



Perspectives

Working in Arts partnerships from the perspectives of:
Special Schools, Arts Organisations and
Music Education Hubs across the Beneficial Area of
John Lyon's Charity

Report and Guidance

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JOHN LYON'S CHARITY

John Lyon's Charity

John Lyon's Charity gives grants to benefit children and young people up to the age of 25 who live in nine boroughs in northwest London: Barnet, Brent, Camden, Ealing, Hammersmith & Fulham, Harrow, Kensington & Chelsea and the Cities of London and Westminster.

The Charity's mission is to promote the life-chances of children and young people through education. Since 1992, the Charity has distributed over £90million to a range of services for young people, including youth clubs, counselling initiatives, childcare and parental support schemes, sports programmes and academic bursaries. The Charity is also a big supporter of Arts projects and has awarded over £18.5 million to provide an enormous range of creative opportunities to children and young people since 1992. In that same period, the Charity has also awarded grants of over £6million to support children and young people with special needs and disabilities.

Jean Carter

Jean Carter is a dedicated music educationalist and professional musician with more than 30 years' experience. She has devoted much of her time, as head of various music services, to establishing and developing partnerships with music and arts organisations.

Until 2014, she was the manager of The Tri-borough Music Hub that extended across 150 schools. She has been referred to as "an inspirational leader... supporting schools to engage with a diverse music offer, encouraging them to complement it through their own resources and to recognise the value of quality music education and its impact across the curriculum". In 2014 she was presented with Honorary Membership of the Royal College of Music (HonRCM) in recognition of her outstanding contribution to music education.



In partnership with many world class organisations she has developed music programmes, enabling young people to benefit from the expertise of professional artists and musicians. With partner organisations, she has piloted innovative programmes and approaches to working in partnership.

In 2015 she formed Partnership First which inspires and supports organisations to work collaboratively in creating bold partnerships that deliver quality outcomes for all stakeholders.

She is a motivated and committed professional who believes in partnership and collaborative working to achieve the maximum impact for all those engaged in music and arts.

She is very pleased to support the work of John Lyon's Charity as an adviser.



John Lyon's Charity is pleased to publish this working document to support and encourage special schools and arts providers to find new and exciting ways to work together. We know that the Arts can have a huge impact on children and young people with special needs and disabilities. Over the past 25 years, we have funded a range of projects and have become aware of the barriers these organisations face, and felt we could do more.

In our conversations, Arts organisations have expressed a huge willingness to work in special schools, but often lack the confidence, resources and know-how. Special schools also expressed the desire to engage their pupils in imaginative arts projects, but were uncertain how to make this happen. In developing this guidance document, we aim to empower special schools to be brave and ambitious in the arts choices they make for their pupils and to empower the arts sector to work in more special school settings with confidence and expertise.

Jean Carter, one of the Charity's advisers, has spent the last six months speaking with mainstream arts providers, specialist Arts providers, Music Hubs and special schools. These consultations have resulted in the development of a practical set of guidelines to help make special schools/art collaborations more inventive, successful and sustainable. Using the recommendations made by participating Arts organisations, schools and Hubs, *Perspectives* sets out key information that should be considered when seeking to develop Arts partnerships. This includes recommendations for Arts organisations when approaching special schools as well as helping special schools make informed choices about the type and substance of arts projects for their pupils.

As this is a working document, we welcome your feedback, comments and suggestions on the information *Perspectives* provides. We would love to hear from you if the document helped you develop creative Arts projects – and particularly what worked and what didn't! Our overall goal is to provide young people with special needs and disabilities the same high quality Arts experiences that their peers enjoy. We sincerely hope this guide will assist you in making that happen.

Susan Whiddington, Chairman of the Grants Committee
John Lyon's Charity

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KEY

Arts Organisations

Schools

Music Education Hubs

Funders





Introduction

The focus for this initiative is to share knowledge, understanding, and working practices to ensure that children and young people with additional needs access the best Arts opportunities, to enhance their lives and learning.

A special thanks to all Schools, Arts organisations and Music Education Hubs for completing the surveys, taking part in interviews and providing their own insights into various areas of practice. These contributions have informed the development of this report and guidance which, it is hoped, will help us all in our future planning and delivery.

The information gathered aims to provide insight into the priority areas to effect improved engagement and experience, highlighting roles within Arts partnerships and how approaches can be developed.

It has been both rewarding and thought-provoking to hear the passionate views of so many professionals, who each bring expertise and experience in this field to this invaluable area of work.

It is hoped that, wherever we are on our journey of Arts engagement, we will find the perspectives of the other Arts professionals both informative and inspiring.

Jean Carter



Overview

The areas explored in *Perspectives* with regard to Arts partnership work are:

- factors to consider before and during the partnership;
- advice we would give to colleagues regarding the approach to the relationship;
- priorities, as seen by each organisation;
- barriers to providing meaningful engagement;
- successful outcomes and the various methods to measure these;
- the main roles of each organisation as seen by ourselves and each other

Before each section of the report there is a short summary in relation to the area to be explored. Below are summaries of the findings in each of these areas.

Partnership development

There are many areas of agreement with regard to the approach and development of Arts partnerships: *fulfilling pupils' needs* and *pupil-focussed activity* were identified as paramount.

Inclusive, meaningful opportunities, that complement existing practice, are also acknowledged as being central to success. Each sector is very clear about how partnerships should be approached.

Outcomes

There is almost unanimous agreement between the three sectors on the main priorities necessary to achieve successful outcomes. However, there needs to be further clarity and agreement between the sectors with regard to what constitutes successful outcomes and how these can be measured. A common language should also be used to ensure all sides fully understand each other and what is hoped to be achieved.

Priorities

Schools and Arts organisations were in agreement regarding the highest priorities to achieve successful outcomes. These were stated as *understanding individual pupil needs* and *funding*. Hubs also stated that *funding* was a high priority as well as *planning*, which included organisation and logistics.

Organisational and logistical considerations were clearly expressed in all responses. An increased understanding of these considerations, across the sector, has the potential to have a huge impact on future practice.

Barriers

The main barrier to meaningful Arts engagement was stated, by the majority of respondents, as *funding*. Arts organisations and Hubs were agreed that the next barrier was *time*. However, Schools cited *school priorities and complexities* as the next barrier to engagement. The barriers and solutions to overcome these problem areas would benefit from further shared information and discussion, to explore both the nature of the barrier and the practical steps, where possible, to overcome these, in order to effect more meaningful arts engagement.

It is intended that by hearing the perceptions of each organisation, as expressed in this report, there will be a greater collective insight that not only increases our understanding of each other, but also informs the future debate to create the most effective outcomes to benefit our young people.

INSIGHT – THE BIG ASK!

When professionals work with us, they usually have a steep learning curve because of the cultural and linguistic barriers. As a result, we have to find professionals that are able to learn quickly, work with us closely and have a passion to see all our children included.

Our role is to facilitate the professionals, communicate our children's needs, to think outside the box with them to create the bridge between their idea and where our children are at.

Our role is to educate the professionals about communicating and engaging with our children.

Our role is to communicate with the organisation and to disseminate this information to the rest of the staff team.

We want outcomes that include: children who are engaged, enthused and confident in the area being taught.

We want our children to have been able to work with professionals, other children and have opportunities that they wouldn't have if we had delivered something similar within school.

We want our staff to have higher expectations of the children's ability and achievements and have been skilled-up which impacts on our teaching long-term.

I am aware this is all a big ask!

Rachel Gillingham, Class Teacher – Frank Barnes School For the Deaf

Who has been involved in the process?

The Schools, Arts organisations and Hubs that were approached to engage in this initiative were either based in the John Lyon's Beneficial Area or, in the case of Arts organisations, have been involved in delivering projects funded by the Charity.

Information was gathered through survey responses, interviews and project visits.

Schools

There were 19 school responses to the Arts and Special Needs Initiative Survey. The views expressed were from special schools in the areas of Barnet, Brent, Camden, Ealing, Harrow, Hammersmith & Fulham, Kensington & Chelsea and Westminster.

Those responding included: Headteachers, Deputy and Assistant Headteachers, Business Managers, Curriculum Leaders and Co-ordinators for Creative and Expressive Arts, Lead Teachers for Performing Arts, Music and Arts Co-ordinators, and Class Teachers.

Arts Organisations

There were 27 Arts organisation responses to the Arts and Special Needs Initiative Survey. The responses represented views from libraries, museums, galleries, venues, theatres, orchestras, colleges, arts' centres, dance companies, historic buildings, as well as other art, music, dance and drama organisations.

Those responding included: CEOs, Education/Artistic Directors and Managers, Programme Directors and Producers, Heads of Education Learning and Outreach, Project and Programme Managers, Arts Co-ordinators and Artistic staff.

Music Education Hubs

There were six responses from Music Education Hubs to the Arts and Special Needs Initiative representing all the hubs in the Beneficial Area of John Lyon's Charity. The responses represented views from the areas of Barnet, Brent, Camden, Ealing, Harrow, Hammersmith & Fulham, Kensington & Chelsea and Westminster.

Those responding included: CEO, Service/Hub Heads and Managers, Service/Hub Deputy Managers, SEN and Primary Music Co-ordinators.

