You reach your camp-site just as the last of the daylight disappears. Strange noises are everywhere! Lose 1 motivation point unless you packed a **big torch and extra batteries**.
5. After all that walking, you're thirsty. There's a stream nearby, but the water looks muddy and you don't know if it is safe to drink. Lose 1 motivation point unless you have a **water filter/purifier** or **2 litres of water**.
6. The next morning, you're crossing a rocky section of the trail when someone slips and cuts themselves. This time, it's a deep wound that is too big to fix with a plaster, you need a big bandage. Lose 1 motivation unless you have a **first aid kit (advanced)** to patch them up. (A basic first aid kit won't work.)
7. It's time to set off again. To continue, you need to get down a slippery, 10-foot rock face. It's terrifying. Lose 1 motivation point unless you have **rope** to climb down safely.
8. By lunchtime, you've been walking for 3 hours and your legs feel like lead. Everyone is hungry and lacking in energy. Lose 1 motivation point unless you have **high-calorie food snacks** or **well-balanced camp food** or **a large tin of baked beans**.
9. You've made it to the final camp-site. The sun goes down and the temperature drops quickly. Everyone is tired, cold and ready to stop for the night. Lose 1 motivation point unless you have a **thermal emergency blanket** or a **portable stove** to make a hot drink.

Preparation time needed	2
Complexity to run	1

Colours of meaning

It is common to associate colours with emotions and sensations, from simple patterns like anger is red, sickness is green and blue is calm. Building on this almost universal cultural idea as a foundation we can run creative activities that help learners grow in confidence to identify, discuss and express their feelings.

Equipment

Samples of colour (you can make your own by mixing paints and coating paper squares. Alternatively a trip to your friendly local DIY store can give you access to hundreds of pre-made colour samples with inventive names)

Method

1. Give each pair or small groups a variety (15+) of colour samples.
2. Ask a series of colour association questions such as
   - Which colour is the most happy, sad, excited, dull, calm?
   - Arrange the colours in a continuum from most energetic to least energetic.
   - Put the colours into groups of more abstract concepts such as friendships, violence, holiday, romance, heartbreak, danger.
3. Discuss with the pupils all their responses. Focus on affirming their progress in expressing feelings and show curiosity.
4. Extension idea. If the colour samples are unnamed, show three examples of how paint companies name colours. Ask the pupils to come up with their own names for the colours based on the feelings they believe they represent.

Notes: Some pupils with colour blindness may find this activity challenging. Consider using pre-labelled colour samples to support engagement where relevant. Take care not to reinforce stereotypes or microaggressions through colour associations (for example, black/dark as “bad” and white/light as “good”). Encourage discussion of diverse meanings and experiences of colour.

Suggested use cases

Primary	Secondary
Emotions - Growing vocabulary and confidence	**Emotions -** Sharpening ability to recognise their emotional state and explore causes
Friendships, family and relationships - Understanding others and growing empathy about how they might express their feelings	**Digital and media literacy -** Explore how film makers use colour to foster emotional reactions

Preparation time needed	1
Complexity to run	2

Reverse Pictionary

One pupil describes an image while others draw it, revealing how interpretation varies and emphasising the need for clear communication.

Equipment

Paper for drawing, pens/pencils
Topic-related images

Method

1. Select one pupil to be the describer and show the describer an image (hidden from the rest of the group).
2. The describer verbally explains the image without naming it.
4. Other pupils draw what they understand.
5. Compare drawings to the original image.
6. Discuss how interpretation varies and the importance of clear communication.

This activity is a natural fit to discuss online misinformation but can also open up questions of perspective and views on a wide range of subjects.

Suggested use cases

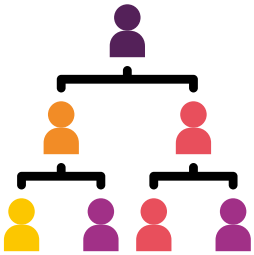
Primary	Secondary
Online safety - Misinformation	**Safety -** First aid equipment
Friendship - Arguments	**Physical health -** Drugs and alcohol
Mental wellbeing - Emotions	**Careers -** Jobs



Preparation time needed	1
Complexity to run	2

Create hierarchical diagrams (family trees)

Creating visual hierarchical diagrams helps pupils explore subjects and consider how facts, people or behaviour can be categorised. A family tree is probably one of the most well known and is great to explore different family structures, understand relationships between family members, and recognise that families come in many forms including blended families, single-parent households, foster families, and chosen families.



Equipment

Large paper or poster boards, coloured pens and pencils, ruler, optional: templates, photos or magazine cut-outs, glue sticks

Method

The most commonly used hierarchical diagram is a family tree (also known as a genogram) and this is a great example but this method of creatively presenting data can also be used to explain a wide range of subjects. The simple method is asking the pupils to represent the content they are studying in the form of this diagram. If doing a family tree, the process may look like this.

1. Introduce family trees and discuss different family structures. Explain that family trees can include biological relatives, step-family, foster carers, adopted family, and chosen family. Distribute the creative materials and templates if you are using them.
2. Encourage pupils to create a family tree based on a fictional family (from a scenario, book, TV show or film).
3. Encourage decoration and personalisation of the design. For older groups, explain that they should use lines of different style to represent different types of connection. For example if a pair of biological parents are separated they might want to interrupt the line with a break. If the connection is tense or difficult they might want to make the line jagged. If a relationship appears filled with love and happiness they might want to add some hearts, smiles or simple stars. The aim is to help pupils not only think about the logistics of how families might be connected, but also the various forms of connection within a relationship.

This activity can be particularly effective when combined with case studies or video clips which pupils can base a fictional family tree on. This combination can help deepen their understanding of the situation and the wide variety of family dynamics.

Suggested use cases

Primary	Secondary
Family trees - Explore diversity of family forms	**Sexual Health -** Create diagrams showing different forms of contraception and how they are connected (hormonal, barrier, long-lasting etc)
Emotional wellbeing - Create hierarchies of how emotions and sensations connect	**Digital literacy -** Create diagrams of tech platforms, services or AI clients (Meta's family of programmes, google etc)

This activity can work really well with an outside artist to facilitate, please look at our glossary of providers at the end of the document.



Preparation time needed	2
Complexity to run	3

3D modelling

3D modelling is an opportunity to discuss perspective, interpretation, variation, check understanding and promote curiosity. This is not an artistic competition, this is a chance to establish a baseline, consolidate learning or revise a subject with a tactile process.

