

A Statement of Impact

(formerly Case Study)
Application paperwork 2 of 2.



Name of school/education setting	Holy Trinity CE Primary School
DfE number	202 / 3359

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Context – up to 150 words

(147 words)

If there have been changes to the context of your school or education setting since the submission of your Statement of Commitment, please describe them here.

Holy Trinity's successful drive to develop an excellent and innovative curriculum was rewarded when the Headteacher was made the Executive Head of another local school. The partnership between the two schools will provide exciting opportunities to share our practice with our sister school from September 21. The Arts Leader is now the Headteacher of Holy Trinity and will continue to drive and develop arts and culture in the school.

Throughout 20-21 the Arts Leader was employed by Camden Learning as a Primary Curriculum Advisor on the strength of the work she completed on Holy Trinity's curriculum. She founded 5 subject leader networks, including those for Art & Design and DT. She appointed and worked closely with the lead for the Art & Design network (who recently

achieved a Platinum Artsmark for her school) to develop a programme of CPD. The Arts Leader ran the DT network herself.

Question 1 – up to 500 words

Reflecting back on your Statement of Commitment and the Artsmark Award criteria, what was successful in your Artsmark journey and how did you achieve this?

(Enter your answer here)

482 words

We believe that we have succeeded in designing a curriculum that is exciting, inspiring and engaging and provides authentic creative experiences. Our A&D, DT and Computing curricula have all been re-designed, with strong links between the three, ensuring that skills learnt in one curriculum area are practised and developed in creative and purposeful ways in another. The Arts Leader has drawn on a variety of sources to ensure that the curricula meet the specific needs of our cohorts and include the use of technology. Where feasible, processes result in usable products, so that they enjoy a truly authentic design experience. The range of arts & culture subjects have been extended to include set design, digital photography, photo-editing software, podcasts, sound and video editing and game design. We also have enriched our dance provision by forming an on-going partnership with The Place. This plugged a gap by providing opportunities for pupils to watch live performances and to perform in a real theatre themselves.

The progression of skills across year groups is clearly mapped for each curriculum, ensuring that pupils are enabled to progress. These have been scrutinised by our SIPs, who feel we are leading other schools in this area. The Arts Leader has fed into a Camden-wide progression map for A&D.

Our most recent A&D and DT data shows that there has been a substantial increase in the number of children achieving the expected standard, or above, since the new curriculum was introduced. All but one class reported that over 90% of children were achieving in line with the expected standard or above this year. Where we have targeted specific deficits in children's skills e.g. the improvement of children's motor skills in Y1, the increase has been most marked. For example, 97% of Y1 children achieved the expected standard or above in A&D and 96% in DT. This compares with 76% and 63% prior to this.

We were graded as 'excellent' at our last SIAMS inspection. The report remarked that the school's broad curriculum, 'including artistic, cultural activities... expresses its Christian vision strongly'. Our Christian values underpin our approach to PSED and our curriculum was said to 'indicate the aspirational, holistic and inclusive view of education running throughout the school.'

The Christian identity of the school is well communicated through the arts. Our LDBS Advisor says that the school's Christian vision 'is evident in both the physical environment and how the children learn from and about art.' Our use of bespoke workshops at The National Gallery particularly impressed her.

This Christmas we have also worked in partnership with our church to create a large artwork, which is being displayed both at school and in the church window for the enjoyment of our wider community. The Senior Pastor said that our involvement was 'a visual display of the school's Christian roots', whilst a parent said the artwork "lights up the highstreet for everyone."

Question 2 – up to 500 words

What challenges did you face and how did you overcome them? Were there any differences from your original plans and how did you implement them?

(Enter your answer here)

Words 496

Developing partnerships with arts organisations has been a learning curve. Early in our journey partnerships were not delivering what we expected in terms of quality and outcomes. We used the Teacher's Toolkit from A New Direction to help us reflect. We identified the following:

- We were not identifying what we really wanted from the partnership
- Partnerships were set up by different leaders and not being managed by them.

Both resulted in issues around communication and quality control.

We sought the perspective of our partners to help us. One partner highlighted that they had also benefited from having to 'navigate new challenges' and were then able to 'examine and develop (their) programme with inner city schools in mind'.

