

Primary Arts

Year 1 – Evaluation Report



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Primary Arts – Year 1 Evaluation Report

1 Introduction

1.1 The Primary Arts programme

Designed and managed 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 state mainstream primary schools and primary SEND (Special Educational Needs and Disabilities) settings. In 2024/25 (Year 1), the programme was delivered in partnership with 23 cultural organisations and offered 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 a successful pilot programme in 2023/24 and agreed to support a further three and a half years of Primary Arts. The component strands remained the same as the pilot, but improvements were made in response to recommendations from the evaluation of the pilot programme and strands were extended and expanded.

The five strands were:

- **In-Schools Touring** – delivered in partnership with 10 cultural organisations², each working with 10 schools and offering a performance and in-class workshops for pupils within a single year group, plus staff CPD, resources, creative materials and books.
- **Go & See** - free tickets for pupils to experience theatre, film and visual arts, in partnership with cultural organisations³.
- **Masterclasses** – six 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** – six creative, practical twilights for school staff, in partnership with the Crafts Council.
- **Cultural Education Leadership Programme** – a 11-month programme for London primary teachers (ECT+1) interested in leading a change in their school's approach to arts, culture and creativity across all subject areas. Delivered in partnership with UCL⁴ Centre for Educational Leadership.

¹ <https://www.anewdirection.org.uk/primary-arts>

² Animate Arts, Arvon, Clowns Without Borders, Conductive Music, Embracing Arts, Emma & PJ, LAsTheatre, Mbilla Arts, Musiko Musika and the Postal Museum

³ Aardman, BFI Southbank, Brixton House, Frameless, Greenwich Theatre, Into Film, Little Angel Theatre, Lyric Hammersmith, Polka Children's Theatre, the Royal Academy, Theatre Royal Stratford East, Unicorn Theatre.

⁴ University College London

1.2 Primary Arts in numbers

198 schools from 30 London boroughs
13,399 pupils directly participated
1,234 school staff participated in CPD
647 school staff accompanied pupils to arts events
23 cultural partners

The majority of schools engaged with a single strand of Primary Arts, although for Come & Try and Masterclasses, this might involve multiple teachers from a single school engaging. However, 54 schools (27%) engaged with two or more strands, including 9 that engaged with three strands and two that engaged with four strands. Whilst the programme is over-subscribed, it would be beneficial to extend the reach of the programme to new settings as well as ensuring that schools registered on the Primary Arts platform but not yet engaged in activity are encouraged to take part in Year 2.

2 The Evaluation

2.1 Objectives

Following the evaluation of the pilot programme, the Evaluator worked with the Primary Arts team at A New Direction (AND) to review the Theory of Change (ToC). The findings confirmed the efficacy of the ToC, with all outcomes being achieved by one or more strands of the programme. The pilot tested the causal relationships between activities, mechanisms of change, outcomes and wider impact, and evidence supported the theory underlying the model. Minor amendments were made to the ToC, adding two outcomes for school staff (on leadership and exploration of own creativity) and removing an outcome for pupils (on improved attitude to learning as this couldn't be measured within the scope of the programme). A new mechanism of change was added: 'working with experienced, high quality creative practitioners.' This was implicit in the original ToC, but findings from both teachers and pupils highlighted how central this was to successful outcomes, and this was therefore made explicit on the amended ToC. The Theory of Change for Year 1 of the programme can be found in Appendix 1.

The evaluation of Primary Arts had the following objectives:

- Outcome evaluation: to assess and understand the outcomes of the programme for participating pupils, school staff and cultural partners, and thus further 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 reviewed and, where necessary, amended the evaluation frameworks for each strand drawing on the findings from the pilot evaluation. The data collection for each strand is outlined below ('attendance' refers to the Evaluator):

- **In-Schools Touring** – attendance at all four Network Days (which brought together lead representatives from the 10 Delivery Organisations) including facilitation of reflective activities and inputs on the evaluation process; baseline and final surveys for these lead representatives and also for members of their delivery teams; attendance at school visits for six of the organisations; on-the-day survey completed by teachers attending the CPD; post-visit and follow-up surveys (sent six weeks after the In-Schools touring visit) for schools; CPD Reports and Event Reports completed by the Delivery Organisations for all their CPD and school visits; pupil feedback gathered by the organisations from a 50% sample of their schools.
- **Go & See** – post visit, online survey for teachers; attendance at three events.
- **Masterclasses** – on-the-day survey completed by participants at all six sessions; attendance at one of the sessions; follow-up survey sent out six weeks after the Masterclass.
- **Come & Try** – on-the-day survey completed by participants at all six sessions; attendance at one session; follow-up survey sent out six weeks after the Come & Try session.
- **Cultural Education Leadership Programme (CELP)** – application forms; baseline and final surveys; attendance at two of the sessions, including the final presentations; reflective data gathered by the course facilitators; follow-up survey and interviews with participants from the 2023/24 pilot programme of CELP.

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.

2.2 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 conclusions are summarised in Section 7. Where relevant, comparisons are made to findings from the evaluation of the pilot programme.

3 In-Schools Touring

3.1 Recruitment

As in the pilot, the In-Schools Touring programme was oversubscribed with 131 schools applying for 100 places. In the event of over-subscription, selection criteria included the proportions of SEND, EHCPs, EAL⁵ and Pupil Premium pupils at each school (used as proxies for disadvantage). Geographical spread was also considered, and schools that had benefitted from the In-Schools Touring programme in the pilot were made a lower priority. However, 51 of the schools applying had also applied for Go & See, and to ensure the broadest reach, schools were awarded just one of the two pupil-facing programmes meaning the selection criteria did not come into play⁶.

Data submitted by the Delivery Organisations indicated that 9,421 pupils participated in In-Schools Touring. Further details are provided below:

Figure 1	Total for 100 schools	Range
Pupils attending performance	9,471 ⁷	7 - 360 ⁸
Pupils participating in workshops	6,175	7 - 120
Staff participating in CPD (90 schools)	1,108	1 - 35

The performance and workshop were offered as a package to a single year group in each school. However, some of the organisations were happy to open the performance to other year groups, hence the significantly higher number in the table above.

The post-visit survey was completed by 89 schools and the follow-up survey by 53 schools, giving high response rates of 89% and 53% respectively. This compares favourably with the pilot where response rates were 80% and 40%, and supports the reliability and validity of findings. There was

⁵ Special Educational Needs and Disabilities (SEND); Education, Health and Care Plans (EHCP); English as an Additional Language (EAL).

⁶ 11 schools across the programme benefitted from both Go & See and Touring – this was due to the applications and allocations process for the Summer season of Go & See, where schools that had already been part of the Touring programme were included in Go & See for a different year group of pupils.

⁷ This figure includes the pupils who also participated in the workshop.

⁸ This ranged from 7 pupils in a school for pupils with Social, Emotional and Mental Health Needs to 360 pupils which represented the whole of KS2 in a three-form entry school.

some variation in the response rate between the Delivery Organisations, particularly for the follow-up survey as illustrated in the table below.

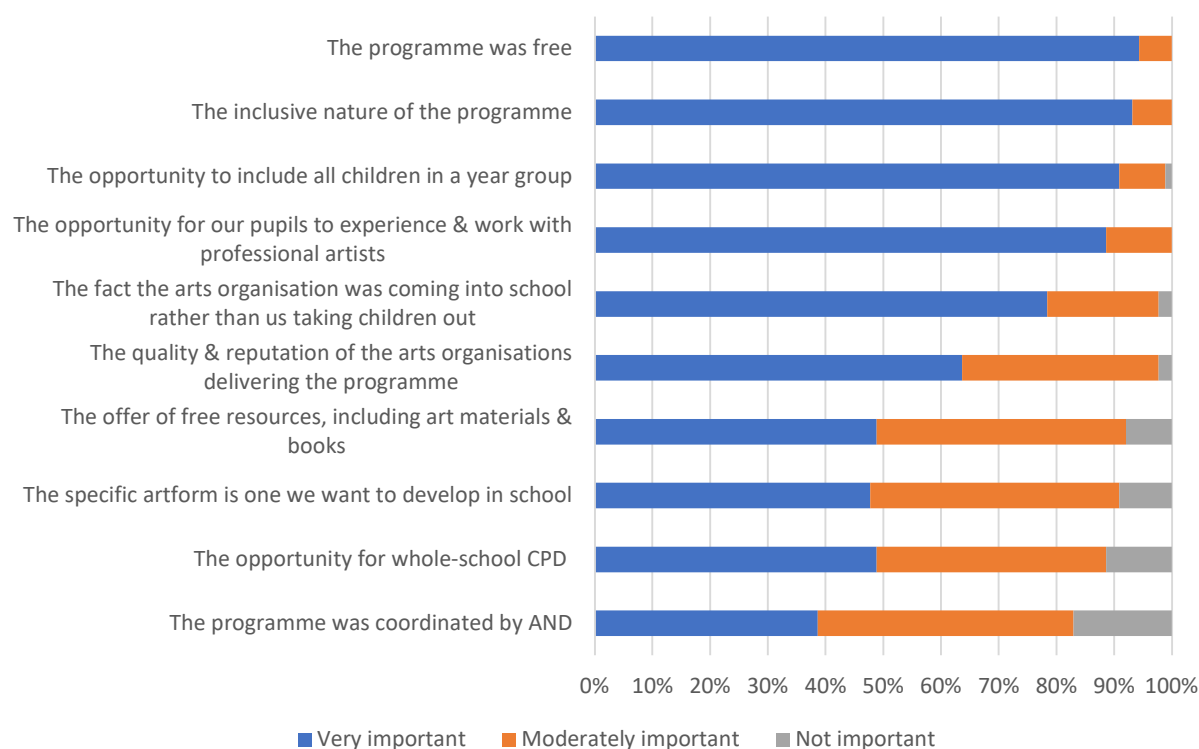
Figure 2	Post-visit survey responses	Follow-up survey responses
Animate Arts	9	6
Arvon	9	5
Clowns Without Borders	9	5
Conductive Music	9	5
Embracing Arts	9	5
Emma & PJ	10	8
LASTheatre	8	4
Mbilla Arts	9	4
Musiko Musika	7	5
The Postal Museum	10	6

3.2 Schools' overall experience of the programme

Teachers were asked about the factors that had informed their school's decision to book In-Schools Touring. The results are illustrated in Figure 3 below. The relative importance of the factors mirrored that for the pilot, with the programme being free and inclusive viewed as very important by over 93% of respondents. Schools also placed high value on the opportunity for children to work with professional artists and to include all children in a year group (seen as very important by over 89%). The fact that the arts organisation was going into schools was also very important to 78% of respondents. The role of AND as coordinator was seen as least important but still at least moderately important to over 80% of respondents. Although the sample size for SEND settings was relatively low (accounting for just 8% of respondents⁹), it was interesting to note that all rated the role of AND as very or moderately important. This could be explained by AND's work with SEND settings through the I Am Festival and Network, resulting in AND being viewed as a trusted partner.

⁹ For reference, 6% of participating schools were SEND settings so this response rate is in line with that proportion.

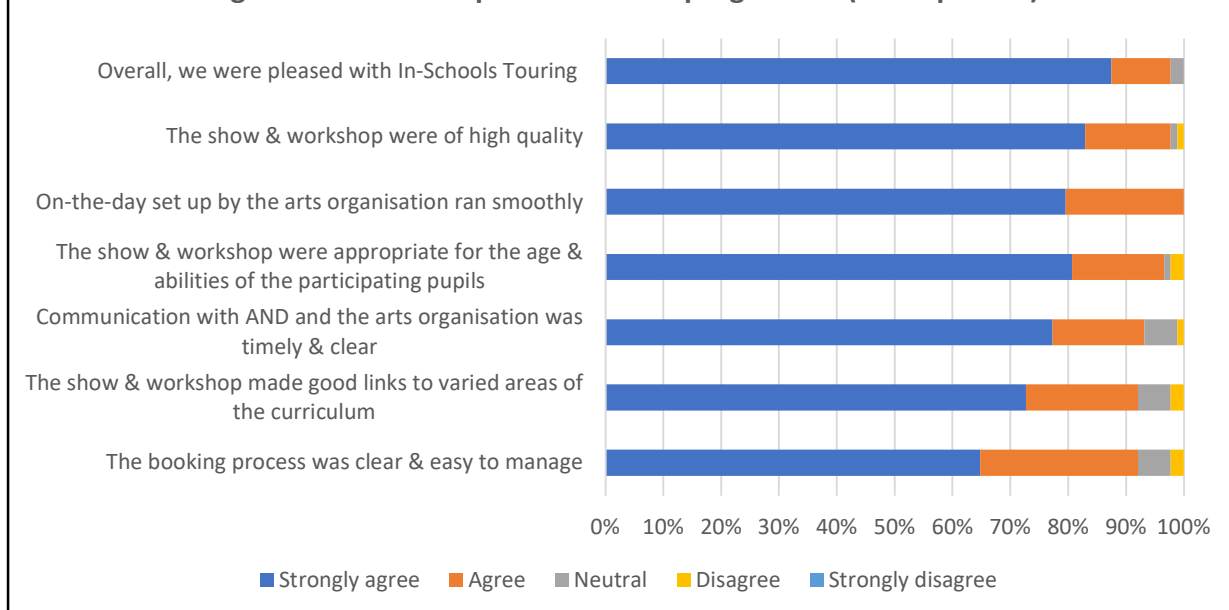
Figure 3: Factors informing schools' decision to book (88 responses)



The importance of the quality and reputation of delivery organisations decreased slightly from the pilot, with 64% rating it as very important compared to 72% in the pilot. A bigger drop was seen in the importance placed on the choice of artform, falling from 67% in the pilot to 48% in Year 1. Teacher feedback suggested that many schools placed higher value on giving pupils a fun new experience with artists than choosing a specific artform or linking closely to the curriculum. As one teacher put it, 'Something fun, new and innovative delivered by professionals meant the children were fully engaged and enjoyed the experience, thereby learning and benefitting!'

This helps explain why the specific artform was a lower priority for schools. However, it doesn't fully explain why the importance rating dropped so sharply from the pilot. One possible reason is that schools choosing poetry or writing organisations often did so to meet specific school development goals. For example, all schools that booked Apples and Snakes in the pilot and 78% of those that booked Arvon in Year 1 rated the artform as very important. Since each organisation in the pilot worked with 20% of schools - compared to just 10% in Year 1 - their strong ratings had a greater impact on the overall figures in the pilot than they did in Year 1.