Equipment

Playdough or other 3D sculpting material such as pipe cleaners, foil, card, lolly sticks and googly eyes

Method

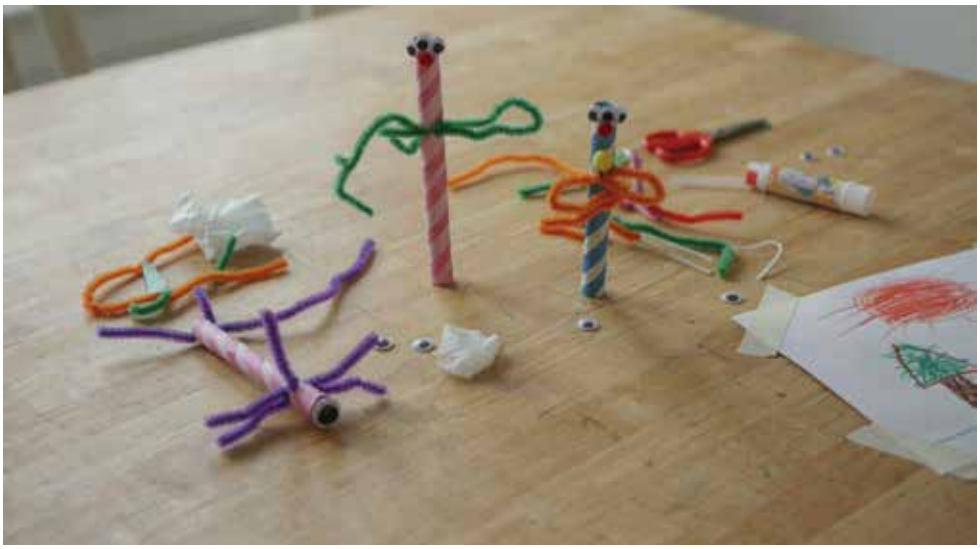


1. Explain the 3D model or object you want them to make, putting some example images on the board or on tables can be helpful.
2. Give each participant some modelling material.
3. Instruct everyone to create 3D models based on your chosen topic.
4. Move around the group encouraging creativity, answering questions and correcting any factual mistakes.

Suggested use cases

Primary	Secondary
Smoking – Model lungs or alveoli	**Sexual health –** Model genitals
Healthy eating – Model a healthy breakfast, lunch or dinner	**Careers –** Model success
Relationships – Model a happy family or friendship	**Health –** Model self-care

This activity can work really well with an outside artist to facilitate, please look at our glossary of providers at the end of the document.



Preparation time needed	3
Complexity to run	3

Modelling fun

Transforming medically accurate diagrams or models into creative, even absurd, art pieces (e.g. adding googly eyes to cells) to lower subject related anxiety and foster informal questioning.

Equipment

Printed medical diagrams or 3D models, creative supplies (googly eyes, paint, glitter, pipe cleaners, pom poms, glue, scissors)

The DT department might have a 3D printer you could use to print objects relatively cheaply.



Method

1. Set out medical diagrams/models and creative supplies.
2. Explain the aim: transform accurate materials into creative or absurd art.
3. Demonstrate examples (e.g. adding googly eyes to cells).
4. Allow pupils to create freely.
5. Use the relaxed atmosphere to encourage informal questions.

This form of activity is designed to foster informal education opportunities, led by the pupils' curiosity; they have the opportunity to ask you the questions they are genuinely curious about. This activity excels in smaller groups when sitting around a table, with the facilitator making a creative piece alongside the learners.

Suggested use cases

Primary	Secondary
Puberty - Turn diagrams of humans into trees	**Reproduction -** Turn organ models into cute creatures
Physical health - Turn microbes into mini monsters	**Physical health and identity -** Turn microscopic photography and diagrams into self portraits

This activity can work really well with an outside artist to facilitate, please look at our glossary of providers at the end of the document.

Preparation time needed	2
Complexity to run	1

Comic strips

Creating short comics featuring conversations where effective communication solves a problem.

Equipment

Paper divided into panels, pencils, markers, optional comic templates

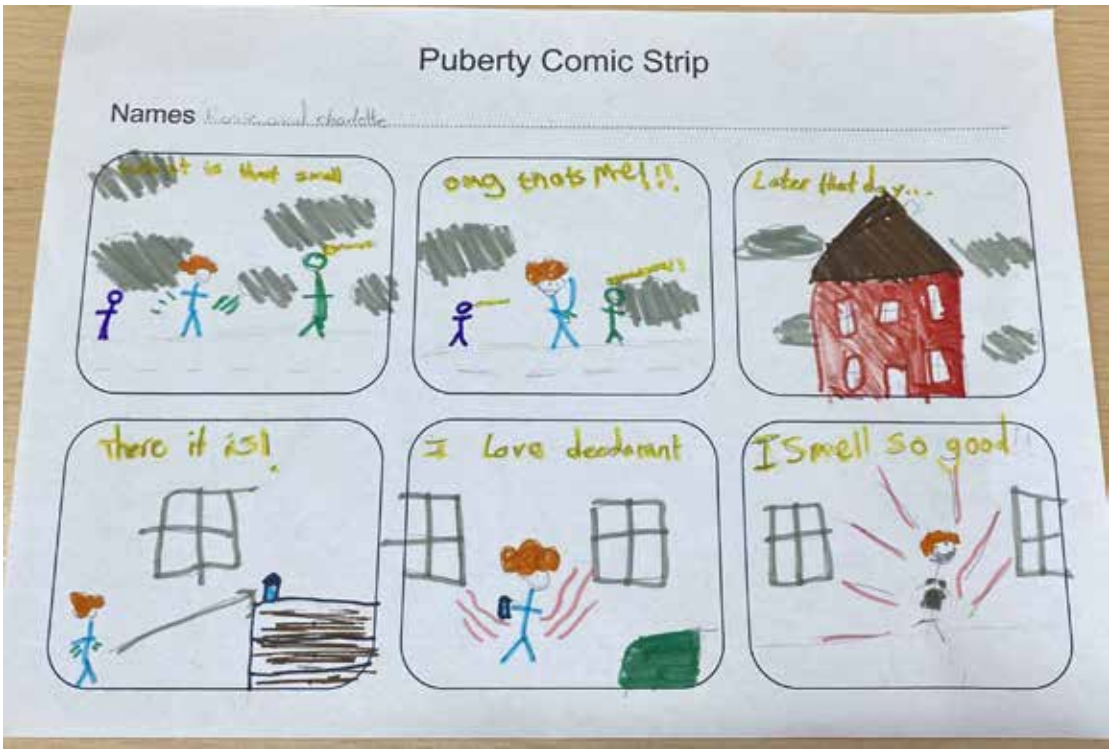
Method

1. Provide comic strip templates or blank panel layouts.
2. Explain the core theme and provide a couple of example strips.
3. Pupils draft storylines with characters and dialogue.
4. Draw and colour the comic panels.
5. Share comics with peer and discuss.

Suggested use cases

Primary	Secondary
Family - Changing family structures (marriage, new siblings, bereavement)	**Relationships -** Break-ups
Friendships - How to apologise	**Emotional wellbeing -** Exam stress
Physical health - Going to the dentist/ doctor	**Personal safety -** First aid

This activity can work really well with an outside artist to facilitate, please look at our glossary of providers at the end of the document.



