Public Document Pack

Education Board

Date: **WEDNESDAY, 9 OCTOBER 2024**

Time: **2.00 pm**

Venue: **COMMITTEE ROOM 1 - 2ND FLOOR WEST WING, GUILDHALL**

Members:
Naresh Hari Sonpar (Chairman)
John Griffiths (Deputy Chairman)
Caroline Haines
Steve Goodman OBE
Alderman Robert Howard
Deputy Shravan Joshi MBE
Ruby Sayed
Alderwoman Elizabeth Anne King, BEM JP
Mandeep Thandi
Helen Fentimen OBE JP
Joanna Tufuo Abeyie
James Adeleke
Bolu Faseun
Floyd Steadman OBE

Enquiries: **Jayne Moore**
Jayne.Moore@cityoflondon.gov.uk

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https://youtube.com/live/16WPFgrmExg?feature=share
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Ian Thomas CBE, Town Clerk & Chief Executive

AGENDA

Part 1 - Public Agenda

1. **APOLOGIES**

2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**

3. **PUBLIC MINUTES**
To agree the public minutes and summary of the meeting held on 14 June 2024.

For Decision
(Pages 5 - 12)

Governance

4. **GOVERNANCE UPDATE**
Report of the Clerk.

For Decision
(Pages 13 - 22)

Strategy

5. **RESEARCH PROJECTS FOR 2024/25**
To consider the report of the Director of Community and Children's Services Department

For Decision
(Pages 23 - 40)

6. **EDUCATION STRATEGY - ACTION PLAN 2024/25**
To receive the report of the Director of Children and Community Services.

For Information
(Pages 41 - 50)

7. **UPDATE ON WORK UNDERTAKEN BY SIR ALAN WOOD CBE**
To receive the report of the Director of Community and Children's Services

For Information
(Pages 51 - 58)

8. **LCF UPDATE**
Verbal update on the LCF

For Information
(Verbal Report)

9. **BUDGET MONITORING REPORT P3**
To receive the report of the Director of Community & Children's Services and the Chamberlain.

For Information
(Pages 59 - 62)

10. **THE CITY EDUCATIONAL TRUST FUND (CHARITY NO. 290840) GRANT RECOMMENDATION AND MANAGEMENT UPDATE**
To receive the report of the Interim Managing Director of City Bridge Foundation.

For Information
(Pages 63 - 130)

11. **SCHOOL VISITS FUND REPORT 2023-24**
To receive the report of the Director of Community and Children's Services Department

For Information
(Pages 131 - 134)

12. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**

13. **ANY OTHER BUSINESS THAT THE CHAIR CONSIDERS URGENT**

14. **EXCLUSION OF THE PUBLIC**
MOTION - That under Section 100A(4) of the Local Government Act 1972, the public be excluded from the meeting for the following items of business on the grounds that they involve the likely disclosure of exempt information as defined in Paragraph 3 of Part I of Schedule 12A of the Local Government Act

For Decision

Part 2 - Non-Public Agenda

15. **NON-PUBLIC MINUTES**
To agree the non-public minutes of the meeting held on 14 June 2024.

For Decision
(Pages 135 - 136)

16. **FINANCE UPDATE – 1. THE CITY EDUCATIONAL TRUST FUND (CETF) (290840) & 2. CITY OF LONDON CORPORATION COMBINED EDUCATION CHARITY (CEC) (312836)**
To consider the report of the City Bridge Foundation & Charities Finance Director (representing the Chamberlain).

For Decision
(Pages 137 - 184)

17. **THE CITY EDUCATIONAL TRUST FUND AND COMBINED EDUCATION CHARITY RISK REGISTER**
To consider the report of the Managing Director of City Bridge Foundation.

For Decision
(Pages 185 - 212)

18. **COLAT SCHEME OF DELEGATION AND STRATEGIC PLAN 2024-28**
Report of the Clerk.

For Information
(Pages 213 - 246)

19. **2024 UNVALIDATED RESULTS DATA FOR THE FAMILY OF SCHOOLS**
To receive the report of the Director of Community and Children's Services.

For Information
(Pages 247 - 256)

20. **AWAYDAY AGENDA**
Members are invited to note the agenda for the Education Board Awayday taking place on 21 October 2024.

For Information
(Pages 257 - 258)

21. **NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**

22. **ANY OTHER BUSINESS THAT THE CHAIR CONSIDERS URGENT AND WHICH THE BOARD AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**

EDUCATION BOARD

Monday, 17 June 2024

Minutes of the meeting of the Education Board held at Committee Room 3 - 2nd Floor West Wing, Guildhall on Monday, 17 June 2024 at 11.00 am

Present

Members:

Naresh Hari Sonpar (Chairman)
Helen Fentimen OBE JP
John Griffiths (Deputy Chairman)
Caroline Haines
Deputy Shravan Joshi MBE
Elizabeth Anne King, BEM JP (Alderman-Elect)
Joanna Tufuo Abeyie
James Adeleke
Floyd Steadman OBE

Also Present:

Catherine McGuinness
Luis Tilleria

In Attendance

Deborah Bell	-	Community & Children's Services Department
Scott Caizley	-	Community & Children's Services Department
Mark Jarvis	-	Chamberlain's Department
Jack Joslin	-	City Bridge Foundation
Torriano Stewart	-	Community & Children's Services Department
Jayne Moore	-	Town Clerk's Department
Mark Emmerson	-	City of London Academies Trust (CEO)
Barbara Hamilton	-	Community and Children's Services Department
Alice Rogers	-	Community and Children's Services Department
Kaye Saxton-Lea	-	People & HR
Dr Emma Wainwright	-	Brunel University
Prof. Dr. Kate Hoskins	-	Brunel University
Caroline Hawley	-	Guildhall School of Music & Drama
Dami Makinde	-	Birkbeck College
Yousra Loudiyi	-	Birkbeck College

1. **APOLOGIES**

Shravan Joshi moved that Caroline Haines take the Chair until the election of the Chair at item 4, which was agreed by the Board.

Apologies were received from Alderman Howard, Ruby Sayed and Mary Robey.

RESOLVED, That Floyd Steadman be considered as physically present for quoracy purposes as proposed by the Chair, until the arrival of James Adeleke at 11:15.

2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**

Caroline Haines declared an interest in respect of item 12 in her capacity as Deputy Chair of the Guildhall School of Music and Drama Board of Governors.

3. **ORDER OF THE COURT 2024**

The Board received the Order of the April 2024 meeting of the Court of Common Council.

4. **ELECTION OF CHAIR**

RESOLVED, That Naresh Sonpar be elected Chair for the ensuing year, a single expression of interest having been received.

The newly-elected Chair welcomed new Members to the Board and thanked Mary Robey, who recently made the decision to step down from the Education Board to focus on her family commitments. The Board congratulated her on becoming a new grandmother and on the forthcoming weddings of her other two daughters in quick succession.

The Board thanked Mary for her invaluable contributions to the work of the Board since March 2021, including in particular her work across decades as a teacher, governor, Chair of Governors and fundraiser for two charities supporting children with complex medical needs. The Board noted that she had been instrumental in the rise of COLPAI to be the school that it is today and thanked her for her insightful input and positive challenge of the Corporation's Education Strategic work.

The Chair congratulated Sir Nicholas Lyons (Alderman) on his recent knighthood, the Director of Community & Children's Services Judith Finlay on her recent CBE, the Head of Adult Skills, Education & Apprenticeships Barbara Hamilton on her recent MBE, and Floyd Steadman on his recent appointment as a Deputy Lieutenant for Cornwall.

5. **ELECTION OF DEPUTY CHAIR**

RESOLVED, That John Griffiths be elected Deputy Chair for the ensuing year, a single expression of interest having been received.

6. **APPOINTMENT OF SUB-COMMITTEES**

The Board received the report of the Clerk.

RESOLVED, That the Board approve these appointments:

<u>Nominations Sub-Committee:</u>
Naresh Sonpar (as Chair)
John Griffiths (as Deputy Chair)
Caroline Haines

A further appointment will be sought ahead of the Board's October meeting by circulation to be discussed at that meeting.

Member Development & Standards:
Naresh Sonpar

A further appointment will be sought ahead of the Board's October meeting by circulation to be discussed at that meeting.

7. **PUBLIC MINUTES**

RESOLVED, That the public minutes of the meeting of 16 April 2024 be approved as a correct record.

8. **OUTSTANDING ACTIONS**

The Board noted the report of the Clerk, and agreed that timeframes are to be stated on actions in future.

9. **GOVERNOR APPOINTMENTS UPDATE**

The Board noted the report of the Director of Community & Children's Services updating Members on the recent appointments of governors across the City Family of Schools.

In response to a question on what action is being taken to fill governor vacancies, the meeting noted that action is ongoing to fill the vacancies including notices to Common Council Members and notifications to other groups of potential governors.

10. **EDUCATION STRATEGY**

The Board noted the report of the Director of Community & Children's Services updating Members on final development work for the 2024-29 Education Strategy.

On whether environmental and outdoor education is included in the strategy (referencing point 6) as part of the covering paper, the meeting heard that outdoor education is set out in point 3 of the Corporate Plan as set out in the report (p47 of the agenda pack): "Our Corporate Plan also illustrates our commitment to 'act as a leader on environmental sustainability'."

A Member asked for further information on the reach of the strategy, and the resources available to implement them. The meeting heard that resources include the agreed non-statutory budget, and that the strategy would be forwarded to the Town Clerk's SLT, to Policy and Resources in July 2024, and to Community and Children's Services Committee if required once approved by the Board (noting the CCS's oversight of the Aldgate School).

In response to a question on the value of the budget referenced above, the meeting heard that most of the money was the City Premium Grant (£2.3M pa), the total annual budget being c. £4M.

DRAFT

Noting potential policy changes around education following the July 2024 general election, a Member asked whether any assessment had been made of the need to include any proposed changes as set out in various political manifestos. The meeting heard that flexibility had been built into the strategy at an early stage to take into account potential policy changes, a key drive being improved social mobility that all political parties sought to achieve.

A Member asked for more detail on the process around implementing the actions set out in the report (including connecting with other committees) and how best value would be extracted from resources – including clear alignment of the City Premium Grant (CPG) with the new strategy. The meeting heard that the revisiting of the CPG's deployment is the subject of item 11, and that the activities themselves are currently in the planning stage and that regular updates to the Board would be provided (together with a review at least once a year).

Members noted the Board's key focus of improving social mobility.

RESOLVED, That the content of the 2024-29 Education Strategy be approved.

11. **CITY PREMIUM GRANT 2023/24 ROUND 1 APPLICATIONS**

The Board considered the report of the Director of Community & Children's Services updating Members on key information relating to the first round of City Premium Grant (CPG) applications for the 2024/25 academic year.

The Board noted that applications for 106 projects have been received and reviewed. Of these projects 90 were deemed successful, and these projects collectively request £1,503,279 of funding representing 68% of the City Premium Grant funding available to the Family of Schools for the 2024/25 academic year.

Members noted the administration process for the CPG and an overview of all proposed projects in the two appendices.

The executive agreed to circulate the CPG allocation criteria for the benefit of new Members (see action 5).

RESOLVED, That the Board delegate authority to the Chair and the Strategic Education and Skills Director to distribute awards from the City Premium Grant to fund successful bids.

12. **REVIEW OF FUNDING TO THE GUILDHALL SCHOOL OF MUSIC & DRAMA FOR SCHOLARSHIPS**

The Board considered the report of the Principal of Guildhall School of Music and Drama (GSMD) reviewing the City Corporation's payment of £30,000 per annum to the school as part of the implementation of the City Corporation's Grants Service Based Review. The Board noted that the payment has historically been used to fund scholarships, noting the impact of the funds on the School and on the scholarship recipients in 2023/24. Members were asked

to agree to continue the annual payment for the financial years 2024/25 and 25/26 and to review the payment again in two years' time in the context of the City Corporation's wider education offering.

A Member asked whether the £30K was the only sum available for supporting disadvantaged students or whether any other funds are also used to promote social mobility. The meeting heard that students are supported by more than one fund, noting that about half of GSMD's higher education students are supported (half of whom are supported on the basis of financial need), and that the Young Artists are supported by bursaries based on financial need.

The Board noted the partnership initiatives between CoLA Hackney and the GSMD, particularly for the school's sixth form.

On whether any partnership exists with the Aldgate School, the meeting heard that the information would be checked and circulated at a later date (see action point).

As noted at item 2, Caroline Haines withdrew from the discussion.

RESOLVED, That the Board

1. approve as satisfactory the submission of the School's impact report on the use of the £30,000 grant in 2023/24, in particular noting Appendix II which outlines how social mobility is embedded in Guildhall School's scholarships policy; and
2. approve the grant continuation to 2024/25 on the basis of this satisfactory submission.

13. **APPRENTICESHIP LEVY SPEND UPDATE**

The Board noted the report of the Chief People Officer, People & HR providing an overview of the advancements made in bolstering apprenticeship opportunities and how the apprenticeship levy is spent within the City of London Corporation.

The Board noted the marked increase in the number of both centrally and levy funded apprenticeships, from 47 in December 2022 to 276 apprenticeships in April 2024, as well as the impressive decrease in the amount of digital levy funds being returned to HMRC dropping from a return of £53,188 in December 2022, to a (zero) return in August 2023 which has been maintained to date.

Referencing the zero return of the levy back to the Government, a Member asked whether any transfer of excess to businesses was in place. The meeting heard that some excess has been transferred in that way to local SMEs and charities.

On the funding (0.5% from the payroll), a Member asked for the value of that funding and the meeting heard that the sum amounted to c. £900K pa and that

some apprenticeships are centrally funded, and that the levy is also being used to upskill staff members.

In response to a question on what plans are in place to work more collaboratively with suppliers and other partners, the meeting heard that work is ongoing with external organisations to continuously improve the apprenticeship offering. The Board noted that a small cohort of T level students have been placed at the CoLC though there were challenges due to the fact that the students were not employees which prevented access to some IT systems.

The Board noted the ongoing need for work experience opportunities for students at the CoLAT apprenticeship academy.

A Member asked what the main challenges were for the programme. The meeting heard that (in the case of new apprentices) it had been difficult in the post-Covid era to find new apprentices that wanted to join the CoLC, but that the retention rate is good as is the conversion rate (apprentice to employee).

The Board noted that regular updates on apprenticeships would be provided to include how many new people were taking advantage of the apprenticeship offering.

14. **LONDON CAREERS FESTIVAL 2024 EVALUATION**

The Board noted the report of the Strategic Director of Education and Skills updating Members on the outcomes of the London Careers Festival (LCF) 2024 which engaged primary, secondary, and post-16 pupils and young people aged up to 25 from across London in work-related and skills development activities.

A Member asked what steps are being taken to further involve the City's family of schools in the event. The meeting heard that notifications and information in the 2025 iteration has been circulated, and that all CoL schools are being contacted – noting in particular the online events.

Members pointed out the importance of emphasising the USPs of the CoLC Careers Festival, one of those being the connections to the CoLC and the square mile, and asked what opportunities existed to further engage Square Mile businesses in the Careers Festival. The meeting heard that engagement is ongoing, including around on-location events.

Members commented on the importance of exploiting the connections among CoLC Common Councillors and on the potential for incorporating apprenticeship opportunities into the event.

In response to a question on the reasons for the 'OK' responses, the meeting heard that some of that was attributable to a specific group of young people.

15. **ADULT SKILLS AND EDUCATION SERVICE UPDATE**

The Board noted the report of the Strategic Director, Education and Skills and the Executive Director of Community and Children's Services.

A Member sought clarification on how the work of the service fitted into the overall education work of the CoLC at a strategic level. The Board noted that those services sit within the work of the Education Strategy Unit.

The Board noted that, following a Member's suggestion, all documents submitted to the Board would directly reference the relevant section of the education strategy now that it has been approved.

16. **PRESENTATION OF BIRKBECK COLLEGE - UPDATE ON BURSARIES**

The Board noted the £180K award over three years to support new foundation year bursaries worth £3K for each student to help non-traditional students continue their studies. The Board noted that 10 foundation year bursaries were awarded in 2022, and 13 were awarded in 2023. The Board welcomed students Dami Makinde and Yousra Loudiyi to explain the benefits of the award.

The Board noted that the funds came from the CoLC's Combined Education Charities.

17. **PARENT RESEARCH WITH BRUNEL**

The Board viewed a presentation on parents' views that focussed on three areas: parents' experiences of school/college engagement; parents' views on current and future educational priorities; and ideas for further engaging parents in developing and shaping educational priorities. The Board noted these four conclusions:

- Parents **spoke highly** of CoLAT schools and compared them **favourably** to their experience and knowledge of other schools;
- Parents' educational priorities are shaped by what they perceive to be in their children's best interests and influenced by **everyday challenges** facing low-income households;
- There was an emphasis on the **importance of parental voice** and being part of a school learning community; and
- The **Impact of COVID-19** pandemic and school closure periods is still being felt by families.

18. **PARENTAL TOOLKIT UPDATE**

The Board noted the parental toolkit update co-produced by the Corporation and the Parenting Circle commissioned in 2023, noting that the toolkit may be rolled out nationally.

A Member asked whether further research on non-CoLAT schools was expected. The Board heard that the research focussed on the City Family of Schools but would explore widening the scope of the research to that end.

19. **OUTTURN REPORT 2023/24**

The Board noted the report of the Director of Community & Children's Services and the Chamberlain.

20. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
There were no questions.

21. **ANY OTHER BUSINESS THAT THE CHAIR CONSIDERS URGENT**
Members noted that the Natural Environment Board recently agreed to establish a Youth Natural Environment Board.

Board Members took the opportunity to thank Sir Alan Wood who has completed his assignment with the City of London Corporation (at the request of the Chief Town Clerk) and its family of schools, his work having been much appreciated. The Board thanked Sir Alan for his wisdom and insight during his work with the Corporation, and Members asked that a request be made to the Town Clerk that his reflections and findings be shared with the Board in the future.

22. **EXCLUSION OF THE PUBLIC**
RESOLVED, That under Section 100A(4) of the Local Government Act 1972, the public be excluded from the meeting for the following items of business on the grounds that they involve the likely disclosure of exempt information as defined in Paragraph 3 of Part I of Schedule 12A of the Local Government Act.

The meeting ended at 1.30 pm

Chairman

Contact Officer: Jayne Moore
Jayne.Moore@cityoflondon.gov.uk

DRAFT

Committee(s)	**Dated:**
Education Board	09/10/2024
Subject: Governance update	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	2, 3, 8 & 10
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	N/A
What is the source of Funding?	N/A
Has this Funding Source been agreed with the Chamberlain's Department?	N/A
Report of: Clerk	For Decision
Report author: Jayne Moore	

Summary

This report updates Members on these governance aspects of the Board:

- Appointment of external Member to the Board
- Appointment of additional member to the Nominations Sub-Committee
- Proposed appointment of EB Chair to CoLC's Policy & Resources Committee
- CoLAT appointments ratified via urgency procedures

Recommendation(s)

Members are asked to:

- Note the upcoming appointment of external Member to the Board
- Appoint an additional member to the Nominations Sub-Committee
- Consider the proposed appointment of the EB Chair to CoLC's Policy & Resources Committee
- Note CoLAT appointments ratified via urgency procedures

Main Report

- **Upcoming appointment of external Member to the Board**

1. A call for expressions of interest was placed on the CoLC website and has been distributed to other interested parties. The closing date was 04 October 2024. A meeting of the Nominations Sub-Committee is scheduled to take place on 11 October 2024.

- **Agree an additional member to the Nominations Sub-Committee**

2. A further Member to the Nominations Sub-Committee is requested (Terms of Reference at appendix 1), noting the upcoming meeting on 11 October 2024 at 8am via Teams.

- **Consider the proposed appointment of Board Chair to Policy & Resources Committee**

3. Subject to Board Members' agreement, a Resolution may be forwarded to the Policy & Resources (P&R) Committee with a view to the P&R Committee agreeing to include the appointment of the Education Board Chair as an *ex officio* appointment during P&R's review of its Terms of Reference (current ToRs at appendix 2) expected to take place at its meeting of 07 November 2024. The rationale for this is as follows:

- Ensure that the Education Strategy is referenced in relevant deliberations at P&R level;
- Ensure the work of the Education Board is represented at P&R level; and
- Raise the profile of the CoLC education offering.

- **Note ratification of CoLAT appointments/re-appointments approved via urgency procedures**

These two CoLAT Local Board re-appointments were ratified by the Chair and Deputy Chair of the Education Board on 05 September 2024 due to the schools' first meetings taking place during September 2024:

- Anthony Smyth (Galleywall)
- Elaine Davies (Southwark).

Biographical details are available to Members on request.

The ratification of the renewal of the term of Alderman Robert Howard (expired on 23 September 2024) was agreed by the Chairman and Deputy Chairman via the Urgency procedure due to a one-month lacuna in September 2024 that would have otherwise meant that Alderman Howard was a Trustee of the CoLAT Board for one month without the ratification of the Education Board.

Members are invited to note the following approvals of the CoLAT Board of Trustees at its meeting of 18 July 2024, updated at the meeting of 19 September 2024, to agree that terms should run to 31 August. It should be noted that the practice of ending terms in the summer period is already in place at the CoLC's independent schools.

- Agree to run terms of office to 31 August each year to avoid in-year disruption, subject to agreement with the City in individual cases where Trustees have been appointed by the City and cease to hold the relevant office; and

- Approve the renewal of the term of Alderman Robert Howard to 31 August 2028.

Appendices

- 1 - Terms of Reference of Nominations Sub-Committee of Education Board
- 2 – Terms of Reference of Policy & Resources Committee

Jayne Moore
Town Clerk's Department
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Nominations Sub (Education Board) Committee
Terms of Reference

Constitution

- Chairman and Deputy Chairman of the Education Board.
- Up to two further Members of the Education Board at least one of whom will be a Court of Common Council Member

Quorum

- Any three members.

Terms of Reference

- Review the skills audit of the Education Board's membership and identify areas in which the Board would benefit from the addition of expertise;
- Review supporting statements from interested parties who wish to be considered as external members of the Education Board;
- Review the process of advertising, reviewing and shortlisting applications from interested parties who wish to be considered as external members of the Education Board, reporting to the Education Board in due course for approval;
- Make recommendations on the appointment of external candidates to the Education Board;
- Make recommendations to the Education Board on the appointment, where relevant, of Sponsor Trustees to the City of London Academies Trust.

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MAINELLI, Mayor	**RESOLVED:** That the Court of Common Council holden in the Guildhall of the City of London on Thursday 25th April 2024, doth hereby appoint the following Committee until the first meeting of the Court in April, 2025.

POLICY & RESOURCES COMMITTEE

1. **Constitution**

A Non-Ward Committee consisting of,

- four Aldermen nominated by the Court of Aldermen
- 20 Commoners elected by the Court of Common Council, at least four of whom shall have fewer than 10 years' service on the Court, and two of whom shall be residents (NB. these categories are not exclusive i.e. one Member can fulfil both criteria)
- the following ex-officio Members:-
  - The Right Honourable the Lord Mayor for the time being
  - The Chief Commoner
  - Such Members of the Court of Common Council as have seats in Parliament
  - The Chairmen of the following Committees:-
    - Finance
    - Planning & Transportation
    - Port Health & Environmental Services
    - Police
    - Community & Children's Services
    - Corporate Services
    - Barbican Centre
    - Culture, Heritage and Libraries
    - Investment Committee
  - The Deputy Chairman of the Finance Committee

2. **Quorum**

The quorum consists of any nine Members.

3. **Membership 2024/25**

ALDERMEN

8	Timothy Russell Hailes, JP
2	Alastair John Naisbitt King DL
8	Sir William Anthony Bowater Russell
4	Vincent Keaveny CBE

COMMONERS

8	(4)	Keith David Forbes Bottomley, Deputy
8	(4)	Christopher Michael Hayward, Deputy
8	(4)	Caroline Wilma Haines
30	(4)	Sir Michael Snyder, Deputy
8	(4)	Philip Woodhouse
3	(3)	Munsur Ali
7	(3)	Tijs Broeke
3	(3)	Brian Desmond Francis Mooney BEM, Deputy
3	(3)	Benjamin Daniel Murphy
7	(3)	James Richard Tumbridge
2	(2)	Helen Fentimen OBE
2	(2)	Jason Scott Groves
6	(2)	Shravan Jashvantrai Joshi MBE, Deputy
2	(2)	Paul Nicholas Martinelli, Deputy
3	(2)	James Michael Douglas Thomson, Deputy
1	(1)	Steve Goodman OBE
1	(1)	Jaspreet Hodgson
1	(1)	Ann Holmes, Deputy
5	(1)	Andrien Gereith Dominic Meyers, Deputy
1	(1)	Alastair Michael Moss, Deputy

together with the ex-officio Members referred to in paragraph 1 above.

Terms of Reference

To be responsible for:-

General

(a) considering matters of policy and strategic importance to the City of London Corporation including matters referred to it by other Committees and/or Chief Officers;

(b) the review and co-ordination of the governance of the City of London Corporation including its Committees, Standing Orders and Outside Bodies Scheme, reporting as necessary to the Court of Common Council, together with the City Corporation's overall organisation and administration;

(c) overseeing, generally, the security of the City and the City of London Corporation's security and emergency planning;

(d) the support and promotion of the City of London as the world leader in international financial and business services and to oversee, generally, the City of London Corporation's economic development activities, communications strategy and public relations activities locally and globally;

(e) the use of the City's Armorial bearings;

(f) general matters not otherwise expressly provided for within the terms of reference of any other Committee;

(g) the functions of the Court of Common Council as walkway authority and under Part II of the City of London (Various Powers) Act 1967 (excluding the declaration, alteration and discontinuance of City Walkway) for the purposes of promoting works to the Barbican Podium;

(h) approving the City Corporation's annual contribution to the London Councils' Grants Scheme and agreeing, alongside other constituent councils, the proposed overall budget;

(i) making recommendations to the Court of Common Council in respect of:
- (i) the appointment of the Town Clerk & Chief Executive, Comptroller & City Solicitor and Remembrancer;
- (ii) the Corporate Plan, Community Strategy, and other corporate strategies, statements or resolutions;
- (iii) the issuing of levies to all the constituent councils for their contributions to the London Councils' Grants Scheme, for which the Court of Common Council is a levying body; and
- (iv) the promotion of legislation and, where appropriate, byelaws;

Resource Allocation

(j) determining resource allocation in accordance with the City of London Corporation's strategic policies;

Corporate Assets

(k) (i) determining the overall use of the Guildhall Complex; and

(ii) approving overall strategy and policy in respect of the City Corporation's assets;

Projects (Capital and Supplementary Revenue)

(l) considering all proposals for capital and supplementary revenue projects, and determining whether projects should be included in the capital and supplementary revenue programme as well as the phasing of any expenditure;

Hospitality

(m) arrangements for the provision of hospitality on behalf of the City of London Corporation;

Privileges

(n) Members' privileges, facilities and development;

Sustainability

(o) strategies and initiatives in relation to sustainability;

(p) **Business Improvement Districts**
responsibility for the functions of the BID Proposer and BID Body (as approved by the Court of Common Council in October 2014);

(q) **Sub-Committees**
appointing such Sub-Committees as are considered necessary for the better performance of its duties including the following areas:-
* Resource Allocation (including Operational Property)
Outside Bodies
Communications and Corporate Affairs
Freedom Applications
Capital Buildings
Competitiveness
†[i]Civic Affairs
Equality, Diversity and Inclusion
Member Development and Standards

* The constitution of the Resource Allocation Sub Committee is set by the Court of Common Council and comprises the Chairman and Deputy Chairmen of the Grand Committee, past Chairmen of the Grand Committee providing that they are Members of the Committee at that time, the Chairman of the General Purposes Committee of Aldermen, the Chairman and Deputy Chairman of the Finance Committee, the Chairman of the Corporate Services Committee, the Senior Alderman below the Chair and seven Members appointed by the Grand Committee.