INSIGHT – TIME TO CHANGE AND CHANGE TAKES TIME

Part of any project needs to include pre-project meetings for EVERYONE expected to be involved in the project to explain both perspectives. Arts providers need to be prepared to explain their work, processes and approaches to support staff who may have no personal experience of arts work but may be expected to become an integral part of the project. People with no experience of creative arts projects may have little understanding of how devised work evolves and may be understandably nervous of participating. Equally it can be hard for Arts providers to appreciate the demands and time pressures within the school system.

Any project format should involve a budgeted session before the children begin, where the school support staff are paid to join a meeting to exchange information and explain the project. It is the frontline workers rather than management that will dictate a project partnership's success, so it is these members of staff that need to have a good understanding of the project objectives and outcomes as well as being totally on board with the methods. If the school's / children's support staff are on board, trust you and believe in the project then so will the children and then management will be able to see the worth and benefits in what you are delivering and be better able to invest in the provision in the longer term.

Schools have an awful lot that they have to fit into their days – special schools even more so. If your project needs to be prioritised within the timetable to ensure consistent attendance by all then you will need to make this very clear upfront!

As we know, to really make a difference projects need to be high calibre, well planned and expertly delivered. This takes funding! It also often requires a long-term commitment as with this cohort change can take time. A long-term or regular commitment to embedding a project within a school year also requires funds.

Cerian Black, ASD Consultant – Turtle Key Arts



Partnership Considerations

The following pages contain the feedback provided by Arts organisations, special schools and Music Education Hubs on what they feel are the most important factors to consider when *working in partnership*.

The main areas identified are: Working Relationship and Project Approach; Meeting Pupils' Needs; School Specific; Arts Organisation Specific; Finance and Funding.

Summary

The responses we have gathered have led us to identify the following conclusions:

There was general agreement that projects should be devised **collaboratively** to **complement existing provision** and **meet the identified needs** of the pupils and schools.

Communication was identified as being key to effect the maximum positive impact for the young people and schools.

One of the main factors for consideration was that projects should be *appropriate*, **meaningful**, **pupil-focussed** and **inclusive**.

Schools were particularly vocal with regard to the **fun** and **enthusiasm** necessary to engage the learners, as well as the need to be **adaptable** and **flexible** in the approach to planning and delivery.

Arts organisations, stressed the importance of a **key contact in a school** to maximise effective and efficient communication.

When referring to **resources** the consensus was that they should be **accessible** and **appropriate** to aid learners and to enhance the projects.

Finally, a key factor, identified by the majority of respondents, was in relation to **sustainability** of projects and programmes.

Many of the factors identified will be covered in more detail in the later sections of the report, where each organisation, school or hub gives a more in-depth perspective to increase understanding, thus impacting on more effective partnership working.



Important factors to consider when working in partnership - guidance



The most important factors to consider when Arts providers are working with special schools are understanding and communication of the work and pressures of each other. There can be a lack of understanding on both sides. Arts providers may have no experience of daily life in a special school and vice versa.



Turtle Key Arts

Working Relationship – Project Approach

To ensure the most effective outcomes, partnerships should be collaborative and consultative in approach and add value. It is important to have a good working relationship which is both flexible and adaptive in approach. Good communication which includes ongoing discussion is essential.

All parties need to have a clear understanding of what is involved in the partnership with a shared vision of values and purpose. The project should be devised and explored together with careful preparation, clear expectations and agreement re goals, objectives, outcomes and approach to evaluation. The planning and preparation should maximise impact ensuring the project is inclusive, appropriate and meaningful.

Building on the existing expertise within the school, projects should address school and pupil needs and, where possible, complement the school curriculum, to enrich the overall curriculum offer and experience for the young people.

Dates should be communicated clearly and well in advance with dialogue to ensure a shared understanding of organisational restrictions and practicalities. There inevitably needs to be flexibility within the delivery model, particularly with regard to scheduling and timetabling.

Ensure that there is clear and desirable intended impact for the school and that all those involved in the project are committed and invested in the programme from the outset. There should be good project leadership and mutual respect for all those involved in the partnership.



When working in an Arts/school partnership, listen on both sides, make sure that there is buy in and support from the Senior Leadership Team as well as the teachers. There needs to be a good match between what the Arts provider can provide and what the school actually wants and needs.



Education Director, English Folk Dance and Song Society

Meeting Pupils Needs

Projects must meet the needs of children, be pupil-focused, and inclusive. It is therefore essential to understand the needs and abilities of the pupils and how they learn to ensure that projects are appropriate and accessible for all those involved.

Pupils will ideally be given the opportunity to develop creativity and social skills as well as new skills in a specific Arts area. The focus should be on meeting the participants' wants and needs which may include physical, emotional and creative. Delivery should be fun and engaging using material that is appropriate. Resources should also be accessible and appropriate for special needs learners. It is essential to be flexible and change work or approach to ensure that it works for individuals as well as the group.



For a partnership to work the Art provider and the practitioners must have a deep understanding of the needs and interests of the young people. Young people need to feel empowered through the partnership both at an artistic level but also about making decisions, having choice and feeling that they are making progress.



Headteacher, Belvue School

School Specific

To effect the best results it is important to have the commitment of the headteacher and senior management to the projects and Arts development with an understanding of the aims and outcomes.

There needs to be one key contact and clear channels of communication. It is important to know the skills and expertise of the staff and, where possible, consistency of staffing throughout the project.



In most schools there is frequent use of music to signpost themes, to engage in communal activity and to entertain but there are less frequent opportunities for creative engagement and skill building by students.



Manager, Harrow Music Service

Arts Organisation Specific

Delivery must be high quality with trained professionals that are fun, enthusiastic and experts in their field. Regular peer and self-evaluation, as well as training in special needs, is recommended for the delivery team. It is also important that they are willing to learn, or have suitable experience of learning difficulties, in order to understand how the children learn and adapt their delivery style accordingly to suit individuals.

It is important to have appropriate and stimulating resources that make learning accessible and meaningful.

Projects can be innovative with the fun factor. The school may or may not need input with creativity and ideas. However it is important to listen to the staff to ensure that the activities are suitable for the participants, and there should be a flexible approach with adaptation to meet the diverse needs of the young people.

Organisations can also support the teachers/schools by informing them of other organisation offers to enhance the development of the arts in schools.



It is vital to visit schools and meet pupils and staff before any planning takes place – special schools are all very different.



Head of Music Service, Camden

Finance and funding

Costs, funding and affordability are important to consider when developing Arts partnerships. Projects need to be affordable and financially viable. There needs to be a healthy budget to provide appropriate and stimulating resources.

INSIGHT – ALL ABOARD!

In OAE Education we place a huge emphasis on teamwork. This is evident at a variety of levels with

Our Animateurs/composers

OAE Education has grown massively over the last fifteen years through a flexible approach to our project work. We have a two-way conversation with animateurs and composers who join the OAE team rather than take it over. This means we can have a constant dialogue with leaders on our projects so that work reflects the ethos of the music and instruments of the OAE. On many of our projects OAE players also lead so we have built up the skills of our own players.

Our Schools/Teachers/Pupils

We meet our schools on a regular basis and many join us for a period of three or more years so OAE Education becomes embedded in the schools where we work. Teachers are invited to feed ideas into our programme and also attend teacher training sessions to learn more about activity but also help shape project development. Teachers are then fully involved in delivering the work in school and it becomes a partnership rather than the OAE purely becoming a deliverer. Pupils and teachers are asked for feedback after each project and that helps shape future work.

Our Partners

We invite our partners whether schools, Music Hubs, venues or funders to be actively involved in the projects we design. We welcome feedback and are open to looking not only at the successes but also what we need to hone, shape or revise in our project work.

At the OAE we pride ourselves on being flexible, reflective and current. We take time to answer the following questions of any project

- *Why are we doing it?*
- *Where are we doing it?*
- *Who are our partners?*
- *When will it happen?*
- *What does the project involve?*

These key questions mean we can build up trust and create sustainable positive relationships that reinforce good partnership working.

Cherry Forbes, Education Director – Orchestra of the Age of Enlightenment



Advice to colleagues

The next section of the report provides practical advice and guidance to colleagues who have little or no experience in the field of Arts partnership work, thus enabling them to develop their understanding and expertise in this area.

Summary

We asked each organisation to offer guidance to their peer organisations as well as what they might advise potential partners from other sectors to consider.

There is practical advice from each of the organisations. The responses we have gathered have led us to identify the following conclusions:

Arts to Arts

Arts professionals are advised to explore their own strengths and what makes them unique before embarking on Arts projects.

- consider starting with a pilot before rolling out a more ambitious programme
- take practical steps regarding professional development across the Arts workforce
- visit the school, know its ethos and most importantly the individual needs of the students
- develop personal relationships with key members of staff and outline clear roles and responsibilities

The approach to partnership should be **flexible** and **open-minded**. *Don't be precious about your plans and don't make assumptions.*

Hubs to Arts

The Hubs focussed on the flexible approach to delivery with an understanding of school pressures. There was a strong emphasis on the **quality assurance** of workshop leaders and the importance of securing **funding** to aid sustainability.

School to Arts

Schools were keen to emphasise that they should be part of the dialogue. Their advice strengthens the idea of each member of the partnership knowing and playing to its strengths. The approach of professionals is very important and they felt that Artists should be **fun** and **enthusiastic** as well as creative and experts in their field.

