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Report

Using Quality Principles in work for, by and with Children and Young People

Results of a pilot study

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Using Quality Principles in work for, by and with Children and Young People

Results of a Pilot Study

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Published in May 2015
By the National Foundation for Educational Research,
The Mere, Upton Park, Slough, Berkshire SL1 2DQ
www.nfer.ac.uk

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Registered Charity No. 313392

ISBN 978-1-910008-70-6

How to cite this publication:
Sharp, C. and Lee, B. (2015). *Using Quality Principles in Work for, by, and with Children and Young People: Results of a Pilot Study (Draft Final Report)*. Slough: NFER.

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Acknowledgements

The authors would like to thank everyone who contributed to this report. We could not have produced it without all the many organisations and individuals[1] who worked with us to co-construct and pilot the Quality Principles.

We are very grateful for the work of ACE staff (especially Nicky Morgan, Laura Gander-Howe, Lisa Elmer, Lindsey Pugh, Rebecca Jamieson and Emily Fletcher) and our Advisory Group who supported and challenged us in equal measure. We would like to thank A New Direction for taking leadership for this work among the bridge organisations. We are also grateful to several people at NFER and Shared Intelligence, in particular Pippa Lord (Project Leader), Neelam Basi (Project Coordinator), Paul Ducker (team member) and Dave Shipston (creator of our Virtual Learning Environment).

[1] We have included a list of the pilot organisations and Steering Group members at the end of the report.

1 Foreword

I welcome the publication of this report from NFER and Shared Intelligence. The development, testing, and to a degree adoption, of the quality principles for work by with and for children and young people is a significant collaboration across our broad cultural footprint. It is significant because of the range of organisations involved, the number of children and young people participating and the collaborative approach to the research adopted by ourselves working with the cultural sector to make the principles real.

We are now half way through our ten year strategic framework, *Achieving Great Art and Culture for Everyone* and our work with children and young people remains absolutely core to Arts Council England's mission and strategy.

Arts and culture have a central role in shaping young people to become our future audience members, artists and creative workforce and as we shift our focus to the offer and progression for each individual child, the quality of what they create, view and participate in is fundamental. So at this critical point we will use the learning from this research to integrate the quality principles into our new Cultural Education Challenge to ensure that all children and young people can create, participate in and consume high quality cultural activity.

Laura Gander-Howe

Director, Children, Young People and Learning

Arts Council England

2 Introduction and overview

This report marks the end of an important stage in a unique project which has developed over the past four years. The original research into Quality Principles (QPs) for arts and culture for, by, and with children and young people has been transformed from a discreet research exploration, into real-world practice on a significant scale.

Close collaboration between Arts Council England (ACE) and arts and cultural organisations has been central to the work. This collaborative approach has been maintained as it has grown from a discussion involving a small group of arts professionals, Arts Council England and two research organisations, to become a network of activities involving over eight hundred arts and cultural organisations.

Our original research (Lord *et al*., 2012) involved a review of 31 quality frameworks from the UK and abroad; research interviews with sector stakeholders from across all art forms; an online 'Quality Conversation' website on which sector leaders posted their own perspectives in order to stimulate discussion; and a national sector event to gather evidence and share examples of practice.

The result was a detailed report which proposed a set of seven principles – each underpinned by the learning from research and practice. This set of principles was then tested and further refined through discussions and workshops with arts managers, artists, and young people[2] interested in these issues. Each QP was also distilled into a single headline statement to produce the list of seven QPs and associated questions, which many in the sector are now familiar with.

1. Striving for excellence and innovation	*Is there a real commitment to achieving excellence by, with and for children and young people?*
2. Being authentic	*Is it authentic; is it the real thing?*
3. Being exciting, inspiring and engaging	*Are children and young people excited, engaged and inspired?*
4. Ensuring a positive and inclusive experience	*Does it ensure a positive and inclusive experience?*
5. Actively involving children and young people	*Are children and young people actively involved?*
6. Enabling personal progression	*Do children and young people progress and know where to go next?*
7. Developing belonging and ownership	*Do children and young people feel they belong and it belongs to them?*

[2] This seminar was reported in UFA (2012).

Our [Prezi](#) describing the Quality Principles research journey

During 2014 we worked with ACE to encourage arts and cultural organisations to test the QPs and to explore how they can be used in practice. We asked:

- Are the QPs of benefit to arts and cultural organisations/practitioners and if so how/in what ways?
- Do they change organisational/practitioner culture and practice?
- How do they impact on the quality of arts and cultural experiences?
- How do they relate to the Quality Metrics[3] pilot?
- What is the learning from the pilot and how can it best inform an approach to measuring quality for the arts and cultural sector, the Arts Council and its partners?

This report reviews the testing process and looks at the experiences of organisations who piloted the QPs. This took place in three phases[4] between March 2014 and January 2015. The pilot involved 51 lead organisations, working with over 800 organisations as partners. Over 9,350 children and young people were involved in the pilots, not counting an additional 45,000 who were involved in the Royal Shakespeare Company (RSC) schools' broadcast series.

Each of the pilot organisations undertook activities, led projects, and created new artistic work, with the aim of testing the QPs in a wide range of innovative and creative ways. Surprisingly perhaps, only a handful of organisations dropped out of the process despite the fact that it was entirely voluntary with no funding attached.

This report takes account of information gathered up until January 2015; while some of the pilot projects had reached a natural end by this point, others were at the beginning of an ongoing programme of activity.

[3] For further information on the Quality Metrics, please see Section 6.3 and http://www.artscouncil.org.uk/what-we-do/research-and-data/quality-work/quality-metrics/quality-metrics-pilot/

[4] The first two phases involved 15 pilots (several involving more than one organisation) identified by the Steering Group as representing a wide range of organisations in terms of involvement with CYP, sector and size. Phase 3 involved a further 27 pilots who applied to take part in response to an open call from Arts Council England.