† the Working Parties or Sub Committees responsible for hospitality and Members' privileges shall be able to report directly to the Court of Common Council and the Chair able to address reports and respond to matters in the Court associated with these activities.

(r) **Standards and Code of Conduct**
Following the decision of the Court of Common Council on 14 January 2021, the Committee shall have responsibility for the following matters, previously under the purview of the Standards Committee, until such time as the Court determines otherwise:-

(i) promoting and maintaining high standards of conduct by Members and Co-opted Members of the City of London Corporation and to assist Members and Co-opted Members to observe the City of London Corporation's Code of Conduct;

(ii) preparing, keeping under review and monitoring the City of London Corporation's Member Code of Conduct and making recommendations to the Court of Common Council in respect of the adoption or revision, as appropriate, of such Code of Conduct;

(iii) keeping under review, monitoring and revising as appropriate the City of London Corporation's Guidance to Members on the Code of Conduct;

(iv) keeping under review by way of an annual update by the Chief People Officer and Executive Director of HR, the City of London Corporation's Employee Code of Conduct and, in relation to any revisions, making recommendations to the Corporate Services Committee;

(v) keeping under review and monitoring the Member/Officer Charter and, in relation to any revisions, making recommendations to the Corporate Services Committee;

(vi) advising and training Members and Co-opted Members on matters relating to the City of London Corporation's Code of Conduct.

(s) **Freedom Applications**
Responsibility for all matters relating to Freedom Applications;

(t) **Capital Buildings**
Responsibility for all projects with an estimated budget of £100 million or more, or which have been otherwise referred to the Committee, which have been approved in principle by the Court of Common Council and are being directly delivered by the City of London Corporation;

(u) **Operational Property**
Responsibility for the effective and sustainable management and strategic plans for the City of London Corporation's operational property portfolio; this includes the monitoring of capital projects, acquisitions and disposals, and the upkeep, maintenance and, where appropriate, furnishing for operational properties (including the Guildhall Complex), together with responsibility for strategies, performance, and monitoring initiatives in relation to energy usage, and for monitoring and advising on bids for Heritage Lottery funding.

(v) **Benefices**
All matters relating to the City's obligations for its various benefices.

(w) **Equality Diversity and Inclusion**
To have oversight of the City of London Corporation's policies and practices in respect of equality and inclusion, including the implementation of the Equality Act 2010 and other relevant legislation through the establishment of the Equality, Diversity and Inclusion joint Sub Committee with the Policy & Resources Committee.

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Committee(s): Education Board	**Dated:** 09/10/2024
Subject: Research Projects for 2024/25	**Public**
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	**Diverse Engaged Communities** **Providing Excellent Services** **Vibrant Thriving Destination**
Does this proposal require extra revenue and/or capital spending?	**N**
If so, how much?	**N/A**
What is the source of Funding?	**Existing ESU budget**
Has this Funding Source been agreed with the Chamberlain's Department?	**Y**
Report of: Director of Community and Children's Services Department	**For Decision**
Report author: Scott Caizley	

Summary

This report seeks Members approval to proceed with two research projects from a list of proposed research projects for the upcoming academic year. These projects align with the new Education Strategy 2024-29, which focuses on achieving the five strategic priorities: Supporting Educational Excellence, Promoting Personal Development, Reinforcing Safety, Health & Wellbeing, Improving Employability, and Embracing Culture, Creativity & the Arts.

Each proposed project is designed to contribute to the strategic goals by fostering innovation, collaboration, new learning and evidence-based practices. Findings are intended to take the form of new knowledge to be shared locally, nationally and internationally if appropriate. The report does not request additional funds but rather seeks the Board's selection of the most relevant projects for the current academic year. A detailed outline of each project is provided in **Appendix One**.

Recommendation(s)

Members are asked to:

1. Approve two research projects from the list provided in this report for implementation in the current academic year.
2. Note that the selected projects will be funded within the existing budget, with no additional financial commitment required.
3. Endorse the alignment of the chosen projects with the Education Strategy 2024-29.

Main Report

Background

1. The Education Strategy Unit has developed a research programme aligned with the Education Strategy 2024-29. This programme is intended to support the strategic priorities by fostering innovation, evidence-based practices, and collaboration to offer new knowledge to the education landscape. Previous Education Board committee discussions have emphasised the need for research-driven initiatives to inform policy development and enhance outcomes for children and young people.

2. In September 2024, the Education Strategy 2024-29 was approved by Policy and Resources Committee. The strategy emphasises innovation, collaboration, and data-driven decision-making to achieve its goals.

Current Position

3. The Education Strategy Unit has identified several research projects that align with the strategic priorities. These projects have been developed in response to current educational challenges and future needs. The Board's approval is now required to proceed with Members' preferred projects for the current academic year.

4. The proposed research projects cover a range of critical areas, including youth leadership, mental health support in schools and media literacy. Each project has been designed to contribute directly to the strategic priorities and overall educational excellence.

Options

5. The Education Board has the option to select two projects from the proposed list for implementation this academic year. The Board may consider the potential impact, alignment with strategic priorities, and feasibility of each project when making their selection. *Please note, none of the proposed research projects will cost in excess of £10,000.*

6. The following projects are under consideration:
    1. **Teachers' and Mental Health Professionals' Perspectives on Integrating Specialist Mental Health Support in Schools: A City of London Study**

2. **Navigating the Post-Truth Era: Developing Critical Thinking and Media Literacy in Children, Young People, and Their Families**
3. **Exploring Parental Perspectives on Music Education: Understanding the Role of Parents in Shaping the Future of Music Education in Schools**
4. **Navigating the ITTECF: Lived Experiences of Early Career Teachers (ECTs) and the Impact on Supporting Pupils with SEND**

Proposals

7. The recommended course of action is for the Education Board to approve two of the proposed research projects. These projects should be selected by Members, based on their alignment with the strategic priorities, potential impact on educational outcomes, and feasibility for completion within the current academic year.
8. Approval of the selected projects will ensure that the Education Strategy Unit continues to drive innovation and excellence within the City Family of Schools and beyond. The selected projects will be implemented within the existing budget.

Key Data

The key data points include:

- The projects are designed to align with the five strategic priorities of the Education Strategy 2024-29.
- Implementation will be supported by existing resources and partnerships within the City Family of Schools and further afield.

Corporate & Strategic Implications

- Strategic implications: The selected projects will directly support the delivery of the Education Strategy 2024-29 and the City Corporate Plan 2024-29.
- Financial implications: The projects will be funded within the existing budget, with no additional financial commitment required.
- Resource implications: Implementation will be supported by the Education Strategy Unit and existing resources.
- Legal implications: There are no legal implications associated with the proposed projects.
- Risk implications: The primary risk is the potential for project delays; however, this will be mitigated through careful planning and monitoring.
- Equalities implications: The projects will be designed to promote equity, equality and inclusivity, with specific initiatives targeting underrepresented groups.
- Climate implications: None.
- Security implications: None.

Conclusion

The proposed research projects represent a strategic opportunity to advance the goals of the Education Strategy 2024-29. By selecting and approving two projects for the current academic year, the Education Board will contribute to the continuous improvement of educational outcomes for young Londoners and further afield. The projects align with strategic priorities, will be cost-effective, and have the potential to make a significant impact on the educational landscape.

Appendices

- **Appendix One – Research Project Outlines**

Background Papers

Please see the Literature Review provided to the Education Board by the Education Strategy Unit at its meeting on 6 April 2024 which maps the terrain of the existing and future education challenges on a local, national and international level.

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Appendix One: Research Project Outlines

1. Teachers' and Mental Health Professionals' Perspectives on Integrating Specialist Mental Health Support in Schools: A City of London Study

Introduction and Rationale:
The UK government's upcoming initiative to provide access to specialist mental health professionals in every school underscores the critical need for early intervention in mental health issues among children and young people. The City of London Corporation, committed to evidence-driven policy and educational excellence, recognises the importance of ensuring that this initiative is implemented effectively. To do so, it is crucial to capture the insights and experiences of those on the front lines: teachers and mental health professionals.
This research project aims to explore the perspectives of teachers and mental health professionals. By focusing on the experiences, challenges, and expectations of these key stakeholders, the study will provide valuable evidence to inform the Department for Education (DfE) and guide the effective integration of mental health support in schools.

Objectives:

1. **Capture Teacher Insights:**
   Understand teachers' perspectives on the integration of mental health professionals in schools, including their views on potential benefits, challenges, and the practicalities of collaboration.

2. **Explore Mental Health Professionals' Experiences:**
   Document the experiences of mental health professionals already working in schools to identify best practices and areas for improvement in service delivery.

3. **Identify Barriers and Enablers:**
   Identify the key barriers and enablers to successful collaboration between teachers and mental health professionals, focusing on the specific context of City of London schools.

4. **Provide Evidence to the DfE and Think-Tanks:**
   Generate evidence-based recommendations for the DfE and Think-Tanks on how to best implement and support this initiative, ensuring it meets the needs of both educators and learners.

Methodology:
Participant Selection:

- **Target Group:**
  Select a representative sample of 5-7 schools across London. Participants will include a diverse mix of teachers across different key stages, as well as mental health professionals already working within these schools. If mental professionals do not work in our schools, we will extend the call for evidence further afield.

2. Data Collection:

- **Qualitative Methods:**
  - **Interviews:**
    Conduct semi-structured interviews with teachers to capture their views on how the integration of mental health professionals can enhance or challenge their teaching practice and learners well-being.
  - **Focus Groups:**
    Organise focus groups with mental health professionals to discuss their experiences of working in schools, the challenges they face, and what support they need to be effective.
  - **Joint Workshops:**
    Facilitate workshops where teachers and mental health professionals collaborate to discuss the practicalities of integrating mental health support in schools. These sessions will also serve as a platform to co-develop strategies for effective collaboration.
- **Quantitative Methods:**
  - **Surveys:**
    Administer surveys to a broader sample of teachers and mental health professionals across schools based in London to quantify their attitudes, perceived challenges, and anticipated outcomes of the initiative. Surveys will include both Likert-scale questions and open-ended responses to capture nuanced views.

3. Data Analysis:

- **Thematic Analysis:**
  Analyse qualitative data from interviews, focus groups, and workshops to identify common themes, such as perceived benefits, challenges, and recommendations for successful implementation.
- **Statistical Analysis:**
  Analyse survey data to identify trends and correlations in teacher and mental health professional attitudes. This will include demographic breakdowns to see if perspectives differ based on factors such as teaching experience, school type, or professional background.

4. Reporting and Dissemination:

- **Interim Reports:**
  Provide interim findings to the City of London Corporation Education Board to inform ongoing discussions and adjustments to the project as needed.
- **Final Report:**
  Produce a comprehensive final report, including actionable recommendations for the DfE on how to best implement the mental health professional initiative. The report will be designed for dissemination to policymakers, school leaders, and educators.

Expected Outcomes:

1. **Teacher-Centric Insights:**
   Detailed insights into how teachers perceive the integration of mental health professionals in schools, including their expectations, concerns, and suggestions for successful implementation.
2. **Best Practices for Collaboration:**
   Identification of best practices for effective collaboration between teachers and mental health professionals, ensuring that both groups can work together to support learner well-being.
3. **Recommendations for the DfE:**
   Evidence-based recommendations to the DfE on how to structure and support the integration of mental health professionals in schools, ensuring that the initiative is practical, effective, and responsive to the needs of educators and learners.
4. **Enhanced Understanding of School Needs:**
   A clearer understanding of the specific needs and challenges faced by schools in the City Family of Schools, enabling more targeted and effective allocation of resources through the City Premium Grant.

Timeline:

- **Month 1:** Recruitment of schools and participants, finalisation of research tools, and initial interviews.
- **Month 2:** Data collection through surveys, focus groups, and workshops.
- **Month 3:** Analysis of qualitative and quantitative data.
- **Month 4:** Interim reporting and feedback sessions with key stakeholders.
- **Month 5-6:** Final data analysis, report writing, and dissemination of findings.

Conclusion:

This research project places teachers' and mental health professionals' voices at the forefront of the conversation about integrating mental health support in schools. By

focusing on their experiences and insights, the City of London Corporation can ensure that the forthcoming government initiative is implemented effectively, with the needs of educators and learners at its core. The findings will not only guide the DfE but will also support the City of London in making informed, evidence-driven decisions about future educational initiatives and resource allocation.

2. Navigating the Post-Truth Era: Developing Critical Thinking and Media Literacy in children, young people and their families

Introduction:
The post-truth era is characterised by widespread misinformation, where objective facts are less influential in shaping public opinion than appeals to emotion and personal belief. This has significant implications for young people who are constantly exposed to information through digital media. The Toolkit aims to empower children, young people and their families with the skills necessary to critically evaluate information, distinguish between fact and opinion, and develop resilience against misinformation.

Objectives:
1. Identify the challenges children, young people and their families face in the post-truth era.
2. Assess the current level of media literacy and critical thinking skills among children, young people and their families.
3. Deliver a series of workshops at the Guildhall (three in total) with professionals in the sector and tailor these for children, young people and their families.
4. Develop a resource schools can share with children, young people and their families which will enhance media literacy.
5. Evaluate the effectiveness of these interventions through a mixed-methods analysis.
6. Collaborate with educational and media organisations to support these objectives to get the resource widespread.

Methodology:
1. Literature Review:
- Conduct a comprehensive review of existing literature on media literacy, misinformation, and the educational challenges posed by the post-truth era.
- Identify successful case studies and best practices in other regions or educational systems.
2. Needs Assessment:
Online Surveys: Conduct an online survey for children, young people and their families across London to identify knowledge gaps and challenges related to media literacy. Use networks such as: Schools Newsletter, Members, EB and LEN to get as much feedback as possible.
Interviews: Conduct online interviews with experts in education, tech, psychology, and media studies to gather insights into effective strategies for teaching critical thinking. Their critical feedback will inform the content of the Toolkit.

3. Workshops:

The ESU will co-host a series of innovative workshops at the Guildhall, designed to empower children, young people and their families to navigate the complexities of the post-truth era. These workshops will be offered both in-person and online to ensure accessibility and wider participation. We will invite experts in media literacy, digital resilience, and critical thinking to facilitate creative and engaging sessions. These experts will employ interactive methods, such as role-playing, group discussions, and case studies, to provide participants with practical skills and strategies. The workshops will focus on enhancing the agency and confidence of young people and their families by equipping them with the tools to critically evaluate information, identify misinformation, and understand media influences. Additionally, sessions tailored for teachers will offer insights into integrating media literacy into the curriculum/ classroom, while those for families will emphasise creating supportive home environments for developing critical thinking and offering advice on staying safe online. By fostering a collaborative learning environment, these workshops aim to build a community of informed individuals capable of confidently navigating the digital landscape in a post-truth era.

3. Implementation of Online Resource
Get the Toolkit on a dedicated webpage on the City (where the future strategy and other Toolkits will sit) so children, young people and their families can download the resource.

4. Evaluation:
Pre- and Post-Tests: Conduct pre- and post-tests of the workshops to measure differences in confidence in participants critical thinking and media literacy skills with follow up semi-structured interviews to measure impact against the strategic priority of the Education Strategy 2024-29.

Partnerships and Collaborations:
Identify and collaborate with organisations and stakeholders who can support the project:

- Possible Partners (including academics, charities, organisations)
- Spotted project: Spotted – School Policies To Tackle and Detect fake news (spottedproject.org)
- The National Literacy Trust (Newswise): NewsWise | National Literacy Trust
- Dr Yvonne Skipper, University of Glasgow - School of Education
- Dr Daniel Jolley, Northumbria University
- Dr Joe Reddington, eQuality Time

Expected Outcomes:

1. Improved Critical Thinking Skills: Children, young people, educators and families will be better equipped to evaluate information critically and make informed decisions.
2. Enhanced Media Literacy: Children and young people will develop a deeper understanding of how media influences perceptions and behaviour at a societal level.
3. Digital Resilience: Children and young people will become more resilient to misinformation and better prepared to navigate digital environments safely.
4. Online resource: Develop an online resource that can be used by children, young people, schools and families.

Timeline:

- Month 1-3: Literature review and stakeholder analysis
- Month 4-5: Development of workshops
- Month 6-7: Development of Toolkit
- Month 8-10: Evaluation and reporting

Conclusion:

This research project aims to equip children, young people, educators and their families with essential skills to navigate a post-truth world. By fostering critical thinking and media literacy, we can empower the next generation and their families to navigate complex information landscapes confidently and responsibly.

3. Exploring Parental Perspectives on Music Education: Understanding the Role of Parents in Shaping the Future of Music Education in Schools

Introduction and Rationale:

The UK government's recent manifesto outlined plans to introduce a new national music education network, a “one-stop shop” to provide information on music courses and classes for parents, teachers, and children. Despite the National Plan for Music Education (2022), significant challenges remain in schools, where the overall quality of music education continues to lag. Research consistently highlights the positive impact of music education on academic outcomes, social mobility, and the health and well-being of children and young people.

Research underscores the crucial role of parents and caregivers as primary stakeholders in facilitating children’s and young people's journeys into higher music education. Additionally, studies demonstrate that parental involvement is a key driver of upward social mobility, particularly in relation to creative arts education.

Given this, the City of London Corporation aims to conduct a research project focused on the experiences and perspectives of parents regarding music education. Our rationale is rooted in the understanding that high-quality music education cannot be achieved without the active engagement and support of parents. By capturing their insights, this research will inform our wider work on parental engagement and help shape future government initiatives to ensure music remains an integral part of every child's educational journey, regardless of their background. Special attention will be given to understanding the barriers to participation in music education faced by underserved and underrepresented groups, such as those form FSM, South Asian children and young people and other minority groups we will identify.

Objectives:

1. **Understand Parental Perspectives:**
   Explore the attitudes, beliefs, and experiences of parents and caregivers regarding music education in schools.

2. **Identify Barriers to Participation:**
   Investigate the challenges faced by parents, particularly from underserved and underrepresented groups, in supporting their children's participation in music education.

3. **Assess the Impact of Music Education:**
   Examine parents' perceptions of how music education contributes to their children's academic achievement, social mobility, and overall well-being.

4. **Inform Policy and Practice:**
   Generate evidence-based recommendations to inform future government proposals for enhancing music education through greater parental engagement. We will hope to provide evidence to the governments new music network.

5. **Promote Inclusivity:**
   Develop programmes, projects and activities to increase participation in music education among children from diverse backgrounds, ensuring that all learners have access to high-quality music education opportunities.

Methodology:

1. Literature Review:

- **Music Education and Parental Involvement:** Conduct a comprehensive review of existing literature on the role of parents in music education, focusing on studies that link parental involvement to improved educational outcomes and social mobility.

- **Barriers to Participation:** Review research on the barriers faced by underserved and underrepresented groups in accessing music education, with a particular focus on the most underserved communities.

2. Participant Selection:

- **Diverse Sampling:** Use a stratified sampling method to select a representative sample of 100 parents and caregivers across England, ensuring diversity in terms of socioeconomic background, ethnicity, and geographic location. Participant recruitment strategies are to be discussed with the Strategic Director.

3. Data Collection:

- **Surveys:** Administer a detailed online survey to the selected parents and caregivers to gather quantitative data on their views and experiences related to music education. The survey will include questions on their children’s

participation in music activities, perceived benefits, challenges, and overall satisfaction with the current state of music education. This will also allow to reach far and wide and to capture experiences beyond Greater London.

- **Interviews:** Conduct semi-structured interviews with a subset of 20 parents, selected to ensure a mix of demographic backgrounds. These interviews will provide in-depth qualitative insights into the challenges and opportunities parents see in supporting their children's music education.

4. Data Analysis:

- **Quantitative Analysis:** Analyse survey data using statistical methods to identify trends and correlations between parental involvement in music education and various demographic factors, such as socioeconomic status, ethnicity, and education level.
- **Qualitative Analysis:** Employ thematic analysis to identify key themes from the interviews and focus groups, paying particular attention to the barriers and facilitators of music education participation.

Innovative Aspects:

1. **Intersectional Analysis:**
   Apply an intersectional framework to the analysis, ensuring that the diverse experiences of parents are fully understood in the context of their socioeconomic background, ethnicity, and other relevant factors.
2. **Parent-Driven Recommendations:**
   Involve parents directly in the development of recommendations through co-production, where they will have the opportunity to contribute ideas and solutions based on their lived experiences.
3. **Cultural Sensitivity:**
   Develop culturally sensitive strategies to engage parents from diverse backgrounds, ensuring that the research is inclusive and reflective of the communities it aims to serve.

Expected Outcomes:

1. **Comprehensive Understanding of Parental Perspectives:**
   Provide a detailed account of how parents view music education, including their expectations, challenges, and perceived benefits for their children.
2. **Evidence-Based Policy Recommendations:**
   Offer actionable recommendations for the DfE and the City of London Corporation on how to improve music education through increased parental engagement and support.

3. **Increased Inclusivity in Music Education:**
   Develop strategies to enhance the participation of underserved and underrepresented groups in music education, ensuring that all children have the opportunity to benefit from high-quality music instruction.
4. **Enhanced Parental Engagement:**
   Inform the City of London Corporation's broader work on parental engagement, positioning parents as key stakeholders in the educational journeys of children and young people.
5. **Publication and Dissemination:**
   Publish the research findings in academic journals and present them at relevant conferences. Additionally, create a report and presentation to share with the new music network group at the DfE, and other stakeholders.

Timeline:

- **Month 1-2:** Literature review and finalisation of research design.
- **Month 3-4:** Participant recruitment and survey distribution.
- **Month 5:** Conduct interviews.
- **Month 6:** Data analysis and intersectional analysis.
- **Month 7:** Develop recommendations.
- **Month 8-9:** Report writing, policy recommendation development, and preparation of report publication.
- **Month 10:** Dissemination of findings to stakeholders, including DfE, and implementation planning for future initiatives.

Conclusion:

This research project will provide critical insights into the perspectives of parents on music education, with a particular focus on the role they play in shaping their children's educational journeys. By employing an intersectional approach, the study will ensure that the diverse experiences of parents are fully understood and considered in future policy and practice. The findings will inform the City of London Corporation's strategies for enhancing music education through greater parental engagement, contributing to the development of high-quality music education that benefits all children, regardless of their background.

4. Navigating the ITTECF: Lived Experiences of Early Career Teachers (ECTs) and the Impact on Supporting Pupils with SEND

Introduction and Rationale:
From September 2025, the Initial Teacher Training and Early Career Framework (ITTECF) will replace the current Early Career Framework (ECF). This new framework underscores the importance of high-quality teaching in improving educational outcomes, particularly for pupils with Special Educational Needs and Disabilities (SEND). The ITTECF has undergone extensive revisions, integrating more content related to adaptive teaching and supporting pupils with SEND, reflecting the Department for Education's (DfE) commitment to evidence-based practice. As this framework is implemented, it is crucial to understand the lived experiences of Early Career Teachers (ECTs) who are navigating this new system. This research project aims to explore the opportunities and challenges that ECTs face under the ITTECF, with a focus on how well it equips them to support pupils with SEND. By capturing the diverse experiences of ECTs through an intersectional lens, this study will provide valuable insights that can inform the City of London Corporation's future CPD programmes and contribute to broader educational policy discussions.

Objectives:

1. **Capture Lived Experiences:**
   Document the lived experiences of ECTs as they navigate the ITTECF, focusing on their perspectives on its strengths, challenges, and overall effectiveness in preparing them to support pupils with SEND.

2. **Explore Intersectionality:**
   Analyse how factors such as gender, race, socioeconomic background, disability, religion, age, and sexuality intersect to shape the experiences and perceptions of ECTs regarding the ITTECF.

3. **Identify Opportunities and Challenges:**
   Highlight key opportunities and challenges identified by ECTs in implementing the ITTECF, particularly in relation to supporting pupils with SEND.

4. **Provide Evidence-Based Recommendations:**
   Generate actionable recommendations for the City of London Corporation to enhance CPD opportunities for ECTs across schools based in London, informed by the research findings.

5. **Influence Policy and Practice:**
   Present the findings to the DfE and other relevant stakeholders to contribute to ongoing discussions about the effectiveness of the ITTECF and the support provided to ECTs.

Methodology:
1. Literature Review:

- **Frameworks and SEND:** Conduct a comprehensive review of existing literature on the ITTECF, focusing on its intended impact on teacher development and SEND support. Include studies on the intersectionality of teacher experiences within training frameworks.
- **Policy Analysis:** Analyse the evolution of the ECF to ITTECF, particularly the DfE's revisions and their implications for ECTs and pupils with SEND.

2. Participant Selection:

- **Representative Sampling:** Use a purposive sampling method to select a diverse group of 50-60 ECTs from across London, ensuring representation across gender, race, socioeconomic background, disability, religion, age, and sexuality.
- **Intersectionality Framework:** Apply an intersectional analysis to the participant selection process to ensure the sample reflects the complex interplay of various identities and backgrounds.

3. Data Collection:

- **In-Depth Interviews:** Conduct semi-structured interviews with the selected ECTs to gather detailed qualitative data on their experiences with the ITTECF. Focus on their perceptions of the framework's effectiveness in preparing them to support pupils with SEND and the specific challenges they face.
- **Focus Groups:** Organise focus groups with ECTs from similar intersectional backgrounds to facilitate discussions on shared experiences and challenges. This will help to identify common themes and divergences in their experiences.
- **Surveys:** Distribute a detailed online survey to a broader sample of ECTs across London to capture quantitative data on their experiences with the ITTECF and support for SEND pupils.

4. Data Analysis:

- **Thematic Analysis:** Use thematic analysis to identify recurring themes, opportunities, and challenges from the interview and focus group data. Pay particular attention to how these themes differ across various intersectional identities.
- **Intersectional Analysis:** Apply an intersectional lens to the data analysis, examining how different aspects of identity influence ECTs' experiences and perceptions of the ITTECF.
- **Comparative Analysis:** Compare the survey data with qualitative findings to validate the themes identified and ensure a comprehensive understanding of the ECTs' experiences.

Innovative Aspects:

1. **Intersectionality Focus:**
   The research will explicitly incorporate an intersectional approach, acknowledging the diverse identities of ECTs and how these intersect to shape their experiences of the ITTECF. This nuanced analysis will provide deeper insights into the framework's impact on different groups of teachers.

Expected Outcomes:

1. **Detailed Insight into ECT Experiences:**
   Provide a comprehensive understanding of how ECTs experience the ITTECF, with a specific focus on the framework's effectiveness in preparing them to support pupils with SEND.
2. **Policy Recommendations:**
   Offer evidence-based recommendations to the DfE and the City of London Corporation on how to improve the ITTECF and the CPD support provided to ECTs, particularly in the context of SEND.
3. **Enhanced CPD Programmes:**
   Bring a wealth of new practices back to City-Linked institutions to inform the development of future CPD opportunities, hosted and facilitated by the Education Strategy Unit, ensuring we are responsive to the needs and challenges identified by ECTs in this research.
4. **Publication and Dissemination:**
   Publish the research findings in academic journals and present them at relevant conferences. Additionally, create a report and presentation to share with the DfE, City of London Corporation, and other stakeholders.