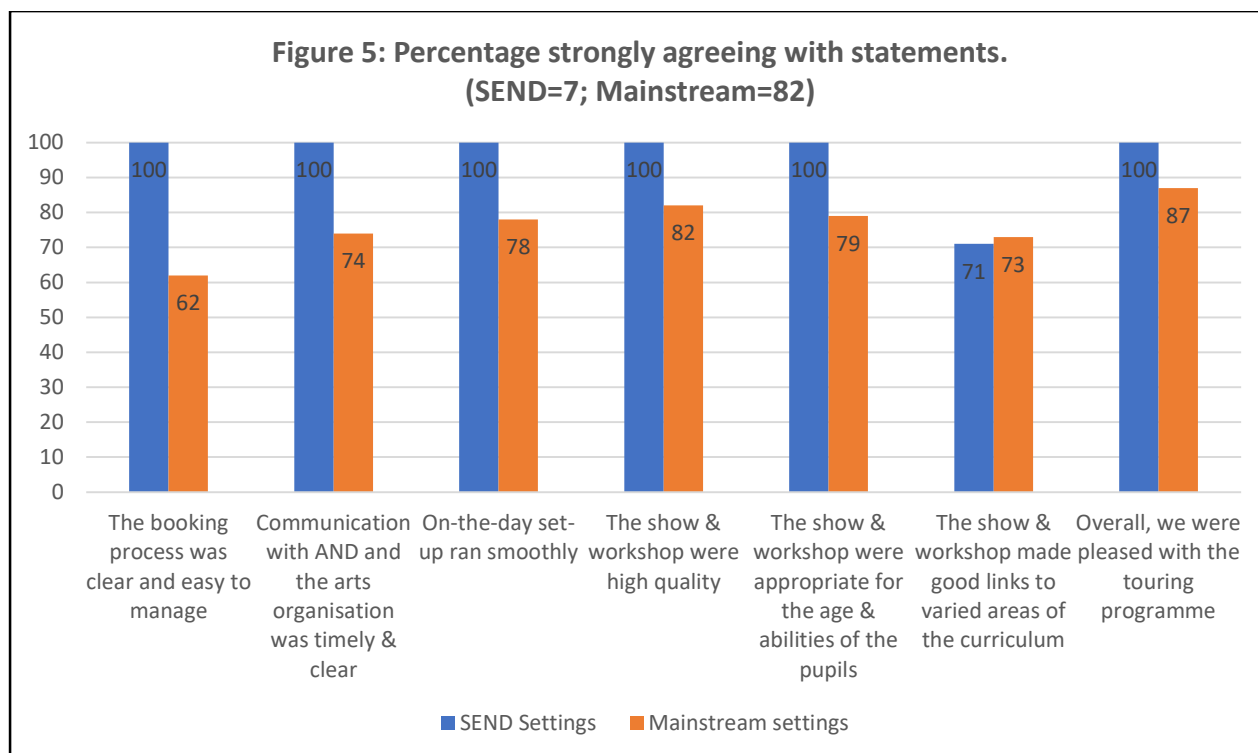
Figure 4: Schools' experience of the programme (88 responses)



Survey respondents were also asked about their experiences of the programme (see Figure 4 above). Overall, 88% of respondents strongly agreed and 10% agreed that they were pleased with In-Schools Touring. Ratings for the quality of the show and workshop, the age and ability appropriateness and the on-the-day set up, were all high although slightly lower than for the pilot. There were differences in feedback about the 10 Delivery Organisations and these reduced ratings were largely attributable to feedback about two organisations where two respondents disagreed that the programme made good links to the curriculum, was appropriate for the ages and abilities of the children and one also disagreed that the show was high quality. Feedback to other questions (such as pupil outcomes) confirmed that teachers were less pleased with one of these organisations (which is not part of the Year 2 programme) whilst the feedback about the second organisation appeared to be the view of a single individual.

Ratings about the booking process and communication with AND and the Delivery Organisations improved from the pilot, confirming the success of changes implemented for Year 1, including earlier handover from AND to the Delivery Organisations and attempts to reduce the volume of emails. However, three respondents disagreed with these statements referring to excessive 'back and forth' to confirm arrangements and 'a lot of paperwork, emails and my time involved.' The AND team have already developed plans to streamline the booking and planning process still further and it will be interesting to track the success of this in Year 2.

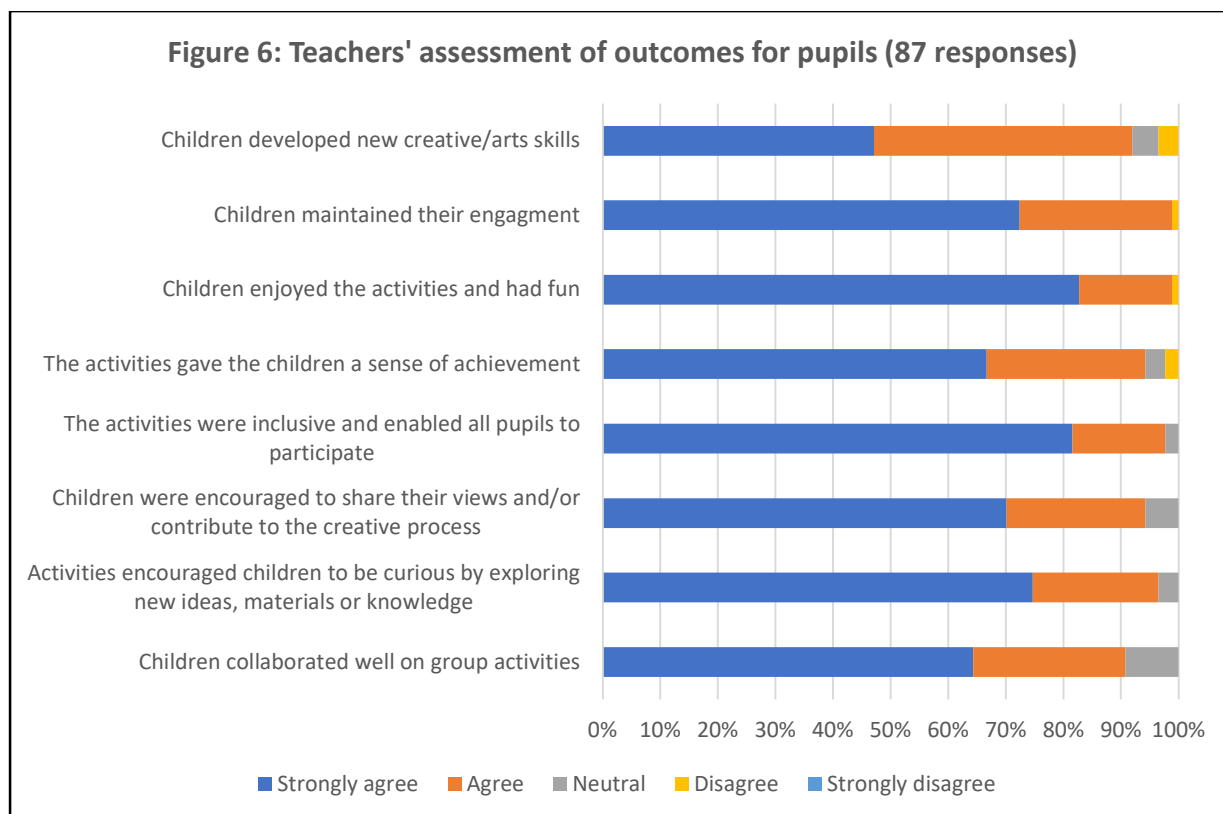
Further analysis of the data revealed that ratings from SEND settings were consistently higher than mainstream settings with 100% of respondents strongly agreeing on the success of all aspects of the booking, communications, set-up and quality of the programme (see Figure 5). Only curriculum links fell short of 100%. It is important to recognise that the sample size of seven SEND settings is small but the results do seem to indicate that the additional support provided by AND to both the Delivery Organisations and SEND schools at planning and delivery, was worthwhile and ensured an extremely positive and inclusive experience for pupils with additional needs.



3.3 Outcomes for pupils

In-Schools Touring had seven objectives for pupils, and responses from teachers indicated that in the vast majority of schools, all objectives were achieved (see Figure 6). Over 90% of respondents agreed or strongly agreed with the outcome statements. As in the pilot, the strongest response was for children enjoying themselves and having fun, where 83% strongly agreed and 16% agreed with this statement. Unlike the pilot, a very small number of respondents (up to a maximum of three) disagreed with four of the statements. These responses came from three respondents and related to three separate Delivery Organisations which also scored lower than the average for other pupil outcomes¹⁰.

¹⁰ This included one of the organisations mentioned in 3.2 that received lower ratings for quality, curriculum links and age and ability appropriateness from one school.



Feedback from teachers about the benefits for pupils was overwhelmingly positive. A thematic analysis of the responses revealed the following benefits which align well with In-Schools Touring's intended outcomes and Primary Arts' Theory of Change.

Figure 7: Teachers' perceptions of the main benefits for pupils (87 responses)

Benefits	Description	Frequency
Creativity and self-expression	Opportunities to be imaginative, creative, expressive or work outside traditional classroom constraints.	32
Engagement and enjoyment	Children being highly engaged, enthusiastic and having fun.	29
Experiencing arts and culture - enhancing Cultural Capital	Experiencing live theatre, music, dance, puppetry, poetry, art etc. Often from different/varied cultures.	26
Skill development	Growth in oracy, listening, storytelling, drama, writing, musical skills, or technical/scientific understanding.	24
Confidence and self-esteem	Building self-confidence, pride in achievements and willingness to participate.	20
Inclusion and accessibility	Experiences being inclusive for all pupils (e.g., use of sensory elements and breakout spaces).	18
Teamwork and collaboration	Working with others, communicating and supporting peers.	14
Cross-curricular links	Reinforcement or introduction of cross-curricular knowledge e.g. online safety, African history.	12
Wellbeing and emotional development	Opportunities for reflection, emotional expression and regulation.	8

Cultural identity and heritage	Opportunities for children to see their own cultures represented and/or celebrated.	7
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Feedback demonstrated that the benefits were rich and multifaceted as the following quotes illustrate:

This activity was a fantastic opportunity for the pupils to develop their creativity, work together as a team, and practice perseverance. They also learnt about the important role of the Queen and the exciting life inside the castle which linked to our topic of Kings and Queens.

Engagement, understanding, appreciation and enthusiasm for poetry as a reading and writing opportunity. Increased confidence to play around with vocabulary choices and build descriptive phrases.

Confidence building, pupil voice opportunities, creative drama, oracy, teamwork, listening skills, observation and comprehension of what they had seen.

Opportunity to enjoy a high-quality production, with talented actors who were able to pose 'big questions' to the children in accessible ways. During the workshops children had the opportunity to develop their drama skills, confidence and presentation skills, they were also able to work on inference and prediction skills.

Learning about their musical cultural heritage and how influential it was in the music world; understanding more about different instruments and their unique sounds; learning about a specific musical genre; understanding how music unites people from all cultures; the opportunity to play panpipes.

3.4 Feedback from pupils

In the pilot programme, Delivery Organisations asked pupils three questions:

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

Feedback gathered from pupils in this way in the pilot gave valuable insights into their experiences and the outcomes of the programme. However, methods used were overly reliant on written responses and for Year 1, the aim was to devise more inclusive approaches. Further considerations included the need for consistency to enable the Evaluator to collate responses across In-Schools Touring; and the workload of the Delivery Organisations and AND staff to record, upload and transcribe responses. As part of this consideration, each organisation was asked to gather feedback in only 50% of their schools. The following changes were agreed in discussion with the Delivery Organisations:

- Q1 – **How do you feel about what you’ve done today?** Pupils were invited to choose from a standard set of eight emotions¹¹. The emotions were presented in text and visual image. In SEND settings, a reduced list of four emotions¹² was used.
- Q2 – **You did some new things today. Which do you think was most interesting?** Rather than an open question, this became a multiple-choice question. Analysis of data from the pilot, revealed that pupils’ responses fell into six categories¹³. Organisations devised a statement for each category.
- Q3 – **Today I found out...** This sentence starter remained the same with a recommendation that gathering responses could be facilitated and scribed by an adult where appropriate.

Q1 – How do you feel about what you’ve done today?

Feedback was gathered from 2,851 pupils in 50 schools, including 3 SEND settings. Responses are illustrated in the word clouds below.

‘Amazed’ was the predominant feeling selected by 684 children, with ‘happy’ in second place, chosen by 583 children. ‘Confused’ was chosen by fewest children (83) whilst ‘bored’ was selected by 107 children. In SEND settings, no child selected bored, and ‘happy’ and ‘excited’ were the predominant emotions, chosen by 34 and 28 children respectively.



Figure 8: Feedback from pupils in 47 mainstream schools.

¹¹ These were the top eight emotions chosen by pupils in the pilot: happy, proud, surprised, excited, good/OK, confused, amazed, bored.

¹² Happy, good/OK, excited, bored.

¹³ Working with artists; artform skills/knowledge/experience; social skills/experience; creativity/imagination; cross-curricular; theme related knowledge and curiosity.

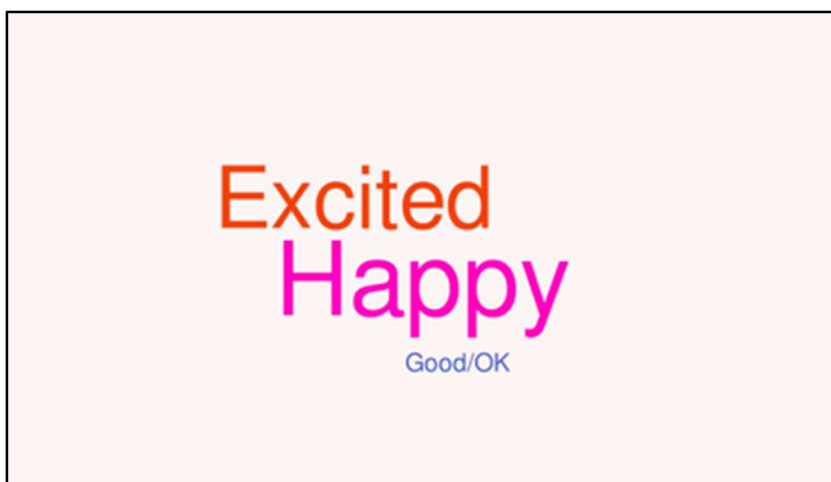


Figure 9: Feedback from pupils in 3 SEND settings.

Q2: You did some new things today. Which do you think was the most interesting?

The ranking of the categories varied across the organisations with all categories receiving the most votes for at least one organisation. However, it was clear that across the 10 organisations, what children found most interesting was working with artists and engaging in creative arts activities, especially if these were new (skills or experiences) and/or had a tangible outcome. Thus, statements selected most frequently included:

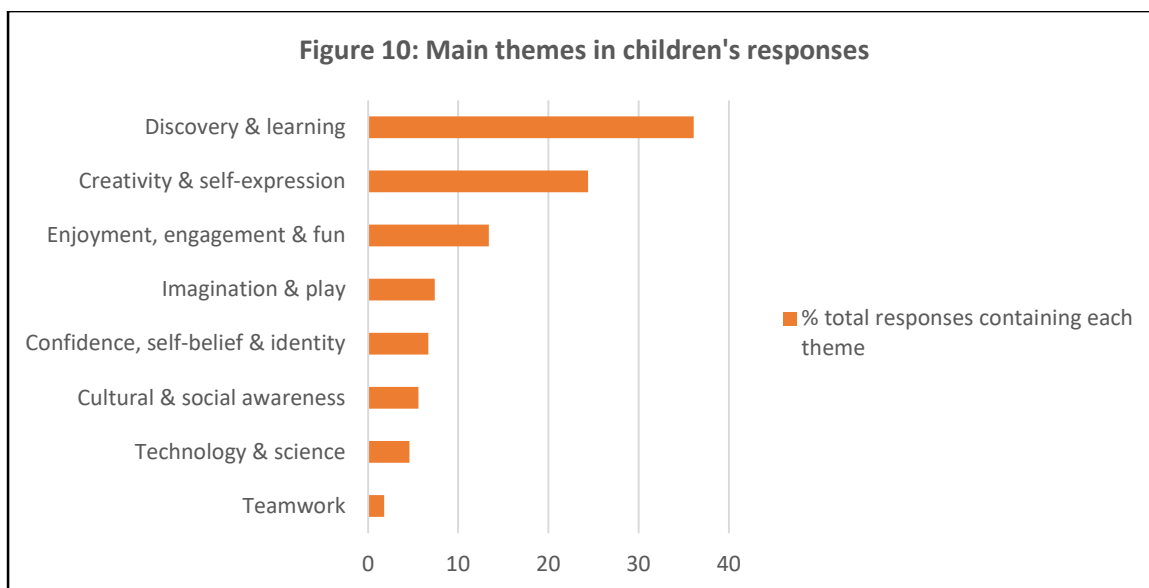
- I met a professional writer; I met some clowns; I heard and saw a band playing in my school.
- I created a puppet; I played an instrument I haven't tried before; I made a story with its own sound effects.

