| Developing Education Policy: a Toolkit for Arts Organisations |
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Introduction

The Scottish Arts Council

The Scottish Arts Council's vision is of a confident, cultured Scotland where everyone takes part in the arts. Our mission is to serve the people of Scotland by fostering arts of the highest quality through funding, development, research and advocacy. We believe the arts to be the foundation of a confident and cultured society. They challenge and inspire us. They bring beauty, excitement and happiness into our lives. They help us to express our identity as individuals, communities and as a nation.

The Scottish Arts Council offers a unique national perspective on the arts and their audiences. Our strategic leadership is under-pinned by specialist knowledge and experience in the management and delivery of different art forms, in a diverse national and international context. Our aims are to:

- support artists and arts organisations in Scotland to fulfill their creative and business potential
- increase participation in the arts
- place the arts, culture and creativity at the heart of learning.

This guide

The purpose of this toolkit is to help arts organisations to develop policies, strategies and plans for learning, as part of the broader strategic planning process. This guide is aimed at people working in arts organisations of all sizes, and in a variety of roles, including non education specialists. The toolkit provides an accessible series of checklists and signposts to useful resources, to assist you through the process of developing an education or learning policy, putting it in into action, and evaluating its success. Every arts organisation is different, with widely varied levels of staff, skills and resources. The approaches outlined in this guide are not prescriptive, and you can adapt your approach to suit the circumstances of your organisation.

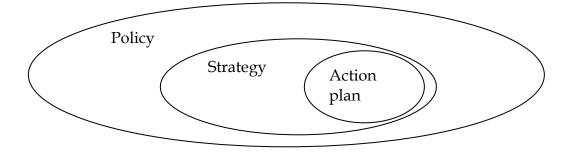
The Scottish Arts Council's Quality Framework for Arts Organisations aims to lead a process of continuous improvement internally and for funded organisations. It provides information and guidance to arts organisations on key areas where quality matters. This guide will support organisations to meet the requirements of the Scottish Arts Council's Quality Framework, specifically in the areas of public engagement and education. We are committed to evaluating the effectiveness of this guide in assisting arts organisations to develop their education policies, and expect that the guide will be developed though use.

What is an education policy?

The Scottish Arts Council defines successful arts education as an interactive process involving organisations, artform and the public that results in change and progression for all those involved. Your policy will describe both the interactive process of education, and the change and progression or outcomes for all those involved.

In recent years there has been a shift in the public sector towards the use of the term learning, to describe an active process of transformation for both organisation and audience. When we adopt this broad definition of learning, we can see the clear links between education, equalities, audience development and marketing. Some organisations prefer to describe their education policies under the heading of public programmes or engagement. The terms you use are unimportant, providing they make sense to your organisation, and you are precise about their meaning in terms of what you will deliver to audiences and participants.

Diagram 1: The Policy Umbrella



Example of process and outcomes¹

| Process | Potential outcomes | | |
|--|---|--|--|
| Visual arts organisation | For teacher and pupil participants | | |
| X develops and delivers a series of gallery- based workshops on contemporary art for primary school children | Provided inspiration, sparked creativity | | |
| | Increased confidence in looking at contemporary art | | |
| | Developed knowledge of new artists used in the session | | |
| | Developed skills, eg observational, communication, interrogation and problem-solving skills | | |
| | Changed attitudes or perspective | | |
| | For the organisation | | |
| | Welcomed new groups and broadened potential audience base | | |
| | Developed new partnerships with local authority, school and Creative Links Officer | | |
| | Developed staff understanding of related curriculum, contributing to continuing professional development for staff and volunteers | | |
| | Engaged board members' support for education programme | | |

An education policy is an 'umbrella' document which specifies the role of education in your arts organisation. It will contain your three year strategy, and guide your operational action plan. It will:

- define your goals for learning
- identify your target groups
- detail the programmes and services you will put in place to meet learning goals
- contain your strategy and outline your plans, priorities, budget and resources, in this area, over a stated time period, usually three years
- · describe the outcomes you hope to achieve.

¹ Inspiring Learning for All at http://www.inspiringlearningforall.gov.uk/ provides comprehensive and helpful information and resources on delivery of learning in museums, libraries and archives. It is particularly helpful on measuring learning outcomes.