School to School

Schools advised colleagues to take risks and be open-minded. The importance of developing the relationship with the Arts partner is paramount. **Timing** is key and projects should be **relevant** to meet school needs. Again, as with the advice across the board, there is an emphasis on *working together and being flexible to achieve common goals*.

Arts to Schools

Arts organisations suggested sharing practice across the school and further afield as well as looking at how the Arts organisation can work with the school in creative ways to meet their specific needs. There is an emphasis on **trust** – **building** and **working and planning in partnership**. *Don't be afraid to ask – set your sights high.*

Advice to Arts colleagues - guidance

The following guidance is particularly for the benefit of colleagues that have little or no experience of working in a School/Arts partnership. However it acts as a check list for those already engaging and can be an insight into the different mind-sets when working in this field.

The information has been provided by Arts organisations, Schools and Hubs. The responses have been summarised and ordered into categories: Arts to Arts, Hubs to Hubs, School to Arts.

The first category, Arts to Arts, is from the perspective of an Arts organisation and outlines the advice from Arts professionals to others in the same field of work. The sub categories within Arts to Arts are: Pre/During which relate to the preparation and actions that an Arts professional may undertake; School Engagement referring specifically to school related issues and finally the general approach and top tips to effective partnership working.

Arts to Arts

Pre/During Project	School Engagement	Approach
<ul style="list-style-type: none"> •Gain experience, shadow •Look at a variety of work •Identify your strengths •What is unique? •Plan early •Ensure long lead-in •Secure funding •Have structures in place for getting information, planning and write-ups •Create a flexible model •Train workforce •Prepare risk analysis •Consider starting with a pilot •Make sure working space is appropriate •Help teachers to make a case for teaching and learning to present to SLT •Brief any site staff re visiting group needs •Reiterate in writing all agreed points •Serve equally the needs of all stakeholders •Ensure everyone has input into the programme at the planning stage 	<ul style="list-style-type: none"> •Visit the school •Ensure SLT and teacher commitment •Develop personal relationships - face to face •Identify key contact •Know the ethos and school needs •Establish what the school already does and how •Find out needs of individual students •Define roles and responsibilities •Develop project together ensuring that the experience supplements existing provision •Think about impact from the beginning and how it will be measured •Reach common agreement re aims and outcomes •All parties sign agreement/contract 	<ul style="list-style-type: none"> •Be flexible – reflect and adjust •Be willing to change and adapt to schools' needs whilst still keeping creative identity •Be open-minded about what can be achieved •Ensure regular clear communication •Listen •Know staff strengths – they may be artists and educators •Be organised •Keep an awareness of the pressures and priorities of a school •Be aspirational but realistic •Keep an open and regular dialogue •Consult and collaborate •Don't take anything for granted including expectation of the partnership and funding •Don't think you have to know everything •Don't make assumptions •Don't be precious about your plans

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Perspectives – Arts and Special Needs

The following is advice from both Hub and School perspectives. Again this is intended to guide Arts professionals with little or no experience of School/Arts partnership.

Hubs to Arts

- Appoint high-quality artists as workshop leaders
- Be aware of the heavy workloads and time constraints in place for headteachers and school staff
- Be flexible and adaptable to the way a school operates
- Don't shy away from the hard to reach schools. They're often the ones that need your support the most. Music Hubs may be able to help organisations to engage with these schools
- Establish why you are wanting to do this particular work – what are you trying to get out of it
- It is appreciated if proposals are succinct with clearly identifiable requirements from schools, routes for progression and assessment
- Listen to the school and devise a project which meets their needs building on existing work
- Meet with relevant Hub SEN lead person
- Remember that every child is different
- Research effectively remembering that one size doesn't fit all and that a project needs to fit in with the aspirations of the school and all the pupils
- Seek to make activity sustainable post the funded/matched funding period
- Talk to the school(s) to develop ideas/projects and to establish needs of the children
- Try and get a realistic understanding of school curriculum timescales and cultural/social issues
- Understand the ethos of the school/setting
- Use headline outcomes and the quality of the artistic offer to engage schools' interest and always maintain that vision throughout the planning process
- Work in close partnership with the Local Music Education Hub to identify appropriate schools in which there is a genuine need for the provision and capacity to support the intended work.

Schools to Arts

- Ask teachers what approaches and resources work for them in engaging learners
- Be able to differentiate – can all pupils, regardless of gender, background, culture ability, disability access the joy of creativity/performance
- Be clear about what skills you can offer and what your values are within your discipline and practice
- Be clear re aims and objectives
- Be creative with ideas – the more ideas you put to the schools, the better – be open to ideas
- Be enthusiastic – make things fun – the children will reflect our mood – you can't be too enthusiastic
- Be flexible – be prepared to make big changes, if necessary
- Ensure that the project themes and images are appropriate for all learners and are engaging
- Ensure that whatever the project is, it must be developed with young people at the heart of it
- Get to know the school ethos, culture, context and student cohort
- Listen and compromise
- Projects need to integrate into what the school is already delivering or trying to achieve. Understand policies related to finance to ensure that any bureaucracy is efficiently dealt with – there are lots of regulations in schools relating to finance
- Remember that the project is one of a million things that the school, teacher and children are doing in the day/week/month. After a gap in project delivery everyone needs a refresher
- Research special needs – spend time in special needs schools to see how they work
- Take account of varying needs – find out about the students you will be working with, what behaviours to expect and how they learn
- Think of ways to include as many students as possible
- Trouble shoot your ideas in your own teams before meeting with school staff
- Use artists with experience
- Work closely with the class teacher, key contact – plan together to maximise impact and don't be afraid to ask questions – schools expect you to be experts in your field not expert teachers.

Advice to School colleagues - guidance

The following guidance is particularly for the benefit of school colleagues that have little or no experience of working in a School/Arts partnership. However it acts as a check list for those school colleagues already engaging and can be an insight into the different mind-sets when working in this field.

The information has been provided by both schools and Arts organisations. The responses have been summarised and ordered into categories: School to School, Arts to Schools.

The first category, School to School, is from the perspective of a school and outlines the advice from teachers to teachers. The sub categories within Schools to Schools are: Pre/During Project which relates to the preparation and actions that schools may undertake; School Engagement referring specifically to school related issues and finally the general approach and top tips to effective partnership working.

School to School

Pre/During Project	School Engagement	Approach
<ul style="list-style-type: none"> •Be open-minded think of saying "Yes" •Request things and ask questions •Develop relationships •Visit organisations •Work closely with a member of the organisation •Plan projects that are most appropriate for your school •Make the most of projects •Start with planning a relatively small project with achievable outcomes •Enjoy the special skills that outside agencies and practitioners can contribute •Share, discuss and define what you would like to do •Take creative and artistic risks 	<ul style="list-style-type: none"> •Get the project information as early as possible and consider how it might look in your school/class •Book a meeting(s) prior to the first session so that you can brief the professionals about how to work effectively with your children •Book all dates in the school diary well in advance •Check that you can make all the dates •Give artists the chance to meet the children •Think about appropriate staff and brief all those involved in the project, well in advance, so that they know what to expect •Organise a planning group early on between the artists and staff to consider plans •Make the team welcome •Record evidence of progress and enrichment for the pupils •Discuss and agree ways in which the project can be measured 	<ul style="list-style-type: none"> •Plan effectively •Be enthusiastic •Facilitate communication •Be open to ideas •Work together •Be flexible in order to achieve common goals •Anticipate problems and work together to find solutions •Work collaboratively

The following is advice from the perspectives of Arts organisations. Again this is intended to guide teachers with little or no experience of School/Arts partnership.

Arts to Schools

- Aim for consistency of staff for the sessions who understand the project aims and are engaged in the process – your staff know the children
- Appoint a project lead who is passionate about the project
- Be clear about what will work for your students
- Be engaged and communicate
- Be open-minded and open to suggestions – be willing to try new things
- Complete evaluations as this really helps to access more funding
- Consider how working with Arts organisations can support your school to become an Artmark School – think about embedding arts into the curriculum and working with organisations to support this work
- Consider longer term arts project in order to build better relationships
- Consider project visibility within the school, relevance to whole school as well as the participants
- Don't be afraid to offer practical criticism during the development phase
- Endeavour to keep to an agreed schedule avoiding last minute changes, whenever possible
- Ensure that the project feeds in meaningfully to your curriculum
- Ensure that the students chosen for the project are those who will benefit the most
- Ensure the project will be rigorously evaluated and that time is built in each day to find out how it is going for the children – liaise with the provider to give your own feedback
- Ensure there is a full understanding of roles and key responsibilities before the project begins
- Find out the organisations area(s) of expertise – what is going to give added value? – what will the organisation give to the school that they couldn't do without the organisation
- Get school buy-in
- Have a go and see what outcomes emerge
- Have faith in the project and be open to embracing something new
- Have fun!
- Know how the organisation works
- Look for opportunities to embed practice from the project into your school after the project has ended as this will give the most long-term benefit
- Organise suitable workshop space and other necessary resources
- Pick up the phone and ask – ask for a lot – set your sights high – don't be afraid to expect outputs at the end
- Put aside time for planning with Arts organisation and make sure that you have a clear contract of agreement which lays out what each side expects and needs
- Recognise you will need to commit time, space and other resources
- Record outcomes and use these to shape how to approach the next project
- See staff involvement as professional development where new skills can be developed
- Share practice across the school and further afield
- Share what you hope to get out of the project
- Staff from both sides of the partnership will need to find flexible and constructive ways to work together
- Trust in the Arts organisation – don't be afraid to get involved – they want to support you
- Try to engage SLT from the outset so any project works closely with wider school aims
- Try to view the project in its widest term i.e. what is the legacy? – Where will the Arts partnership go next?
- Work in partnership with the Arts partner and plan together – plan the project in detail and agree intended outputs/outcomes

INSIGHT – STORYBOARD AND MORE

We began including special schools in our theatre access programmes in 2005 after realising there was a general lack of opportunities for these groups to engage with West End theatre. We consulted with teacher to establish how we could best support these visits, and found that the existing show-specific resources for mainstream schools were of little use to them.

