

Artsmark: Planning for and Evaluating Impact



A resource to support you on your Artsmark journey



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Artsmark

The Artsmark Award is a nationally recognised accreditation endorsed by Arts Council England, which is to celebrate, develop, and protect your arts and culture provision, and contribute to whole school improvement.

The emphasis throughout is on making a difference and being able to show impact through reference to the eight Artsmark criteria and the Quality Principles.

In this document, you will find tips and tools for:

Planning

Measuring

Monitoring
and
evaluating

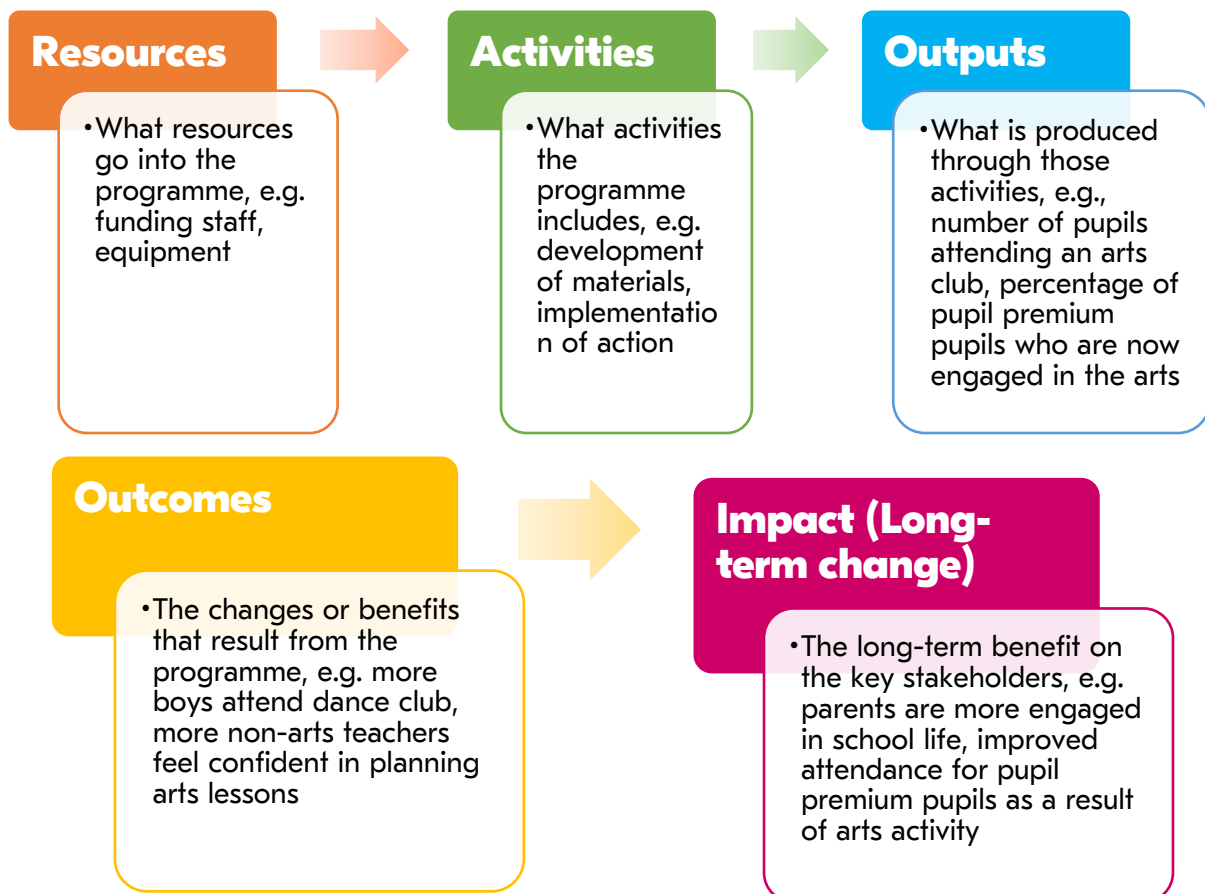
Evidencing

Planning for Impact

Build monitoring and evaluation into your initial planning and ensure that it's not an afterthought. Have a clear idea of what you expect to achieve from the outset and establish your success indicators and evaluation framework accordingly during the planning stage.

One effective way of doing this is to use the **logic model**. A logic model is a systematic and visual way of presenting, sharing, and understanding the effectiveness of a programme.

The Logic Model



Action Planning

The next stage is to create a live action planning document to share with colleagues, which outlines the key actions, events, and milestones on your Artsmark journey.