Your education policy should be integral to your organisational business or forward plan. In other words, key elements of your written education plan and targets should form part of your core business plan. You should avoid at all costs an approach which sees preparation of your policy as a 'bolt-on' extra, divorced from your main artistic and business programme, with the primary aim of meeting funding requirements.

Key factors for success

There are key common factors to the effectiveness of any education policy. A successful policy will be:

- focused on people-centered outcomes
- developed with colleagues throughout your organisation, in consultation with your potential and current audiences
- precise about its intentions, and how they will be achieved
- reviewed, evaluated and developed against its aims and objectives
- recognised and understood by wider partners, and funding bodies
- owned and adopted by senior managers, board or governing body.

Your policy need not be long! Indeed, there are advantages in keeping the policy concise (no longer than 6 pages), so that it can act as an accessible statement of your strategy, plans and priorities in relation to education. In most cases, the policy will be underpinned by a detailed action plan. Although many people should be involved in developing the policy, it helps if only one person writes the final version. Your policy should be publicly available, and actively disseminated to the people you work with to deliver its aims. You might consider including a short paragraph outlining your education mission in your programme publicity, and other documents.

Why have an education policy?

The development of an effective education policy should result in multiple benefits for your organisation. It will:

- raise the profile of education work
- develop shared purpose and vision
- motivate staff, board, partners and stakeholders
- clarify individual roles and responsibilities
- set out priorities
- plan future development strategically

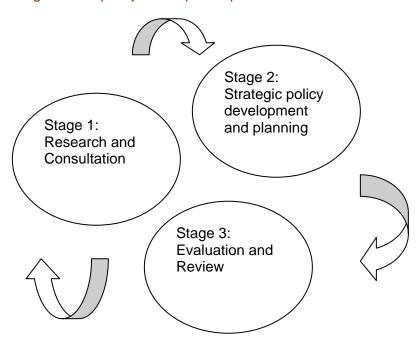
- allocate limited resources efficiently
- define relationships with target groups
- develop long- term relationship with audiences
- · ensure relevance of programmes
- improve quality of education provision
- prove the value of provision, and measure outcomes.

How to develop your education policy

The following sections describe critical elements in the process of developing your education policy, and suggest further reading if you wish to explore in greater depth.

Your education policy will not be developed over night. It will form part of your organisation's business planning cycle and you should allow between three to six months to develop comfortably from the initial research stages to publication. Although the elements in the process are presented as stages below, the process is in fact a cyclical one. The experience of developing and delivering your strategy will feed into your future research and inform future stages of strategic planning.

Diagram 2: Stages in the policy development process



Stage 1: Research and consultation

Effective research and consultation in the early phase of the policy development process will ensure that your strategy is anchored in a clear understanding of:

- artistic and business aspirations of colleagues and governors, and how learning can contribute
- · existing and potential audiences for learning
- learning needs of target groups
- the wider educational, social, legal and political context in which your arts organisation works.

Gather as much information as you can on how your education policy can best contribute to the work of your organisation, and meet the needs of your audiences. You will most likely do this through a combination of internal and external consultation and desk research. The extent of your research will be governed by your time and resources, but you can make considerable progress even with limited resources.

Your research could involve the following exercises:

Situation analysis

Consider bringing together key colleagues to review the role of education within your organisation through a systematic assessment of strengths, weaknesses, opportunities and threats. This is most useful when you have a range of views. At its simplest level, this could take the form of a brainstorming session scheduled as an agenda item at a regular meeting. Ask yourself:

- What works well and less well in your current provision?
- How effective are the links between your education and artistic programmes?
- How successful have you been at securing internal and external funding?
- How established are your partnerships with other education providers, schools, colleges, community education workers, Cultural Coordinators, Creative Links Officers?
- Can you learn from other arts organisations? What are they providing to your target groups? What has worked well elsewhere?

Internal and external market research

You can collect available data from a wide variety of sources including your own organisation, local authority community plans, education department statistics on

schools, tourist board, to establish what you know about your existing and potential audience. In particular, consult with your marketing department if you have one. Marketing staff are likely to have a remit for commissioning market research. They may have access to information specific to your organisation through analysis of research or data that is routinely collected. Broader contextual information such as Arts Council Area Profile reports may also be being used either independently or as part of membership of an audience development agency such as Glasgow Grows Audiences or The Audience Business.

