

Primary Arts

Pilot Programme - Evaluation Report



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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 programme¹ 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 organisations², 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 organisations³.

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.

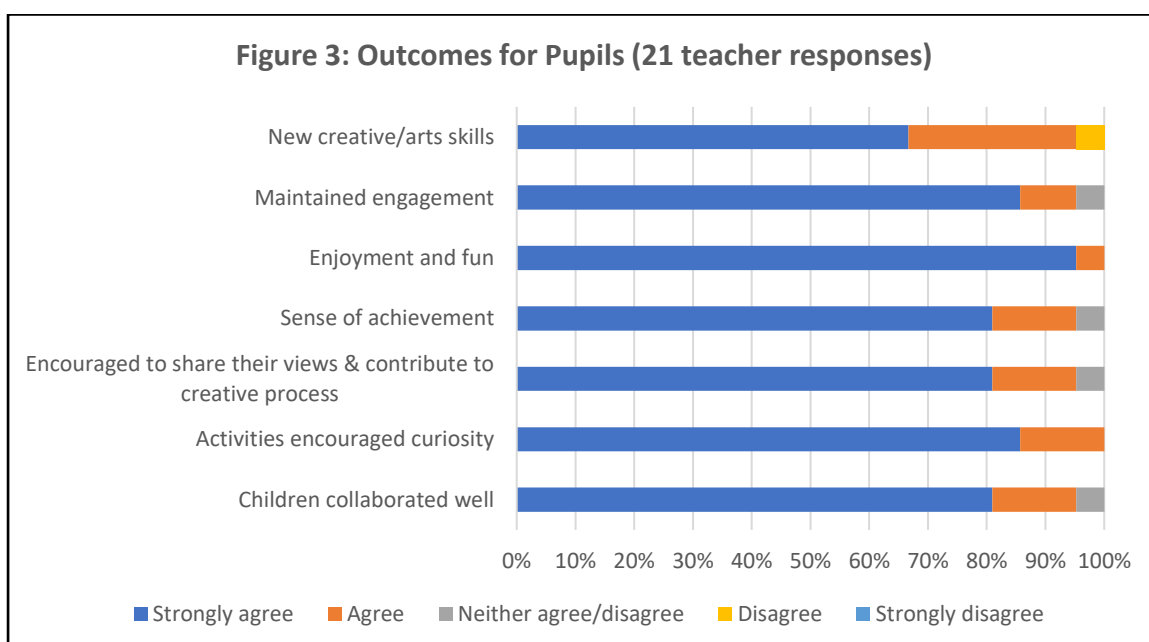
⁴ A waiting list was compiled and these schools will receive advance notice of the Touring programme in 2024/25.

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.



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: five⁵ for two of the companies and 10⁶ 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.

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.

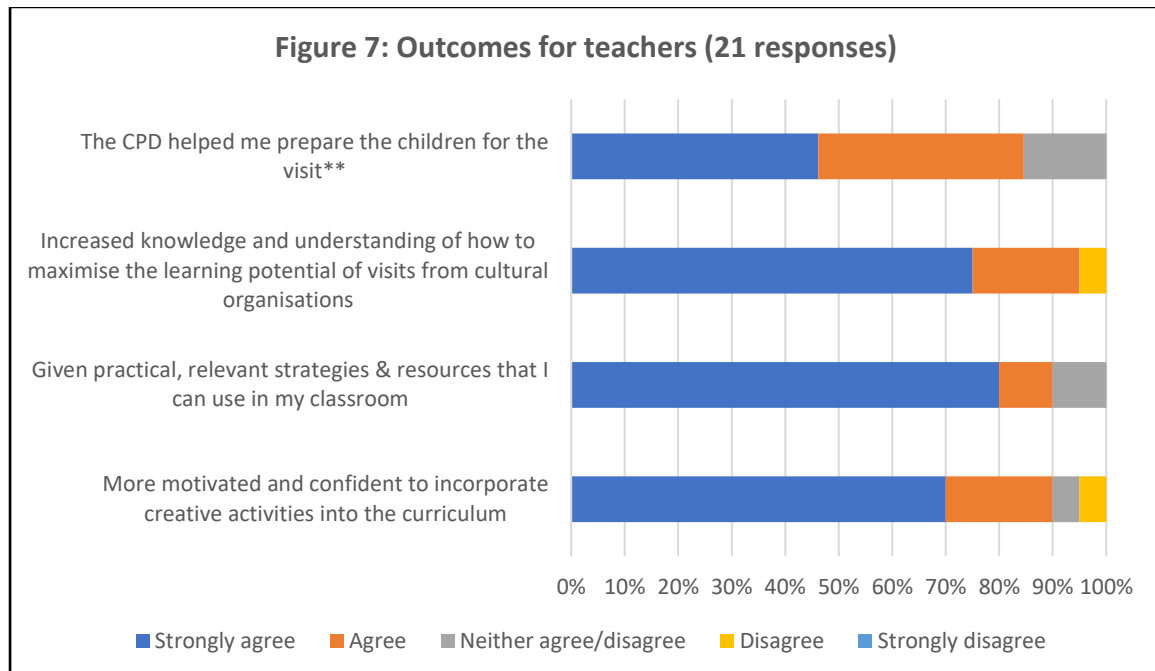
3.4 What does success look like?

