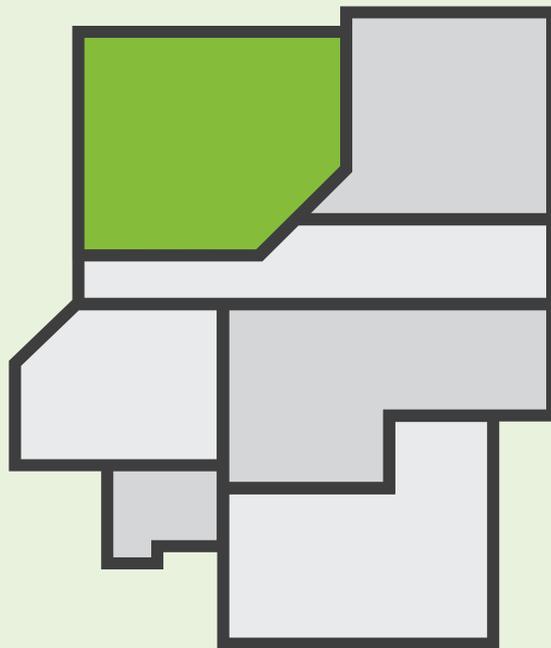


# TEACHERS' TOOLKIT

## Section 1



### Making the Case for the Arts in Your School

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- **Making the Case for the Arts in Your School**
- **Leadership and Governance**
- **Self-Assessment and Quality**
- **Partnerships**
- **Continuing Professional Development (CPD)**
- **Documentation, Evaluation and Assessing Impact**
- **Creating an Arts Policy**

In each, you'll find basic guidance and definitions of terms, Top Tips for success, exercises and activities, and a list of relevant resources for further research and discussion. Some sections also include Case Studies of schools that have been particularly successful at delivering exciting arts activity.

Each section can be used as a stand-alone guide, or taken as a whole. At the end of each section is a box titled 'Pulling it together', and if you complete this section in all seven toolkit sections you should be ready to take your school's arts programme to the next level.

Most of what's in the toolkit has been inspired directly by best practice in schools, so don't hesitate to tell us how we can make this a better, more effective resource for you.

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- the right platforms are in place to identify and nourish young people's creative talents

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- INSET
- CPD, including leadership development

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# MAP OF THE TOOLKIT



## Key

- Basic guidance
- Top tips for success
- Exercises
- Group activity
- Case studies
- Pulling it together
- Relevant resources

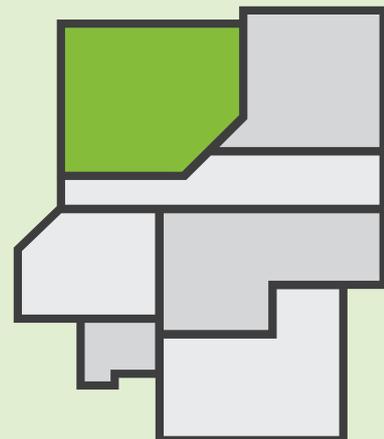


# Making the Case for the Arts in Your School

Building great arts provision is about demonstrating value to pupils, to teachers and leadership, and to parents and carers. The arts have value in and of themselves, but they can also support other subject areas and help to develop critical life, learning and professional skills.

**We would suggest exploring the following ideas to help you build your case and prepare to convince others of its merits:**

- Why are the arts important for your school?
- What are the barriers to developing stronger arts provision at your school?
- Who are your allies?
- Making the case



# 1. Why are the Arts Important for Your School?



Each school will have different reasons for engaging with the arts. These often include:

- **Whole-child education:** an appreciation of beauty, talent and culture are widely considered to be important to a child's development, and to their feeling a sense of belonging in society
- **Building community:** assemblies, exhibitions and performances are uniquely powerful ways to bring together pupils, teachers, parents/carers and other stakeholders.
- **Building confidence:** pupils who sometimes struggle in 'core' subjects often find success in the arts, which gives them a new connection to learning and can spur greater success in other subjects.
- **Cross-subject learning:** many schools use dance, drama, music and art to support learning in other areas, as a way of animating key ideas and themes, e.g. drawing maps of the Renaissance world, or setting Shakespeare's poems to music.

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You might think about the importance of the arts in terms of pedagogy (improving quality of provision / teaching, raising standards) and principle (school values, your school curriculum, developing the whole child).

---

## ***School Improvement/Development Plan (SIP/SDP)***

At the heart of every school's teaching and learning programme is its School Improvement Plan (SIP), sometimes also called a School Development Plan (SDP). Whatever the name, the SIP/SDP provides guidance for the present as well as aspiration for the future, and the arts should play an essential part in advancing key SIP/SDP aims and objectives.

### TOP TIP

A 2011 study by the Cultural Learning Alliance had the following findings:

- Learning through arts and culture improves attainment in all subjects
- Participation in structured arts activities increases cognitive abilities
- Students from low income families who take part in arts activities at school are three times more likely to get a degree
- Employability of students who study arts subjects is higher and they are more likely to stay in employment
- Students who engage in the arts at school are twice as likely to volunteer and are 20% more likely to vote as young adults

## Advance Your SIP/SDP in Your School

Draw up a list of 10 areas where the arts help advance, or could help advance, your SIP/SDP. Think both whole school and in terms of year groups, cultural groups, and areas of particular interest and challenge. Think about your in-school community and your community of parents, carers and external partners.

10 AREAS



## Advance Your SIP/SDP in Your School

Once you've completed step 1, rank your selections using the prompts below.

**Importance to the school**


**Potential of the arts to effect/influence change**


**Distance to travel**


## Advance Your SIP/SDP in Your School

Select the top three areas from your list and for each give short answers to the questions in the boxes below.

1

---

**A.** What would success look like?

**B.** What do you have and what do you need?

**C.** What's the first step you're going to take?

2

---

**A.** What would success look like?

**B.** What do you have and what do you need?

**C.** What's the first step you're going to take?

3

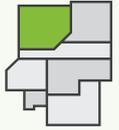
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**A.** What would success look like?

**B.** What do you have and what do you need?

**C.** What's the first step you're going to take?

## 2. What are the Barriers to Developing Stronger Arts Provision at Your School?



Is it about money? Scheduling? Planning? A lack of interest on the part of key staff or school leadership? A broad perception that the arts are of lower value than other subjects? Be honest, and be clear.

### MINI EXERCISE

Write down the barriers that you think are most prevalent in your school.

BARRIERS

Think about how you can overcome the barriers and identify your next steps.

## Mini Case Study

Create three mini case studies – projects, events, individual pupil performance – where the arts had an obvious, positive impact in your school. Try to find examples that cover a wide variety of arts subjects, pupils and connections to other subjects.

1

Project

---

2

Event

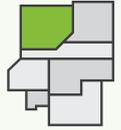
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3

Individual pupil performance

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### 3. Who are Your Allies?



This could be another arts teacher, or just another member of staff you get on with and feel you can work with; it might be one person, or a small, informal team who could meet at breaks.

You're looking for someone with whom you can bounce around ideas and proposals, even if you're ultimately the person tasked with carrying them out. Ideally, you're looking for allies with a passion for improving learning in your school and in their classroom, and for taking some risks therein.

Your allies might be classroom colleagues, members of your Senior Leadership Team, or school governors. They might even be part of your broader parent/carer community, whether on your PTA or more generally.

#### MINI EXERCISE

List your existing allies.

1

---

2

---

3

---

4

---

5

---

6

---

## Define Your Allies

**Choose your top four target allies from the list you have created.** Think about how you might begin a conversation with each of them about building your school's arts provision, and how they might be part of it. If it's a small group, think about having regular, informal meetings to discuss ideas, approaches, and successes. Try the Elevator Pitch exercise on the next few pages if you are not sure how to begin your conversation with them.

 **Who?** \_\_\_\_\_

What you'd say...



 **Who?** \_\_\_\_\_

What you'd say...



 **Who?** \_\_\_\_\_

What you'd say...

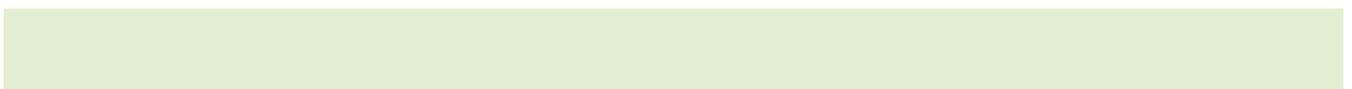


 **Who?** \_\_\_\_\_

What you'd say...



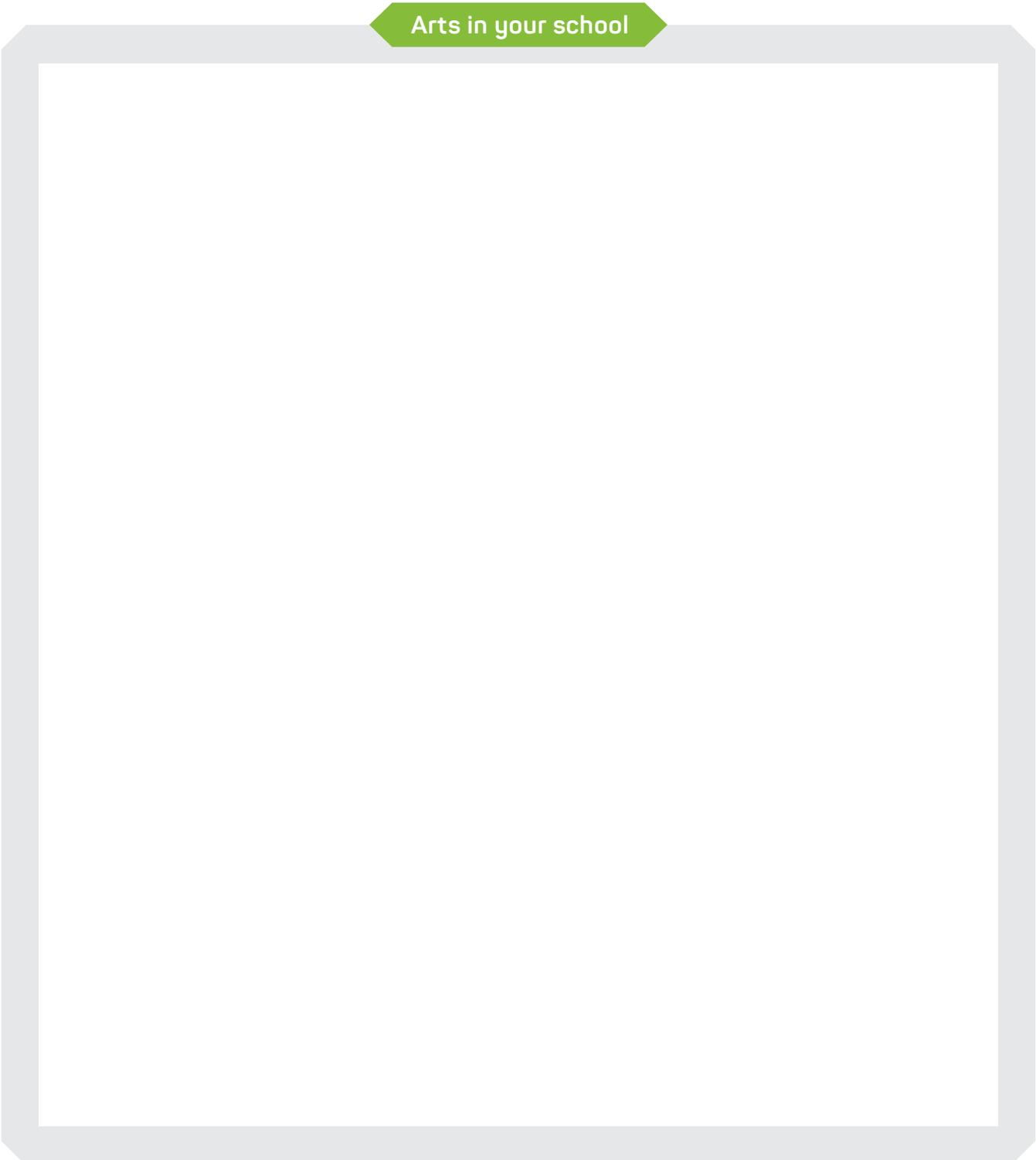
**Date of first meeting**



## Elevator Pitch

An average person in casual conversation speaks between 100-120 words per minute. But what if you don't have much time to make your case?

Write down everything that's important about the arts in your school - try to fill the box below, or a side of A4 paper.



Arts in your school

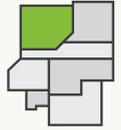
## Elevator Pitch

Choose the five most important ideas from step 1; using these, create two 'itches' of 10 and 30 seconds. After this, think about how you might alter your pitch for different allies, e.g. SLT, parents.

10 SECONDS

30 SECONDS

## 4. Making the Case



You've now identified some mini case studies and pulled together some allies to help you make the case. But how do you begin conversations more broadly? Schools are busy places and teachers' time is hard-pressed.

We've found that staff meetings, particularly INSET, can be a great way of generating positive conversation about the current and potential impact of the arts across the school.

The Open Space method overleaf is a great way of doing that.

Notes from previous activities

A large, empty rectangular box with a light green border, intended for taking notes from previous activities. The box is currently blank.

## Open Space/Tagging

This exercise is useful for generating discussion about the positive potential for arts to drive classroom and whole-school change. Ideal for INSETs.

### How to use this tool

- Step 1** Single sheets of flipchart paper (or photocopy the templates overleaf on A3 paper) are placed around a room on tables or on the floor and lots of markers and ballpoint pens placed around each sheet. At the centre of each sheet is an art form, e.g., art, dance, drama, music, etc.
- Step 2** 3-6 teachers per table begin by discussing, then writing down, how that particular art form could help in their teaching, or more broadly with other school development goals.
- Step 3** Groups move around the tables whenever they choose, discussing and brainstorming reactions, perspectives, and responses to the art form in question. Drawing and other non-text responses are encouraged.
- Step 4** Groups should stay with a sheet as long as they want; returning to sheets is fine.
- Step 5** After a set time period (usually 20-30 minutes) groups return to their original table and read what's on their sheet. Select your top three ideas and be prepared to make a case for them to the wider group: if there's time, each group should discuss their top three.
- Step 6** As a whole group, draw up a list of the top 10 ideas you've all come up with to use the arts for whole school improvement and agree next steps.

## Open Space/Tagging

Discuss and brainstorm reactions, perspectives, and responses to the art form in question. Drawing and other non-text responses are encouraged.

How could it help in your teaching?

How could it help with other school development goals?

Art form

## Open Space/Tagging

Select your top three ideas and be prepared to make a case for them to the wider group: if there's time, each group should discuss their top three.

1

---

2

---

3

---

# Open Space/Tagging

As a whole group, draw up a list of the top 10 ideas you've all come up with to use the arts for whole school improvement and agree next steps.

Top 10 ideas	Next steps

# Pulling It Together



Why are the arts and culture important for your school?

How do the arts help advance your School Improvement Plan?

How will you begin and sustain conversations about building a stronger arts programme with:

Staff?

SLT?

Governors?

Pupils?

# Resources



The Case for Cultural Learning (referenced in the Top Tip) can be found at the following link; back up a few clicks and you'll find a variety of other case studies and research highlighting the positive, broad-reaching impact of the arts in schools.

→ [www.culturallearningalliance.org.uk/evidence/the-case-for-cultural-learning-key-research-findings/](http://www.culturallearningalliance.org.uk/evidence/the-case-for-cultural-learning-key-research-findings/)

Art for Art's Sake, a 2013 report from the Organisation for Economic Co-operation and Development (OECD), provides a wealth of cross-national research and data supporting arts education, with some interesting and useful graphics.

