



What is it?

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.

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.

Process as well as Product



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.
- 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.



What is it?

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



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”, supported by open-ended questions.
- Set challenges or problems related to contemporary issues, and devise activities 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 organising 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 on this issue, offering choices of modes and mediums depending on their age.



Decreasing Stereotypes



Application

What is it?

Providing opportunities for every young person to **reach their own creative potential through the arts.**



- 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.

To ensure equal opportunities, teachers must consistently check their own assumptions and biases related to factors such as gender, race, ability, and age.



Playfulness – Balance of Seriousness & Fun



Application

What is it?

Providing opportunities for young people to have moments of **active and experiential** play within the artform and to explore their social and emotional wellbeing.



- 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.
- 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.

This complements more intentional teaching when young people are working towards a social and emotional wellbeing outcome, performance, presentation, or exhibition.



What is it?

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.

Reflection



Application

- Implement a check-in system at the start and end of each session. For example, the Traffic Lights method. 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.
- 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.



What is it?

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



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



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



What is it?

Arts experiences that are structured to empower young people with the **freedom to make decisions, express their feelings and communicate their opinions.**

Instead of teachers dictating themes or topics, young people are encouraged to follow their own ideas, experiment, take risks, learn from their mistakes, and develop their own individuality.

Autonomy or Personal Voice



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 make 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.

This also translates to the process of developing social and emotional wellbeing, where it is necessary to build a sense in young people that they have some control over its promotion.



Teachable Moments



Application

- Regularly incorporate opportunities for the young people to express their ideas and emotions through reflection and discussion during arts activities.

What is it?

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.

- 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.