Timeline:

- **Month 1-2:** Conduct literature review and finalise research design.
- **Month 3-4:** Participant recruitment and data collection (interviews, focus groups, and surveys).
- **Month 5-6:** Data analysis and intersectional analysis.
- **Month 7-9:** Report writing, policy recommendation development, and preparation of academic publications.
- **Month 10:** Dissemination of findings to stakeholders, including DfE, and implementation planning for CPD programmes.

Conclusion:

This research project will provide critical insights into the lived experiences of ECTs navigating the ITTECF, with a particular focus on the framework's effectiveness in preparing them to support pupils with SEND. By employing an intersectional approach, the study will ensure that the diverse experiences of ECTs are fully understood and considered in future policy and practice. The findings will inform the

City of London Corporation’s CPD initiatives, contributing to the ongoing development of high-quality teaching that improves outcomes for all pupils, particularly those with SEND.

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Committee(s): Education Board	**Dated:** 09/10/2024
Subject: Education Strategy - Action Plan 2024/25	**Public**
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	• **Diverse Engaged Communities** • **Providing Excellent Services** • **Leading Sustainable Environment**
Does this proposal require extra revenue and/or capital spending?	**N**
What is the source of Funding?	**Education Board**
Has this Funding Source been agreed with the Chamberlain's Department?	**Y**
Report of: Director of Community and Children's Services	**For Information**
Report author: Torri Stewart, Lead Officer, Strategy & Impact	

Summary

This report presents Members with the list of actions which have been selected from the City of London Corporation's new Education Strategy 2024-29, for implementation in the 2024/25 academic year.

Recommendation

Members are asked to:

- Note the selected list which will inform workstreams for the 2024/25 academic year

Main Report

Background

1. At its meeting in June 2024 the Education Board approved the new Education Strategy 2024-29. The strategy illustrates how the City Corporation will work to extend and enrich education experiences and provide a future focused high-level framework that defines key priority areas and identifies actions to be taken in each of area throughout the next five years.

2. The five key priority areas are:

   Educational Excellence
   Health, Safety & Wellbeing
   Personal Development
   Employability
   Culture, Creativity & The Arts

3. The Education Board has strategic oversight of the new strategy, with operational oversight managed by the Education Strategy Unit (ESU). To start delivery against the new strategy, the Education Strategy Unit has selected a set of actions to be implemented in the 2024/25 academic year.

Current Position

4. The first year of the new strategy will need to act as a transition period, changing the shape of activity from what it has looked like for the last five years to what it will look like moving forward. This will be achieved by delivering a combination of new and existing activity. All activity will deliver against one of the five key priority areas, and all activity will be evaluated to assess effectiveness. As stated in the New Education Strategy, a drive to continuously improve Equity, Equality, Diversity, and Inclusion (EEDI) in learning settings will be the foundation for all activity, with a particular lens on those facing the greatest social, cultural and economic disadvantage.

5. The list of actions identified for the 2024/25 academic year are presented in **Appendix One**. The table illustrates activity which will be undertaken in Year 1, to deliver against actions in each priority area. (It is worth noting that many activities will deliver against *multiple* priority areas). The following factors informed how this list was selected.

6. A number of lower-profile core activities which facilitate engagement between the ESU and key stakeholders, (including Members, the Family of Schools, cultural partners, Livery Companies and service providers) will continue. This will help maintain established dialogues and momentum created in previous years, and act as a foundation for new activities to strengthen synergies and collaboration. This will include activity such as Board events, forums, the City Schools Newsletter, the Liveries Education Network.

7. Core ‘City Schools’ events such as the London Careers Festival, City Schools Conference, City Schools Concert, Maths Challenge and Chess Competition, are either delivered by or facilitated by the ESU. As these events align with the new strategy’s key priority areas, and have historically been valued by their respective participants, they will continue in the first year of the new strategy. As part of the first annual evaluation of the new strategy, changes to these events in the future can be considered.

8. New events such as the City Schools Sports Tournament, the recently piloted City Schools Alumni Networking event, and new learner engagement sessions will be introduced to deliver against the ‘Personal Development’ and ‘Safety, Health & Wellbeing’ priority areas.

9. Three major funds are managed and delivered by the ESU – the City Premium Grant (CPG), the School Visits Fund and the Cultural & Creative Learning fund. There is strong demand in all three, and this demand continues to grow. All three of these funds will contribute significantly to activity across the new strategy’s five priority areas. The School Visits Fund and Cultural & Creative Learning fund both align with the ‘Embracing Culture, Creativity & the Arts’ priority. With the CPG however, bid-writing guidance will be updated to make it clear that any funded activity must align with at least one of the new strategy’s five priority areas.

10. Partnerships will play an important role in helping the ESU fulfil the ambitions of the new strategy. In Year 1, funding will be made available to select delivery partners and service providers in the Personal Development, Cultural & Creative Learning, and Environmental & Outdoor Learning spaces to help them engage more learners (especially those with SEND and those who do not have equal access).

11. Alongside this, particular attention will be paid to strengthening relationships with Livery Companies and employers – especially those based in the Square Mile. New relationships will be leveraged to contribute to efforts in the ‘Improving Employability’ priority area, especially regarding mentoring, apprenticeships and entrepreneurship. This will in turn help boost the breadth and depth of opportunities available at London Careers Festival and provide an ongoing contribution to CoLAT’s London Bridge the Gap initiative.

12. Digital destinations established by the ESU will be refreshed and relaunched to ensure they play the strongest role possible in helping to address challenges in the five priority areas. These digital destinations are the London Careers Festival website, the Environmental & Outdoor Learning InfoHub and the FindFusion website.

13. Building on the successful Parental Engagement research, which is currently being embedded, two new research initiatives will also be launched. This work will explore two high-value areas identified within the new strategy’s five priorities and be delivered through collaboration between the ESU and commissioned academic specialists or organisations.

Options

14. N/A

Strategic Implications

15. This work is aligned with and will contribute to the outcomes of the City Corporation's Corporate Plan 2024-29, specifically 'Providing Excellent Services', 'Diverse Engaged Communities' and 'Leading Sustainable Environment'.

Financial Implications

16. None, existing approved resources will continue to be deployed.

Resource Implications

17. None, existing approved resources will continue to be deployed.

Legal Implications

18. None

Risk Implications

19. None

Equalities Implications

20. The proposal within this report complies with the City Corporation's Public Sector Equality Duty 2010. It is built on the new Education Strategy's commitment to improve educational EEDI and will work to improve education experiences for all - especially those without equal access.

Climate Implications

21. None

Security Implications

22. None

Conclusion

23. This report has presented Members with the outline for work to be undertaken in the academic year 2024/25, along with contextual information relating to the decisions made.

Appendices

Appendix One: Education Strategy Annual Action Plan 2024/25

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PRIORITY		STRATEGIC ACTION (What will we do?)	STRATEGIC OUTCOME (What will the end result be?)	KEY ACTIVITY	DESCRIPTION	LEAD/S
EDUCATIONAL EXCELLENCE	A1	Strengthen existing synergies and collaboration by revitalising the concept of the City Family of Schools, reviving the sense of benefit for member schools, reintroducing a shared ethos, and encouraging more sharing of skills, knowledge and resources.	Collaborative work across the Family of Schools is boosted, with multiple lines of dialogue between the schools as well as the Ciity Corporation, to maximise the sharing of skills, knowledge and resources	New 'Family of Schools' comms and materials developed and delivered Headteachers Forum x3 Partnerships Forum x3 Skills Forum x3 Cultural & Creative Learning Forum x3	Consultation with the Family of Schools and partnerships specialists leading to the development, design and delivery of new comms and materials that convey what the Family of Schools stands for, why there is value in being a member and where there are opportunities for collaborative work. Forums will be used to gather insights, share outputs and encourage continued dialogues between schools throughout the year.	SDES / LSI / CCLC / LPO / App
EDUCATIONAL EXCELLENCE	A3	Continue to improve education experiences, learning outcomes and future pathways for learners across the Family of Schools – especially those who do not have equal access and those with SEND - by improving how effectively the City Premium Grant is deployed, and ensuring schools align funded activity with our strategic priorities.	Learners across the Family of Schools - especially those from disadvantaged backgrounds – see the benefit of the City Corporation's financial support, and experience an education that is enriched and extended by our innovative funding	Management of and reporting against City Premium Grant: Disdagvantaged Grant Management of and reporting against City Premium Grant: Partnerships Grant Management of and reporting against City Premium Grant: Strategic Grant CPG Evaluation oversight	Continuous management of, reporting against and improvement of the City Premium Grant: Disdagvantaged Grant, Partnerships Grant and Strategic Grant to ensure that funding supports the priorities of the City Corporation's Education Strategy, and there is a continued commitment to robust impact measurement for funded activity.	LSI / PO
EDUCATIONAL EXCELLENCE	A4	Offer learners unique, enriching off-site experiences by leveraging our access to the City Corporation's physical assets and venues, such as the Guildhall, our open spaces, our markets and cultural institutions.	More learners engage with the City Corporation's places and spaces through unique enrichment opportunities which offer the chance to build their skills and knowledge, as well as their social and cultural capital	London Careers Festival City Schools Alumni Event Maths Challenge Chess Tournament City Schools Concert	Development, delivery and evaluation of a suite of City-based annual events for learners, including the London Careers Festival, City Schools Alumni event, the City Schools Concert, and the maths and chess challenges	EC / LPP / App
EDUCATIONAL EXCELLENCE	A5	Through research and collaboration we will connect City-linked educators with leading-edge thinking, practices and opportunities that support innovation in education – with a particular focus on supporting learners who do not have equal access and those with SEND.	City-linked educators are aware of, have access to, and regularly consider how they might engage with opportunities, tools and practices that will make their learning experiences leading-edge.	New research: Project A New research: Project B Liveries Education Network City Schools Conference School Newsletter Education Board away days	Desk research, commissioned research and colloboration with external organisations, key stakeholders and other City Corporation departments, resulting in the creation, testing and sharing of innovative thinking, tools and initiatives. This will include - Design, development and publishing of two large-scale, strategy-aligned research studies to inform future ESU initiatives, design delivery and evaluation of the City Schools Conference, continued engagement with the Liveries Education Network, Education Board engagement sessions, and weekly information sharing with schools via the City Schools Newsletter.	SDES / LPO / LSI / LPP / EC / App
PROMOTING PERSONAL DEVELOPMENT	B3	Establish a dialogue between the City Corporation and learners across the Family of Schools by hosting input sessions that give learners the opportunity to share their thoughts and opinions on activity the ESU is planning.	Participants have the opportunity to interact with a professional organisation, feed their thoughts into planned activities and develop key skills (e.g. communication and crtical thinking) through their interactions with us and each other.	New City Schools Learner Feedback session/s and reporting	Design, development, testing and evaluation of a new 'City Schools Learner Feedback' event - an online engagement session between the ESU and around 20 learners. At the meeting learners will give the ESU their input on activity we are planning and share their ideas. Attendees will be rewarded for their participation.	LSI
PROMOTING PERSONAL DEVELOPMENT	B4	Work with outdoor learning and cultural partners to pilot or expand programmes and experiences for learners and educators that use creativity, culture, and natural environments as vehicles for the development of personal skills and competencies.	Culture, creativity and the natural environment are used as vehicles to improve the personal skills and competencies of learners	Research, schools consultation and management of new provider/s Funding for new workshops / programmes	Following schools consultation and comprehensive market research, collaboration with cultural, creative and outdoor learning specialist partners on the development of 2 new personal development focused programmes	CCLC / PO

SAFETY, HEALTH & WELLBEING	**C1**	In consultation with Heads of Sport across the Family of Schools, establish a 'City Schools Sports Tournament', launched by a high profile sports influencer, which brings the Family of Schools together around a series of sporting competitions designed to celebrate the value of physical activity and healthy living.	A large number of pupils across the Family of Schools convene around sporting activity, celebrating healthy lifestyles and building their peer networks and social capital in the process.	New City Schools Sports Tournament	Working with Heads of Sport across the Family of Schools, development, delivery and evaluation of an inter-school sports tournament that lets learners across the Family of Schools compete with each other across multiple sporting disciplines.	EC
SAFETY, HEALTH & WELLBEING	**C3**	Expand our commitment to exceptional safeguarding by extending our safeguarding training offer to Members, external partners, City-linked educators and Governors.	All City-linked learning settings are offered extra support to uphold excellent safeguarding practise	Safeguarding training sessions x2	Identification of delivery partner and periodic promotion and provision of safeguarding (including digital safeguarding) training for elected Members, external delivery partners, and City-linked educators.	SDES / LPO
SAFETY, HEALTH & WELLBEING	**C4**	Identify and curate EOL specialists to help City-linked educators deliver more curriculum-linked learning in natural environments to benefit the health and wellbeing of learners - especially those with SEND and those from disadvantaged backgrounds.	Teachers are better equipped to create opportunities where the health and wellbeing of learners can be positively impacted by natural environments.	New EOL segments included across Headteachers, Partnerships, and Cultural and Creative Learning forums Termly updating of the EOL Hub EOL offers shared with all schools fortnightly via the Schools Newsletter	Via forums and an online hub, periodically connect the Family of Schools with EOL platforms and specialists to give educators 'off the shelf' options for easy delivery of curriculum learning in and around natural environements. This will involve: EOL segments included in at least one Headteachers forum, one Partnerships forum and one Cultural and Creative Learning forum annually, termly updating of our online 'EOL InfoHub', and fortnightly sharing of high-quality EOL opportunities and initiatives with the Family of Schools	PO / App
IMPROVING EMPLOYABILITY	**D1**	Better leverage the City Corporation's links with employers to contribute to the 'London Bridge the Gap' initiative currently being driven by the City of London Academies Trust, to help all learners – including those with SEND, and especially those from disadvantaged backgrounds – understand the landscape of careers and development opportunities in the Square Mile, access world-class careers pathways, and gain professional connections.	Learners facing the most challenge have a strong grasp of careers options, are aware of high quality City-based development opportunities including mentoring and apprenticeships, and build connections with professionals and practitioners	Regular engagement with the London Bridge the Gap working group New careers mentoring initiative for care-experienced young people and those with additional needs. Expansion of employer contacts network	Work with other City Corporation departments, elected Members, adjacent organisations and external partners to maximise the number of Corporation-linked organisations participating in, and enriching the impact of the 'London Bridge the Gap' initiative. This will include the introduction of a new City-anchored mentoring initiative focused on helping care-experienced young people and those with additional needs connect with City-based employers and access high-quality careers in the Square Mile. It will also invlove the expansion of our broader employer contacts network to increase to the number of businesses connecting with the London Bridge the Gap initiative, and enrich the variety of organisations and offers present at London Careers Festival.	SDES / LPP / PO
IMPROVING EMPLOYABILITY	**D2**	Work collaboratively with ASES and our central apprenticeships team to help students leaving the Family of Schools better understand apprenticeships and access high quality City-based opportunities.	Learners leaving the Family of Schools who are interested in apprenticeships better understand, and are motivated to apply for opportunities, both within and shared by the City Corporation.	New 'Understanding Apprenticeships' insight event	Through collaboration with ASES and our central apprenticeships team, design, development, delivery and evaluation of a new 'Understanding Apprenticeships' inspiration event made available to learners across the Family of Schools (and beyond if capacity allows). The event will help school leavers better understand and connect with the range of apprenticeships available within the City of London Corporation, and more broadly within the square mile.	PO

IMPROVING EMPLOYABILITY	**D3**	Better support learners leaving the Family of Schools, especially those from disadvantaged backgrounds, who are interested in entrepreneurship and innovation by working collaboratively with our Small Business Research + Enterprise Centre (SBREC).	Learners leaving the Family of Schools who are aspiring entrepreneurs are aware of and motivated to engage with the business support services available to them via the City Corporation	New 'Becoming an Entrepreneur' inspiration event	Through collaboration with SBREC, design, development, delivery and evaluation of a 'Becoming an Entrepreneur' inspiration event made available to aspiring entrepreneurs that will be leaving the Family of Schools in the near future.	EC
IMPROVING EMPLOYABILITY	**D5**	Refresh and relaunch FindFusion, positioning the platform as a knowledge hub that helps educators understand what Fusion Skills are, why they are so important to employers, and how they can help their learners to develop them.	Users of FindFusion understand the value of Fusion Skills in the context of employability, and have excellent awareness of development opportunities for their learners	New overhaul and relaunch for FindFusion website Termly updating of FindFusion website	Refresh and relaunch of FindFusion website as a signposting hub for skills development opportunites. The website will be updated termly, and periodic engagement will take place with registered providers, educators and site developers to assess platform effectiveness.	PO / App
EMBRACING CULTURE, CREATIVITY & THE ARTS	**E1**	Engage the City's creative communities and highlight the range of cultural and creative experiences available to City-linked learners, inspiring them to appreciate the arts and culture, explore their creative potential and consider creative careers.	Learners at all stages have exposure to professionals and entrepreneurs working in the creative and cultural industries, across a wide range of disciplines.	New segments at Cultural & Creative Learning forums delivered by City-based creative businesses and practitioners Learning opportunities from City-based cultural and creative businesses and practitioners shared at least fortnightly via City Schools Newsletter	Continuously identify, approach and collaborate with City-based creative businesses and pactitioners that already engage with aspiring creatives, and regularly connect them with the Family of schools. This will involve: Termly facilitation of engagement between City-based creative businesses and practitioners and the Family of Schools, regular sharing of high-quality learning opportunities from City-based cultural and creative businesses and practitioners, and a partnership with City-based creative educators to design and deliver the City Schools Concert	CCLC / LPP / EC
EMBRACING CULTURE, CREATIVITY & THE ARTS	**E2**	Strengthen knowledge and skills across our cultural and creative learning partners so they are more confident when working with learners who experience significant barriers to learning such as those with SEND or those from disadvantaged backgrounds.	Cultural and creative learning partners feel confident working with all learners, especially those with SEND and those who are usually underrepresented in their environments	Identification of specialist service providers and management of new key partner Funding for provision of new specialist CPD	Following market research, procurement, management and evaluation of a service provider that can provide specialist CPD that helps our cultural and creative partners build their confidence in working with *all* learners, especially those with SEND and those who are usually underrepresented in such environments	CCLC
EMBRACING CULTURE, CREATIVITY & THE ARTS	**E4**	Increase the breadth and depth of cultural and creative learning experiences available through our cultural and creative partners by funding unique programmes, encouraging them to work collaboratively, and consistently strengthening the list of partners we work with.	More learners facing disadvantage are motivated to engage with more of the Square Mile's unique cultural and creative spaces, places and learning experiences.	Management of and reporting for Cultural & Creative Learning Partner Funding Management of and reporting for Schools Visit Fund	Management and administration of funding for Cultural & Creative Learning Partners to enable the provision of immersive workshops and programmes designed for the benefit of *all* learners - especially those without equal access. To help achieve this we will continuously explore options for new partners that might broaden the range of experiences available to learners. Alongside this, management of and continuous improvement to the promotion activity and application process for the School Visits Fund (SVF).	CCLC

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Committee(s): **Education Board**	**Dated:** 09/10/2024
Subject: Update on work undertaken by Sir Alan Wood CBE	**Public**
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	• **Diverse Engaged Communities** • **Providing Excellent Services** • **Leading Sustainable Environment**
Does this proposal require extra revenue and/or capital spending?	**N**
If so, how much?	**N/A**
What is the source of Funding?	**N/A**
Has this Funding Source been agreed with the Chamberlain's Department?	**N/A**
Report of: Director of Community and Children's Services	**For Information**
Report author: Dr Deborah Bell, Strategic Director of Education and Skills deborah.bell@cityoflondon.gov.uk	

Summary

This report updates Members on the work undertaken by Sir Alan Wood CBE. Sir Alan was invited by the Town Clerk to work with the City of London Corporation, City of London Academy Trust and the four independent schools on the current risks and opportunities presenting within the educational landscape. The brief for the consultancy work was consulted and shared at the outset.

- Members are invited to note the summary outcomes in appendix 1.

Recommendation(s)

Members are asked to note the summary outcomes of Sir Alan's consultancy work.

Main Report

Background

1. In the context of the Town Clerk, Executive Director of Community and Children's Services, Strategic Director of Education and Skills and Chair of the Education Board being relatively new in post and role, Sir Alan Wood CBE

was invited by the Town Clerk to work with key stakeholders and offer views on risks and opportunities emerging.
2. The consultancy brief was circulated, amended and approved by the Town Clerk and Policy and Resources committee in October 2023.
3. Sir Alan and the Town Clerk agreed that the consultancy work had come to an end in May 2024.
4. The City of London Corporation thanks Sir Alan for his work and insight.

Current Position

5. There is much to be reassured by in Sir Alan's findings, and clarity on work to be delivered moving forward on behalf of the Corporation's interest in education. This will be progressed by stakeholders detailed in Appendix 1, the Education Board and the Education Strategy Unit.

Options

6. To note the contents of Appendix 1.

Conclusion

7. This report and Appendix 1 inform Members of the outcome of Sir Alan's work and concludes by thanking him.

Strategic Implications

8. Sir Alan has offered his view on the Education Strategy which Members approved on 17th June 2024. Sir Alan has also suggested a CoLAT Company Members Terms of reference which Trustees will bring to Company Members.

Financial Implications

9. None

Resource Implications

10. None, existing approved resources will continue to be deployed.

Legal Implications

11. None

Risk Implications

12. None

Equalities Implications

13. None

Climate Implications

14. None

Security Implications

15. None

Appendices

- **Appendix 1:** Conclusions of Sir Alan Wood CBE's consultancy work with the City of London Corporation and key stakeholders.

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Sir Alan Wood note to Education Board June 2024
Opportunities for this consultancy

1.	**Opportunity**	**Conclusion**
2.	The creativity and impact of City Premium Grants could benefit from scrutiny to ensure compliance with the Tomlinson Review and best use of the grant.	The intention of Tomlinson is being adhered to with the significant majority of City Corporation philanthropy reaching disadvantaged pupils directly, and through partnership opportunities with the independent schools. The ESU is moving towards fewer but more focussed and thematic bid encouragement through the newly appointed Partnerships Officer which the City Corporation has funded.
3.	There will be a new Chair of the Education Board from January 2024. The time is right to ensure governance and systemic structural arrangements are secure.	Engagement with the new Chair with regular discussion and meeting, providing advice and informal 'mentoring'. including chairing the committee, focusing on priorities and engaging with Members and external groups e.g. headteachers.
4.	The relationship between the City Corporation in its MAT sponsorship capacity and CoLAT has experienced some turbulence over the years. To stabilise the position, a revised Sponsorship Agreement has been drafted and is the subject of specialist external legal scrutiny. Trustees and Members can hold both offices which can lead to some conflation of foci. The understanding of the role of a MAT sponsor is also not securely established with all Members and frustration can occur when operational and strategic matters are not aligned or challenged.	Sir Alan visited schools in the Trust and discussed their work and engagement with COLAT and the sponsor (CoLC). He provided advice on the accountability and governance arrangements in the existing Sponsorship Agreement. The revised Sponsorship Agreement has now been agreed by both parties and approved at Education Board Further advice on role and terms of reference of the Company Members Committee has been submitted. This will be proposed to Company Members, using the Trust's form of words at the next meeting.

		Reports and anecdotal reports indicate that relations between the Trust and the Sponsor are improving since early 2023. The new chair and vice chair are clear about the roles of key players and the need to ensure all Members are clear as to roles and responsibilities.
5.	The risks and opportunities of inviting Christ's Hospital School and King Edward's Witley to more closely align with the City Family of Schools.	This aspect was not pursued in this commission.
6.	CoLAT plans to expand to 12 schools, with ultimate aspirations to reach 20 schools whilst pupil numbers are reducing across London. Elected Members seek assurance that they will not be called upon to underwrite any financial liability for any school in the Trust, or the Trust itself.	Sir AW met with colleagues in Lambeth, undertook research linked to due diligence and provided advice on issues relating to the application of London Nautical School to the CoLAT arrangement. The Court of Common Council has approved that the Trust admits LNS when they determine the position is right.
7.	The one maintained Primary School in the City has highly complex historic governance and foundation relationships which may well prove challenging if it decides to academise or is obliged to pursue that path.	The Aldgate School has stated that transfer to academy status is not a consideration currently.
8.	A Partnerships role is being proposed for the CoLAT central team, funded by City Premium Grant. Optimising this opportunity is key to delivery of the City Corporation's intentions. It will be particularly key when impact measures on use of City Premium Grant for disadvantaged pupils, strategic and partnership work is fully available in November for the first time and ongoing.	CoLAT Partnership Lead is in place within the CoLAT central team. Effectiveness is to be assessed annually.
9.	Consideration of the implications for the four independent schools (plus Christ's Hospital School and King Edwards Witley) of changes in their charitable status, tax and VAT, in the event of a change of government following next year's anticipated General Election.	Agreed with DCS/DoE not to do any work on this area given the national political picture and work undertaken with the Chamberlain's teams and independent schools directly.

10.	Advice on Education, Cultural and Creative Learning and Skills Strategies for creation by the end of this calendar year, linking with the development of a new Corporate and Departmental Plan - joining Education Board away days, and other relevant forums, for this purpose.	Sir AW attended Members strategy meeting, several discussions with the then Chair and with the new Chair and his deputy. He engaged with the ESU on the structure of the strategy and various foci-e.g. implementation
11.	Role of the City of London Corporation in partnership with The Aldgate School.	Sir AW heard from the Aldgate School their concerns about the implications of changing Children's Centre existing arrangements, approved by Members. Comms with the school leadership are being strengthened.

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Committee(s): Education Board	**Dated:** 09/10/2024
Subject: Budget Monitoring Report P3	**Public**
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	**Diverse Engaged Communities** **Providing Excellent Services** **Vibrant Thriving Destination**
Does this proposal require extra revenue and/or capital spending?	**N**
Report of: Director of Community & Children's Services and the Chamberlain	**For Information**
Report author: Scott Caizley, Lead Policy Officer	

Summary

This report presents Members with the budget monitoring update for Period 3 (P3). It should be noted that the current forecast indicates that the budget for 2024/25 is projected to be fully utilised as anticipated.

Recommendation

- Members are asked to note the report.

Main Report

1. **Appendix One** provides a table outlining the financial update for P3. It is important to note that, as of P3, the budget is on track to be fully spent with no projected overspends.