→ [www.oecd.org/edu/cei/arts.htm](http://www.oecd.org/edu/cei/arts.htm)

NESTA's 2013 report, A Manifesto for the Creative Economy, highlights the economic impact and growth potential of the cultural and creative sector. Top tip: read the summary, then skip to Proposal Ten, which relates to schools, the arts and creative subjects.

→ [www.nesta.org.uk/sites/default/files/a-manifesto-for-the-creative-economy-april13.pdf](http://www.nesta.org.uk/sites/default/files/a-manifesto-for-the-creative-economy-april13.pdf)

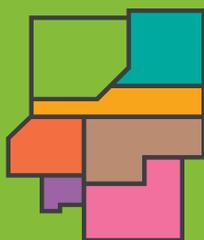
The summary report of A New Direction's January 2014 Schools Forum looks closely at the new National Curriculum and where it creates space for (or doesn't restrict) the arts.

→ [www.anewdirection.org.uk/blog/new-national-curriculum-2014-opportunities-for-arts-and-culture](http://www.anewdirection.org.uk/blog/new-national-curriculum-2014-opportunities-for-arts-and-culture)

Artsmark can act as a driver for embedding the arts as an essential element of whole school improvement.

→ [www.artsmark.org.uk](http://www.artsmark.org.uk)

# TEACHERS' TOOLKIT



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# TEACHERS' TOOLKIT

## Section 2



### Leadership and Governance

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**Key**

- Basic guidance
- Top tips for success
- Exercises
- Group activity
- Case studies
- Pulling it together
- Relevant resources

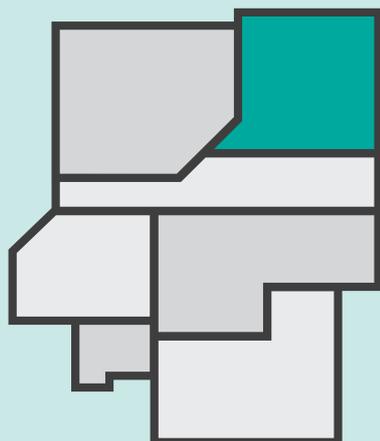


# Leadership and Governance

Leadership is about establishing and maintaining a vision; this is true of the arts as much as any other aspect of school life. To ensure an effective arts offer, school leadership needs to understand how the arts contribute meaningfully to whole school improvement. But it's just as important that you and your allies (see Making the Case section) show leadership to ensure that the arts remain vital, active and connected to the whole school.

**Here are some steps to help ensure that your school's arts programme is supported by strong leadership, and how you can prepare yourself to interact productively with school leaders:**

- Become familiar with your school's leadership structure
- Create a 'success-plus' agenda for the arts
- Be the leader your arts programme needs



# 1. Become Familiar with Your School's Leadership Structure



Most schools have four leadership bodies: Senior Leadership Team, Board of Governors, School Council, and Parent/Teacher Association. The general responsibility of each is as follows:

- **Senior Leadership Team:** responsible for maintaining the overall strategic direction of the school and overseeing its daily operation.
- **Board of Governors:** an all-volunteer body broadly responsible for setting the school's vision and strategic direction, holding the headteacher responsible for educational performance, and ensuring financial resources are well used. Governors are usually a mix of parents, community members, and staff.
- **Parent/Teacher Association (PTA):** an all-volunteer body comprised of parents and teachers, usually charged with conveying parent concerns to the headteacher and occasionally the Board of Governors. Most PTAs also have a pastoral function helping to integrate new parents into the school community, and have a strong supplementary fundraising remit.
- **School Council:** an elected or appointed body of students representing different year groups that offers input to teachers on key issues and organises, or helps organise, events and activities.

**Know who is on your SLT, governing body, and PTA:** get to know their backgrounds, their interests. You might find individuals with a personal or professional interest in the arts: these could be great allies. Also make sure you know when each leadership body meets, including committee meetings, which can be a less formal (and less daunting) environment to discuss arts plans and activities. Talk to your School Council about the arts, and ask students what they'd like to see happen in future. See if a member of the school council could become an arts representative to raise the profile with other students.

## TOP TIP

If your school has a PTA, find out if it's a member of PTA UK ([pta.org.uk](http://pta.org.uk)). That organisation has templates, links and ideas to raise funds for a variety of projects, including many in the arts.

## Who is on Your SLT, Governors, and PTA?

Once you find out who they are, you can find out about their backgrounds and interests. You might find individuals with a personal or professional interest in the arts: these could be great allies.

### SLT

**Key member**

What are their background and interests?

### Governors

**Key member**

What are their background and interests?

### PTA

**Key member**

What are their background and interests?

## Success Stories

Ask your governors or PTA for a brief slot at an upcoming meeting to talk about a successful arts project or event as well as plans for the future. Parents and other school volunteers often love to hear about success stories, and you might find further interest in raising funds for arts activities or find parents with particular skills/connections of use to your programmes. If you completed the mini case studies in the Making the Case section, you could use these as the basis for your success story.

### Success story

Title

## 2. Create a 'Success-Plus' Agenda for the Arts



As discussed in the Making the Case section, it's important to have up your sleeve a series of successful arts activities you can discuss with key constituents in your school community. But once you've built excitement about a particular success story, what then?

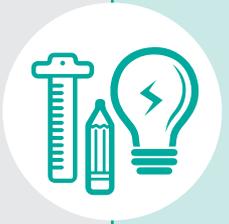
A 'Success-Plus' agenda means that you know what would be needed to make a great arts activity even better, whether this is more time, more resources or more flexibility in scheduling. It also means that you're thinking strategically about how activities now might link to future work that drives skill development and achievement in the context of whole school improvement.

**Notes about successful arts activities from Making the Case**

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## Make the Case Better

Using one of the projects/events you chose in Making the Case, imagine you had twice the time and resources to do it again (or if it cost nothing monetarily, add a sensible £ figure).

What would be different, or better?	What would be more challenging and what would you need to overcome those challenges?
<b>More time</b>	
	
<b>More money</b>	
	
<b>More resources</b>	
	

### 3. Be the Leader Your Arts Programme Needs



In our experience, behind the SLT, Governors, School Council and PTA support, every school with a great arts programme has one person or a small group of people who are constantly planning, cheerleading and making things happen.

There are many definitions of leadership, but what's important in this context is that someone is seen as the 'go-to' person (or group) when it comes to strategy and activity for the arts. This person/group won't always have answers, but they will take charge of finding out. They'll be responsive. They'll be enthusiastic.

#### TOP TIP

You don't need an MBA to be a leader, just confidence, passion and a few basic yet essential skills. Here are some suggestions by Stephen M Covey, author of *7 Habits of Highly Successful People*.

**Leaders are people who:**

- 1 Listen
- 2 Try to be clear
- 3 Involve others
- 4 Take responsibility
- 5 Admit when something isn't working

**Above all, leaders are those willing to step out front and help others find the way forward - which, of course, is also one definition of teaching!**

## Formalise Your Group of Arts Allies

**Step 1** Think about how you might formalise your group of arts allies. Would your SLT be open to a regular 'arts update', whether by you or another ally? Might they convene a working group or sub-committee to look at how to use the arts to support learning more broadly across the school, or to look at partnerships with other schools and organisations?

### Your group of arts allies

Key members

Roles

**Step 2** You might also explore the idea of naming an arts ambassador from one or more of your school's volunteer bodies: a governor, PTA member or School Council rep with a keen interest in the arts, with whom you could liaise more regularly about key ideas and plans.

### Arts ambassador

Who are they?

Role

## Connect with Peers

Ask colleagues at other schools how discussions around the arts happen in their school. Try to pick up tips about what to do, and perhaps what to avoid.

Notes on conversation

What to do



What to avoid



## Imagine that Your School is a Foreign Country

This is a visual art exercise to help look at barriers and opportunities for the arts in your school. It can be used among your informal allies, or in more formal contexts.

### How to use this tool

#### You'll need:

- felt tip pens and biros, many colours
- sheets of flipchart paper
- some sticky notes

**Step 1** In groups of 3-6, use flipchart paper (or photocopy the templates onto A3 paper). Make sure each group has biros, felts and sticky notes.

**Step 2** Imagine that your school is a foreign country (not an existing country. give it a name): now draw that place to the best of your ability. Be imaginative, but be detailed. What would it look like? What climate or atmosphere would it have? Is it hot, cold, sunny, cloudy? What kind of topography does it have?

**Step 3** Think about the culture of your school/country. Friendly and open, or hostile and closed...or a bit of both, depending on where you are? Why do people come there? How do people feel when they're there?

**Step 4** Using your sticky notes, tag places in your school/country where the arts thrive and where they find resistance. Use those tags as discussion points for how to improve on both. Share and discuss your finished 'maps' with other groups, perhaps even more broadly.

#### BONUS

This and other arts-based exercises can be used more widely for evaluation, planning, visioning and many other activities, both in the classroom and with staff. See Resources for a few more ideas.

# Imagine that Your School is a Foreign Country

Draw that place to the best of your ability

What is its name?

.....

What climate or atmosphere would it have?

.....

What is the culture like?

.....

Why do people come there?

.....

How do people feel when they're there?

Using your sticky notes, tag places in your school/country where the arts thrive and where they find resistance. Use those tags as discussion points for how to improve on both. Share and discuss your finished 'maps' with other groups, perhaps even more broadly.

## Case Study

### **GreenAid – Whole-school leadership for whole-school impact Greenside Primary School, Hammersmith**

We teach with a creative baccalaureate approach to learning here at Greenside. We filter our chosen whole school theme into all of our lessons so our students get a holistic learning experience. This requires strong and consistent leadership, so that everyone is focused on learning and outcomes.

Through our GreenAid project, the whole school studied how people can come together and make a positive change to the world. Towards the end of the term, we switched our focus to looking at one significant event – Live Aid. This theme gave lots of scope for providing students with information on real world problems, as well as opportunities for teaching history, literacy, maths and science through a different approach. It also provided opportunities for collaborative work as teachers shared their different expertise, resources and ideas.

To celebrate, we put together a tribute event where we came together as a school to help raise money for the charity Street Child, which runs programmes to send students to school in Sierra Leone. The arts were at the centre of the event: students danced and sang, and a special GreenAid logo was designed that appeared on posters and t-shirts. We even created some promotional film trailers featuring both pupils and teachers. We raised well over £1,000, more than we ever hoped for. We had an overwhelmingly positive response from parents, who commented that it was totally unlike anything they ever expected from a school event.

We assessed the impact on our students through the quality of work in their books. There was a range of evidence of the skills they had used to plan, create and put together their pieces of work plus the time given to student reflection tasks after the event. Our level of student engagement was very high – Year 6 students counted the money, our Student Voice team tracked our donations and reported back to the school on where the money was being spent, and some of our students continued to fundraise well beyond the evening.

**Georgina Webber, Assistant Head Teacher and Arts Leader**

# Pulling It Together



How does leadership support the breadth and range of arts in your school?

Who are you advocating to and with, and how are you progressing?

How are you documenting, evaluating and communicating your efforts to engage school leadership in the arts?

Documenting

Evaluating

Communicating

# Resources



The Paul Hamlyn Foundation has produced a free PDF titled *The Engaging School: a Handbook for School Leaders*. It's a thoughtful, concise look at whole-school engagement that has a clear place for the arts. Though designed for secondary schools, there's much for primaries, too.

→ [www.innovationunit.org/resources/engaging-school-handbook-school-leaders](http://www.innovationunit.org/resources/engaging-school-handbook-school-leaders)

If you're unclear on how Boards of Governors work (or should work) the Guardian surveyed a range of school leaders for their top tips.

→ [www.theguardian.com/teacher-network/teacher-blog/2014/mar/05/school-governance-governors-top-tips-training-best-practice](http://www.theguardian.com/teacher-network/teacher-blog/2014/mar/05/school-governance-governors-top-tips-training-best-practice)

A US study on the power of arts-based leadership development, possibly useful if you're planning a CPD or other session to explore the arts in your school.

→ [www.artsedsearch.org/summaries/does-arts-based-learning-enhance-leadership-case-studies-of-creativity-oriented-executive-institutes](http://www.artsedsearch.org/summaries/does-arts-based-learning-enhance-leadership-case-studies-of-creativity-oriented-executive-institutes)

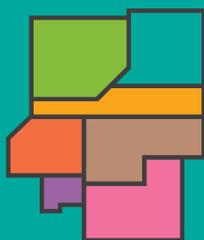
Like the Mapping exercise, free-writing can be a powerful way of using writing and visualisation to bring out fresh perspectives and ideas. This link describes the history of free-writing and the many ways it can be used.

→ [en.wikipedia.org/wiki/Free\\_writing](http://en.wikipedia.org/wiki/Free_writing)

Artsmark explores the role that senior leaders and governors can play in developing arts provision and the process involves them in both planning and evaluation.

→ [www.artsmark.org.uk](http://www.artsmark.org.uk)

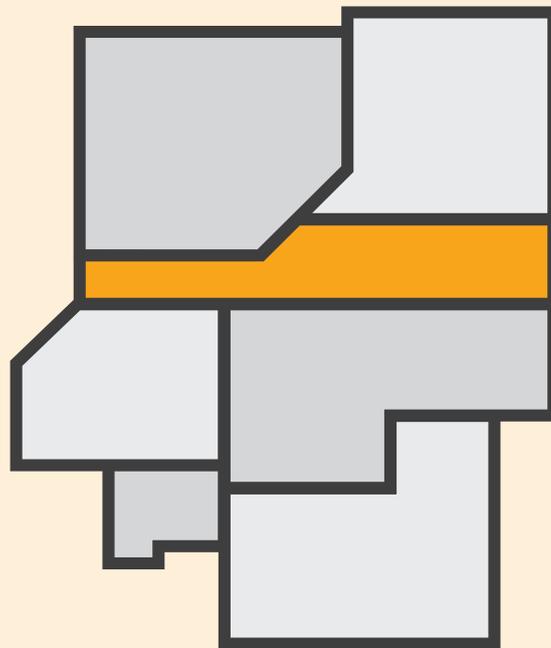
# TEACHERS' TOOLKIT



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# TEACHERS' TOOLKIT

## Section 3



### Self-Assessment and Quality

This toolkit has been created by A New Direction to help you and your school more effectively use and promote the arts and cultural education as a critical component of a balanced, exciting curriculum. The toolkit is comprised of seven sections:

- **Making the Case for the Arts in Your School**
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- **Self-Assessment and Quality**
- **Partnerships**
- **Continuing Professional Development (CPD)**
- **Documentation, Evaluation and Assessing Impact**
- **Creating an Arts Policy**

In each, you'll find basic guidance and definitions of terms, Top Tips for success, exercises and activities, and a list of relevant resources for further research and discussion. Some sections also include Case Studies of schools that have been particularly successful at delivering exciting arts activity.

Each section can be used as a stand-alone guide, or taken as a whole. At the end of each section is a box titled 'Pulling it together', and if you complete this section in all seven toolkit sections you should be ready to take your school's arts programme to the next level.

Most of what's in the toolkit has been inspired directly by best practice in schools, so don't hesitate to tell us how we can make this a better, more effective resource for you.

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- CPD, including leadership development

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# MAP OF THE TOOLKIT



**Key**

- Basic guidance
- Top tips for success
- Exercises
- Group activity
- Case studies
- Pulling it together
- Relevant resources



# Self-Assessment and Quality

In order to plan, improve and further develop the arts in your school, you need to know where you are right now. This means articulating the things you are already doing well and identifying key areas that could be improved.