Where performances and workshops had a strong theme or knowledge element, children expressed keen interest in these. Examples included:

- I learnt about children's rights; I learnt about the history of African and Caribbean music and dance; I sang in Spanish.

Q3 – Today I found out...

Responses were collected from over 2,500 children and, not surprisingly, were incredibly varied and reflected both the individual child's interests and the artform and themes of the show and workshop. A thematic analysis was undertaken and the percentage of responses linked to each theme are illustrated in Figure 10.



The themes highlight children's experiences, learning, reflections and emotional engagement. There was crossover in the two most prevalent themes, with children most frequently referring to their engagement with new knowledge, skills or experiences (discovery & learning) and further references to creative practices such as making, writing or performing (creativity & self-expression).

Enjoyment and emotional engagement were widely expressed with many children calling the experience 'fun,' 'amazing' or 'the best day ever.' Children also frequently reported increased confidence, self-belief and sense of identity, often surprised by their talents and evidently proud of their achievements. Imagination and play were central mechanisms through which discovery and creativity were fostered, particularly in activities involving role-play and improvisation. Not all workshops involved teamwork but for those organisations where this was a feature, this emerged strongly in responses.

A notable proportion of responses included cultural and social awareness, as children learnt about diverse traditions, languages and rights. Finally, while less frequent, there was excitement around technology and science from children participating in the minority of programmes that incorporated these elements.

A selection of responses exemplifies these themes.

Today I found out...

- *about a new instrument called djembe drum and learnt about the history of Africa and the Caribbean islands – Year 6*
- *if you have a bit of cardboard paper and a pencil, you can make anything – Year 4*
- *that I can act; that there is bad information – SEND mixed years*
- *about the need to work together to solve a problem – Year 3*
- *that I can make my imagination into a poem – Year 6*
- *that you are you; you are perfect – Y1/2*

- *that anything green can act as a green screen – Year 6*

This distribution of outcomes highlights how arts engagement fosters a holistic developmental experience, combining creativity and cognitive, social and emotional development.

Challenges and best practice

During the year, the Delivery Organisations came together for four Network Days (further details are provided on page 22). The final Network Day took place in May 2025, after programme delivery, and the organisations reflected on all aspects of In-Schools Touring, including gathering feedback from pupils. Whilst the questions remained the same, the organisations had approached this task in different ways which, together with the ages and abilities of the pupils they were working with, affected their experiences of data gathering. The main challenges included:

- reliability of the responses with the risk of children copying friends or selecting a response based on liking an image rather than agreeing with what the image represented,
- reliance on literacy for Q3 (*Today I found out...*) but also for Q2 where pupils who couldn't read needed to remember the six options,
- gathering feedback from SEND pupils,
- finding the time for the evaluation.

The organisations also identified what had worked well with the evaluation questions which included the following:

- Evaluation method/design – using activities linked to the theme/artform.
- Making the evaluation a workshop activity and incorporating it playfully.
- Providing options for responding such as writing or talking to an adult scribe.
- Interviewing (with scribe) or using a Dictaphone for Q3.
- Including images to support the text for Q2.
- Ways of making choices that are invisible to peers, for example, posting into a treasure box.
- Using Widgits¹⁴ (rather than emojis) for Q1 as these are more accessible.

These examples of best practice provide solutions to most of the challenges identified and could usefully be shared with the cohort of Delivery Organisations in Year 2.

Triangulating the evidence

The evaluation was designed to triangulate the evidence on pupil outcomes and it is useful, therefore, to compare the responses from pupils with those from their teachers (see Figures 6 and 7) and the Delivery Organisations. There is very close alignment between these sources of data with all identifying benefits including:

¹⁴ Widgit Symbols are simply drawn, colourful symbols designed to illustrate a single concept clearly and concisely. They are frequently used by schools to support communication with pupils with additional needs.

- engaging in fun, inclusive, enjoyable activities that contributed to feelings of accomplishment and positive wellbeing
- developing capabilities including, creativity, teamwork, confidence, self-belief and arts skills,
- having opportunities to experience live arts events, learn about diverse topics and cultures in interesting and accessible ways, use their imaginations, have their voices heard and express themselves through varied art forms.

3.5 Wider and longer-term impact

Follow-up work

In the follow-up survey (sent six weeks after the visit, with responses from 53 schools), the vast majority of respondents had undertaken some form of follow-up work with pupils, which ranged from class discussions and a written task to reflect on the day, through to integrating the experience into topic-based learning, with the cardboard castle built by Animate Arts, for example, providing the ‘WOW’ moment for several schools embarking on their *Kings and Queens* topic. It was clear in the responses that in many schools, the impact of the visit would extend across the curriculum and beyond the year group involved. In the quotes below, the wider impact has been highlighted in bold:

*Pupils wrote about their workshop in their English lessons the following week and used the art resources provided to create circus-themed art. **Staff have incorporated sensory learning we explored in the CPD as part of their History lessons, for example when learning about WW2, Y6 pupils sampled some food that would have been common at the time.***

*The show was delivered to our children with SEND needs. **Active storytelling and participation have become routine and we have built roleplay into our PSHE sessions.***

*We have used the songs in our music lessons and **intend to build in the lesson plans and resources into our next year's scheme of learning.** We have also listened to the CD that Musiko Musika kindly donated as part of the National Curriculum Listening & Appraising element.*

*The children **completed a sequence of poetry lessons linked to the ideas and suggestion from the CPD in both year 3 and year 6.** The art resources were used to bring the poems to life.*

*We discussed the play with our classes and used this to begin **discussions about misinformation and online safety. This linked to our PSHE, computing and the ideas around the validity of sources in history.***

Lasting benefits for pupils

In the follow-up survey, teachers were asked about pupil outcomes that had persisted or developed over time. The most common responses referred to children continuing to talk about the event and casting it as a highlight of their year, as one teacher described, ‘In a pupil voice questionnaire, many

children from the year group who took part noted the visit as a highlight of their musical experience at our school.' Teachers also reported changed attitudes, motivation and enthusiasm towards arts and creative activities, together with increased confidence and skills. Illustrative quotes include:

The children were so excited and continued to talk about the music and performers for a long time. Lots of our students linked this to their own musical interest and have started taking up more instruments. Interest in learning drumming too.

Oracy skills and confidence have developed.

Children's attitudes towards poetry much more positive.

Children want to perform more - we are channelling this into an end of term performance assembly.

The story is now a favourite that we read again and again and the children often make puppets to use in their play.

Use of resources

In the follow-up survey, teachers reported on their use of the pre-show information, post-show resources, the creative materials, the book box and book list. Ratings for inclusivity were very high with:

- 96% agreeing or strongly agreeing that the resources and activities were accessible for all ages and abilities in primary and SEND settings (the remainder neither agreed nor disagreed).
- 92% agreeing or strongly agreeing that the book box and book list were inclusive (the remainder neither agreed nor disagreed).

Survey respondents were asked about their use of the resources. Some of the questions also referred to 'other teachers' and between 8-14% responded 'don't know'. Key findings included:

- 76% used the information provided by AND to inform parents/carers about the visit.
- 82% used the pre-show resource to introduce pupils to the project before the visit.
- 64% used the visual guide to introduce pupils to the project before the visit.
- 65% were happy for the visit to be a stand-alone event, but...
- 64% used post-show resources to undertake follow-up activities (10-, 30- and 60-minute activities).
- 27% said there was no time in the curriculum for follow-up work.
- 10% didn't find anything in the post-show resource that was relevant to their planned curriculum but all respondents felt there were activities relevant to the children they taught.

These findings confirm the utility of the resources provided to schools and support their ongoing use.

The majority (64%) of respondents had used the creative materials in teacher-planned activities although 22% had used them in activities suggested by the Delivery Organisations. Use was equally split between the year group involved in the visit and other year groups. Ten respondents (20%) said they hadn't used the materials yet but were planning to do so in activities such as Arts Weeks at the end of the summer term. In some schools, the creative materials had been added to the schools' general art supplies, but the majority cited specific projects including:

- Mothers' Day cards.
- A *Very Hungry Caterpillar* collage.
- Costume-making workshops for families linked to World Book Day.
- Circus-themed art and craft.
- Glue and lollipop sticks used in science projects.
- To bring writing to life and support poetry.

It was clear that schools were extremely grateful for the creative materials and books, especially as budgets are so tight. It also enabled teachers to act on new-found creative approaches introduced in the CPD, visit and resources, such as making puppets to integrate in storytelling.

3.6 Outcomes for school staff

The CPD

In line with recommendations from the pilot, schools were strongly encouraged to take up the offer of a CPD session before the visit to prepare relevant staff for the visit and extend the impact by sharing skills more widely across the school. Ninety of the 100 schools booked a CPD session. Of the 89 schools that completed the post-visit survey, 80 booked CPD but, owing to issues with timing and capacity, nine schools did not. An earlier hand-over from AND to the Delivery Organisations is planned for Year 2 which may mitigate timing and capacity issues.

Participants completed a short survey at the end of the CPD session; 571 responses were received from 86 schools¹⁵. Attendance was evenly split between staff who would be involved in the visit and those from the wider school, with strong representation from senior leaders. Participants included:

- 20 Heads/Exec Heads (4%)
- 49 Assistant/Deputy Heads (9%)
- 23 Arts leads (4%)
- 89 other subject leads (16%)
- 357 class teachers (63%)
- 77 teaching support staff (14%)
- 47 'other' (8%), including: 16 SENDCo¹⁶

¹⁵ This equates to just over 50% of participants. Delivery organisations reported that occasionally they ran out of time to administer the survey and some members of staff needed to leave early to meet other commitments.

¹⁶ SEND Coordinator.

Participants were asked for three words to describe the CPD. The results are illustrated below.



Figure 11: Three words to describe the CPD

Just over half (51%) chose 'fun' as one of their words, with other frequent choices including: engaging (25%), informative (20%), creative (16%), interesting (14%), inspiring (11%), and interactive (11%). This range suggests that the organisations struck a good balance, providing sessions that were enjoyable and creative but also useful and motivating. The utility of the CPD was affirmed by survey respondents¹⁷ with 96% agreeing or strongly agreeing that knowing more about the performance and workshop would help them plan how best to deploy learning support, how best to prepare children for the visit, and how to use the visit in curriculum planning.

All respondents were asked to rate their experiences of the CPD, and a minimum of 96% agreed or strongly agreed that the CPD was high quality, the activities inclusive and they had welcomed the opportunity to participate in creative and practical activities (see Figure 12). Typical responses included,

Best CPD we've ever had! And I've worked here for 19 years!!!

The leaders of the session were engaging, professional, friendly and made us all feel valued.

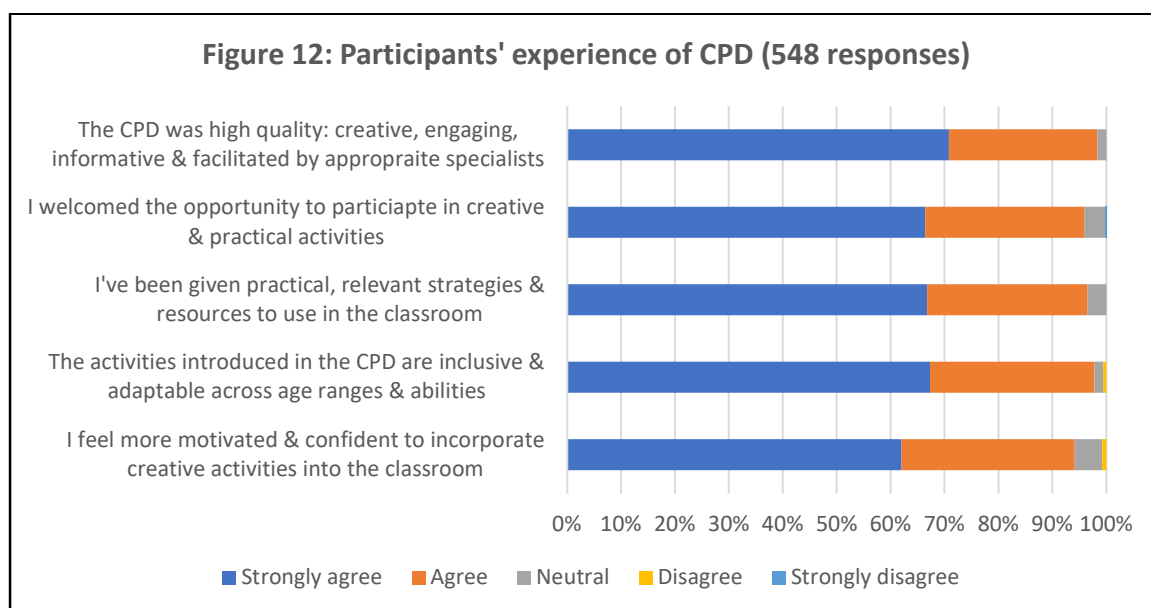
The second quote above suggests that as in the pilot, participating in a creative session achieved additional benefits linked to staff wellbeing which is a mid-term outcome on Primary Arts' Theory of Change. The following quotes illustrate these benefits:

¹⁷ This question was only asked of the 283 staff members in the year group that would be participating in the visit.

I really enjoyed this session. After a hard day this was amazing. I came out of work feeling happy and in a great mood.

Thanks so much. You made everyone smile and for this time, we were able to forget our troubles and enjoy being together.

I usually go home really stressed and heavy with the day but in that yellow door exercise I felt the monsters leaving... I feel completely light.



Almost all respondents cited specific activities or approaches they would use in the classroom with 96% agreeing or strongly agreeing this objective had been achieved. As one teacher explained,

The storytelling activity is brilliant, I'm going to use it tomorrow. It's great for getting everyone involved - will really help with speech and language, which is a major area of challenge for our children.

The CPD also raised confidence and motivation to incorporate creative activities across the curriculum. Depending on the artform and focus of the session, teachers referred to outcomes such as greater use of sensory activities or recognising the value of getting children to move and use their bodies. Reflecting on the sessions, Delivery Organisations highlighted how some staff members were sceptical or nervous at the outset, but this generally dissipated during the session. Putting people at ease and taking the fear out of facilitating creative activities was a key element in the success of the CPD (and a key element in Primary Arts achieving sustainable impact). One teacher commented, 'Thank you so much! This made me a bit less scared of drama which is a difficult task!'

Although ratings were very high, there were a small number of neutral responses and a very small number of 'disagrees' to the statements. Feedback indicated two issues that led to these responses: the content being enjoyable and useful as preparation for the visit but having limited professional

development benefit; and the content being targeted at one Key Stage rather than being applicable across the age range in primary schools. As one teacher said, 'It was a pre-session introduction for the teachers. Teachers enjoyed the session but struggled to see any professional development that could be applied to their own practice.'