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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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:

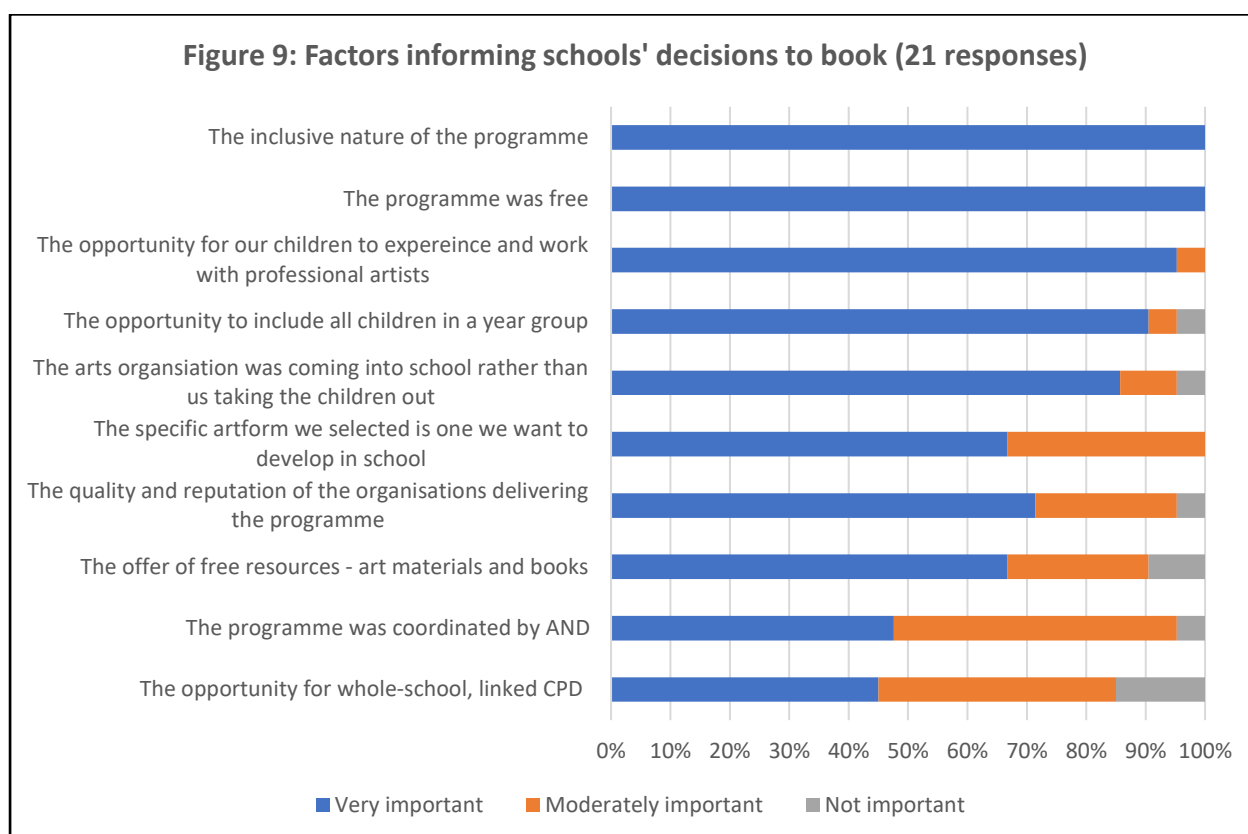
We have noticed several outcomes for the pupils that have persisted and developed over time. Following the touring visit and the subsequent sessions, the children have continued to talk enthusiastically about their experiences with the wooden instruments and the workshop activities. This sustained interest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