Although tables are not permitted in the paperwork you submit, you can display an action plan as a working document in a shared space in your setting. This provides an opportunity for everyone to contribute, and you can monitor and assess as you go:

The Action Plan Template

	Priority	Timeline	Cost	Monitoring and evaluation	Outcome/output	Evidence
Values and ethos						
Leadership						
Children and young people						
Curriculum design						
Range of offer						
CPD						
Partnerships						
Equality and diversity						

Measuring Progress and Outcomes

You should measure your progress and outcomes at regular intervals during your delivery phase. Knowing what you want to measure and having some tools at your disposal will give some structure to your monitoring and help you to build an evidence bank.

For those settings that wish to measure creativity in pupils, the **Creativity Wheel** illustrates three ways young people can exhibit creative behaviours: imagination with a purpose, originality, and value. Each of these sections is divided into several indicators of creative development.

Click on the following link to find the full report entitled [Assessing Creative Development – Teacher Resource](#).

The Creativity Wheel

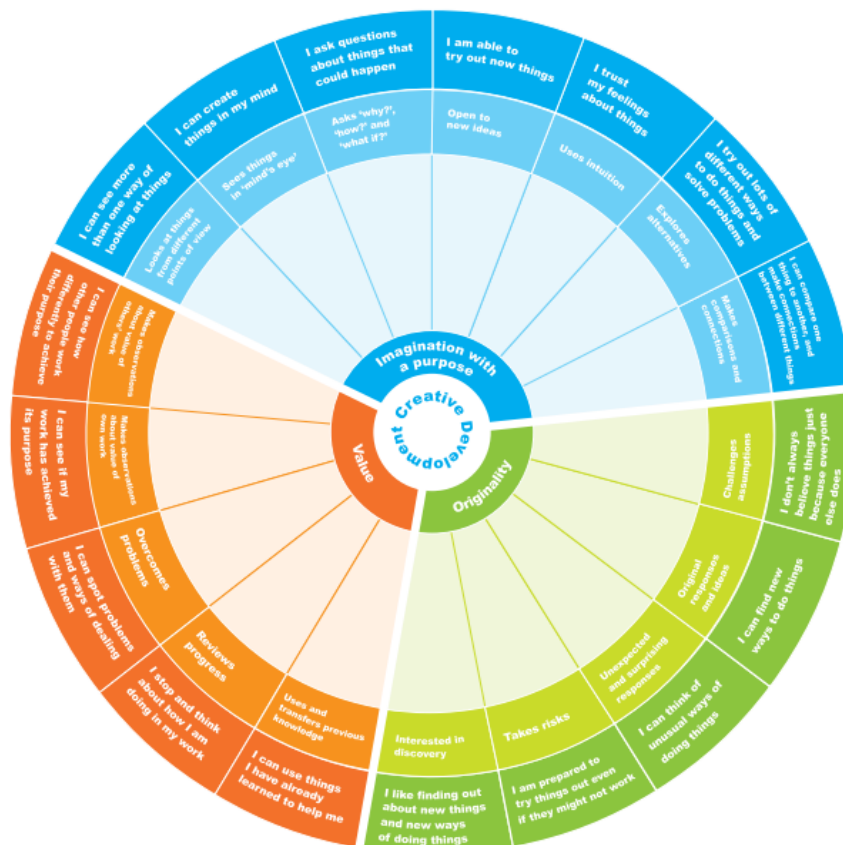


Image credit: Creativity Wheel Supporting Notes, www.irresistible-learning.co.uk

Generic Learning Outcomes

You can also use Arts Council England's [Generic Learning Outcomes](#) checklist when developing an evaluation framework. It includes points to consider in five areas:

Knowledge
and
understanding

Skills

Attitudes and
values

Enjoyment,
inspiration,
creativity

Activity,
behaviour,
progression

You can find the checklist [here](#), along with more extensive information and resources on learning and social outcomes.

Developing Children's and Young People's Self-Assessment using the Seven Quality Principles

The Artsmark Award requires you to demonstrate that your Statement of Impact has considered the Seven Quality Principles created by Arts Council England to inform planning for high quality arts learning experiences.

The Quality Principles are set out below, along with accompanying self-assessment statements. You can use this tool created by Arts Council England to devise questions for interviews with individual pupils or a small group of pupils to gain feedback on the impact of your project.

You can click on the following link to download the full report entitled [Devising Participatory Metrics](#).