2.1 Vision for the work

A core element of Arts Council England's ten year strategy Achieving great art and culture for everyone is Goal 5: Every child and young person has the opportunity to experience the richness of the arts, museums and libraries.

What will success look like?

- More children and young people have the opportunity to experience the richness of the arts, museums and libraries
- More children and young people receive a high-quality cultural education in and out of school
- Arts organisations, museums and libraries are delivering high-quality arts and cultural experiences for children and young people.

(ACE, 2013, second revision, p.58-9)

From the outset, the aim has been to draw on the evidence base[5] and work with the sector to *co-create* a set of principles which describe quality and excellence for work for, by, and with children and young people. The ambition has also been to move from this being a 'project' to it being a long-term and large-scale collaborative action which supports Goal 5 of Arts Council's strategic framework.

This has not been easy. Genuine co-creation has meant aligning the project simultaneously to factors which motivate the sector (drive for self-improvement, opportunities for structured learning, funders' increasing demands for evidence of impact, desire to build their own research capacity), and factors which motivate Arts Council England (responsibility for sector development, need for tools to support investment decisions, pressure to evidence impact).

This initiative has also aimed to address the challenges which are specific to achieving excellence in relation to work for, by, and with children and young people – rather than general challenges around quality and improvement. These specific challenges include among other things; the fact that young people often have less choice over what arts and cultural activities they get to experience, the need in many cases to reconcile educational goals with artistic goals, differences in the economics of children's and youth arts from other parts of the sector, and challenges for ACE around artistic assessment of participatory and socially engaged arts practice.

So this latest phase of activity had the objective of scaling up the application of the QPs by the sector and seeking sustainability for the activities undertaken to date. In particular the aim was to increase the number of people piloting the principles in a way which did not create ever greater and unsustainable needs for external support. This was to be achieved partly by engaging with Arts Council relationship managers and Bridge organisations, and also by the use of online tools for virtual collaboration.

[5] NFER and Shared Intelligence conducted a review of theory, research and existing quality frameworks which formed the basis for discussions with the sector.

In addition, peer networks have been an important way to explore use of the principles through genuine sector involvement and CPD for sector staff.

As part of the drive for sustainability we designed a process which supported self-evaluation, by providing evaluative and research tools and skills development for sector practitioners. For us, self-evaluation does more than just help build a collaborative approach. It is about encouraging practitioners to think more critically in terms of the goals and theories of change which underpin their approach. This in turn means the research leaves behind a valuable legacy not just a report, with practitioners better equipped to build evaluation and learning into their everyday work and help others to do likewise. There is an opportunity to build this into CPD for the sector in the future.

At this stage we also wanted to create some firm links between the QPs and work being undertaken in the 'Quality Metrics' pilot being undertaken in the North West region, in order to understand and support quality work across the arts and cultural sector. So in November 2014 the lead researchers for the Quality Metrics project formed a small joint task group with the QP research team and a small number of practitioners. This group set itself two tasks; firstly, to devise a set of Quality Metrics for evaluating participatory work and secondly, to trial those 'participatory' metrics with real-world examples of participatory practice.

Finally to 'up the ante' both in terms of the scale and reach of the QP work as a whole, and in terms of the extent it influenced other Arts Council agendas, Arts Council's Relationship Managers were asked to become much more involved, working with Bridge organisations and individual sector organisations to raise awareness of the QPs.

3 How did the pilots use the Quality Principles?

The pilots adopted and used the QPs in different ways. While most adopted all seven, a few decided to focus on specific principles of particular interest to them. They used the QPs for four main purposes:

1. **To develop evaluation methods, tools and/or frameworks**. Many organisations focused on improving their feedback from children and young people. They took the opportunity to review and revise their evaluation tools and entire frameworks.

2. **To review an existing project, programme or area of work**. Many organisations used the QPs as a frame of reference to audit their existing provision for children and young people.

3. **To plan new work**. A few organisations used the QPs as a framework to help plan a new project or area of work for, by and/or with children and young people.

4. **To engage in self-reflection, staff development and peer learning**. Several organisations used the QPs as a basis for reflection, collaboration and peer learning. This was most evident in organisations with a remit for cross-sector work, especially Bridge organisations and Music Education Hubs, but also through collaborative partnerships and networks. Some of these partnerships involved schools as well as cultural organisations.

4 Were the Quality Principles of benefit?

Overall, the feedback from the pilot organisations was strongly supportive of the QPs. The pilot organisations said they found them beneficial in a variety of ways. However, two felt the QPs, though helpful to others, were of less value in developing their own organisations because they were already embodying these features of good practice.

The pilot organisations identified the main benefits of the QPs as:

- Providing a focus on the perspective of children and young people
- Encouraging a greater engagement with children and young people
- Prompting organisations to develop their evaluation frameworks to include the voice of children and young people
- Providing a common framework for organisational development and communication[6].

On the whole, participants welcomed the fact that the QPs are principles, rather than a detailed set of criteria for measuring performance. One organisation said:

> *It is difficult to come up with a way to measure/evaluate that encompasses a wealth of different arts and cultural organisations. ILFA[7] (Inspiring Learning for All) was good for the museum sector… but the CYP QPs encompasses wider principles and provision of the experience than just [focusing] on the outcomes.*

However, a few organisations said they would have liked more detailed information on how to interpret the principles and judge an organisation's success in addressing them.