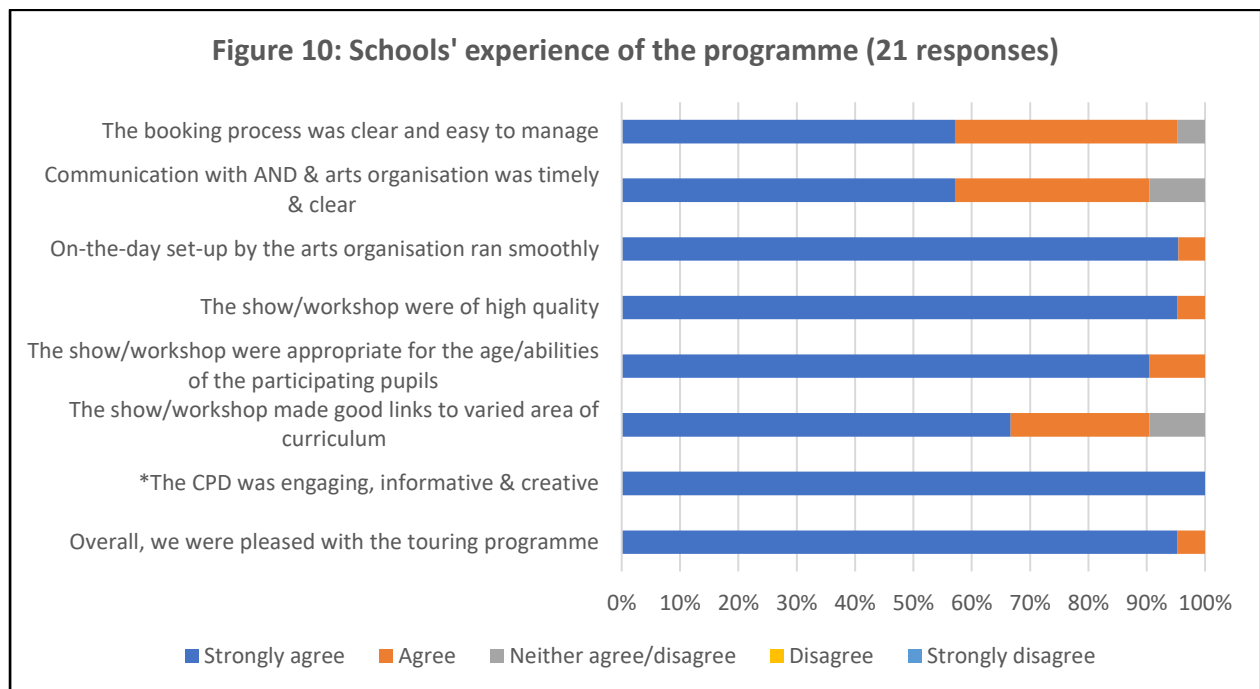
3.6 School responses

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.



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

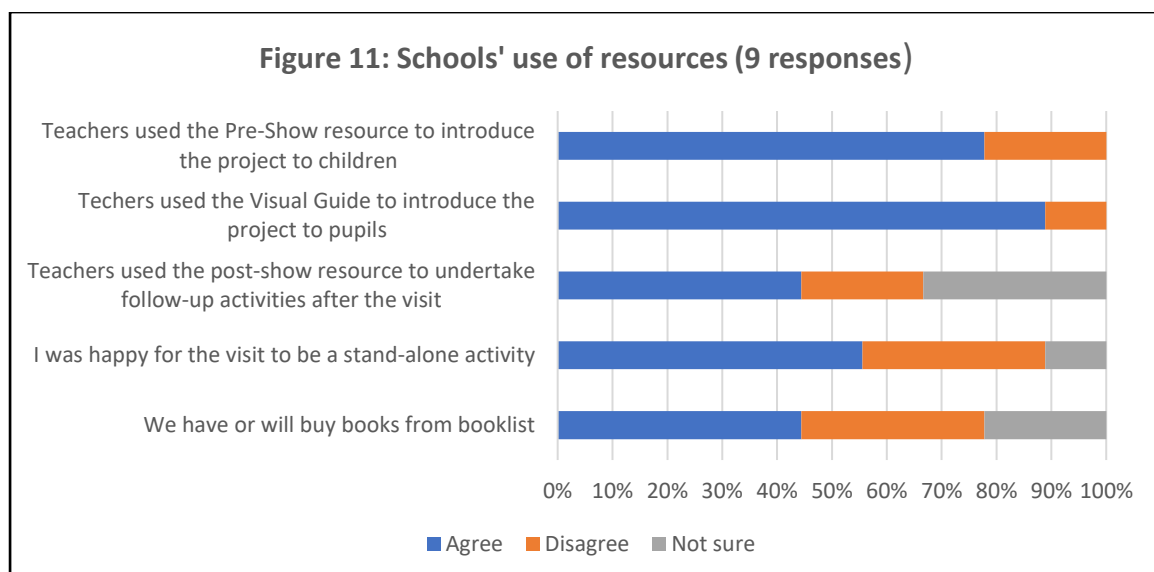
large number of emails and the quantity of information to read. Other respondents suggested that it would have been helpful to have had earlier contact with the arts organisation to finalise arrangements.



*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'.