Preparation time needed	1
Complexity to run	1

Book cover design

Creating a title, synopsis, and cover for a new book about the lesson's subject.

Equipment

Paper or card, markers, coloured pencils, optional printed templates

Alternatively this could be done on a computer using a simple design programme

Method

1. Explain the task: design a book cover about the subject.
2. Pupils create a title, author name, and cover illustration. Let them choose if the book is non-fiction or a novel.
3. Write a brief synopsis for the back cover.
4. Add design elements and finishing touches.
5. Some groups might enjoy presenting their book covers to the class, other groups might prefer handing it for teacher feedback.

As an activity this is a very flexible option for wrapping up almost any lesson.

Suggested use cases

Primary	Secondary
Healthy lifestyle - Sleep	**Marriage -** Weddings
Consent - Hugs	**Digital literacy -** Social media
Economic wellbeing - Savings in a piggy bank	**Physical health -** Hangovers

This activity can work really well with an outside artist to facilitate, please look at our glossary of providers at the end of the document.



Preparation time needed	3
Complexity to run	2

Mural creation

Working with your staff team, or with a local artist, the pupils can help design a new mural based on representing the views of the pupils.

Equipment

This can be a relatively small-scale in-house project, with pupils drawing on individual pieces of paper, which the school staff combine into a larger poster or display

Or it can be done with an external artist who will create a full wall-size painted mural using their medium and style

Method

1. Explain the theme to the pupils and the style of mural you will be creating.
2. Break the class into smaller groups to start generating ideas.
3. Encourage groups to record and share their ideas both as verbal description and draft sketches.
4. a) At this point, if you are keeping the project in-house, have all pupils generate their final art piece to contribute to the mural. Collect in all the creations and combine them.

   b) If you are working with an external creator, present all the ideas and if suitable hold votes on what elements the pupils want included in the mural.
5. Brief the artist on the pupils' ideas and give them time to draft their plan for the mural.
6. Agree the final plan for the mural and facilitate the artist to complete it. If possible allow pupils to visit the location of the mural as it is being created so they can see their ideas coming to life.
7. Display and celebrate the collaborative artwork.

Suggested use cases

Primary	Secondary
Friendship - Qualities of a good friend	**Diversity, equality, and respect -** Diversity of the classroom
Emotional wellbeing - Kindness and support	**Mental health and emotional wellbeing -** A memorial if the school has experienced the death of a student
Personal safety - Road safety	

This activity can work really well with an outside artist to facilitate, please look at our glossary of providers at the end of the document.


WHAT DOES HEALTHY COMMUNICATION LOOK LIKE?
show joy
smile
listen carefully
speak calmly
respect personal space
take interest
be welcoming
use kind words
support and encourage
disagree politely


Healthy Communication

Preparation time needed	0
Complexity to run	1

Freeze-frame scenes

Freeze frames offer a powerful way to explore emotions without words. By asking pupils to physically embody feelings in frozen poses, this drama technique builds emotional literacy and helps them recognise and express different emotional states in themselves and others.

Equipment

None

Method

1. Explain that everyone is going to be making some freeze frames to express a feeling.
2. Emphasise that in freeze frames, people are not moving and not making any sound. All the complexity of the situation needs to be expressed in the frozen position.
3. Instruct everyone to stand up and shake out their body to get ready. Then declare a feeling and give everyone 5 seconds to make their freeze frame.

   (Some good feelings to include happy, sad, hungry, sleepy, excited, bored, relaxed)
4. For each freeze frame, give positive feedback about how well people are doing at expressing emotions and, when relevant to your lesson, ask some follow-up questions such as “When do people usually feel like this?”, “Would you recognise someone feeling like this if you saw them?”, “What could make someone have this feeling?” or “How could we respond if we started to feel like this in real life?”

Whilst this activity is perfect for talking about emotions and sensations it can also be used in other topics such as healthy relationships. Asking the pupils to create freeze frames representing a case study.

Suggested use cases

Primary	Secondary
Emotions - Expressing and recognising different feelings	**Mental health -** Expressing states of wellbeing or distress
Friendship - Showing moments of kindness or conflict	**Friendships and relationships -** Showing freeze-frame moments from conflict resolution case studies.

This activity can work really well with an outside drama expert to facilitate, please look at our glossary of providers at the end of the document.

Preparation time needed	1
Complexity to run	1

Charades

One step more complex than freeze frame, the classic party game of charades becomes a valuable educational tool when adapted for PSHE topics. Acting out emotions, behaviours, and scenarios without words develops non-verbal communication skills while making learning active, memorable, and fun.

Equipment

Prepared cards with concepts, emotions, or scenarios to act out

Method

1. Prepare cards with relevant concepts
2. Divide into teams and explain the rules: no speaking, no mouthing words.
3. One student draws a card and acts it out.
4. Team members guess within the time limit.
5. Award points for correct guesses.
6. Discuss: How did body language help communicate? What was hard to express?

Suggested use cases

Primary	Secondary
Personal safety - Acting out emergency responses	**Emotions -** Acting out different emotional states
	Relationships - Miming healthy relationship behaviours
Health behaviours - Miming healthy behaviours like brushing teeth or washing hands	**Consent -** Depicting scenarios of asking and respecting boundaries

This activity can work really well with an outside drama expert to facilitate, please look at our glossary of providers at the end of the document.



Preparation time needed	1
Complexity to run	2

Scene reading (or full roleplays)

One more level of complexity and drama practice is acting out full scripted scenes. Scenes can bring PSHE topics to life by giving pupils a situation to explore, question and discuss. They can consider different perspectives, examine how characters interact and explore how events might unfold differently.



Equipment

Printed scripts or scene excerpts, highlighters

Method

1. Select or write scripted scenes exploring a PSHE topic.
2. Distribute scripts to pupils.
3. Assign roles and read through scenes.
4. Pause to analyse dynamics, power, and communication.
5. Discuss what the characters did well or poorly.
6. Explore how scenes could be rewritten.

Suggested use cases

Primary	Secondary
Friendship - Reading scenes about making new friends	**Consent -** Analysing communication and boundaries in scripts
Diversity - Analysing scripts about difference prejudice and inclusion	**Relationships -** Exploring power dynamics and healthy communication

This activity can work really well with an outside drama expert to facilitate, please look at our glossary of providers at the end of the document.

Preparation time needed	2
Complexity to run	2

Minds and motives

Exploring a character's potential mental state and motivation during PSHE-themed experiences is a powerful way to connect theory to concrete situations and explore different perspectives.

Equipment

Case studies or video clips

Method

1. Present a case study or show a video clip of a significant experience.
2. Assign different characters to individuals or groups.
3. Answer the following questions for each character: What does the character think and feel? How do their thoughts and feelings impact their actions? What is their perspective on the situation?
4. Share, compare and discuss how a character's behaviour may be motivated and how it might be received by other people in the case study.