The pilot organisations found most of the QPs straightforward and easy to understand but QP 2: 'Being authentic' caused controversy. Some said they found it difficult to understand:

> *QP 2 was a real challenge to explain and identify. What exactly is it that has to be authentic? And whose definition of "real" are we using?*
>
> **(Gulbenkian/ ART31)**

A few even challenged whether achieving authenticity (in the sense of providing access to 'the real' artistic product or experience) was possible, for example when introducing young people to an exhibition of plaster casts; or when inviting them to access performances/collections virtually. Other organisations said this was the most interesting QP to explore precisely because they had to work out what 'authenticity' meant in relation to their own contexts.

[6] Interestingly, this did not include 'developing work of quality with children and young people' – most probably because pilot organisations took this for granted as their motivation for taking part in the pilot

[7] Inspiring Learning for All is an improvement framework designed for museums, libraries and archives. It was one of the frameworks included in the review which underpinned the development of the QPs. See http://www.inspiringlearningforall.gov.uk/ for further information.

> *The whole concept of authenticity is an interesting one and sets the work that we do apart from classroom and curriculum based teaching.*
>
> **(Heads Together)**

> *We feel the 'Authentic' principle has really made people think. It can be a bit of a check and prevent us from falling into the trap of making top-down, well-meaning decisions about how we run our programmes that actually miss the mark for children and young people.*
>
> **(The Reading Agency)**

Pilot organisations appear to have interpreted QP 2 in different ways, with organisations variously focusing on the authenticity of the artefact, the artistic process and/or the nature of their engagement with children and young people.

5 How did the Quality Principles impact on organisational culture and practice?

Most organisations[8] said that the pilot had impacted on organisational culture and practice, to a greater or lesser extent. Pilots said that using the QPs had impacted in different ways, most commonly by prompting them to:

- Reflect on their vision and values, including focusing on what quality means and how to achieve it
- Develop a common framework for planning, development and communication
- Improve their evaluation systems
- Involve children and young people more.

Some found using the QPs to **reflect on their vision and values** particularly rewarding as it provided an opportunity for staff reflection and dialogue. For example, Firstsite Gallery reported that reflecting on the QPs had: 'helped us to achieve our vision of bringing together artistic and young people's programmes: working to create a better information flow between young people's and curatorial work more broadly in the organisation.' Some used the QPs as a basis for staff development throughout their organisation and with partners – two said they would use them in future as part of the induction of new staff.

Several organisations used the QPs as a basis for collaboration and peer learning. This was most evident in organisations with a remit for cross-sector work, especially Bridge organisations and Music Education Hubs, but also those representing collaborative partnerships and networks. For example, Curious Minds (the North West Bridge organisation) established five 'quality hubs', each comprising a National Portfolio Organisation (NPO) and two schools. Each hub selected one or two of the QPs and established a question to pursue through action research. Similarly CapeUK (the Bridge organisation for Yorkshire and Humber) created a series of three reflective space sessions supporting five regional arts and cultural organisations to explore the QPs.

Feedback from these initiatives was very positive, with participants valuing the opportunity to reflect on their own practice, learn from others and develop joint ventures. This feedback seems to indicate that the sector values the opportunity for peer reflection and analysis. It also reflects the wider positive response from the sector when invited to contribute experience and expertise to this new policy development.

Organisations found the QPs helpful in **providing a common framework for planning and development.** For example, Telford and Wrekin Music Education Hub said that the QPs had helped 'to improve mutual understanding, develop common themes and aims with a better chance of achieving them'. Several also mentioned that this had helped them to communicate clearly with partners, clients and funders, as Gulbenkian/ Art31 said: 'The

[8] All but the two who felt that their organisations were already fulfilling the QPs.

principles essentially give us a language to talk about the ethos that underpins our organisation with funders... What the pilot has given us is a recognised framework for documenting and consolidating our ethos.'

Pilot organisations commonly used the QPs to **develop evaluation methods and frameworks**. In several cases, the pilot prompted organisations to gather feedback direct from children and young people, rather than relying on indirect methods such as ticket sales or feedback from staff and teachers.

> *The QPs provided us with a framework for thinking about how to actively engage children in the evaluation process, rather than just asking teachers to speak on their behalf. As a result we produced tools which can be used as templates for evaluating and planning our other programmes. These tools can then be used with children with a variety of different needs allowing us to ensure that we are getting a meaningful response from as wide a range of participants as possible.*
>
> **(Orleans House Gallery)**

Several organisations realised that standard paper questionnaires were not the best way to engage young people, so they expanded their repertoire of data collection using a variety of methods such as pictorial questionnaires, 'meaning maps', photographs and social media. Chichester Festival Theatre set themselves the challenge of using a different method to provide evidence for each of the seven QPs.

Image supplied by Firstsite

Firstsite Gallery designed traditional paper questionnaires to evaluate a series of family workshop sessions. These were invariably completed by adults. The gallery also commissioned an artist to design a more engaging method of capturing responses. She designed a large set of 'test tubes' (pictured left) each of which displayed an evaluative word, accompanied by a set of tokens for children to drop into the tube bearing the word that best described their experience.

The object was designed to be durable and flexible (to enable staff to change the words in the test tubes). Gallery staff handed children a token during the workshop and asked them to register their vote at the reception desk. This worked well and the gallery received over 180 responses from both children and adults, after a single Family Saturday session.

Several pilot organisations actively involved children and young people as evaluators or assessors. For example, Essex Libraries worked with nine young volunteers to develop and administer an evaluation of their summer reading challenge. The young volunteers collected evaluation data from 323 children taking part in the challenge over the summer period. In another example, Arts Connect and Marches Network invited young people from across the West Midlands to visit heritage venues, review the facilities and feed back about how services could be improved. Participants were encouraged to explore the venue and then took part in evaluation workshops, using a variety of methods to elucidate their responses. They were invited to upload their photos, videos and ideas to the Mystery Shopper Facebook group, and to share their views on Twitter.