In line with our other projects, we fundraised to commission freelance writers to create education packs for each show we took schools to. The majority of the resources have been written by someone with extensive experience in SEN drama as a drama therapist, facilitator, teacher and published writer of a book on Drama in the SEN Classroom.

We have tried different approaches over the years, but come back to these key ingredients:

- *Simple synopsis and character introduction using Makaton symbols*
- *Use of storyboard – a pictorial synopsis*
- *Role-play activities: rehearsing being in the audience and the journey to the theatre*
- *Show context where needed, but otherwise activities to have practical use in the classroom*
- *Not too long!*
- *Themed drama games*
- *Worksheets that can be used in the classroom or on the journey to the theatre*
- *Pre and post-show activities that can be adapted to a wide range of needs*
- *Multi-sensory prop included with the pack*
- *Visual Story of the journey and arrival at the theatre in A5 size to be easily handled by students, using plenty of symbols*

We invite feedback from teachers after each theatre visit and adapt accordingly. We are always very open to suggestions and ideas from facilitators. For example, one of our facilitators suggested making a filmed version of a Visual Story, talking students through the experience of going to Charlie and the Chocolate Factory at the Theatre Royal, Drury Lane, which we were then able to share with schools and families seeing the show at a relaxed performance

Jo Pelly, Special Needs Programme Manager – Mousetrap Theatre Projects



Prioritising

In the survey, respondents were presented with the following areas that are perceived as important when embarking on and developing an Arts partnership:

- planning
- preparation
- people
- professional development
- funding.

They were each asked to prioritise them to show which they felt was the most important. There was also the opportunity to add other categories and also to give comments regarding reasoning.

Summary

There was agreement between schools and Arts organisations regarding the order of priorities with **preparation** and **funding** being the highest priority followed by **planning**, **people** and finally **professional development**.

Funding was identified by all as one of the top priorities with **professional development** as the lowest priority in the present climate.

Many responses gave detailed explanations regarding their choices with the view that all were **equally important**. Some described securing funding as being essential **before** embarking on the partnership process, whereas conversely, others felt it was important to seek funding **at the end** of the planning process. The organisations have been quoted in the following section to explain their reasoned argument.

It may be useful to refer to the advice and guidance in this report to support organisations with regard to funding and prioritising.



Prioritising

All schools, Arts organisations and Hubs were asked to order the following in a way that was felt most important to achieve successful outcomes for children and young people.

- A. **Planning** – Organisation and Logistics (pre project set-up, project delivery)
- B. **Preparation** - Knowledge and understanding of individual pupil needs
- C. **People** – Providing additional expertise to complement that already available in schools
- D. **Professional Development** - CPD related to project delivery –(Arts providers and school staff)
- E. **Funding**
- F. **Other**

The results were as follows:

	Schools	Arts Organisations	Hubs
1 st priority	B and E	B	E
2 nd priority		E	A
3 rd priority	A and C	A	B
4 th priority		C	C
5 th priority	D	D	D

Additional Comments

Other priorities should be Quality and Value for Money – Ealing Music Service

Planning should include a shared belief in the importance of the project that will ensure the lead contact is given time to support the project properly. Other priorities should be – a built-in evaluation framework that provides school and parents with a way to measure the benefit and impact on the participants, with a route for repeating or progressing the project, if appropriate. – Harrow Music Service

All are of equal importance. However no project can take place without funding. Once this is secured, the project must be well planned, the right artists need to deliver carefully tailored workshops and the project needs to be evaluated against objectives - mutually agreed. For Create projects, Create asks staff to be fully involved in workshop activities to enable them to develop new skills and experience new approaches. – Create Arts

Inspiration – vision – idea – you need a really good idea that you think will work and in some way be transformative for children, teachers and your organisation. – Unicorn Theatre

For us, the people element is working with artists at the core of the programme as a way to break down the barriers to engaging in our programme through process and their own practice; preparation and planning go hand-in-hand and it is good to have an understanding of this in advance as a way to inform the programme that you want to apply for funding for; CPD is massively important but it is also interesting to consider the development that happens in the partnership itself and how we learn from each other, building that into the programmes is a real success. – Camden Arts Centre

Further Comments

They are all important. We want a long enough lead in, so that it can be well planned so that the right conversations can happen so that we can understand our partners, that includes understanding the individual pupils' needs and how the setting goes about addressing them. From that – doing the right preparation and identifying the right people to deliver the project – have those ongoing conversations complemented by CPD. It's great when you can get everybody in the room, the teachers and the artists and there's learning going in both directions. The teachers are the experts in their young people and their setting... It needs to be a two-way process for it to work best – English Folk Dance and Song Society

Preparation should also include preparation for both sides of the partnership – National Portrait Gallery

Another priority is being flexible and not sticking rigidly to a plan – being prepared to abandon it if something isn't working. I've put funding as most important, as without funding there can be no outcomes, successful or otherwise, for young people. – Mousetrap Theatre Projects

Preparation should include knowledge and understanding of the organisation/partner/school. This leads into the planning that informs the people you are working with. That in turn informs the professional development that is needed. You need funding in order to make all those things happen but if these are right then you find the right funder. Get everything else right then find the right funder. – Orchestra of the Age of Enlightenment

All elements are important, but we cannot work with the groups we would most like to reach without the support of funders. Preparation to me, need not be at the level of knowledge of individual pupil's needs at the start of a partnership project. As the teacher and students may be working in a new way during the project, teacher knowledge of individual students can be developed by participation – external practitioners will also keep their knowledge during the course of a longer term project. – Shakespeare's Globe

All funders are different so it is important to research who you are applying to, in order to maximise your chances of success. We recommend that schools use the expertise of the Arts partner to support their application process, as they are likely to have more experience in applying to Trusts and Foundations.

John Lyon's Charity

INSIGHT – ADDING STRINGS TO THE BOW

Musicians usually stay on the Live Music Now scheme for 4-6 years. When we audition we are looking for someone who has the right mind-set – is a brilliant musician, and the capacity to be a brilliant engaging communicator.

We offer four basic training sessions, looking at performing for and music-making with, our different audiences, including children with additional needs. We then offer a more bespoke training pathway, and have just launched our 'SEN Inspire' training programme.

This pathway for musicians has three levels, acknowledging the trajectory we expect them to take as they move through the scheme and gain more experience.

The first level includes a three-day residency in a special needs school where musicians shadow an experienced mentor/leader. They are part of the planning and reflection cycle with the leader and school staff, and gradually take on more responsibility.

The next level is a longer residency in a new setting (6-12 weeks) - planning and delivering the whole residency, in partnership with school teachers. Musicians are supported by a mentor and signposted to other training opportunities as appropriate (eg Makaton, autism specialism, PMLD etc).

At this point we would like all our musicians to have the skills and confidence to facilitate a series of music sessions, working to particular musical, social and personal outcomes for their participants, in partnership with schools.

The final level of the scheme is aimed at those musicians who have shown real capacity for this type of leadership and are developing into animateurs and workshop leaders. We would expect them to be fluent in Sounds of Intent, able to support school staff in assessing participants' musical progression and curating entire residencies and programmes.

Training programmes are tailored with input from the musicians and schools. An example of an online training resource is our short film that supports musicians, with various levels of experience, working with students with autism. The film takes learning points from musicians' direct experience of participating on a residency.

An important part of programming training is recognising that musicians have a portfolio career and this is but one string in their bow. Therefore we have to plan meaningful training opportunities, as practical as possible to embed the learning into their practice.

*Nina Swann, Director of Musicians Development – Director (South East)
Live Music Now*



Barriers

There is no shortage of enthusiasm amongst Arts organisations and special schools in wanting to work together. However, there are a number of barriers that prevent this kind of creative work happening more frequently. In the survey, respondents were asked to state, from their perspective, what they saw as the main barriers to providing meaningful Arts engagement.

Summary

The majority of respondents from Arts organisations, special schools and Music Hubs all stated that the main barrier to meaningful Arts engagement was **funding**.

Arts organisations and Hubs were agreed that the next barrier was **time**.

Schools, however, cited **school priorities and complexities** as the next barrier to engagement.

The barriers and solutions to overcome these problem areas, as identified by each organisation, would benefit from further shared information and discussion to explore both the nature of the barrier and the practical steps, where possible, to overcome these to effect more meaningful arts engagement.

The advice and guidance in this report should help identify some of the barriers with a view to finding practical solutions, where possible.

Again, this would be an area for further discussion and would benefit from the input of each type of organisation.