These issues could be addressed in the future through clearer briefing (and where necessary, support) for Delivery Organisations and potentially, making it clear to school staff that the CPD would focus on a specific age range.

Overall benefits for school staff

In the post-visit survey, respondents reflected on the outcomes for them and other school staff from the CPD and the performance and workshop. Thematic analysis of the responses identified the following areas of benefit:

Figure 13: Main benefits for teachers (87 responses)

Benefits	Description	Frequency
Creative teaching ideas and strategies	Gained ideas for incorporating e.g. drama, art, storytelling and music into the curriculum.	34
Confidence building	Increased confidence in delivering creative subjects e.g. poetry, drama, and music.	26
Inclusive practice & SEND strategies	Improved awareness of inclusive methods, particularly for SEND learners.	22
Classroom application & curriculum links	Practical strategies, tools or resources for classroom planning or delivery.	21
Sensory learning approaches	Use of senses and low-cost sensory tools to enhance learning.	16
Teamwork and collaboration, supporting wellbeing	Opportunity for staff bonding, collaborative learning or shared experience.	14
Engagement and enjoyment	Descriptions of the CPD being fun, inspiring and motivating.	13
Subject-specific arts and creative skills	Specific skills such as teaching djembe or poetry, or making puppets.	12
Working with diverse cultures	Learning about and integrating cross-cultural or heritage-based content.	9
Technology and cross-curricular tools	Use of tools such as music apps or creative writing across subjects.	6

The CPD sessions, performances, and workshops provided meaningful professional development for teachers, particularly by: introducing creative, inclusive teaching methods across the arts; equipping staff with practical ideas for creative and engaging lessons, often with minimal resources; building confidence to apply creative pedagogies across the curriculum; and encouraging teamwork and fostering a supportive and collaborative environment among staff, thus promoting wellbeing.

3.7 Outcomes for the Delivery Organisations

In response to recommendations in the pilot evaluation, the nature of the relationship with the cultural organisations delivering the In-Schools Touring programme was clarified: for this strand of work, A New Direction is a commissioner, not a partner. Terminology shifted accordingly with lead representatives from the 10 ‘Delivery Organisations’ invited to attend four, day-long, in-person, ‘Network Meetings’ across the year, each with a specific focus:

1. A general introduction to Primary Arts, In-Schools Touring (including learning from the pilot) and the other organisations (September 2024).
2. Access and inclusion (November 2024).
3. Evaluation (January 2025).
4. Reflection and celebration (May 2025).

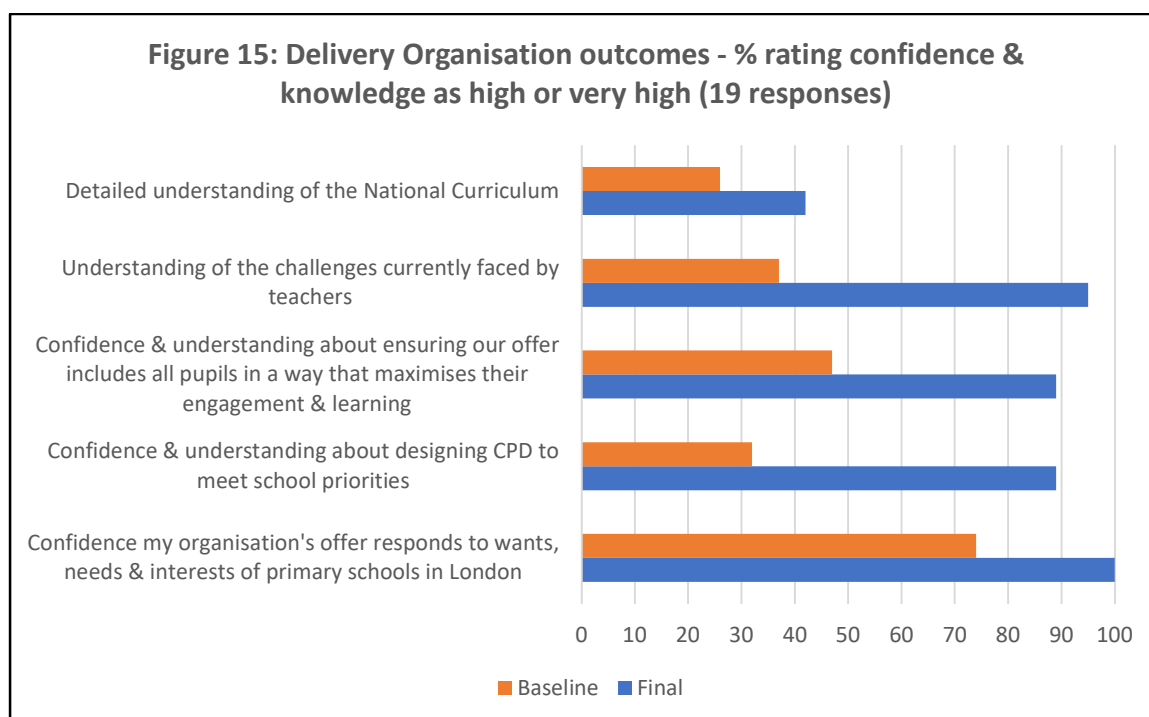
Participants at the Network Meetings completed a baseline and final survey in sessions 1 and 4, which included a rating scale linked to the In-Schools Touring objectives for the Delivery Organisations. The mean ratings are presented in Figure 14 together with those from the pilot. As in the pilot, increases in the ratings were evident for all outcomes and excepting for, ‘detailed understanding of the national curriculum,’ these increases were greater than in the pilot. Year 1 participants had lower baseline ratings for all outcomes compared to the pilot which may account for the increased degree of change. The greatest change was in participants’ confidence to design relevant CPD which probably reflects the fact that this was a new area of delivery for some individuals. However, the increased ratings for the top four outcomes¹⁸ suggests that the Network Meetings and additional support provided by AND staff were effective in developing the relevant confidence and understanding of participants. It also suggests a cohort open to learn from others and improve their practice.

Figure 14: Delivery Organisation outcomes – individuals’ ratings on a five-point scale (In descending order of degree of change)	Baseline mean score	Final mean rating	Change in rating
Confidence & understanding about designing CPD to meet school priorities	3.37 3.45	4.32 4.09	+0.95 +0.64
Confidence my organisation's offer responds to wants, needs & interests of primary schools in London	4.00 4.27	4.79 4.64	+0.79 +0.37
Confidence & understanding about ensuring our offer includes all pupils in a way that maximises their engagement & learning	3.68 3.82	4.42 4.45	+0.74 +0.63
Understanding of the challenges currently faced by teachers	3.42 4.18	4.16 4.36	+0.74 +0.63
Detailed understanding of the National Curriculum	3.11 3.27	3.47 3.73	+0.36 +0.46

Key Year 1 (19 matched responses)
Pilot year (11 matched responses)

¹⁸ Network Meetings did not directly address the National Curriculum.

As can be seen in Figure 15, by the end of the programme, at least 89% of participants¹⁹ rated their capabilities as high or very high for four of the five outcomes.



In the final survey, participants identified key takeaways from their experience of the programme. These were varied and often unique to the specific organisation or individual, but a small number of common areas emerged:

- Increased knowledge and confidence to work with SEND children in mainstream and SEND settings.
- Greater appreciation of the diversity of school environments and locations in London.
- Developed practice in relation to primary schools, specifically, new skills in evaluation, designing and delivery CPD and working effectively in SEND settings.
- Affirmed the value of the organisation's work and identified areas to build on.

Delivery Organisations' reflections on the Network Meetings

Delivery Organisation leads were asked to rate the usefulness of the Network Meetings. The mean rating was 8/10 but the range was 5.4 to 10, indicating the diverging views of participants. Those giving a high score described the days as 'a rare opportunity' and 'really valuable and inspiring'. Regardless of the score given, all participants identified benefits which included the following (the number of responses is bracketed):

- **Peer learning and best-practice sharing (18)** – *It was brilliant to meet the other organisations and to share practice and learn from their approaches and ideas.*

¹⁹ This represents 17 of the 19 survey respondents.

- **Opportunities to reflect on and develop own practice** (7) – *The Network Days have also gently identified things that we could be doing better.*
- **Getting to know AND and the programme** (4) – *Information on AND so useful when in schools and discussing the wider project.*
- **Collaboration and community-building** (3) – *It was useful to generate a sense of community and collaboration among the organisations.*
- **Insights on access and inclusion** (3) – *I found the session on access and inclusion particularly useful, given that it's an area of practice that we were initially less familiar with.*
- **Insights on evaluation** (3) – *I especially found the evaluation day useful...it really opened my eyes.*

The reason a small minority of participants gave the Network Meetings a lower score was the length of the sessions with some feeling that ‘there are definitely diminishing returns after about a half-day activity.’ Six participants suggested shorter days ranging from half-days to an earlier finish time with an allied suggestion (from four participants) that ‘sections of information could be distilled down and distributed in email form.’ However, this was a minority view and feedback also indicated that some information provided in emails had been missed by a small number of organisations (such as the requirement for delivery teams to attend a Facilitators’ Onboarding session), reinforcing the need for information sharing in-person. Other suggested improvements included providing a summary of action points after each day and scheduling the final day closer to the end of the delivery period.

Outcomes for delivery teams

In line with a recommendation from the evaluation of the pilot, online Facilitator Onboarding sessions were provided for members of the delivery teams²⁰ shortly before the delivery period. The sessions included background on AND, Primary Arts and In-Schools Touring together with information on programme evaluation, inclusion and safeguarding. Freelancers were paid to attend these sessions.

Facilitators completed a baseline survey before attending the Onboarding and a final survey at the end of programme delivery. The baseline was completed by 33 individuals and the final survey by 31 individuals. However, owing primarily to changes in team members, there were just 25 facilitators who completed both surveys, and this is the data used for the rating scale linked to the achievement of programme objectives (see Figure 16).

²⁰ A choice of four, 1.5-hour sessions were offered and attendance was, in theory, compulsory.

Figure 16: Delivery Team outcomes – individuals’ ratings on a five-point scale (n=25) (In descending order of degree of change)	Baseline mean score	Final mean rating	Change in rating
Understanding about AND, In-Schools Touring & wider Primary Arts programme	2.36	3.52	+1.16
Confidence & understanding about evaluating arts programmes in schools	2.96	3.64	+0.68
Confidence, experience & understanding about how to work with primary aged pupils in their settings	3.88	4.48	+0.60
Confidence & understanding about ensuring my work in school includes all pupils in a way that maximises their engagement & learning	3.88	4.44	+0.56
Understanding of the challenges currently faced by teachers	3.56	3.84	+0.28
Detailed understanding of the National Curriculum	2.96	3.20	+0.24

The mean ratings for all outcomes increased with ‘understanding about AND, In-Schools Touring and the wider Primary Arts programme’ showing the greatest change. The fact that the baseline for this outcome was low (with 6 participants rating their understanding as average; 11 as low; and 3 as very low) affirms the need for this onboarding as the facilitators are the interface between Primary Arts and school staff and pupils. By the end of the programme, over half the facilitators rated their understanding as high or very high with only 4 rating this as low. The range of ratings decreased between the baseline and final surveys, but the breadth of this range was notable and indicated very varied levels of capabilities amongst the delivery teams. Respondents were asked how long they had worked with their Delivery Organisation²¹ but there was no correlation between this and capability ratings.

In the final survey, respondents were asked how useful they had found the onboarding, the mean was 6/10 but the range was 0-10. Those giving a low score mostly questioned the necessity of the sessions, with one practitioner asserting, ‘Freelancers’ time is at a premium. Although it was nice to meet the team, I didn’t think it was necessary...for more seasoned facilitators.’ It is worth noting that this practitioner was working for a Delivery Organisation that hadn’t realised they were supposed to be paying their facilitators to attend the Onboarding and this may have been a factor in the response.

Asked what they had found useful from the Onboarding, survey respondents identified specific and varied benefits, but a strong theme emerged of understanding the wider context within which they were working and ‘feeling part of something bigger’. Specific benefits included,

- Meeting other practitioners (13)
- Overview of AND and In-Schools Touring (10)
- Hearing other people’s experiences (6)
- Clear explanation of the evaluation (6).

²¹ Given the choices: First time; less than a year; 1-4 years; 5+ years.

Confidence and understanding about evaluation recorded the second highest change in mean ratings and comments in the survey indicated that for some practitioners, this was a significant area of development. As one wrote,

I found it useful to hear how the evaluation had been planned. I was inspired by the thoughtfulness and meticulous work that had gone into the planning process and will try to take a similar approach for any evaluation I have ownership of in the future.

The evaluation is a good example, however, of the challenges inherent in delivering a unified approach to planning, support and guidance to organisations with diverse artform practices, employing facilitators with varied levels of expertise, and who are working with children across the primary spectrum of ages and abilities. Hence, another survey respondent wrote, ‘The evaluation was not suited to our KS1 audience. It would have been nice to have some ideas on how to adapt it to our audience.’ (See Section 3.4 for further discussion on gathering feedback from children).

Suggestions for improving the Onboarding were wide ranging and often reflected the existing experience level of the practitioner and also, the training provided by the relevant Delivery Organisation. Where comprehensive training had been provided and/or experience was high, respondents tended to feel the sessions were too long or unnecessary. Brevity was the main recommendation (albeit from a minority) but an equal number of respondents praised the sessions as ‘concise, engaging and enlightening.’ In terms of content, there were requests for advice on working in SEND settings and information about the challenges schools are facing. Whilst these are important areas of professional development for facilitators, it could be argued that this should be covered by the Delivery Organisations.

Key takeaways for the facilitators from their involvement in In-Schools touring were similar to those highlighted by the lead representatives (see page 24) and included:

- Improved understanding of primary schools; current challenges; and the differences between schools and how to work with different age groups – *As someone who hadn’t delivered workshops before, I learnt a lot about how to deliver to children and how much that varies between age groups.*
- The need and ability to be responsive and adapt to the situation in a specific school setting – *Often, what we plan is very different from what gets delivered, I really like being responsive, on the spot.*
- Increased knowledge and confidence about making work more inclusive and how to work most effectively with SEND children – *eye-opening to see teachers/support staff working with SEND pupils, it built my confidence to observe their practice.*

3.8 Recommendations for In-Schools Touring

- **Consolidate and share best practice on evaluation methods:** Disseminate the inclusive feedback methods and evaluation tools that worked well in Year 1 across all Delivery

Organisations ahead of Year 2. Consider purchasing Dictaphones for use by each organisation.

- **Tailor CPD content and support:** Ensure CPD sessions balance preparation for visits with professional development and, if appropriate, clarify where content is intended for a specific Key Stage. Provide support to Delivery Organisations with less experience of delivering CPD.
- **Refine facilitator onboarding:** Review and reduce the content of onboarding sessions while maintaining key information on inclusion, evaluation and the wider context of Primary Arts.
- **Continue support for SEND inclusion:** Maintain the tailored planning and delivery support offered to SEND settings, given the exceptional feedback from these schools.
- **Improve clarity of communication with Delivery Organisations:** Build on improvements from Year 1 by providing succinct action summaries after Network Days and ensuring key information is shared both verbally and in writing.
- **Streamline communication with schools:** Consider ways to avoid duplication between AND and Delivery organisations and minimise emails to schools.