Proposals

6. N/A

Options

7. N/A

Corporate & Strategic Implications

Strategic implications: None
Financial implications: None
Resource implications: None
Legal implications: None
Risk implications: None
Equalities implications: None
Climate implications: None
Security implications: None

Key Data

8. See **Appendix One**.

Conclusion

9. Members are asked to note the budget monitoring update for P3.

Appendices

- **Appendix One**: Key Data 2024/25 Budget Period 3

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Appendix One: Key Data 2024/25 Budget Period 3

Key Data **2024/25 Budget Period 3** Local Risk **£**		**Actuals and Commitments 2024/25**	**Current Balance**	**Outturn 2024/25**
386,000	**SALARIES**	**89,701**	**296,299**	**384,071**
15,000	**CENTRAL EDUCATION UNIT**	**2,393**	**12,607**	**12,392**
101,000	**EDUCATION STRATEGY**	**10,141**	**90,859**	**100,141**
90,000	**SKILLS STRATEGY**	**57,445**	**32,555**	**102,429**
271,000	**CULTURAL & CREATIVE LEARNING STRATEGY**	**10,368**	**260,632**	**263,967**
863,000		**170,048**	**692,952**	**863,000**
Central Risk **£**				
50,000	**PARTNERSHIP AND STRATEGIC FEES AND SERVICES**	**0**	**50,000**	**50,000**
2,176,000	**GRANTS TO ACADEMIES/OTHER ORGANISATIONS**	**1,784,472**	**391,528**	**2,176,000**
2,226,000		**1,784,472**	**441,528**	**2,226,000**
3,089,000		**1,954,520**	**1,134,480**	**3,089,000**
LIST OF GRANTS ALLOCATED TO ACADEMIES/OTHER ORGANISATIONS TO DATE	**ACADEMIES (Disadvantaged Pupils)**	**PARTNETSHIPS**	**STRATEGIC**	**TOTAL**

	£	£	£	£
Christ Hospital School	-	25,123	1,025	**26,148**
City of London Academy Southwark	251,200	50,000	150,000	**451,200**
City of London Academy Highbury Grove	123,095	10,000		**133,095**
City of London Academy Highgate Hill	147,133	38,200	18,500	**203,833**
City of London Academy Islington	195,000	-	-	**195,000**
City of London Academy Shoreditch Park	170,000	23,000	-	**193,000**
City of London Primary Academy Islington	-	-	-	**0**
Galleywall Primary School	58,574	9,690	-	**68,264**
Newham Collegiate Sixth Form	67,955	42,000	8,500	**118,455**
Redriff Educational Trust	48,020	39,562	15,851	**103,433**
The City Academy Hackney	220,466	-	-	**220,466**
CoLAT (Partnership Co-Ordinator)	-	-	-	**0**
The Aldgate School	-	-	-	**0**
City of London School	-	2,725	15,825	**18,550**
City of London School for Girls	-	17,145	17,833	**34,978**
City of London Freemans School	-	17,025	1,025	**18,050**
TOTAL ALLOCATION TO DATE	**1,281,443**	**274,470**	**228,559**	**1,784,472**

Committee(s): Education Board	**Dated:** 09/10/2024
Subject: The City Educational Trust Fund (Charity No. 290840) Grant Recommendation and Management Update	**Public**
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	**Diverse Engaged Communities** **Providing Excellent Services**
Does this proposal require extra revenue and/or capital spending?	**No**
If so, how much?	**n/a**
What is the source of Funding?	**n/a**
Has this Funding Source been agreed with the CBF & Charities Finance Team (representing The Chamberlain's)	**n/a**
Report of: Simon Latham, Interim Managing Director of City Bridge Foundation	**For Information**
Report author: Veronica Pearce, Central Funding and Charity Management Team	

Summary

The City of London Corporation is the sole corporate trustee of the following Charity which operates, in summary, to further education for the public benefit: the City Educational Trust Fund ("CETF") (Charity No. 290840).

At the Education Board in April 2024 Members agreed to award a £3,649,998 grant to A New Direction (Charity No. 1126216) to deliver Primary Arts – a cultural arts programme within London's primary schools, to enhance the education and teaching in and of the cultural arts for the public benefit, spanning 48 months. This follows on from a 14-month pilot to develop this programme.

This paper details a comprehensive evaluation of the pilot and an update of this work-to-date since its rollout in July 2024.

Recommendation(s)

Members are asked, acting collectively for the City of London Corporation as Trustee of the City Educational Trust Fund ("CETF") (290840) and being satisfied that it is in the best interests of the charity to:

1. Note the evaluation of the pilot of the Primary Arts programme funded by the CETF.
2. Note the update of the work-to-date of the rollout for the full-length Primary Arts programme funded by the CETF.

Main Report

Background

1. As part of the Corporate Charities Review (CC Review) – as decided in July 2019 – the City Educational Trust Fund (Charity No. 290840) ("CETF") which operates to further particular educational purposes for the public benefit, has undergone a review with a view to ensuring that the charity operates effectively and impactfully.

2. The City of London Corporation acting by the Common Council is the sole corporate trustee of this charity ("the Trustee") and the Trustee has, in considering options for the charity's good administration, resolved to develop proposals with a view to spending out the charity's funds strategically and impactfully, and to close the charity. In implementing the decision to take a strategic funding approach in spending out the charity's funds the Trustee resolved to fund a pilot project to support research, study and teaching in the cultural arts, focussed on primary schools in Greater London – 'Primary Arts'. . This report sets out the evaluation of the pilot of Primary Arts. The report also provides an update on the work-to-date for the rollout of the full-length programme which was approved in April 2024.

3. The Central Funding and Charity Management Team (CFCMT) has been managing the CETF since October 2016 under the oversight of this Board. During that time the CFCMT has endeavoured to deliver an open access grant programme for the CEFT which looked to further its charitable educational purposes under the charity's second object (see paragraph 4.2 below). In July 2019, the CFCMT in reporting upon the outcomes of the City Corporation's Corporate Charity Review made recommendations to the Education Board to support a large strategic project which would further the advancement of research, study and teaching in and of the cultural arts. Recommendations were based on evidence from the CFCMT from its various open grant programmes and an analysis of demand since 2016.

4. The charitable purposes of the CETF for the public benefit are:

    1. *for the advancement of the objects of The City University constituted by Royal Charter granted on 23 May, 1966, or any of such objects, or for other educational purposes connected with, or related to, the said university;*

    2. *without prejudice to the generality of the foregoing paragraph, for the advancement of education in science and technology, business management and commerce by the promotion of research, study, teaching and training in and of such subjects, or any of them, or, without prejudice to the generality of the foregoing, for the advancement of the study and teaching of biology and ecology, or for the advancement of research, study and teaching in and of the cultural arts.*

Current Position

5. A New Direction was awarded a £3,649,998 grant from the CETF across 48 months in April 2024 to rollout Primary Arts – a cultural arts programme across London's primary schools beginning in July 2024.

6. This work is intended to enhance the research, study and teaching of cultural arts, meeting the CETF's charitable objects - namely, for the public benefit to advance research, study and teaching in and of the cultural arts that will enable exposure and experience to a varying range of arts opportunities, learning and resources for teachers and students.

7. Primary Arts was developed through the £650,000 grant awarded from CETF for the pilot which was completed in June 2024. An executive summary **(Appendix 1)** and full evaluation report **(Appendix 2)** is being presented to the Board.

8. The full rollout of Primary Arts began in July 2024, an update of the work to date has been provided with this report **(Appendix 3)**.

Proposal(s)

9. Since the meeting of the Education Board in April 2024, in which the grant of £3,649,998 for the full-length Primary Arts programme was awarded from the CETF to A New Direction ("AND"), the charity has completed the delivery of the pilot, which ran for 18 months until June 2024.

10. AND commissioned an evaluation of the pilot with the following objectives:

    (a) To evaluate the outcomes for participating pupils, school staff and cultural partners.
    (b) To understand what worked well, what didn't, and why.
    (c) To provide recommendations for future programme delivery.

    The evaluator used a mixed-methods approach, including surveys, interviews, observation and thematic analysis, to gather data and assess the programme's outcomes.

11. An executive summary of the evaluation is available in **Appendix 1,** the full evaluation report is available in **Appendix 2.**

12. The pilot worked with 121 schools in 27 London boroughs, 4,610 pupils directly participated, 467 school staff participated in Continuing Professional Development (CPD) 314 school staff accompanied pupils to arts events, and 12 cultural partners were involved.

13. **In-Schools Touring** - Pupil outcomes: Over 95% of teachers agreed or strongly agreed that the programme's objectives for pupils were met. Key outcomes included enhanced engagement, creativity, collaboration, social skills and a sense of achievement. The programme successfully supported wellbeing

with pupils reporting feelings of happiness, pride and curiosity after participating in the activities.

14. Feedback included: “The pupils were highly engaged, motivated and focused to explore the amazing immersive workshop. The environment was transformed, creating awe and wonder for the pupils…The pupils were introduced to new ideas and ways to create their artwork, linked so well to the piece they had seen. Notably, learning disabled pupils’ engagement was high and motivated. We saw pupils who may be reluctant to join in normally, really engage in the activities.”

15. **Masterclasses and Come & Try** – statistics showed 100% of attendees strongly agreed/agreed (86%/14%) that they felt empowered and energised to experiment and apply new, creative pedagogical approaches. 97% strongly agreed/agreed (80%/17%) that they had increased their understanding of how to access/use London’s creative assets to develop rich stimulus for pupils.

16. Several respondents outlined how the CPD, workshop and performance had school-wide outcomes. Feedback included: “The way the dancers and artists worked with the children – including our most vulnerable high need SEND children (we asked if all the children from Years 1-5 could accompany the Year 2 groups with their 1-1s) - had significant impact. They showed teachers and Learning Support Assistants just what the children are capable of and how to respond and act in a positive way in an unfamiliar setting/lesson.”

17. **Cultural Education Leadership Programme** – at the beginning of the programme, most participants rated their capabilities as average, low or very low. By the end of the programme, 100% of participants rated their knowledge, skills or confidence as high or very high in relation to advocacy and applying creative pedagogies across the curriculum.

18. All participants believed that the Leadership for Change project added to their learning, providing ‘tools to back up my teaching with research’, a voice and ‘empowerment as a leader’, a ‘platform to experiment’ and ‘helped me think about the purpose and value of each cultural activity in school’.

19. All participants identified ways that their learning and experiences on the programme were feeding back into their schools. For several participants, the initial beneficiaries were the pupils they teach but wider impact was planned.

20. **Go & See** – Pupil outcomes: respondents were unanimous that children had enjoyed the experience and that the events encouraged curiosity through an exploration of new places, art forms, ideas and/or knowledge. “They took tips from actors on stage presence, facial expressions, body language and voice…this will support them in their own end of year production.”

21. The Primary Arts pilot programme, with its holistic approach, combining direct arts experiences with professional development for teachers, has demonstrated its potential to unlock the creative potential of both children and educators. The

evaluation indicates that the programme successfully met its objectives as set out in the Theory of Change.

22. Pupils demonstrated enhanced engagement, creativity, collaboration, social skills and a sense of achievement and wellbeing. Teachers reported increased confidence and motivation to incorporate creative activities into their teaching and work towards school-wide change. CPD also supported staff wellbeing which is key for sustaining motivation and enthusiasm in teaching. Evidence also reaffirmed how working with professional and experienced creative practitioners enhances outcomes for staff and pupils.

23. The evaluation has highlighted some recommendations to strengthen delivery which are being factored into the full programme rollout, these include refining how schools are selected to be involved in the programme, increasing CPD engagement and refining the evaluation.

24. Officers met with A New Direction in September 2024 to receive an update on the rollout of full programme delivery to date, which began in July 2024. Officers ensure the delivery furthers CETF's charitable objects. **Appendix 3** provides Members with headlines on progress.

25. All staff are now recruited to ensure the scale up of this programme is deliverable. Primary Arts will officially launch on the 25 September, with all places across the delivery strands anticipated to be filled.

26. Officers have connected the City Corporation's Communications Team with A New Direction to ensure there is a coordinated press release during the launch.

Conclusion

27. This report provides Members with the evaluation of the pilot programme of Primary Arts, along with a brief update on the rollout of the full programme delivery.

Appendices

- Appendix 1 – Primary Arts Pilot Evaluation Executive Summary & Recommendations
- Appendix 2 – Primary Arts Pilot Evaluation Report
- Appendix 3 – Primary Arts Rollout Update

Background Papers

- Report and Minute of the Policy & Resources Committee, 4 July 2019.
- Report and Minute of the Education Board, 24 April 2023.
- Report and Minute of the Education Board, 5 February 2023.
- Report and Minute of the Education Board, 16 April 2024.

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Primary Arts Pilot

Final Evaluation: Executive Summary

Overview of the Primary Arts Programme

The Primary Arts programme, designed and coordinated by A New Direction (AND), was developed to increase access to high-quality, inspiring arts, cultural and creative opportunities for children and staff in London's primary schools and primary SEND settings. The programme, delivered during the 2023/24 academic year, was funded by the City of London Corporation City Educational Trust Fund and aimed to unlock the creative potential, cultural capital, and skills of teachers and children, fostering wellbeing and confidence. The programme was delivered in partnership with a range of cultural organisations, was free of charge to schools and had five strands:

In-Schools Touring: Delivered in partnership with five cultural organisations, this strand offered a performance and in-class workshops for pupils, plus staff CPD, resources, creative materials and books.

Masterclasses: Four CPD days exploring creative approaches to literacy and reader development in partnership with the Centre for Literacy in Primary Education.

Come & Try: Four creative, practical twilights for school staff, in partnership with the Crafts Council.

Cultural Education Leadership Programme: A six-month programme for mid-career primary teachers interested in leading change in their school's approach to arts, culture and creativity across all subject areas, in partnership with UCL Centre for Educational Leadership.

Go & See: Provided free tickets for pupils to experience film, performing and visual arts, in partnership with four cultural organisations.

Programme Reach

- 121 schools from 27 London boroughs
- 4,610 pupils directly participated
- 467 school staff participated in CPD
- 314 school staff accompanied pupils to arts events
- 12 cultural partners

The Evaluation

AND commissioned an evaluation of the pilot year with the following objectives:

- To evaluate the outcomes for participating pupils, school staff and cultural partners.
- To understand what worked well, what didn't, and why.
- To provide recommendations for future programme delivery.

The evaluator used a mixed-methods approach, including surveys, interviews, observation and thematic analysis, to gather data and assess the programme's outcomes.

Key Findings

In-Schools Touring

- **Recruitment and participation**: The programme was quickly oversubscribed, indicating a strong demand for such initiatives. A total of 25 schools participated.
- **Pupil outcomes**: Over 95% of teachers agreed or strongly agreed that the programme's objectives for pupils were met. Key outcomes included enhanced engagement, creativity, collaboration, social skills and a sense of achievement. The programme successfully supported wellbeing with pupils reporting feelings of happiness, pride and curiosity after participating in the activities.
- **Teacher outcomes**: Teachers reported increased confidence and motivation to incorporate creative activities into their teaching. Schools that engaged in CPD recorded higher levels of achievement in programme objectives.

Masterclasses and Come & Try

- **Professional development**: The Masterclasses and Come & Try sessions were very well-received by participants, who appreciated the practical strategies and resources provided and were inspired by working with creative practitioners.
- **Wellbeing**: The Come & Try sessions not only provided staff with new creative ideas but also supported wellbeing, which is crucial for sustaining motivation and enthusiasm in teaching.
- **Impact on teaching/schools**: Teachers reported increased confidence and motivation to incorporate creative activities across the curriculum and work towards school-wide change.

Cultural Education Leadership Programme

- **Leadership development**: This strand successfully supported the development of leadership and advocacy skills. Participants reported enhanced confidence and motivation for leading creative initiatives within their schools and a greater understanding of how to embed arts and creativity across the curriculum.
- **Sustained impact**: Participants implemented new strategies and projects that have the potential to contribute to lasting change in their school and beyond.
- **Sharing best practice**: The programme also fostered a community of practice among participants, encouraging the exchange of ideas and collaboration.

Go & See

- **Pupil experience**: Go & See provided pupils with valuable opportunities to experience cultural events, first-hand. Teachers noted that these experiences broadened pupils' horizons, inspiring curiosity and developing cultural capital.
- **Accessibility**: The provision of free tickets was crucial in making the arts accessible to all pupils, particularly those from disadvantaged backgrounds.

Programme-wide recommendations

Based on the evaluation findings, the following recommendations are made for future iterations of the Primary Arts programme:

- **Refine school recruitment processes**: Given the high demand and the programme's aim of promoting more equitable access to cultural opportunities, consider if and how recruitment of teachers and schools will prioritise underserved settings and disadvantaged pupils.
- **Increase CPD engagement**: Encourage greater uptake of CPD sessions, as evidence indicated these enhanced outcomes for both staff and pupils.
- **Programme cohesion and relevance**: Consider mechanisms that promote a more cohesive sense of the programme and builds links with AND's mission and values, and to The Arts in Schools.[1]
- **Refine the evaluation**: Use the findings from the pilot to review and refine the Theory of Change and evaluation frameworks and tools.
- **Promote a sense of place**: Explore ways of linking with LCEPs and other borough or sub-regional infrastructure to enhance teachers' access to the capital's creative assets and build pupils' connection to their area and London.

[1] https://www.anewdirection.org.uk/the-arts-in-schools

- **Sustain and scale the programme**: The success of the pilot year indicates that the Primary Arts programme has the potential to be scaled up. Future iterations should build on the learning from the pilot.
- **Monitor longer-term outcomes**: To fully understand the impact of the programme, it would be valuable to track longer-term outcomes for both pupils and staff where feasible. This could include follow-up surveys, case studies and longitudinal studies.

Conclusion

The Primary Arts pilot programme, with its holistic approach, combining direct arts experiences with professional development for teachers, has demonstrated its potential to unlock the creative potential of both children and educators. The evaluation indicates that the programme successfully met its objectives, with positive outcomes for both pupils and teachers. Evidence also confirms a great appetite for all programme strands and reaffirms how working with professional and experienced creative practitioners enhances outcomes for staff and pupils. Moving forward, the recommendations offered aim to build on this success, ensuring that the programme continues to grow and evolve, reaching more schools and children, and making a lasting impact on the cultural landscape of primary education in London.

ADDENDUM:

Primary Arts Pilot Recommendations and Implementation

Introduction

The Primary Arts programme

Designed and coordinated by A New Direction, the Primary Arts programme aims to increase access to high quality, inspiring arts, cultural and creative opportunities for children and staff in London's primary schools and primary SEND (Special Educational Needs and Disabilities) settings. The programme is delivered in partnership with a range of cultural organisations and offers free opportunities for schools. It aims to unlock the creative potential, cultural capital and skills of teachers and children, offering opportunities to support wellbeing, confidence, personal interest and development.

The City of London Corporation City Educational Trust Fund supported this pilot programme during the 2023/24 academic year. It comprised five strands:

- In-Schools Touring – delivered in partnership with five cultural organisations , each working with five schools and offering a performance and in-class workshops for pupils within a single year group, plus staff CPD, resources, creative materials and books.
- Masterclasses – four CPD days exploring a range of creative approaches to literacy and reader development, in partnership with the Centre for Literacy in Primary Education (CLPE).
- Come & Try – four creative, practical twilights for school staff, in partnership with the Crafts Council.
- Cultural Education Leadership Programme – a six-month programme for mid-career primary teachers interested in leading a change in their school's approach to arts, culture and creativity across all subject areas. Delivered in partnership with UCL Centre for Educational Leadership.
- Go & See - free tickets for pupils to experience film and the performing and visual arts, in partnership with four cultural organisations .

The Evaluation

An independent evaluation was undertaken by evaluator Hannah Wilmot. The full report and executive summary are available separately.

This document summarises the recommendations made in the evaluation, both for each strand of the programme and for the programme as a whole, and sets out the changes we have made in programme design and elsewhere to implement these recommendations.

Recommendations and Implementation for Rollout

Recommendations are set out for each programme as in the final evaluation report. Each implementation for rollout in response to a recommendation is indicated by an arrow symbol, →.

In-Schools Touring Programme

The following recommendations are drawn from discussions during the Cohort Learning Days; interviews with the Producer, Access and Inclusion Consultant and AND staff; feedback from the touring companies in Event Reports; and feedback from school staff and pupils via surveys and evaluation visits. Recommendations were made about the following aspects of the programme: partnership, application process, access & inclusion, marketing, planning & production, delivery.

Partnership:

- There is a need for information about the programme, its aims and values, and AND's role, to be communicated to all those delivering the programme in schools.

→ Information will be shared with delivery organisations through a series of four network meetings (see below). In addition, all members of the delivery teams from each organisation (whether staff or freelance) will attend a 90 minute online briefing by way of induction to the programme. This will cover programme background, context and description, information about the funder and about A New Direction, induction into evaluation, risk management and inclusion, and an opportunity to ask questions. To ensure attendance at these sessions, they have been included in partner contracts and freelancers will be paid for their time.

- It would be useful to review and clarify the nature of the relationship between AND and the touring companies, and the purpose of the Cohort Learning Days including the enquiry questions.

→The relationship between AND and delivery organisations in the pilot was characterised as one of partnership, but experience of the pilot suggests that the relationship is one of collaboration between a lead organisation (AND) and the organisations delivering. On this basis we have avoided using the word partnership when describing the rollout to organisations and have instead placed the emphasis on collaboration between organisations to deliver A New Direction's aims for the programme.

→ We have shifted approach in terms of the regular meetings we hold with delivery organisations for In-Schools Touring. Rather than focussing organisations on learning through an enquiry-based approach (each organisation setting their own aim for their learning through working on the programme), we have shifted to a peer-learning/ practice sharing approach that is grounded in the practicalities around delivery. This will enable us to

retain a focus on how to ensure the programme is delivered consistently and well but will respect organisations as experts in their own practice and encourage them, we hope, to learn with and from one another.

→With the programme running over a longer period of time than in the pilot, we have shifted to hold four network meetings rather than the three cohort learning days held in the pilot. These will focus on:

- Onboarding (September 24)
- Access & Inclusion (November 24)
- Evaluation (January 25)
- Sharing and celebration (May 25)

Freelancer onboarding sessions will take place in February in preparation for delivery from end Feb to April.

Application process:

- Develop clear criteria for recruitment of touring companies that are informed by the learning from the pilot.

→ The expression of interest form (EOI) for organisations was amended to ask additional questions around access and inclusion, experience of delivering workshops, and experience of delivering teacher CPD.

- During the application process, it would be useful to ask companies what access and inclusion looks like in their practice.

→ All EOIs were scored by three members of the AND team and 12 organisations shortlisted. All 12 organisations were interviewed as part of the selection process, which included a conversation about their approach to access and inclusion and any support they might need to make their offer more inclusive. These conversations were revisited in our initial planning meetings with organisations post-selection, and contributed to our inclusion support planning.

- It would be useful for the brief for the touring companies to be explicit about the parameters of the programme, including the requirement to visit schools across the whole of Greater London and the varied size of primary schools.

→ A detailed information document was sent out alongside the EOI form, which included information about the geography of the programme and the range of sizes of schools in London. Informal feedback from organisations suggested that this guidance was clear and useful.

Access and Inclusion:

- Address the possible tension between AND asking for a pre-existing model/product from the companies and the potential need for the companies to make changes to improve accessibility.

→ We are taking a more tailored approach to access & inclusion for rollout. During selection and initial planning meetings we worked with organisations to get a sense of their current practice and level of confidence around inclusion, and gathered their thoughts on what additional support (if any) they might need in order to deliver their offer more inclusively. Based on these conversations, we are looking to scaffold a range of support options for organisations to make use of if they wish to. We are confident that the full offer has a good baseline of inclusivity based on the conversations we have had so far, and are happy to support organisations that wish to extend their practice further if needs be.

- It would be useful for AND to share their vision and commitment for access and inclusion and provide practical examples of what this means in practice.

→ This has been articulated through selection and initial planning meetings but will be explored in more detail in our second network meeting which will be a full day of focus on access & inclusion. Our approach will be exemplified through the example of our I Am programme (which works with SEND settings and DDND young people), as well as examples from partners we have worked with through that programme. Organisations will be supported to explore their own practice through scenarios and group planning.

- Encourage consistent use of the Sensory Box (access equipment) by the companies and their delivery team.

→ An exploration of these resources will be included in the network meeting focussed on inclusion, and in freelancer onboarding. We will work to make it clearer that these are resources to be used by teachers (with support from organisations if needed), and will create a user guide to be shared with teachers prior to delivery in schools in order for them to be able to plan effectively.

- Gathering feedback from pupils for the evaluation needs to be reviewed to make it more inclusive.

→Our evaluator has already started exploring more inclusive approaches to evaluation and will develop new tools to reflect this more inclusive approach.

Marketing:

- Explore alternative ways of sharing information with schools such as videos, that outline the offer from each company and could also be shared in advance with pupils. As an access and inclusion tool, it would be important for the video to include all the people that would be visiting the schools.

→Each partner organisation has been asked to film a short (2-3 minute) video trailer outlining their offer. These will be used at launch to promote the programme.

→As some organisations have not yet commissioned their delivery teams it has not been possible to include all people visiting school in these video trailers. We will instead explore creating a 'who's who' for schools prior to delivery taking place.

Planning and production:

- Consider how AND can ensure consistency and quality in the planning but hand over the relationship with the school to the companies at an earlier stage.

→We have recruited a full time programme manager to manage the In-Schools Touring programme for rollout. Having this level of capacity on the programme will ensure quality assurance across it. The initial bookings, allocations and information gathering process will be done by A New Direction between September and December, with handover of school relationships to organisations in January. This will give organisations adequate time (at least half a term) to get to know their schools and their needs, build a relationship and plan together to ensure that the school gets what they need from the experience. This is reflected in organisation contracts which include days for coplanning.

Quality assurance will be ensured by the programme manager meeting with organisations on a regular basis from January into the delivery period, to support relationships and ensure that all risk assessments and other key planning is completed.

- Consider how to streamline the information gathering from the companies to avoid duplication.

→This has been streamlined through the EOI process, with some elements of detail left to be discussed between organisation and school (eg planning around school day timings).

Delivery:

- Consider making the CPD compulsory as it improves outcomes for staff, pupils and also supports inclusion as staff know how to prepare the pupils for the visit.

→CPD for teachers at schools participating in the In-Schools Touring programme is no longer presented as optional. CPD will be scheduled directly between the school and the organisation once the relationship has been handed over in January. For schools where CPD is an impossibility (an unlikely scenario),the organisation will be supported to share information in other ways, such as through a Zoom meeting, so that at minimum, key staff are prepared.

- Ensure that schools understand that the CPD will be relevant for all staff, not just those involved in the visit. This widens the impact of the programme.

→This will be communicated by organisations when scheduling CPD sessions with schools. Our hope is also that a more direct personal relationship between school and organisation will be a motivating factor for our lead school contacts to encourage colleagues to attend CPD.

- Ensure that companies' programmes are designed to engage all pupils and give agency and creative freedom to the pupils in the workshop (and the performance where relevant).

→This relates back to planning around access and inclusion, and will be supported through tailored support as well as network meeting 2 (see above).

- The resources, Creative Treasure Chest and book list and Book Box were greatly appreciated and instantly put to use. Consider sending out the resources and materials slightly earlier, perhaps two to three weeks before the visit.

→As evaluation feedback did not give a clear steer on the exact timing that would be most useful to schools for this, our aim will be to send out books and materials three to four weeks in advance. We will evaluate this timeframe again at the end of Y1 and adjust for Y2 if needed.

Masterclasses and Come & Try

These two programme strands were grouped together in the evaluation as both are delivered through a series of standalone opportunities for teachers and school staff. The recommendations are drawn from interviews with the delivery partners and AND staff, and feedback from school staff gathered through surveys.

- Explore demand for a Masterclass that is more clearly aligned to the curriculum and needs of EYFS and SEND settings.

→We have not implemented this recommendation in terms of a standalone session relating to these themes. Instead we have briefed our delivery partner (CLPE) to ensure that these elements are considered in their planning and better articulated in their content. We will review evaluation data from Y1 and adjust delivery further in Y2 if necessary – this may include an EYFS and/or SEND focussed session.

- Consider how best to attract greater numbers of non-teaching staff to Come & Try.

→We have more clearly articulated that these sessions are open to anyone working in a school setting and will work with our advisory group to identify additional ways to increase uptake from non-teachers. We will more closely monitor uptake of the programme and look to target marketing to non-teaching staff if necessary.

- Consider seeking permission (preferably on the day) from participants to share their contact details with the group to facilitate ongoing dialogue and sharing of practice, thus meeting one of the programme's objectives.