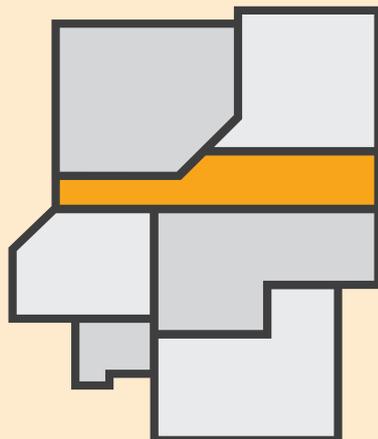
A thorough self-assessment can encourage cross-departmental conversations and promote a more joined-up approach to the consideration and delivery of arts and cultural activity in your school. When schools have invested time in this activity they have often been surprised at how much they

are already doing. This activity can also be very helpful in shaping the vision for the arts in your school.

## Here are some suggestions:

- Begin your Self-Assessment
- Assessing Quality
- Student Consultation

It is important to engage as many staff members in the process as possible. Some of the group activities below encourage whole school participation.



# 1. Begin Your Self-Assessment



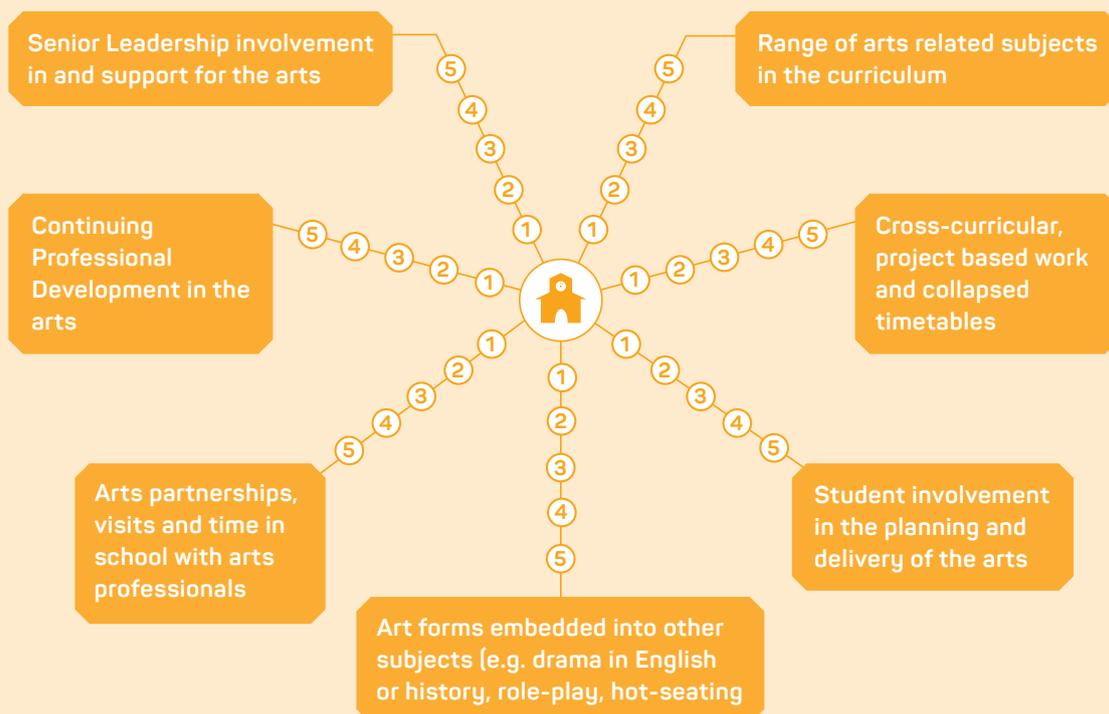
When starting to plan for your self-assessment, consider what areas you would like to assess; the more comprehensive you are at this stage, the more accurate your overview of the arts in your school will be.

Begin your self-assessment with a review of where and when the arts are happening in your school (tip: it happens more than you think!) You might want to consider:

- **SLT involvement in and support for the arts**
- **Your curriculum – delivery of arts subjects and arts across your curriculum**
- **Staff CPD in the arts**
- **Student involvement in planning and delivering arts activity**
- **The range of arts opportunities on offer**
- **The school's partnerships with arts and cultural organisations, locally or nationally, and with other schools**

## MINI EXERCISE

Try this individual self-assessment exercise about where and when the arts happen in school. Rate each of the categories on a scale of 1 to 5 (1 is not at all, and 5 is very much). You can compare your view to your colleagues', using the group activity on page 10.



## Self-Assessment

This is a simple and interactive activity to encourage teachers to reflect on where and when the arts happen in school, both directly with students and beyond. It takes between 20-30 minutes and requires some sticky notes.

### How to use this tool

**Step 1** Ask teachers to get into small groups. Each group must walk through the school and its classrooms and find at least 10 examples of artistic activity that might not be obvious. These might be things teachers can see, or examples they can recall in discussion or by visiting places in the school.

'Not obvious' means examples of artistic activity in non-arts settings, e.g. recalling hot-seating in history or displays of visual art (diagrams, sketchings) in science or maths. In order to avoid repetition, each group can be assigned a specific zone or area, e.g. inside the classroom, science block, etc.

At end of discovery period (10 minutes or so), groups return and give feedback on the things they have discovered. Use a large piece of paper listing what's been found.

**Step 2** Teachers work in small groups to respond to the 'Where and when the arts happen in school' chart (20 min). Each group can complete the entire chart and then compare ratings across the groups, or each group can be allocated one particular area to assess, to make one shared group chart. Allow time for discussion of the rating(s) each group has given. There might be one area that you would like to explore in more depth as a whole group, such as "Art forms embedded into other subjects (e.g. drama in English or history, role-play, hot-seating)".

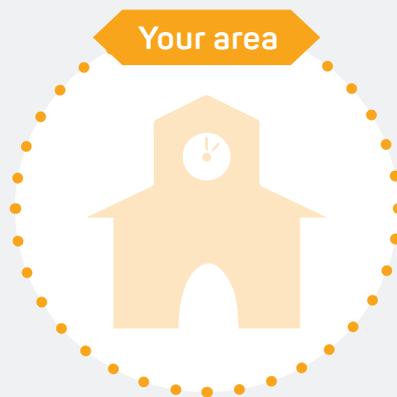
**Step 3** The session closes with a review of the information gathered and a reflection on the breadth and range of activities available and any strengths or challenges that have been revealed.

**It is also possible to do this activity with students, and it can be focused on specific areas such as the classroom, playground and even the corridors.**

## Self-Assessment

Walk through the school and its classrooms (or your allocated area) and find at least 10 examples of artistic activity that might not be obvious. Write down all you can see.

10 examples



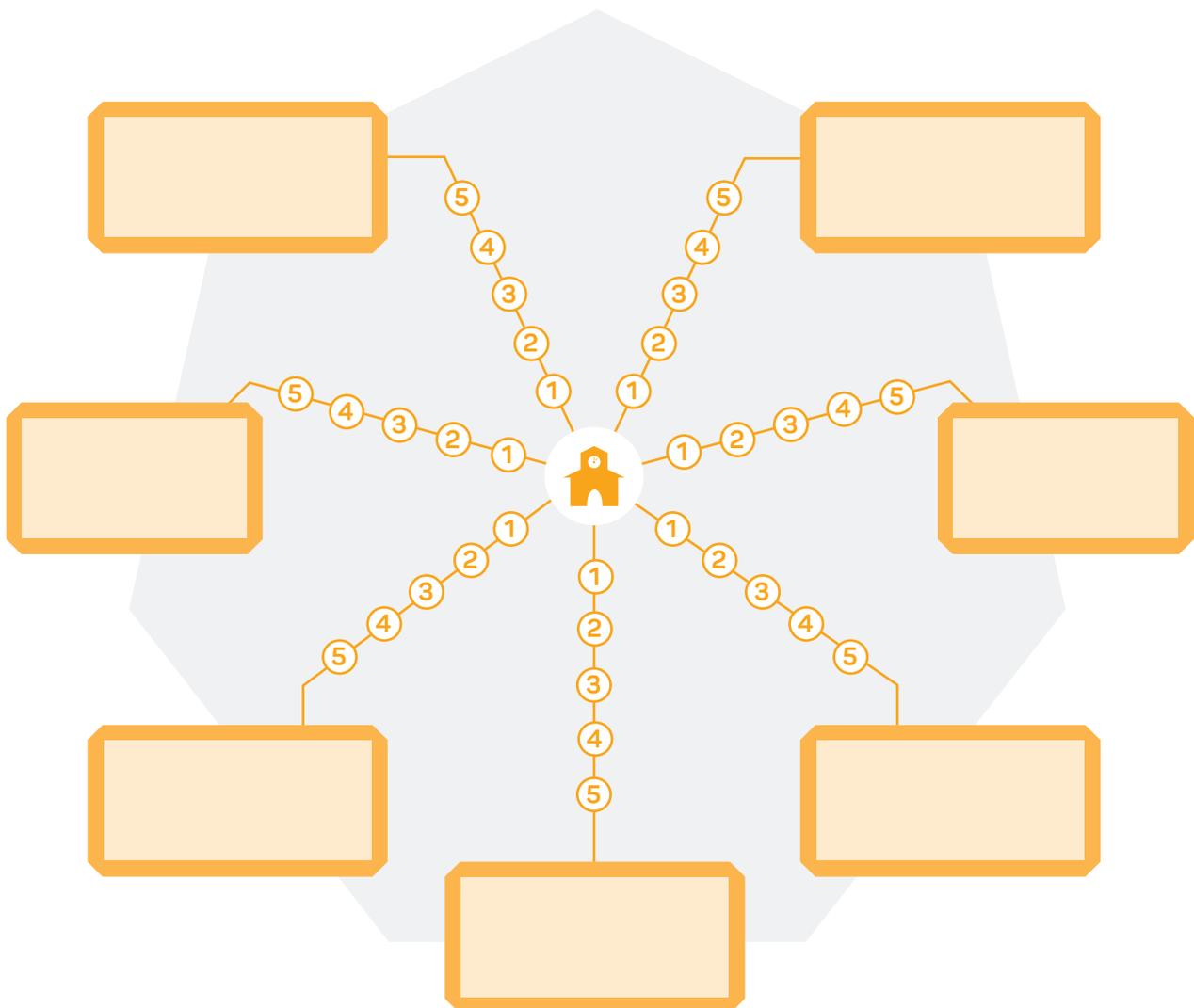
## Self-Assessment

Use the blank template below to complete the activity. You may prefer to identify your own category headings or use the suggested list below.

### Where and when the arts happen in school

#### Suggestions

- Senior Leadership involvement in and support for the arts
- Range of arts related subjects in the curriculum
- Continuing Professional Development in the arts
- Cross-curricular, project based work and collapsed timetables
- Arts partnerships, visits and time in school with arts professionals
- Student involvement in the planning and delivery of the arts
- Art forms embedded into other subjects (e.g. drama in English or history, role-play, hot-seating)



## Self-Assessment

End the session by reviewing the information gathered and reflecting on the breadth and range of activities available, as well as any strengths or challenges / areas for improvement that have been revealed.

Summing up



Strengths

Challenges / areas for improvement

## 2. Assessing Quality



Once you have identified where arts and culture are taking place, assessing quality and impact will help you identify areas for improvement, plan more effectively and set further goals.

Creating time to consider how you and your school articulate and identify quality in the arts will also help develop a shared language about arts provision and the impact it has on the school.

### TOP TIP

**Arts Council England** has outlined seven quality principles relating to the delivery of arts activity with young people:

- 1 Striving for excellence and innovation
- 2 Being authentic
- 3 Being exciting, inspiring and engaging
- 4 Ensuring a positive and inclusive experience
- 5 Actively involving children and young people
- 6 Enabling personal progression
- 7 Developing belonging and ownership

## Articulating and Identifying Quality

This activity is designed to enable you to start to develop an individual quality framework for the arts in your school. Teachers can share their answers with each other about how they recognise each of the Arts Council England's seven quality principles in the school.

### How to use this tool

**Step 1** Teachers have 3 minutes to write down as much as possible about how they recognise each of the Arts Council England's seven quality principles in the school. It might be helpful to start the participants off with a sentence structure such as "I know our school strives for excellence in the arts when..." or "We actively involve children and young people in the arts by..."

**Step 2** In small groups, teachers share their answers with each other. Inspired by the responses, teachers then have 10 minutes in their small groups to amalgamate and refine their answers. Each group should end up with one sentence per principle.

### Arts Council England's seven quality principles

- 1 .....○ Striving for excellence and innovation
- 2 .....○ Being authentic
- 3 .....○ Being exciting, inspiring and engaging
- 4 .....○ Ensuring a positive and inclusive experience
- 5 .....○ Actively involving children and young people
- 6 .....○ Enabling personal progression
- 7 .....○ Developing belonging and ownership

## Articulating and Identifying Quality

Write down as much as possible about how you/your group recognise/s each of the Arts Council England's seven quality principles in your school.

### Arts Council England's seven quality principles

1

Striving for excellence and innovation

**I know our school strives for excellence and innovation in the arts when...**

---

2

Being authentic

**We provide authentic experiences in the arts by...**

---

3

Being exciting, inspiring and engaging

**We inspire and engage our students in the arts by...**

---

4

Ensuring a positive and inclusive experience

**I know our school ensures a positive inclusive experience through...**

---

5

Actively involving children and young people

**We actively involve children and young people in the arts by...**

---

6

Enabling personal progression

**I know our school enables personal progression in the arts through...**

---

7

Developing belonging and ownership

**I know our school develops students' ownership of the arts and sense of belonging by...**

---

## Spider Webs – Benchmarking and Quality

### How to use this tool

**Step 1** This activity requires coloured electrical tape, masking tape and an empty space. Before teachers arrive, activity leaders set up a five-sided 'spider web' on the floor using masking tape, with the numbers 1 to 5 evenly spaced out along each of the spokes – 1 is closest to the centre, 5 is at the outer edges. You can use the template provided if you prefer to use a paper tool.