4 Go & See

4.1 Attendances

10 cultural venues
67 schools visiting 77 events²²
3,908 pupils²³
647 accompanying adults (school staff and parents)

Responses were received from 31 of the 34 school visits made to the Winter programme of Go & See but only 17 of the 41 school visits made to the Summer programme. This was due in part to certain activities taking place close to the end of term and also, a technical issue at AND which meant surveys were not sent to schools as scheduled for some of the events and by the time this error was recognised, it was the end of term. The response rate for the Winter programme was very high at 91% but only 41% for the Summer programme, with an overall rate of 64%.

The total number of children booked was slightly higher than the number that attended. The most common reason cited by schools for these differences was pupil absence. In a small number of cases, one or two pupils had also left the school. Although a minority response, it is worth noting that in two schools, SEND children were excluded from the trip by the school. In one case this

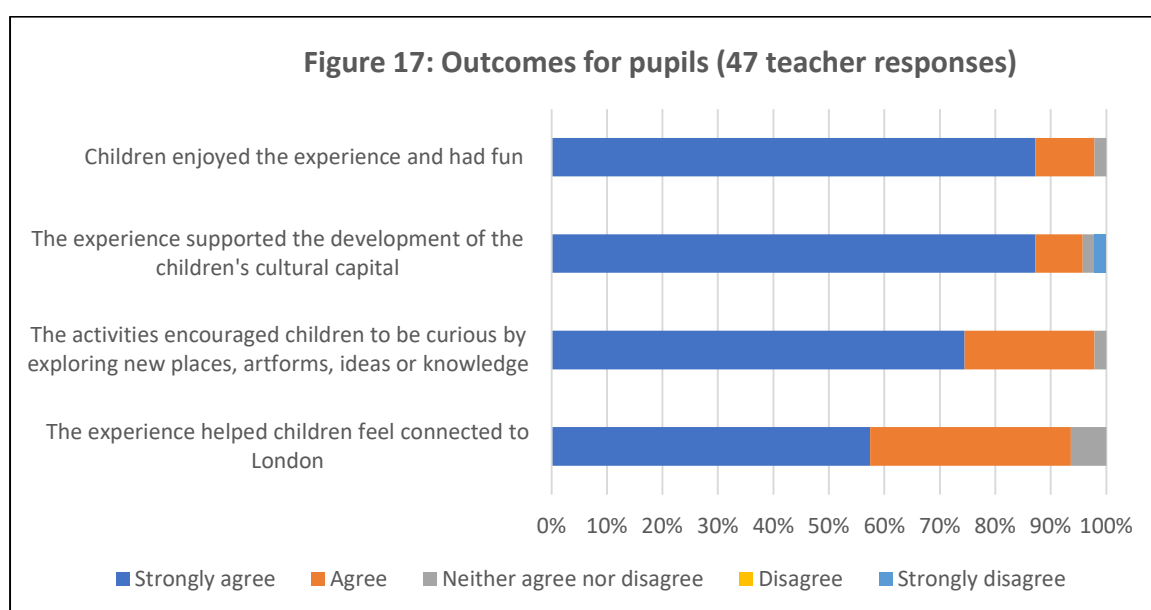
²² Five schools were affected by the cancellation of a performance at the Polka Theatre in Summer 2025 due to flooding. Two attended alternative performances in July, one is attending an alternative in October and the remaining two will book alternative performances in the autumn term. They have therefore all been included in these numbers.

²³ A New Direction's proposal set a target of 4,500 tickets for children in this programme, which proved unaffordable in Year 1 given the high number of tickets needed for accompanying adults. The total of 3,903 is from a total allocation of 3,996 but was affected by some child absences, and included one school with 70 pupils which dropped out the day before their planned visit to the Royal Academy due to insufficient parent helpers. The combined total number of pupils participating in the Primary Arts programme this year was 13,374, which is higher than the target set in the proposal of 11,500 (7,000 touring, 4,500 Go & See).

resulted from a risk assessment undertaken by the school and in the other, a parent wasn't available to accompany their child. Suggested improvements included earlier notification of the access budget but in reality, the delay was probably internal to the school rather than the timing of information provided by A New Direction.

4.2 Outcomes for pupils

Over 94% of respondents agreed or strongly agreed that the desired outcomes for pupils had been achieved with the highest ratings for children enjoying the experience, having fun and developing cultural capital. The findings are broadly similar to those for the pilot except for 'children feel connected to London' which had an average rating of 4.13 in the pilot and 4.51 this year. There is no obvious reason for this difference.



Asked about the main benefits for the children, teachers' comments illustrated how the desired outcomes had been achieved.

- **Fun and enjoyment** – the majority of comments included words such as *enjoyment*, *excitement*, *immersion* and *amazing*.

Our children really engaged with the art work and had so many questions following the experience. They loved almost being a part of the art and were excited to be able to manipulate certain pieces. We had so many boys that were really engaged and interested in all of the art, when our data shows that usually our boys aren't as engaged with art as our girls. A lot of the children said that it was 'the best thing ever'.

- **Cultural capital**²⁴ – through new experiences such as attending a live performance for the first time, understanding social etiquette in cultural spaces and seeing their own cultural backgrounds represented at the event.

The children thoroughly enjoyed this experience and had an amazing time at the theatre. For many of them, it was their first time attending a theatre or watching a live pantomime, and they were brimming with excitement and curiosity both before and after the performance. This exposure to live theatre, encouraged many children to portray their own stories through role play and further in class discussion.

Learning social expectations of visiting a theatre.

It was the first time that the majority of the class visited a theatre and saw a live show. Before, most of them had only been to a cinema. They also saw a diverse show with actresses from different backgrounds and also learnt some sign language.

- **Exploring new places and feeling connected to London** – several teachers referred to the journey as a learning experience in itself.

Children going on a journey and exploring the underground and different areas of London. (Year 1 pupils from a school in Chiswick travelling to Islington).

The children loved travelling outside of their local community to visit a theatre to watch a production. (Year 5/6 pupils from a school in Limehouse travelling to Greenwich Theatre).

- **Encouraging curiosity, imagination and creativity** – as illustrated in the quotes below.

They were really inspired by seeing the animation on large screen. They felt it was a very special building. They loved using the resources to make their own 3D stop motion animations. The free modelling resources made their animations look so professional and they were able to discuss, predict and analyse the clever plot lines and jokes to add to their own work.

The experience sparked their creativity and encouraged them to think beyond the ordinary. Meeting a character like the boy with wings helped them explore themes of heroism, courage, and believing in themselves.

- **Curriculum links** – several respondents referred to general and/or specific curriculum links.

Children now have prior knowledge of Vikings and some of the stories, names that they will come across in Year 4 when they learn about Vikings as a history topic.

²⁴ See this blog about Cultural Capital in schools. <https://nationalcollege.com/news/ofsted-cultural-capital-guide>

Watching a puppet show, which supports the DT curriculum, reading and writing.

Immersion into art, awe and wonder, fascination and links to the upcoming art unit of work on Chris Ofilli in their art unit next term.

Children's speech & language skills retelling the story and creating recounts of our trip.

- **New experiences for pupils who are under-served** – the inclusive nature of the programme and additional support offered, facilitated access for children who are often excluded from cultural visits.

Our pupils rarely get the chance to go out due to their needs and [school] budgets so this was magical for my pupils. Also, it was the first time the school has ever been to the Little Angel Theatre and we absolutely loved it, and as we have signed up to the Hackney 10 x 10 programme it gave our under tens a theatre opportunity. (SEND school)

Children who normally find it challenging to go on trips were supported to access a theatre event with space for a movement break. Many of the children are also in receipt of Pupil Premium funding and had never been to a theatre before, so it was a great opportunity to enrich their cultural capital. (SEND pupils in a mainstream school)

4.3 Outcomes for Teachers

Online CPD was developed for the visual arts events, specifically Frameless (in the Winter and Summer programmes) and the Royal Academy (Summer only). There was a total of 11 survey respondents from these events but only five said that staff had accessed the CPD. All five agreed or strongly agreed that the CPD was engaging, informative and creative, had helped them prepare pupils for the show, and provided practical and relevant strategies and resources for the classroom.

Of the six schools that didn't access the CPD, the main cause was relevant staff not having time with two also reporting that the subject wasn't a CPD priority for their schools.

Responses to this and other questions suggested that staff had used the other resources provided. Examples included:

The information sent out was very useful - especially the pre and post show information to share with the children, it helped me focus my questioning.

The resources provided before the performance were incredibly helpful. The visual story allowed some of our children with additional needs to access the performance more easily, and the teachers valued the supportive materials, which guided meaningful questions and discussions both before and after the show.

The children love Julia Donaldson so using the trailer for the show and other materials really built-up excitement for reading in general.

Although teachers were asked about the main benefits for them from the event and the CPD, the majority referred to their witnessing outcomes such as cultural capital for pupils, for example, 'Seeing the joy on my pupils' faces was unbeatable!' Comments also included:

- **Opportunities for pupil learning arising from the event**

We are having a creative afternoon, where the children are planning and making their own artwork (with no set outcome). [Frameless] gave them lots of inspiration and gave some of them the comfort of knowing that there are so many different forms and themes of artwork available.

It was an opportunity for discussion regarding the performance and elements that make up a performance (script, rehearsals, production team, sound team, director).

- **Seeing children in new environments**

School trips give teachers opportunities to get to know children better and see the children in a different environment.

- **Learning for teachers**

A better understanding of how digital art enhances the classroom experience and how to build digital art in the curriculum.

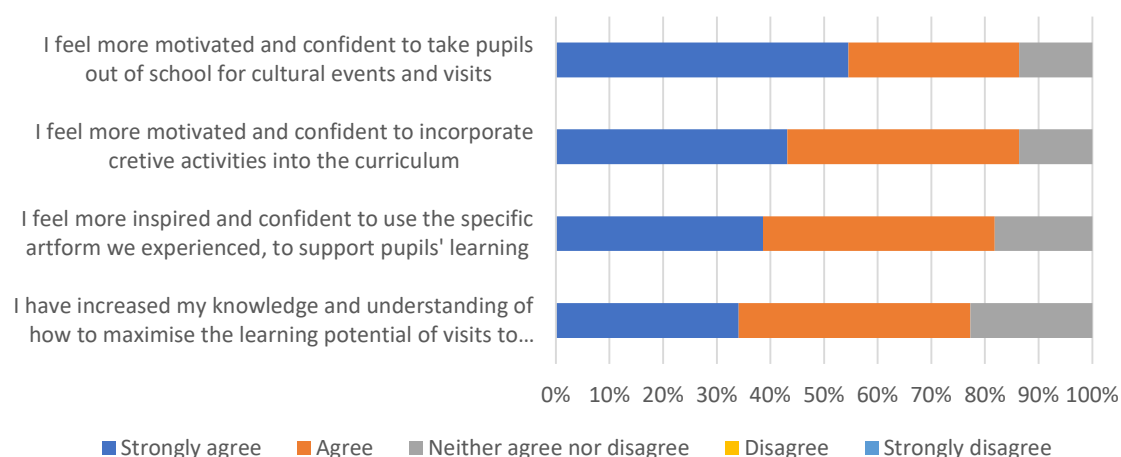
Useful to think about ways to engage pupils in other trips.

The show provided fresh inspiration for how I might use drama, visual storytelling, and character exploration in my teaching to deepen pupils' comprehension and enjoyment of reading.

Better knowledge and understanding of the book and a chance to see how to incorporate puppetry into theatre

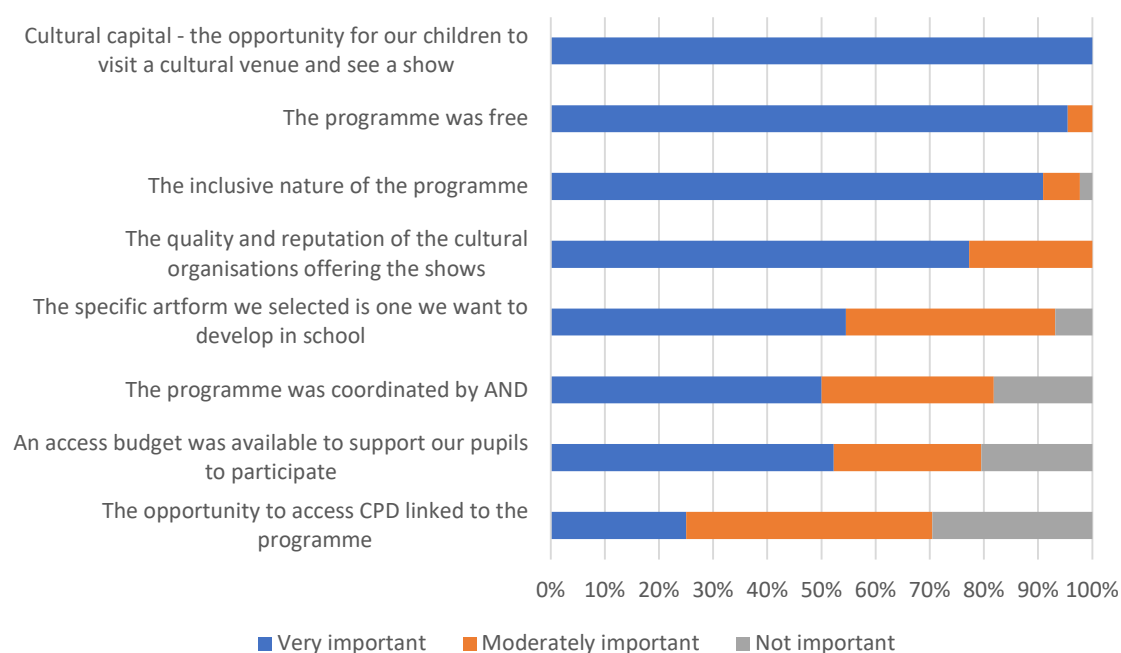
Asked about the desired outcomes, as in the pilot, the majority of respondents agreed or strongly agreed that these had been achieved (see Figure 18 below). Motivation and confidence to take pupils on cultural visits, to incorporate creative activities in the curriculum and to use the specific artform to support learning, had all increased for at least 82% of respondents. And generalising what they had learnt from Go & See about how to maximise the learning potential of visits had also increased for 77% of respondents.