Barriers to providing meaningful Arts engagement

Funding

- Cost of supply teaching
- Ample funding that understands that the need is great, even if the head count for participants is few
- Funding – to ensure the length of the project is long enough to make an impact
- School funding- in the current political climate schools are facing real shortfalls in funding
- Schools find funding the basic needs of a school very challenging – creative projects, sadly, are often not seen by all as a priority
- At present shrinking budgets is the biggest barrier
- Cost – parents are on limited incomes and so are schools so funding is important
- Acquiring funding is never easy and it's getting harder and evidence-based funding doesn't always lend itself to this kind of work as there may not be hard outcomes
- Positive outcomes may be anecdotal and concerned with soft skills.

The provision of funded bespoke projects for special schools/schools with children with SEND specialist units, with back-up advice on planning, implementation, assessing and progression would go some way to overcoming many of the barriers.

Harrow Music Service

Time

- Time taken to project manage
- Time taken to bring in funding
- Sufficient time for detailed planning delivery and evaluation
- Time is an additional barrier and for that reason I believe that sustained or year-long projects are the key to meaningful engagement, to build relationships and understand the needs of the participants over time.

I would love to spend a lot more time on a project but we have the rest of the curriculum to fit in. Long term relationships have been the most effective; developing programmes that are sustainable and can impact on school culture and professional development.

College Park School

School Priorities and Complexities

- Timetable constraints
- Finding time in the curriculum
- In school – the complexity of what needs to be offered
- The government's education priorities
- The pressure schools are under to get good Ofsted ratings
- Pressure to meet curriculum targets means it's getting harder to take students out on trips to the theatre, or to engage in projects
- Schools being overloaded with other targets/initiative therefore arts are not a priority.



Research effectively remembering that one size doesn't fit all and that a project needs to fit in with the aspirations of the school and all the pupils. And remember that every child is different.



Camden Music Service

Care Logistics and Transport

- Many schools have lost their school mini-bus or those proved by the LEA and transport is expensive
- Not all schools are able to provide transport
- Problem of access to performances or exhibitions. Some learners have behaviours that make it difficult to engage in mainstream public spaces where Arts and culture can be experienced
- Often environments are unsuitable for people with PMLD or ASD
- Transport – often visiting other venues, especially in London means having to hire a bus and driver as there is no parking for a school bus.

Lack of Trained Workforce

- Training - people with the appropriate skills that can create open, experimental and exciting activities that are appropriate and differentiate the needs of the group
- Lack of workforce – special skillset needed.



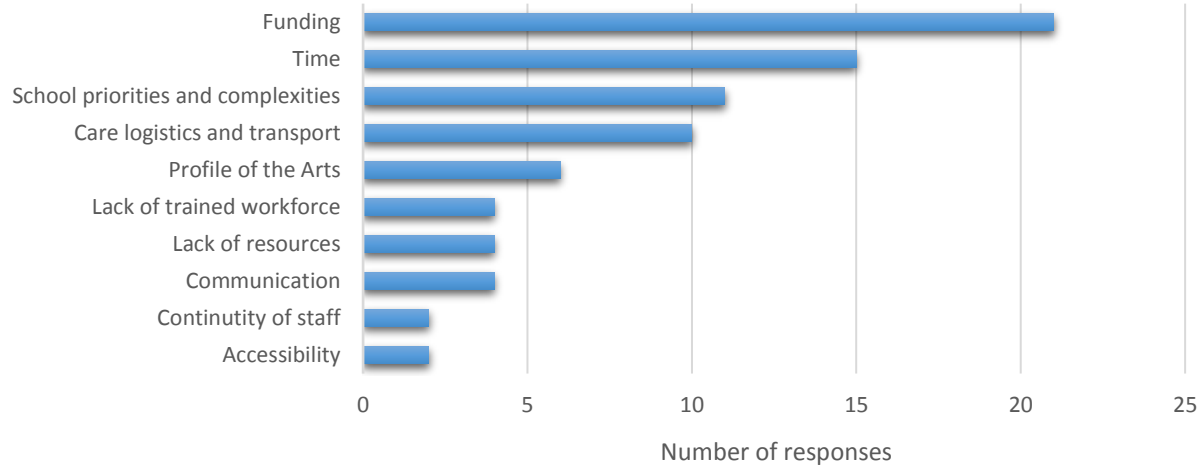
There needs to be a switch in perception – it take time to set up a meaningful partnership to make sure that you are working with shared aims and outcomes for the children that are meaningful.



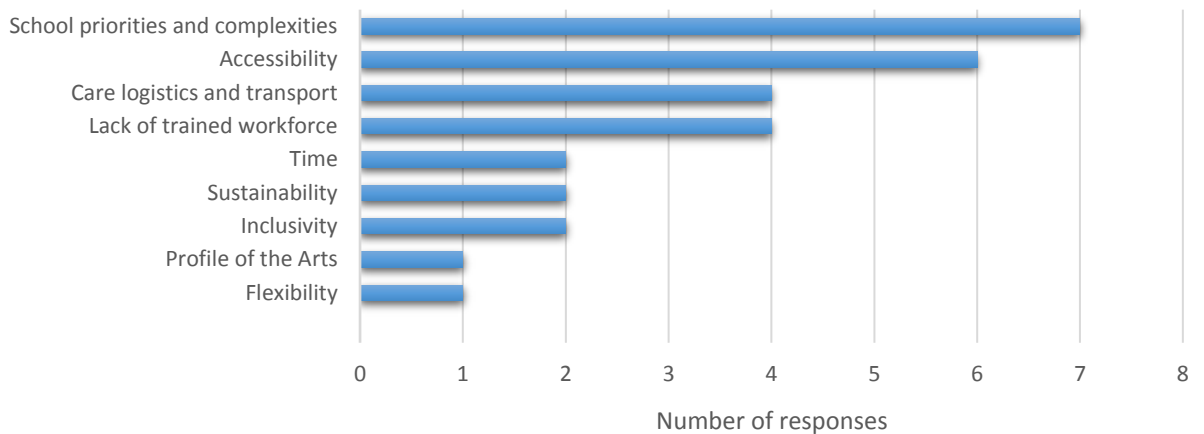
Live Music Now

Barriers to providing meaningful Arts engagement

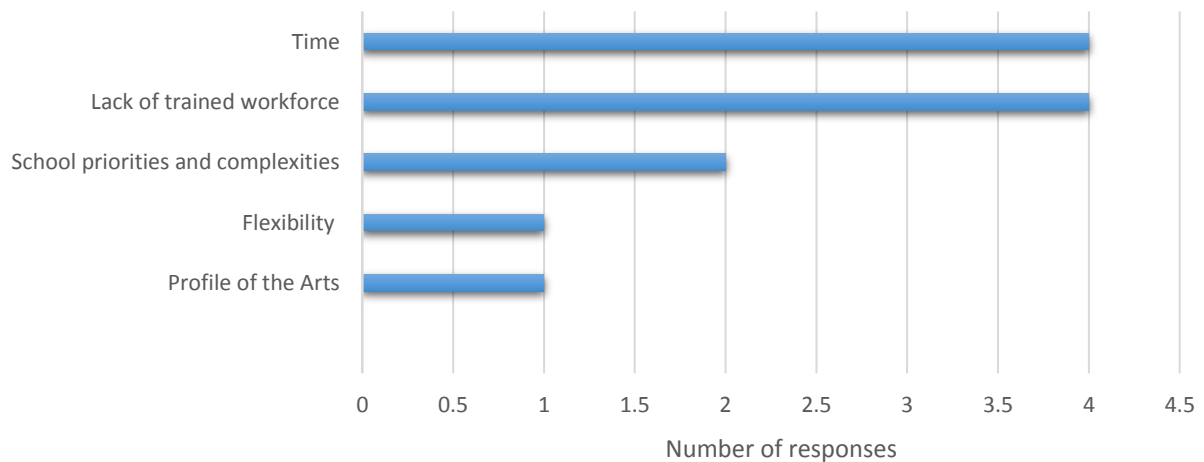
Barriers identified by Arts Organisations



Barriers identified by Schools



Barriers identified by Hubs





Outcomes

Information provided by schools, Arts organisations and hubs on successful outcomes is summarised in the next section of the report. It is hoped that the views expressed can be useful to inform future debate so that all stakeholders can reach agreement regarding suitable outcomes in relation to meeting identified needs.

Summary

This section of the report has focussed on outcomes related to:

- pupils and students
- teachers, schools and families
- future legacy.

It is intended that the outcomes referred to in the report will aid the reflection process for all and aid the debate in order to reach agreement with regard to **organisational** specific outcomes as well as **project** specific.

When considering the survey responses, it is clear that this area needs to be further developed in order to agree a **common language** and outcomes that have **focus** and **relevance** to the project partners and project aims.

All agreed, however, that outcomes need to be **meaningful** with agreement regarding **how and when** these should be measured.

The findings of this report are intended to further inform the ongoing debate in this and other important areas, and it is hoped that the views expressed can be used as a resource to support reflection and inform future developments.