**Step 2** Teachers should have decided beforehand the area of arts provision that is going to be assessed. This could include reviewing the quality of:

- **Training and development in arts for teachers**
- **Arts partnerships in school/outside of school**
- **Trips and visits**
- **Tools for evaluation and monitoring the arts**
- **Specific art forms or arts activities**
- **Whole-school arts activities**

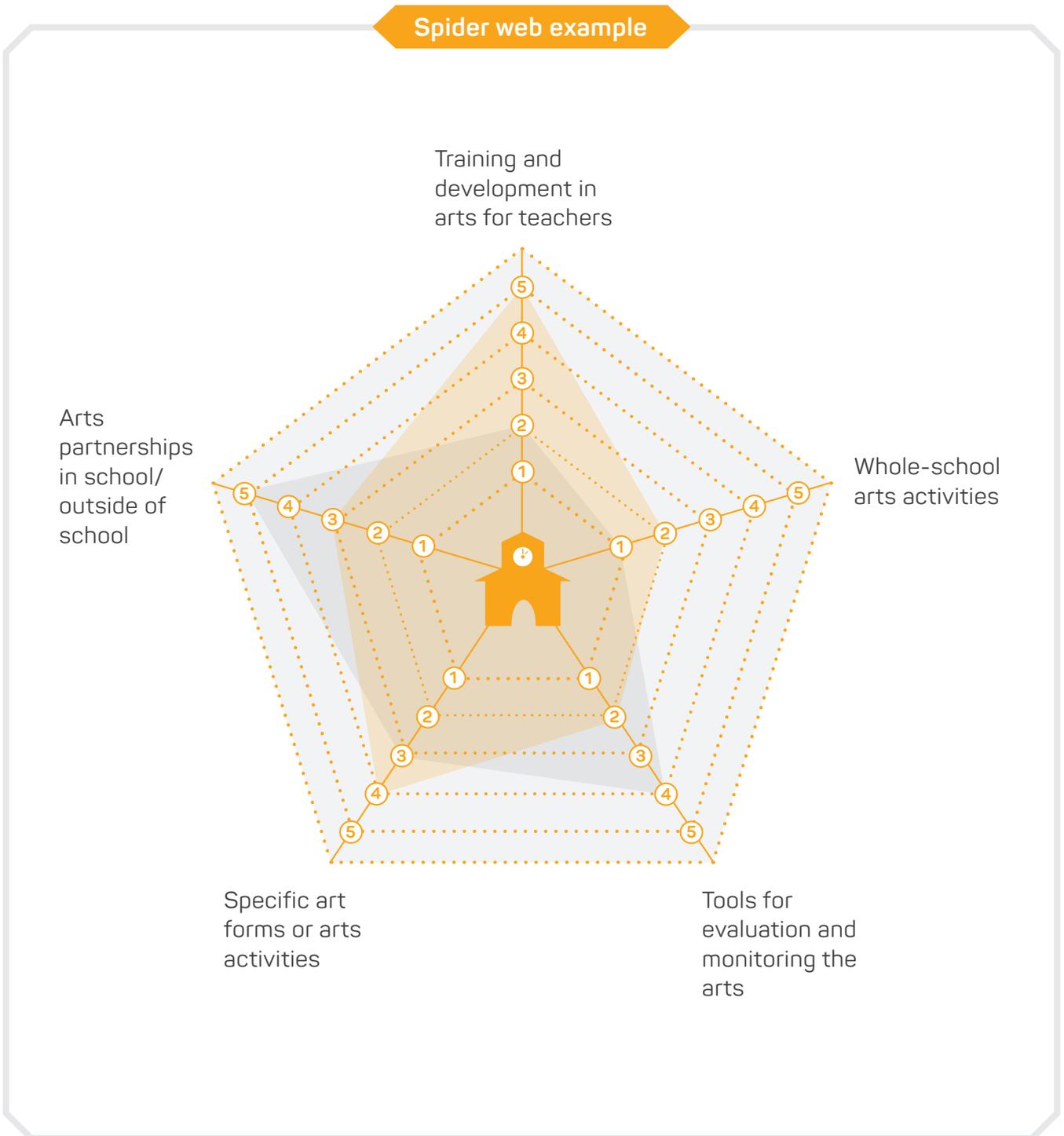
One of these headings, or any that are more relevant to your school, are placed at the top of each spoke.

**Step 3** Each teacher is given some electrical tape and then plots where they feel the school is on a scale of 1–5 (where 1 is poor and 5 is excellent) being as honest as possible. They are asked to join up all of their marks to create their own web. If there is a large group, teachers will need to break into small groups.

**Step 4** Each teacher or group takes a picture of their web. Strengths, challenges and solutions should be discussed and documented. If using this over a long period of assessment and activity, this exercise could be revisited at a later date to see if the school has improved in a given area of arts activity.

# Spider Webs – Benchmarking and Quality

When you try this activity, try to make it look similar to the template below. If you prefer to use a paper template, use the blank version on the next page.

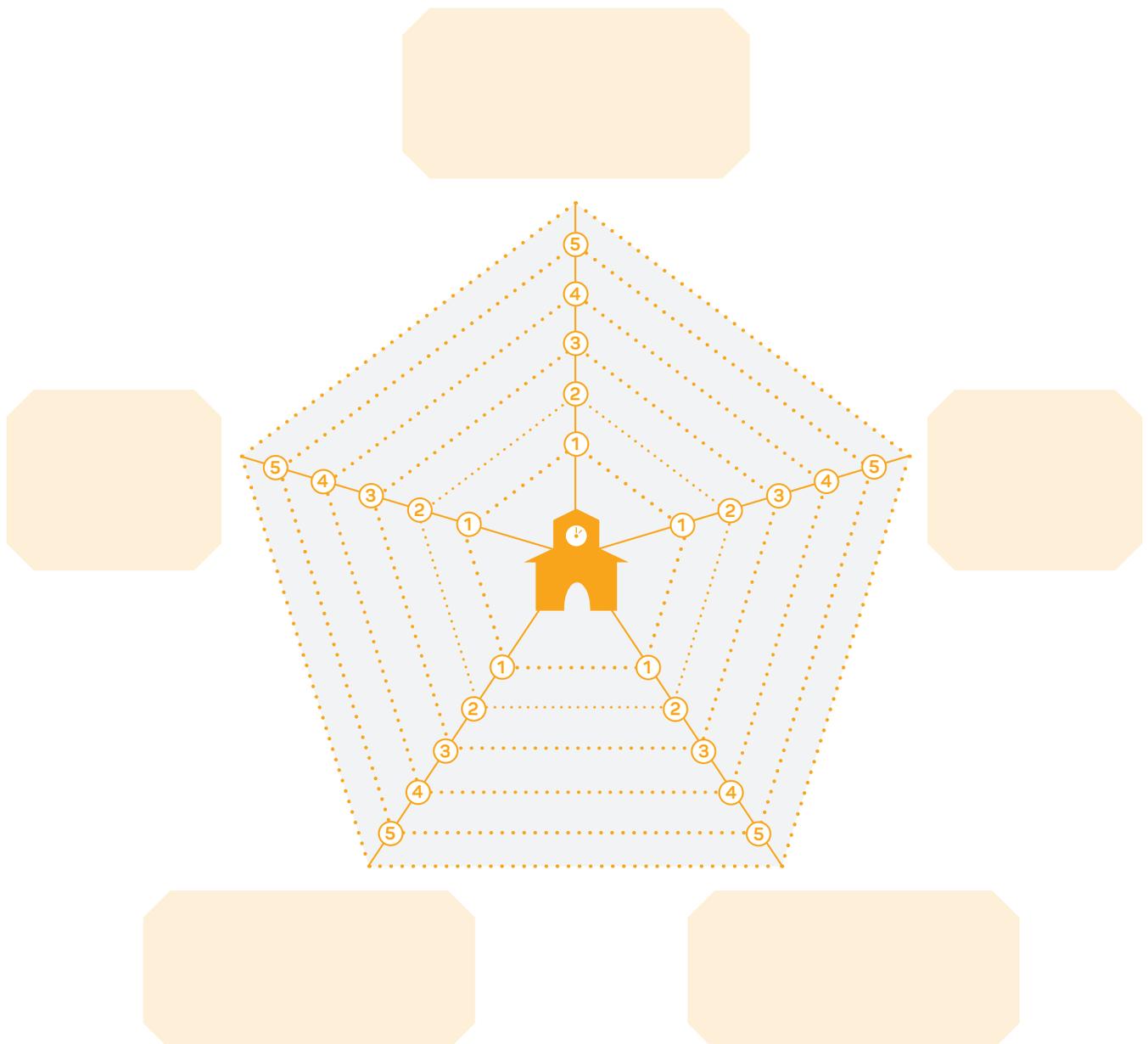


## Spider Webs – Benchmarking and Quality

Write down the area of arts provision that is going to be assessed at the top of each spoke. Then plot where you feel the school is on a scale of 1–5 (where 1 is poor and 5 is excellent) being as honest as possible.

### Suggestions

- Training and development in arts for teachers
- Arts partnerships in school/outside of school
- Trips and visits
- Tools for evaluation and monitoring the arts
- Specific art forms or arts activities
- Whole-school arts activities



## **Spider Webs – Benchmarking and Quality**

Discuss and document the strengths, challenges and solutions, in the areas you have identified on the spokes of the webs.

**Strengths**

**Challenges**

**Solutions**

### 3. Artsmark



Artsmark is an award that recognises quality provision and helps a school to embed arts and culture in its School Improvement or Development Plan.

The Artsmark journey starts with a self-assessment exercise, leading to a statement of commitment to the arts and a plan of action.

Schools can gain Artsmark at Silver, Gold or Platinum level. A table of level descriptors can be found on the website and this acts as the starting point for schools that have registered to apply.

[www.artsmark.org.uk](http://www.artsmark.org.uk)

#### First steps to Artsmark

- 1 Start a conversation in your school**  
Use the Teachers' Toolkit to assess what you do well and what you would like to develop.
- 2 Come to an information session**  
A New Direction runs regular sessions across London where you can explore the award creatively with peers and ask questions about the process.
- 3 Find out who has Artsmark near you**  
Enter your school postcode on the website home page.  
[www.artsmark.org.uk](http://www.artsmark.org.uk)
- 4 Register on the Artsmark website**  
When you are ready to apply, click the link on the Artsmark website to register.  
[www.artsmark.org.uk/registration](http://www.artsmark.org.uk/registration)

## 4. Student Consultation



Consulting with students about strengths and weaknesses and what they would like more/less of in arts and culture in the school might be an illuminating and useful experience in your self-assessment process.

This could be done by:

- **Tapping into your Arts Award programme, if you have one**
- **Consulting the School Council, or asking them to consult their peers on your behalf**
- **Creating an Arts Ambassador role for each class or year group**
- **Doing a whole-school questionnaire on the arts**
- **Allocating discussion time in assembly followed up with a classroom discussion**

### Notes on ideas for student consultation

### TOP TIP

**Encourage students to take responsibility for cultural activities such as planning and managing trips or making arts purchases using the school budget.**

This can encourage a greater sense of ownership and relevance for the arts, and also support the development of key skills in other subjects including maths (budgeting, income and expenditure) and English/ literacy (writing trip plans and reports).

# Student Consultation

Use this page to note feedback from students about the school's arts and culture provision.

<p><b>Strengths</b></p>	<p><b>Weaknesses</b></p>
-------------------------	--------------------------

<p><b>I would like...</b></p>	
<p><b>more of in arts and culture</b></p> <p><b>+</b></p>	<p><b>less of in arts and culture</b></p> <p><b>-</b></p>

# Pulling It Together



**What does quality mean for your school?**

**How do you ensure quality in your arts and cultural provision?**

**How well are you documenting, evaluating and communicating the quality of your provision?**



Arts Award is range of qualifications accrediting student engagement, skills development and leadership in the arts. More details can be found at

→ [www.innovationunit.org/resources/engaging-school-handbook-school-leaders](http://www.innovationunit.org/resources/engaging-school-handbook-school-leaders)

Arts Council England has an excellent database of quality frameworks drawn from a range of arts agencies. This might be a useful starting point to explore how successful arts organisations identify and assess quality in the arts:

→ [www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/children-and-young-people/quality](http://www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/children-and-young-people/quality)

“Providing The Best” is another Arts Council England resource that defines some characteristics of high quality arts activities with children and young people. Though primarily aimed at artists and arts organisations, the prompt questions and detailed explanations of child-centred arts projects provide a useful overview of how to encourage effective self-assessment.

→ [www.artscouncil.org.uk/publication\\_archive/providing-the-best/](http://www.artscouncil.org.uk/publication_archive/providing-the-best/)

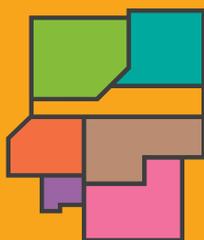
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A nationally recognised award, Artsmark supports you to assess and improve the quality of your arts provision.

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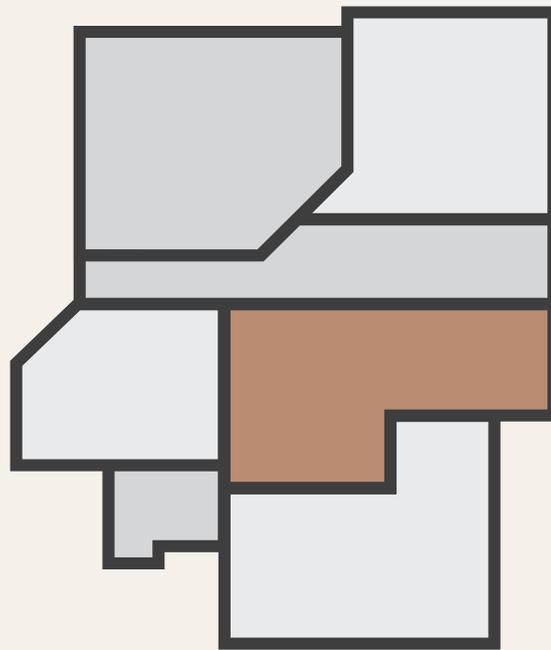
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# TEACHERS' TOOLKIT

## Section 4



## Partnerships

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# MAP OF THE TOOLKIT



**Key**

- Basic guidance
- Top tips for success
- Exercises
- Group activity
- Case studies
- Pulling it together
- Relevant resources

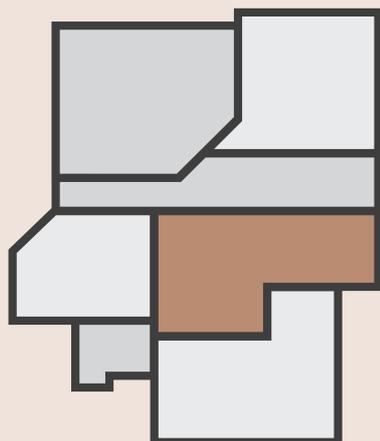


# Partnerships

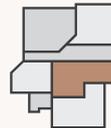
Working with arts and cultural organisations can bring many positive outcomes for both students and your school, but finding the best partner takes time and commitment.

**Here are a few tips and techniques to help ensure you get the maximum benefit and impact from your arts/ cultural partnerships.**

- The benefits of partnership working
- Consultation
- Planning (timeline, communication, do your homework, quality, partnership agreement)
- Evaluation
- Maximising impact



# 1. The Benefits of Partnership Working



Working in partnership with an arts or cultural partner can bring a variety of benefits to your school, and to the partner/s you work with.

## Benefits to students include:

- **Inspiration:** working with professional artists
- **Engagement:** trying new things, enhancing learning, developing new passions
- **Exploration:** connecting with new organisations, experiencing new places
- **Confidence building:** identifying talents, building skills, increasing curiosity and confidence to visit cultural/heritage settings
- **Qualifications such as Arts Award**

## Benefits to staff include:

- **Inspiration:** professional development: learning from the partner organisation through co-delivery or INSET
- **Confidence building:** developing and increasing skills and knowledge
- **Challenging ideas:** working differently with students
- **Legacy:** through staff development, knowledge and skills are retained in school and contribute to future work (with or without a partner organisation)

## Benefits to the school:

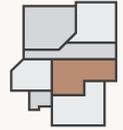
- **Exploring issues, instigating change:** partnerships can support the School Development Plan or School Improvement Plan
- **Improving performance and results:** through engagement and enjoyment
- **Family engagement:** new opportunities to involve families with school/learning
- **Access to external professionals who can enhance provision**

## Benefits to the partner organisation:

- **Thinking differently:** about practice and/or collections
- **Learning from staff and students:** new approaches, new ideas
- **Reaching/ building new audiences**

Partnership working can also offer other areas of mutual benefit such as the sharing of skills between school and organisations, and pooling resources.

## 2. Consultation



Give yourself enough time to fully answer the questions below. You might want to discuss them with other teachers, and it is useful to consult with senior members of staff to ensure the aims and objectives of your partnership are consistent with and/or can support school priorities.

This could be as simple as considering the mix and range of cultural activities students already take part in and thinking about how your partnership will enhance what's already available, or it could involve giving students a new or challenging experience, or focusing on something that addresses whole school improvement.

Early consultation can also help prioritise partnerships and ensure they are supported and promoted within the school.