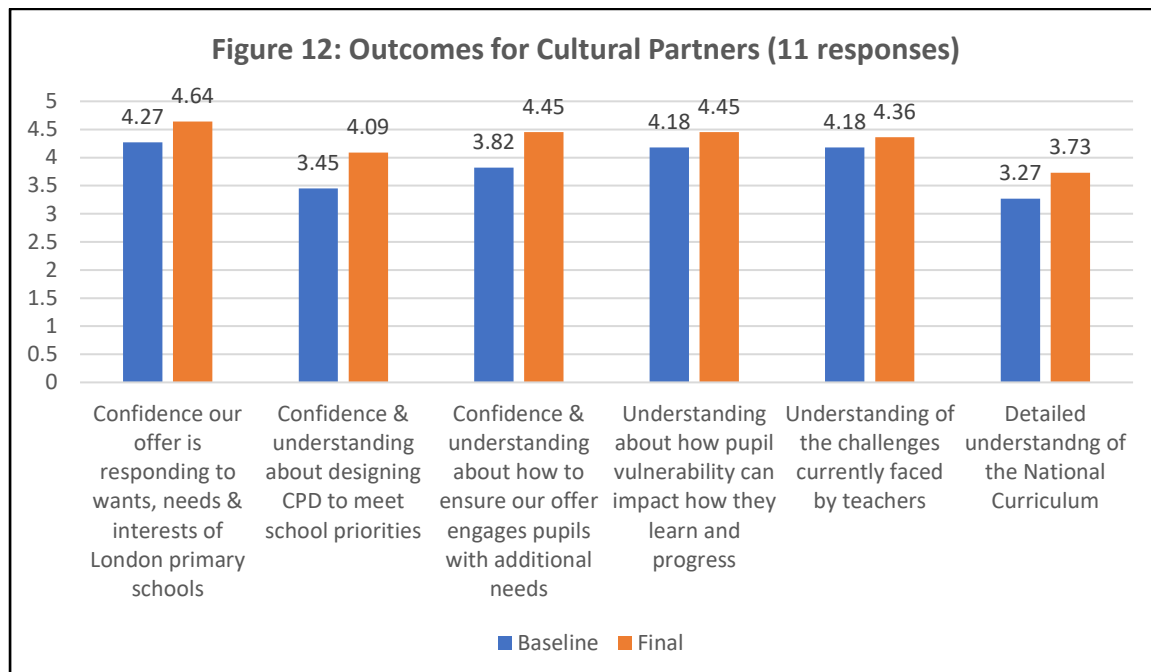
All respondents agreed or strongly agreed (with the majority strongly agreeing) that the resources, suggested activities, booklist and Book Box were inclusive and accessible for all ages and educational needs in primary and SEND settings. Respondents also indicated that the booklist had introduced them 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 utilised 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 EAL⁹. 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 Design Technology Assistant
- 1 PA to the Headteacher
- 1 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.

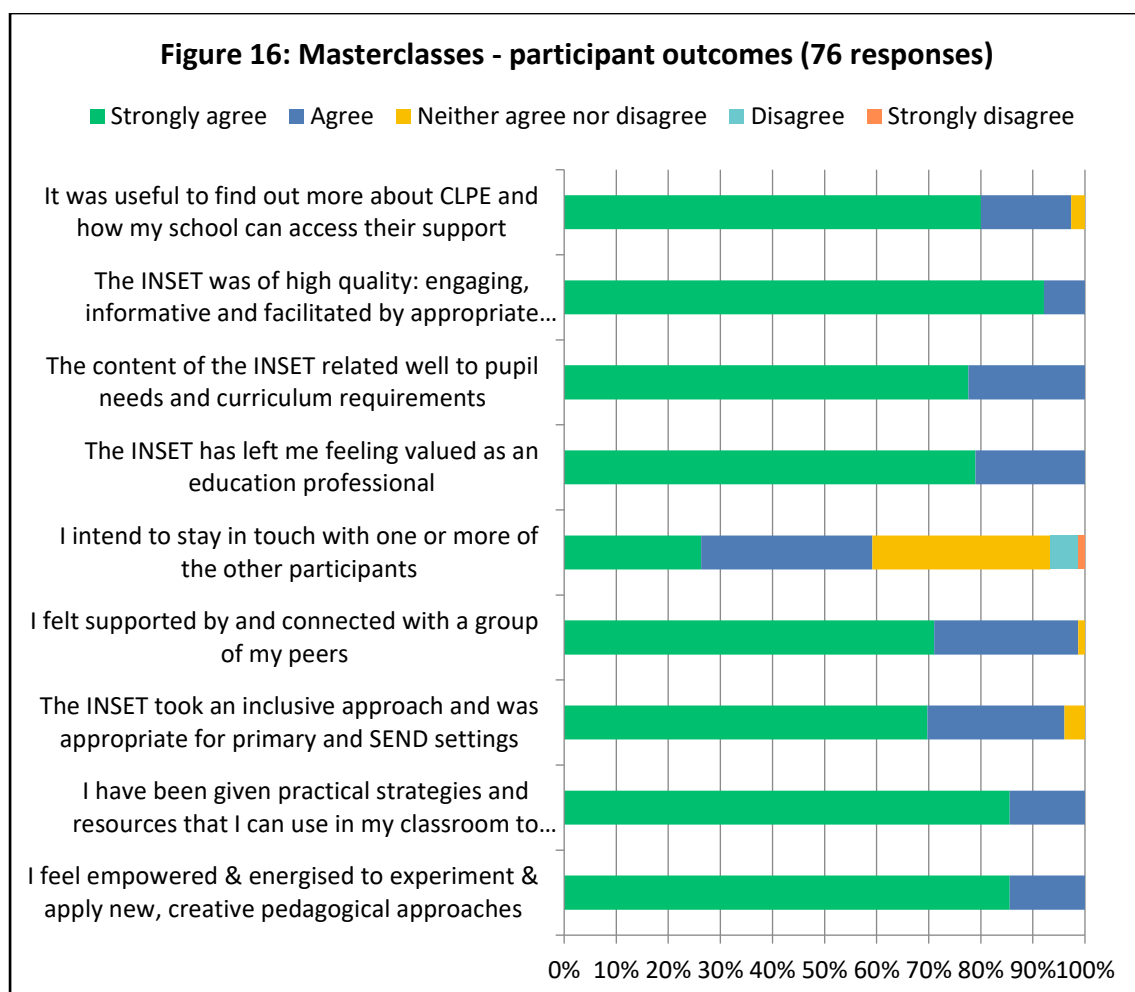


Figure 15: Three words to describe the Come & Try experience – minimum of 2 mentions.