Figure 18: Outcomes for teachers (44 responses)



4.4 Reflections on the Go & See programme

Figure 19: The importance of programme factors (44 responses)



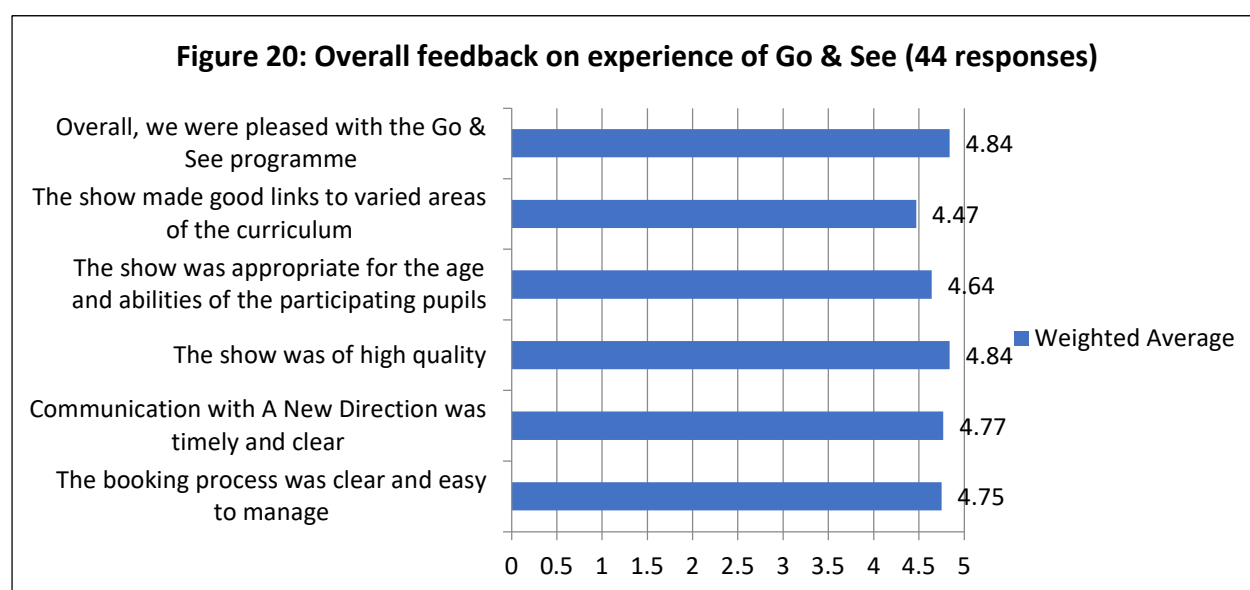
Teachers were asked about the factors that had influenced their decision to book Go & See (see Figure 19 above). As in the pilot, the chance to develop cultural capital was very important for all respondents and the fact that the programme was inclusive and free was very important for over 90% of respondents (the survey for the pilot didn't list inclusivity as a factor). For over 75% of respondents, the quality and reputation of the cultural organisations was very important, and the provision of an access budget was very important for 50% of respondents but not important for 20%, suggesting this was a school-specific factor. As with the pilot, the CPD was the least important factor.

All aspects of the Go & See experience were rated very highly (see Figure 20), with all mean scores above 4.4 (where 5 = strongly agree). A New Direction factors (the booking process and communication) and provider factors (quality, curriculum links and pitch) were equally well regarded. The ratings in the pilot were all the same (for curriculum links) or slightly higher but the sample size of 15 for the pilot survey was relatively low so these differences are not significant.

General comments were overwhelmingly positive, however, after referring to visiting Frameless as ‘brilliant,’ one teacher did note,

Needed more of a warning of how much nudity was in one of the rooms – it was a lot for the age group/demographic. We would have left the room during this point, and then returned later if we knew the nudity was on every wall and at the scale it was.

A similar concern was raised by a teacher during an observation visit by the Evaluator and it may be advisable to provide a content warning in advance. Comments from respondents in SEND settings highlighted their appreciation of the programme including relaxed performances with a plea to ‘Keep offering SEND complex needs schools more opportunities.’



4.5 Recommendations

- **Continue to prioritise inclusive practice for SEND pupils:** Maintain and possibly expand the offer of relaxed performances and accessible venues, with targeted outreach to special schools and SEND coordinators.
- **Continue supporting access needs:** Explore whether further mitigations are appropriate to ensure schools can include all pupils in Go & See visits.
- **Enhance content guidance:** Where appropriate, provide advance content warnings (e.g., visual art nudity) to allow schools to prepare or adapt their visit accordingly.

- **Extend the offer of CPD across the Go & See programme:** Explore options for providing CPD for performing arts offers.

5 Masterclasses and Come & Try

5.1 Overview

Each of these single-session professional development strands comprised six sessions, covering varied themes and artforms. The maximum capacity for each Masterclass was 30 and for Come & Try it was 25, giving a potential total number of participants of 180 and 150 respectively. However, owing to last-minute cancellations, actual attendances were lower, with a total of 143 participants for the Masterclasses and 113 for Come & Try²⁵. There was no restriction on how many sessions an individual teacher could book and for the Masterclasses, 24% of participants attended more than one session (between two and six sessions) whilst for Come & Try, the majority (56%) attended more than one session (between two and five sessions). This resulted in 95 individuals from 43 schools taking part in the Masterclasses and 53 individuals from 47 schools in Come & Try. As some sessions in these strands were over-subscribed, it may be worth putting a limit on the number of sessions a school or individual can book to extend the reach of the programme.

Participants completed an online survey at the end of each session. A total of 101 completed surveys were received across the Masterclasses (giving a response rate of 73%) and 84 responses from the Come & Try sessions (giving a response rate of 74%). For Come & Try, this is identical to last year and as these are more informal, twilight sessions, there are always participants who need to leave towards the end of the session and therefore miss the evaluation activity. For the Masterclasses, however, the response rate dropped from the pilot when it was 87%. The response rates for two of the Masterclasses were below 45% suggesting the sessions may have overrun with insufficient time left for the evaluation. It would be useful to restate the importance of the evaluation with partners and participants to gather as representative a sample of feedback as possible.

In the pilot, it was noted that for the Masterclasses, attendance from EYFS and SEND settings was very low. However, this was not the case for Year 1, where there was good representation across phases and settings. A recommendation for Come & Try from the pilot was to try to increase attendance from non-teaching and support staff but numbers actually fell, with no administrative staff attending and just one member of support staff. The nature of work contracts for administrative and support staff may deter them from engaging in twilight sessions and they may also feel the sessions are more appropriate for teachers.

Evidence from the surveys suggests that both strands reached teachers who were not aware and/or had not previously participated in events run by the Crafts Council, CLPE and/or AND.

- 49% of Masterclass participants were new to CLPE and 60% new to AND
- 31% of Come & Try participants were new to the Crafts Council and 30% new to AND.

²⁵ Masterclass attendance was 77% of capacity; Come & Try was 76% of capacity.

Participants placed high value on learning more about these organisations and their support for schools, with 97-99% agreeing or strongly agreeing with these statements (see Figures 23 and 24 below). This contributes to the Theory of Change outcome of increased understanding about how to access and use London’s creative assets to develop rich stimulus for children.

In both surveys, participants were asked for three words to describe their experience. As with the pilot, the words selected align with the differing objectives of the two strands. Although both strands of CPD were viewed as inspiring, creative and engaging, the word selected most often to describe Come & Try was ‘fun’²⁶. Other words included relaxing, exciting, enjoyable and calming, indicating the social and creative ambitions of the sessions were achieved. For the Masterclasses, 82% of respondents chose ‘inspiring’ as one of their three words with other words reflecting the professional development nature of the sessions, these included informative, motivating, insightful and thought-provoking.



Figure 21: 3 words to describe Come & Try – minimum of 2 mentions

²⁶ Chosen by 36% of respondents.

Figure 23: Masterclasses – Outcome ratings	Mean rating*	
	Year 1 (n=101)	Pilot (n=76)
The INSET was of high quality: engaging, informative and facilitated by appropriate specialists	4.87	4.92
I feel empowered & energised to experiment & apply new, creative pedagogical approaches	4.75	4.85
I have been given practical strategies and resources that I can use in my classroom to support reader development	4.74	4.85
It was useful to find out more about CLPE and how my school can access their support	4.68	4.77
I felt supported by and connected with a group of my peers	4.64	4.70
The INSET has left me feeling valued as an education professional	4.62	4.79
The content of the INSET related well to pupil needs and curriculum requirements	4.57	4.78
The INSET took an inclusive approach and was appropriate for primary and SEND settings	4.55	4.66
I intend to stay in touch with one or more of the other participants I met through the Masterclass	3.50	3.78

* Where 5=Strongly agree and 1=Strongly disagree

All survey respondents identified how they had benefitted from the Masterclasses and action they planned to take. Responses to an open question about the most useful learning aligned closely with the planned outcomes in the table above, with the highest number of responses relating to being given practical classroom strategies and resources; and feeling inspired and equipped to apply new creative pedagogies in literacy and the wider curriculum. Further details are provided below with the number of mentions bracketed and an illustrative quote included.

- **Practical classroom strategies and resources (58)** – across all sessions, teachers appreciated lesson ideas and ready-to-use activities. *Clear walk-through examples.*
- **Creativity and arts in literacy (36)** – participants highlighted the value of integrating creative arts (art, drama and storytelling) in literacy and how these enhance student engagement, expression and writing. *Drama strategies that can be applied to day-to-day teaching.*
- **Inspiration and confidence (34)** – participants referred to being inspired and gaining confidence, particularly in areas they previously found intimidating such as poetry or storytelling. *Building the confidence to tell stories in the classroom.*
- **Working with authors and illustrators (31)** – frequently cited as both memorable and practically useful, hearing directly from authors or illustrators provided insight into their working processes which could be shared with pupils. *Hearing a story told by such a masterful storyteller, who made it so accessible and achievable for us as teachers.*
- **How to engage pupils with reading (25)** – ideas on promoting reading for pleasure with reflection on current practices and how to rejuvenate these. *Helping me to think about reviewing our reading for pleasure approach after a few years of doing the same things.*

- **Professional reflection and peer dialogue** (17) – appreciation for the time to reflect and share practice with other teachers, something not always possible in daily teaching. *A chance to breath and think and reflect on current practice.*

Asked about action they planned to take as a result of the Masterclass, the most common response, mentioned by about half the respondents, was an intention to apply the new strategies directly in the classroom. This included a focus on fostering children’s creativity, imagination and agency in reading and writing. Approximately a quarter of respondents planned to disseminate the learning to colleagues in staff meetings, INSET sessions or through informal discussions. Just under 20% of respondents mentioned revisiting and refreshing curriculum planning. A similar proportion cited plans to reinvigorate the reading culture in their schools, choosing more diverse or high-quality texts and creating more time for pupil choice. These plans sometimes included engaging with parents particularly on plans to promote reading for pleasure. The quotes below illustrate these actions:

As arts lead I will include the ‘drawing before writing’ mantra in staff training and suggest the picture book project to the literacy lead.

Read more poetry, make it easier for other teachers to access poetry, check which poetry books we have in school and buy some more.

To have more forward-facing books in the book corner and to have a review of the library and the amount of books in the book corner.

Look again at the books we teach and make sure they are contemporary across the school.

Reaching out to parents about reading for pleasure. CPD on reading for pleasure at school. Assembly for children on reading for pleasure.

Participants were sent a follow-up survey approximately six weeks after the Masterclass. Although the response rate was low, with just 13 surveys received, the findings confirmed that respondents had implemented the actions they outlined at the end of the sessions which included ‘changes to my classroom practice’, ‘tweaks to the curriculum’ and ‘training teachers to develop creativity’ or incorporate drawing and storytelling.

5.3 Benefits for pupils

Respondents outlined how their learning would benefit pupils:

- Increased engagement, fun and love of reading.
- Access to a wider range of genres (e.g., increased access to poetry and picture books for all ages), contemporary texts and books that reflect pupils’ backgrounds and life experiences.
- Increased opportunities for self-expression through creative approaches including drawing, drama and free writing.
- Increased autonomy and opportunities for pupil voice, helping children feel heard and empowered.

- Improved writing outcomes and motivation through more creative and pupil-led approaches.
- Improved access and inclusion through more varied and creative approaches to literacy teaching.

The quotes below exemplify these benefits:

There are those with amazing minds who can't "spell" or "punctuate" who now may feel brilliantly inspired, included and heard.

They have an understanding of the process an author goes through, which could give them more confidence when they are doing their own work.

Allow more creative juices to flow in the classroom.

Make the children become 'writers', not just good at writing.

5.4 Suggested improvements for Masterclasses

Asked about improvements, the vast majority of respondents replied that none were needed as 'the sessions are great!' As in the pilot, a small number of respondents suggested extending the length of sessions to give more time for teachers to share practice and/or 'work through more classroom examples and implementation.' However, attendance at the optional twilight (to browse the library and talk further with peers and CLPE staff) was relatively low²⁷ with the majority of respondents saying they needed to leave for family or school-related commitments, suggesting that the existing timeframe is probably the most viable.

Three respondents suggested a need for more 'SEND resources' and two other respondents raised adaptation for early years in suggested improvements. In the follow-up survey, a different three participants asked for sessions dedicated to SEND and EYFS in the question about other topics they would like covered. One wrote, 'A session on engaging SEND children in particular through multi-sensory approaches (within a mainstream setting) would be fantastic!' It was notable that in the outcome ratings (see Figure 23), although the mean rating for the inclusiveness of sessions was high (4.55), it was the second lowest rating and a very small number of respondents disagreed or strongly disagreed with this statement. This issue was explored further in the case study interviews undertaken by the Evaluator in July 2025. One English Lead in a mainstream school who had attended several of the Masterclasses elaborated on the issue,

'I can't really remember anyone...talking specifically about SEND children...No one kind of said, Oh, you could adapt this for SEND children this way or this particularly would be more appropriate. And obviously we are professionals and we can do that ourselves... But I just think it wasn't really discussed. It didn't seem to be a priority.'

²⁷ 20 of the 101 survey respondents had attended the twilights.

Whilst this feedback came from a small minority of participants, it would be useful to ensure that adaptations for SEND and EYFS are discussed in sessions.

5.5 Come & Try – participant outcomes

In the survey completed at the end of the Come & Try sessions, 94% agreed (80% strongly agreed and 14% agreed) that the sessions were high quality: engaging, fun and facilitated by appropriate specialists (see Figure 24). Ratings were very similar to the pilot and demonstrate that the sessions were successful in achieving the stated ambition of ‘supporting playful exploration, reimagining craft for the classroom as well as for personal enjoyment and enrichment’²⁸. This dual focus was achieved through engaging, fun and creative activities that introduced school staff to new materials and techniques, developed skills and improved wellbeing and motivation.

Figure 24: Come & Try – Outcome ratings

	Mean rating*	
	Year 1 (n=84)	Pilot (n=54)
The session was of high quality: engaging, fun and facilitated by appropriate specialists	4.70	4.91
I felt supported by and connected with a group of my peers	4.86	4.76
I welcomed the opportunity to explore my own creativity	4.83	4.91
It was useful to find out more about Craft School and the Craft Council’s support for schools	4.83	4.83
I feel energised to try out new creative approaches in the classroom	4.80	4.81
My awareness of craft opportunities for learners has increased	4.65	4.62
I have developed skills and knowledge of a new craft	4.62	4.74
I feel more confident about teaching craft in the classroom	4.62	4.54
I intend to stay in touch with one or more of the other participants I met through the programme	3.75	3.74

* Where 5=Strongly agree and 1=Strongly disagree

Asked about the main benefits, participants’ responses echoed the personal and professional objectives as detailed below:

- **Practical ideas for the classroom (43)** - participants consistently mentioned gaining ideas and techniques to take back to the classroom, often noting how easily adaptable they were to various age groups and topics.
- **Learning new skills, techniques or mediums (39)** - many participants valued hands-on learning with unfamiliar materials (e.g., clay, metal, textiles and dyes); they appreciated the chance to broaden their personal creative repertoire.

²⁸ <https://www.anewdirection.org.uk/primary-arts/come-and-try>

- **Personal wellbeing and relaxation** (29) – school staff highlighted how the sessions supported positive mental health: a chance to unwind, explore freely and enjoy creative time outside the pressures of teaching.
- **Inspiration and creative rejuvenation** (22) - participants found the sessions inspiring, noting renewed enthusiasm and motivation to be more creative themselves or bring more creativity to their classrooms.
- **Collaborating and connecting with others** (18) – school staff valued the social aspects of the sessions: chatting with colleagues, sharing ideas and networking with like-minded people.
- **Working with professional artists and makers** (11) – although mentioned less frequently, some participants highlighted the benefits of gaining greater understanding of artistic process and pedagogy; how artists work and how to embed those ideas into teaching practice.