### Planning for a successful partnership

- 1** .....○ **Why are we working in partnership?**  
Clearly articulate the motivation behind your partnership.
- 2** .....○ **What specific things do we want to achieve?**  
Identify specific and detailed objectives that will help you to reach your overall aims. Also be clear on how your aims have been decided, e.g. through your SIP/SDP, SLT, etc.
- 3** .....○ **How will we identify success?**  
Articulate how you will evaluate the effectiveness of your partnership and what tools you will use.
- 4** .....○ **How will this project support CPD in arts and culture?**  
To maximise the effectiveness of the partnership, consider ways in which staff will benefit and engage in the project.
- 5** .....○ **What will be the long term effect of the partnership on pupils and your School Improvement/ Development Plan?**  
To develop coherence and understanding around the impact of cultural activities, outline how this project will positively affect school targets.

# Consultation

## Planning for a successful partnership

**1** .....○ **Why are we working in partnership?**

Clearly articulate the motivation behind your partnership.

**2** .....○ **What specific things do we want to achieve?**

Identify specific and detailed objectives that will help you to reach your overall aims. Also be clear on how your aims have been decided, e.g. through your SIP/SDP, SLT, etc.

**3** .....○ **How will we identify success?**

Articulate how you will evaluate the effectiveness of your partnership and what tools you will use.

**4** .....○ **How will this project support CPD in arts and culture?**

To maximise the effectiveness of the partnership, consider ways in which staff will benefit and engage in the project.

**5** .....○ **What will be the long term effect of the partnership on pupils and your School Improvement/ Development Plan?**

To develop coherence and understanding around the impact of cultural activities, outline how this project will positively affect school targets.

## 3. Planning \_ Part 1



### Timeline

It is important to be realistic in the planning stages and agree on how long tasks will take. The time required to plan and develop an effective partnership is extra time you will need to find within your own and the school's timetable. If you are developing a new relationship with a partner it might be beneficial to start small to build up trust and explore ways of working. Deeper engagement can be built over time.

### Communication

In your planning stages, set clear objectives that can be expressed in manageable stages. This will ensure there is transparency around what is supposed to happen and how. This is also the time to clarify everybody's role and responsibilities within the partnership and how you will communicate: the clearer this is at the start, the less likely there is to be any misunderstanding as the project progresses. This will involve drawing up a partnership agreement that clearly states who's doing what, by when, etc.

Notes

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## Planning

This planning tool will help you think about the purpose of the partnership and may help you produce a brief to use when recruiting / selecting a partner.

### Planning

#### Key contacts within school

#### Aims and objectives

#### Practical details

Class / key stage (s)

Subject / topic / curriculum area

Duration / timing

Preferred artform (if you have one)

Budget

# Planning

This planning tool will help you think about the purpose of the partnership and may help you produce a brief to use when recruiting / selecting a partner.

**Milestones**

**Planning**

Brief partner and start co-planning by \_\_\_\_\_

Agree final plan by \_\_\_\_\_

Complete partnership agreement by \_\_\_\_\_

Complete evaluation plan by \_\_\_\_\_

**Delivery**

Delivery starts \_\_\_\_\_

Delivery ends \_\_\_\_\_

Progress meeting 1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

Evaluation session 1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

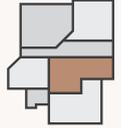
**Post project**

End of project debrief \_\_\_\_\_

Evaluation \_\_\_\_\_

↓

## 3. Planning \_ Part 2



### Finding the right partner

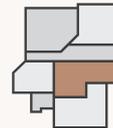
Once you feel you are clear on the purpose of your project/partnership and timeline, find out what's available. To help this along, you could:

- **Set up a parent/teacher self-assessment**  
This is a basic tool shared amongst staff and parents that encourage participants to think about, and share, their social and professional networks. It's a great way to gather information and access a whole network of professionals in different areas.
- **Make a few phone calls**  
Contact other schools in your area to find out what practitioners or organisations they work with. This can potentially save you hours of research and it's a great way to check the quality and impact of potential partners.
- **Sign up for information**  
Sign up to newsletters, forums and blogs from arts organisations (e.g., Tate Modern, Roundhouse) as well as those of Bridge organisations like A New Direction. These will keep you up to date on programmes, schemes and artists of interest locally, regionally and nationally.

Suggestions from staff, parents, etc

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## 3. Planning \_ Part 3



### Quality

Once you have found the partner you would like to work with, it's important to check they adhere to best working practices. This includes:

- Reviewing CVs and samples of their previous work, particularly previous experience of working with children.
- Asking for references or case studies of projects they have been involved in
- Getting feedback from previous project participants
- Setting aside time to interview or meet with potential partners/ organisations/practitioners
- Sharing details about the aims and objectives of your partnership with potential partners and asking them how they think they will be able to help you achieve them
- Obtaining details about their approach to health and safety and child protection
- Asking how potential partners envision the project will meet Arts Council England's quality principles (see box)

#### Arts Council England's seven quality principles

- 1 .....○ Striving for excellence and innovation
- 2 .....○ Being authentic
- 3 .....○ Being exciting, inspiring and engaging
- 4 .....○ Ensuring a positive and inclusive experience
- 5 .....○ Actively involving children and young people
- 6 .....○ Enabling personal progression
- 7 .....○ Developing belonging and ownership

# Quality Check-list

## Quality check-list

1 Review CVs and samples of previous work, particularly previous experience of working with children.

2 Request and review references or case studies of projects they have been involved in.

3 Request and review feedback from previous project participants.

4 Set aside time to interview or meet.

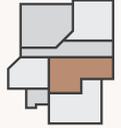
5 Share details about the aims and objectives of your partnership with potential partners and ask how they will be able to help you achieve them.

6 Request and review information about their approach to health and safety and child protection.

7 Ask how potential partners envision the project will meet Arts Council England's quality principles.

- **Striving for excellence and innovation**
- **Being authentic**
- **Being exciting, inspiring and engaging**
- **Ensuring a positive and inclusive experience**
- **Actively involving children and young people**
- **Enabling personal progression**
- **Developing belonging and ownership**

## 3. Planning \_ Part 4



### Partnership agreement

Once you have decided upon your partner, it is important to set up a partnership agreement so there is clarity around the “who, what, when and how” of the project. Following is a suggested checklist of the minimum requirements for an agreement:

- Project vision
- Project aims and objectives
- How evaluation will happen, who will do it and when
- The timeline and milestones for the project
- The roles and obligations of the school and the partner
- Fee and payment details, including payment scheduling and terms
- Terms and Conditions e.g. school policies and protocols, including session cancellation and illness provisions and termination of the agreement if either party is unhappy

The partnership agreement should be an opportunity for you to discuss all of the above with the project partner(s), to plan the project together, develop a shared understanding of your aims and objectives, agree responsibility for various tasks, and set a timetable and deadlines that are manageable for all involved.

Notes

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# Partnership Agreement

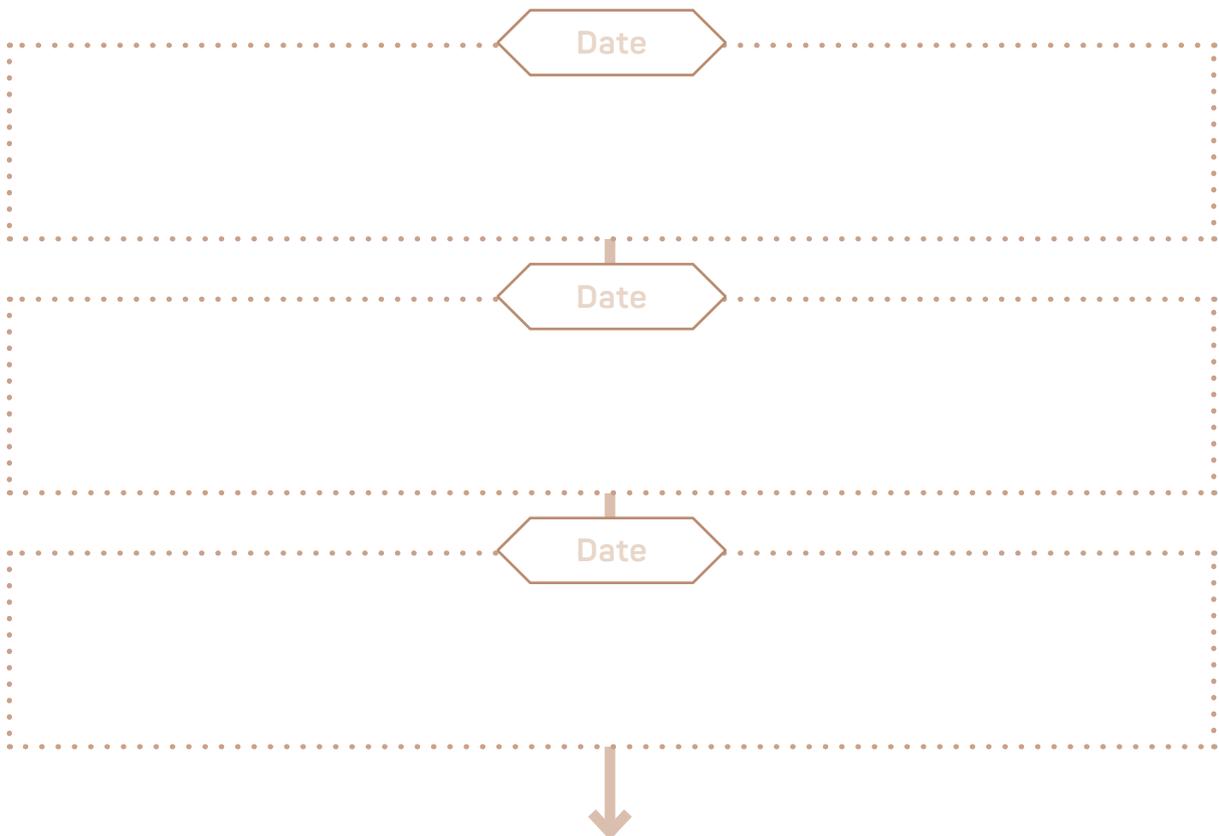
## Partnership agreement

### Project vision

### Project aims and objectives

### Evaluation plan

### Timeline and milestones for the project



# Partnership Agreement

## Partnership agreement

### Roles and obligations of the school and the partner

School

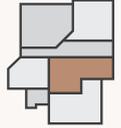
Partner

### Fee and payment details, including payment scheduling and terms

### Terms and Conditions

e.g. school policies and protocols, including session cancellation and illness provisions and termination of the agreement if either party is unhappy

## 4. Evaluation



In order to build upon and develop your partnership, you will need to be able to assess and measure its impact. This includes:

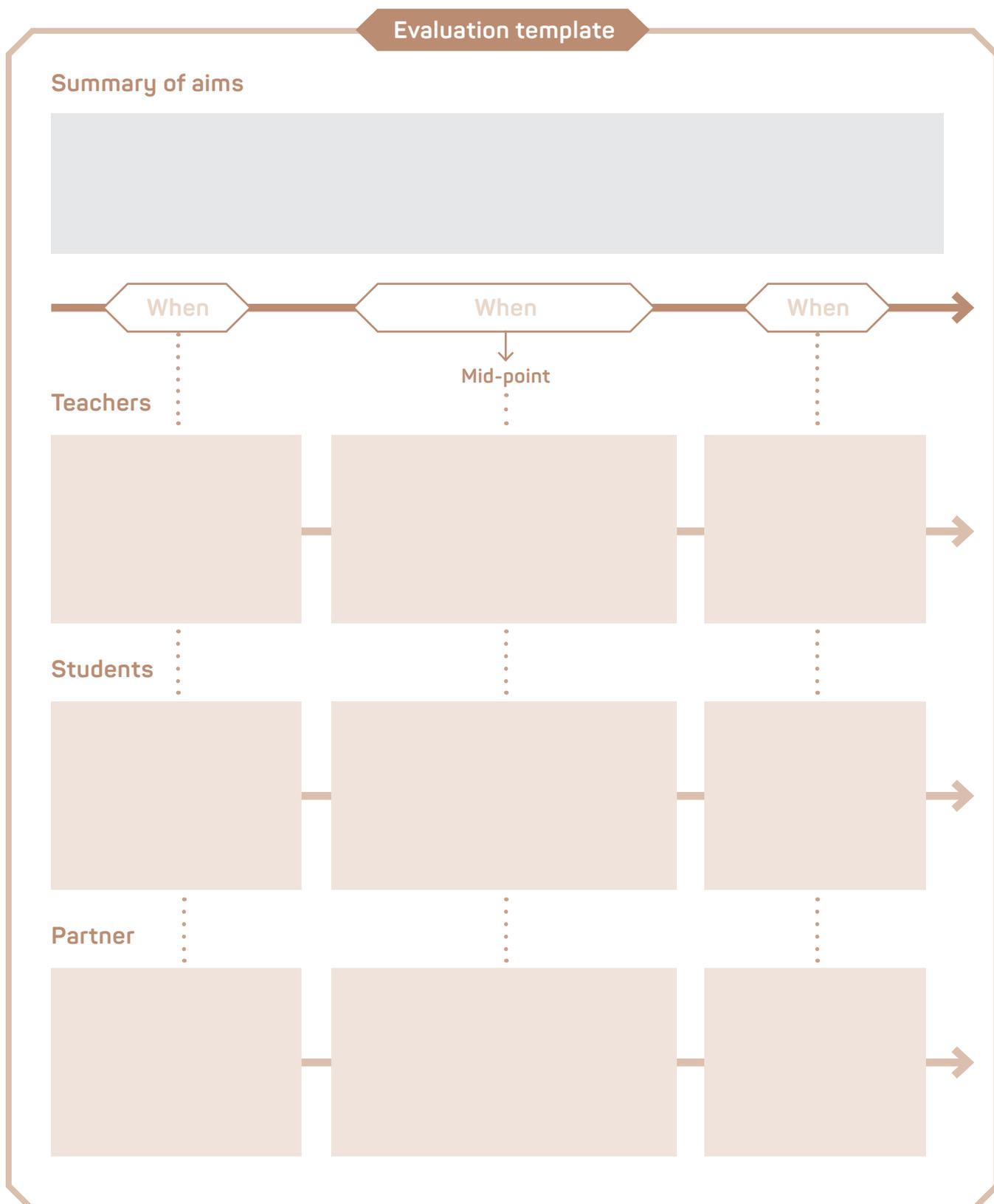
- Collecting evidence before, during and after the partnership to assess whether the project is achieving its aims (see Documentation and Evaluation for more hints here)
- Creating time for 'mid-point' reflection. This happens about halfway through the partnership and is an opportunity to reflect on whether the project is on target, and to make adjustments and address any challenges or unexpected issues that have arisen
- Gathering feedback from all participants including students, teachers and (the) partner(s)

Notes

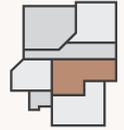
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# Evaluation Plan

This template gives you space to note down what evidence you will gather before, during and after the partnership to evaluate its impact. Ensure you track the impact on students, teachers and the partner.



## 5. Maximising Impact



Use your evaluation and the knowledge, skills and techniques participants gained through the partnership to maximise its impact. A 'ripple' effect can enable a significant number of people to benefit from the partnership indirectly.

- Share knowledge and skills gained through the project with other teachers. This will help embed them throughout the school and build support for future partnerships
- Consider how to disseminate the partnerships outcomes to the widest audience possible – community, other schools etc.
- Consider how you might share and celebrate the work

Use this space to note key elements to share, who you aim to share them with, and how this might be done.

**Notes for maximising impact**

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# Pulling It Together



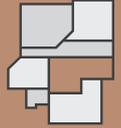
How will you ensure quality in partnerships?