Suggested use cases

Primary	Secondary
Friendship and arguments - Explore concepts of rupture and repair in friendships	**Identity and diversity -** Explore case studies about prejudice and discrimination
Safety - Explore stories of people experiencing disasters or emergencies	**Physical health -** Explore cases of individuals experiencing a physical health condition (or emergency)

Preparation time needed	2
Complexity to run	1

Dissecting lyrics

Music is a constant companion in young people's lives, often containing powerful messages about relationships, identity, and behaviour. This activity develops critical analysis skills by examining song lyrics, helping pupils become more discerning consumers of the media they encounter daily.

Equipment

Some way to play songs or share song lyrics. Choose songs with lyrics that can be critically analysed for their messages about relationships, identity, and behaviour. An example for primary might be Katy Perry's 'Firework' to explore messages about self-esteem and confidence and for secondary, 'Grenade' by Bruno Mars to explore relationships, expectations, and balance. You may also choose to use songs from history to explore how music and views around relationships have changed over time

Method

1. Emphasise that you are not saying some songs are 'good' or 'bad'. Highlight that the aim is to help everyone grow their ability to critically analyse the content of media.
2. Play a portion of a song and show the pupils the lyrics.
3. Ask learners in small groups or pairs to discuss the content of the song. The following discussion prompts may help the young people get thinking.
   - What is the main message of the song?
   - Are there any lyrics that surprised you?
   - What is positive about the lyrics?
   - What is negative about the lyrics?
4. Move the discussion forward by asking "How should we respond to songs with lyrics that we disagree with?", "Should music only include positive and healthy messages?" and "Do you think lyrics in songs could impact some people's understanding of how they should behave and think?"

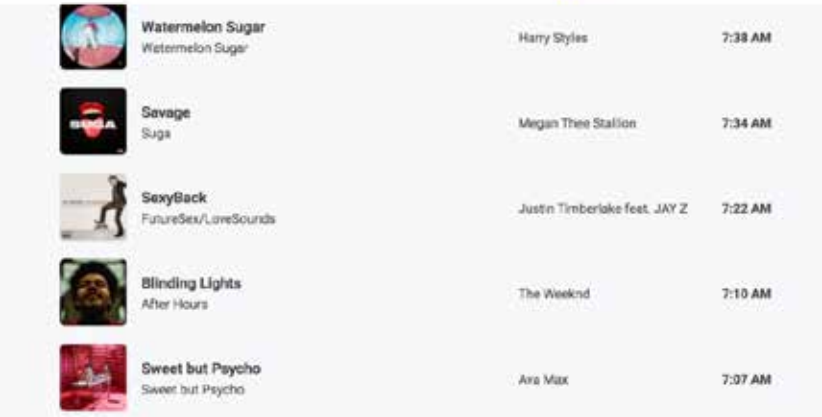
Suggested use cases

Primary	Secondary
Physical health - Analysing references to substance use	**Relationships -** Analysing messages about love and romance
Mental health - Examining songs about emotional experiences	**Consent -** Examining lyrics about respect and boundaries
Media literacy - Understanding how music shapes attitudes	**Body image -** Discussing how songs portray physical appearance

Preparation time needed	1
Complexity to run	1

Playlists with a purpose

Music has always been used to express and process emotions. This activity harnesses that connection by asking pupils to curate playlists that represent a character's emotional journey, building empathy and emotional understanding through a creative medium they love.



Equipment

None

Method

1. This activity works best as a follow-up or extension activity where learners have been looking at a case study, story or scenario with distinct characters.
2. Explain that the challenge is to make a playlist with a minimum of five tracks to represent the emotional state of a character in the situation they have been looking at. You can ask them to focus on a specific moment in the character's story. Or maybe they want the playlist to act more like a movie soundtrack and different songs connect to different moments in the narrative.
3. Depending on the complexity of the story and the musical familiarity of your learners this can take five minutes or 25 minutes. As such, it might work best as an end of session extension activity or homework.
4. Ask the pupils to write out their playlist suggestion and write one or two sentences for each song explaining why it is included in the list.

Suggested use cases

Primary	Secondary
Emotional wellbeing - Soundtracks for character's emotional journeys	**Mental health -** Creating playlists for different moods
Relationships - Playlists representing relationship stages	**Diversity and identity -** Music representing aspects of personal identity

Preparation time needed	0
Complexity to run	2

Song lyrics/rap/spoken-word poetry

Creating and performing song lyrics, raps and spoken word-style pieces can allow pupils to creatively express their thoughts and feelings in an accessible way.

Equipment

Paper for writing, optional microphone or recording device, performance space

Method

1. Introduce song lyric/spoken-word poetry/rap as creative expression forms.
2. Share examples if helpful.
3. Pupils write pieces about the core topic.
4. Allow time for drafting and practice.
5. Perform pieces for the group.
6. Celebrate creativity and discuss themes.

Suggested use cases

Primary	Secondary
Relationships - Performing pieces about healthy communication	**Diversity, equality, and respect -** Performances about identity and inclusion
Emotional wellbeing - Expressing feelings through spoken word	**Relationships -** Pieces about connection, love and commitment
Consent - Creative pieces exploring boundaries and respect	**Mental Health** - Expressing experiences of stress or resilience

This activity can work really well with an outside performer to facilitate, please look at our glossary of providers at the end of the document.



Preparation time needed	1
Complexity to run	2

Emoji communication

Turn text messages into graphical communication using emojis to explore how visual symbols influence interpretation.

Equipment

Devices with emoji keyboards, or worksheets with emojis to use

Method

1. Arrange the group into pairs. Provide a scenario or message to convey to one person in the pair.
2. The sender pupils create an emoji-only versions of the scenario or message.
3. The receiving partner in the pair interprets the emoji-only message.
4. Compare intended vs. received meanings and discuss visual symbols and potential misinterpretation.
5. Swap roles and repeat with a fresh message or scenario.

Suggested use cases

Primary	Secondary
Friendship	**Medical problems**
Online safety	**Good/bad dates**
Public safety	**Emotional reactions**



Preparation time needed	1
Complexity to run	2

Podcast production/interview projects

Podcast creation empowers pupils to explore PSHE topics through conversation and storytelling. This audio medium encourages thoughtful discussion, active listening, and the development of interview skills without the pressure of looking good on camera.

Equipment

Recording device (phone, tablet, or computer), microphone (optional), quiet space, editing software

Method

1. Introduce podcast format and share examples.
2. Plan interview questions about change, transition, or relationships.
3. Assign roles: interviewer, interviewee, producer.
4. Record podcast episodes.
5. Edit recordings if time allows.
6. Share and discuss insights gathered.

Suggested use cases

Primary	Secondary
Relationships - Interviews about healthy relationship qualities	**Identity -** Episodes exploring personal identity and values
Transitions - Podcasts about navigating life changes	**Mental health -** Episodes discussing wellbeing and resilience
Careers - Podcasts exploring different professions	**Marriage -** Interviewing married couples about their relationship

This activity can work really well with an outside audio production expert to facilitate, please look at our glossary of providers at the end of the document.