The Lewisham Music Hub and South Riverside Music Partnership developed an extended evaluation framework and tools that could be applied across the whole of the institution's learning and participation programme, seeking to standardise data collection, indicate efficacy and identify areas for improvement.

A few organisations compared the QPs with other frameworks, especially *Inspiring Learning for All*. Two organisations – Matthew Bourne's New Directions and the Royal Shakespeare Company (RSC) – were also involved in piloting the quality metrics.

One of the themes running through the pilots' use of the QPs was to **involve children and young people more in their work**. As well as developing evaluation methods to capture young people's views and equipping them to carry out evaluations, a few consulted with young people about new developments and one empowered young people to commission a contemporary artist to work in the community. These developments demonstrated how pilot organisations were effectively 'moving up the ladder' of youth participation (see Hart, 1992)[9].

Several organisations made the point that their pilots were at an early stage, but they were committed to continuing to use the QPs in future:

> *We have found that it is in planning that the QPs will be used the most... Following using the principles and understanding them, you need to find a way to embed them in what you do and this is why we have found planning to be the most useful way, as it requires you to constantly reflect on the QPs.*
>
> **(Orleans House Gallery)**

[9] Hart's (1992) ladder of participation has eight rungs: manipulation; decoration; tokenism; assigned but informed; consulted and informed; adult-initiated shared decisions with youth; youth initiated and directed; youth initiated shared decisions with adults.

6 How did the pilot projects impact on children and young people?

Identifying evidence of impact on the experiences of young people arising from the pilots is perhaps the most difficult challenge in this evaluation. Many project leaders said it was simply 'too soon'. In some cases this meant the work or production was not yet complete so it was literally too soon. In other cases a pilot project might have resulted in interactions with young people at the planning stage which were 'better' from the project leader's perspective than before. But by January 2015 a number of pilots were still only part-way through their activity so it was too soon to say whether young people had had a better experience as a result.

While there is always a temptation to predict positive impacts on young people, many project leaders appear to have maintained a cautious and critical perspective and tried consciously not to over-claim. There are, nevertheless some early indicators to discuss.

6.1 Impacts on young people of more structured and critical evaluation approaches

Project leaders reported a number of examples of the how the pilot process led them to take more structured approaches to evaluation, which they believed would lead to better experiences for children and young people.

The approach taken by Creating Change was particularly ambitious and significant. Creating Change has been building and leading a national network – the Creating Change Network – which has recruited dozens of arts organisations who work with children and young people at risk (of harm, risky behaviour, or exclusion from school). Creating Change supported a series of 'roundtable' learning events hosted by different network members, to consider how the principles can be applied, evaluated and measured. Three members went on to produce detailed case studies which analysed their practice in relation to the QPs. One (Brighton Dome) looked in detail at QP 5 (Actively involving children and young people) and plotted out what a 'journey of engagement' would look like if this principle was being met. Another (Cardboard Citizens) used QP 6 (Providing a sense of personal progression) to test their own framework for progression which they articulate as "Engage – Inspire – Commit – Achieve". They produced a film which explains this approach in a highly accessible and shareable way.

Leeds Museums and Galleries worked with Tyne and Wear Archives and Museums to develop a peer review process based around the QPs. Increasing the degree of critical, evaluative thinking through the peer review process reinvigorated thinking around the design of their schools workshops. It has given them new ideas, and suggested new ways of working which are starting to come through into practice. Similarly, the Reading Agency held events to showcase the QPs to librarians delivering their Chatterbooks programme. Library staff who attended said they had been inspired by exposure to the QPs and gained more

confidence 'to try new ways of delivering activities that are better quality, more child-led and more authentic.'

The Garage embedded the QPs in their 2014 summer programme. Feedback from staff, parents and from the young participants themselves indicated that the QPs helped them reflect on their own learning and set personal goals. The Garage considered this to have been their 'best ever' programme and attributed some of its success to their work with the QPs.

Although often caveated with the 'too soon' point, some identified potential for significant outcomes as the pilot work encouraged arts practitioners and managers to set more rigorous definitions of success for themselves. They saw evaluation as having a direct bearing on the quality of children and young peoples' experience rather than as a process of accountability to others. As Royal Opera House explained, this represented 'A shift from using evaluation data mainly for funder monitoring and communication to using this to inform the future shape of our overall programme'.

Pilots predicted that an enriched depth and quality of feedback from children and young people would enable their organisation to provide better programmes in future, and some felt it had already helped them increase their commitment to asking children and young people for regular input in terms of evaluation and review. For instance CapeUK reported that some partners in their pilot project had already made changes to activities which children and young people would experience directly. One local project leader, based at a gallery, said that the process 'made me realise that giving choices requires them [children and young people] to have a good knowledge of what is possible'. Similarly staff on other pilot projects adopted less didactic styles, or allowed children and young people greater choice and autonomy.

6.2 Direct involvement of children and young people in evaluation, critique and learning

Several project leaders took the logical step of involving young people directly in evaluation or research activity relating to their pilot project; which meant that the research became a co-produced activity.

At Firstsite Gallery the project leader involved the gallery's Family Advisory Group at the very start of the process, making decisions on which QPs to test and scoping out methodologies for testing.

Royal Opera House took a similar approach in their pilot with children and young people co-designing the evaluation measures and processes. Royal Opera House then worked with another group of participants to conduct fieldwork and gather observation data.

The Lewisham Music Hub and South Riverside Music Partnership devised an evaluation process which helped participants to reflect on their artistic progress and offered support in choosing their individual pathways through the arts. Their report explains their aim as: 'not just to measure "progression" but to support and enable progression within our evaluation process'.