How well you are documenting, evaluating and communicating your partnership work?

Examples of particularly strong partnerships, large or small, and why they worked

Large

Small



Other useful starting points for finding arts organisations to work with include:

Arts Council England has a list of cultural education resources which lists numerous arts organisations familiar with working with children and young people:

→ [www.nfer.ac.uk/culturaleducationresources/search.aspx](http://www.nfer.ac.uk/culturaleducationresources/search.aspx)

Notes from A New Direction's forum on brokering relationships between schools and cultural agencies identify ways of finding arts organisations:

→ [www.anewdirection.org.uk/asset/view/1374.pdf](http://www.anewdirection.org.uk/asset/view/1374.pdf)

AND is also piloting a website specifically designed to connect London schools with arts and cultural organisations:

→ [together.anewdirection.org.uk](http://together.anewdirection.org.uk)

Arts Council England's Policy to Partnership also lists potential starting points when looking to build partnerships. It also gives lots of useful advice about effective planning and evaluation.

→ [www.artscouncil.org.uk/publication\\_archive/from-policy-to-partnership-developing-the-arts-in-schools/](http://www.artscouncil.org.uk/publication_archive/from-policy-to-partnership-developing-the-arts-in-schools/)

Arts Council England has produced a comprehensive guide on how to evaluate arts education projects:

→ [www.artscouncil.org.uk/media/uploads/documents/publications/phpLY00Ma.pdf](http://www.artscouncil.org.uk/media/uploads/documents/publications/phpLY00Ma.pdf)

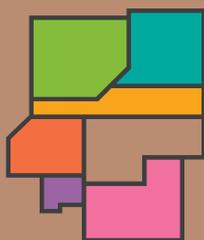
An overview of three effective partnership projects delivered in two primary schools and one FE College, produced by A New Direction:

→ [www.anewdirection.org.uk/knowledge/resources/building-partnerships](http://www.anewdirection.org.uk/knowledge/resources/building-partnerships)

Becoming a member of the Artsmark community supports the development of new partnerships with schools and cultural organisations.

→ [www.artsmark.org.uk](http://www.artsmark.org.uk)

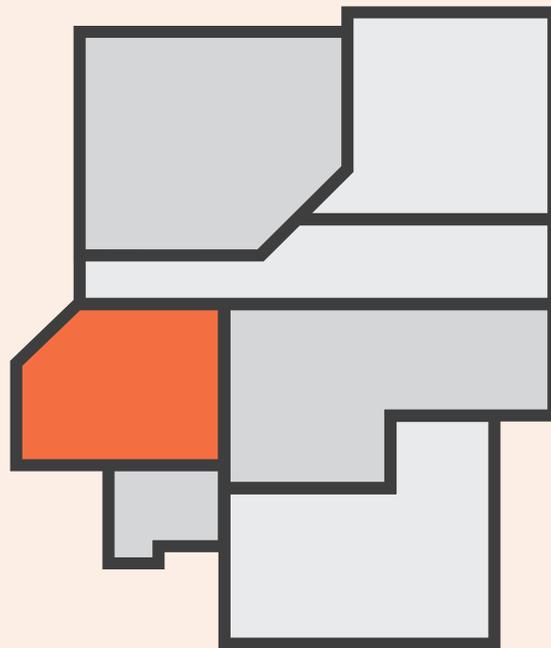
# TEACHERS' TOOLKIT



Find out more and download this toolkit at  
[www.anewdirection.org.uk/schools](http://www.anewdirection.org.uk/schools)  
or contact [schools@anewdirection.org.uk](mailto:schools@anewdirection.org.uk)  
and follow us on Twitter [@AND\\_schools](https://twitter.com/AND_schools)

# TEACHERS' TOOLKIT

## Section 5



### Continuing Professional Development (CPD)

This toolkit has been created by A New Direction to help you and your school more effectively use and promote the arts and cultural education as a critical component of a balanced, exciting curriculum. The toolkit is comprised of seven sections:

- **Making the Case for the Arts in Your School**
- **Leadership and Governance**
- **Self-Assessment and Quality**
- **Partnerships**
- **Continuing Professional Development (CPD)**
- **Documentation, Evaluation and Assessing Impact**
- **Creating an Arts Policy**

In each, you'll find basic guidance and definitions of terms, Top Tips for success, exercises and activities, and a list of relevant resources for further research and discussion. Some sections also include Case Studies of schools that have been particularly successful at delivering exciting arts activity.

Each section can be used as a stand-alone guide, or taken as a whole. At the end of each section is a box titled 'Pulling it together', and if you complete this section in all seven toolkit sections you should be ready to take your school's arts programme to the next level.

Most of what's in the toolkit has been inspired directly by best practice in schools, so don't hesitate to tell us how we can make this a better, more effective resource for you.

You can contact us at [schools@anewdirection.org.uk](mailto:schools@anewdirection.org.uk).

# ABOUT A NEW DIRECTION

## **A New Direction helps London create, think and learn.**

We work to ensure that all children and young people get the most out of London's extraordinary creative and cultural offer.

## **We want London to be a city where -**

- cultural education is the best in the world
- young people are able to access and influence culture
- the right platforms are in place to identify and nourish young people's creative talents

This is the right of all young Londoners - regardless of wealth, geography or luck.

## **We work through influencing, case-making, supporting and showing why culture and creativity matters to children, young people and the future of London.**

- We work with partners to develop new ways for arts and culture to reach more children and young people
- We work with children and young people to make sure their views are heard and they have opportunities to be creative
- We work to attract new funding and investment to support arts and culture for young people in London.
- We support and train professionals working with young people to provide

the best opportunities possible

- We make the case for the value of creative learning and cultural education and use this to push forward structural change

## **How we work with schools**

AND works to support schools to deliver high quality arts and cultural education and to connect with London's arts and cultural organisations, resources and opportunities, so that they can give their students a broad and balanced education.

## **We do this through**

- Conferences, marketplaces and networking events
- INSET
- CPD, including leadership development

We also support schools to successfully apply for Artsmark and deliver Arts Award.

We campaign for schools to dedicate part of their Pupil Premium to arts and cultural activity.

Find out more at

[www.anewdirection.org.uk/schools](http://www.anewdirection.org.uk/schools) or contact [schools@anewdirection.org.uk](mailto:schools@anewdirection.org.uk)

# MAP OF THE TOOLKIT



## Key

-  Basic guidance
-  Top tips for success
-  Exercises
-  Group activity
-  Case studies
-  Pulling it together
-  Relevant resources



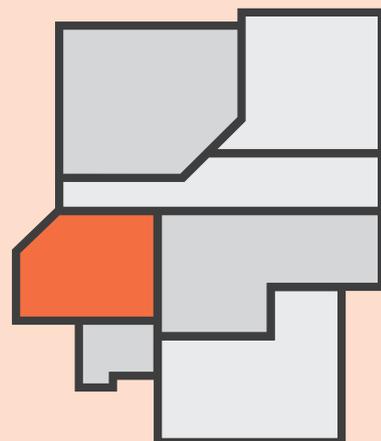
# Continuing Professional Development (CPD)

Outstanding CPD connects training with the overall vision and ambitions for the arts in your school. CPD activities can positively affect your School Improvement Plan and help raise skills, confidence and ability in the arts and other subjects.

To ensure CPD is targeted and relevant, consider engaging all staff in a training survey. This is an opportunity for all members of staff to assess and reflect upon their training needs in the arts. The survey should include opportunities

for teachers to suggest their own CPD training, resources or visits as well as identifying any areas of strength they would be happy to share with other members of staff.

This might also be a good opportunity to identify any individual CPD that teachers are involved in that you might be unaware of, such as individual reading, engaging in personal arts-related activities outside of school such as going to concerts or talks, playing a musical instrument or singing in a choir. Such participation should be celebrated and shared.



# 1. Using Time and Resources Effectively



Identifying moments throughout the year where teachers can share their specific skills and successful arts work can be an effective way to build teacher confidence and ability in a cost effective way. The following exercises offer a few ways to do this:

- **Getting my hands dirty:** This involves creating a CPD opportunity that allows teachers the opportunity to explore and experiment with materials before they go into the classroom.
- **Arts carousel:** Four (or more) teachers identify a specific skill, technique, or subject area in the arts they feel confident about.
- **World café:** This is a well-known creative brainstorming activity that promotes dialogue, deep thinking and the sharing of knowledge and ideas.
- **Feedback groups:** Time is allocated every month to small working groups, which have the opportunity to discuss the progress of new ideas and commit to trying out new approaches with the encouragement of other staff.

Notes

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# Getting My Hands Dirty

## How to use this tool

**Step 1** This involves creating a CPD opportunity that allows teachers the chance to explore and experiment with materials before they go into the classroom. This could be set up as a fun and inclusive session that helps to:

- **Build teacher confidence in arts-related subjects**
- **Allow teachers to learn and share tips from other staff members**

This activity could be extended to include:

- **Creating an exhibition of teachers' work in the privacy of the staff room, or**
- **If they are feeling braver, throughout the school**

**Step 2** A similar session could be set up to encourage teachers to share their skills and experiences of dance. Lots of teachers talk about low-levels of confidence in learning and sharing dance activities in the classroom.

- **By encouraging staff to share and participate in dance activities together, teachers can feel supported as they learn new skills and hopefully have some fun too!**

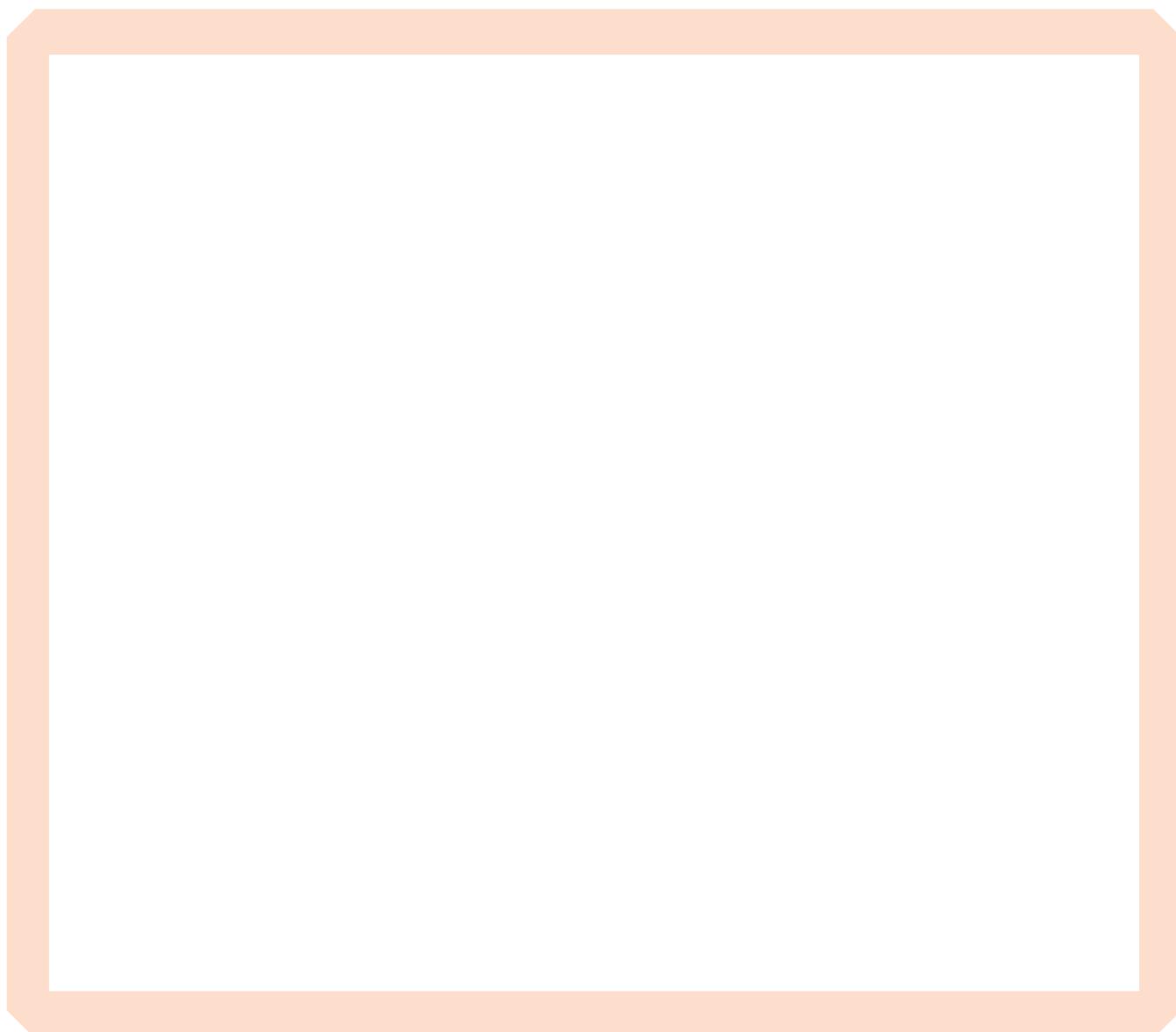
**Step 3** Schedule regular meetings with other teachers to share some arts-related skills together.

## Arts Carousel

### How to use this tool

- Step 1** Four (or more) teachers identify a specific skill, technique, or subject area in the arts that they feel confident about.
- Step 2** Stations or 'break-out' spaces are set up and teachers share their knowledge with a small group of other teachers for an agreed amount of time.
- Step 3** Staff rotate between the four spaces in a 'round-robin' style.

What would you like to learn more about?



## World Café

This is a well-known creative brainstorming activity that promotes dialogue, deep thinking and the sharing of knowledge and ideas.

### How to use this tool

#### You'll need:

- Large sheets of paper - one per table
- Marker pens

**Step 1** On each piece of paper should be a question relating to schemes of work and the arts, decided on by the staff beforehand.

The question should be simple and focus enquiry, e.g. how can I include more arts links in geography lessons?

**Step 2** Teachers are then divided into small groups so there are people at each table and each table has a "host". The host chairs a discussion of the question, and encourages the group members around the table to note down key connections, ideas, discoveries and deeper questions as they emerge.

**Step 3** After 15-20 minutes the teachers move to another table.

The host remains at the table when others leave and welcomes visitors from other tables. The host briefly shares key insights from the prior conversation so others can link and build using ideas from their respective tables.

**Step 4** This process repeats for as long as time allows, or until it is clear that everyone has had a chance to visit all tables.

**Step 5** At the end of the allocated time, the hosts present the information shared, and, in groups, teachers decide which activities they will use and adapt in their classroom.