As with the Masterclasses, the most frequently cited benefit was being given new, practical ideas for the classroom. Other areas of shared benefit included inspiration, motivation, professional dialogue and learning from professional artists. However, benefits linked to the acquisition of new arts-based skills and wellbeing were more prevalent for Come & Try. Illustrative quotes include:

Working with new materials and experiencing art I'd never tried before. A chance to get creative and inspired, whilst connecting with other teachers and the arts.

Trying something I've never done before and using materials I've never worked with. Everything was really accessible and applicable to school.

Such a lovely atmosphere, learn a new skill, inspired by a working artist, meet and connect with other like-minded teachers and delicious food & drink.

Wellbeing - art for joy - inspiration for the classroom

I will defo take elements back to the classroom and these sessions are excellent for my mental health. Teachers need taking care of!

Two-thirds of survey respondents outlined ways they would use their learning back at school. A minority mentioned sharing these skills with other teachers but the majority cited specific curriculum areas and topics where they would introduce their new skills and activities. Examples included:

I am planning to make wire sculptures with Art Club

Natural pigments are perfect for our Stone Age topic and Explore and Draw, which I am currently doing with my Y2s. We will go on a nature hunt and use the materials to make prints.

I really liked the activity of creating different parts of a body [in clay] as a team to create various body sculptures as a bigger group. This would be good in a classroom activity to enable the children that are more hesitant, to become more at ease as the ultimate goal is to create a collective work.

There were several references to using activities in PSHE and to support pupils' wellbeing, as one teacher commented about an embroidery activity, 'I think this could work as a mindfulness activity after school as well as textile projects in class.'

Although feedback was overwhelmingly positive, it did vary between sessions. The activities in some sessions were viewed as less adaptable for the classroom either because of cost, health and safety or the time constraints in school which mean teachers are reluctant to undertake activities that require significant set-up and clear-down. Makers with obvious experience of working in schools were praised for their practical and informed suggestions about how to manage activities with children.

5.6 Recommendations

- **Consider introducing booking limitations:** Given that both strands were over-subscribed, consider introducing limits on the number of sessions a school or individual can book to extend the programme's reach.
- **Improve end-of-session survey completion rates:** Restate the importance of evaluation with session facilitators and participants, ensuring adequate time is allocated at the end of sessions for survey completion.
- **Further enhance the inclusivity of Masterclasses:** Consider developing a dedicated session for SEND and EYFS or ensure all sessions explicitly discuss adaptations for these contexts.
- **Ensure an appropriate balance between the dual aims of Come & Try:** Ensure all sessions include activities that can be realistically adapted for the classroom with appropriate consideration given to cost, time and health and safety.
- **Support peer networking:** In the Masterclasses, consider asking participants to move tables at lunchtime to broaden peer networking.

6 Cultural Education Leadership Programme

6.1 Experience of the programme

In the final survey, participants were asked for three words to describe their experiences of the Cultural Education Leadership Programme (CELP). The most popular word, chosen by eight of the 17 respondents, was 'inspiring'. Beyond this word, however, responses were much more individual with supportive, reflective, thought-provoking, challenging and insightful, each chosen by three participants. Although only selected by one individual, other words highlighted the emotional resonance of the programme with participants choosing joyous, profound, uplifting and deep.



Figure 25: Three words to describe your experience of CELP (minimum of 2 mentions)

6.2 Participant outcomes

At the start and end of the programme, participants rated their capabilities (on a five-point scale from very low to very high) in relation to the programme's intended outcomes. The ratings and the change in ratings are presented in Figure 26. The ratings for the pilot are also included for comparison.

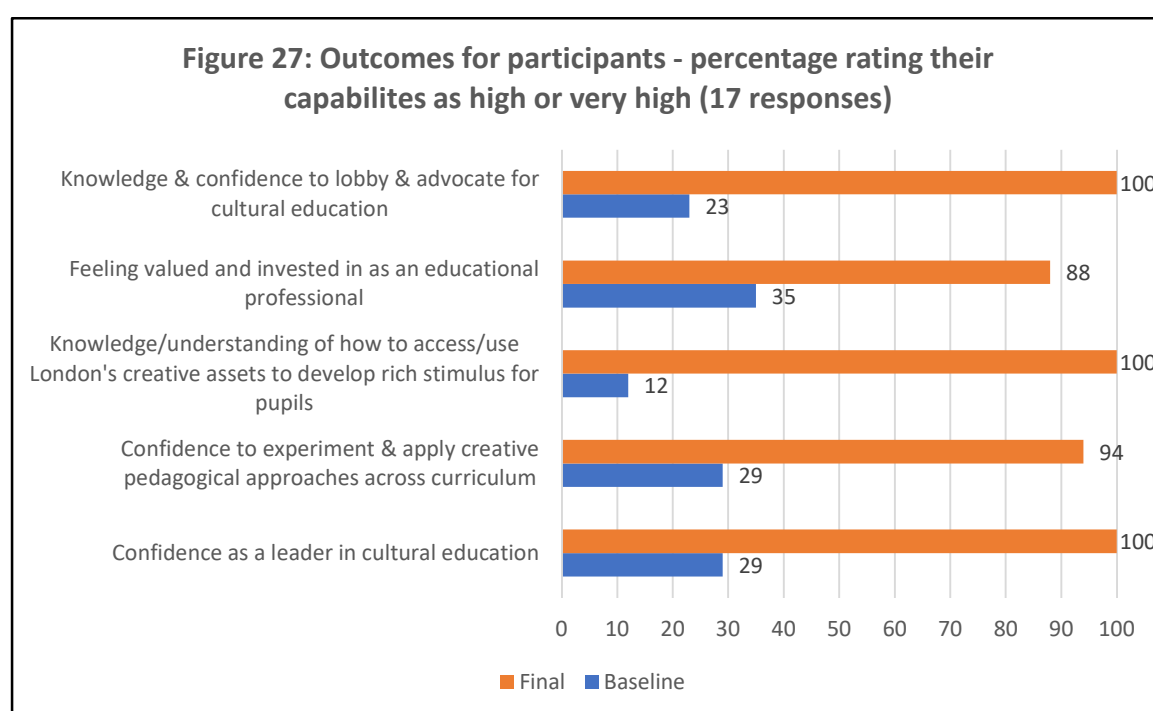
Figure 26: Change in leaders mean ratings where 5=very high and 1=very low (In descending order of degree of change)	Baseline mean rating	Final mean rating	Change in rating
My knowledge & understanding of how to access & use London's creative assets to develop rich stimulus for pupils	2.59 2.78	4.29 4.39	+1.70 +1.61
My knowledge & confidence to lobby & advocate for cultural education	2.88 3.11	4.47 4.56	+1.59 +1.45
My skills & confidence as a leader in cultural education in school	2.88 3.11	4.18 4.39	+1.30 +1.28
The extent to which I feel confident to experiment & apply creative pedagogies across the curriculum	3.18 3.11	4.24 4.50	+1.06 +1.39
My feeling of being valued & invested in as an educational professional	3.18 3.28	4.24 4.33	+1.06 +1.05

Key Year 1 - 17 matched respondents
 Pilot - 18 matched respondents

Positive change (of at least +1.0) was recorded for all five outcomes and as in the pilot, the greatest change was for an increased knowledge and understanding about how to access and use London's creative assets to develop rich stimulus for pupils. The degree of change for each statement was

very similar to the pilot year although slightly higher for all but one statement. The difference is probably explained by the lower baseline ratings of the Year 1 cohort which reflect the facilitators' reflections that this was a less experienced and confident cohort, compared with the pilot participants.

It is interesting to compare the range of participants' ratings and the proportion rating themselves as high or very high (see Figure 27). At the start of the programme, the majority (65-88%) rated their capabilities as very low, low or average. By the end of the year, 100% of the participants rated their capabilities in advocacy, utilising the creative sector and leadership confidence as high or very high. And, for the other two outcome statements (confidence to apply creative pedagogies; and feeling valued) this rose to 94% and 88% which equates to one or two individuals rating themselves as average. This demonstrates the success of the programme in achieving its objectives, providing participants with the knowledge, skills, understanding and confidence to be an effective leader in cultural education.



Participants identified what they had learnt that was most useful for them as a cultural education leader (see Figure 28). Unsurprisingly, the most frequently cited category was learning more about leadership including understanding their own leadership style, how to empower and inspire others and how to lead and manage change. For example, one leader wrote, 'leadership is listening, not directing'. Several participants also highlighted the value of the research shared during the programme and how this improved their confidence to advocate for cultural education. As one participant reflected:

Public speaking is not my strong point but I feel the course has given me the assurance to feel like I deserve to be heard and should expect people to listen!

This self-confidence, allied to motivation were pivotal for a number of participants, enabling them to act on newfound knowledge and skills, including how to work effectively in partnership with the cultural sector.

Figure: Most useful learning from CELP		
Category	Frequency	Illustrative quote
Leadership principles and practice	9	<i>That leadership entails a number of varied styles. Leadership is far more collaborative than I previously thought. Any change will lead to positive change - eventually.</i>
Research and evidence-based practice	6	<i>The research shared really resonated with me and gave me evidence for what I believe in.</i>
Personal development and confidence	5	<i>Finding my voice again, reigniting my passion.</i>
Knowledge of cultural provision in London and how to access and use	5	<i>The accessibility of cultural activities in London and how to incorporate them within the curriculum.</i>
Collaboration and support in the cohort	3	<i>Networking with other schools.</i>
Strategic planning and implementation	3	<i>The value of clear planning and clear impact criteria when implementing an intervention or project.</i>

As part of CELP, each participant undertook a supported action research project: *Leadership for Change*. In the final survey, respondents were unanimous in stating that this had added to their learning, as one identified,

I think by actually practicing what you preach and going through the steps - some of which were quite difficult - built my own confidence and self-belief in what I can do as a leader.

In the final survey, participants identified what they were doing differently and/or what action they were taking as a result of the programme. Responses were similar to the pilot programme with key behaviour change linked to increased leadership confidence to advocate for cultural education and plan and implement improved cultural education provision across the school. The following quotes exemplify this impact,

I think being more of an advocate for the change I want to see and having the confidence for this.

To formulate a plan to increase the cultural education experiences of children in my school and roll out my leadership project more widely in school.

Plan projects or interventions with quite clear aims and limitations in mind, with a view to breaking things up into phases.

Other changes related to utilising the tools and learning from CELP to inform leadership style and practice, including ‘deep listening and honouring other people’s contributions’ and ‘communication, team building and change’.

6.3 Mechanisms of change

Survey respondents highlighted the factors that had facilitated their learning. Whilst responses were varied and individual, there were commonalities which are listed below.

Figure 29: Mechanisms of change (n=17)		
Factor	Frequency	Illustrative quote
Inspiring, supportive and experienced facilitators	8	<i>The nature of the facilitators — their candour and way of speaking about things. Excellent facilitators who brought the best out in people.</i>
Community of practice: peer learning and shared reflection	7	<i>Collaboration with others to help develop ideas. Time to reflect and share in groups.</i>
Research and evidence base	6	<i>High quality and relevant research. I really enjoyed that all the input sessions delivered NEW information – other CPD sessions from other providers have felt repetitive in my opinion. This was a delightfully fresh experience.</i>
Practical tools and leadership models	5	<i>Leadership models were really helpful in supporting my thinking and helped me to think about the process of learning and the impact I wanted to make.</i>
Inspiring venues and cultural visits	5	<i>Loved the locations. Inspiring. Food was great! Practical activities and tours of the spaces.</i>
Small group support: coaching and action sets	4	<i>Coaching session in triads.</i>

The responses highlight a balanced and comprehensive learning environment driven by: expert facilitators who encouraged openness and reflection; peer learning mechanisms; a rich blend of theory, research and practical tools; and inspiring cultural and educational venues that sparked creativity and engagement. Together these mechanisms enhanced both personal insight and leadership development.

6.4 Impact for schools and pupils

During the programme, the UCL facilitators shared several leadership and change models with participants. One model maps the journey from CPD to pupil outcomes (see Figure 30). The model is useful as it illustrates that CPD does not lead automatically to pupil outcomes but requires reflection on the learning, opportunities to use new skills and knowledge and crucially, organisational (and senior leadership) support.

[illegible]

Figure 31: Level of impact from CELP

²⁹ Classroom level: 5; Whole-school level: 22; Community level: 4.

This whole-school impact was often mediated through others and/or delivered in collaboration with others, thus aiding sustainability through shared ownership and responsibility. In their Leadership for Change presentations and in the final survey, all leaders outlined how their participation in CELP was benefitting pupils and their school in general. Common themes included: increased access to varied, diverse and relevant cultural opportunities in London and within the curriculum; greater pupil autonomy and voice in arts learning leading to increased confidence and self-esteem; and enhanced teaching practice and planning. The following quotes exemplify these benefits:

The cultural connections I have made have really changed how enrichment and educational trips look at our school. With the new mission to include 'uniquely London' trips.

Children will see their cultures represented in the learning, visitors, workshops and trips.

Increased awareness of good practice among staff.

[Children will] love themselves; be more confident; and enjoy their time at school.

6.5 Challenges and improvements

The pilot programme was delivered through six days spanning two terms, and the time commitment and workload were raised as an issue by some of the cohort. The AND and UCL facilitators were keen to explore whether the time commitment was more manageable when the programme was spread across eight days, spanning the full academic year. Participants rated the manageability of the time commitment (on a scale of 0-10) resulting in a mean score of 8.3 which was higher than for the pilot which was 7.5. Except for one outlier who gave a score of 5.2, the range of scores was 6.7-10.0 which was considerably narrower than for the pilot where it was 3.8-9.2 with noticeable clusters around 5.0 and 8.0. Discussion in the pilot cohort revealed differing experiences and as related in the evaluation report, some participants found they were not given the agreed time out of class for independent study which was therefore completed in their own time. The evaluation recommended clarifying the guidance given to schools and in Year 1, Headteachers were required to sign an agreement that committed them to releasing the teacher for 12 days (8 taught days out of school + 4 days for independent learning and project work). A New Direction covered the cost of the 8 days out of school.

In the survey, several respondents referenced the cover provided for independent study as being critical to the manageability of the workload. As one reflected,

Due to funding cover, my school was happy to comply with my time out. The 4 additional project days were instrumental in protecting time for implementing change and working on the final project.

Whilst grateful for cover being funded, one participant 'wondered if elements could be condensed to make it a shorter programme to alleviate... disruption at school of staff absences.' Feedback from the pilot suggested the shorter programme was more difficult for the participants to manage (and

affect change) but it is important to remember that even if cover is funded, participants and schools may be concerned about taking time away from their classes, as one said, '[I] made it work [but] lots of conflicts with teaching and learning'.

The other time-related challenge, raised by four participants concerned the timing of the final session which was held on 9 July 2025, just two weeks before the end of the academic year. As participants outlined, 'at the end of the year, there are so many other things to focus on at school' such as report writing and 'this added element made life more pressurised and stressful'. The programme needs to allow sufficient time for participants to implement and evaluate their change projects but it may be wise to schedule the final session a week or two earlier to avoid the end of term and/or provide additional guidance to reduce the workload associated with the presentations.

The final suggestions for improvement related to the content of sessions and how this could better accommodate the differing learning styles of participants. It should be stressed that feedback was overwhelmingly positive, and the following comments were shared in the spirit of enhancement rather than criticism.