Outcomes

Outcomes: <i>Pupils/Students</i>		
Increased independence - exploration of other creative experiences with the opportunity for self-expression in the art form	Tangible outcomes such as Arts Award (accredited outcomes), concert, event, recording	Increased level of engagement, enjoyment and enthusiasm
Increased motivation, pupil satisfaction and sense of achievement	Increased use of technology to support: further learning , expressing or exploring feelings, communication with others	Personal progress for pupils at whatever level: confidence, self-esteem, sense of well-being, independence, communication, body control, concentration (improving life skills)
Raised awareness and further engagement in other arts activities.	Positive impact on the rest of a student's school life and learning	That spark or special moment that will have a lasting impression
Fun	Pupil voice heard and creatively celebrated	Ignited imagination and new interests

Outcomes: <i>Teachers/Schools/Families</i>		
High level of enjoyment and engagement from staff involved	Increased understanding and appreciation - ways of working – different settings	Raised expectations of what can be achieved – increased horizons
Increased sense of pride and happiness	Increased specialist arts knowledge	Increased family engagement, involvement, understanding
Inspired/ reinvigorated workforce as a result of working with other practitioners/variety of disciplines	Project learning taken into day to day teaching: whether new insight, inspiration, or very practical skills and activities	Recognition by school/staff/families of the positive impact of arts on the quality of students' lives
Something that the school may not have been able to achieve by itself – added value	Tangible outcomes: artefacts, videos	That spark or special moment that will have a lasting impression
Needs of school met	Improved specialist Arts skills	Positive impact on the school as a whole

It is important to discuss with a potential funder what they expect you to report on, in terms of outcomes. Each funder will have its own requirements, but they will be made clear to you throughout the application process. It is important as a minimum, however, to demonstrate why the proposed activity should take place and how this will benefit the intended participants.

John Lyon's Charity

Outcomes: Future/Legacy/Other		
Ambitions to extend, cascade and disseminate to broaden the reach of arts	Long-term partnerships developed between the various organisations (funders, arts' organisations, music hubs, school)	Further funding secured to support other arts activity - testament to the value of the work
Good practice and learning are embedded and prioritised by the school	Increased arts provision in the school as a result of the project – senior leadership team	Increased learning on all sides – participant, parents, arts organisations, schools, funders
Increased understanding of what organisations/schools/hubs offer and how they work	Increased school engagement with other arts and culture - opportunities/organisations	Increased understanding of SEN provision and needs which are used to inform future planning and programmes
Acknowledge the success and value	Learning from the project taken back into the classroom	Long-term cultural change linked to CPD and sustainability
Raised profile of arts amongst SEND networks	School is left with legacy on which to build	Sustainable provision in terms of both practice and practitioners
Organisational change	Balanced budgets	Priorities met for all stake holders

Measuring Outcomes

Below are listed some of the ways that outcomes can be measured. The table is not hierarchical but represents a summary of perspectives related to measuring outcomes which can be used to further the debate in this area.



INSIGHT – CAPTURING PUPIL VOICE

Capturing the participants' voice on the education projects we run with SEN pupils is something we are working hard to develop as we are keen to ensure they are heard within the measuring of our projects, such as Get the Message and Youth Collective. It is inherently difficult to find ways of measuring this successfully and meaningfully as we need to be flexible to participants' needs and not detract from their involvement in the project.

Historically we have tried video or audio recording conversations and whilst this gives us some insight it is not always successful as questions need to be clear and not leading in anyway. We also consider the art work that is being produced as a great physical indicator of engagement and enjoyment.

Ideas to capture the participants' voice moving forward will be to test out using visual indicators such as Makaton symbols and signs for emotions or feelings towards activities and outcomes, introducing the idea of choice into sessions and capturing the reasoning behind the decisions that are made and enabling the participants themselves to take ownership of filming each other and observing these. This will require constant reflection and we plan to work closely with our partner schools in developing the measures we put in place.

Gemma Wright, Education Organiser, Camden Arts Centre



Main Roles

Organisations were invited to describe what they considered to be their main role within an Arts partnership and what they perceived to be the main roles of other organisations.

Summary

Each organisation provided a comprehensive insight into what they perceived to be their main role within an Arts partnership, reflecting the many areas of expertise within each sector.

It is by having a greater understanding of each other that it is possible to play to the strengths of those engaged in the partnership.

The perspectives are as follows:

The role of the Arts organisation...

- ... from the perspective of an Arts organisation
- ... from the perspective of a School
- ... from the perspective of a Hub

The role of the School...

- ... from the perspective of a School
- ... from the perspective of a Hub
- ... from the perspective of an Arts organisation

The role of the Hub...

- ... from the perspective of a Hub
- ... from the perspective of an Arts organisation
- ... from the perspective of a School

The role of the Funder

- ... from the perspective of an Arts organisation
- ... from the perspective of a School
- ... from the perspective of a Hub

It is by reviewing our own perceptions and those of others that a greater understanding of each other can be developed. If it is possible to see the areas of expertise, and what an organisation is able to offer to a partnership, then the collaborative process will be enhanced and improved.

This insight is invaluable to capitalise on the multi-talented workforce that have the skills, knowledge and expertise to develop the best Arts opportunities for children and young people.



MAIN ROLES – ARTS ORGANISATIONS

Art Perspectives

Access to heritage collections
Adding magic alongside and with what is already happening
Communication with schools with all the relevant information
Creative skills, ideas and confidence
Designing content, planning and organisation to fit with school's timetable and priorities
Different approaches to a subject
Documenting project
Enrichment
Evaluation
Experiences – creative and culture – excellent quality and integrity
Expertise
Flexibility and understanding to meet the needs of the school
Funding expertise
Inspiration for teachers to take learning back into the classroom
Link to practitioners
Link/bridge between funder and school
Listening and responding to meet needs
Live experience
Media relations
New experiences that raise pupil and staff expectations
Opportunities to widen horizons in and outside the classroom and school setting
Planning for a dynamic and creative Arts programme that meets a range of needs
Project co-ordination from start to finish making sure the project runs smoothly
Project management and organisation
Provide opportunities that schools can easily access
Quality Arts work to complement that provided by the school
Reporting to funders
Respecting teachers and their existing expertise
Robust and varied delivery by professional, high quality, engaging and innovative Arts practitioners.
Safeguarding/health and safety
Securing and supporting funding
Sharing learning across the sector to encourage more partnerships with an SEN and access focus
Supporting school curriculum
Supportive and reliable partner
Understanding of the school environment and the challenges therein
Unique learning environment and experience
World class performers into a school environment

“If it is truly a partnership everyone is actively part of the planning process and making sure the project is a success!”

icandance

School Perspectives

Being as accessible as possible – approaching schools to offer ideas of projects
Communicating effectively with schools to be enabled to deliver Arts events or programmes that supports learning in school
Expertise in an artistic field
Expertise which is adapted to the needs of the pupils
Finding and providing quality artists to deliver important work in schools
Listening to what schools says about needs of the children
Promoting ways in which school can engage – raising awareness of opportunities and the support available
Providing a high quality experience
Providing expertise, energy, challenging thinking, looking at practice and systems in a different way
Providing the stimulus, focus and professionals
Quality arts activity/experience which offers more that the school can and gives the pupils an experience of working with professionals in the field
Supporting school staff in the inevitably new ways of working
Willingness to tailor sessions to needs of pupils
Work closely with the other organisations

The role of an Arts organisation is: to provide dynamic and specific expertise to create projects that enhance the lives of our pupils, offer theatrical/musical or artistic experiences that would otherwise be impossible to offer due to our children's disabilities; to inspire school communities and offer advice and avenues to ensure that the creativity of the project continues after they have gone; and to ensure that all projects are as practical and nurturing as possible.

John Chilton Special School

Hub Perspectives

Additional expertise
Delivering activity
Flexibility
Organising activity
Providing added value
Playing to their strengths re quality and inspiration
Raising the enthusiasm for the Arts by providing Arts opportunities of the type and quality not ordinarily available to the majority of schools and Music Education Hubs
Providing bespoke projects where possible, covering planning, implementation, assessment and progression

MAIN ROLES – SCHOOLS

School Perspectives

Active participant in a partnership
Advice on pupils, policies, ethos and culture and what will and won't work
Building a project into the curriculum
Communicating the vision and values of the school and the aims of specific projects, in line with the needs of the school community and practicalities and expectations
Communicating what ideally is wanted from the project and how it could be measured
Complying with terms of the contract and honouring the investment i.e. pupils will arrive on time etc; also driving the focus on pupils' progress and inclusion
Disseminating information to the rest of the staff team
Educating the professionals about communicating and engaging with our children
Facilitating learning and exploring opportunities to engage with Arts organisations
Facilitating the professionals, thinking outside the box with them to create the bridge between their idea and where our children are
Knowledge of the needs of individuals – communicated to help increase impact
Offering named senior staff member to be responsible for the collaboration, to commit time, energy, passion and then communicate this across the school community and project
Open to new experiences and building on the legacy of the projects/artistic relationships, ensuring that projects have a life of their own after the event
Openness and honesty, making space and time available, getting involved in activities and supporting students
Providing an environment where creativity is accepted as a fundamental aspect of children's education
Support with putting an overview of a plan together, day to day organisation of the project and problem solving when issues arise
Support with the assessment of the project
Supporting funders in any way by involving and endorsing them, and publicly acknowledging them
Supporting the students to get the most out of the project
Working with Arts Organisations/Music Hubs to provide the best educational opportunities



In an ideal world every artist should have disability/equality training and impairment specific information, where it is going to help.