# World Café

Key connections

Ideas

Question



Deeper questions

Discoveries

## Feedback Groups

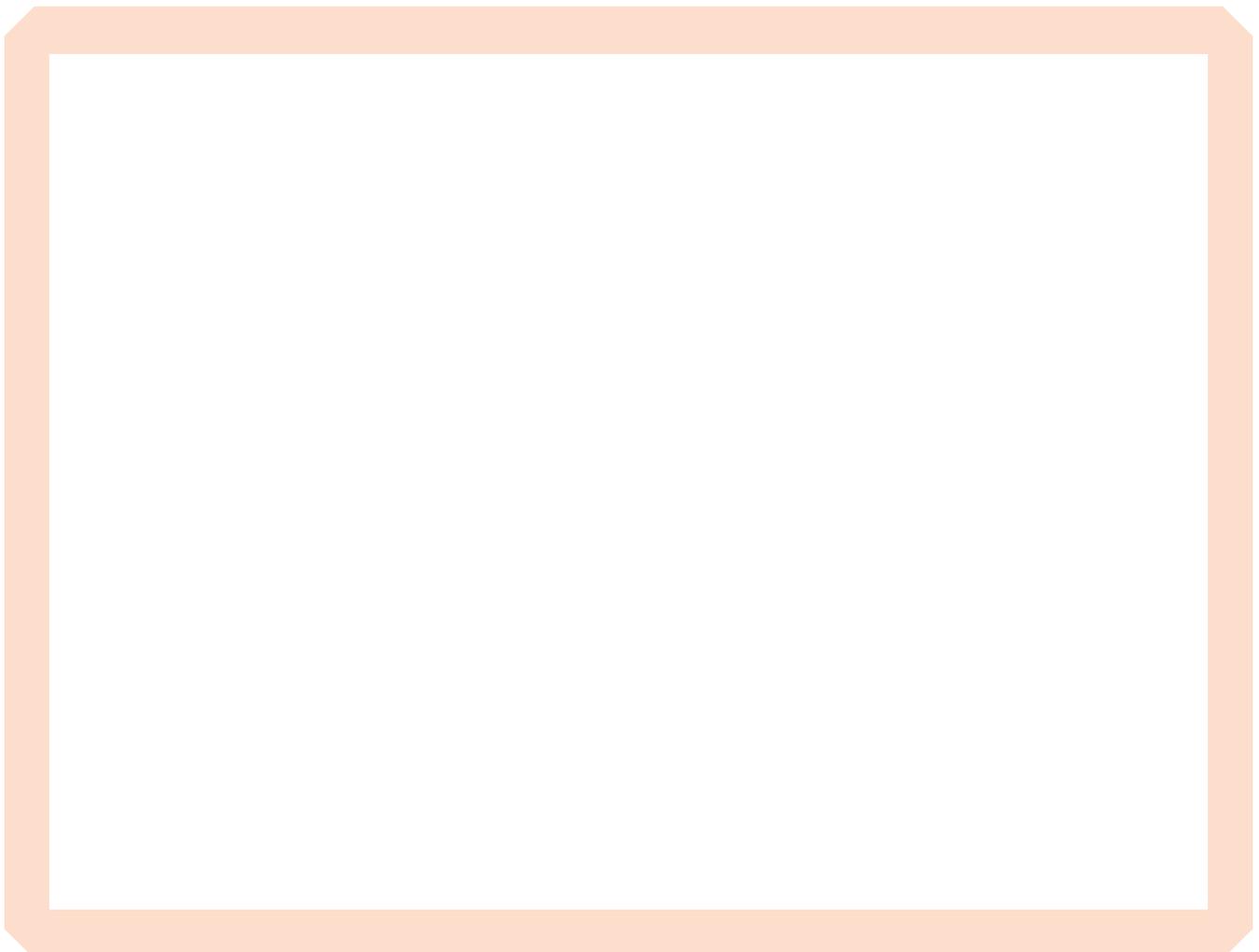
### How to use this tool

**Step 1** Set up a small number of working groups of 3 or 4 members of staff. Agree with each group what their area of focus will be and share this with others.

**Step 2** Each working group meets every month (or half term) to discuss the progress of new ideas and commit to trying out new approaches with the encouragement of other staff.

This is done by examining work samples and assessments that staff are invited to improve, experiment or adapt. Staff support each other by providing frequent feedback.

**Use this space to note the membership of each working group, and their areas of focus**



## 2. Pooling Resources with Other Schools



Creating Art Clusters or Arts Alliances with other local schools can be another effective way of making the most of valuable resources. Seeing how other schools engage with the arts by taking part in learning walks can also be a chance to gather inspiration and ideas. These partnerships are ideal for creating opportunities to 'skill swap' as well as sharing tried and tested schemes of work.

Co-funding arts projects or CPD with other schools/clusters can be an effective way to maximise financial resources, strengthen networks and benefit from other teachers' experiences and expertise. Co-funding creates bigger shared budgets that might allow for more CPD in the arts and/or more ambitious and far-reaching arts projects and partnerships. Approaching arts and cultural organisations about your specific CPD requirements can also be useful. Local arts and cultural institutions can often deliver very detailed CPD sessions. If you are working on a project with an organisation, this is great opportunity to co-plan and co-teach as well as observe.

### TOP TIP: Evaluation and CPD

- Consider and agree at the planning stages the evaluation methodology for CPD sessions. Don't wait until you're in the middle or at the end of the project or process.
- Agree a timeline for evaluating the outcomes of CPD. Take into consideration long, mid and short-term impact.
- Clearly articulate the specific outcomes and impact you're seeking. These might include recognising how the CPD will affect learning and skills development for students, colleagues, yourself and the school as a whole.
- See the documenting and evaluating section of this toolkit for more suggestions.

## Free CPD Ideas \_ 1

### Other in-school CPD activities

- 1 Lesson observations with other teachers
- 2 Plan lessons/interventions together
- 3 Take part in a whole school 'staff and parent self-assessment' to discover the creative and cultural skills or networks that staff, parents/carers have access to that could be shared
- 4 Observe professional artists at work in your school, or in other schools
- 5 Co-teach with another teacher or a professional artist
- 6 Establish a Teacher Learning Community
- 7 Mentoring
- 8 Use reflective journals to highlight successes and challenges in your own teaching practice, and how you'd like to improve
- 9 Participate in Personal Learning Networks
- 10 Informal chats in the staffroom to discuss upcoming lessons is one of the easiest and most effective ways of developing arts-related teaching skills, especially if you borrow the ideas and try them out in your own classes.

## Free CPD Ideas \_ 2

### Activities outside of school

- 1 Lesson observations in another school, or sharing practice with another school
- 2 Participate in free arts conferences or CPD with organisations such as A New Direction
- 3 Inform national and local arts organisations that your school would be willing to be involved in pilot schemes of work relating to arts and culture
- 4 Attend Subject Network Meetings
- 5 Take part in local "TeachMeets" – or hosting one!
- 6 Attend expert lectures, free talks, and teachers evenings at various museums, galleries, theatres and other cultural organisations across London
- 7 Network with other local schools about any high quality, free schemes they are involved with, particularly any run by the local council
- 8 Connect with your local Music Education Hub
- 9 Join Artsmark (there is an initial fee to apply for Artsmark, but school with Artsmark status can access a variety of free resources and support)
- 10 Sign up for the London Curriculum [[www.london.gov.uk/priorities/schools-and-education/for-teachers/london-curriculum/the-london-curriculum](http://www.london.gov.uk/priorities/schools-and-education/for-teachers/london-curriculum/the-london-curriculum)] to access a range of free resources and opportunities for London schools (currently only available for secondary schools).

## Free CPD Ideas \_ 3

### Online CPD opportunities

- 1 Arts Council England has produced a list of cultural education resources (see [www.nfer.ac.uk/culturaleducationresources/search.aspx](http://www.nfer.ac.uk/culturaleducationresources/search.aspx)).
- 2 Twitter is a great place to discover new and interesting ideas and links to resources. It is also a good way to start connecting with other schools about the CPD provisions or schemes they are involved in.
- 3 Have a look at educational blogs for suggestions and advice. Googling the top ten educational blogs is a good way to start.
- 4 There are a number of free online databases that share CPD resources for teachers as well as platforms that connect teachers across Europe, including The Good CPD Guide and E-Twinning.
- 5 Look out for regular teacher chats on twitter using hashtags such as #musiced
- 6 Many arts organisations, including A New Direction, live stream their major events such as conferences. Watching online can sometimes be easier than leaving school to attend.
- 7 Research organisations such as Nfer, Edcoms and LKMCo publish a range of interesting reports on education and arts topics.
- 8 Many museums and art galleries now provide online tools to explore their collections which can be used before or after a visit, or in your classroom teaching.
- 9 A New Direction shares blogs and resources from all its teacher CPD sessions. See [www.anewdirection.org.uk/schools](http://www.anewdirection.org.uk/schools).
- 10 Trained Arts Award Advisers can access free support through surgeries, visits or phone consultations. See [www.artsaward.org.uk/support](http://www.artsaward.org.uk/support).

## Case Study

### **Building skills in the arts to drive whole-school improvement Tidemill Academy, Deptford**

When we first applied for Artsmark Gold in 2009, we really tried to take stock of where we stood in our arts provision. We identified strengths and weaknesses across the school, and our aims and next steps for each subject.

We then created our own 'Artsmark action plan', much of which involved training staff and sharing best practice. With the backing of SLT, we devised a plan for school CPD sessions over the coming academic year and started this by sharing our vision for the arts and involving the whole staff in the process of writing the application.

We ran art training, for example: 'Drawing and painting', 'How to talk about art and artists', 'Printing' and 'Colour mixing'. We ran these over INSET days, CPD sessions and staff conferences using our own staff's knowledge and experience. This is now regularly 'topped up' and continues to impact the school and arts provision to this day, the arts being a regular feature in our school CPD.

Our CPD work had a big impact on pupil learning, visible through very high levels of engagement, increased confidence and skill, and significant improvement in standards of work. The CPD session 'How to talk about art and artists' was held in a local gallery, which then became one of our creative partnerships.

**Jenny Gibbons, Class Teacher and Arts Subject Leader**

# Pulling It Together



How will you ensure quality in CPD activities?

How well are you documenting, evaluating and communicating CPD activities?

Examples of successful CPD activities and why they worked

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Blank space for writing examples of successful CPD activities and why they worked.



The National College of Teaching and Leadership gives an overview of the five signs of effective CPD:

→ [bit.ly/1D1k2xV](https://bit.ly/1D1k2xV)

The Department for Education's report, *Making the links between teachers' professional standards, induction, performance management and continuing professional development*, is a thorough analysis on the purpose and practice of effective CPD:

→ [www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/182227/DFE-RR075.pdf](http://www.gov.uk/government/uploads/system/uploads/attachment_data/file/182227/DFE-RR075.pdf)

An excellent and concise resource on how to effectively evaluate CPD:

→ [dera.ioe.ac.uk/9686/2/impact\\_evaluation.pdf](http://dera.ioe.ac.uk/9686/2/impact_evaluation.pdf)

Developing Great Teaching – report from the Teacher Development Trust published June 2015

→ [tdtrust.org/about/dgt/](http://tdtrust.org/about/dgt/)

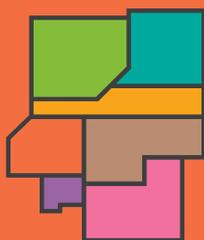
Details of the DfE's CPD expert group, set up in 2015

→ [www.gov.uk/government/groups/teachers-professional-development-expert-group](http://www.gov.uk/government/groups/teachers-professional-development-expert-group)

Artsmark is a tool that can give useful structure to evaluating and assessing the impact of your arts provision.

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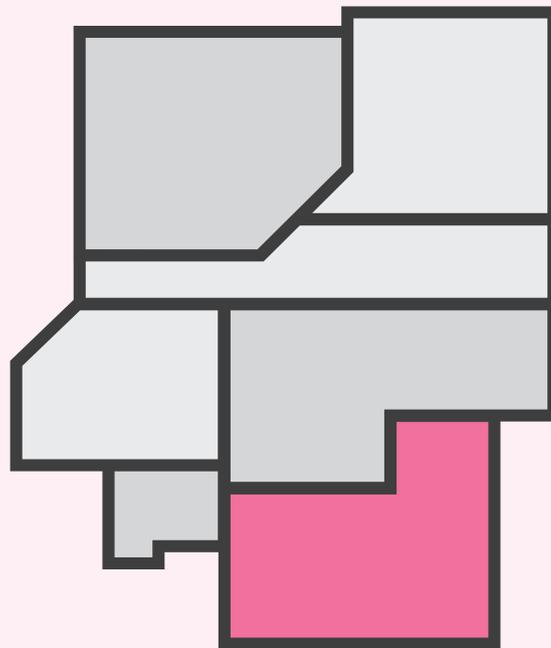
# TEACHERS' TOOLKIT



Find out more and download this toolkit at  
[www.anewdirection.org.uk/schools](http://www.anewdirection.org.uk/schools)  
or contact [schools@anewdirection.org.uk](mailto:schools@anewdirection.org.uk)  
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# TEACHERS' TOOLKIT

## Section 6



### Documentation, Evaluation and Assessing Impact

This toolkit has been created by A New Direction to help you and your school more effectively use and promote the arts and cultural education as a critical component of a balanced, exciting curriculum. The toolkit is comprised of seven sections:

- **Making the Case for the Arts in Your School**
- **Leadership and Governance**
- **Self-Assessment and Quality**
- **Partnerships**
- **Continuing Professional Development (CPD)**
- **Documentation, Evaluation and Assessing Impact**
- **Creating an Arts Policy**

In each, you'll find basic guidance and definitions of terms, Top Tips for success, exercises and activities, and a list of relevant resources for further research and discussion. Some sections also include Case Studies of schools that have been particularly successful at delivering exciting arts activity.

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- CPD, including leadership development

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# MAP OF THE TOOLKIT



## Key

-  Basic guidance
-  Top tips for success
-  Exercises
-  Group activity
-  Case studies
-  Pulling it together
-  Relevant resources



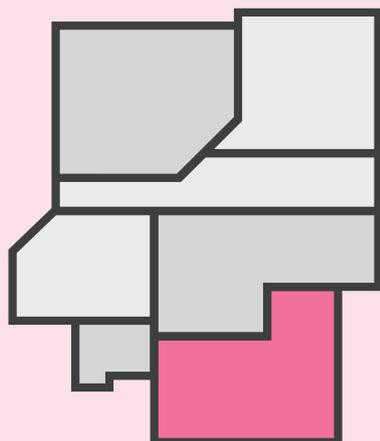
# Documentation, Evaluation and Assessing Impact

To start a strong arts programme, you need strong leadership and a good case. To maintain it, you need to demonstrate that the arts are producing a wide range of benefits for your school – above all, that arts activity is having a positive, meaningful effect on pupils. This is where documentation and evaluation come into the picture.

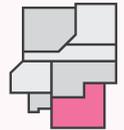
**Documentation** is the material recording of an event, activity or project. Examples of documentary materials include student work, photos or film, or audio recordings.

**Evaluation** is a judgment, or set of judgments, about how an activity, event or project went compared to criteria set out beforehand. This may involve hard data – such as numbers of audience members – or it might involve opinions or feelings on the part of pupils, teachers and/or parents.

In our experience, documentation supports evaluation; in turn, evaluation is most useful when using a set of predetermined success criteria, a process often called ‘benchmarking.’ We are not seeking to determine success or failure, but rather to use these tools to learn and improve, and ultimately to demonstrate the value of the arts broadly across the school.



# 1. Set Your Benchmarks \_ Part 1



Most schools already set benchmarks for pupil performance in the areas of skill development and subject knowledge. Here are some basic benchmarking questions, all of which are intended to illuminate how arts activity is driving skill and subject development for pupils:

- **What do you hope to achieve and why?**  
Not all targets/goals need to be huge. Be realistic, but be meaningful in terms of what you'd like to see happen.
- **How will you know whether or not you've been successful?**  
Think about what will be different if your activity/project does, or doesn't go to plan.
- **If your activity/project starts going off-track, how do you plan to deal with it?**  
You might find the project going in an unusual yet interesting direction and let it develop that way. Or you might decide to pause and get things back on track.
- **What are your documentation and evaluation tools?**  
Some suggestions are offered in this section, but you should be clear from the outset and use these tools consistently from start to finish. For instance, if you start by using surveys and end with verbal feedback, you may not get a consistent sense of what worked and what didn't.

Notes

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# Benchmarking Questions

## Benchmarking questions

### 1 What do you hope to achieve and why?

Not all targets/goals need to be huge. Be realistic, but be meaningful in terms of what you'd like to see happen.

