#### SUGGESTED SELF-ASSESSMENT INSTRUMENT

*As developed by Emc.Arts for the Surdna Foundation (Chapter Twelve: “Planning for Effective Collaborations with Arts Organisations,” p. 83.)*

Read through the following statements and rate your organisation, tick the correct column using the following ratings:

***Excellent = E Satisfactory = S Needs Improvement = N/I***

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| **No** | **Program Element** | **E** | **S** | **N/I** |
| **PROGRAM PHILOSOPHY** |
| **1** | **Mission and organisational culture** |  |  |  |
|  | The program is central to the mission of the organisation and fully owned by the Board |  |  |  |
|  | The level of resources provided is adequate to the program’s organisational role |  |  |  |
|  | The design of the program is compatible with the organisational culture and ethos |  |  |  |
|  | The program shares its core values with the organisation as a whole |  |  |  |
| **2** | **Expectations and measures of progress** |  |  |  |
|  | There is evidence that high expectations of and by students are maintained at all *times* |  |  |  |
|  | An emphasis is placed on students developing into unfamiliar artistic territory |  |  |  |
|  | A careful balance is maintained between measuring progress in individual artistic development and assessing the quality of completed artwork |  |  |  |
| **3** | **Holistic approach and attention to life skills** |  |  |  |
|  | The program structure and curriculum demonstrate a commitment to students’ artistic advancement |  |  |  |
|  | The program design explicitly addresses the strengthening of life skills |  |  |  |
|  | A balance is maintained between these two, and they are well integrated |  |  |  |
| **4** | **Practice of artist-teachers** |  |  |  |
|  | The artists possess well-developed professional skills in their medium/media |  |  |  |
|  | The artists’ program work relates organically to their overall artistic practice |  |  |  |
|  | There is evidence that teaching work to date has informed the overall creative thinking of the artists |  |  |  |
|  | In the selection of artists, weight is given to questions of their suitability for the work |  |  |  |
|  | The turnover of artists is appropriate to the work, and artists want to return where possible |  |  |  |
| **5** | **Quality of group interaction** |  |  |  |
|  | Small-group interaction between artists, students and staff is a central aspect of the program |  |  |  |
|  | Specific opportunities are given in the program for student teamwork and interaction, both artistic and personal |  |  |  |

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| **PROGRAMMING ESSENTIALS** |
| **6** | **Planning for strategic fit between program and personnel** |  |  |  |
|  | The overall criteria for the hiring, retaining and evaluation of artist-teachers are suitable and rigorous |  |  |  |
|  | Effective advance planning takes place between program staff and artist-teachers |  |  |  |
|  | Planning has resulted in a common understanding of program goals and activities |  |  |  |
|  | Advance planning has informed decisions about the use made of artist-teachers |  |  |  |
| **7** | **Teacher/student ratio** |  |  |  |
|  | The typical ratio of teachers to students in the program is high, and higher than in normal classroom settings |  |  |  |
|  | The teacher/student ratio reflects the intention to give each student personal attention, and such attention is regularly given |  |  |  |
| **8** | **Interaction between artists and students** |  |  |  |
|  | Visits by guest artists (if any) are complemented by regular on-site work with lead artist- teachers |  |  |  |
|  | The lead artist-teachers and students share a wide range of experiences in the program, and work together consistently |  |  |  |
|  | Periods of working together are regular and frequent, if not continuous, and the work is intended to be cumulative |  |  |  |
|  | The interaction between artists and students is predicated on the development of inter- generational “mentoring” relationships, which the program design promotes |  |  |  |
| **9** | **Program staff** |  |  |  |
|  | There are program staff members with full-time responsibility for implementation, who work continuously in close contact with the students |  |  |  |
|  | The program staff possess advanced artistic knowledge |  |  |  |
|  | The program staff possess advanced cultural knowledge |  |  |  |
|  | The program staff possess strong people management skills |  |  |  |
|  | The program staff are effective educators and communicators |  |  |  |
|  | The program staff are good organisers |  |  |  |
|  | The program staff are involved in ongoing program assessment |  |  |  |
| **10** | **Safe and trusting environment** |  |  |  |
|  | Students’ personal needs and safety issues are explicitly addressed where they inhibit engagement with the work |  |  |  |
|  | Students’ transportation and food needs are properly managed to permit full participation |  |  |  |
|  | The atmosphere within the work group stimulates student confidence in asking questions and taking artistic risks |  |  |  |
|  | Support and encouragement are given to students without diluting the emphasis on high standards |  |  |  |
|  | The relationship with parents/guardians is sensitively handled |  |  |  |
| **11** | **Student ownership** |  |  |  |
|  | Program leaders take practical steps to vest ownership of the program in students, including empowering them to make program decisions |  |  |  |
|  | The sense among students of owning the program is strong |  |  |  |
|  | Structures for mutual feedback between artists, students and staff exist, and are utilised effectively |  |  |  |
| **12** | **Balancing the short- and long-term** |  |  |  |
|  | The design and sequencing of activities serve to orient artists and students around long-term goals |  |  |  |
|  | Long-term goals are balanced by opportunities for short-term achievement by individuals, and by the group as a whole |  |  |  |
| **13** | **Integrated follow-up and student re-engagement** |  |  |  |
|  | The potential for lasting impact on students is supported by post-program activities |  |  |  |
|  | Opportunities are available for students to re-engage with the program after graduating, with options for increased responsibility |  |  |  |
|  | Students have responded enthusiastically to these re-engagement opportunities |  |  |  |

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| **APPROACH TO CONTENT AND STYLE** |
| **14** | **Relation of program content to students and external context** |  |  |  |
|  | The processes that determine the choice of work focus/repertoire involve artists, staff and students |  |  |  |
|  | Program content is suitable to the life experiences of students |  |  |  |
|  | Program content relates to the local cultural and community context |  |  |  |
|  | Program content develops the artistic literacy of students through opportunities for exposure to work outside the program |  |  |  |
| **15** | **Responsiveness to unfolding activities** |  |  |  |
|  | The progress of the work influences what happens next |  |  |  |
|  | New ideas and opportunities are sensitively and supportively managed |  |  |  |
|  | Program staff and artists take a similar and compatible approach to being responsive |  |  |  |
| **16** | **Overall direction and flexibility in course changes** |  |  |  |
|  | A balance is maintained between short-term flexibility about the style and content of the work, and remaining on track toward longer-term goals, with neither taking strong precedence |  |  |  |
|  | Responsibility for maintaining an appropriate balance lies ultimately with program staff |  |  |  |
| **17** | **Preparedness to take risks in addressing challenging issues** |  |  |  |
|  | Both personally and artistically challenging areas of work are sought out, as a means of deepening the significance of the activities |  |  |  |
|  | The program has a record of dealing effectively with challenging personal and artistic issues that arise in artists’ and students’ work |  |  |  |