For example:

- What do you know about the size and composition of your audiences?
- What has take-up of your current offering been like?
- What do you already know about audience/participant satisfaction?
- Are there new groups you would like to reach?
- What can you establish about the geo-demographics of the communities in which you work?
- Can you identify any emerging trends, for example, a significant increase in the numbers of older people, or children with English as a second language, changes in leisure pursuits and how people access the arts?

Consultation with audiences and potential audiences

Where possible, find out what your audiences or potential audiences feel about your current and intended provision. You might carry out simple questionnaire research over the telephone, online or on paper, or set up a focus group of key people, or potential participants. Again, take care to consult with your marketing department if you have one. They may have a regular programme of this kind of research that you could fit your research into, rather than re-invent the wheel.

Take account of the good practice outlined in the references at the end of this section. Remember that where you wish to involve children or young people, you need to follow carefully published guidelines on keeping children safe.

You might explore the needs and preferences of your users and potential users by obtaining feedback on, for example:

- learning needs, priorities, desires, expectations
- programme content
- delivery mechanisms
- timing of your strategy
- location

- support materials
- staffing levels.

The bigger picture

It is important to show how your education policy will relate to the needs and priorities of your wider geographic, cultural and learning community. By recognising emerging policy developments and trends, you can also plan effectively for the long-term.

One technique for collecting this information is a **PEST** analysis, where you will consider the following factors:

Political: What is the political environment for your arts activity? Is it likely to change, and how would this affect you? How would you be affected by changes in national, local government?

Economic: What is the state of the local economy? What are people prepared to spend on your activity?

Social: Is the local population changing, and how? Are people's attitudes to work and leisure changing?

Technological: How will your activities be affected by new developments in technology? Is there potential to reach new audiences, or offer new services?

Desk research of key national and regional policy statements should provide you with much of the information you need, and suggested sources appear at the end of this section. For example, new legislation in Scotland will mean that all local authorities are required to produce a cultural plan. You could contact your local authority arts officer to find out progress and priorities in your area. If your plans involve schools take account of A Curriculum for Excellence. Consider:

- How your educational strategy might help to deliver cultural entitlements
- How you can contribute to the developing Curriculum for Excellence, and help to meet national priorities for education, and community learning and development.
- The agenda for adult learners set out in Learning for Life and local authority community and cultural plans.
- Could your strategy contribute to relevant wider areas of public policy, such as health, enterprise and creativity, community regeneration and social justice?
- Finally, you need to ensure that any plans will conform to the relevant legislation, including laws governing child protection, equalities and health and safety.

Checklist for effective research and consultation

Have you:

- consulted with colleagues staff and volunteers
- gathered together key colleagues to brainstorm ideas on your education mission
- involved your board or governing body, ensuring you have learning champions at senior management and board level
- reviewed existing market research- audience and outreach figures and compositions
- conducted a situation analysis, assessing strengths, weaknesses, opportunities and threats
- consulted with users and potential users
- factored in the bigger picture- for example, take account of new educational developments for schools in the Curriculum for Excellence, local authority community and cultural plans, changing local demographics, funding opportunities
- ensured you will meet legal requirements, for example in relation to child protection, health and safety, race relations and disability discrimination.

Read more: research and consultation

Better Community Engagement a framework for learning, which aims to help in building the skills and competences needed for effective community engagement, 2007 http://www.communitiesscotland.gov.uk/stellent/groups/public/documents/documents/pirbettercommunityengagement.pdf

Learning to Listen: Core Principles for the Involvement of Children and Young People, Department for Children, Schools and Families http://www.dfes.gov.uk/listeningtolearn/downloads/LearningtoListen-CorePrinciples.pdf

Consultation, Making it Work for You, Voluntary Arts Network Briefings, 2006 http://www.voluntaryarts.org/uploaded/map3744.pdf

Investors in People Welcome to Investors in People

A Stage Further, Imaginate http://www.imaginate.org.uk/corporate/schs prog pdf.pdf

Creating Safety, Guidelines for Child Protection in the Arts, Scottish Arts Council and Children in Scotland web publication

http://www.scottisharts.org.uk/resources/publications/education/pdf/ET7 Creating Safety.pdf