Preparation time needed	3
Complexity to run	3

Photo editing and intrusive thoughts

This creative digital activity bridges the gap between photo-editing skills and mental health techniques. By learning how to manipulate digital images, pupils discover they can apply similar techniques to their own thoughts and memories, gaining powerful tools for managing intrusive thoughts.

Equipment

Computers with digital image manipulation programmes. Open-source options are available such as the "Generic Image Manipulation Programme"

Method

1. Provide a set digital image and give instructions for learners to edit the photo by playing with colour, contrast, saturation, filters and crop.
2. It may be helpful to compare this process to applying filters such as those on Snapchat and TikTok.
3. Challenge the pupils to see how diverse they can adapt the image, without 'painting' any new content into the image.
4. For groups who like more guidance, give them specific instructions such as
   - Tweak the image to look as bright and colourful as possible
   - Tweak the image to feel dramatic and creepy
   - Edit the photo to try and make it very misleading
   - Edit the image to shift all the emphasis to the most important thing in frame.
5. After the pupils have played extensively with the computer controls, filters and crop feature, explain that humans can also practice this same process with images in their minds.
6. It is natural and normal for different people to have different levels of capability to remember things they have seen, or imagine new things. However detailed or vague our mind's eye can be, we can tweak how we think about these images in the same way we tweaked the photos.
7. Instruct everyone to close their eyes and imagine walking into the room. Now replay that image in your mind but imagine it was in black and white. Now imagine it is upside down. Now imagine you have cropped that memory so you are only seeing half of it. Not all pupils can visualise images in their mind. Where needed, encourage them to focus on thoughts, words, feelings or a real image instead.
8. For whole classes, you may want to do just one quick minute of this imagination technique before moving on. However, if you are working with a small group and you know some of them struggle with intrusive thoughts you may want to spend five minutes practicing this technique.
9. Conclude by explaining that what they have just done is a recognised method to deal with what can be called intrusive thoughts. The exercise of imagining a memory or thought in different colours and tweaked like a digital image is a way

for anyone to gain greater self-control and influence over how their memory works. Explain that if they find themselves often getting focused on negative memories or remembering nightmares, this technique can be applied to those memories. As you do this you gain greater control over the memory and this can help us feel better.

Suggested use cases

Primary	Secondary
Mental health - Managing intrusive thoughts and memories	**Mental health -** Managing intrusive thoughts and memories
Body image - Understanding how images can be manipulated	**Digital literacy -** Understanding photo manipulation and misinformation



Preparation time needed	1
Complexity to run	2

Timeline creation

Creating illustrated timelines marking key emotional moments and milestones. This can be used to explore adolescence and growing up in general, or focused in on a small topic such as a possible timeline for a healthy relationship.

Equipment

Long paper strips, markers, coloured pens, ruler, stickers (optional)

Method

Explain the task is to create a timeline. Instead of drawing on a real-life experience, we recommend using a hypothetical future scenario or a case study.

Suggested use cases

Primary	Secondary
Puberty - Body changes	**Relationships -** A healthy romantic relationship
Friendships - Making and maintaining friendships	**Diversity, equality, and respect -** History of any civil rights movement or legal changes around same-sex relationships

This activity can work really well with an outside artist to facilitate, please look at our glossary of providers at the end of the document.

Preparation time needed	3
Complexity to run	2

Story bags (performance)

It is well known that physical objects can bring stories to life for younger learners. Holding objects and passing them around deepens the understanding and creates a more memorable activity.

Equipment

A bag of objects related to your specific story, scenario or topic

Method

1. Tell a story (or describe a scenario). As you go through the story bring out specific objects for the pupils to hold that illustrate the situation or are mentioned.
2. Let the pupils hold and look at the objects. Let them ask questions, especially about unfamiliar items. For example, if telling a story including cultural objects unknown to the majority of the group, they might want to ask questions about them as they go.

Suggested use cases

Primary	Secondary
Relationships - Objects representing healthy relationship milestones	(Usually this method of using a story bag works better with younger learners, but your pupils might have a need this method meets)
Personal safety - Objects representing emergency preparedness	
Puberty - Objects representing body changes and self-care	

This activity can work really well with an outside drama expert to facilitate, please look at our glossary of providers at the end of the document.



Preparation time needed	3
Complexity to run	3

Story bags (co-creation)

Whilst story bags may be common in the telling of stories in primary education, their use is much rarer in secondary schools. However, the opportunity for learning they provide is sometimes undervalued with older learners. The core difference is changing the items from being illustrative of the story to provoking the creation of a new story.

Equipment

A bag of objects related to your specific story, scenario or topic. (See example lists below)

Method

1. Explain a basic story outline. For example, "a student is being groomed for exploitation" or "a marriage is ending".
2. Invite a volunteer to pull a random object out of your prepared story bag without looking into the bag (you can also achieve a similar level of randomness by wrapping the items and placing them on a table).
3. The volunteer needs to look at the object and then explain how they think the object relates to the story you outlined. For example a mobile phone could be how a groomer contacted the person or where the adulterous messages were found.
4. Repeat until all objects have been picked.

Example bags

A student is being groomed

- Mobile phone (recommend using a dead broken phone)
- Wad of cash (fake)
- Alcohol bottle (empty)
- Gift box or jewellery
- Receipt for an expensive meal or hotel
- Games console controller

A young person is having their first period

- Disposable period pad
- Hot water bottle
- Painkiller (empty box)
- Period underwear
- Unscented wipes
- Hot chocolate sachet

Suggested use cases

Primary	Secondary
Transition – objects representing moving school	**Relationships -** Objects representing healthy relationship milestones
Asking for help – objects that might feature in a story about someone needing help from an adult	**Safety -** Items illustrating grooming warning signs
Puberty - Objects representing body changes and self-care	**Drugs and Alcohol -** Items illustrating consequences of substance misuse

This activity can work really well with an outside drama expert to facilitate, please look at our glossary of providers at the end of the document.

Preparation time needed	0
Complexity to run	2

Build a story bag

Turning the storytelling approach around, this activity invites learners to become co-creators of their own story bags. By listening to scenarios and identifying meaningful objects themselves, pupils develop deeper engagement with the subject matter and ownership of the learning materials.

Equipment

Nothing, or a big collection of random objects and props

Method

1. Explain that you are about to tell a story or explain the details of a scenario. During the story you want everyone to listen carefully and write down a list of items they think could be useful in a story bag about the scenario.
2. Collect responses from the group (for example on the board) and get the learners to vote for their top six items.
3. If you have easy access to a large number of potential props and objects, you can do this activity by laying out all the objects and letting the pupils pick from the objects you have provided.