→We will seek permission from attendees to share contact details at the end of each session and identify the most suitable mechanism for this.

Cultural Education Leadership Programme

The following recommendations are drawn from interviews with the delivery partner and AND staff, and feedback from participants gathered through baseline and endpoint surveys.

- Provide more guidance and support on the Leadership for Change project: perhaps providing examples of previous projects; giving inputs on how to gather evidence; and allowing more time for peer discussion and support at the start, middle and end of the project.

→We will work with UCL to improve information given to participants about the project, and will invite one or two of last year's cohort to talk about their experience of undertaking their own project during the pilot.

→Peer discussion and support will be facilitated in all sessions through a dedicated slot in the afternoon once taught content is completed – there is greater space for this in the programme at rollout as content will be delivered through eight sessions rather than six – this compressed timeline affected participant experience in the pilot.

- Consider ways of encouraging schools to give participants more designated release time to undertake work related to the course.

→We have tried to make expectations around release time clearer from the outset, by including a question to headteachers in their supporting statement to be submitted with an application. This asks how the applicant will be supported to undertake their project and asks the headteacher to agree to release time for project work. Where supporting statements have not made this support clear, we will not accept applicants on to the programme.

- Ensure that cultural venues visited are located in varied parts of London (even if this is confined to inner London).

→We are looking at a range of venues, including Discover (Newham), the National Theatre (Southwark), Kensington Palace (Royal Borough of Kensington and Chelsea), and Guildhall Art Gallery (City of London). With both delivery partners (A New Direction and UCL) being based in East London (with UCL using UCL East as their base for this work) we are aware this may skew bias to the east, so we will proactively seek venues further west.

- With the Leadership alumni, explore ways of sustaining the community of practice and their relationship with AND; this could benefit AND and also help to embed learning for the participants from the course.

→The Leadership Alumni have, independently of AND, set up a WhatsApp group through which they are all in regular contact and are supporting one another. Our offer to them will include opportunities to meet in person in cultural venues, as well as inviting them to support delivery of the Y1 programme (eg through talking about their projects as described above).

- Conduct follow-up interviews with a sample of participants in 12 months' time (or more) to explore personal outcomes and impact within their school(s) and locality.

→ Plans for this are in place and have been included in the evaluation brief for 2024/25.

Go & See

The following recommendations are drawn from interviews with the delivery partners and AND staff, and feedback from participants gathered through surveys.

- Continue to offer events that link to the curriculum such as adaptations of books being studied.

→ We will implement this where possible, though for the theatre strand we are dependent on the shows being offered by each venue.

- Offer events in venues in varied locations across London to facilitate the greatest access for schools.

→ We are working with a larger number of partners for rollout of the Go & See programme. As such we have worked to curate a better geographical spread so that schools in all boroughs are within easy reach of a venue (aiming to limit travel time to 1h15 or less each way).

- Offer online CPD and if possible, access to recordings of CPD, to encourage participation and maximise the impact of the events.

→ The CPD for the theatre and visual arts strands of the programme will be delivered as prerecorded sessions that can be accessed online whenever is convenient for teachers, and as many times as they wish. For film, these will be delivered online in person but will be recorded for sharing after the event.

Programme-wide conclusions and recommendations

Evidence presented throughout the evaluation report demonstrates the success of the models developed and the outcomes achieved. Further endorsement was received from respondents to the surveys for Touring, the Masterclasses, Come & Try and Go & See, who were asked if, based on their experience, they would consider booking another AND event in the future. All 166 respondents across these four strands replied 'yes'.

In addition to the programme-specific recommendations above, further recommendations have arisen through the evaluation that have programme-wide implications. These include:

- Refine school recruitment processes: Given the high demand and the programme's aim of promoting more equitable access to cultural opportunities, consider if and how recruitment of teachers and schools will prioritise underserved settings and disadvantaged pupils; and the geographic spread of schools.

→ In order to test the programme during the pilot, we did not set any selection criteria for schools to participate in the programme – for expediency, we focussed on programme capacity and took a first-come, first-served approach. For rollout, we have developed a selection matrix which considers:

  - Disadvantage (indicated through proxies commonly used in education – school percentages for Pupil Premium, Special Educational Needs, children in receipt of an Education Health and Care Plan, and children with English as an Additional Language)
  - Under/overserving – looking at pilot data to ensure that we prioritise bookings for Touring and Go & See from schools that have not previously participated in the programme. Similarly, coordinating allocations to Go & See and Touring so that schools applying to both strands are not overserved by the programme if there are others that have applied to only one strand.
  - Geography – aiming to ensure a fair spread across boroughs

- Increase CPD engagement: Encourage greater uptake of CPD sessions, as evidence indicates these enhanced outcomes for both staff and pupils. This could include offering additional sessions, exploring different formats and/or providing follow-up support to help teachers implement what they have learnt.

→ As outlined in the strand-specific recommendations above, we will:

  - Position CPD through the In-Schools Touring programme as not optional
  - Host CPD for the Go & See programme flexibly online

And also

  - Consider programming additional Masterclasses if the programme is significantly oversubscribed (budget permitting)
  - Share some CPD highlights through blogs or other light-touch resources for teachers

- Consider filming CPD sessions to share in future years of the programme (budget permitting)

- Enhance programme cohesion and relevance: Consider mechanisms that promote a more cohesive sense of the programme and build links with AND's mission and values , and to The Arts in Schools. For example, by considering how the programme relates to the 'five core practice and provision principles essential in enabling a school to become arts-rich'.

→ For programme cohesion we have planned a launch evening at the end of September to bring together all partners and the AND team (staff and freelance) to meet, mingle and hear about each other's contributions to the wider programme.

→ Partners will be invited to contribute to blogs hosted by AND and shared with all partners

→ A New Direction will produce a blog linking Primary Arts to the core practice and provision principles outlined in the Arts in Schools.

- Refine the evaluation: Use the findings from the pilot to review and refine the Theory of Change and evaluation frameworks and tools.

→ The Theory of Change has been revised – the new iteration is shared alongside this report.

→ The evaluation framework is being adjusted on the basis of the new Theory of Change (ToC)

→ On the basis of the new evaluation framework, we are reviewing and adjusting all evaluation tools, as well as factoring in considerations about inclusive approaches to evaluation for pupils with additional needs and very young pupils (EYFS), and reviewing approaches used for pupil evaluation in the Touring programme where we may need to take a more consistent approach than that used in the pilot programme (in which partners created their own tools that were in keeping with their own practice).

- Promote a sense of place: Explore ways of linking with Local Cultural Education Partnerships and other borough or sub-regional infrastructure to enhance teachers' access to the capital's creative assets and build pupils' connection to their area and London.

→ An initial step towards this is taking place in September through an online briefing for LCEPs about the programme.

→ We will work with our advisory group to consider other steps around place.

- Sustain and scale the programme: The success of the pilot year indicates that the Primary Arts programme has the potential to be scaled up. Future iterations should build on the learning from the pilot.

→ With the rollout moving us to full-scale delivery of the programme (rather than a staged approach), we will evaluate the programme rigorously, consider budgets, and look at what further developments may be possible in Year 2.

- Monitor longer-term outcomes: To fully understand the impact of the programme, it would be valuable to track longer-term outcomes for both pupils and staff where feasible. This could include follow-up surveys, case studies and longitudinal studies.

→ We have commissioned the evaluator to undertake case studies and follow-up surveys as we move in to rollout of the programme.

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Primary Arts

Pilot Programme - Evaluation Report

Hannah Wilmot

August 2024

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Appendix 1 - Theory of Change

Appendix 2 - Total number of unique schools and school engagements per borough

Primary Arts – Pilot Programme Evaluation Report

1 Introduction

1.1 The Primary Arts programme

Designed and coordinated by A New Direction, the Primary Arts programme[1] aims to increase access to high quality, inspiring arts, cultural and creative opportunities for children and staff in London's primary schools and primary SEND (Special Educational Needs and Disabilities) settings. The programme is delivered in partnership with a range of cultural organisations and offers free opportunities for schools. It aims to unlock the creative potential, cultural capital and skills of teachers and children, offering opportunities to support wellbeing, confidence, personal interest and development.

The City of London Corporation City Educational Trust Fund supported this pilot programme during the 2023/24 academic year. It comprised five strands:

- **In-Schools Touring** – delivered in partnership with five cultural organisations[2], each working with five schools and offering a performance and in-class workshops for pupils within a single year group, plus staff CPD, resources, creative materials and books.
- **Masterclasses** – four CPD days exploring a range of creative approaches to literacy and reader development, in partnership with the Centre for Literacy in Primary Education (CLPE).
- **Come & Try** – four creative, practical twilights for school staff, in partnership with the Crafts Council.
- **Cultural Education Leadership Programme** – a six-month programme for mid-career primary teachers interested in leading a change in their school's approach to arts, culture and creativity across all subject areas. Delivered in partnership with UCL Centre for Educational Leadership.
- **Go & See** - free tickets for pupils to experience film and the performing and visual arts, in partnership with four cultural organisations[3].

[1] https://www.anewdirection.org.uk/primary-arts
[2] Animate Arts, Apples and Snakes, icandance, Little Angel Theatre and Musiko Musika.
[3] Frameless, IntoFilm, Polka Children's Theatre and the Royal Academy.

1.2 Primary Arts in numbers

121 schools from 27 London boroughs
4,610 pupils directly participated
467 school staff participated in CPD
314 school staff accompanied pupils to arts events
12 cultural partners

The breakdown of schools by borough is presented in Appendix 2.

2 The Evaluation

2.1 Objectives

In May 2023, A New Direction (AND) set up a small team to work alongside them on a research and development process to clarify and strengthen the programme priorities and approach. As part of this team, the Evaluator worked with the core team at AND to develop a Theory of Change for Primary Arts (see Appendix 1). In August 2023, AND commissioned this evaluation of the pilot year of Primary Arts with the following objectives:

- Outcome evaluation: To assess and understand the outcomes of the programme for participating pupils, school staff and cultural partners; and thus, test out the Theory of Change.
- Process evaluation: To consider what worked well, what worked less well and why.
- Formative evaluation: To provide recommendations to inform future delivery of the programme.

2.2 Data collection

The Evaluator developed evaluation frameworks for each strand drawing on the outcomes in the Theory of Change. The data collection for each strand is outlined below:

- **In-Schools Touring** – attendance at two Zoom check-ins and all three Cohort Learning Days including facilitation of reflective activities; interview with the Producer, Access and Inclusion Consultant and AND team; baseline and final surveys for cultural partners; attendance at school visits for four of the companies; post-visit and follow-up surveys for schools; Event Reports completed by the companies for all their CPD and school visits; pupil feedback gathered by the companies.

- **Masterclasses** – on-the-day feedback survey completed by participants at all four sessions; attendance at one of the sessions; follow-up survey sent out six weeks after the Masterclass; interview with CLPE.

- **Come & Try** – on-the-day feedback survey completed by participants at all four sessions; attendance at one session.

- **Cultural Education Leadership Programme** – application forms; baseline and final surveys; midpoint reflection facilitated by the Evaluator at one of the sessions; reflective data gathered by the course facilitators; interview with UCL.

- **Go & See** for pupils – online survey for teachers on the CPD and pupil experience.

The Evaluator used a mixed-methods approach, including surveys, interviews and observation to gather data and assess programme outcomes. Wherever possible, evidence has been triangulated through multiple perspectives on the same event and methodological triangulation (multiple methods at the same event and/or the same method at multiple events). Thematic analysis was undertaken for responses to open questions in the surveys.

Scheduled conversations and ongoing communications with members of the AND team informed the evaluation at all stages. Alongside the evaluation, AND commissioned a Listener-in-Residence. As a consequence, this evaluation focussed primarily on participant outcomes so as not to duplicate the Listener-in-Residence's work on processes, practices and partnership development. The Evaluator and Listener-in-Residence met periodically to exchange findings and discuss areas of cross-over and mutual interest.

2.3 This report

This report is based on the analysis of the data gathered, conversations with the AND team and partners, and the Evaluator's observations from attendance at programme activities. The findings and recommendations for each strand of Primary Arts are presented in the following four sections and programme-wide recommendations and conclusions are summarised in section 7. A short case study is shared in each section.

3 In-Schools Touring

3.1 Recruitment

Once advertised, the Touring programme was quickly over-subscribed. Equity is one of AND's core values and the ultimate aim of Primary Arts is to prioritise under-served settings

and pupils from disadvantaged backgrounds. In this pilot year however, timescales were tight and the appetite for the programme was unknown, recruitment of schools therefore operated on a first-come, first served basis.[4]

Data submitted by the companies indicated the following engagement figures:

Figure 1	Total for 25 schools	Range
Pupils attending performance	2,057	20 - 180
Pupils participating in workshops	1,746	20 - 180
Staff participating in CPD (in 17 schools)	310	3 - 48

The performance and workshop were offered as a package to a single year group. However, in a small number of schools, touring companies agreed that additional pupils could attend the performance, hence the higher numbers in the table above. The post-visit survey was completed by 21 teachers, from 20 schools (two teachers responded separately from one school) giving a high response rate of 80%. The breakdown of responses is illustrated in Figure 2.

Figure 2	Number of responses
Animate Arts	4
Apples & Snakes	4
icandance	6
Little Angel Theatre	4
Musiko Musika	3

3.2 Outcomes for pupils

Responses from teachers indicated that all the objectives for the pupils had been achieved with over 95% agreeing or strongly agreeing with the outcome statements. (See Figure 3).

Feedback from teachers about the benefits for the pupils was overwhelmingly positive. The following quotes are typical:

> *We feel that it brought poetry, storytelling and music to life. Giving children the opportunity to express themselves through practical means.*

[4] A waiting list was compiled and these schools will receive advance notice of the Touring programme in 2024/25.

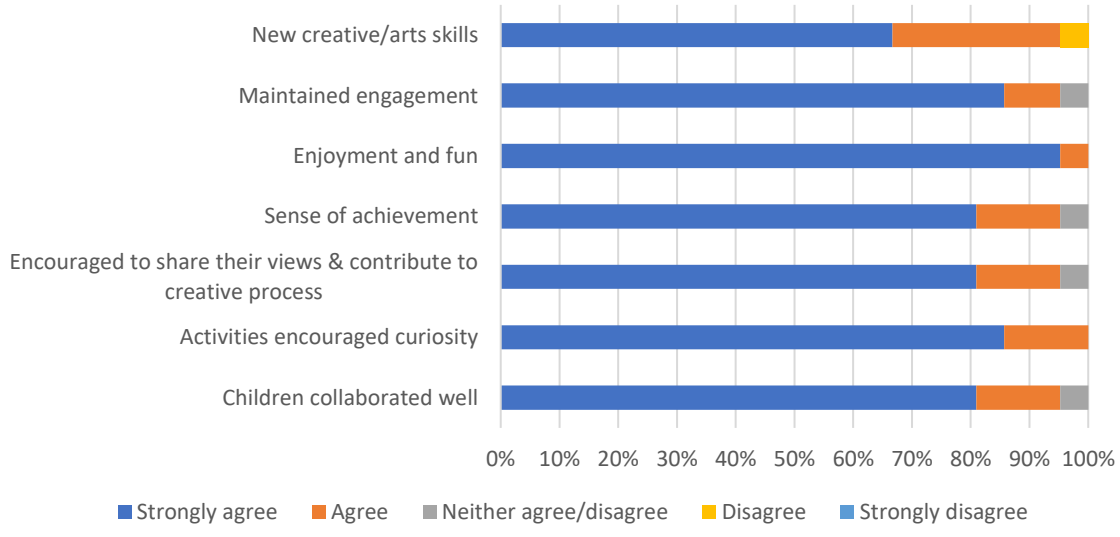
Children got to enjoy using their bodies to express themselves with music. They got to work collaboratively with their peers as well as with the facilitators from icandance. They discussed how dancing made them feel. This worked really well with mental health awareness week! The children really enjoyed the explorative and collaborative nature of the workshop.

The pupils were highly engaged, motivated and focused to explore the amazing immersive workshop. The environment was transformed, creating awe and wonder for the pupils…The pupils were introduced to new ideas and ways to create their artwork, linked so well to the piece they had seen. Notably, learning disabled pupils' engagement was high and motivated. We saw pupils who may be reluctant to join in normally, really engage in the activities.

High quality live music, hearing about instruments from around the world from authentic voices who could talk about their real experiences including making instruments! Performing on instruments that were new to them.

The children gained vital skills in listening and following instructions when making the butterfly puppets. They were able to extend their fine motor skills through the requirement to cut butterfly-shaped wings in a curve and through twisting the pipe cleaners to make antennae. They also extended their vocabulary (e.g. 'antennae'). By watching the show, the children were able to develop their inference skills e.g. to know that the message of the story was 'be kind', 'help each other'. They also learnt to both express excitement through interacting with the actors and to know when it was appropriate to remain quiet and to stay seated on the mats.

Figure 3: Outcomes for Pupils (21 teacher responses)



There were some differences in the ratings for pupil outcomes depending on the phase of education but the number of responses for each phase and the scale of the differences were both small and no clear conclusions can be drawn at this stage. It will be worth revisiting this once greater numbers of schools are involved in future years.

3.3 Feedback from pupils

During a Cohort Learning Day, the five companies agreed on a standard set of three questions to ask pupils at the end of their visit:

- Q1 - How do you feel about what you've done today?
- Q2 - Can you tell us about anything you've done today that was different or new?
- Q3 - *Today I found out…*

Although the questions were standardised and the Evaluator suggested methods for gathering the feedback, each company devised their own evaluation tools. Differences included:

- Three companies designed a form, one used post-its and the final company invited verbal responses through a 'hands up' exercise.
- Four companies gathered feedback from all pupils (wherever possible) with the fifth gathering responses from a selection only.
- For Q1, three companies invited children to select their feelings from a limited number of options provided: five[5] for two of the companies and 10[6] for the third company. In addition, children could add their own word(s). For the remaining two companies, Q1 was an open question.

The companies appreciated being able to gather the data in their own way but this did create challenges for transcription and analysis.

Responses from pupils across the 25 schools to the question 'how do you feel about what you've done today?' are summarised in Figure 4 and the word cloud below.

[5] Happy; proud; confused; bored; surprised.
[6] The same five words, plus: sad; brave; tired; excited; nervous.

Figure 4: *How do you feel?* - Cumulative responses from children across 25 schools			
Happy	425	Tired/Exhausted	34
Proud	177	Bored	33
Surprised	116	Fun	25
Excited	108	Joyful	16
Good	46	Great	14
Confused	35	Calm/relaxed	10
Amazed/Amazing	34	Sad	9

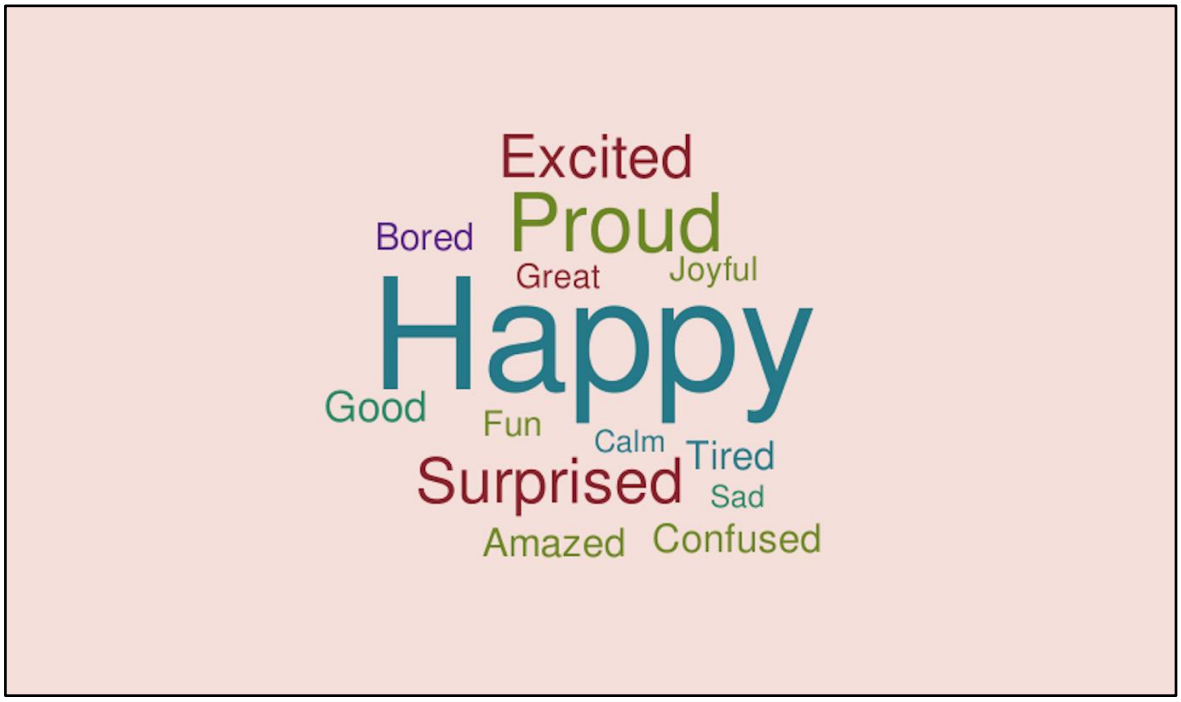


Figure 5: Words mentioned by a minimum of 9 children

'Happy' was the predominant feeling expressed by children, regardless of the evaluation method employed, but it is likely that the different ways of gathering responses to Q1 impacted the pupils' choice of words. For example, when asked as an open question, feelings not included in the prescribed lists featured frequently, including 'good', 'amazed' and 'fun', whereas, 'tired' and 'bored' were barely mentioned. By contrast, when 'bored' and/or 'tired' were offered as options, greater numbers of children selected these feelings. This does not negate the overall findings about how children felt but does suggest the frequency of the various feelings recorded (apart from 'happy') may be open to question. It also suggests the need to standardise the evaluation method moving forward.

Crucially, the feelings pupils reported, combined with their responses to the other questions, indicate that they enjoyed the programme, had fun and that it gave them a sense of achievement, leaving them feeling happy and proud. These factors could contribute positively to self-esteem and wellbeing, both objectives of the Touring programme.

All the children were able to identify something they had done that was different or new; this included the creative activity and themes but also working with artists, trying new things (be that a language or a vegetable!) and working with different children at school. Examples included:

- *Never walked into a world of paper before.*
- *Having fun with AMAZING artists.*
- *Dancing with different people I don't know.*
- *I sang in Spanish which was different for me, I played a panpipe which I had never done before.*
- *I never really thought about new people coming to the country so I learned about this which makes me surprised.*

Pupils' responses to the sentence starter 'Today I found out…' suggested that activities had left them curious, informed, enthused and surprised by what they had experienced. Examples included:
Today I found out…

- *That we need to welcome refugees. And to be kind to everyone no matter what.*
- *Today I found out how fun art is!*
- *I was making paper peas and eating carrots that were sweet and it was super, super fun and I will eat more carrots!!*
- *That you can stick paper art on the windows.*
- *That everyone deserves to dance equally no matter what.*
- *How to be a poet.*

Observations from the companies (in Event Reports and at Cohort Learning Days) and teachers, highlighted aspects of the performances and workshops that resonated with the pupils. These included:

- The themes of cultural diversity, difference, welcome, kindness and sustainability.
- Celebrating difference.
- Role models, 'people like me'. For example, in terms of race, ethnicity, language and disability.
- Practical activities that were a new experience, with a holding framework within which the children had agency and creative freedom.
- Mystery and exploration.
- Teachers as learners and joining in with the children.
- Seeing artforms in a different light and understanding how they enable self-expression.
- Interactive elements in performances.

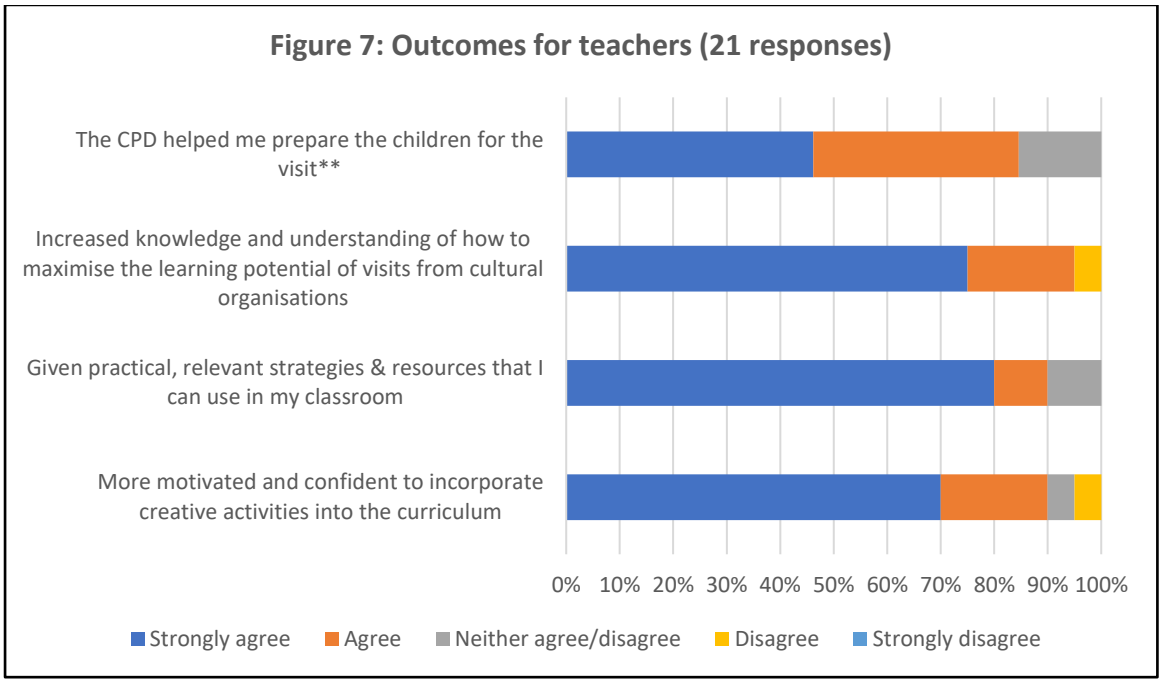
3.4 What does success look like?

An evaluation framework was co-created with the touring companies at the start of the pilot, drawing on the outcomes from the Theory of Change. Indicators of success were developed and can now be reviewed and revised (where necessary) in light of the evidence gathered. Some indicators were art-form or project specific but others were generic and are presented below.

Figure 6: Objective	Indicator of Success (based on evidence observed and gathered)
To improve social skills	• Children listen and follow instructions to complete a task. • Children work collaboratively with the facilitators and peers to create an artwork; support and help each other. • Children listen to each other. • Children are engaged, focused and behave 'appropriately' during the performance and workshop.
To develop creative skills	• Each child uses the available tools and materials to make an artwork that they can share with others. • Children use their imagination.
To support and improve wellbeing	• Children display positive emotional responses to the performance and workshop e.g. having fun; feeling happy and proud. • Children explore and express their emotions through creative activity and feel positive about themselves as a result. • Activities and resources are accessible for all pupils; and needs are met.
For pupils to experience a sense of achievement	• Children create a successful outcome that is celebrated and shared. • Children feel proud about what they have created. • Children report having tried something new and succeeded.
To engender curiosity about the world	• Children ask questions about the materials, artform, themes etc • Children's feedback demonstrates their exploration and increased awareness about themes such as difference. • The performance is surprising, raises questions and/or broadens horizons.
To increase children's confidence in expressing their ideas	• A safe, open space is created that is accessible to all pupils regardless of needs and abilities. • Companies are flexible and responsive to the individual needs of participating pupils. • All pupils' contributions are appreciated. • Children participate and contribute ideas, verbally or non-verbally, to the creative process.