Quality Framework – guidelines for arts organisations, Scottish Arts Council, 2007 http://www.scottisharts.org.uk/resources/publications/Prof guidance/Pdf/QualityFramework2.pdf

A Curriculum for Excellence, Scottish Executive, 2004 key documents available at: Key documents for Curriculum for Excellence

Life Through Learning: Learning Through Life – The Lifelong Learning Strategy for Scotland, Scottish Executive, February 2003 http://www.scotland.gov.uk/Resource/Doc/47032/0028819.pdf

Draft Culture (Scotland) Bill, and guidelines (2006) http://www.scotland.gov.uk/Resource/Doc/160710/0043681.pdf

Arts for All? Developing cultural entitlements for young children in rural Scotland, Children in Scotland, 2007 available to order from: Arts for all?

Local Authority Community and Cultural Plans: for information see individual local authority websites

Legal framework: child protection, disability discrimination act, equal opportunities legislation, health and safety legislation

Cultural Coordinator's Handbook, Scottish Arts Council, 2007: Keeping Children Safe Scottish Arts Council - Cultural Co-ordinators Handbook

Stage 2: Strategic Policy Development and Planning

This section describes in more detail what your education policy should contain, and provides suggestions for further helpful sources of information on planning your strategy.² Your education policy will describe your overall approach to education, outlining its role within the organisation and its relationship to other functions. It should set out the direction for education, and identify priorities and areas for development. Your policy will include your three year education strategy and targets, and usually also be linked to a more detailed action plan.

The policy should cover the following areas:

Mission

Your mission or vision statement will sum up in concise form your vision for education within your organisation. This will relate closely to your organisation's overall vision, but will highlight the role that education will play.

Example:

Mission: Dance organisation X encourages and celebrates the potential for dance in everyone.

Learning mission: We offer a vibrant and uplifting focal point which reaches out and inspires well-being and creativity, and cultivates a future for dance in local, national and international communities.

Audiences and participants

Here you can summarise what you have learned through your research and consultation about the people and groups that you serve.

- Outline current size and composition of audiences, participants, non-attenders.
- Define your target groups which existing audiences do you wish to develop? which new groups do you wish to reach?
- Assign priority to groups you wish to reach.

² Although not specifically targeted at arts organisations, London Museums Agency's *Planning for Learning, A Guide to Developing an Education Policy* and Heritage Lottery Fund's guide to *Business Plans* for applicants are useful resources.

- Outline your market research on potential and current users.
- Identify audience motivations and barriers to engagement.
- Describe learning needs audience preferences, levels of prior knowledge or skill, attitudes and expectations.

Relationship to organisational business plan

The best education policies will demonstrate how all parts of the organisation work together to enhance learning in its widest sense.

- Show how your artistic programme integrates and supports the learning needs of audiences.
- Demonstrate that educational outcomes form part of the organisation's business plan.
- Take account of the learning needs of staff, board and volunteers.
- Show relevant links to marketing and audience development strategies.

Types of provision

This is your opportunity to describe the services and programmes you will provide for your target audiences. Try to think creatively about the best ways to reach your target groups. For example, consider:

- workshops
- tours
- outreach sessions
- masterclasses
- · web services
- artists residencies
- exchanges
- learning resources
- teaching packs
- activities focused on particular groups such as families or older people.

Marketing

Your policy should highlight how you will promote your programme to target groups:

outline how you will market your programme to target groups

- link to your overall marketing strategy
- describe the marketing methods you will use. For example, direct mailings, press advertising, leaflets, posters, websites, through key partners etc.

Staff

- Specify the staff and volunteers involved in delivery of different elements of the programme.
- Outline roles and skills.
- Identify any training needs and how they will be met.

Budget

- Outline the financial resources allocated to delivery of the strategy.
- Identify any additional in-kind support or sponsorship.
- Highlight where any plans will be dependent on further fundraising and link to fundraising strategy.
- Identify any cost savings made by new forms of delivery.

Other resources

- Specify where learning programmes will take place.
- Show how you will address any access issues.
- Consider transport where appropriate.
- Highlight any special equipment needed.

External relationships

- Outline the key contacts you need to make to deliver your objectives.
- Identify any partner organisations and their unique contribution.
- Identify any funding partners and their expectations in relation to learning.