Suggested use cases

Primary	Secondary
First aid - Building bags around emergency response scenarios	**Consent -** Building bags around scenarios of consent and boundaries
Citizenship - Creating bags representing community helpers	**Relationships -** Creating bags for relationship milestone stories
Mental health - Assembling bags for coping strategy stories	**Sexual health -** Assembling bags for puberty or contraception education

This activity can work really well with an outside drama expert to facilitate, please look at our glossary of providers at the end of the document.



Preparation time needed	2
Complexity to run	2

Blackout poetry

Explain the concept of subtractive creativity, making something new by removing content rather then adding. Making a message. Turning a love scene into a tragedy. Making a challenge of creativity that doesn't have an undo button.

Equipment

Printed text pages (newspapers, book pages, photocopied articles), black markers or pens, optional: coloured pencils for highlighting remaining words

Method

1. Distribute printed text pages to each student.
2. Explain blackout poetry: creating new meaning by blacking out most words and leaving a few word visible to create a short poem.
3. Pupils read through the text and identify words that connect to the theme.
4. Circle or lightly mark the words to keep.
5. Black out all other words with markers.
6. Share poems in a display or through presenting to the class.



Suggested use cases

Primary	Secondary
Emotional wellbeing - Turn a page of a story into a happy event	**Romantic relationships -** Turning a love scene into an argument
Friendship - Turn a page from a science book into a description of a good friend	**Diversity, equality, and respect -** Turning a tourist information blurb into a declaration of identity



Preparation time needed	0
Complexity to run	1

Acrostic poems

Creating poems using key vocabulary like "KINDNESS" or "BACTERIA" to summarise learning.

Equipment
Paper, pens/pencils

Method
1. Explain acrostic poem structure (each line starts with a letter of the keyword).
2. Provide or choose keywords related to the topic.
3. Pupils write poems using each letter as a line starter.
4. Encourage creativity in word choice and meaning.
5. Share poems aloud or display them.

Suggested use cases

Primary	Secondary
Emotions - Creating poems around words like KINDNESS, RESPECT, or CONSENT	**Diversity, equality, and respect -** Poems using words like COMMUNITY, RIGHTS, or DEMOCRACY
Friendship - Poems using words like TRUST or LOYALTY	**Physical health -** Poems around BACTERIA or VAGINISMUS
Puberty - Poems around CHANGES or GROWING	**Digital literacy -** Poems using SAFETY or ONLINE



Preparation time needed	0
Complexity to run	2

Letter writing



Writing letters to or from fictional characters allows pupils to explore thoughts, feelings, choices and different perspectives at a safe distance from their own experiences. This could include writing a letter to the future self of a character, imagining how their situation might change over time.

Equipment

Paper or stationery, envelopes (optional), pens

Method

1. Introduce a fictional character through a scenario, case study, or story.
2. Ask pupils to write a letter to or from the character. This could include writing to the character's future self, or imagining a letter the character might write at a later point in their life.
3. Discuss what the letter might include (feelings, gratitude, hopes). Use some prompts such as "What might the character hope will have changed?", "What might they want to remember?", "What advice might they give themselves?".
4. Allow quiet time for writing.
5. Invite pupils to share their ideas. How are their letters similar or different?
6. Discuss the experience of expressing feelings in writing.
7. Discuss what the letters tell us about the topic.

Suggested use cases

Primary	Secondary
Transition – A year 6 character writes to themselves at the end of their first year of secondary school	**Physical health –** A character writes a letter to local leaders about community health issues
Friendship – A character writes letter of apology to their friend	
Emotional wellbeing – A character writes to their future self about the job they hope to have and the steps they take to get there	**Environment –** A character writes a letter to future generations about the planet

Preparation time needed	1
Complexity to run	2

Gratitude journals

Journalling as a habit can benefit people in a wide variety of ways. A positive and approachable way to introduce this habit is through writing down things someone is grateful for.

Equipment

Notebooks or journal pages, pens, quiet reflection time

Method

1. Introduce gratitude journalling and its benefits.
2. Provide journals or pages for regular use.
3. Pupils write 3-5 things they're grateful for.
4. Can be done daily or weekly.
5. Optionally share entries with partners.

This style of activity grows in impact and significance if it becomes an occasional but consistent activity across multiple weeks.

Suggested use cases

Primary	Secondary
Emotional wellbeing - Journalling about positive relationships	**Mental health -** Building resilience through positive reflection
Family - Recording gratitude for family support	**Personal development -** Recognising personal achievements
Friendship - Appreciating qualities in friends	**Relationships -** Appreciating positive qualities about yourself that would be appreciated by potential future partners



Co-production

Preparation time needed	1
Complexity to run	2

Mind mapping community needs

Engaging pupils in identifying and mapping the needs of their community. As a creative activity you can focus on the relationship needs of a community defined by age, or the safety needs of a community defined by location.



Equipment

Large paper or whiteboards, coloured markers, sticky notes, optional: local community information or maps

Method

1. Explain that a 'community' can be the community of a form group, a whole school, a street, town or people with a shared identity who are geographically separate. Communities of different types can be unified in having common needs across the community. For a residential community they might need housing, a school community might need better sports facilities or a community might need specific education or help with safety.
2. In small groups assign the pupils a defined community (older pupils might want to identify their own communities).
3. Provide maps for geographic communities or large sheet of paper representing the community.
4. Pupils take time discussing and identifying the needs of their selected community and mark needs on the map with sticky notes. For more complex community assessments you might use colours to categorise or prioritise needs.
5. Discuss: What needs are being met? What gaps exist? How could we help?

Suggested use cases

Primary	Secondary
Personal safety and risk management - Water safety or other environmental risks	**Relationship safety -** Needs of university pupils to be free from relationship abuse
Friendships - Needs of a school year group to prevent bullying	**Drugs and alcohol -** Preventing drug overdose at summer festivals

Preparation time needed	1
Complexity to run	1

Graffiti walls/virtual boards

Using physical or digital spaces (Padlet, Jamboard) for anonymous or open contributions to themes. A great activity to collect pupil voice and see what perspectives they are bringing to a subject.



Equipment

Large paper on walls or digital platform (Padlet, Jamboard), markers, sticky notes

Method

1. Set up physical walls or digital boards (Padlet, Jamboard).
2. Explain the theme for contributions.
3. Allow anonymous or signed contributions.
4. Pupils add thoughts, ideas, questions, or responses.
5. Review contributions together.
6. Discuss themes and insights that emerge.

Suggested use cases

Primary	Secondary
Careers - Future work hopes	**Diversity, equality, and respect -** What is important to your sense of identity?
Friendship - What is the best way to have fun with friends?	**Relationships and online safety -** Online dating



Preparation time needed	1
Complexity to run	1

Brainstorming/lists carousel

Small groups move around a carousel of prompts and contribute to their ideas as they move around the space.