We now:

- Refer to our SIP when deciding which partnerships to seek, using external expertise to plug gaps in our provision, rather than just snapping up opportunities.
- Use A New Direction's partnership planning tools to pinpoint specifically what we want from the partnership and to communicate this with our partners.
- A named project leader is involved in the planning of the partnership and is responsible for seeing the project through to evaluation.

This approach has led to more successful collaborations with partners, including an on-going relationship with The Place, and a short-term animation/live performance project with the innovative 1927 Theatre.

Our school offer was seriously compromised by school closures. The arts were particularly impacted, as we were unable to share expert staff, could not use our usual off-site venues for performance. The leader of the Erasmus+ left during the first lockdown and children were unable to travel, so the project petered out. This meant that access to entrepreneurs was limited and did not prove particularly helpful.

Our teachers and partners found innovative ways to offer as broad and creative a curriculum as possible online. For example:

- The Place produced dance videos which were embedded in the school's weekly padlets.
- We recorded and broadcast our annual Nativity and carol concert into homes.

The Arts Leader also worked closely with Camden Spark, disseminating their newsletter to the subject leader networks & signposting resources that had worked for us to other schools. David at Camden Spark provided the following:

"Holy Trinity have been one of our most active, engaged and supportive CEP school partners. The Headteacher has given us valuable advice and insights around schools' needs and challenges, which has helped Camden Spark and our cultural partners with adapting and planning our offers to schools."

Our SIP reviewed our online learning and recommended OFSTED talk to our subject leaders about how they achieved a broad offer. The resources offered through Camden Spark were central to this.

We are looking forward to assisting other schools working towards Artsmark through Camden Spark.

The embedding of Claxton's wheel of creativity into our curriculum has not been realised. The Headteacher reviewed whether this should be an aim and has decided that there are more pressing priorities for the school.



Question 3 – up to 500 words

What impact has the Artsmark journey had on your children and young people and how can you evidence this?

(Enter your answer here)

499 words

During a pupil voice session 50% of participants said that A&D and DT were their favourite subjects, proving that the new curriculum has raised the profile of these subjects.

Bringing technology into the curriculum has positively impacted on children's understanding of the arts as a future career. 100% of the pupils involved in an animation project with WAC Arts said the skills they had learnt would be useful to them in a job.

Working with professionals and cultural institutions has given the arts legitimacy. These collaborations have resulted in a variety of outcomes and a broader understanding of 'the arts'. One child said,

'The arts can be animations, building an environment, drama, sound effects - 'the arts' is not just about drawing'.

We take our PSED seriously and have focussed on improving access for children with SEND throughout this process. We identified that boys with SEND were reluctant to participate in the arts because they "might look stupid". They expressed this through disruptive behaviour. Including technology in the curriculum and bringing in professionals, was transformative for them. Y6 boys who were disrupting a production were happy to engage with animators, lighting and sound engineers from 1927 Theatre in technical roles. One boy stated,

"I felt safe working behind the scenes, but my role was just as important."

The Arts Leader also ran a design project for this group aimed at creating a unit that would become part of the curriculum. This resulted in a pupil-led contribution to the curriculum and improved the boys' behaviour, because they did not want to ruin something they had developed. One boy remarked,

"I always thought I was dumb, but now I know we couldn't have done this without my skills."

This child took on the 'mantle of the expert' and helped teach the next class. He saw this project as a legacy claiming that he "felt good about that".

The Place has been instrumental in changing boys' attitudes towards dance. Pre-project only 43% of boys felt they would enjoy dance. Post-project 88% of boys said they had enjoyed dancing. This improvement was due to watching male dancers and "the strength they needed!"

We more than doubled the number of cultural institutions that our pupils visited. The pupils' views we collected prove that visits engendered a sense of belonging to and ownership of cultural institutions. One pupil remarked,

"I thought they wouldn't put on a workshop for me if they didn't want me there."

High profile projects with galleries were also successful in breaking down barriers. On seeing her Y3 class photo at Tate Britain one child said,

“I am part of the history of this place now and that makes me proud.”