3.5 Outcomes for teachers

Teachers rated the extent to which the programme had achieved its objectives for school staff. The findings are presented below.



** Responses from the 13 schools that had booked CPD

Of the 21 respondents, 13 had booked CPD and 8 had not. Two of the 8 said the subject didn't meet their current school priorities but the remaining responses were split between not being able to find a suitable date and the CPD calendar being full, suggesting time was the barrier rather than lack of interest.

The achievement of the objectives for school staff is very high, with over 90% of respondents agreeing or strongly agreeing with each statement. It is interesting, however, to look at differences in the achievement of the objectives in relation to the CPD. In schools that booked CPD, the ratings were higher for all the objectives.

Figure 8: Achievement of objectives – mean score where 5=strongly agree and 1=strongly disagree	CPD (13 responses)	No CPD (7 responses)
Increased knowledge and understanding of how to maximise the learning potential of visits from cultural organisations	4.85	4.29
Given practical, relevant strategies & resources that I can use in my classroom	4.92	4.29
More motivated and confident to incorporate creative activities into the curriculum	4.69	4.29

Several respondents outlined how the CPD, workshop and performance had school-wide outcomes as the following quotes illustrate:

> *The way the dancers and artists worked with the children - including our most vulnerable high need SEND children (we asked if all the children from Years 1-5 could accompany the Year 2 groups with their 1-1s) - had significant impact. They showed teachers and LSAs just what the children are capable of and how to respond and act in a positive way in an unfamiliar setting/lesson.*

> *We are starting an Artsmark journey, so this feeds into the expectations of ArtsMark. It also gave teachers lots of great ideas particularly for the Day to Create (off timetable day where teachers plan large-scale, ambitious and collaborative artworks with their classes) which happened a few weeks after the CPD. Two year-groups did workshops directly related to what they learnt during the CPD.*

Feedback about the CPD from school staff (in the survey and reported by the companies and from evaluation visits) was overwhelmingly positive and highlighted the varied benefits. These benefits were echoed by the companies in their reflections on the CPD and included the following (quotes from the Touring companies):

Preparation for the performance/workshop + improving motivation and confidence

> *All the staff were very attentive and were asking a lot of questions. It was very beneficial to have the CPD before the sessions as it helped teachers and staff to come prepared on how to provide best support, what to expect but also they had time to reflect on the practise.*

Opportunity to confirm and refine practical arrangements – including spaces, parking etc

> *Changes were agreed after CPD to secure a different dedicated place (dance studio) for the installation because after visiting we could see its size and potential.*

Introducing new skills, ideas and resources

> *As it was a small group, they were really engaged and were attentive to the benefits of implementing the practices. They later informed us that they started using these exercises in their classrooms.*

Staff wellbeing - often described by school staff as ‘therapeutic’ and ‘relaxing’.

> *Huge number of staff attending CPD. There were lots of thanks for the [creative] ideas. [One] teacher said, 'Thank you for a brilliant CPD. Everybody really loved it - and it was nice to do some art for ourselves too. It's great for everyone's mental wellbeing!'*

Case study 1 – In-School Touring

Musiko Musika worked with two KS2 classes in this outer London school. Prior to the visit, they ran a well-attended CPD with 19 members of staff, including the headteacher. Following the CPD, staff asked to perform the song they had learnt, alongside Musiko Musika, as part of the concert that the company performed to the whole school. Staff felt *'it would be good for the children to see the staff doing something creative.'*

After Musiko Musika's visit, teachers used ideas from the post-show resources to run follow-up sessions with the KS2 classes, using the panpipes. The lead teacher reported, *'The children were…engaging enthusiastically with the instruments and demonstrating a keen interest in exploring the different sounds they could create. This session reinforced the concepts introduced during the initial workshop and provided the children with a hands-on, interactive learning experience that deepened their understanding and appreciation of music.'*

In the follow-up survey, completed two months after the visit, the lead teacher observed:

We have noticed several outcomes for the pupils that have persisted and developed over time. Following the touring visit and the subsequent sessions, the children have continued to talk enthusiastically about their experiences with the wooden instruments and the workshop activities. This sustained interest has manifested in several ways:

- ***Increased interest in music**: many pupils have expressed a growing interest in music, asking for more opportunities to play instruments and participate in musical activities. Some have even started forming small groups to explore music during their free time.*

- ***Enhanced creativity**: the hands-on experience with the instruments has sparked a wave of creativity among the children. They have been more eager to experiment with creating their own sounds and rhythms, often incorporating these into their daily activities and playtime.*

- ***Improved collaboration**: the workshops encouraged teamwork and collaboration, and we have observed that the children are now more willing to work together on projects and activities. They communicate more effectively and show greater cooperation in group tasks.*

- ***Sustained enthusiasm for the arts**: beyond music, the experience has kindled a broader interest in the arts. Several pupils have shown increased enthusiasm for poetry, dance, and other creative expressions.*

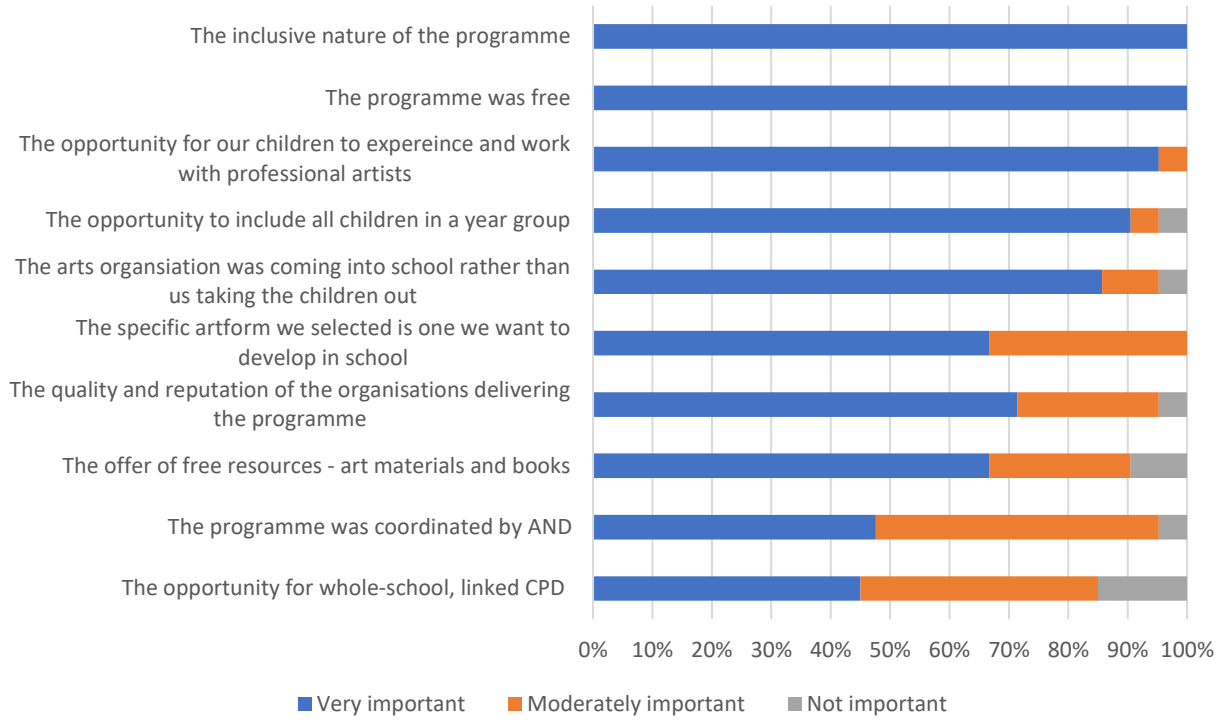
- ***Confidence and engagement**: the interactive nature of the follow-up sessions has boosted the children's confidence. They are more engaged in class, eager to participate in discussion and willing to try new things. This newfound confidence is evident in their overall demeanour and approach to learning.*

Overall, the impact of the touring visit and workshops has been profound, fostering a lasting appreciation for music and the arts, enhancing creativity, and promoting collaborative skills among the pupils.

3.6 School responses

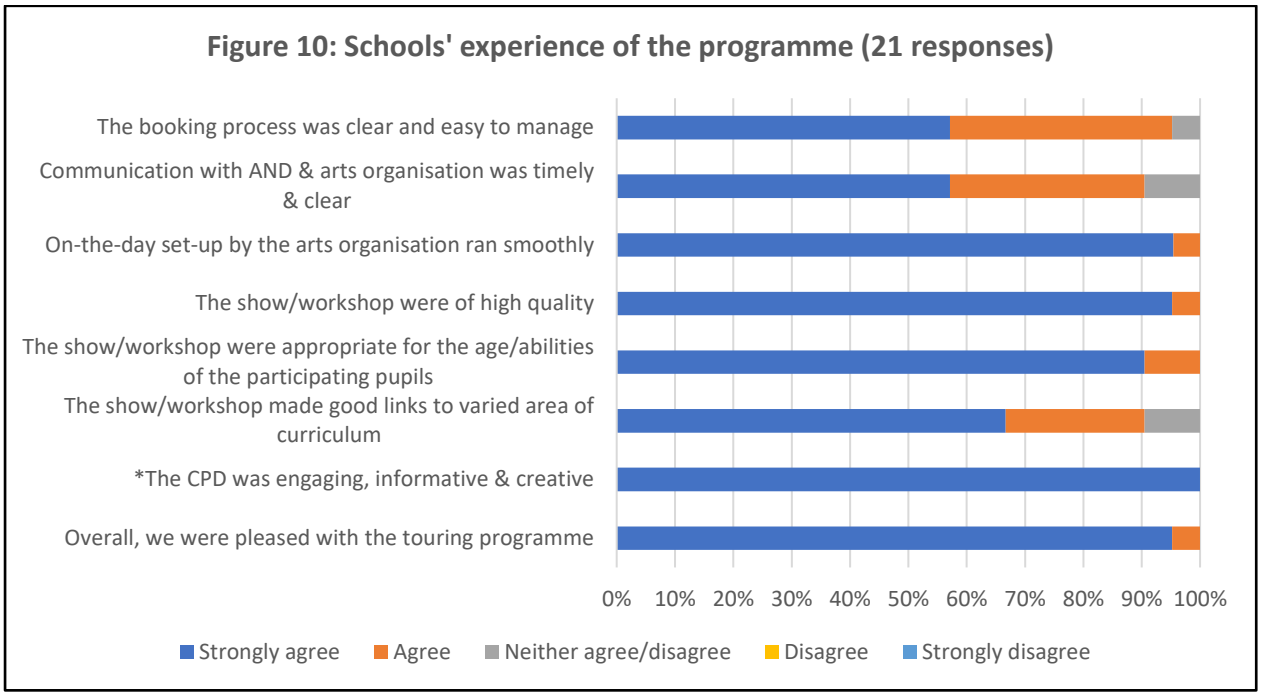
In the survey, teachers were asked about the factors that had informed the school's decision to book. The results are illustrated in Figure 9 below. Not surprisingly, the fact the programme was free was very important to all respondents as was the inclusive nature of the programme. Schools placed high value on the opportunity for their children to work with professional artists and the fact that the programme was going into schools was also important. The offer of the CPD was of least importance although still viewed as very important by just under half the schools. A similar proportion viewed the role of AND as the coordinator of the programme as very important with an equal number rating this as moderately important. The quality and reputation of the touring companies was of greater significance for schools with just under three-quarters rating this as very important.

Figure 9: Factors informing schools' decisions to book (21 responses)



Teachers were also asked about their experience of various aspects of the touring programme (see Figure 10 below). In their overall assessment, 20 of the 21 respondents strongly agreed with the statement 'we were pleased with the programme', with the final respondent agreeing with this statement. Ratings for the quality of the show/workshop, the age and ability appropriateness and the on-the-day set up, were all very high. Ratings for the booking process and communication were lower (though still relatively high) with comments from a minority of teachers citing the challenge of finding time to deal with the

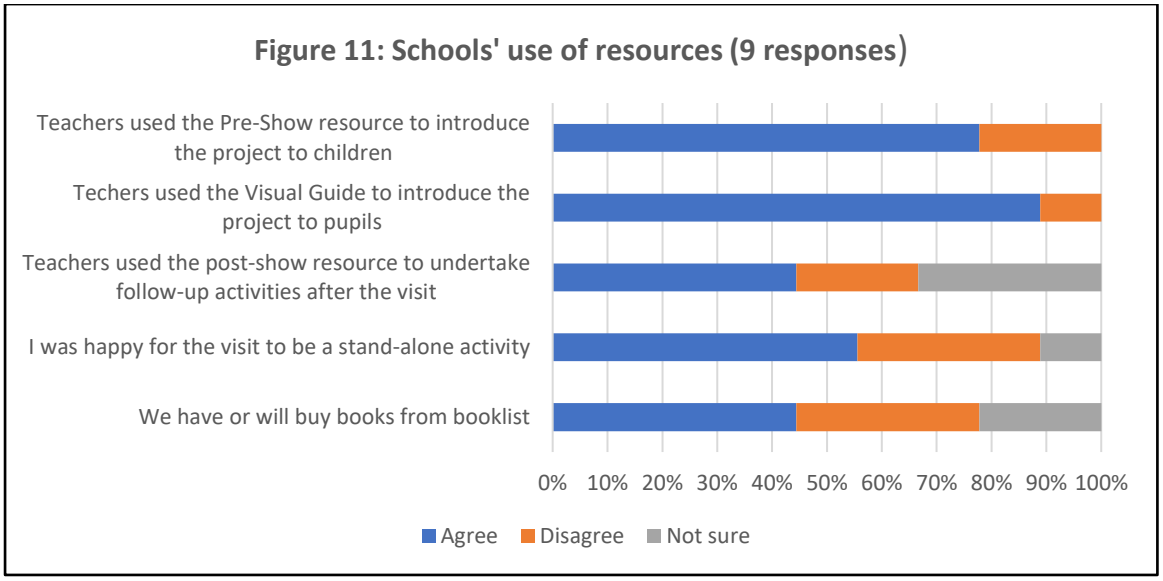
large number of emails and the quantity of information to read. Other respondents suggested that it would have been helpful to have had earlier contact with the arts organisation to finalise arrangements.



*Response from the 13 schools that booked CPD

3.7 Resources, Treasure Chest and books

The follow-up survey was sent to schools six weeks after their visit. By the end of July, ten responses had been received giving a response rate of 40%. There were four returns from Musiko Musika schools and two from each of Animate Arts, icandance and Little Angel Theatre schools.



Seven of the nine respondents had used the pre-show resource to introduce the project to the pupils with eight also using the visual guide (all respondents used at least one of these). Four respondents said they or other teachers had utilised the post-show activities, two said they hadn't with the remaining three indicating, 'not sure'[7] (see Figure 11 above). All respondents had looked through the resources; and only one indicated that they couldn't find anything relevant for the planned curriculum. However, three others indicated that there was no time in the curriculum for additional activities, other than the visit itself. This is a critical reminder of the pressures on schools and the importance of the performance and workshop providing benefits as a stand-alone event.

The Creative Treasure Chest (of arts materials) had most often been used in activities planned by teachers but also in activities suggested by the touring companies. Interestingly, teachers mostly used activities suggested by one of the companies that had not visited their school, suggesting a desire to develop a range of artform practices with pupils. Only one respondent indicated that they had no plans to use the materials at the moment. Teachers found all the art materials useful with the only suggestion for additional items being 'more tactile resources'.

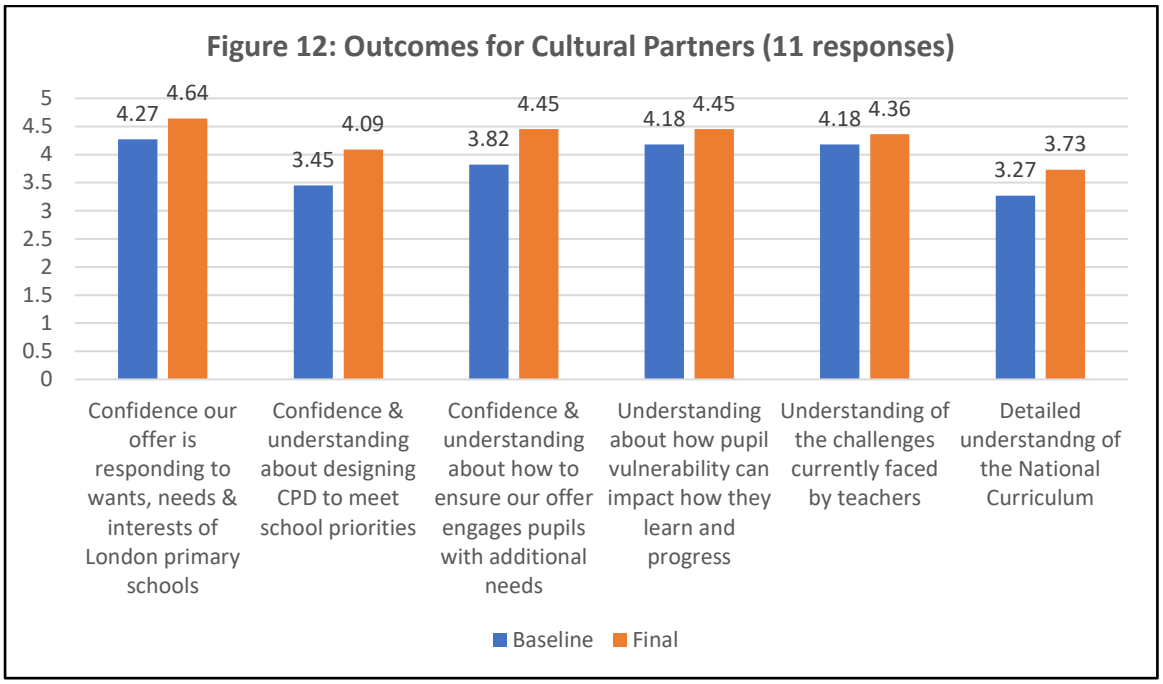
All respondents agreed or strongly agreed (with the majority strongly agreeing) that the resources, suggested activities, booklist and Book Box were inclusive and accessible for all ages and educational needs in primary and SEND settings. Respondents also indicated that the booklist had introduced them to new titles and/or authors. Asked about when it was preferable to receive the resources and Creative Treasure Chest, opinion was divided between half-a-term before (to embed in the curriculum), a week before (so it's fresh), two weeks before (to allow for planning) and 'somewhere in-between a week and half-a-term'. There is clearly no single 'best timing' so a mid-point of 2-3 weeks may be advisable.

3.8 Outcomes for the cultural partners

A New Direction worked in partnership to deliver all strands of Primary Arts. However, the relationship with the touring companies was different to that established with the partners delivering other programme strands. Lead representatives of the five companies were brought together with the team from AND (including freelancers) for three, externally facilitated, 'Cohort Learning Days' and two online check-ins, with an ambition to share learning, expertise and inform future iterations of the programme. The evaluation framework included objectives for the touring companies and the 11 representatives rated themselves against these at the start of the first cohort day in November 2023 and at the

[7] The person completing the survey was not necessarily aware of how/if other teachers had utlised resources.

end of the final cohort day in June 2024. The average ratings on a 5-point scale are presented in Figure 12.



There were small increases in the average rating for all objectives. One explanation for the comparatively modest change is that the cultural partners' baseline ratings were relatively high, with at least one (and up to six) individual(s) rating themselves as 'very high' for every outcome except 'detailed understanding of the National Curriculum'. This is reasonable as the representatives at the Cohort Days were senior staff from organisations dedicated to working with schools and young people. Looking at the range of the ratings, by the end of the programme the range had reduced for all outcomes: a baseline range of average to very high had reduced to all ratings at high or very high; and a baseline range of low to very high, had reduced to average to very high.

Key learning for the companies included:

- All companies drew on existing practice but introduced new elements and/or packaged their offer differently and thus were able to trial a new model of delivery.
- Companies used the experience to 'nurture and develop' team members but the programme also highlighted the need to provide CPD for freelancers.
- A recognition that although working in the sector for many years means a practitioner is highly experienced, they can become 'fixed' in their approach and therefore benefit from learning from others. For some, this was the case with the Sensory Box; one practitioner acknowledged, 'I don't know everything' and a second added, 'I don't know what I'm going in to and therefore need more tools in my box.'

- The experience reinforced the value of the companies' work with schools, as one individual reflected, 'Schools across London need and crave and value more arts experiences (free or low cost) for their pupils and staff'.

Cultural partners' reflections on the Cohort Learning Days

During the final Cohort Day, partners reflected on the various aspects of the Touring programme, highlighting what worked well, what could be improved and questions arising. Many of the topics raised had been discussed in earlier Cohort Days and online check-ins, were discussed in the Interim Evaluation Report and had already informed changes to the roll-out of the touring programme for 2024/25. This was the first opportunity, however, for the partners to share their thoughts on the value of the Cohort Days. This topic was also raised in the final survey where individuals were invited to ascribe a value to the days, from 0 to 10. The average score was 7.5 but the range was wide, from 3 to 10. Reasons for the lower scores included reports that the days were too long, with some reflective exercises feeling repetitious. The length of sessions was highlighted as a particular issue for 'people who are part-time/freelance, where time is valuable.'[8] The days were appreciated as, 'time to reflect, connect and be valued' and 'inspiring, motivating and energising'. Key benefits included: getting to know and learn from other organisations; understanding details of the Touring Programme and Primary Arts in general; feeding into and hearing about the evaluation, and feeling listened to. The 'joy and generosity' of the sessions was noted, together with the gift of time, space, a great venue and food. Individuals spoke of feeling cared for, valued and listened to, demonstrating the achievement of the final objective for the cultural partners of 'feeling valued as professionals with expertise in how to develop children's creativity.'

3.9 Recommendations for In-Schools Touring

The following recommendations are drawn from discussions during the Cohort Learning Days; interviews with the Producer, Access and Inclusion Consultant and AND staff; feedback from the touring companies in Event Reports; and feedback from school staff and pupils via the surveys and evaluation visits.

Partnership:

- There is a need for information about the programme, its aims and values, and AND's role, to be communicated to all those delivering the programme in schools.
- It would be useful to review and clarify the nature of the relationship between AND and the touring companies, and the purpose of the Cohort Learning Days including the enquiry questions.

[8] Freelancers were paid to attend the Cohort Learning Days.

Application process:

- Develop clear criteria for recruitment of touring companies that are informed by the learning from the pilot.
- During the application process, it would be useful to ask companies what access and inclusion looks like in their practice.
- It would be useful for the brief for the touring companies to be explicit about the parameters of the programme, including the requirement to visit schools across the whole of Greater London and the varied size of primary schools.

Access and Inclusion:

- Address the possible tension between AND asking for a pre-existing model/product from the companies and the potential need for the companies to make changes to improve accessibility.
- It would be useful for AND to share their vision and commitment for access and inclusion and provide practical examples of what this means in practice.
- Encourage consistent use of the Sensory Box (access equipment) by the companies and their delivery team.
- Gathering feedback from pupils for the evaluation needs to be reviewed to make it more inclusive.

Marketing:

- Explore alternative ways of sharing information with schools such as videos, that outline the offer from each company and could also be shared in advance with pupils. As an access and inclusion tool, it would be important for the video to include all the people that would be visiting the schools.

Planning and production:

- Consider how AND can ensure consistency and quality in the planning but hand over the relationship with the school to the companies at an earlier stage.
- Consider how to streamline the information gathering from the companies to avoid duplication.

Delivery:

- Consider making the CPD compulsory as it improves outcomes for staff, pupils and also supports inclusion as staff know how to prepare the pupils for the visit.
- Ensure that schools understand that the CPD will be relevant for all staff, not just those involved in the visit. This widens the impact of the programme.
- Ensure that companies' programmes are designed to engage all pupils and give agency and creative freedom to the pupils in the workshop (and the performance where relevant).

- The resources, Creative Treasure Chest and book list and Book Box were greatly appreciated and instantly put to use. Consider sending out the resources and materials slightly earlier, perhaps two to three weeks before the visit.

4 Masterclasses and Come & Try

4.1 Overview

For both of these single-session professional development opportunities, participants were asked to complete an online survey at the end of the session. A total of 76 responses were received across the four Masterclasses (response rate of 87%) and 54 responses across the four Come & Try sessions (response rate of 74%). For the Masterclasses, there was no significant difference in the balance between the educational phase of participants across the sessions (see Figure 13). It is notable, however, that no-one from a SEND setting and only three participants from EYFS attended (or completed the survey for) any of the sessions. This was not the case for Come & Try, suggesting perhaps that the Masterclasses were perceived to be more relevant to staff working with mainstream pupils in KS1 and KS2. Reflecting on this, the CLPE's Director of Learning and Programmes and the Masterclasses facilitator expressed surprise as a high number of staff from SEND settings attend CLPE's regular CPD. They felt the sessions and activities were appropriate across the age and ability range but there was scope to make more time for reflection on how to adapt or scaffold activities for pupils with SEND or EAL[9]. Perhaps more could be done in the marketing to highlight the relevance of the Masterclasses for mainstream and SEND settings.

Figure 13: Setting	Responses - Masterclasses	Responses – Come & Try
EYFS	3	8
KS1	24	7
KS2	34	17
Whole-school primary setting	15	17
SEND	0	5
Total	**76**	**54**

Come & Try was advertised as being open to 'staff working in any role in state primary mainstream and special schools in London…including teachers, Teaching Assistants, SENCOs, support staff, admin staff'. Of the 73 participants, the vast majority were teachers but a small number of individuals with other roles in schools attended, including:

- 2 Teaching Assistants
- 1 PA to the Headteacher
- 1 Design Technology Assistant
- I EYFS Learning Support Assistant

[9] English as an Additional Language.

In both surveys, participants were asked to describe their experience in three words. The word clouds below (Figures 14 and 15) illustrate the different character and aims of the two strands. ‘Inspiring’ was the most frequently cited word for both strands, being chosen by approximately half the participants and ‘creative’ was also high on the list for both strands. However, the second-place words reveal the differences, with ‘informative’ featuring for the Masterclasses and ‘fun’ for Come & Try. (These words did appear on the opposite list but with much fewer mentions.) The Masterclasses were also seen as ‘practical’ and ‘useful’ whilst Come & Try was described as ‘relaxing’, ‘therapeutic’ and ‘calming.’ This suggests that both strands achieved their overall and distinctive aims.

Figure 14: Three words to describe the Masterclass experience – minimum of 2 mentions.