The pilot project led by Curious Minds went further because the Curious Minds' pilot activity was itself framed as a research project. Five 'Quality Hubs' (partnerships of schools and arts organisations) set an action research question, each aimed at understanding how to increase participation in Arts Award[10]. One Hub (based in Ellesmere Port) set the research question 'How far and in what ways does engaging Year 3s in the performing arts inspire them to broaden their aspirations?' A group of Year 3 children explored this question supported by their teacher and a group of artists from different performing arts. The children reported back to teachers and arts practitioners. Their headline finding was that they learned how life skills such as 'not giving up', 'trying your best', and 'imagination' are crucial for professional and personal success – whereas many of the children had initially equated success less with effort and more with the notion of innate 'talent'.

6.3 Linking the Quality Principles to the Quality Metrics

Since late 2013 ACE has been supporting an ambitious sector-led initiative known as Quality Metrics. This aims to create metrics for measuring the quality of artistic work in terms of reactions and responses from the public, the artists who created the work, and their peers. The goal is to establish a set of metrics which can be used in as many settings as possible in order to create, over time, a large scale dataset and enable arts organisations, the public, and funders to compare the results from individual work against this ever-growing dataset.

The potential for collaboration between the Quality Metrics Pilot and the QPs project has been apparent from the very outset, and became even more evident as a result of the ACE seminar on the 'Intrinsic Value' of the arts in July 2014.

From the perspective of the QPs project the most useful areas for joint working were:

- To explore how metrics could be adapted or added to for use in participatory settings (for children and young people or indeed adults) by creating new Metrics, drawing on the QPs, which could be used where the public are not simply the audience, but are active participants in artistic work.
- To compare how the dimensions and language of the Metrics (which primarily had adults in mind) correspond to the ways the QPs express quality from the perspective of children and young people.

Alongside the QP pilots a parallel exercise was undertaken to explore the issues just outlined through a small task group comprising the lead researchers for the Quality Metrics and the QPs project, along with a small number of practitioners. This exercise has completed two main phases to date.

Firstly the task group addressed the question of using metrics for participatory work – the outcome of which is that the task group has produced an additional set of 18 new Quality Metrics for evaluating participatory work. These new participatory metrics are shown below – we have also indicated how the new metrics correspond with aspects of the QPs for children and young people.

[10] See http://www.artsaward.org.uk/site/?id=64

Quality Metrics for participatory arts	Related QPs for work involving children and young people
Organisation: The project was well organised.	**1 (excellence)**
Enjoyment: I had a good time.	**3 (exciting, inspiring)**
Authenticity: It felt like a real artistic experience.	**2 (authentic)**
Respect: I was treated as an equal.	**4 (positive, inclusive)**
Voice: My ideas were taken seriously.	**4 (positive, inclusive)**
Contribution: I felt like my contribution mattered.	**5 (actively involving)**
Belonging: They made me feel part of the team.	**5 (actively involving)**
Support: People in the group supported each other.	**4 (positive, inclusive)**
Feedback: I got helpful feedback.	**6 (progression)**
Experimenting: I felt comfortable trying new things.	**4 (positive, inclusive)**
Acceptance: I felt like I could be myself.	**4 (positive, inclusive)**
Friendship: I felt close to other people involved in the project.	**7 (belonging)**
New people: I got to know people who are different to me.	**3 (exciting, inspiring)**
Stretch: I did something I didn't know I was capable of.	**6 (progression)**
Achievement: I was amazed by what we achieved.	**1 (excellence)**
Artistic skills: I improved my artistic skills.	**6 (progression)**
Opportunity: The project opened up new opportunities for me	**6 (progression)**
Motivation: I feel motivated to do more creative things in the future.	**3 (exciting, inspiring)**

The second phase involved trialling the new participatory metrics with two real-world examples of participatory practice; Matthew Bourne's *Lord of the Flies* dance theatre production, and People United's singing production *Wonderstruck*. In each case the metrics were used with producers, professional artists, and participants with no professional background.

For *Lord of the Flies* boys and young men with no previous professional experience of dance (who were part of the cast) were asked to respond once during rehearsals, and again after

the final performance to provide a before-and-after comparison. Members of the public who witnessed the performances as the audience were also asked to respond to a selection of questions from the 'standard' set of metrics questions. Additionally, professional members of the company had been asked in advance how they expected the public and participants to respond. A similar approach was taken for *Wonderstruck* with amateur singers, audiences, and professionals.

In terms of the QPs the exercise has proved very valuable in two significant ways. It has demonstrated that the QPs can be used as the basis of metrics, and also that a metrics approach can be used in participatory work.

The only gap now remaining is to investigate the extent to which the participatory metrics are appropriate for use with children and young people and how well they cover the ground in terms of helping to identify high quality work for, by and with children and young people.

7 Learning from the QP pilot

What is the learning from the pilot and how can it best inform an approach to measuring quality for the arts and cultural sector, the Arts Council and its partners?

The pilot has generated a considerable volume of learning in relation to achieving high quality experiences for children and young people. It has also proved useful in focusing attention on this (albeit diverse) audience in their own right, separate from the interests of adults, parents and schools.

The arts and cultural organisations who gave their time and attention to this enterprise are committed and ambitious to always go one better. In the course of the pilot (which was an entirely voluntary process which had no additional funding attached) they have reviewed their ways of working and used the QPs to examine, validate, develop and communicate the value of their work. In doing so, many have identified the need to evaluate their work more thoroughly and involve children and young people more.

There was also considerable learning generated in the process of collaboration between arts and cultural organisations and with Bridge organisations and schools. Pilots valued the opportunity to learn from their peers either in person and/or through the virtual learning environment, which provided access to documents and dialogue among the wider group.