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.



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)

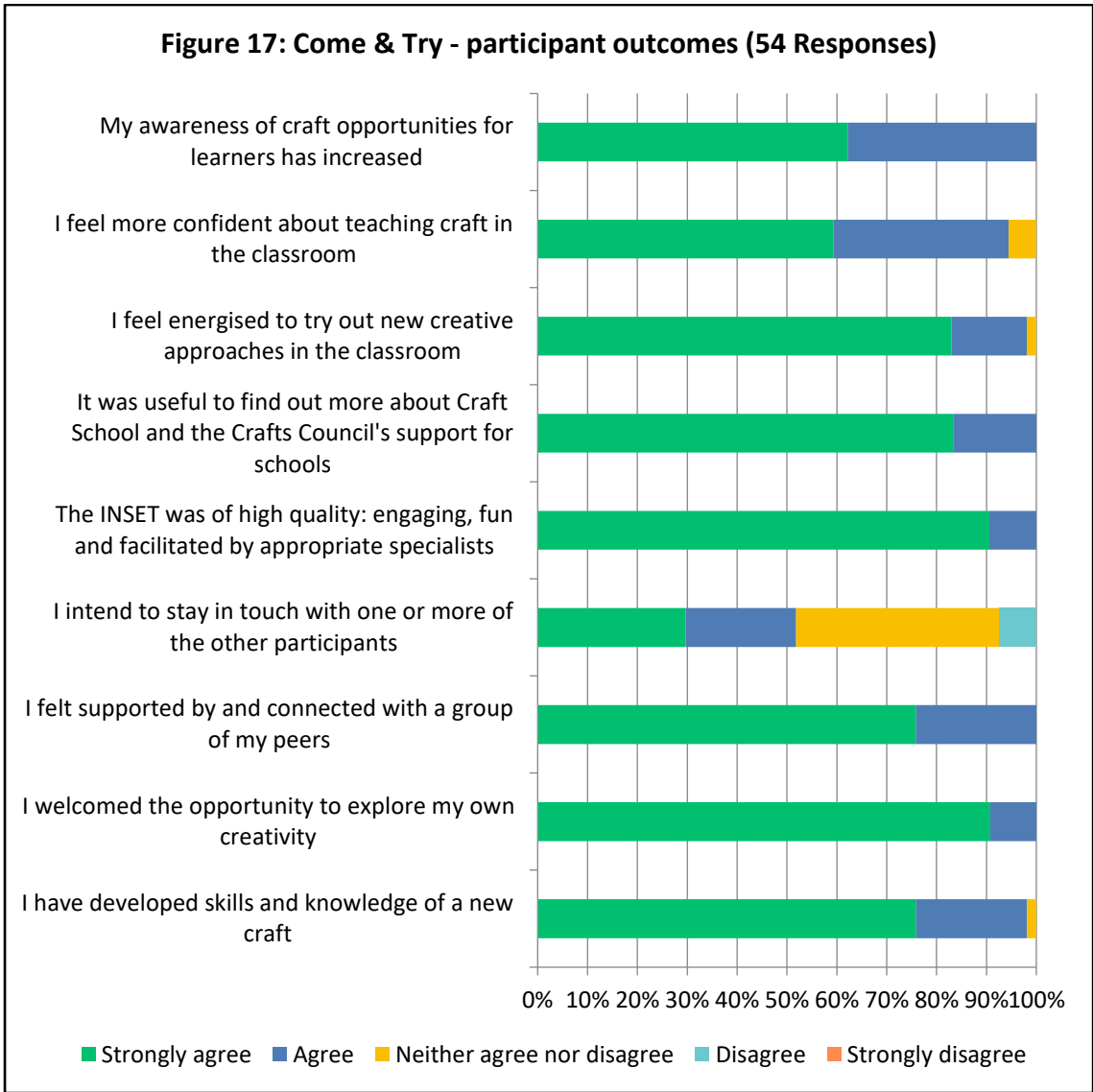
Post-Masterclass Twilight

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

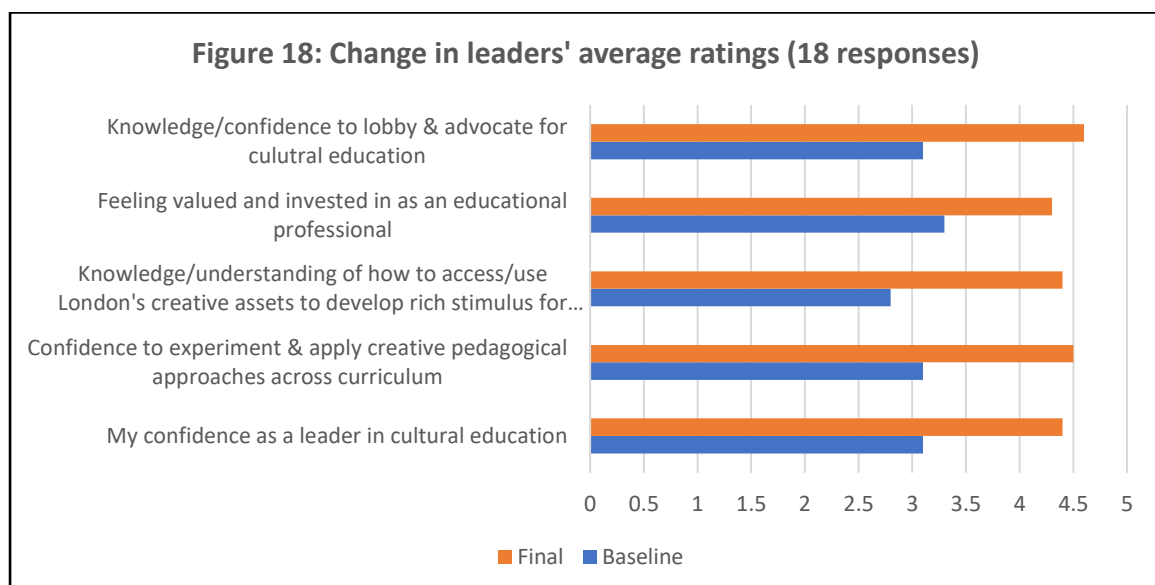
- *Explore demand for a Masterclass that is more clearly aligned to the curriculum and needs of EYFS and SEND settings.*
- *Consider how best to attract greater numbers of non-teaching staff to Come & Try.*
