



Valuing the **active** and **experiential** **phases** of the creative arts process alongside the final product. It recognises the intrinsic value of the “**doing**” part of the arts experience.

Process as well as Product

What this might look like:

- Structure arts sessions to promote experimentation and a “trial-and-error” approach.
- Build in moments during sessions for young people to reflect on their progress in the arts process and to consider “where to next?”.
- Maintain a balanced perspective where the final product is considered but not the sole focus or the driving force behind the learning.
- In visual arts, draw inspiration from established artists, like Van Gogh, however, no adult created example exists for the young people to copy and recreate. Young people are not expected to create an artwork that looks like the original.
- In music sessions, provide opportunities for and actively encourage young people to compose their own music.



Consider - Application

- Plan your program to prioritise informal sharing of work. In dance, drama, or music, invite guests, like other young people or parents to observe an arts session in progress, rather than focusing solely on a formal performance.
- Take time to discuss with the young people what they are learning about themselves throughout the devising/developmental stage of the arts process.



Both the trial-and-error process (how did we get there?) and the product (performance, presentation, or exhibition) at the completion of the arts learning program are equally important.



Consider - Application

- If a formal performance, presentation or or exhibition is required, share a schedule with young people to make them aware of the experimental and developmental stages they are working through. This helps them see how this period leads to the more formal presentation phase.
- Aim to support young people in creating original and unique work, minimising duplication.
- Align the arts process with development of their own wellbeing. For example, think of the Wellbeing Factors that may be important at different times of the arts process and consider an intentional focus on these.



Do - Reflection

To reflect on the **process as well as product pedagogy**, consider these self-reflection questions:

- What are you doing already that aligns with valuing the process as well as the product?
- Does every project need to end with a formal performance, presentation, or exhibition?
- In your teaching, can you avoid giving step-by-step instructions and instead invite young people to offer ideas? For example, ask question like “What are you going to do next?” or say “I am curious to see what you create”.
- What steps can you take to highlight the “process” aspect of arts learning?
- What Wellbeing Factors are important at different phases of the arts process?



The arts are inherently expressive and open to multiple perspectives and interpretations. Using art forms to explore issues, whether **environmental, social, or personal (if initiated by young people)** can be effective in developing the social and emotional wellbeing of young people. It allows for the exploration of different points of view, experiences, and ways of learning.

Exploring Issues

What this might look like:

- Facilitate discussions about important issues and offer provocations to initiate artistic work.
- Provide young people the opportunity to explore significant contemporary issues of importance to them by engaging in activities within their chosen art form.
- Integrate regular moments for reflection and discussion in the arts session to encourage a deeper exploration of the chosen issue.
- In drama, employ strategies like Conscience Alley and Hot Seating as effective tools for young people to express their ideas and emotions about a particular topic or issue.
- In music, encourage young people to use simple percussion instruments and vocalisation to compose pieces that convey their thoughts and emotions on a topic or issue. These compositions could become the “score” for a series of relevant projected images, ideas, and concepts – enhancing the exploration of ideas.



Consider - Application

Learning in and through the arts offers endless possibilities.

- Consider infusing your planning for arts sessions with overarching questions of “what if?” or “imagine if” in, supported by open-ended questions.
- Set challenges or problems related to contemporary issues, and devise activities



Watch [this short video](#), “Imagine if”
from Sir Ken
Robinson:



Consider - Application

that encourage young people to collaborate in finding solutions.

- Aim to support young people in creating original and unique work, minimising duplication.
- Foster discussion amongst young people to help them understand the complexities of contemporary issues. This can be achieved by organised them into pairs or small groups, setting tasks, and encouraging interaction and cooperation. For example, involve young people in a democratic process where they collectively decide on a current issue. Invite them to devise and create an artwork that represents their position of this issue, offering choices of modes and mediums depending on their age.



Do - Reflection

To reflect on the **exploring issues** pedagogy, consider these self-reflection questions:

- What are you doing already that aligns with exploring issues through the arts?
- Can you select an issue that emerges from the needs and interests of young people?
- Do you allow time for the young people to express their concerns or worries about aspects of modern life?
- How can you use a contemporary issue as the starting point for arts work? Could you offer a provocation?
- Can you use activities within the artform to help young people to unpack and understand the issue?



Providing opportunities for every young person to **reach their own creative potential through the arts**. To ensure equal opportunities, teachers must consistently check their own assumptions and biases related to factors such as gender, race, ability, and age.