In terms of learning about the QPs themselves, the pilot organisations considered them to be valid and useful, some taking them 'as is' and others using them as the starting point for other endeavours. Most liked the fact that they are 'principles' rather than performance indicators, because this helped make the QPs relevant to a wide variety of organisations and types of work.

However, several were concerned that the QPs may not appeal to schools because they do not use familiar terminology around pupils' learning (though we would argue that learning is implicit in QP 6 – enabling personal progression). We recognise, as some pilots already point out, that the arts and cultural sector will need to handle this issue pragmatically in their discussions with schools.

> *As an organisation working with schools as well as arts and cultural organisations, we have considered the relevance of the QPs within an educational context. We think that there are challenges with shared language and terminology and that the QPs must be reinterpreted during reflective dialogue between schools and arts and cultural organisations. Through our future programmes we will aim to support these discussions to happen.*
>
> **(CapeUK)**

In terms of informing an approach to measuring the quality of work provided by the arts and cultural sector, there are a number of implications from this pilot. First, the QPs do appear to provide a useful framework for developing evaluation strategies, tools and approaches. Arts

and cultural organisations used the QPs to inform both the content of their evaluation and the way it was applied (for example, by devising creative and engaging methods to capture meaningful feedback from children and young people). Some went further by supporting children and young people to become evaluators themselves. The QPs have also contributed to the Quality Metrics which offers a potential tool for organisations wishing to evaluate participatory work (though the tool has yet to be tested with children and young people). Taken together this underscores the point that in the QPs – and the collaborative process by which they have been developed – something has been produced which both ACE and sector organisations see as equally valuable for their different but complementary sets of evaluative objectives.

So far we have focused on the QPs as a vehicle for self-evaluation, but clearly there are links to ACE's responsibility for assessing the quality of arts and cultural organisations receiving public funding. This raises a question about the role the QPs could have in artistic assessment. Based on the pilot, we think the QPs could provide a helpful framework for arts and cultural organisations' own contribution to artistic assessment, especially if over time artistic assessment moves to a more collaborative model. However, it is also clear that arts and cultural organisations are willing to invest in the QPs because they are the antithesis of a centrally-defined measurement tool and have to be interpreted flexibly by organisations to suit their context and the needs of children and young people they serve. It would seriously reduce the usefulness of the QPs to ACE if they were reduced to a 'tick box' exercise as this is likely to encourage a compliance mindset and lip service at the expense of collaborative approaches to innovation and quality.

Finally, we should point out that the fact that the pilot was a voluntary activity has certain implications for wider adoption of the QPs. Even though the process has now engaged over 800 organisations, these are still not necessarily typical of others in the sector and it seems likely that those coming new to the QPs may need greater support and/or persuasion to use the QPs to benefit children and young people.

7.1 Recommendations

- Bridges and pilot organisations should continue to share their learning from adopting and experimenting with the QPs with arts and cultural organisations in their areas and across all of the Arts Council portfolio and strategic funding streams.
- Arts and cultural organisations, and Bridge Organisations, working with children and young people should emphasise how the QPs support learning, especially when communicating with schools.
- Cultural sector organisations should continue to work collaboratively to support peer learning and development of best practice, tools and resources for evaluation and improvement. Arts Council Bridge organisations should support this sector-led approach.
- ACE should give careful consideration to how the QPs will play a role in supporting artistic excellence in order to balance accountability with sector-led motivations for improvement.

- ACE should develop a shared understanding and vocabulary with both the formal education sector and wider education organisations and workforce to support integration of the QPs in work with schools.
- The new Artsmark award will encourage schools to develop a *Statement of Commitment* to arts and culture that connects to the broader curriculum. ACE should ensure that the Quality Principles underpin this refreshed programme.
- Quality Principles should be embedded within Artsmark resources for schools.
- Music Education Hubs and other music education organisations should continue to consider the QPs in their work, as demonstrated in 'Ensuring Quality'

8 Case studies

These case studies report the experiences of six organisations involved in piloting the QPs. They were written by the organisations themselves, in some cases with support from their Bridge organisations.

Case Study 1: Imperial War Museums

The Imperial War Museums (IWM) was selected as one of the first museums to pilot the Inspiring Learning for All (ILFA) framework and this had a significant impact on the work within the organisation thereafter.

When we heard that Arts Council England was working on new QPs for children and young people, we were excited about the work but also curious to find out how this would complement and develop the plethora of frameworks already in existence, especially the ILFA framework we were following for our evaluation work with schools. We were also concerned that there were no museums within the five organisations taking part in Phase 1 of the pilot as we were eager that the new framework is relevant to museums as well as other arts organisations.

IWM is a family of five museums. We currently have three learning teams, in London, Trafford and Duxford as well as the National and International Programmes and Projects team that leads on digital learning. Our diverse programmes and products reflect the work that is taking place in museums in the UK, and we wanted to test how the QPs apply to our sector. We were also eager to challenge ourselves, critically review our practice and improve our offer for our audiences and users.

We are very pleased to have had the opportunity to participate in pilot phases two and three with our online learning resources and a school's programme from IWM Duxford. These are our experiences so far.

IWM Digital Learning Pilot

We used the following QPs to help us understand more about our online learning resources and how they were being used in the classroom:

- Emphasising authenticity
- Being inspiring and engaging.

We also wanted to test the findings of a previous evaluation, which suggested that teachers needed more support and suggestions of how to use the content of our online resources with their pupils. The QPs pilot allowed us to test this idea and in Phase 2 we built draft versions of two new different approaches, based on our popular 'The Empire Called to Arms' resource:

http://www.iwm.org.uk/learning/resources/the-empire-called-to-arms

We gathered feedback from teachers on both of these approaches, via an online survey. This enabled us to identify that an Historical Enquiry approach would help teachers to make more effective use of the resources. This was particularly true of history teachers, who we had identified as being a key target audience. During Phase 3 we developed and built a new format for learning resources, which framed the content using an Historical Enquiry approach. The first of these, looking at the development of aerial Warfare during the First World War, is now live and can be seen here: http://www.iwm.org.uk/learning/resources/what-impact-did-the-first-world-war-have-on-aircraft-and-aerial-warfare.