Equipment

Paper, whiteboards or sticky notes

Method

1. Prepare a handful of discussion prompts and place each prompt on a different location in the room.
2. Divide pupils into small groups and explain they will have two minutes on each prompt to contribute as many ideas as possible before moving on to the next prompt.
3. After they have completed their first prompt each future prompt will already have other pupils contributions on it. Groups are encouraged to give ideas a tick if they agree with a previous idea or add new fresh ideas.
4. On the final rotation. ask each group to select a spokesperson who will sum up all the responses to the prompt

The activity can be adapted to almost any topic and can be used to check learning from previous sessions, or establish a baseline assessment about a group's pre-existing attitudes and knowledge.

Suggested use cases

Primary	Secondary
Community - Examples: "What would improve the local area?", "What would make the school building better?"	**Drugs and alcohol -** Examples: "Does alcohol help people relax?", "What substances should be made illegal?", "What do parents not know about drugs?"
Safety and getting help - Examples: "What do you think happens on most days in a hospital?", "Which adults at schools can pupils speak to about bullying?", "What ways do the police help people?"	**Sexual harassment -** Examples: "How could the school better help reduce sexual harassment?" "What does the media show around sexual harassment?"

Appendix 1: Local creative practitioners

The following local creative practitioners are open to working with schools to facilitate PSHE sessions.

Provider	Artistic medium	Type of workshop	Topics covered
Claire Finn clairefinnactor@gmail.com www.clairefinn.com/	Drama workshops, drama for wellbeing sessions.	Flexible drama workshops tailored to individual needs, including mental health and wellbeing activities, one-off sessions, full-day workshops, and longer-term projects that can culminate in a pupil performance. Half-day rate: £175. Full-day rate: £250.	Mental Health and Emotional Wellbeing, Friendships and Families, Diversity, Equality, and Respect. Offering workshops between Year 1 and Year 13
Graham Elstone grahamelstone@yahoo.co.uk grahamelstone.mystrikingly.com	Mixed media, use of technology, film, animation, 3D	One-day or longer projects using a variety of creative art forms and techniques. £250-300 per day	Mental Health and Emotional Wellbeing, Physical Health and Healthy Lifestyles (sleep, exercise, drugs etc), Friendships and Families, Diversity, Equality, and Respect Offering workshops between Year 4 and Year 13

Click to return to Contents page

Provider	Artistic medium	Type of workshop	Topics covered
Makers of Imaginary Worlds roma@makersofimaginaryworlds.co.uk makersofimaginaryworlds.co.uk	**Arts and craft sessions:** participants of all ages can experiment with felting, cardboard sculpting, and more. Our artists guide each session, ensuring a fun and supportive environment where beginners creatives can explore new techniques and materials. **Early years play sessions:** Designed for little ones (2-5 years old), focus on sensory play, light shadows, messy play, looseparts and movement. These sessions encourage cognitive and motor skill development through hands-on exploration, and creative expression. **STEAM workshops:** Participants will explore hands-on activities using motors, conductive play dough, making creative circuits light helping them develop problem-solving skills while having fun. **Continuous professional development (CPD) sessions:** designed to support primary school teachers in integrating art and technology into their teaching. These sessions provide hands-on learning experiences, practical strategies, and creative approaches to inspire and engage pupils through arts-based and digital learning.	Workshops and long-term projects.	Digital Literacy and Media Resilience Offering workshops between Year 1 and Year 11
Pasha Kincaid pashakincaid@yahoo.co.uk www.pashakincaid.com 07926 890 625	Printmaking, drawing, collage, photo montage, acrylic pens, water soluble crayons and paint sticks, 3D, 2D, creative writing, discussion, installation, banner and placard making, etc	Workshops, long-term projects or residencies, one-day sessions, CPD sessions, whole-school printmaking days. £80 - £300 depending on activity needed. Half day / Full day rate £180 - 250	Diversity, Equality, and Respect Offering workshops between Year 1 and Year 13

Provider	Artistic medium	Type of workshop	Topics covered
Zoe Rose zoeambrose@ymail.com 07845 697 562	**Theatre:** Acting, devising, story-telling, voice, mask acting , puppetry, movement, stage combat, devising, directing, costume design, set design. **Storytelling:** Role-play, mantle of the expert, spoken word, multi-sensory environments **Creative writing:** Poetry, zines, inspirational and motivational fiction, personal development and growth, playwriting.	1-Day Workshop (up to 2 groups of 15 learners) from £250; 5-Day Workshop (up to 2 groups of 15 learners) from £950; Legacy Projects (whole-school creative residencies, 1-3 years) from £10,000 per year; Bespoke Workshops (enrichment weeks, awareness days, trust-wide events, or specific requirements) from £450; Staff CPD (up to 30 staff members; practical creative approaches for PSHE delivery) from £650	Mental Health and Emotional Wellbeing, Physical Health and Healthy Lifestyles (sleep, exercise, drugs etc), Puberty, Reproduction, and Sexual Health, Friendships and Families, Romantic and Sexual Relationships (including marriage), Relationship Safety and Consent, Diversity, Equality, and Respect Offering workshops between Year 1 and Year 13
Usha Mahenthiralingam ushacreates@gmail.com www.be-ingintouch.co.uk 07816 565 522	Tinkers Collage: Creative use of domestic and industrial waste materials to support storytelling, literacy, speaking and listening, emotional literacy, and wellbeing. Textile Explorations: T-shirt printing, cuddle cushions, banners, and costume design. Easy printing techniques on paper. Mixed media montages. Movement play and creative dance. “My Life as Practice” presentation, showcasing career pathways and opportunities within the creative arts sector.	Interdisciplinary creative workshops combining arts, movement and creativity to support learning, wellbeing, social and emotional development, and connection with nature. Sessions can be tailored for all ages and abilities, ranging from one-off workshops to long-term projects. Large spaces such as halls, gyms or classrooms are preferred where available. Fees: Workshops from £250-£350 per day (plus planning, materials and travel). Staff training from £500-£1,250 (plus materials).	Mental Health and Emotional Wellbeing, Physical Health and Healthy Lifestyles (sleep, exercise, drugs etc), Puberty, Reproduction, and Sexual Health, Friendships and Families, Relationship Safety and Consent, Diversity, Equality, and Respect Offering workshops between Year 3 and Year 13
Nottingham Contemporary sausterfield@nottinghamcontemporary.org nottinghamcontemporary.org/ 0115 948 9750	Self-led visits, artist workshops, school partnership projects, teacher CPD	Self-led visits, artist workshops, school partnership projects, teacher CPD. Self-led visits are free, artist workshops range from £180-£300 depending on numbers. Teacher CPD is free.	Mental Health and Emotional Wellbeing, Diversity, Equality, and Respect Offering workshops between Year 1 and Year 13