Decreasing Stereotypes



Consider - Application

- Create an inclusive environment by embracing an open approach to the arts and social and emotional wellbeing learning, ensuring that every young person is welcomed, and their unique needs addressed. This may include offering diverse programming that accommodates various interests and backgrounds, collaborating with the community to reflect local needs, fostering cultural sensitivity, implementing flexible learning approaches, and encouraging youth leadership and input.
- Initiate open and honest discussion with young people about common stereotypes and biases, encouraging critical thinking and empathy.
- Facilitate an environment where every young person is encouraged to actively contribute to the session, and ensure their contributions are acknowledged, appreciated, and valued.



Do - Reflection

To reflect on the **decreasing stereotypes** pedagogy, consider these self-reflection questions:

- What are you doing already that aligns with decreasing stereotypes through the arts?
- Are you actively promoting diversity, inclusivity, and open-mindedness in your arts sessions? How?
- Do you regularly examine and challenge your own assumptions and biases?
- Are you incorporating diverse perspectives, role models, and cultural elements within your arts sessions?



Providing opportunities for young people to have moments of **active and experiential** play within the artform and to explore their social and emotional wellbeing. This complements more intentional teaching when young people are working towards a social and emotional wellbeing outcome, performance, presentation, or exhibition.

Playfulness – Balance of Seriousness and Fun

What this might look like:

- Introduce elements of spontaneity and unpredictability in arts sessions, creating an atmosphere of excitement and engagement.
- Maintain a consistent and secure structure in arts sessions while occasionally introducing changes to incorporate playful arts activities.
- In music, prompt young people to play the instrumental parts they are currently rehearsing using unconventional items like comb kazoos.
- In drama, introduce unusual props such as large pieces of fabric, a parachute, or umbrellas, providing dedicated time for play and exploration.
- In dance, play stimulating music and encourage young people to freely express themselves through movement.



Consider - Application

- Incorporate a playful warm-up at the start of the session.
- Foster an environment where laughter is not only allowed but encouraged, serving as a means to alleviate nervousness and feelings of anxiety.
- Design arts experiences that inherently embrace playfulness, tapping into the intrinsic motivation of participants and bringing joy to the arts learning experience.



Read through [these ideas to promote playful activities in the visual arts sessions](#) from American visual arts teacher, Cibyl E. Kavan:



Consider - Application

- Prioritise a stress-free atmosphere: Even when you have a tight schedule that will culminate in a performance, concert, or exhibition, try to keep the arts sessions stress-free.



Do - Reflection

To reflect on the playfulness - balance of seriousness and fun pedagogy, consider these self-reflection questions:

- What are you doing already that aligns with maintaining a balance of seriousness and fun through the arts?
- Do you incorporate playful warm-up activities at the start of your arts sessions?
- Are you creating an environment where laughter and playfulness are encouraged?
- Do you consciously integrate elements of play and intrinsic motivation?
- Are you finding the balance between more intentional teaching moments and opportunities for young people to play and explore their social and emotional wellbeing through the artform?



In teaching sessions, encourage young people to reflect on their arts work and **consider how they feel** about it.

Reflecting on their social and emotional wellbeing at various stages of the arts session will build awareness and opportunities for personal growth. Teachers should consistently engage in reflection to assess the success of the session, both in terms of the young people's development and their own social and emotional wellbeing.

This ongoing reflection allows for adjustments in teaching approaches.

Reflection

What this might look like:

- Integrate designated break moments during the arts session for group discussions, prompting young people to share thoughts and feeling about their experiences.
- Create quiet times within the arts session, motivating young people to engage in individual reflections, potentially writing about their experiences if appropriate.
- Encourage teachers to make reflective notes at the end of the session. They may like to film themselves teaching and engage in self-reflection by reviewing the footage, identifying strengths, and pinpointing ways that social and emotional wellbeing can be further promoted.



Consider - Application

- Incorporate a playful warm-up at the start of the session.
- Implement a check-in system at the start and end of each session. One example is using the Traffic lights method. Young people indicate how they are feeling at the start of the session with **red** (negative or not ready), **amber** (okay but not settled or energetic), or **green** (positive and ready to engage). Revisit this at the end of the session to track changes in young people's feelings. Discussion of why those changes may have occurred will expand young people's understanding of their wellbeing.



Watch [this series of short videos](#) to see the process of implementing a visual arts experience. Note the final video that shows the reflection stage



Consider - Application

- Periodically check in with young people throughout the arts session to help young people and teachers to reflect on their social and emotional wellbeing.
- In dance or drama, incorporate reflective practices such as sitting on the floor, closing eyes, and speaking thoughts aloud. Encourage the use of reflective journals and allocate time for writing reflections if appropriate.
- Model the reflective process for young people by discussing observations, emotions, and future progress. Share insights on what was observed, felt, and anticipated in the next session with a focus on social and emotional wellbeing.
- Distribute post-it notes to young people after experiencing a dance or drama performance, music rehearsal, or exhibition. Encourage them to write about one moving aspect and why it resonated. Display the post-it notes on a wall for subsequent discussion in the following arts session.