Children and young people quality principles	Participatory metrics
1. Striving for excellence and innovation "Is there a real commitment to achieving excellence by, with and for children and young people?"	Organisation: The project was well organised
2. Being authentic "Is it authentic; is it the real thing?"	Respect: I was treated as an equal Voice: My ideas were taken seriously Contribution: I felt like my contribution mattered Authenticity: It felt like a real artistic experience Feedback: I got helpful feedback
3. Being exciting, inspiring and engaging	Worldview: It helped me understand something new about the world

<p>"Are children and young people excited, engaged and inspired?"</p>	<p>Motivation: I feel motivated to do more creative things in the future Enjoyment: I had a good time Experience: What three words best describe how you felt about it?</p>
<p>4. Ensuring a positive and inclusive experience</p> <p>"Do children and young people have a positive and inclusive experience?"</p>	<p>Responsiveness: The organisers responded well to the needs of the group Support: People in the group supported each other Acceptance: I felt like I could be myself Empathy: It helped me understand other people's points of view New people: I got to know people who are different from me</p>
<p>5. Actively involving children and young people</p> <p>"Are children and young people actively involved?"</p>	<p>Intensity: I felt deeply involved in the process Clarity: I was clear about what we were all here to do</p>
<p>6. Enabling personal progression</p> <p>"Do children and young people progress and know where to go next?"</p>	<p>Experimenting: I felt comfortable trying new things Creativity: I feel more able to express myself creatively Achievement: I was amazed by what we achieved Stretch: I did something I didn't know I was capable of Confidence: I feel more confident about doing new things Opportunity: The project opened up new opportunities for me Skills: I gained new skills (or an alternative question on artistic skills) Artistic skills: I improved my artistic skills Legacy: Will you do anything different as a result of this experience?</p>
<p>7. Developing belonging and ownership</p> <p>"Do children and young people feel they belong and that it belongs to them?"</p>	<p>Belonging: They made me feel part of the team Friendship: I felt close to other people involved in the project Welcome: They helped me to feel part of the project/community group</p>

For more self-assessment statements, click [here](#) for A New Direction's Quality Principles resource, which includes further prompts to devise questions for interviews.

Monitoring and Evaluating Effective questions

One of the ways to evidence the positive impact of your Artsmark journey is to create opportunities within your action plan to ask effective questions to the children and young people you are working with. Here are some approaches that you can include in your plan.

Questions for children and young people

Questionnaires should use clear language and can include pictures or symbols to make them clearer and more interesting for children, young people and adults to use. Questionnaires can include different types of questions that generate different types of information, including closed questions and open-ended questions.

Closed questions	Open questions
<p>These questions require participants to select from 'yes' or 'no' answers. You can create data that evidences impact of your Artsmark journey.</p> <p>Examples of closed questions:</p> <ol style="list-style-type: none"> 1. Have you ever been to the theatre before? (Measuring participation in the arts) 2. Will you talk to your family about your experience in the dance workshop today? (Measuring impact beyond the school setting) 3. Did meeting the classical musician today in class make you want to listen to classical music in future? (Measuring impact of lifelong love of the arts) 	<p>These questions seek more qualitative information on the participant's experiences and views.</p> <p>Examples of open questions:</p> <ol style="list-style-type: none"> 1. What ideas did you contribute to the workshop/project? How did that make you feel? (Belonging, ownership, participation) 2. What new skills do you think you learnt today in the workshop? (Creativity, Progression, Career Pathways) 3. What creative risks did you take today? (Progression, Authenticity, Innovation)

Questions for staff

If you have decided to focus your Artsmark journey on the professional development of your staff, you may want to consider the **Teaching Development Agency** questionnaire from the 2007 report [Impact Evaluation of CPD](#). The questionnaire is a concise and effective way of identifying aims and objectives of the CPD programme, as well as evaluating the effectiveness of CPD for teachers.

The first set of questions is designed for the planning and preparation stage. Whether the CPD leader is a member of school staff or an external provider, co-planning, and agreeing desired outcomes will ensure that the training has buy-in and long-term impact.

The review questions are designed for the participants and senior leaders, colleagues, and/or mentors. The CPD leader may also find them useful for developing further training and evaluating own practice. They can be easily adapted to suit the setting and the people!

Prior questions for the CPD leader (in house or external provider)	Prior questions for the participant
<ol style="list-style-type: none"> 1. Is the strategy and timescale for evaluating impact appropriate? 2. Has the activity been costed, and does the expected impact suggest that the professional development is cost-effective? 3. How will the impact evaluation feed into performance management procedures? 4. Is there more the school could do to maximise the impact? 	<p>Participants should consider these questions with their line manager, or another identified person such as a mentor or coach.</p> <ol style="list-style-type: none"> 1. Who have you discussed the potential impact of your intended learning outcomes with? 2. What specific outcomes will result from this professional development activity? <ul style="list-style-type: none"> • How will your practice be changed? • How will the professional development benefit you? 3. How will the professional development benefit the wider school, your colleagues, and children and young people? 4. When would it be appropriate to evaluate the evidence of outcomes? (There may be a need for staged reviews— short, medium, long term.) 5. How will the evidence base for evaluating the impact of the professional development be collected? How will children and young people contribute to this? What will be the form of the evidence? 6. What would be appropriate criteria to judge the intended impact?
Review questions for the participant	Review questions for the line manager, or another identified person such as a mentor or coach
<p>Participants should consider these questions with their line manager, or another identified person such as a mentor or coach.</p> <ol style="list-style-type: none"> 1. What is your evidence of impact? Is there more evidence to be reviewed? If so, when will it be available for review? 	<ol style="list-style-type: none"> 1. Do you agree that the identified outcomes suggest that the intended impact has been achieved? Would you like to see further evidence? If so, what should this be? 2. By considering the impact of the professional development and its cost, do you think that this activity has been cost-effective?