We also wanted to find out more about how teachers were using the content, whether they found it engaging and how they perceived the 'authenticity' of these resources, which they were encountering online, as opposed to physically. To test this we arranged to view sessions in schools and to speak to both teachers and their pupils. Unfortunately it has been harder to recruit schools to participate than we had expected and so far we have only been able to speak directly to one class. However, testing with other classes is continuing and we will continue to engage with the QPs through this work.

The evaluation we have done so far suggests that the historical enquiry approach matches the way that history is taught in schools and that in the class we observed students remain engaged with our content and the topic throughout their lesson. They enjoyed seeking out the information, in response to the tasks set out by their teacher, and particularly appreciated the elements of the resources which referred to the human aspects of warfare. Data gathered from the students so far suggests that they do appreciate the authenticity of the digital learning resources and that they had a significant impact on increasing pupils' understanding of the First World War.

Evaluation of Learning Sessions at IWM Duxford

Joining Phase 3 of the Arts Council children and young people QPs project has made us review the quality of the experience we are providing, made us think about what we want to capture in terms of evaluation, think more broadly than just measuring learning aims and outcomes and to question whether it is feasible to use the Arts Council's children and young people QPs as a new standard to measure against.

As museum educators, particularly dealing with history, we need to evaluate learning aims and outcomes linked to the subject matter of the National Curriculum. Sessions need to inspire curiosity, to increase knowledge, develop historical skills such as weighing evidence, sifting arguments, to develop perspective and raise attainment in school. This is what secondary teachers in particular are looking for from a visit.

The Inspiring Learning for All (ILFA) framework was quite revolutionary when it came out. It gave clear categories for measuring learning aims and outcomes and captured what museum educators had been struggling to define. We have used this for some time, and it is still useful for defining some of the elements that learners might take away with them from a session. The children and young people QPs are much broader and concerned with the 'how' of the experience as much as with the 'what'. The challenge has been balancing the two frameworks.

QPs should be implicit anyway, whichever framework or means of evaluation, such as 'ensuring a positive, child-centred experience', 'striving for excellence', 'being exciting, inspiring and engaging' and 'developing a sense of ownership and belonging'. We would not completely abandon the ILFA framework in favour of the children and young people QPs but the two can sit quite happily together.

In summary, we reviewed and re-designed our teachers' evaluation form, set up focus groups with primary and secondary pupils in order to directly capture the student voice and are developing other ways to capture feedback from children. We are also talking to teachers before they come to ask what would make an excellent, engaging and quality learning session and how they will measure the value of the museum visit.

Participating in the project has been useful for us and we will continue to use aspects of the ILFA framework and the QPs as a guide for developing and evaluating our learning sessions.

Conclusion

We were eager to challenge ourselves, critically review our practice and improve our offer for our audiences and users. The QPs pilot provided the impetus to do this. However it only involved digital learning resources and the formal learning offer at IWM Duxford so we need to consider how IWM as a whole may plan activity with children and young people QPs in the future and measure engagement with that audience.

Case Study 2: The Mighty Creatives and Local Learning Investments

The Mighty Creatives is the children and young people's creative development agency for the East Midlands. As the East Midlands Bridge organisation, we also draw on Arts Council England's support to help more children and young people access more great art and culture, more of the time.

Our QPs pilot focused on Local Learning Investments (LLIs), a strategic Bridge-funded initiative which aims to accelerate the development of place-based cultural education by arts and cultural organisations in the East Midlands. The programme is based around the concept of the City as the Classroom. Each project will draw on the histories, people, buildings, arts and cultural organisations and communities of a place to make cultural education more accessible, more sustainable, and more tangible.

As part of this programme the QPs are being used as a framework for action-learning between individual project leaders and artists, and as a framework for programme level evaluation.

At the programme level the QPs are providing a common language with which to explore outcomes across the LLI projects. Likewise the QPs have provided a useful language for explaining and comparing the aims and benefits of the LLI programme to schools and education partners.

LLI place-based cultural education projects are being funded in three cities: Derby, Leicester and Nottingham.

In Derby, Derby Theatre are working with partner organisations to pilot The Derby Curriculum, based around the physical cultural campus which exists in the heart of the city. This cultural campus, comprised of key city arts and cultural venues, is being used to provide the content for a cultural curriculum which enables students from 8 years old to solve real-life problems and where their ideas can help improve outcomes for the whole city.

In Leicester, The Spark Arts for Children and partners are developing a City Classroom initiative. The City Classroom enables children and young people to connect with different locations in their city through inspiring artist-led activities and develop their sense of place. The projects will be showcased as a beacon for young people's participation, at a large-scale culture summit bringing together young people to share their ideas and hopes.

In Nottingham, New Art Exchange and partners have set up The Bubble, an action-research initiative aimed at enabling creative talent to emerge through projects which connect with the city's schools. Its long term aim is to build a coherent strategy among partners across the city, informing artistic and other types of creative practice with young people and schools. The project is based on non-traditional and experimental models of engagement and education using creative media.

In this context The Mighty Creatives are also supporting an action-learning programme which brings together the artists and arts managers delivering the individual projects in all three cities. The QPs are being used as a framework for tackling the practical real-life issues and challenges of delivery as practitioners work to balance multiple objectives; getting school buy-in, maintaining participation, working towards excellent and inspiring work, and working within finite budgets and timescales.