Education Strategy

Your **education strategy** will specify what you wish to achieve and what you intend to do – your aims and objectives. Your **aims** will set out your long-term (three to five years) goals in key areas. Ideally, there should be between four and six aims.

Example aims

Literary Festival X

- **1.** Place education at the core of the festival's work and ensure a wide variety of events of diverse appeal
- **2.** Give equal value to programming for children, actively seeking to fire the imagination and broaden the horizons of young readers
- **3.** Ensure relevant services to the audience and maximum accessibility to the festival for a diversity of audiences
- **4.** Construct an increasingly attractive and stimulating programme of the highest literary and artistic quality
- **5.** Be a model of good practice in the cultural field and as a responsible business

Each aim will be supported by a number of **objectives**. Your objectives will outline what you will do to achieve each aim. Objectives should be **SMART**:

Specific: be precise about what you want to achieve.

Measurable: think now about how you will measure success, set targets and performance indicators.

Agreed: endorsed by relevant colleagues and your board.

Realistic: make sure they are achievable within the resources and time you have set.

Timed: give deadlines for achievement of the objective.

Example objectives:

Visual arts organisation X

| Aim 1: | Objectives |
|--|---|
| To build new audiences for photography | Conduct market research into existing and potential audiences by September 2007 |
| | 2. Recruit and induct an education officer by September 2007 |
| | Develop new course as part of local authority community education programme |
| | 4. Work with cultural co-coordinators to offer a workshop linked to the science curriculum for children in Primary 6 and 7 by July 2008 |
| | 5. Deliver an outreach programme to under- represented audiences in community settings in social exclusion areas by July 2008 |

Targets and Measures of Success

You will need to set measurable targets, outcomes and performance indicators, linked clearly to your strategic aims and objectives. A target is a countable result, which your strategy will aim towards. Performance indicators are well-defined, easily measurable information, which show how well your strategy is performing. Performance indicators can be:

- quantitative indicators, concerned with numbers.
- qualitative indicators, concerned with the quality of your service or programmes, and, for example, might relate to external quality frameworks or audience satisfaction.

Outcomes are another way of describing how you will identify the success of your education strategy. Focus on the learning outcomes for participants, and for your whole organisation.

Example: targets, performance indicators and outcomes

| Aims | Measures of success | | | |
|--|--|---|--|--|
| | Targets | Performance indicators | Outcomes | |
| Place education at the core of the festival's work and ensure a wide variety of events of diverse appeal | | Educational targets and outcomes form part of organisational business plan | Staff, volunteers and board are effective advocates for learning | |
| Give equal value to programming for children, actively seeking to fire the imagination and broaden the horizons of young readers | 50% of the programme to be focused on 3- 16 year olds by 2009 Commission 3 pieces of new work for teenage readers by 2009 | Numbers of 3-16 year olds attending events % of participants who tried creative writing for the first time as a result of workshops | Participants: Develop knowledge skills & understanding Acquire confidence Do something different as a result Enjoy themselves, are inspired Have increased access to learning opportunities | |

Milestones and timetable

All strategies follow a critical path from start to completion. Your strategy should identify the major milestones along the way against which you can measure progress. While your action plan will contain your detailed timetable, your strategic milestones will be a limited number of key markers which provide you with an overview of where you should be at critical points in the strategy.

Example Milestones

| 1 | Approval of education strategy by board | January 2008 |
|---|---|------------------|
| 2 | Appointment of Education Officer | April 2008 |
| 3 | Delivery of series of schools workshop | October 2008 |
| 4 | Development of learning resource section of website | December 2008 |
| 5 | Year 1 evaluation complete | April 2009 |

Action Plan

Your strategy will be underpinned by your action plan, a tool to enable you to operate your strategy on a day to day basis. Your action plan will turn your policy into practice, providing a detailed picture of how you will achieve your strategic objectives. Each objective is likely to have several tasks attached to it. The plan will identify:

- the exact tasks required to achieve each objective
- who will complete the task
- the date by which the task should be completed
- the budget allocated to the task.