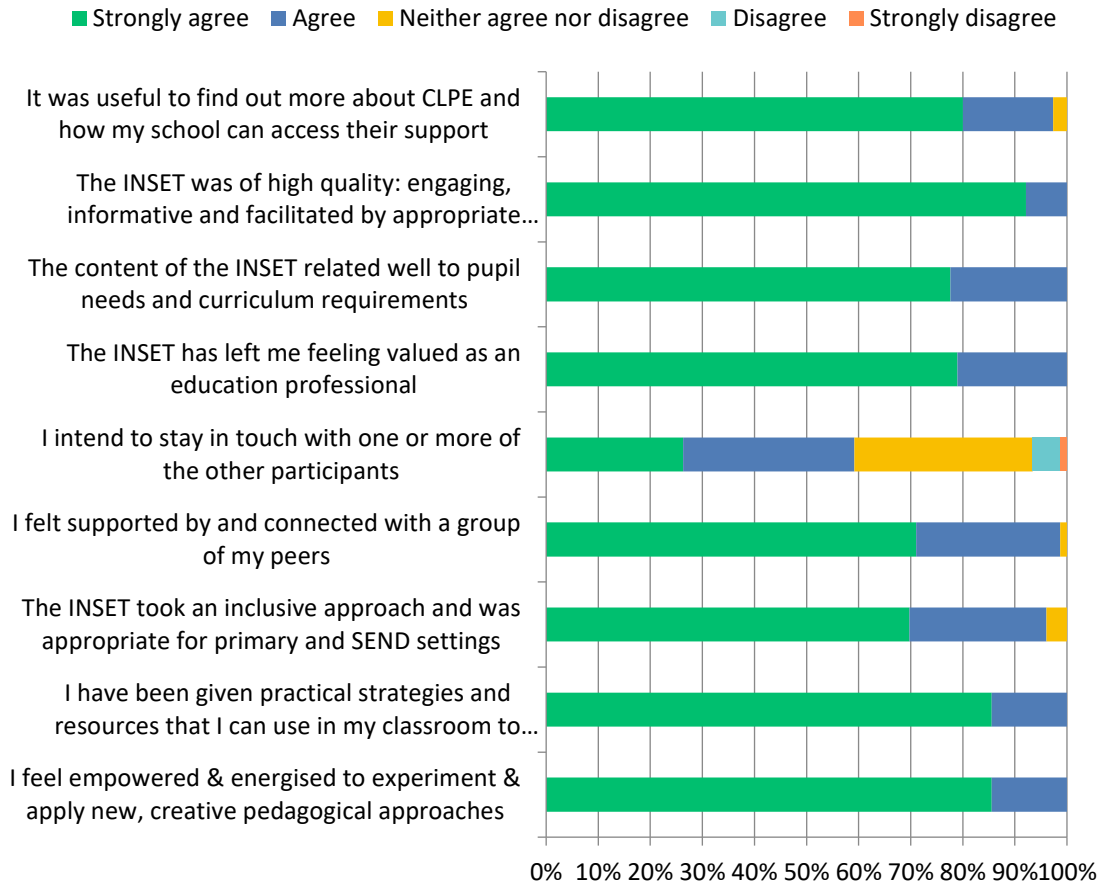
Figure 15: Three words to describe the Come & Try experience – minimum of 2 mentions.

4.2 Masterclasses - participant outcomes

> *I attended two sessions this year and found them to be truly inspiring. The inclusion of authors, alongside Darren leading the sessions, gave a wonderful insight into the creative process and has inspired me to pilot a picture book unit in my Year 5 class. Due to its success, we will now roll it out to Reception, Year 2 and Year 5 classes across the Trust, next year, with an eye towards all year groups engaging in and producing their own picture books in the year 2025-6*. (Masterclass participant)

The fact that 92% of respondents strongly agreed that the Masterclasses were of 'high quality: engaging, informative and facilitated by appropriate specialists' (with the remainder agreeing with this statement) demonstrates the overall success of the model. Over 95% of respondents agreed or strongly agreed that eight of the nine Masterclasses' objectives had been met (see Figure 16). The one exception was participants' intention to stay in touch with other participants. Suggestions for improvement and the fact that all but one of the respondents agreed/strongly agreed that they felt supported by and connected with their peers, indicates that it would be beneficial to share group contact details to facilitate ongoing dialogue.

Figure 16: Masterclasses - participant outcomes (76 responses)



In relation to outcomes in the Theory of Change, the following findings are noteworthy:

- 100% strongly agreed/agreed (86%/14%) that they felt empowered and energised to experiment and apply new, creative pedagogical approaches.
- 100% strongly agreed/agreed (79%/21%) that they felt valued as an educational professional.
- 99% strongly agreed/agreed (71%/28%) that they felt supported by and connected with their peers.
- 97% strongly agreed/agreed (80%/17%) that they had increased their understanding of how to access/use London's creative assets to develop rich stimulus for pupils.

All participants identified how they had benefited and action they planned. A key theme in participants' feedback about what they had found most useful was the practical, realistic and yet still inspiring nature of the content; as one teacher responded, 'the amount of classroom application options for everything discussed; it made it all feel very achievable'. Other participants commented,

> *The practical and exciting examples of how poetry can be implemented in the classroom. How to choose a poem, how to use stimuli, how to teach poetry writing in a practical and accessible way.*

> *I loved that it gave us ideas for how to break down the process of making picture books - I will definitely be going back to my school and strongly suggesting we start this as a whole school initiative.*

> *Lots of practical activities from [the author] Joseph that can be implemented immediately. Balanced nicely with the research/ rationale for teaching poetry.*

Virtually all participants planned to share their learning to affect change across their school and beyond, including sharing: with SLT; with other staff in meetings and INSET; through curriculum revisions and school strategies and policies. The following quotes are typical of action participants planned to take.

> *Connecting home and school ideas. Revamping book corners. Increasing book swaps. Expanding reading buddy programme.*

> *Write plans that include some of the suggested ways of promoting creativity, I also intend to share great insights I gained today with colleagues across the four schools in our Trust.*

Personally try out more poetry in my classroom. Suggest poetry as a major part of my literacy lead action plan next year, to improve provision across the school.

Benefits for pupils

Respondents detailed how their learning would ultimately benefit pupils. For example, one attendee of *Transforming Literacy through Picture Books,* identified that 'SEND children can have autonomy and accessibility with a story board and characters'. A second teacher outlined the following benefits, 'It will promote Reading for Pleasure, allow them to have more autonomy over book choices. Access a wider range of texts and improve parental involvement'. In summary, key benefits for pupils included:

- Increased autonomy and choice for pupils.
- Listening to pupils' views and ideas.
- Increased engagement, fun and love of reading for pupils.
- An increased range of texts and genres that reflect pupils' backgrounds and realities.
- Improved effectiveness of teaching and learning.
- Providing context and purpose for writing: 'Making them feel like authors and illustrators'.

Alongside practical and evidence-based strategies for engaging children in reading and writing, a second theme emerged, described by one respondent as 'the wealth of pedagogical approaches to inspiring creativity in our pupils.' Comments often allied 'creativity' and 'freedom'; with 'time' and 'space' also emphasised. Conversations with teachers during a Masterclass revealed some anxiety about National Curriculum and assessment requirements but the research shared by CLPE in the session gave them confidence to act in what they saw as the pupils' best interests. Typical comments included:

> [The children] *will benefit from creativity and freedom as well as having their experiences reflected.*

> *By offering scaffolds around creativity. Scaffolds that help overcome the barrier of the blank page but not restrict the freedom to create.*

Case Study 2 - Masterclasses

This senior leader works across a whole-school primary setting and attended the second Masterclass in April 2024: *Planning creativity around quality texts*. They prioritised this Masterclass as it was addressing an area where they felt less confident. They were interested in other Masterclasses but these were fully booked. Prior to the session, they were aware of CLPE but not A New Direction, and this was the first time they had the opportunity to learn directly from a children's author. Asked to describe the day in three words, they offered: inspiring, creative and collaborative.

In the survey completed at the end of the Masterclass, this senior leader identified the benefits of the CPD:

> *Today was incredibly useful in re-establishing priorities when teaching creative writing. I will be taking this back to my school to inform our whole curriculum development and future CPD on enhancing creativity through careful planning. It will support the inclusion of new texts into our curriculum. We will be developing our writing cycles and opportunities to write as a result… I aim to take the content back to inspire teachers to be flexible and enabling in their approach to creativity… It was very useful to hear insights from an author to reinforce and unpick some of the key concepts.*

Six weeks after the Masterclass, this individual completed the follow-up survey and reported on the action they had taken:

> *[It has] supported planning for our whole school development of our writing curriculum next year. We have subsequently arranged a visit to CLPE to support our selection of texts and are having CLPE to deliver a creative writing Inset in September.*

This demonstrates that intentions had been translated into action, suggesting that the Masterclass provided the necessary motivation, inspiration and practical strategies to affect change. The leader believed the impact would be, '*children will have more opportunity to write freely and creatively as we develop our curriculum design*'.

Improvements

Asked about improvements, the majority of responses were versions of 'No, it was wonderful!'

Three interconnected improvements were suggested by two or more participants:

- Share contact details of participants to 'allow the dialogue and trade of ideas to continue beyond the session'. (5 mentions)
- Allow more time to explore the library. (3 mentions)
- Extend the day (to allow more time for networking breaks and browsing the library). (3 mentions)

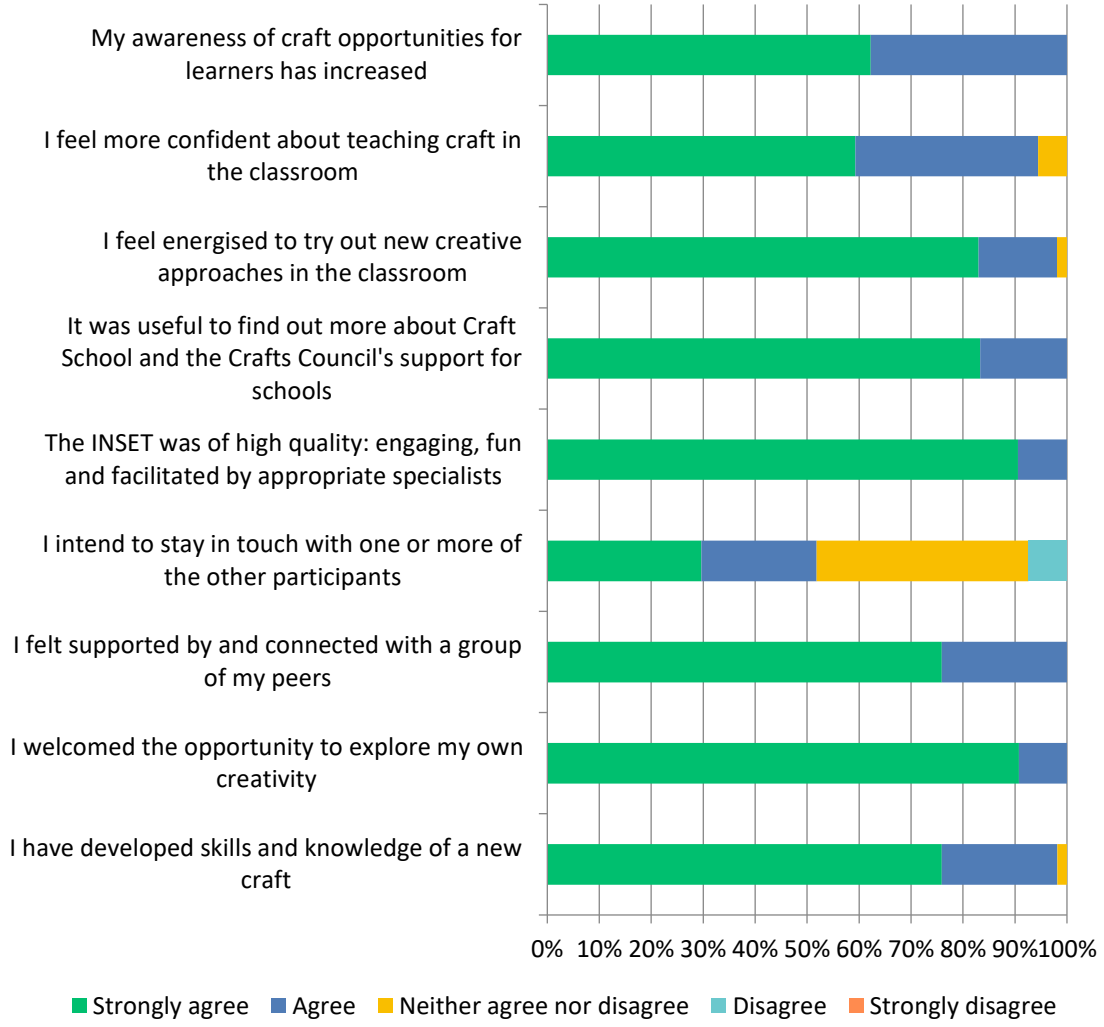
Post-Masterclass Twilight

As there was a suggestion about extending the day, it's useful to consider participants' uptake of the optional twilight following the Masterclass. This session provided participants with an informal opportunity to explore the CLPE library and continue conversations with their peers over a drink. Of the respondents to the survey, 16 (22%) attended and 58 (78%) did not. The principal reasons for not attending were: the need to get back to school; and family commitments. There was a difference in uptake between the sessions: 50% attended the first twilight but this reduced to 13% and 17% respectively for the second and third sessions and none attended from the final session. This may link to the time of year, with teachers having more pressure on their time as the academic year progresses and the session on 21 May being the week before half-term. These findings suggest that it is advisable to keep the Masterclasses within the usual school hours of 9.00am - 3.30pm to maximise the accessibility of the programme.

4.3 Come & Try - participant outcomes

Participants unanimously agreed that the Come & Try sessions were of high quality, with 90% strongly agreeing with this statement. The rating scale of outcomes (see Figure 17) and the open question on benefits to participants demonstrate the successful achievement of desired outcomes. Over 94% of participants agreed or strongly agreed that seven of the eight outcomes had been achieved. As with the Masterclasses, contact details of participants were not shared, hence the lower rating for the outcome linked to staying in touch with peers. It is interesting that although participants characterised the sessions as fun and relaxing and one of the objectives was for them to explore their own creativity, the evidence suggests that individuals also gained confidence, motivation and new skills and knowledge to take back into the classroom.

Figure 17: Come & Try - participant outcomes (54 Responses)



Thematic analysis of the responses to the open question on participant benefits identified the following:

- **Relaxation/therapeutic** - *My life has suddenly become very stressful and this craft session was a 'glimmer.' It was a relaxing and enjoyable evening.*

- **Fun, play** – *Lots of lovely play after a hard day's work. Knowledge on how to add creativity into your history lessons!*

- **Learning new skills/techniques** – *Learning new techniques to share with the children. Also inspired me personally to try something new.*

- **Practical, 'simple' and accessible ideas, using cheap materials, to take back into the classroom** - *Inspiration to create using fragments using a simple process. The idea of doing the same with plaster-coated jam jars with kids.*

- **Meeting and learning from other teachers** - *Talking to other teachers in what and how they teach art and their experiences.*

- **Learning from an artist/maker** - *Being taught by an artist was very inspiring.*

Use of new skills and knowledge in the classroom

All respondents identified ways they would utilise their new skills and knowledge back at school. This included:

- Devising a scheme of work (for example, around old toys) and incorporating ideas/skills into art and design and DT curricula.
- Teaching children the skills learnt in the session.
- Incorporating the skills/ideas into an existing project/unit.
- Building cross-curricular projects/links – especially art, science, history and geography.
- Sharing learning with colleagues at school.
- Using ideas with existing extra-curricular group (for example, Eco Club) or starting a new extra-curricular group (for example, Sewing Club).
- 'Being more relaxed and letting children explore.'

4.4 The partnerships

Evidence presented above demonstrates that both models of professional development achieved the desired outcomes. Sessions were greatly appreciated by participants: providing practical skills, knowledge and understanding; boosting confidence to embed creativity; and promoting wellbeing through supporting personal creativity and creating an environment in which teachers felt valued as professionals.

There is evidence that working in partnership increased teachers' knowledge of London's creative assets and also introduced new teachers to AND and the partners. For the Masterclasses, 61% of survey respondents were new to AND, whilst 24% were new to CLPE, suggesting that the latter's marketing (via their social channels and training events) was influential in the recruitment. Interestingly, the reverse was true for Come & Try where the majority of participants were already familiar with AND but not the Crafts Council (33% of respondents new to AND and 56% new to the Crafts Council).

4.5 Recommendations for Masterclasses and Come & Try

- *Explore demand for a Masterclass that is more clearly aligned to the curriculum and needs of EYFS and SEND settings.*
- *Consider how best to attract greater numbers of non-teaching staff to Come & Try.*
- *Consider seeking permission (preferably on the day) from participants to share their contact details with the group to facilitate ongoing dialogue and sharing of practice, thus meeting one of the programme's objectives.*

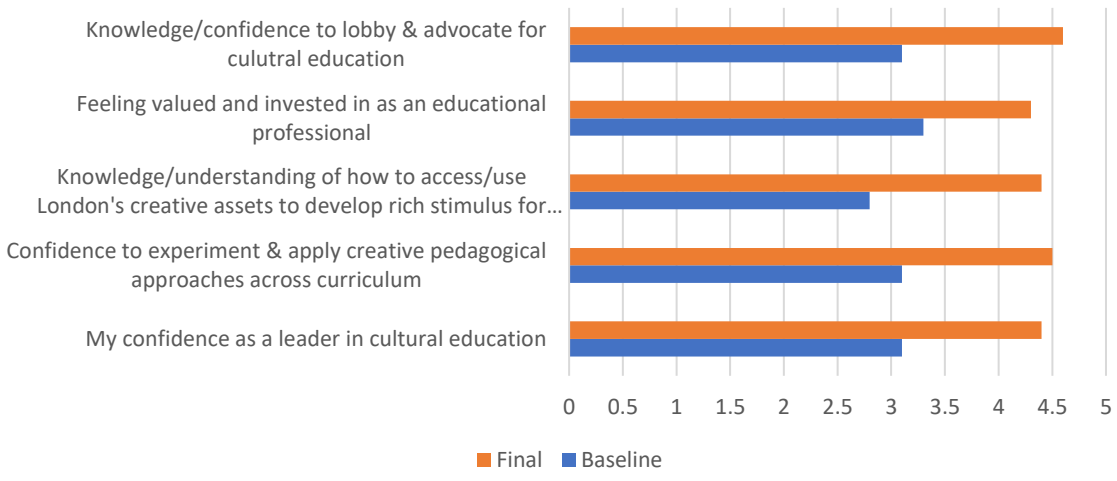
5 Cultural Education Leadership Programme

5.1 Participant outcomes

At the start and end of the programme, participants rated their capabilities on a five-point scale in relation to the programme's intended outcomes. The results are presented in Figure 18 below. Positive change was recorded for all five outcomes, with the greatest change (of +1.6) reported for 'knowledge and understanding of how to access and use London's creative assets to develop rich stimulus for pupils'. The degree of change was greater than +1 for all outcomes.

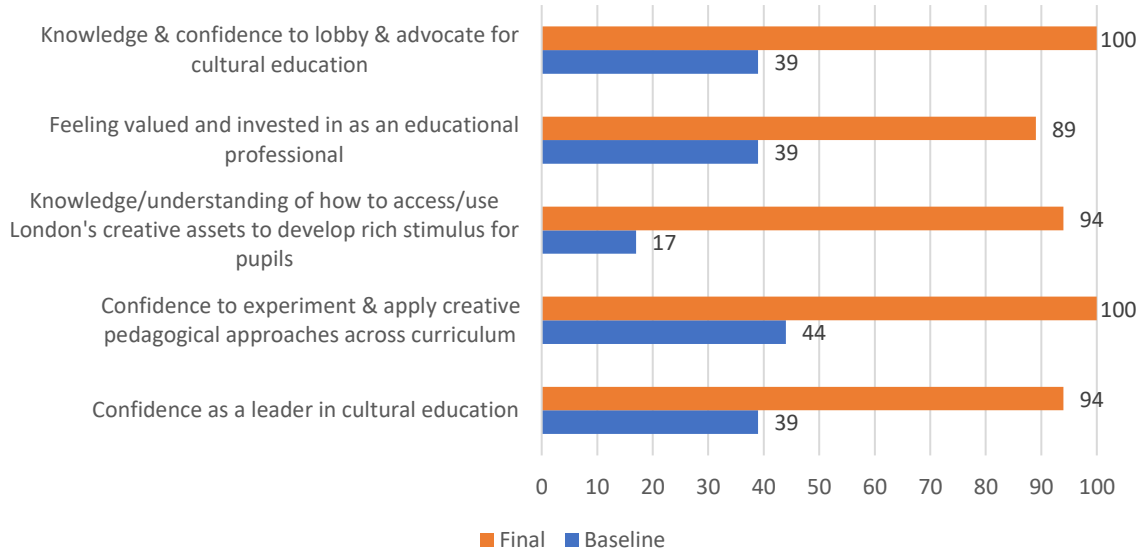
The course facilitators from UCL shared their observations of the successful achievement of the desired outcomes and also suggested an additional outcome: broadening participants' understanding of the components of the curriculum. Specifically, trans-disciplinary aspects of the curriculum (how the arts can support other subjects); the enriched curriculum (not just clubs but trips and visits); and questions of EDI and social justice in relation to which pupils do and do not access the enriched curriculum.

Figure 18: Change in leaders' average ratings (18 responses)



Alongside the average rating, it is interesting to compare the proportion of participants rating their capabilities as high or very high at the start and end of the programme (Figure 19). At the start of the programme, the majority of participants rated their capabilities as average, low or very low. By the end of the programme, 100% of participants rated their knowledge, skills or confidence as high or very high in relation to advocacy and applying creative pedagogies across the curriculum. For the other three outcomes, the percentage was still high at 89-94% (representing one or two individuals rating themselves as average).

Figure 19: Outcomes for participants - percentage rating their capabilites as high or very high (18 responses)



Participants identified what they had learnt as part of the programme that was most useful for them as leaders of cultural education. Responses were varied and individualistic but common areas emerged and are listed below (in order of frequency of mentions):

- Leadership skills – including planning and managing change, leading a team, inspiring others and presentation skills.
- Reflecting on own leadership style.
- Self-confidence.
- Research and evidence instilling confidence for advocacy.
- Understanding what creative practice looks like across the curriculum and auditing in school.
- Inspiration and support from the cohort.

All participants believed that the Leadership for Change project added to their learning, providing 'tools to back up my teaching with research', a voice and 'empowerment as a

leader', a 'platform to experiment' and 'helped me think about the purpose and value of each cultural activity in school'. Participants also reported learning about themselves through the process. Illustrative comments included:

> *Before the project, I couldn't communicate change, now I know how to do it in a respectful and professional way.*
>
> *Inspired me to do more reading and helped with my Artsmark submission as well as an OFSTED inspection where we did an art deep dive.*

Asked about ways they were thinking and acting differently as a cultural education leader, participants identified the following:

- **Leadership confidence, resilience and action –** *I already have plans in place for next steps, which, enacted with a new approach to leadership, will hopefully foster good results. However, if things prove difficult, it will be a learning curve from which I can improve upon for the next project.*
- **Evidence-informed advocacy and action** – *I will be more proactive in advocating for positive change regarding cultural education in my school and beyond.*
- Capitalising on an increased awareness of opportunities to **work with the cultural sector** – *Engage with more institutions.*
- Implementing practical ideas to **improve creative teaching and teaching for creativity** – *Try to develop creativity across the curriculum*.
- Creating time for more **reflective practice –** *Not shy away from challenging questions/ideas – think and share solutions.*
- Embed **evaluation** – *Change and continually evaluate what works.*

5.2 Mechanisms of changes

In both the mid-point reflection and the final survey, participants identified the factors that had facilitated their learning and development. Responses demonstrated that whilst several of these mechanisms, such as space and time for professional dialogue, were common, others, such as becoming an 'expert', were more individual. The factors identified were consistent across the mid-point and final reflections although the frequency of the factors varied, perhaps reflecting the participants' stage of development and the content of the most recent session. The factors mentioned by three of more participants are listed below together with a representative comment.

Figure 20: Mechanism of Change
Visiting cultural venues and understanding the arts opportunities in the city *I loved the visits to different venues. I learn better through doing stuff.*
A community of practice: space and time for networking, professional dialogue and sharing with like-minded peers *Networking; feeling part of a community of leaders.*
Culture of respect and inclusion/supportive, passionate and inspiring course leaders *Facilitators' supportive approach towards teachers.*
Visiting other schools – seeing what's possible *Visit to Torriano School – experience what it looks like when the school has an ethos of promoting cultural education.*
Research and evidence-base *Engagement with theories and research.*
Diverse and innovative approaches, techniques and resources *The variety of approaches and having the framework to record our learning journey and reflect really helped.*
Inspirational and experienced speakers *Speakers who have experience of working in schools.*
Becoming an 'expert' / feeling validated *Feeling valued; feeling listened to; being included.*
Challenging/clarifying definition of creativity and cultural capital *Opening the idea of integrating 'arts' not as subjects but ways and approaches that can be adapted for learning across the curriculum.*

The range and specificity of responses affirms the approach, ethos and content of the programme, suggesting that it is the combination of varied elements that is facilitating change. The quote below illustrates one participant's appreciation of this range.

> *There's been a good balance between cultural visits with practical input/inspiration and theory, thinking about leadership approaches and cultural creative learning. Great diversity of schools/leaders across London so you get to hear different approaches and ideas.*

5.3 Potential impact for schools and pupils

All participants identified ways that their learning and experiences on the programme were feeding back into their schools. For several participants, the initial beneficiaries were the pupils they teach but wider impact was planned. The importance of having an informed and confident cultural education leader was highlighted: 'The impact of having someone just minding the cultural education is crucial'; with many participants describing their role in supporting the wider staff body and/or making changes to the curriculum to include more 'creative opportunities and techniques'. Finally, participants highlighted how these changes

were benefitting pupils, for example, 'the impact of exposing children to cultural approaches (+ creativity) is huge for their development and wellbeing'.

Case Study 3 – Cultural Education Leadership Programme

This middle-leader, from an outer-London primary school, was one of two participants that successfully applied for a promotion during the course and is now a Deputy Head. Reflecting on what they had learnt that was most useful for them as a leader of cultural education, they stated,

> *This programme has reignited my passion for project management and curriculum design…It allowed me to hone in on what, how and why I want to promote the protected characteristic across our school curriculum. I have also enjoyed learning about a range of different theories that are easily applicable to leadership. I have also been actively practising vulnerable leadership! (Love this one).*

In relation to the Leadership for Change project, they commented,

> *Taking part in this project has allowed me to focus on an area of the curriculum that I have been thinking about developing for a while (I just haven't had the capacity). It helped me develop a deeper appreciation of the value the arts have for <u>all</u> pupils, not just those from disadvantaged backgrounds. It has also reinforced the importance of collaborating and building a network.*

This leader particularly valued the variety of speakers who were 'very knowledgeable and inspirational' and crucially, 'who have experience in working in schools - this provides trust, context and realistic expectations'. They indicated the part the programme had played in their successful promotion,

> *This course has also enabled me to see the value in myself again as a leader… something that can be easily lost in the busy world of schools.*

In conclusion, the leader stated:

> *This is an excellent opportunity for middle leaders to think – at a profound level. It gives middle leaders capacity and support to implement impactful change for the children we serve. Learning about leadership is also an excellent way to promote and maintain high standards, build the profile of your remit, manage big projects and allows you to see the value in yourself as a leader.*

5.4 Time commitment and other challenges

During the first Leadership day, participants were asked if there was anything they were anxious about. The principle concern related to workload and taking time out of school. At

the mid-point reflection therefore, participants were asked how manageable they were finding the time commitment, assigning it a score between 0-10 and adding details about why they had given this score and how the situation could be improved. As can be seen in Figure 21, scores clustered around 7/8 but the range was from just below 4 to just above 9. Reasons for low scores included part-time staff and 'time out of class is very limited and workload is only done in my free time'. Across the range of scores, the time required to work on the project appeared problematic for two reasons: uncertainty about what was required; and no supply cover or time allocated by the school for study outside the designated Leadership days.