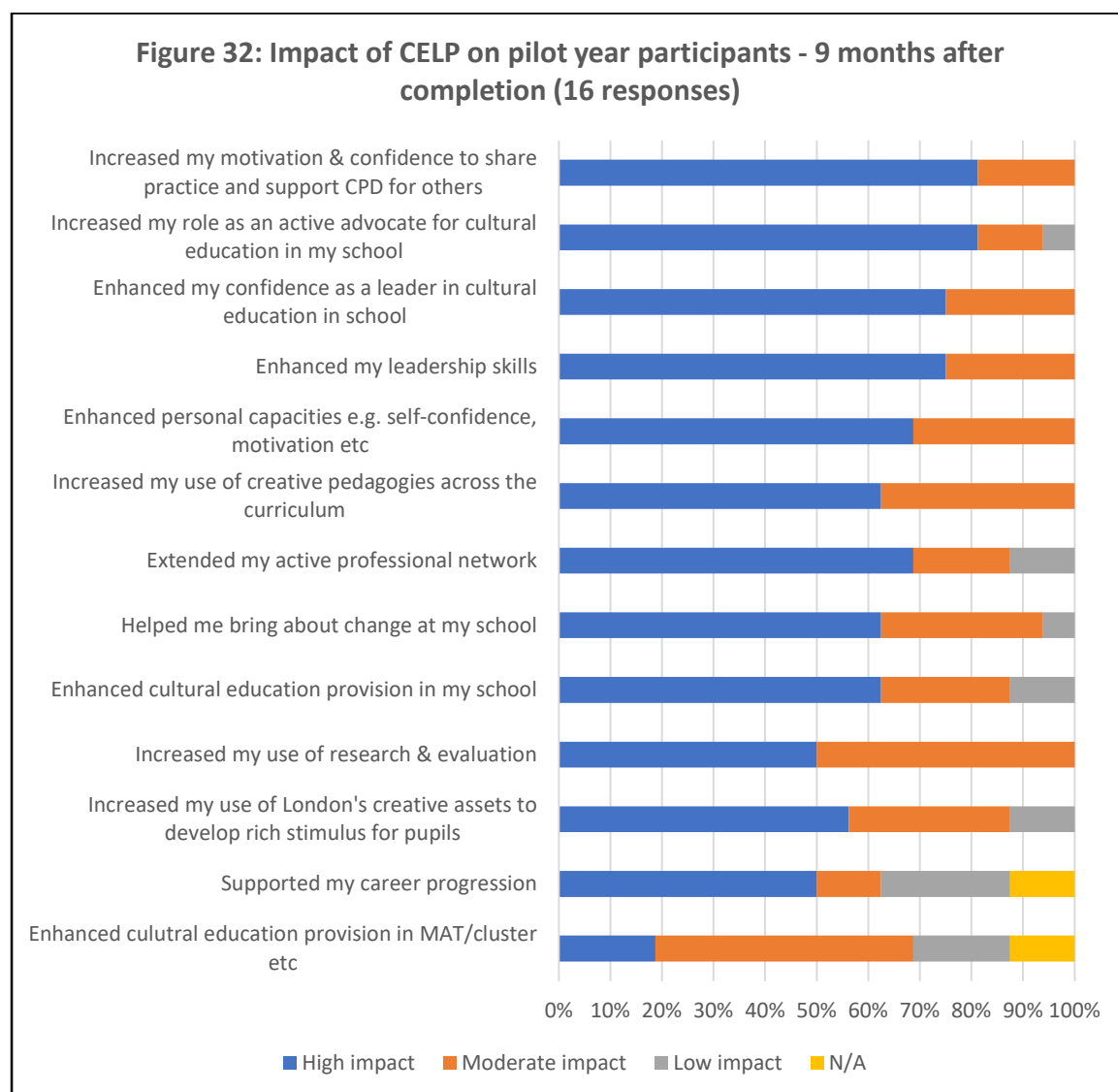
- One participant asked for 'examples of projects, posters, logic models to guide me where I needed to go, as a visual learner, [I] found it hard at times [to know] where to go with some of the homework.' A second suggested that 'past participants be invited to one of the earlier meetings to 'share examples of what people did' in their projects.
- Another leader stated they 'would have preferred more time practicing tools or skills needed in middle leadership and less pedagogy because I'm more of a practical learner and when it came to implementing what I learnt at my school, sometimes I wasn't sure how to tackle things'.

6.6 Lasting impact of the programme

The Cultural Education Leadership Programme provides an opportunity to undertake a longitudinal study of impact and, in line with a recommendation in the pilot evaluation, all participants in the pilot programme were asked to complete a survey in March 2025 and a 50% sample were interviewed by the Evaluator in June 2025. (Material from the interviews has been incorporated into a separate case study).

In the survey, respondents identified the ways in which CELP had impacted their practice, career and school (see Figure 32). It is evident that the focus on school-wide impact identified by the Year 1 cohort (and reported above) is mirrored by the pilot participants with over 75% of survey respondents reporting high levels of impact on their skills and confidence as a leader of cultural education which enables them to be an active advocate for cultural education in their schools and provides the motivation and confidence to support colleagues in improving their practice. Over 62% recorded high impact on their ability to bring about change in their school which included enhancing the cultural education provision. Although at a slightly lower level, there was strong evidence of impact on leaders' use of London's creative assets, with 62% rating this as high impact and 31% as moderate impact.

Alongside the school-wide impact, the pilot participants reported strong impact on their own practice, such as an increased use of creative pedagogies across the curriculum and increased use of research and evaluation. As a middle-leader, modelling and sharing these new approaches also have the potential to impact other staff members.



Responses to an open question about the most significant change that participants attributed to CELP align closely with the findings in Figure 32 above. With key themes emerging of increased skills, confidence and self-belief as a leader; strategic thinking, planning and advocacy; affecting school-wide change including curriculum change; and use of creative approaches and partnerships. The following quotes exemplify the lasting impact of CELP:

My outlook on cultural education shifted completely. I developed a greater appreciation for its impact on students, staff and the wider school community. I now recognise the importance of embedding cultural awareness into the curriculum in meaningful ways, ensuring it is not just an add-on but a fundamental part of the learning experience.

The most significant change I attribute to CELP is the tremendous boost in my confidence. Through the programme, I've gained a deeper understanding of myself, my capabilities, and my potential to lead. I now see myself not just as a participant in the institution but as a leader and advocate for change. This shift in perspective has empowered me to take on more responsibility and actively work toward creating positive changes within my institution.

Overall, CELP has had a lasting effect on my priorities, skills, and approach, allowing me to contribute more effectively to cultural education in my school. Through CELP, my skills improved significantly as I had access to first-hand information, expert insights, and the support of professionals who could guide and recommend best practices for implementing cultural education. This exposure not only deepened my understanding but also gave me the confidence to advocate for and integrate cultural education more effectively.

The pilot participants were asked about the significance of the changes and impact they had identified. Key themes emerged and are summarised in Figure 33.

Figure 33: Leaders' perception of significance of changes		
Theme	Frequency	Indicative Quote
Greater access and opportunity for pupils	9	<i>Change is important for our pupils because they absolutely need meaningful and impactful creative outlets in their lives.</i>
Empowerment in professional role and leadership	7	<i>These changes empower me to create an environment where the arts become a core part of the learning experience.</i>
Access and inclusion, especially in SEND settings	4	<i>By recognizing the significance of the arts to support students to access learning, I can now highlight its transformative power, especially for students who might otherwise struggle...</i>
Cultural capital	4	<i>It has enhanced the offer for our children as I was introduced to a number of cultural institutions across London that can support our children's cultural capital.</i>
Improved school ethos and long-term vision for the arts	4	<i>The school included Creative Arts in their school development plan and I am co-leading this core priority.</i>
Sector-wide implications for equity, diversity and inclusion	3	<i>In the broader cultural education sector, these changes contribute to a more inclusive and well-rounded curriculum...ensuring that cultural learning is...a fundamental part of education, helping to develop socially aware and culturally competent individuals.</i>

From these findings, it is clear that the Cultural Education Leadership Programme is delivering short-term and mid-term outcomes, and the wider impact described in Primary Arts' Theory of Change as illustrated below³⁰:

³⁰ There is evidence of additional outcomes and impact for teachers and pupils but the diagram focuses on those from the ToC.

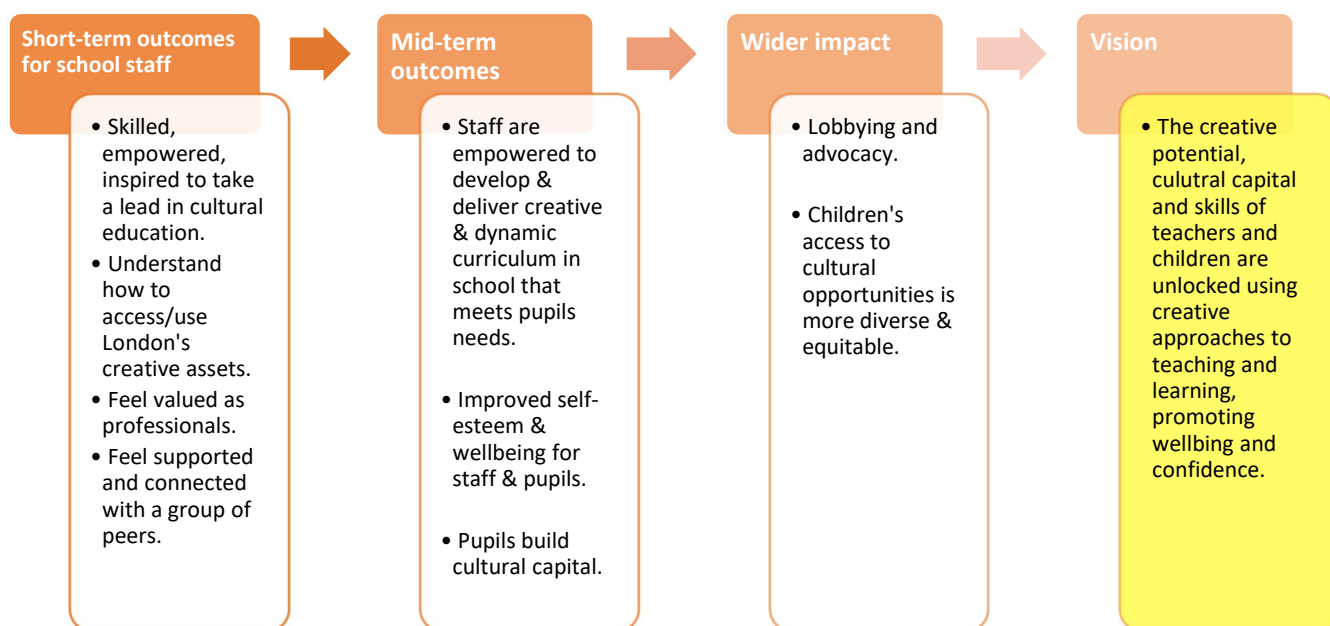


Figure 34: How CELP aligns with the Primary Arts Theory of Change

Participants identified specific insights and approaches that continue to inform their practice, and these included (but are not limited to) leadership and change models, peer networking, teaching for creativity and cross-curricular approaches, and reflective practice and evidence gathering.

6.7 Recommendations

- **Review the session schedule:** To reduce end-of-year pressure and promote full engagement from participants, consider moving the final session to earlier in the summer term.
- **Ensure access for diverse learning styles:** Explore the inclusion of more visual aids and practical examples, particularly to support understanding of the Leadership for Change project.
- **Maintain funding for teacher cover:** Continue to fund classroom cover for days out of schools and remind Headteachers part-way through the year about the time required for independent study and project work.
- **Include CELP alumni early in the year:** To inspire and orient the new cohort, invite alumni to early sessions to share their journey and project examples.

7 Programme-wide recommendations

Whilst feedback was overwhelmingly positive, there is scope to refine all strands of Primary Arts and recommendations appear at the end of each section. A small number of programme-wide recommendations have arisen through the evaluation and include:

- **Extend programme reach:** Explore ways of engaging new schools in Primary Arts. Encourage those schools registered but not yet active to book events in Year 2.

- **Promote sustainable impact:** Encourage schools to engage further with CPD, share learning across staff teams and embed creative approaches in planning and practice to sustain the programme's legacy.
- **Further refine the evaluation:** Use the findings from Year 1 to review and refine the Theory of Change and evaluation frameworks and tools.

8 Conclusions

The Year 1 evaluation of Primary Arts provides clear evidence that the programme is achieving its intended outcomes for pupils, teachers and cultural partners. The programme was extremely well-received, with high levels of engagement across all five strands and compelling evidence of impact on creativity, confidence, skills, motivation, cultural capital and wellbeing. It is evident that Primary Arts offers more than one-off experiences: it provides meaningful, sustained opportunities for professional development and creative and cultural enrichment, underpinned by inclusive practice and a strong commitment to high quality.

Teachers consistently reported increased confidence and motivation to apply new creative approaches across the curriculum with 94% of survey respondents³¹ strongly agreeing (65%) or agreeing (29%) this outcome had been achieved. And importantly, they also felt they had been given new skills, practical strategies and resources to use in their classrooms with 97% strongly agreeing (68%) or agreeing (29%) that this was the case. Crucially, through follow-up surveys, there was clear evidence of ongoing impact at school-level with participating teachers using their learning to advocate for cultural education, revise relevant areas of the curriculum and share their new-found knowledge and skills with colleagues through staff meetings, CPD and support with planning and pedagogy.

For pupils, the programme opened up new creative experiences and cultural spaces, supporting creativity and cognitive, social and emotional development. The programme had a positive impact on children's mood (and potentially, wellbeing) with participants in In-Schools Touring reporting feeling amazed, happy, excited and proud about what they had done and experienced. This was supported by teachers' assessment of the outcomes for pupils from In-Schools Touring and Go & See, with 99% of respondents strongly agreeing (85%) or agreeing (14%) that the children enjoyed the activity and had fun. Alongside this, there is evidence of strong impact on children's curiosity, imagination and creativity through the exploration of new ideas, knowledge, artforms and places. 97% of teachers strongly agreed (74%) or agreed (23%) this outcome had been achieved. Another significant outcome for pupils was the development of new creative and/or artform skills which 92% of teachers strongly agreed (46%) or agreed (46%) had been achieved. Finally, the development of cultural capital was given a high priority by schools (generally above the need for curriculum links) and this was viewed as a highly successful outcome from both the pupil-facing programmes. For Go & See, 93% of teachers strongly agreed (85%) or agreed (8%) that the programme had supported cultural capital.

³¹ This is the mean from surveys for In-Schools Touring, Masterclasses and Come & Try

Whilst teachers and pupils are the principal beneficiaries of Primary Arts, the programme also has objectives for those cultural organisations and practitioners who delivered the work. Cultural organisations reflected on how the programme had supported their professional development, particularly in inclusive practice and their understanding of school priorities.

Across the strands and beneficiaries, the most valued elements included: access to high-quality arts and cultural experiences; working with skilled and inspiring practitioners; inclusive practices; and opportunities to participate in new creative activities. For school staff and cultural practitioners, additional mechanisms of change included access to practical and ready-to-use classroom ideas and resources; opportunities to work with a group of their peers and feel supported by the group; to feel valued as professionals; and the generous, well-organised support provided by A New Direction. These core features should be protected and embedded as the programme evolves and extends to include new settings.

9 List of Appendices and Addendums

- Appendix 1: Theory of Change, Primary Arts Year 1
- Addendum: Uptake and Demographic Data
- Addendum: Recommendations and Implementation
- Addendum: Narrative on Programmatic Spend