Example

Objective 1: To develop and deliver a series of creative workshops with the emphasis on innovation

| Task | By when | Lead person | Budget |
|--|------------------|---------------------------------|--------|
| Research and devise workshops linked to artistic programme | End July 2007 | Dance Development Officer | - |

| Advertise and market workshops to key target groups | End September 2007 | Marketing assistant | £500 |
|--|--------------------------|------------------------|-------|
| Book venues, and arrange catering | 10 August 2007 | Administrator | £1000 |
| Conduct evaluation through workshop questionnaire, follow-up focus group | End December 2007 | Marketing Officer | £500 |

Checklist for Strategic Policy Development and Planning

Have you:

- agreed your vision, and developed it in concise written form?
- described the broad philosophy behind the development of your policy?
- described your strategic context- audiences, learning needs, market research, financial and other resources, relevant national and regional agendas, funding climate?
- described the key components of programme delivery projects and activities, budgets, staff and volunteers, marketing?
- identified aims what your strategy hopes to achieve?
- identified objectives- activities which will describe how your strategy will achieve its aims?
- ensured that your objectives are SMART (Specific, measurable, agreed, realistic, timetabled)?
- outlined your strategy's critical path, setting out key milestones, and a timetable for their achievement?

References: strategic planning and policy development

The Complete Guide to Business and Strategic Planning for Voluntary Organisations, Alan Lawrie, Directory of Social Change, 2007 (new edition)

Planning for Learning, A Guide to Developing an Education Policy, London Museums Agency, 2001

Cultural Coordinator's Handbook, Scottish Arts Council, 2005: Appendix A: An example of a local authority arts and education links programme planning process and project checklist Scottish Arts Council - Cultural Co-ordinators Handbook

Heritage Lottery Fund / National Heritage Memorial Fund Business Plan, 2004 http://www.hlf.org.uk/businessplan2004.pdf

Culture and Learning: Creating Arts and Heritage Education Projects, Heritage Lottery Fund and the Arts Council England, 2002 http://www.artscouncil.org.uk/documents/publications/cultureandlearning.pdf

Inspiring Learning for All, http://www.inspiringlearningforall.gov.uk/

Mission unaccomplished: the place of education and learning in our national and regional performing arts and cultural organisations, Sara Robinson, Teo Greenstreet October 2006

http://www.missionmodelsmoney.org.uk/Asp/uploadedFiles/File/Mission Unaccomplished MMM provocation Oct 06.pdf

Stage 3: Evaluation and review

An essential part of your education policy will be your plans for monitoring and evaluating both the effectiveness of your strategy, and the actual programmes you have put in place. There are a number of excellent guides to best practice in evaluation.³

Monitoring

Monitoring is the routine collection of information at regular intervals throughout the strategy's life. It might include, for example, data collection on use of your services such as audience or participant numbers or web site hits, or on the provision of services such as workshops, master classes etcetera.

Evaluation

Evaluation is an informed and structured assessment of the quality and appropriateness of the programmes you have put in place as part of your strategy. Often you will also need to take account of external quality measures and in particular the evidence that funding bodies might require. It will involve taking stock at key points in your strategy, usually the beginning, a mid-point and the end.

³ Felicity Woolf's *Partnerships for Learning: A Guide to Evaluating Arts Education Projects* for the Arts Council of England, revised in 2006, is particularly helpful. The Inspiring Learning for All website has a number of downloadable resources which could help you evaluate learning.

The purpose of evaluation will be to:

- embed what you have learned about your programmes into your future strategies and plans, improving the relevance of your offering
- prove the worth of your programmes and services externally to funders and partners.

Key questions that your evaluation might address include:

- Has the strategy worked- have all objectives been met?
- Did you meet your targets?
- Was delivery on time and within budget?
- How was the budget spent?
- What evidence do you have of outcomes, intended and unexpected?
- What difficulties were encountered?
- How will you do things differently as a result of what you have learned?