- *Consider seeking permission (preferably on the day) from participants to share their contact 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

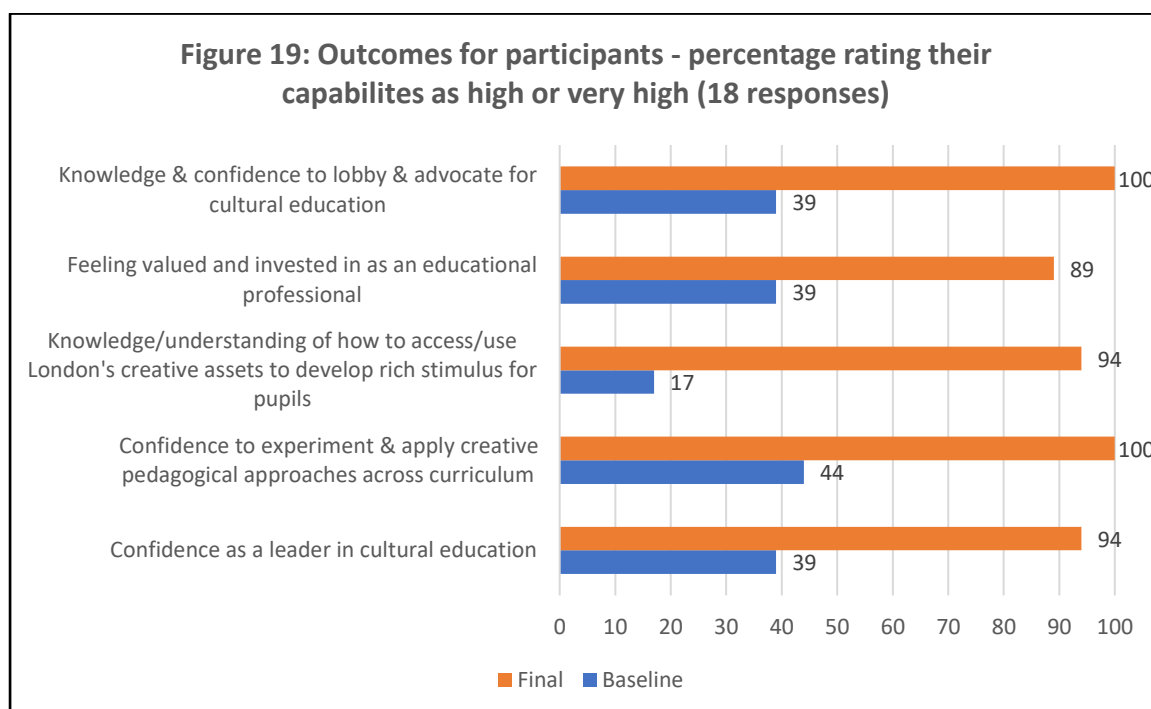
5.1 Participant outcomes

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.



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).



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

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 all 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.