English Folk Dance and Song Society

Hub Perspectives

Advise the partners of the need and give background information regarding students
Commissioner, if the school is the lead for the project
Knowledge of children's needs
Knowledge of individual needs of children, listening to the parents and music staff, embedding the project within school, giving staff the time and authority to implement it
On the ground knowledge and expertise
Receptive mind-set
To provide the children and young people under their care with a consistently well-rounded education that includes high quality arts opportunities

Art Perspectives

Aligning the project with school priorities
Bring the group and information about them with learning objectives
Catalyst for engagement – need targets
Celebrating achievements within school
Clear information on expectations and needs going into the project
Commitment and genuine desire to engage to benefit all pupils and all teachers
Communicating the needs of the children to the Arts organisation before session one
Communicating well with the Arts organisation to make sure they know exactly what they want from the partnership and what would benefit the children most
Completing statistics forms/photo permissions/feedback questionnaires
Educational knowledge, knowledge of children/young people
Ensuring the children arrive on time, with teachers and staff to support them within the space
Equal curator of the activity with the Arts organisation. They are the people who know the pupils the best and they know what they want to achieve for their pupils
Expertise in field – in depth knowledge of students – co planning in development to ensure it meets their objectives/targets
Help shape the project, clear communication, commitment and organisation of children and school staff.
Hosting meeting for the Arts organisation to see the workshops space, meet the staff, discuss aims and objectives etc.
Investing time, space and staffing
Liaising with parents
Organisation, timetabling, communication
Organising workshop space/students/contributing to planning with Arts organisation and preparing students for participating
Pastoral care of students
Providing enough time to fully engage with the project to get the most from the partnership
Providing relevant information to Arts partners
Providing specialist advice and insight from within the education sector
Providing student development support
Providing suitable space, timetabling and staff that are actively supportive of the project. SLT teachers and TAs involved in the project have time to talk, debrief and prepare as they know the young people
Providing teachers – willingness to try something new
Providing the participants, ensuring the project is suitable for the setting and being involved throughout the process to enable best practice have longevity
Safeguarding/health and safety
SEN specialists that know and communicate the pupils' needs. They can provide the support for the arts provider in engaging their pupils appropriately
Signposting participating students. Encouraging further interest
Support for partnership
Supporter, willing partner
To be a real partner and embrace the project fully
To be an Arts partner. They are not there to be behaviour management. What can we do together? – living legacy
To give full commitment, prioritising the partnership and helping organisations in fundraising and evaluation by providing case studies/completing questionnaires. Giving hard data where appropriate

MAIN ROLES – HUBS

N.B. Hubs in this context represent Music Services and Music and Arts Education Hubs that may cover not only music but other cultural arts activity.

Hub Perspectives

Advocate for the arts
Assisting and supporting both school and Arts organisations to get the most effective outcome for the project
Assisting art organisations to identify suitable partner schools
Brokering the partnership and ensuring it takes place
Channelling communication
Conduit for strategic development
Ensuring the partnership is responding to a need in the school
Ensuring the personnel delivering are high quality – Monitoring – Quality Assurance
Ensuring the planning and preparation are thorough
Evaluation partner
Facilitating
Knowledge and analysis on existing need and provision in the area
Supporting and advising partner organisations and holding providers to account for the quality of delivery and value for money

Art Perspectives

Brokering relationship with Arts organisations (invaluable)
Carrying out Quality Assurance ensuring opportunities are available to all
Clear view of what organisations are working in their area, what they are doing, how long for, how they are funded
Conduit and contact – putting people in touch
Connecting Arts organisations and schools and supporting Arts partnerships
Depending on the project, engaging a higher number of young people across a wider range of art forms
Ensuring opportunities are available to all
Gathering and sharing information – particularly with e-communications
Intermediary between schools and arts organisations, who can feel that they are working in isolation
Keeping up to date with arts opportunities available
Knowing what is going on in schools and the area, and the schools' needs
Organising and running CPD days for both the school and the arts organisation
Overview of music in schools – very useful
Passing on relevant information to schools and Arts organisations
Providing a unique offer
Providing local knowledge – on the ground knowledge and where gaps are
Running networking events – termly meetings – for both the schools and the Arts organisations
Signposting between schools and Arts providers
Strategic planning, CPD, and aiding collaboration and partnerships
Supporter and ambassador of good practice
Supporting both the school and the Arts organisation in making initial contact



Potentially many schools and Arts organisations could be involved in this initiative, providing valuable feedback and assessment that should inform subsequent provision. There is an important role for a close relationship between the Funder and Music Hub/Service: to gather and assess practice and project outcomes in order to co-ordinate knowledge and expertise for ongoing work; to define ways of analysing individual project outcomes to allow for overall collective assessment.



Harrow Music Service

School Perspectives

Approaching Arts organisations to provide opportunities for young people with special needs
Bringing people together
Brokering relationships
Challenging thinking, looking at practice and systems in a different way
Finding suitable Arts organisations and provide links with schools
Helping to deliver guidance on best practice
Helping to find funding
Liaising with schools
Offering a forum to share best practice
Offering genuine experiences to children who rarely have exposure to different forms of music or instruments
Providing a local perspective
Providing expertise, energy
Providing support and information on music education for schools
Providing support for the school and book dates for performances, visits etc.
Suggesting projects
Supporting school staff in the inevitable new ways of working
Willingness to tailor sessions to needs of pupils
Work closely with the other organisations



When Arts organisations seek to make funding applications to John Lyon's Charity, it is vital that they have an idea of which schools might participate in the proposed activity and how they will engage them at the earliest stage of project development. It is also important to consult with the local Music Hub - regardless of the type of art form - as they have in depth local knowledge of the schools in their area and who has the capacity to effectively engage in a partnership project.



John Lyon's Charity

MAIN ROLES - FUNDERS

Art Perspectives

To be a critical friend and ask questions of the organisations – enabling those seeking funding to articulate more clearly their aims and how they hope to achieve these
To be a supporter of expertise/enrichment
To be an advocate for the work
To be open to change but willing to challenge us to create and deliver the best projects we can
To be passionate about research and development in this area, especially in relation to how projects can be monitored, measured and evaluated in relation to participant experience and the routes of progression for participants attending these activities
To be willing to fund flexible approaches to projects and the large amount of staff time
To believe in projects and offer opportunities for exciting new projects and outcomes to be realised
To encourage reflective practice
To engage with the project (attending events etc) gleaning a real understanding of the project and ensuring that evaluation is useful and can feed into better future work
To facilitate partnerships/networking
To give money over a long period of time – ensuring meaningful engagement and fulfilment of project outcomes
To give sustained support, with a clear understanding of the partnership aims. This is crucial so that strong and lasting links can be made between the schools and the Arts organisation
To have an awareness that things can change and be open to discussion
To have realistic expectations of what needs to be paid for including funds to support training and development for artistic staff from Arts organisations and schools, as well as resources and preparation time to plan the project – artists need to be paid for planning time so that it is done really well
To offer advice and signpost to other organisations with experience in specific areas
To provide flexible funding, not necessarily linked to quantity but also recognises outcome quality that enables more pupils to access a more varied offer
To provide information re possible financial support well in advance
To provide networking opportunities/knowledge of other programmes/local knowledge
To provide personal contact with someone who knows and understands the arts
To provide resources with accountability
To recognise the value of partnership, to visit projects to see for themselves and to be realistic about hard outcomes and ways of measuring them
To share and publicise good practice
To support the aims of the organisations and schools, be open to dialogue with partners around the shape of projects
To support the ongoing evaluation of the project - a vital role to ensure objectives and aims of the partnerships are being achieved
To understand difficulties with timescales

School Perspectives

To be flexible re what they fund
To be realistic about outcomes (from discussion with school and artists)
To contact schools to say that money is available for a certain projects, initiatives
To enable high quality personnel to be involved
To fund project start-ups, provide guidance and support, if required, and to monitor the appropriate use of funds
To help facilitate partnerships
To provide rewards and publicise winners (if applicable)
To provide sufficient funds to support quality projects that are sustainable and inclusive - that make a difference to the lives of pupils
To support new as well as established programmes by working closely with the Arts organisation, music services and schools
To support the school and organisation in navigating a way through to a final, bespoke project, being hands on/hands-off according to the needs of each individual project
To understand that the needs of our pupils are so extreme that access to the arts is almost impossible- without the funding for these projects. Creativity and the arts, in some schools, is at risk of disappearing
To visit to see the results

“Funders are often very knowledgeable about what does and doesn't work in partnership working. It is important to listen to recommendations from funders and follow any guidance that they might provide.”

John Lyon's Charity

Hub Perspectives

To be a network provider
To be an advocate
To be an evaluation partner
To fund high quality arts opportunities that complement the opportunities available to children and young people as part of the school career
To provide quality assurance
To recognise that a direct relationship with schools and Arts organisations is likely to be necessary
To work closely with Hubs/Services strategically, in terms of expressing a clear commitment and framework for projects

INSIGHT – THE BIGGER PICTURE

The arts education world is complex and constantly changing, understanding the pressures on and priorities for teachers and headteachers is essential for us at the Unicorn. One way we approach this challenge is through our Collaborate School partnerships where we work closely with one primary and one secondary school each year. These schools provide teachers with whom we can have in-depth conversations, share ideas and test run and get feedback on the practical work we are creating for all schools (around 300 each year) who visit us. When we write our resources and run our CPD we have the confidence that we have teacher input and an understanding of current concerns for classroom teachers and headteachers.