Do - Reflection

To reflect on the **reflection** pedagogy, consider these self-reflection questions:

- What are you currently doing that aligns with the reflection pedagogy?
- Do you currently provide opportunities for young people to reflect on their arts work and emotional experiences at various points during the arts session?
- Are you actively promoting self-awareness and personal growth through reflection in your arts sessions?



Relatable teachers are **approachable** educators who establish **positive relationships** with all young people. They effectively connect with young people, **inspiring them**.

These relationship skills grow as teachers continue to develop their pedagogical and social-emotional abilities

Relatable Teachers

What this might look like:

- Welcoming individuals at the start of each session and expressing genuine interest in them.
- Setting up the arts space with aesthetic considerations in mind, paying attention to its look and feel.
- Creating a welcoming atmosphere by playing soothing music.
- Actively observing young people during the session, looking for signs of uncertainty or discomfort.
- Being flexible and ready to adjust session content to meet the needs of the young people.
- Being mindful of the ways you connect authentically with young people individually.
- Getting to know each young person's strengths and interests.



Consider - Application

Teachers can become co-players whilst maintaining a balance of control. By doing so, they demonstrate their willingness to work at the young person's level. For example:

- In drama, teachers can take on roles (teacher-in-role) within improvisational work, guiding and shaping it from within.
- In music, teachers can join the group (rather than being the leader), letting young people take the lead in "call and response" activities with body percussion or vocalisation.



Teachers should not be seen as the sole source of knowledge; young people should witness their teacher's willingness to take risks and make mistakes.



Consider - Application

It is important that young people see that their teacher is learning and considering their own social and emotional wellbeing.



Do - Reflection

To reflect on the **relatable teachers** pedagogy, consider these self-reflection questions:

- Which of your current teaching practices align with being a relatable teacher?
- How can you make your teaching space more appealing to the young people you teach? What resources might you need?
- Can you incorporate moments in the sessions where you act as a “co-player”?
- Are you actively (and carefully) observing the young people in their arts learning?
- Are you aware of the strengths of the young people you teach?



Watch [this short video](#) explaining the “student-centred learning approach”



Autonomy or Personal Voice



Consider - Application

- **Foster student-centred learning:**
Embrace a “student-centred learning approach” by focusing on young people’s interests, abilities and learning styles. Shift from being an instructor to a facilitator, encouraging young people to take more responsibility for their learning.
- **Embrace risks and mistakes:** Encourage young people to take risks and making mistakes as part of the learning process. Create an environment where experimentation is welcomed, and failure is seen as a natural part of the creative process. As Sir Ken Robinson said, “If you’re not prepared to be wrong, you’ll never come up with anything original.”
- **Open-ended tasks:** Implement open-ended tasks that have no definitive solutions, allowing young people the opportunity to have input into the sessions.



Watch this short
TEDx Talk where
Brian Frink
describes his
interpretation of
risk-taking



Do - Reflection

To reflect on the **autonomy or personal voice** pedagogy, consider these self-reflection questions:

- What are you currently doing that aligns with autonomy and personal voice?
- Can you explore student-centred learning further and find more moments to say “Yes” to young people’s creative ideas?
- Could you plan for more open-ended activities, such as posing an “I wonder...” questions in drama or encouraging unique ways of movement in dance?
- Do your sessions allow for risk-taking and embracing mistakes?



Teachable moments refer to those unintentional and unplanned instances when a teacher notices an opportunity to extend the young people's learning or promote their social and emotional wellbeing.

Teachable Moments

What this might look like:

- Actively observe and identify moments of curiosity and interest, both in yourself and the young people you are teaching.
- Encourage the exploration of new ideas and concepts and be prepared to embrace opportunities as they surface.
- Create an environment where teachable moments can naturally and spontaneously occur, enabling you to seamlessly extend the young people's learning or exploration of their social and emotional wellbeing.



Consider - Application

- Regularly incorporate opportunities for the young people to express their ideas and emotions through reflection and discussion during arts activities.
- Plan your arts sessions with flexibility, allowing for valuable moments to be explored when they arise.
- Be prepared to engage in open and honest conversation with young people, addressing their questions and fostering an environment of open communication.



Often, these teachable moments align with a young person's curiosity. In these moments, the teacher is flexible and able to deviate from the planned activities temporarily.



Do - Reflection

To reflect on the **teachable moments** pedagogy, consider these self-reflection questions:

- What are you currently doing to recognise and leverage teachable moments in your arts sessions?
- Do you rigidly adhere to your teaching plan, or do you intentionally leave room for emerging opportunities to promote social and emotional wellbeing?
- Can you step back from direct involvement with the young people during activities, providing an opportunity to observe and identify teachable moments.