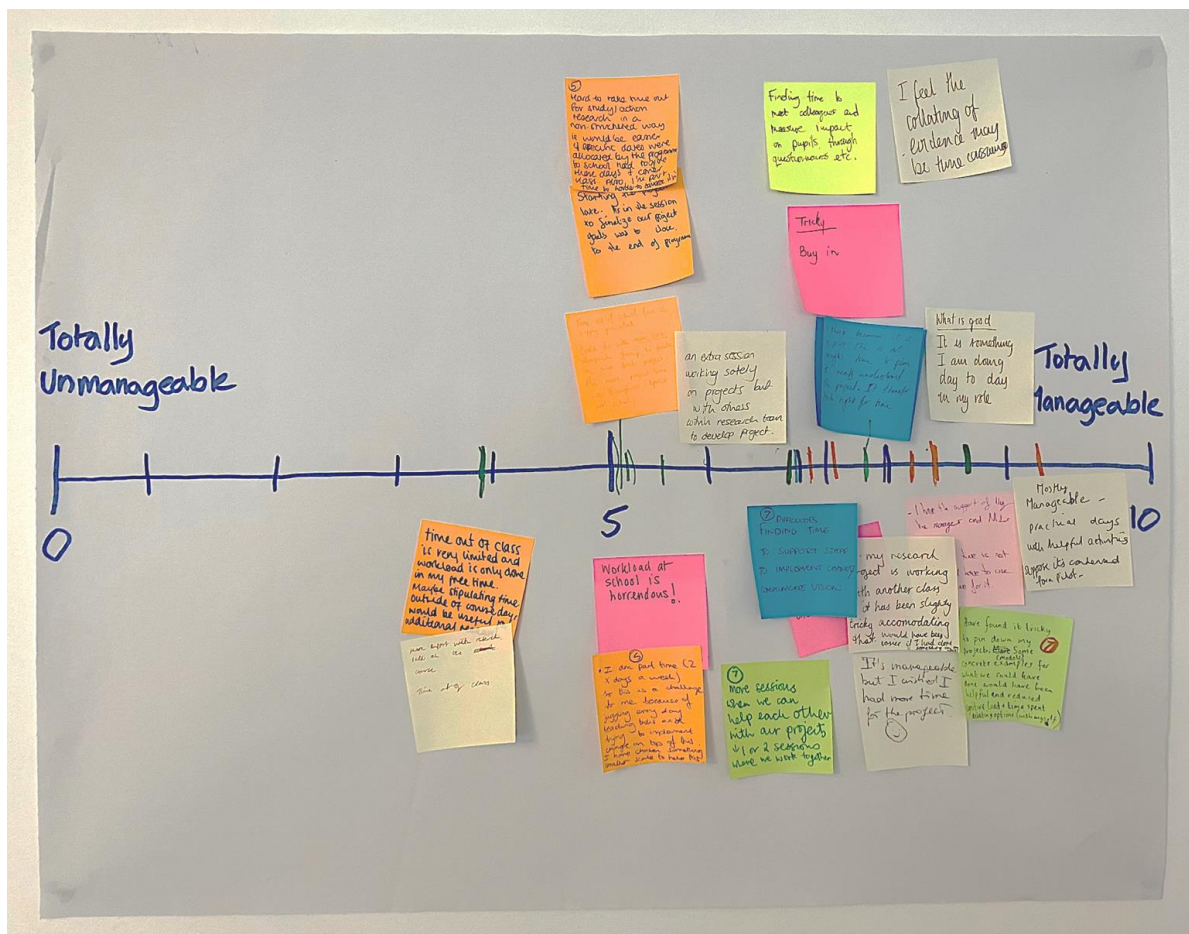


Figure 21: Manageability of the time commitment

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

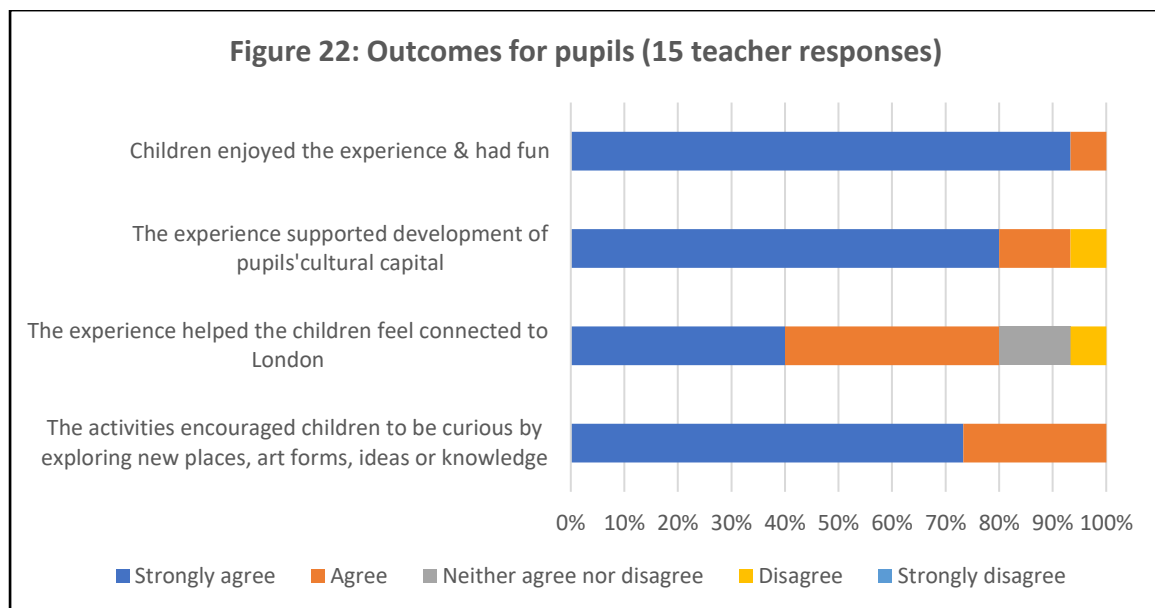
Both the visual art events were oversubscribed whilst the theatre and film events were undersubscribed, reaching approximately 80% capacity. Schools brought groups of between 5 and 120 children to events. Following the visit, lead teachers were sent a feedback survey and at the time of writing, 15 had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