Aside from the time commitment and clarity around the project, another challenge identified by four participants related to the content delivered in sessions, as one said, 'I found the academic side was difficult for me to access as there was too much to absorb'. The UCL facilitators recognised that the 'amount of content was high' as they wanted to deliver the same content in four days as would be included in the longer, year-long version of the programme (with six days). A number of participants suggested they would find it useful to have PowerPoints sent in advance so they could prepare and/or have more time in sessions to reflect on the content.

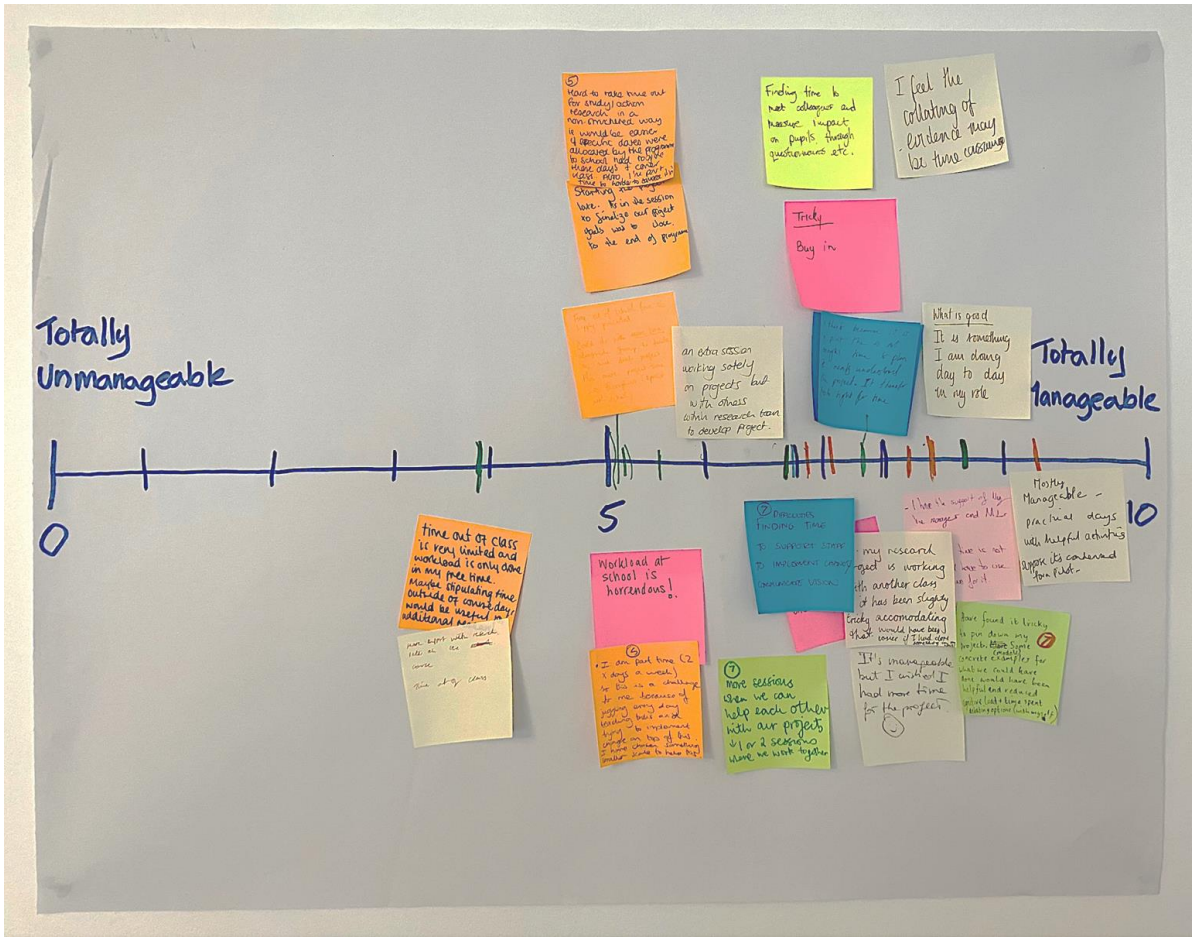


Figure 21: Manageability of the time commitment

5.5 Recommendations for Cultural Education Leadership

- Provide more guidance and support on the Leadership for Change project: perhaps providing examples of previous projects; giving inputs on how to gather evidence; and allowing more time for peer discussion and support at the start, middle and end of the project.
- Consider ways of encouraging schools to give participants more designated release time to undertake work related to the course.
- Ensure that cultural venues visited are located in varied parts of London (even if this is confined to inner London).
- With the Leadership alumni, explore ways of sustaining the community of practice and their relationship with AND; this could benefit AND and also help to embed learning for the participants from the course.
- Conduct follow-up interviews with a sample of participants in 12 months' time (or more) to explore personal outcomes and impact within their school(s) and locality.

6 Go & See

4 arts partners
5 arts events
40 schools
2,553 children
314 staff and volunteers

6.1 Outcomes for pupils

Both the visual art events were oversubscribed whilst the theatre and film events were undersubscribed, reaching approximately 80% capacity. Schools brought groups of between 5 and 120 children to events. Following the visit, lead teachers were sent a feedback survey and at the time of writing, 15 had been returned, giving a response rate of 38%.

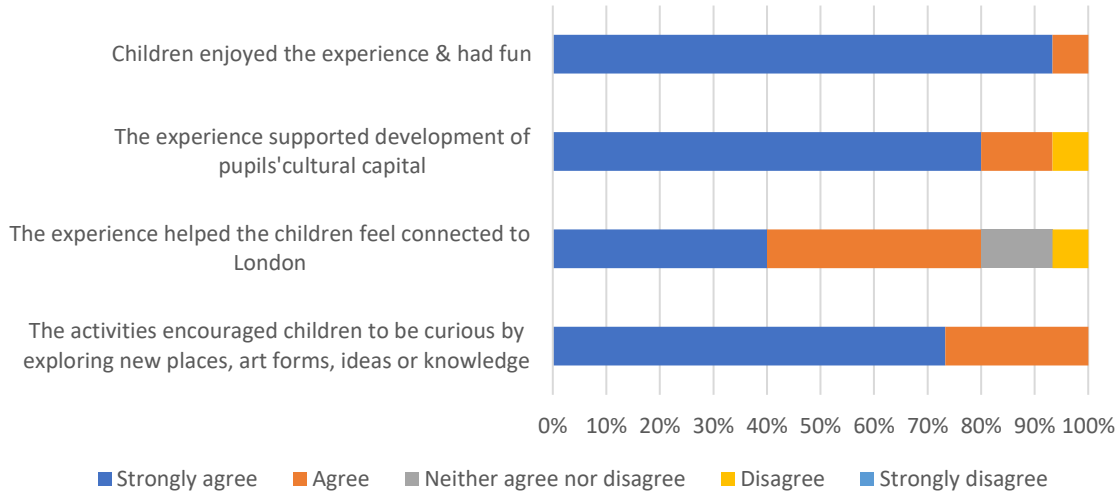
Respondents were unanimous that children had enjoyed the experience and that the events encouraged curiosity through an exploration of new places, art forms, ideas and/or knowledge (see Figure 22). Broadening pupils' experiences and reference points is part of Ofsted's agenda for developing cultural capital and all but one lead teacher believed the experience supported such development. The outcome with the lowest score was helping children feel connected to London. This may relate to the content and themes of the events, for example, a suggested improvement from one respondent who was enthusiastic about taking children to see *Fantastic Mr Fox*, was to screen a film with 'links to the capital'. For

other schools, location may be a factor in children's sense of connection with London. For example, a school in Redbridge (North-West Outer London) took children to Polka Theatre (in South-West Outer London) and highlighted the travel involved as one of the benefits for the children, 'First theatre visit for most…travelling and changing on underground, mainline trains, buses…'

Other benefits included (quotes from teachers):

- **Links to books and artists studied in school** – *Recognising the work of artists they study as part of the National Curriculum.*
- **A new experience** (including 'theatre etiquette' and travel) extending cultural capital – *The majority of our children couldn't visualise the difference between a 'movie theatre' and a theatre, even when taking their seats, they thought they were going to see a film…they were absolutely enthralled by the performance.*
- **Inspired and supported own arts practice and creativity** – *They took tips from actors on stage presence, facial expressions, body language and voice…this will support them in their own end of year production.*

Figure 22: Outcomes for pupils (15 teacher responses)



6.2 Outcomes for school staff

Teachers also reflected on the benefits from the CPD and attending the show for themselves. Staff from seven of the schools had attended the CPD; whilst staff from eight schools had not. The reason from all but one school was relevant staff being unable to make the date of the CPD. The final school indicated that the subject didn't align with school CPD priorities. There were clear differences in the benefits described by the two sub-sets of respondents. For those that didn't attend the CPD, the benefits generally referred back to

the pupils, for example, 'seeing the children experience new things.' For those who had attended the CPD however, the benefits indicated how teachers would use their learning to extend creative opportunities for pupils back at schools. For example:

- *Linking the experience to developing their writing, reading and communication skills in art and English.*
- *I explored ways of exploring a book that wasn't too time consuming but objectives were met. It was fun to work with other teachers too.*
- *We are looking to bring more drama into our curriculum and having this training helped us know how to get more from the experience.*
- *How I could use the visit before, during and after within the classroom for learning.*

As with the CPD linked to the Touring programme, there were significant differences in the achievement of the objectives between staff that attended the CPD and those that did not (See Figure 23) demonstrating the key role of CPD in extending the impact of the visits and trips beyond the initial creative engagement and cohort of participating pupils.

Figure 23: Achievement of objectives – average score where 5=strongly agree and 1=strongly disagree	CPD (7 responses)	No CPD (8 responses)
The CPD helped me prepare the children for the visit	4.86	-
I have increased my knowledge and understanding of how to maximise the learning potential of visits to cultural events	4.71	3.38
I have been given practical, relevant strategies and resources that I can use in my classroom	4.86	3.63
I feel more inspired and confident to use the specific art form we experienced, to support pupils' learning	4.86	3.50
I feel more motivated and confident to incorporate creative activities into the curriculum	4.86	3.88

6.3 Recommendations for Go & See

- Continue to offer events that link to the curriculum such as adaptations of books being studied.
- Offer events in venues in varied locations across London to facilitate the greatest access for schools.
- Offer online CPD and if possible, access to recordings of CPD, to encourage participation and maximise the impact of the events.

Case Study 4 – Go & See

One school in outer London signed up for the *Ultimate Immersive Art Experience* with Frameless. Staff were attracted by the quality and reputation of the cultural organisations involved in Go & See and the fact the offer was free was also important. The school opted to extend this opportunity to pupils for whom it was likely to be a new experience, thus supporting the development of their cultural capital, as the lead teacher explained:

> *All children who visited in our small group have EHCPs (Educational Health Care Plans) and often are prevented from attending other school/class visits because the right support (or their home carer) cannot attend. So, it was a fantastic opportunity for these children in particular to attend a fully immersive and inclusive arts visit.*

Unfortunately, the timing of the online twilight CPD clashed with another school commitment and the lead teachers were unable to attend. However, Frameless recorded the CPD and the teachers watched this at another time. The lead teacher reported that the CPD helped them prepare the children for the visit, increased their understanding about how to maximise the benefits of the visit, gave them practical strategies to use in the classroom and boosted their confidence to use creative activities across the curriculum. Asked about the wider benefits of Go & See for the staff and school, the lead teacher reported,

> *For me it was the fact the SENDCo was able to organise an arts specific experience for pupils with high need in our school. I know from experience (as an art teacher) the benefits the arts and culture bring to disadvantaged children (including children with SEND) and so it was extremely beneficial for the SENDCo to lead this visit with a team of LSAs. Feedback from the LSAs (Learning Support Assistants who accompanied the pupils on a 1-1 /1-2 ratio) spoke highly of the experience for themselves and for the pupils they work with on a daily basis.*

The lead teacher strongly agreed that the children had enjoyed the experience which had helped them feel connected to London and supported the development of their cultural capital. They also believed that the experience promoted curiosity as it engaged the children with new places, art forms and ideas.

7 Programme-wide conclusions and recommendations

Demand for the pilot programme was an unknown quantity. As all activities were free, it is perhaps not surprising that schools and teachers were enthusiastic about the programme. However, the speed at which the Touring and CPD strands became fully booked indicated a real appetite for the programme from schools across London. Evidence presented throughout this report demonstrates the success of the models developed and the outcomes achieved. Further endorsement was received from respondents to the surveys for Touring, the Masterclasses, Come & Try and Go & See, who were asked if, based on their experience, they would consider booking another AND event in the future. All 166 respondents across these four strands replied 'yes'.

There is scope to refine each of the strands and recommendations appear at the end of the preceding relevant sections. Further recommendations have arisen through the evaluation that have programme-wide implications. These include:

- **Refine school recruitment processes**: Given the high demand and the programme's aim of promoting more equitable access to cultural opportunities, consider if and how recruitment of teachers and schools will prioritise underserved settings and disadvantaged pupils; and the geographic spread of schools.
- **Increase CPD engagement**: Encourage greater uptake of CPD sessions, as evidence indicates these enhanced outcomes for both staff and pupils. This could include offering additional sessions, exploring different formats and/or providing follow-up support to help teachers implement what they have learnt.
- **Enhance programme cohesion and relevance**: Consider mechanisms that promote a more cohesive sense of the programme and build links with AND's mission and values[10], and to The Arts in Schools. For example, by considering how the programme relates to the 'five core practice and provision principles essential in enabling a school to become arts-rich'.[11]
- **Refine the evaluation**: Use the findings from the pilot to review and refine the Theory of Change and evaluation frameworks and tools.
- **Promote a sense of place**: Explore ways of linking with Local Cultural Education Partnerships and other borough or sub-regional infrastructure to enhance teachers' access to the capital's creative assets and build pupils' connection to their area and London.
- **Sustain and scale the programme**: The success of the pilot year indicates that the Primary Arts programme has the potential to be scaled up. Future iterations should build on the learning from the pilot.

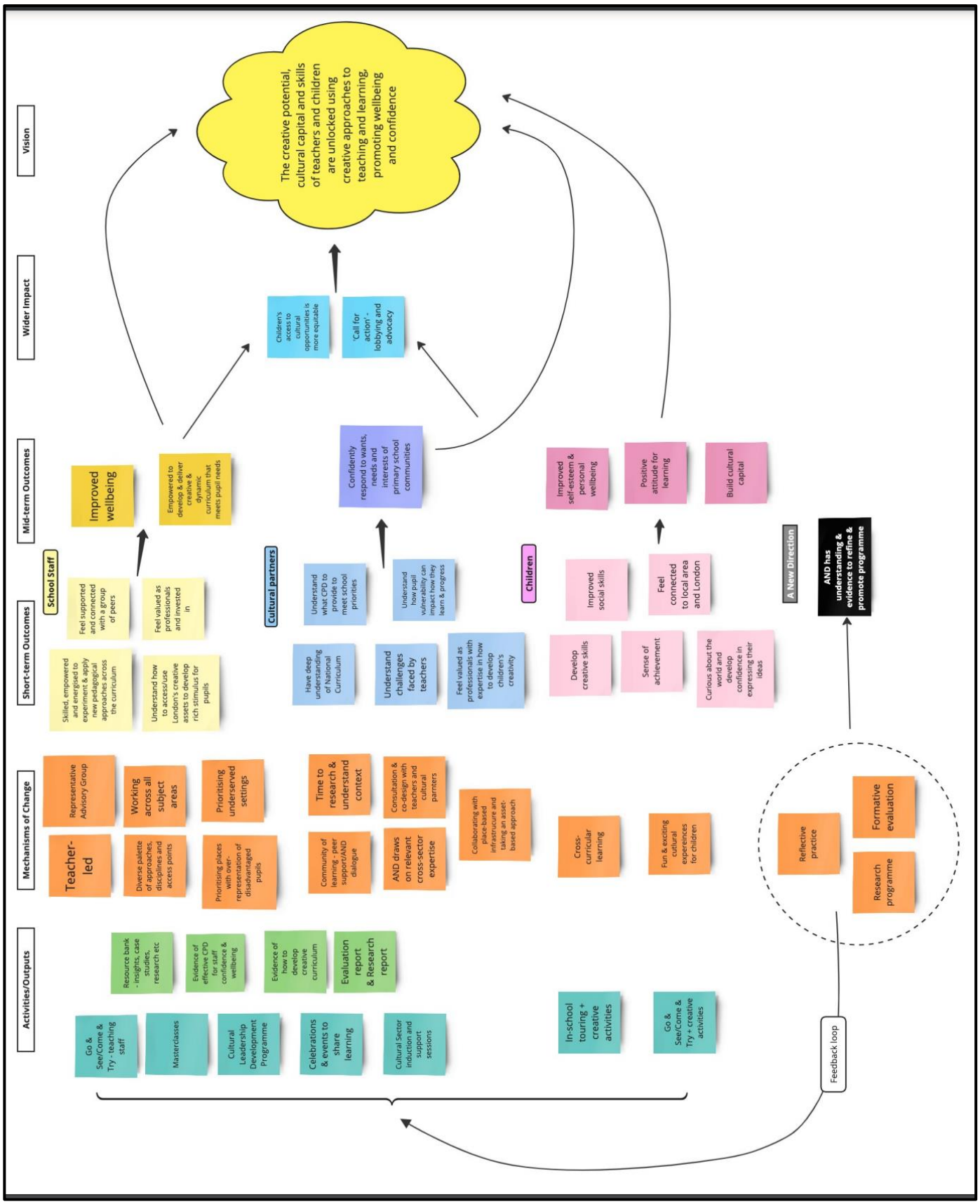
[10] https://www.anewdirection.org.uk/about-us/our-values
[11] https://www.anewdirection.org.uk/the-arts-in-schools

- **Monitor longer-term outcomes**: To fully understand the impact of the programme, it would be valuable to track longer-term outcomes for both pupils and staff where feasible. This could include follow-up surveys, case studies and longitudinal studies.

Conclusion

The Primary Arts pilot programme, with its holistic approach, combining direct arts experiences with professional development for teachers, has demonstrated its potential to unlock the creative potential of both children and educators. The evaluation indicates that the programme successfully met its objectives. Pupils demonstrated enhanced engagement, creativity, collaboration, social skills and a sense of achievement and wellbeing. Teachers reported increased confidence and motivation to incorporate creative activities into their teaching and work towards school-wide change. CPD also supported staff wellbeing which is key for sustaining motivation and enthusiasm in teaching. Evidence also reaffirms how working with professional and experienced creative practitioners enhances outcomes for staff and pupils. Moving forward, the recommendations offered aim to build on this success, ensuring that the programme continues to grow and evolve, reaching more schools and children, and making a lasting impact on the cultural landscape of primary education in London.

Appendix 1 – Theory of Change



Appendix 2 – Total number of unique schools and school engagements per borough

Borough	Total unique schools	Total school engagements
London Borough of Lambeth	12	27
London Borough of Newham	10	14
Royal Borough of Greenwich	8	25
London Borough of Waltham Forest	8	26
London Borough of Wandsworth	8	23
London Borough of Hackney	7	13
London Borough of Redbridge	7	21
London Borough of Camden	5	13
City of Westminster	5	9
London Borough of Ealing	5	25
London Borough of Islington	5	10
London Borough of Southwark	5	7
London Borough of Bromley	4	8
London Borough of Lewisham	4	15
London Borough of Tower Hamlets	4	10
London Borough of Hammersmith and Fulham	3	4
London Borough of Haringey	3	9
London Borough of Hillingdon	3	4
London Borough of Barking and Dagenham	2	10
London Borough of Brent	2	10
London Borough of Enfield	2	2
London Borough of Harrow	2	3
London Borough of Hounslow	2	2
London Borough of Sutton	2	4
London Borough of Croydon	1	2
London Borough of Merton	1	1
Royal Borough of Kingston upon Thames	1	2
London Borough of Barnet	0	0
London Borough of Bexley	0	0
City of London	0	0
London Borough of Havering	0	0
Royal Borough of Kensington and Chelsea	0	0
London Borough of Richmond Upon Thames	0	0
Total	**121**	**299**

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Primary Arts Year 1 (2024/25) Programme Update

Introduction

This document gives an overview of programme planning for the rollout of the Primary Arts programme at full scale in September 2024. It summarises progress and planning for each delivery strand of the programme as well as communications, evaluation, the listening project, and the advisory group.

Delivery strands

Cultural Education Leadership Programme

15 teachers recruited to the new cohort – capacity for 5 more to join.
8 teaching days scheduled in partnership with UCL Centre for Educational Leadership (contract in place), including visits to Mayflower and Lansbury Lawrence schools.
Warm-up event planned for 19 September, including networking and theatre trip for participants and their headteachers (Matilda the Musical).

Masterclasses

6 full-day CPD sessions scheduled with CLPE – four of which are based on those delivered in the pilot, and two which are new. All content agreed, and authors booked. Networking twilights following each session all confirmed.
(Capacity: 30 per session)

Come & Try

6 twilight sessions scheduled with the Crafts Council. All content agreed and artists booked.
(Capacity: 25 per session)

In-Schools Touring Programme

10 organisations contracted for delivery (selected from over 40 EOIs received), initial planning meetings complete. Planning underway for the first two (of four) Network Meetings bringing all organisations together (session 1 Sept, session 2 Nov), as well as for delivery team onboarding in Feb.
Resources and booklist development in early stages. Materials boxes being planned.
(Capacity: 100 schools)

Go & See

Planning two phases of delivery – winter and summer.
Winter phase confirmed: 5 theatres, 1 visual arts organisation. CPD to be hosted online as pre-recorded sessions, and has been commissioned.
Summer phase confirmed in outline: 2 theatres, 2 visual arts organisations, film partner confirmed but film and number of venues TBC.

Other elements

Communications

Currently focussed on preparation for launch on 25 Sept. Our new online booking platform is in its final stages of development, the programme brochure is at final review ready for sign off, and web pages are in development.

The programme will be featured in Teach Primary (publication, socials and enews), a postcard has been printed and will be sent to headteachers to land a few days prior to launch, and a press release is currently with CETF for approval. A series of email teasers, reminders and launch messaging is prepared ready to send using our new contacts list to increase reach. A socials pack has been prepared for partner organisations to use to support launch.

Evaluation

Theory of Change (ToC) has been updated based on pilot evaluation findings.
Evaluation framework currently being adjusted in light of changes to ToC, then evaluation tools to be adjusted to work within new framework.
Also planning for monitoring on basis of ethnicity, disability, age, and other factors.
Case studies have been commissioned alongside programme evaluation.

Listening project

A light-touch version of listening project has been commissioned, with main focus on learning around working at scale, and effectiveness of adjustments made to In-Schools Touring programme based on pilot evaluation. Initial meetings scheduled.

Advisory group

During the pilot we established the Pathfinder Advisory Group. Meetings for this group are scheduled for the academic year, and we anticipate moving to our planned two-group model (strategic development/ teacher advisory) midway through the year.

5 September 2024.

Committee(s): Education Board	**Dated:** 09/10/2024
Subject: School Visits Fund Impact Report 23/24	**Public**
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	**Diverse Engaged Communities** **Providing Excellent Services** **Vibrant Thriving Destination**
Does this proposal require extra revenue and/or capital spending?	**N**
What is the source of Funding?	**Education Board**
Has this Funding Source been agreed with the Chamberlain's Department?	**Y**
Report of: Director of Community and Children's Services Department	**For Information**
Report author: Caitlin McMillan, Education Strategy Unit	

Summary

This report presents Members with key information relating to the impact of the School Visits Fund in the academic year 2023/24. The administration of the fund was transferred into the Education Strategy Unit, from Culture Mile Learning. The total budget assigned from the Cultural and Creative Learning budget per financial year (April-April) is £20,000.

Recommendation(s)

Members are asked to:

- Note the findings in this report.

Main Report

Background

1. Established in 2015 the School Visits Fund provides the opportunity for schools to apply for grants to pay for transport to facilitate school trips to the City Corporation's cultural venues.
2. Funding is available to any state-funded school with a Pupil Premium rate of 35% or more, special schools or youth organisations located within Greater London.
3. There is £20,000 per financial year allocated to the fund.
4. Each grant is limited to £300 per trip, but each school can apply up to three times per year.
5. The administration of the fund was brought into the Education Strategy Unit in June 2023, from Culture Mile Learning.

Current Position

6. The fund has had an extremely successful year. This has been in no small part due to the targeted enhanced promotional activity undertaken by the former Cultural and Creative Learning Co-ordinator in highlighting this opportunity for pupils widely across Greater London. In total, £40,991.90 was paid out in the academic year 2023-24. This breaks down to:
    I. £24,113.47 in financial year 2023/24 (the additional £4,113.47 was drawn from contingency funds).
    II. £16,878.43 in financial year 2024-25.

7. Visits were made to 18 of the City's cultural venues.

8. Approximately 25% of applications were made by secondary schools, with 75% being from primary schools or alternative provision.

9. Tower Bridge and Hampstead Heath, as destinations, received the greatest number of applications (29 each) followed by Epping Forest (24) and The Monument (21).

10. Evaluation forms were competed by 59 of the fund recipients.
    Of these:
    I. 98% said that their trip developed at least one Fusion Skill.
    II. 95% stated that the visit helped develop the young people's communication, thinking, organisational, or creative skills.
    III. 88% cited 'overall cost' as the answer to the question 'What sort of barriers do the young people in your school or organisation usually face in visiting arts and cultural organisations?'

11. Feedback on the fund was overwhelmingly positive. Below are examples of feedback from participating teachers:

    "I would just like to thank again the whole team for making this visit a reality. Thank you for providing an opportunity that the children will remember forever."
    (Primary teacher visiting Tower Bridge)

"We have 77% free school meals we cannot rely on parents to contribute to trips and need funds like this to ensure our children get the same experiences as those from more wealthy backgrounds."
(Primary teacher visiting Tower Bridge)

"They articulated their thoughts and feelings about the performance. They were required to think about, and ask questions about the show, performance, and storyline. It was inspirational and will support their further creativity."
(Secondary teacher visiting Barbican)

Options

N/A

Proposals

12. The feedback from participating teachers makes it clear that the fund is a valuable resource for schools. It should therefore remain part of the City's Cultural and Creative Learning offer.

13. Over 75% of the £20,000 fund for this financial year had been allocated before the start of academic year 2024-25. We propose directing an additional £10,000 from contingency funds to the School Visits Fund to ensure that it can support schools throughout the coming academic year.

14. To support footfall in the City on Mondays and Fridays, as part of Destination City Corporate activity, Members are asked to consider adjusting grant quantum so that visits on Tuesdays, Wednesday and Thursdays can attract grants of up to £275 and visits on Mondays and Fridays attract grants of up to £325.

Key Data

Embedded in the report

Corporate & Strategic Implications

Strategic implications – the School Visits Fund contributes to the City's position as a vibrant thriving destination by bringing young people into the City's cultural venues. The fund provides excellent customer service (with an average rating of 4.7 out of 5) and engages a diverse community of learners.

Financial implications - none

Resource implications - none

Legal implications - none

Risk implications – risk assessments for all trips are carried out by the participating schools and venues.

Equalities implications – the School Visits Fund provides access opportunities to young people, including those from disadvantaged backgrounds and those protected by existing equality legislation.

Climate implications - none

Security implications - none

Conclusion

15. The School Visits Fund continues to be an extremely valuable component of the City's Cultural and Creative Learning offer. With the growing popularity of the fund, the allocation of contingency funds will ensure that as many young people as possible can benefit from the cultural access opportunities it provides.

Appendices

None

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