Checklist for Evaluation and Monitoring

Have you:

- identified intended outcomes against your aims and objectives as part of your strategy?
- outlined how you will measure success- agreed your evidence and quantitative and qualitative performance indicators internally and with funding bodies?
- identified your baseline or starting point against which you will be able to assess change and improvement?
- decided how often, and when evaluation will take place?
- considered likely methods of evaluation, for example, questionnaires, focus groups, interviews?
- agreed who will conduct the evaluation, nominated staff within your organisation or an external contractor or a combination?
- considered how you will incorporate what you have learned into your next planning cycle?
- considered how you will report on what you have learned to others, for example, your board, funding bodies, partners, and the wider arts community who could learn from your experiences?

 put in place routine monitoring mechanisms to check that you are on target to meet your objectives, for example for data collection on audience numbers, participant feedback, media coverage etcetera

Read more on evaluation and monitoring

Providing the Best, Arts Council England, 2007 http://www.artscouncil.org.uk/documents/publications/providingthebest.pdf

Inspiring Learning for All http://www.inspiringlearningforall.gov.uk/

Partnerships for Learning: A Guide to Evaluating Arts Education Projects, Felicity Woolf, Arts Council England, 2004 http://www.artscouncil.org.uk/partnershipsforlearning.pdf

Self- Evaluation, Arts Council England, 2005 http://www.artscouncil.org.uk/documents/information/selfevaluation.pdf

Evaluating Community Projects, A Practical Guide, Joseph Rowntree Foundation, Taylor, Purdue, Wilson and Wilde, 2005 http://www.jrf.org.uk/bookshop/eBooks.pdf

Useful organisations

All of the reference sources identified in the reading sections of this guide can be obtained through the relevant organisation's website. Most are available free of charge as downloadable resources.

Arts Council England http://www.artscouncil.org.uk/

14 Great Peter Street, London SW1P 3NQ

T: 0845 300 6200 **F**: 020 7973 6590

Artworks http://www.art-works.org.uk/

The Clore Duffield Foundation,

Studio 3, Chelsea Manor Studios, Flood Street, London, SW3 5SR

F: 0207 351 5308

Big Lottery Fund http://www.biglotteryfund.org.uk

1 Plough Place, London EC4A 1DE

T: 020 7211 1800

Campaign for Learning http://www.campaign-for-learning.org.uk/

19 Buckingham Street, London WC2N 6EF

T: 020 7930 1111 **F**: 020 7930 1551

Children in Scotland http://www.childreninscotland.org.uk/

Princes House, 5 Shandwick Place, Edinburgh EH2 4RG

T: 0131 228 8484 **F**: 0131 228 8585

Communities Scotland http://www.communitiesscotland.gov.uk/

Thistle House, 91 Haymarket Terrace, EDINBURGH, EH12 5HE

T: 0131 313 0044 **F**: 0131 313 2680

A Curriculum for Excellence http://www.acurriculumforexcellencescotland.gov.uk

Learning and Teaching Scotland, The Optima, 58 Robertson Street, Glasgow G2 8DU

T: 08700 100 297 F: 08700 100 298

Directory of Social Change http://www.dsc.org.uk/

All books are available by mail order direct from DSC

T: 08450 777707 **F**: 020 7391 4804

Engage http://www.engage.org/

Engage Scotland, Birch House, Church Lane, Bankfoot, Perth PH1 4BD

T: 01738 787137

Her Majesty's Inspectorate of Education (HMIE) http://www.hmie.gov.uk/

T: 01506 600200.

Learning and Teaching Scotland http://www.ltscotland.org.uk

The Optima, 58 Robertson Street, Glasgow G2 8DU

T: 0141 282 5000

National Institute for Adult and Continuing Education (NIACE) http://www.niace.org.uk/

Renaissance House, 20 Princess Road West, Leicester, LE1 6TP

T: 0116 204 4200

NESTA http://www.nesta.org.uk/

1 Plough Place London EC4A 1DE

T: 020 7438 2500

Scottish Adult Learning Partnership www.salp.org.uk

22 Hill Street, Edinburgh, EH2 3JZ

T: 0131 220 5567 **F**: 0131 225 5686

Scottish Arts Council http://www.scottisharts.org.uk/

12 Manor Place, Edinburgh EH3 7DD

T: 0845 603 6000 (Helpdesk)

Scottish Executive http://www.scotland.gov.uk

T: 08457 741741 or 0131 556 8400 (Enquiry Line)

Voluntary Arts Network http://www.voluntaryarts.org/

54 Manor Place, Edinburgh, EH3 7EH

T: 0131 225 7355

Scottish Council for Voluntary Organisations http://www.scvo.org.uk

Mansfield Traquair Centre, 15 Mansfield Place, Edinburgh EH3 6BB

T: 0131 556 3882 or 0800 169 0022 (free enquiry line)

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