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|--|--|
| <ol style="list-style-type: none">2. Does the evidence suggest that the professional development had the intended impact on you, your colleagues, your school and your students, when judged against the agreed criteria? If not, why might this be the case?3. Were there any unexpected outcomes for you, for your colleagues, your school, or your students? | <ol style="list-style-type: none">3. How should the participant follow up this particular professional development to maintain or increase the impact?4. What should you or other key staff do to maximise the impact of this professional development on the participant, colleagues, the school and the students? |
|--|--|

Interviews

Interviews can be structured (asking the same questions to all participants) or semi-structured, with some core questions but also with the flexibility to add different or more probing questions, depending on the person being interviewed and the specific context. Interviewers can use open or closed questions. Open questions can enable more detailed information to be collected (see above). A good interviewer can use ad hoc questions to elicit more than may be revealed in a questionnaire. Interviews can also be effective with children, young people, or adults who are not verbal, literate, or confident in literacy.

Focus Groups

A focus group is a small number of people brought together with a facilitator to discuss a particular idea or theme. A focus group allows members of the group to interact and influence each other during the discussion as well as consider different ideas and perspectives.

When planning a focus group, try to ensure your theme for discussion is not too broad so that you can get the most from the people in the room. You might also like to plan for how you are going to gather feedback from the group during the discussion so that you can reflect on it and plan your next steps.

Observations

Usually led by a teacher or adult facilitator to notice something that a young person has seen or experienced in a session. Here is an example of an observation:

"Joshua is a pupil who would not usually join in with group activities and often gets upset when required to contribute to whole class discussion. However, in our dance workshop, I noticed that Joshua worked well in a pair and was contributing ideas to create his piece to some classical music, he was animated and engaged in the task and when I asked him if he and his partner would like to share their dance piece with the rest of the group, he agreed and looked delighted and proud to perform in front of the class."

Case Studies

A process or record of research into the development of a particular person, group, or situation over a period of time. Here is an example of a case study:

"We partnered with our local theatre company to create a project with the aim to develop the speaking and listening skills for our Key Stage 1 pupils which had been identified as an area of development in our school improvement plan. X Theatre Company delivered an INSET for all KS1 staff so that we had a toolkit of ideas to use in class and then they delivered weekly sessions over one year with our Key Stage 1 pupils. They used drama approaches to instil confidence and create a safe creative space for pupils to develop their speaking and listening skills. We ran regular observations and pupil interviews as well as liaising with other partners such as the speech therapy team and our SEND co-ordinator. As a result of the project, 60% of the pupils who had been identified as working below the required speaking and listening level are now working at the required level. A further 10% of those pupils are now working in depth for their speaking and listening assessments as a direct result of this project."

Top tips

1. Using these tools will give you valuable evidence

Create a **system** where you can capture and store all your questionnaires, surveys, observations, notes, and any other records you have gathered. Make sure all your colleagues are aware of where this portfolio lives and can contribute to it.

2. Make regular progress checks

It is easy to get carried away with the "Wow!" of the activity and not find time/resources to evaluate it. If your evidence bank is looking a bit sparse half-way through the journey, look back to your original plans and objectives and take action using the tools above.

3. Use your monitoring and evaluation to good effect for your Statement of Impact

The Statement of Impact reflects everything you have achieved during your Artsmark journey. Refer to the original objectives set out in your Statement of Commitment and use your responses to the questions to focus on the impact of your Artsmark journey on your pupils, teachers, parents, and wider community.

Effective answers will consider the Artsmark Self-Assessment Framework, the Seven Quality Principles, your Statement of Commitment document, your school improvement plan, and all the evidence you've gathered.

Summary

These are just some of the ways you can plan for, evaluate, and evidence the impact on your setting.

A New Direction, the bridge organisation that supports your Artsmark journey, offers a range of surgeries and one-to-one telephone calls where we can offer personalised feedback on your delivery and Statement of Impact.

Click [here](#) to register for a surgery or book a support call.

We also have a bank of additional resources and blog posts, which include:

- toolkits for the Statement of Commitment and Statement of Impact,
- documents that interrogate and support your responses to the eight Artsmark criteria,
- tips for working with arts partners, and
- Artsmark school case studies

The full library is available [here](#).

For any further questions or support, please email us at artsmark@anewdirection.org.uk.