Provider	Artistic medium	Type of workshop	Topics covered
Skate Nottingham CIC contact@skatenottingham.co.uk www.skatenottingham.co.uk www.youtube.com/watch?v=n6OiZ-hnXQQ	Pop-up arts workshops led by different creatives; public realm and skatepark co-design and development workshops; filming and photography projects; group exhibitions.	One-off workshops and sessions; long-term projects (the full Edu-Skate life skills programme is 11 weeks); 1-4 day events; multi-year, multi-cohort co-design. A single multi-session day is usually costed at £740+, with savings possible with multiple sessions. Art workshops are around £150-200 for a 2-hour workshop.	Mental Health and Emotional Wellbeing, Physical Health and Healthy Lifestyles (sleep, exercise, drugs etc), Economic Wellbeing, Careers, and the Workplace Offering workshops between Year 3 and Year 13
Thomas William Platinum Morley photography.tpm@gmail.com www.tomplatinummorley.co.uk	Photography - all genres	Photographic documentation, skill building, coaching, training and teaching. Photography documentation is £250 for up to 2 hours, £500 up to 4 hours, £1000 day rate. Photography education is £350 a session or £500 day rate.	Digital Literacy and Media Resilience, Economic Wellbeing, Careers, and the Workplace Offering workshops between Year 7 and Year 13
Emma Ford Photography emmafordphotography@gmail.com 07949 072 875	Photography, creative portraiture, visual storytelling, exploring emotions through images, collaborative photography projects.	Photography workshops for small groups, one-off sessions, and longer-term creative projects exploring PSHE themes such as identity, emotions, confidence, relationships, community, and belonging. Activities can include creative portraiture, visual storytelling, exploring emotions through images, and collaborative photography projects. Sessions are practical, inclusive, and creativity-focused, helping children build confidence, express themselves visually, and develop communication and creative thinking skills. Can include insights into photography and careers within the creative industries. Fees: £50 per hour, or a project rate agreed according to the scope of work, including planning, preparation, delivery, and editing where required.	Mental Health and Emotional Wellbeing, Physical Health and Healthy Lifestyles (sleep, exercise, drugs etc), Digital Literacy and Media Resilience Offering workshops between Year 3 and Year 6

Provider	Artistic medium	Type of workshop	Topics covered
Sowing Sneinton coopersmarket@gmail.com www.sowingsneinton.org 07763 884 091	A wide range of art materials is used, with a particular emphasis on natural foraged materials and traditional building materials such as cob. Creative activities incorporate heritage crafts, including basketry and clay work, alongside creative gardening projects such as constructing garden features, cob ovens, benches and innovative planting structures. Sessions are typically held at Lindum Grove Community Garden, where participants explore mental wellbeing through connections with the land, the seasons, the local community and one another.	Flexible, bespoke sessions tailored to group needs. Typically delivered as half-day workshops for classes at Lindum Grove Community Garden, Sneinton. Fees from £200 per half-day session, depending on requirements and group size.	Mental Health and Emotional Wellbeing Offering workshops between Year 1 and Year 13
Support Through Sport kirsty@supportthroughsport.org.uk www.supportthroughsport.org.uk 07737 025 925	Uses sport, physical activity, mentoring, group work, team-building activities, leadership programmes, creative games, discussion-based workshops, role play, challenge activities, peer mentoring, community projects, social action initiatives, health and wellbeing sessions, and reflective exercises to engage children and young people. Combines experiential learning and creative participation to explore key topics, build skills, and support personal development.	Sport and mentoring-based workshops, enrichment activities, targeted programmes, and longer-term projects. Delivered to classes, groups, or individual students, with a focus on confidence, resilience, wellbeing, leadership, teamwork, and healthy relationships. Fees: £29/hour for a targeted youth practitioner and £28/hour for a progressions mentor. Minimum two staff, plus 15% for planning, management, and expenses.	Mental Health and Emotional Wellbeing, Physical Health and Healthy Lifestyles (sleep, exercise, drugs etc), Personal Safety and Risk Management (including First Aid), Friendships and Families, Relationship Safety and Consent, Diversity, Equality, and Respect, Digital Literacy and Media Resilience, Economic Wellbeing, Careers, and the Workplace Offering workshops between Year 5 and Year 13

Appendix 2: Further reading

If you want to read more about the connection between creative methods and PSHE the below list of sources is a useful place to start.

- Clark, K. (2026). *A joyful curriculum: Embedding creative practice to support pupils' mental health*. A short article arguing for the simultaneous support of learning and wellbeing through creative pedagogies that build confidence. (**my.chartered.college/impact_article/a-joyful-curriculum-embedding-creative-practice-to-support-pupils-mental-health/**)
- Marston, K. (2026). *Future girl? Exploring girls' digital sexual cultures through speculative fabrications*. This paper explores the impact of experimenting with creative writing and visual arts in speculative fiction to discuss gender roles and digital culture. (**https://doi.org/10.1080/14681811.2024.2429304**)
- Golden, T. L., & Ordway, R. W. (2024). *Supporting youth mental health with arts-based strategies: a global perspective*. This paper provides a synthesis of how arts-based strategies directly improve physiological and psychological wellbeing in young people. (**pmc.ncbi.nlm.nih.gov/articles/PMC10763059/**)
- Taylor, S. (2020) *SExT: Sex Education by Theatre - Theatre as a Pedagogical Tool for Sexual Health Education*. This is a full-length PHD dissertation, a very long read, but a very detailed exploration of mixed methods of creative arts to teach RS(H)E. (**utoronto.scholaris.ca/server/api/core/bitstreams/65090b1e-3d3d-4967-b823-cf7bc3363a3f/content**)
- Roberts, M, Lobo, R, Sorenson, A (2017) *Evaluating the Sharing Stories youth theatre program: an interactive theatre and drama-based strategy for sexual health promotion among multicultural youth*. This paper looks at interactive theatre and drama-based strategies in sex education. (**doi.org/10.1071/HE15096**)
- Lupton, D., & Leahy, D. (Eds.). (2022). *Creative Approaches to Health Education: New Ways of Thinking, Making, Doing, Teaching and Learning*. A wide range of case studies on arts-based methods, including body maps, digital health workshops, and collaging. (Book)
- Major, C. H., Harris, M. S., & Zakrajsek, T. D. (2021). *Teaching for Learning: 101 Intentionally Designed Educational Activities to Put Pupils on the Path to Success*. Routledge. An overview of many educational methods with an explanation of their supporting evidence. (Book)

Appendix 3: Achieve Well Team

ACHIEVE WELL TEAM
Empowering wellbeing, elevating achievement

Visit the Achieve Well Team website for more information on our work.

To get involved or request support, please email achievewell@nottinghamcity.gov.uk

Sign up to our mailing list

Follow us on LinkedIn

ChalleNGe is Nottingham's city-wide partnership of arts organisations, education settings, community groups and young people themselves. Every school in Nottingham is invited to sign up to the Cultural Rucksack programme which includes access to bi-monthly newsletters, a directory of arts and cultural providers and regular CPD for teachers. @ChalleNGeNottingham
hello@challengenottingham.co.uk

challeNGe
Nottingham's Cultural Education Partnership