### 2 How will you know whether or not you've been successful?

Think about what will be different if your activity/project goes, or doesn't go, to plan.

### 3 If your activity/project starts going off track, how do you plan to deal with it?

You might find the project going in an unusual yet interesting direction and let it develop that way. Or you might decide to pause and get things back on track.

### 4 What are your documentation and evaluation tools?

List the tools you will use, mention from those outlined below or from any you have already developed.

## Scale Game

This is useful for benchmarking before and after a project (just remember to use the same statements!)

### How to use this tool

**Step 1** Find a space (e.g. from wall to wall in a classroom) to represent a scale that measures opinion or feeling about a subject.

Or use the paper tool on the next page if you prefer.

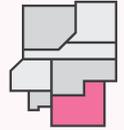
**Step 2** Pupils are asked to find a place to stand on the 'scale' according to how strongly they agree or disagree with a statement.

**Step 3** Start with some fun statements to get students warmed up and then go more deeply, e.g., "I like football" and then "I like working in a team".

**Step 4** Ask pupils why they are standing where they are, in other words to explain why they feel a certain way about a statement.



# 1. Set Your Benchmarks \_ Part 2



## Think about whole-school impact

The arts are unique in that they often are offered up for broad scrutiny for the whole school community: think assemblies, performances, displays, or art exhibitions. This is a potential advantage to cementing and building upon a strong arts provision. If you know your school's community agenda, you can use your arts programme to enhance and advance it, to the school's lasting benefit.

## Think about 'soft' skills

In 2014, Forbes reported that two-thirds of business leaders felt that soft skills (e.g. communication, team working) and hard skills (e.g. professional or technical) were equally important, but that soft skills were far more lacking amongst job applicants, and often gave job candidates the edge. The arts are particularly good at developing soft skills, and so benchmarking soft skill development can put the arts at the centre of your school's agenda in terms of future student progression and employability (see Top Tip.)

Some soft skill benchmarks could be simple questions, asked before and after a project, e.g., 'I like to work with others' or 'I feel like people listen to me.' Or you could use documentation – such as before and after photos – to show how an activity or project changed a pupil's soft skill ability.

### TOP TIP

The National Careers Service offers a long list of the soft skills sought by employers. Participating in the arts can be powerful in developing all of these, but particularly:

- **Communication**
- **Flexibility**
- **Creativity**
- **Problem-solving**
- **Team working**
- **Working under pressure**

## Feedback Wall

This can be a powerful way of connecting pupils, teachers and parents to your arts programme and its further development.

### How to use this tool

#### You will need:

- Sticky notes
- Marker pens
- Templates (see overleaf)

**Step 1** Create a Feedback Wall for activities and projects.

Use the paper tool on the next page if you prefer. You can use it by sticking it on a wall or give people a copy to fill in.

**Step 2** If this is an assembly or performance, for instance, hand out sticky notes and ask audience members to write down one thing they really liked and one thing they'd like to see more of, then come up and stick them in the right section of the wall.

**Step 3** You might need to curate the final 'wall' to weed out unduly negative feedback.

# Feedback Wall

Feedback wall

Add your title and/or instruction here

Things you really liked

Things you'd like to see more of

## Benchmark Each Other

It could be a unique way for pupils to take charge of their own development while also developing soft skills around teamwork, community and empathy.

### How to use this tool

**Step 1** Ask pupils to pair up and benchmark each other.  
Give out the paper tool from the next page.

**Step 2** Pupils write down a few questions and choose a score from 1 to 5 for each other (where 1 is poor and 5 is excellent).

They can choose questions relating to the list below:

- **Communication**
- **Flexibility**
- **Creativity**
- **Problem-solving**
- **Team working**
- **Working under pressure**

**Step 3** Use this tool before and after a project for students to realise and develop their soft skills around teamwork, community and empathy.

# Benchmark Each Other



Who are you benchmarking?

Question

1 (poor)

5 (excellent)



Question

1 (poor)

5 (excellent)



Question

1 (poor)

5 (excellent)



Question

1 (poor)

5 (excellent)



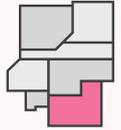
Question

1 (poor)

5 (excellent)



## 2. Be Creative and Fun in Your Documentation and Evaluation



Like the Feedback Wall suggested above, the best documentation and evaluation activities are often those that don't feel like documentation and evaluation. Use drawing, movement, writing, music and other art forms to evaluate; involve your pupils, colleagues and even parents in the process.

### MINI EXERCISE

For any activity or project, create a Documentary Team whose job is to record everything that happens. Equip them with notebooks, sketchpads, and perhaps cameras or recording devices if you have them. Give them a clear set of questions to ask, or things to look for. The teams could change with projects, and it could be a point of pride to be part of such a team.

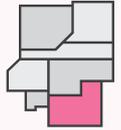
**Documentary team members**

**Equipment**

**Questions to ask**

**Things to look for**

### 3. Share Your Results, Whether Good or Bad



Not every project or activity will go to plan, but sharing what's happened and what you and the students have learned is just as important as trumpeting obvious successes. Following the guidance in the Leadership and Governance section, think broadly about the audiences to which you can present your findings.

It can take a bit of bravery to say a project didn't go the way you'd hoped, but at such moments, you can remind your audiences (whether colleagues or parents) that risk-taking and learning from failure are two of the qualities most prized by employers!

After a project/activity, form pupils into small teams and task them with redesigning that project/activity. What would they do differently, and why? What might have made it more interesting for them? Ask each team to create a short presentation on their findings; you might have teams deliver these to the whole class. This is very much in line with ideas around Assessment for Learning, which might offer further guidance (see Resources).

Notes

## Redesign the Project

What was the project?

What would you do differently, and why?

What might have made it more interesting for you?

## Things I Know

For KS3 and higher, this exercise can be a great way of learning what pupils feel they've gained from a project or activity. It can also serve as useful documentation.

### How to use this tool

- Step 1** Individually, pupils write down 10 lines that begin with "I know..." They should write them in stanza form, one line beneath another.
- Step 2** You can create a subject prompt – e.g., things you know about Van Gogh – or make it broader, as in, things you know about working with others.
- Step 3** Give pupils a fixed time period, usually no more than 10 minutes, and encourage them to write down the first thing that comes to mind
- Step 4** Another layer can be added where pupils share their points, either in pairs or small groups. If appropriate, you could ask for volunteers to share their writing with the whole class.
- Step 5** You can add a further layer by asking pupils to write down five lines that begin with "I would like to know..."
- Step 6** The writings, if collected, can serve as both documentation and evaluation. They could be anonymous or named, but decide this at the start.

# Things I Know

## Things I know

**1** I know...

**2** I know...

**3** I know...

**4** I know...

**5** I know...

**6** I know...

**7** I know...

**8** I know...

**9** I know...

**10** I know...

# Things I Would Like to Know

## Things I would like to know

1

I would like to know...

2

I would like to know...

3

I would like to know...

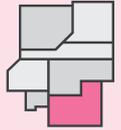
4

I would like to know...

5

I would like to know...

# Pulling It Together

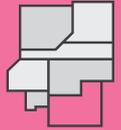


How and why is it important to document and evaluate your school's arts work?

How do you ensure quality in this area?

How well are you communicating your findings?

# Resources



The Teaching and Learning Academy has produced a clear, comprehensive look at Assessment for Learning, including definitions and examples of good practice, which might inform documentation, evaluation and benchmarking activities.

→ [bit.ly/1D1k2xV](https://bit.ly/1D1k2xV)

The full look at soft skills and their importance to employers can be found at the National Careers Service website.

→ [nationalcareersservice.direct.gov.uk/aboutus/newsarticles/Pages/Spotlight-SoftSkills.aspx](https://nationalcareersservice.direct.gov.uk/aboutus/newsarticles/Pages/Spotlight-SoftSkills.aspx)

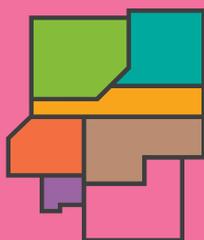
This Times Education Supplement (TES) link leads to a simple but effective pupil self-evaluation sheet, easily adaptable to other art forms. If you're not a TES member, it's easy and free to sign up and there are loads of resources and research materials.

→ [www.tes.co.uk/teaching-resource/Pupil-art-self-evaluation-6197250](http://www.tes.co.uk/teaching-resource/Pupil-art-self-evaluation-6197250)

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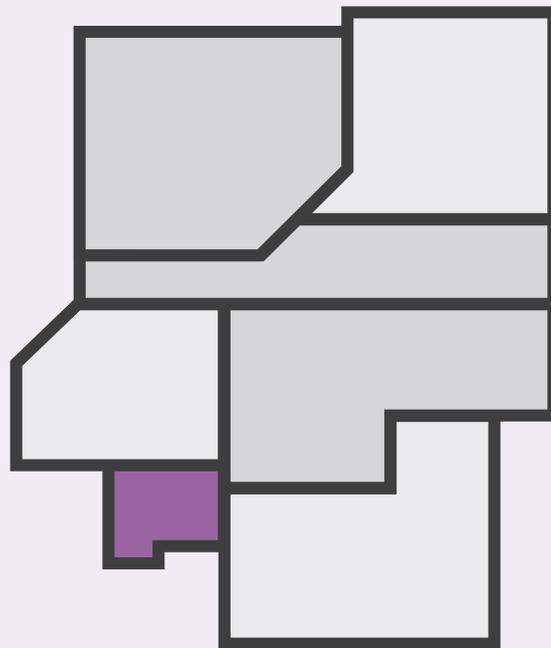
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# TEACHERS' TOOLKIT

## Section 7



### Creating an Arts Policy

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- **Making the Case for the Arts in Your School**
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# MAP OF THE TOOLKIT



## Key

-  Basic guidance
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-  Exercises
-  Group activity
-  Case studies
-  Pulling it together
-  Relevant resources



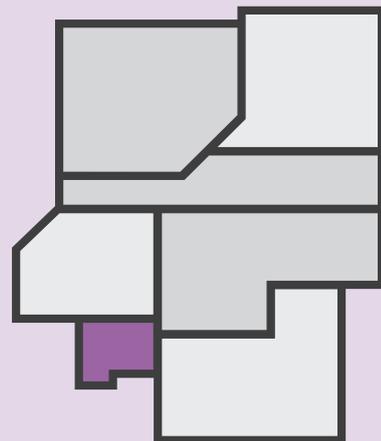
# Creating an Arts Policy

Most schools with effective arts programmes also have a strong, clear arts policy: most often, this can easily be found on the school's website as a way of announcing not only that the arts matter, but outlining clearly how they matter.

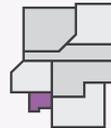
## Consider:

- Why having an arts policy is important
- Your arts policy

The pulling it together pages of sections 1-6 of this toolkit are designed to enable you to quickly start your school's arts policy.



# 1. Why Having an Arts Policy is Important



The strongest arts policies link directly to key drivers of a School Development/Improvement Plan, and are drawn up specifically with the SIP/SDP in mind. This helps to ensure that arts activity is meaningful and strategic and supports pupil aspiration and attainment across school life.

According to Arts Council England, an overarching arts policy can help ensure that:

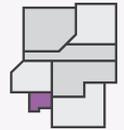
- All children/ young people are entitled to a range of high quality arts experiences, whatever their background and ability
- High-quality arts provision doesn't just rely on the enthusiasm of individuals but is embedded in the ethos and planning mechanisms of the school, including the School Improvement Plan
- High-quality resources are allocated to arts provision, including staff, continual professional development, materials, facilities and equipment
- Opportunities to learn about the different cultures are embedded in each curriculum area of the arts
- Participation and achievements in the arts, including Arts Award, are recognised and celebrated
- There is a strategic approach to arts provision which includes partnerships with artists and arts organisations and on-going links with the community

Case studies show that arts-rich schools value the contribution the arts make to quality of life for children and young people and the unique opportunities offered by the arts for creative self-expression. The Arts Policy encapsulates this value for all to see.

Notes

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## 2. Your Arts Policy



If you respond to all of the 'Pulling it together' boxes in each section of this toolkit, you'll have an excellent starting point for your own Arts Policy. Arts Council England further suggest what an Arts Policy should include:

- Why you include the arts in the curriculum
- What particular and unique contribution arts make towards children's/ young people's education
- How you provide high-quality resources that can be accessed by all children/young people
- How you monitor and evaluate the impact of your arts provision

Your Arts Policy will ideally be monitored and reviewed by your School Governors alongside your school's SDP/SIP. The Arts Policy should therefore indicate:

- Where objectives are to be found (for example, in a self-evaluation plan for the arts as a whole or in individual subject self-evaluation plans)
- When governors agreed the policy, and when it will be reviewed
- Who is responsible for ensuring that the impact of the arts is analysed and data published and celebrated

**Conduct an INSET session that uses the World Café exercise (see Continuing Professional Development) to offer some answers, which in turn will help flesh out your Arts Policy.**

Notes

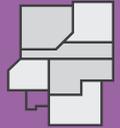
Exercise

## Sketch Out Your Arts Policy

Sketch out how you might like your Arts Policy to take shape, and create a question template for each section, e.g. why are we offering partnerships, why are the arts an important entitlement for all students, how does music/ dance/ drama/ art, etc contribute to this?



Your arts policy



Following are links to some Arts Policies that we think are strong for different reasons. You'll note that they vary in style, length and emphasis. We'd also suggest you also conduct your own search, and talk to schools in your area that might provide useful templates and starting points. Above all else, you should create a policy that works for your school.

This download from Arts Council England outlines its approach to building an Arts Policy

→ [www.artscouncil.org.uk/publication\\_archive/from-policy-to-partnership-developing-the-arts-in-schools/](http://www.artscouncil.org.uk/publication_archive/from-policy-to-partnership-developing-the-arts-in-schools/)

Theatre company Arts on the Move, founded by a former teacher, offers this simple, point-by-point Arts Policy roadmap

→ [www.artsonthemove.co.uk/education/primary/artspolicy.php](http://www.artsonthemove.co.uk/education/primary/artspolicy.php)

Buckland Newton Primary School in Dorset uses this very detailed and comprehensive policy to communicate its arts provision and goals

→ [www.bucklandnewton.dorset.sch.uk/ourschool/Policies/arts.pdf](http://www.bucklandnewton.dorset.sch.uk/ourschool/Policies/arts.pdf)

Links Primary School in Merton has a Creative Arts Policy that is simple, clear and effective

→ [www.links.merton.sch.uk/policy\\_arts.pdf](http://www.links.merton.sch.uk/policy_arts.pdf)

Whitefield Schools and Centre in Walthamstow is one of the largest special schools in Europe, and a teaching school. Its Expressive Arts Policy is detailed and comprehensive, and is particularly strong in continuously linking the arts to whole-school improvement

→ [whitefield.web7.devwebsite.co.uk/\\_files/School%20Policies/0BFB9AC8617A3ED08EB21CBC38A1E1B0.pdf](http://whitefield.web7.devwebsite.co.uk/_files/School%20Policies/0BFB9AC8617A3ED08EB21CBC38A1E1B0.pdf)

Worle Community School in Somerset offers a good example of how an Arts Policy can live front and centre on your website

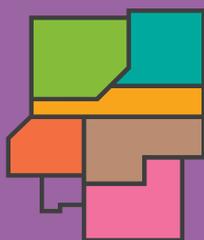
→ [www.worle.n-somerset.sch.uk/page/?pid=34](http://www.worle.n-somerset.sch.uk/page/?pid=34)

The Artsmark process explores areas of provision vital to an effective and inclusive arts policy.

→ [www.artsmark.org.uk](http://www.artsmark.org.uk)



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