We have exhibited at The National Gallery. Prior to Take One Picture the majority of pupils had not heard of The National Gallery, but afterwards 95% could talk about the gallery with confidence. Pupil surveys show that 42% of children loved the project because they enjoyed having ownership of the outcome.



Question 4 – up to 500 words

What impact has the Artsmark journey had on your staff, leadership team and wider community and how can you evidence this?

(Enter your answer here)

Words 493

Professional development for teaching staff has been a priority to ensure that our new curricula are embedded successfully. We have used A New Direction & cultural institutions to broaden the CPD we offer, whilst engaging artists and other professionals to support teachers where they lack confidence to deliver specific projects.

The Arts Leader has taught Art & Design and DT to at least one class per year to model good practice. Teachers have described this as “really beneficial” particularly observing “how to teach specific skills such as observation drawing.”

This was followed up by a programme of informal observation and coaching to ensure high quality teaching was taking place.

Data shows that staff confidence in teaching across the arts has increased. Questionnaires completed pre and during Artsmark show that confidence has increased in all areas. 100% of teachers now have some confidence in teaching A&D, whilst 75% say they are either confident or very confident.

INSETS have been key to achieving this. 100% of teachers placed their confidence between 8-10 on a scale of 10 after a DT INSET. Prior to the training the highest score on any scale was just 4. Similarly 100% of staff said they felt “empowered to teach dance related to the curriculum” after an INSET led by The Place.

All staff are invited to attend INSETs and teachers’ events at cultural institutions, including TAs and admin. This has proven a popular way of increasing the cultural capital of our staff

in a relaxed way. One of our newer members of staff said “I am not from London, so this has really helped me to get to grips with what’s on offer.”

One of the biggest challenges we faced was dispelling negative attitudes to arts education expressed by parents. We have changed these attitudes simply by increasing the number of opportunities children have to showcase their skills and talents.

Pupils’ A&D and DT work is now displayed in dedicated public areas of the school and on the school website. One prospective parent said

“It is really evident that you engage children in art, design, technology and science, because I see it everywhere I look.”

We have also increased the number of performances throughout the year and have improved the production values of others. For example, we held the Reception Nursery Rhyme Nativity in the school hall with a proper stage set for the first time this year. Parents remarked on the improvement and one described the experience as ‘magical’.

We have found that we can engage parents through their children. For example, we held a ‘Teach Your Parent to Animate’ evening and 100% of the parents said they would welcome more opportunities to work alongside their children like this.

The Tate Year 3 project helped to engage parents from our black community. This has taught us that if we provide the right opportunities, we can engage parts of our community that have been hard to reach in the past.



Question 5 – up to 500 words

How has your Artsmark journey influenced change to your strategic values and the priorities in your strategic improvement plan?

(Enter your answer here)

Words 496

Constant self-evaluation and improvement has always been central to what we do. However, Artsmark has provided us with a focus and framework to build this work on. The Quality Principles have been particularly useful in helping us define what we are aspiring to.

Placing Artsmark at the heart of our SIP showed our faith in what the arts can ignite in terms of improvement. It has taught us that there is more than one way to approach and measure improvement and that all stakeholders can help with this. Our commitment to the arts will remain central to our school improvement programme and we aim to continue on our Artsmark journey after this submission.

Now we have successfully overhauled our curriculum, using the Quality Principles to guide us, we can begin to focus on making our offer more uniquely exciting, inspiring and engaging.

Our school improvement plan 21-22 reflects this shift. Developing the cultural capital of our pupils further is now a headline priority. The model (outlined Q6) aims to give ownership of this development programme to the teaching staff and pupils. We feel this is the right time to take this step, as it will allow us to build on the confidence and enthusiasm for the arts that has grown throughout our Artsmark journey. It will also improve teachers' own cultural capital.

Allowing staff to take the lead on developing cultural capital plans, will allow the Arts Leader (now the Headteacher) to continue to focus on disseminating good practice in the arts via the subject leader networks she has established. Now that we are in partnership with our sister school, our strategic priorities will begin to focus on synergies between the two schools. Initially, this will mean including staff from our sister school in the arts CPD that we offer. Our first joint CPD session on textiles was led by The Art Leader on 24th November. 100% of attendees from our partner school said they found the content "informative and useful".