However schools are very diverse in ethos and curriculum and just understanding how our two partner schools operate is not enough; we also need to keep abreast of the bigger picture. This can be time consuming, particularly with the world of education changing so rapidly, and with teachers - and schools themselves - struggling to keep on top of what is required of them. One thing which does help is following organisations which do the job of reading, analysing and condensing current debates around arts and cultural learning. The Cultural Learning Alliance's website is invaluable: they regularly round up relevant sector news, lead on advocacy and clearly articulate the case for cultural learning through gathering evidence and sharing best practice. A New Direction (AND) in London and the Bridge organisations nationwide are Arts Council funded specifically to support the widest possible access to arts within schools and outside of formal learning contexts. They provide research, thinking and practical resources which help schools embed the arts and creative learning within their school, particularly through the mechanism of the Arts Mark. Along with other networks such as PAL (Participatory Arts London) and Mousetrap's EYPF (Education and Young People's Forum), they also support arts organisations to share knowledge and understanding through their 'Connected London Initiative'.

The ongoing news and debates on Twitter are a valuable source of expertise and information. I follow RSA (Royal Society for the Arts), The Cambridge Primary Review Trust, TES and Guardian Education and online forums where primary and drama teachers share practice and debate current issues. There is such a wealth of knowledge and experience out there to be drawn on, along with constantly developing discussions about the place of arts in young people's lives and learning, and how best to make it happen in an increasingly pressurised education environment. It really is a case of lifelong learning; there is always something new to be understood.

Catherine Greenwood, Learning Associate – Unicorn Theatre



Applying for funding

John Lyon's Charity is keen to support partnership projects with special schools and Arts organisations in order to maximise the opportunities available for young people with special needs and disabilities from the Charity's Beneficial Area. Given the findings of this report and guidance, we are aware of some of the issues faced by both parties and endeavour to facilitate and support meaningful Arts partnerships in order to build capacity within this area. We hope that special schools and arts providers alike feel able and confident to approach the Charity for funding and able to seek advice and to facilitate networking. These are all areas identified by you as being an important role for a funder to play.

John Lyon's Charity has five Grant Funds that **schools** are eligible to apply for: Main Grants Fund, Schools in Partnership Fund, Small Grants Fund, School Holiday Activity Fund and School Explorer Fund. The latter three have shorter application processes and a ceiling of £5,000 (£2,000 in the case of School Explorer Fund). **Arts organisations** are eligible to apply to the Main Grants Fund and the Small Grants Fund, however we are keen that Arts providers play an active role in supporting schools to make their applications for joint projects. We are also prepared to support you in making your applications and are willing to have open discussions at any stage in the process.

Applications for projects where an Arts organisation delivers activities within the school setting can be made from either the arts provider or directly from the school. In cases where multiple schools hope to run the same project we encourage one of the schools to take on the role of lead school and apply under our Schools in Partnership Fund.

Whichever organisation is responsible for applying, we would like to see collaboration between both the Arts provider and the school, starting from the project development and continuing throughout the application process. Schools should use the experience and expertise of Arts organisations and their Development Teams to help with the application process, and Arts providers should consider the individual needs of each school, as echoed in this report.

In addition to supporting Arts initiatives, John Lyon's Charity covers a huge range of areas that affect children and young people. For more information on the Charity's nine Programme Areas, please see our website www.jlc.london



Recommendations

A New Direction A.N.D.

www.anewdirection.org.uk/artsmark-development-days/special-schools-arts-culture-network

A.N.D Special Schools Arts & Culture Network - *This new network brings together senior teachers and leaders from special schools in London with an interest in Arts and cultural education to facilitate networking and sharing, and to produce a series of outputs (e.g. case studies, resources, etc.) that can be used by other schools to support development of their own practice and provision.*

www.anewdirection.org.uk/what-we-do/artsmark

A New Direction supports schools to prepare for and apply for Artsmark.

Artsmark celebrates Arts in schools, gives a framework to show evidence of a broad and balanced curriculum (including social, moral, spiritual and cultural education), and builds a creative and confident community.

Action Space

www.actionspace.org

Action Space supports the development of artists with learning disabilities.

Arts and Humanities Council AHRC

www.ahrc.ac.uk/newsevents/news/the-individual-experience-at-the-heart-of-cultural-value/

AHRC new report - 'Understanding the Value of Arts and Culture'.

Camden Arts Centre led – Get the Message Forum

www.camdenartscentre.org/whats-on/view/get-the-message

A London-wide network focusing on improving access to the Arts for people with learning disabilities.

Creating Change

www.creating-change.org.uk

Creating Change is a national network of organisations involved in creative participatory group work with children and young people at risk. It connects artists, practitioners and organisations so that practice, research and resources can be shared.

Cultural Learning Alliance

www.culturallearningalliance.org.uk

The Cultural Learning Alliance is a collective voice working to ensure that all children and young people have meaningful access to culture.

DASH

www.dasharts.org

DASH is a Disability led visual arts organisation. We commission exciting new work by disabled visual artists; we run workshops; mentoring for artists and training.

Find Freedom Report - Brandon Trust 2014

<https://www.brandontrust.org/media/61169/20th-anniversary-report>

This report aims to reflect on progress for people with learning disabilities over the last 20 years, challenge assumptions about that progress and makes recommendations for future action.

Reimagine: Improving access to the Arts, galleries and museums for people with learning disabilities – Lemos and Crane

www.lemosandcrane.co.uk

This paper forms a part of a large body of work by Lemos&Crane on tackling isolation, encouraging social and cultural engagement and promoting positive social networks for adults with learning disabilities living in the community.

Music Therapy Charity

www.musictherapy.org.uk/

Dedicated to supporting the highest standards of practice, research and training in music therapy.

John Lyon's Charity

Perspectives – Arts and Special Needs

National Autistic Society

www.autism.org.uk

Leading UK charity for people with autism (including Asperger syndrome) and their families. Providing information, support and pioneering services.

Museum of London-led SEN network

www.museumoflondon.org.uk/schools/teachers-network

National Deaf Children's Society

www.ndcs.org.uk

NDCS is the national charity dedicated to creating a world without barriers for deaf children and young people.

Participatory Arts London PAL

www.creating-change.org.uk/associate-members/pal-participatory-arts-london

A collective voice for people that design, produce and facilitate participatory arts in London. Reflecting on practice; pursuing peer-to-peer learning.

Royal Association for Deaf People

www.royaldeaf.org.uk

RAD is a British charitable organisation whose mission is to promote the welfare and interests of Deaf people.

Royal National Institute of Blind People

www.rnib.org.uk

RNIB is a leading source of information on sight loss and the issues affecting blind and partially sighted people

Royal Society for the encouragement of Arts, Manufactures and Commerce RSA

www.thersa.org/action-and-research/creative-learning-and-development/

RSA mission is to enrich society through ideas and action. Through programmes of research and innovation, they aim to transform public, professional and political understanding and attitudes, so that families, schools, workplaces and other learning institutions prioritise and generate creative capacities.

SEN Magazine

www.senmagazine.co.uk

SEN Magazine provides news, articles, essays and information on all aspects of the special needs sector.

Sound Connections

www.sound-connections.org.uk

Sound Connections develops, supports and empowers individuals and organisations to deliver high quality music-making with children and young people

Sounds of Intent

soundsofintent.org

Sounds of Intent is an assessment framework for those making music with children and young people with learning difficulties

Tate-led Learning Disability Network

www.tate.org.uk/about/working-at-tate/diversity-at-tate

*These suggestions have been put forward by those contributing to this Arts Initiative.
The list is not intended to be exhaustive and it is hoped that in the future, through continued debate,
and further networking, more information will be shared to impact on
our knowledge and understanding in this very important area.*

Acknowledgements

Arts Organisations

artsdepot
British Library
British Museum
Chickenshed
Camden Arts Centre
Create
English Folk Dance and Song Society
English National Ballet
Historic Royal Palaces
House of Illustration
icandance
Live Music Now
Mousetrap Theatre Projects
National Portrait Gallery
October Gallery
Orchestra of the Age of Enlightenment (OAE)
Poetry Society
Real Time Arts
Regent's Park Open Air Theatre
Royal Albert Hall
Royal College of Music
Royal Philharmonic Orchestra
Shakespeare's Globe
Turtle Key
Unicorn Theatre
Victoria and Albert Museum
Westminster Abbey
Wigmore Hall Trust

Hubs

Barnet Education Arts Trust (BEAT)
Brent Music Service
Camden Music Service
Ealing Music Service
Harrow Music Service, Music Education Hub (HMEH)
Tri-borough Music Hub

Schools

Barnet

Mapledown
Northway
Oakleigh
Oak Lodge

Brent

The Village School

Camden

Frank Barnes Primary School for Deaf Children

Ealing

Belvue
Castlebar
John Chilton
St Ann's

Harrow

Kingsley High School
Woodlands School

Tri-Borough

Cambridge LBHF
Parkwood Hall RBKC
College Park WCC
Queen Elizabeth II Jubilee WCC
Queensmill LBHF
Jack Tizard LBHF