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 values¹⁰, 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>

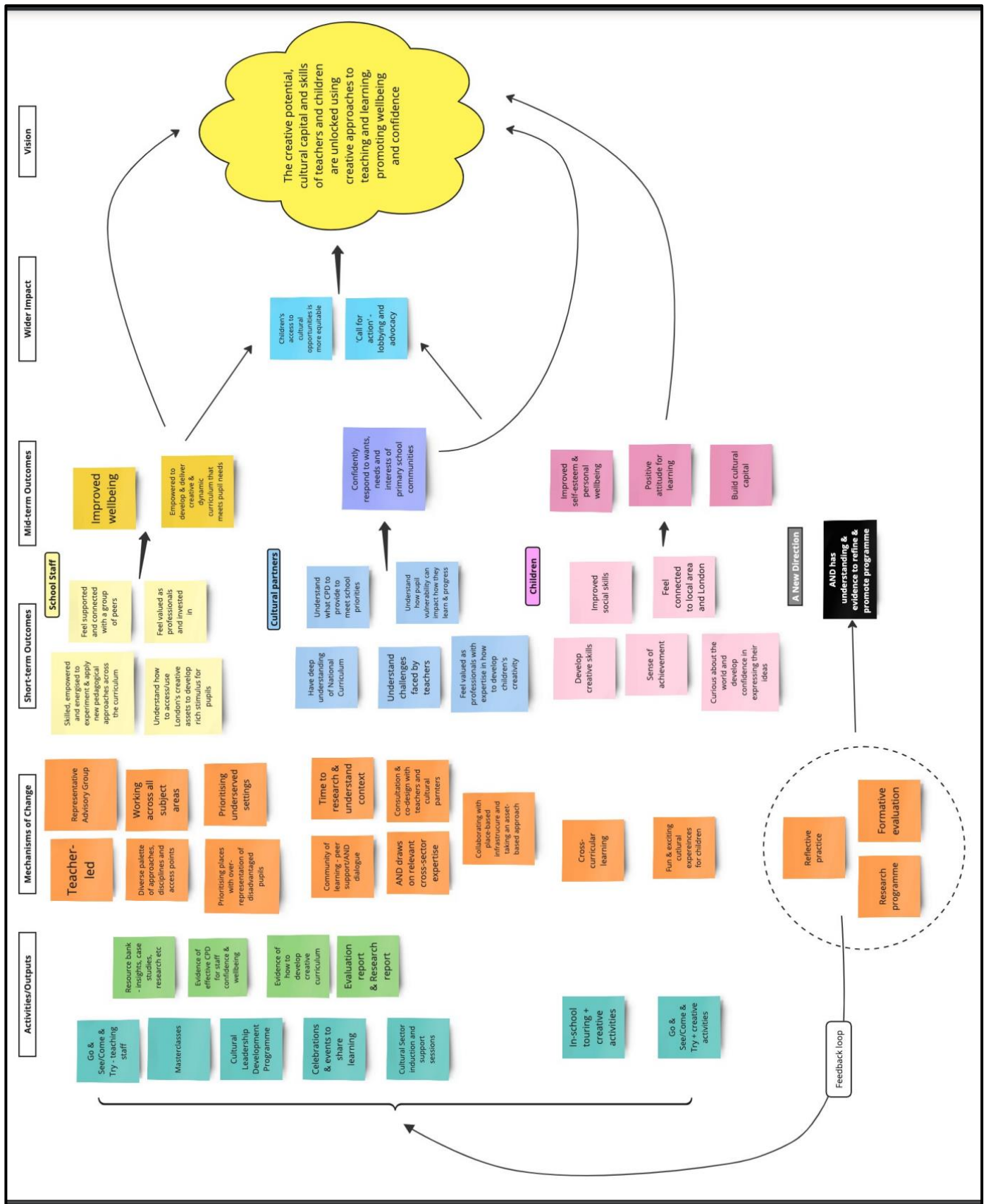
¹¹ <https://www.anewdirection.org.uk/the-arts-in-schools>

- **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