Improving the quality of monitoring is now also a strategic priority so that we can effectively evidence the impact that the new curriculum, including the arts, is having on learning, particularly for vulnerable groups of children e.g. SEND. We have invested a lot of time developing an assessment database to support the recording of academic data. However, the experience of trying to evidence the impact of our work in the arts for Artsmark, has forced us to realise that this does not always tell us everything that we need to know. Therefore, we are introducing a timetable of broader monitoring, including regular pupil voice sessions. We will also be using the templates from A New Direction's Teachers Toolkit to support subject/project leaders in setting SMART objectives and deciding how to monitor if they have been met.

In essence the Arts Leader is taking what she has learned from Artsmark and applying it to the school in general to improve practice across the school.



Question 6 – up to 500 words

What are your future goals and ambitions for developing the role of arts and culture in your setting?

(Enter your answer here)

500 words

Our Arts Governor acted in an advisory role throughout this journey. Now that the Arts Leader is the Headteacher, we will have more opportunities to work together to clearly define the role of Arts Governor.

In her role of Curriculum Advisor for Camden Learning, the Arts Leader built a number of contacts through Camden Spark, which she would like to capitalise on. She also intends to continue to offer CPD opportunities to subject leaders in the AD and DT networks that she set up, so that we can develop our reputation as a centre of excellence.

We plan to use the arts to welcome parents back into school after the pandemic e.g. for coffee mornings combined with a drawing class. This term these have been led by members of

SLT, but we aim to enable older children to run ‘Teach your parent to...’ workshops. The first of these is planned for this spring term.

Many of our parents say a lack of confidence is a barrier to visiting cultural institutions with their children, so we have planned to offer some parent only trips to major galleries and museums designed to enable them to use these resources confidently. Our first trip to The National Gallery ran on 25th November 2021. One parent said “I would definitely feel more confident bringing the kids back now I have some activities to try out.” All of the attendees have asked for another parent trip in the Spring term.

Having completed so much work on our curriculum, we are now in the enviable position to focus on enrichment and further developing the distinctiveness of our offer. To this end we have introduced planning teams, which will focus on developing experiences specifically to increase our pupils’ cultural capital and broaden representation of marginalised groups. These additional plans/experiences will ensure that pupils learn about a wider range of forms of creativity and expression in exciting ways. The Arts Leader has already outlined two units: one on The Beatles and one on 2Tone Records.

Whilst no fixed format for each unit is envisaged our aims are threefold:

- To explore the historical and geographical context that produces cultural phenomena
- To understand their impact on Britain and beyond
- To provide meaningful and joyful learning experiences

Once we have confidently implemented these plans, our aspiration will be to involve pupils in identifying and developing future focusses.

Another benefit of the SIP team model is that it provides early career teachers opportunities to plan alongside experienced staff, whilst middle leaders have an opportunity to lead a team/project. We are a one-form-entry school, so opportunities to plan collaboratively are rare.

We would like to continue to raise the profile of the school within the local community through the arts and have been in contact with Landsec regarding providing artwork for them as they redevelop a large site nearby. We also plan to create further artwork for The Lighthouse Church that celebrates their relationship with the school and touches the community.

Approval

Click the box to agree to the statement and enter the name and date this was approved.

I confirm that I have read, approved and endorsed the Statement of Impact and agree that it represents an accurate evaluative account of the Artsmark journey

Headteacher Name: Mrs Laura Hall, Executive Headteacher

Date: 15/12/21

I confirm that I have read, approved and endorsed the Statement of Impact and agree that it represents an accurate evaluative account of the Artsmark journey

Chair of Governors Name: Mr Stephen Rust

Date: 02/02/22

Checklist

Make sure your Statement of Impact is complete before you submit to us.

- My school/setting name is written at the top of this document
- My DfE number is at the top of this document and matches the one I registered with
- If applicable, my answer to the Context question has no more than 150 words
- My answers to Questions 1-6 have no more than 500 words each
- The Headteacher and Chair of Governors have approved this document

Ready to submit?

You must submit your Statement of Impact within **two years** of your Statement of Commitment.

Email your Statement of Impact as an attachment to artsmark@artscouncil.org.uk

We will confirm receipt within five working days.