The QPs relating to 'authenticity' and 'ownership' have been particularly useful in framing project discussions about balancing multiple expectations about the degree of young people's input and authorship in each project (e.g. from teachers, from artists, from delivery partners and from TMC).

The QPs are providing a language and framework for assessing and making sense of learning at project and programme levels. For instance individual artists have found that teachers and pupils have valued the authentic experience of working with artists; one primary-aged child fed back that '*now I know how it feels to work with a real artist*'.

An art teacher in another project accompanied a LLI project artist on an out-of-school session and saw the high level of engagement by Year 3 pupils, which in turn inspired the teacher to repeat the activity as a training session for colleagues, and as a result the school has changed its methods for classroom art lessons.

The structured thinking which the QPs embody has also led to more specific discussions about measuring impact, defining success criteria (and involving young people in defining success). Because of this interest in finding comparable impact measures, some partners have wanted to find out more about the Quality Metrics. Recognition of the need for impact to be shown in different ways is linked to the ambition to convert interest from schools in the LLI pilot, into longer term sustainable demand – and better appreciation of the added value of high quality learning-focused arts engagement.

Case Study 3: The Garage Trust

The Garage is a centre for performing arts in Norwich which supports the creative journeys of artists, audiences and young people. Our vision is to 'create a leading centre for the performing arts, delivered for, by and with children and young people'.

We present professional performances by established and emerging artists, with a particular focus on companies making work for teenage, young adult and family audiences. We deliver a year round programme which includes open access dance, drama and music classes, training and events open to people of all ages. We support the development of new creative work and provide training and progression for talented young people. The Garage has existed and thrived on very low levels of core funding, meaning that we take an entrepreneurial and business-driven approach to how we deliver our activities and run our building. An openness to learning and sharing expertise sits at the core of the way the organisation works and we recognise this as being key to ensuring quality and thus sustainability of our work. This has driven us to develop exciting partnerships with organisations large and small from across the UK over the last decade.

The Garage began, ten years ago, as a provider of participatory experiences and as such we are in the relatively unusual position of having developed our work with, and in response to the engagement of our participants. We often describe the Garage as having been built from the *'bottom up'*. Therefore, the QPs were something that very much seemed to embody both how and why we work in the way we do and we wanted to explore this further and test our assumptions.

When the call for a third pilot cohort came out it was the right time for us to apply. We submitted a joint bid with Royal Opera House which built on an already evolving relationship. The Garage successfully bid to join the Royal Opera House's Links programme in 2014. This is a skills sharing and capacity building programme offered by the Royal Opera House to smaller and medium-sized performing arts organisations, developed in partnership with ACE. In addition, staff at the Garage had worked with the General Manager of ROH's Learning and Participation programme since 2006 and we knew that we shared a strong ethos around engaging with young people. ROH told us that:

> *We wanted to work with the Garage to harness their expertise around consultation work with young people and their creative programme which is for, by and with young people. These are 2 areas which ROH would like to grow in.*

Our pilot activity explored the following areas.

During the 2014 summer holidays we delivered a series of creative activities, including a staged production of the Jungle Book for young people aged eight to18, a dance school for learning disabled teenagers and adults and ten creative taster workshops. This provision has been developed over the past five years and we have a tried and tested model of delivery. As part of the induction and training process for the delivery team (artists, support workers, volunteers and staff) we used the QPs to agree our approach to delivery. We also developed a young people friendly version of the Principles that we used with participants as our promise that we would try to give them an experience based on these ideals. We then evaluated with them how well we had done.

Young people-friendly description of the Quality Principles used for 7-18 year-olds

Striving for excellence and innovation - We want us all to be the best we can be in all situations

Being authentic - We want you to feel like a real actor would feel taking part in a professional show. We want to give you an experience that you will remember for a long time

Being exciting, inspiring and engaging - We want you to enjoy this experience so much, that you want to be here each day, and want to do more things like this in the future

Ensuring a positive and inclusive experience - We want to notice and encourage you when you are trying hard or doing something well

Actively involving children and young people - We want you to feel that your opinion, feelings and ideas are listened to

Enabling personal progression - We want you to feel good about learning new things and know where you can go to carry on learning

Developing belonging and ownership - We want you to feel like an important member of this team and be proud of what the team does together

The Garage Trust

After the summer programme pilot, we embedded questions relating to the QPs into all our evaluation forms for regular classes, talent development projects and taster activities. We held a full staff briefing/training session at the beginning of the programme. This provided an opportunity for the team to think about and explore how the principles would be used. Therefore the team had a combined understanding of what they meant to us and a vocabulary that they shared to discuss and explore them.

We devised a simple online survey, asking tutors to reflect on their perception of delivery against the criteria:

> *As will have been explained to you in the briefing, we are currently taking part in the Arts Council's Quality Principles pilot and exploring how well we do in delivering the principles across all areas of delivery. This initiative aims to develop the quality of creative work with young people by exploring a number of different elements of delivery. Please could you think about and comment on how you think we did in relation to the following principles (this might include giving an example or thinking about how this project supports participants to develop).*

We also developed a series of key questions for participant interviews/case studies that we then piloted across our programmes. Alongside this, our Programme and Participation Manager developed and piloted a Quality Assurance process for our tutor delivery, including observation, self-reflection and peer review. To date this has been piloted with two tutors and a refined version is beginning to be rolled out with a third. We have also used the QPs in

the design of tutorial sheets for our Musicians Development Programme. The QPs form the basis of questions used to create discussion points with young people to reflect on their learning, experiences and goal setting while on the programme.

As a team we had a number of discussions about how we embed the QPs across all areas of our operation, from how we run our building and how we communicate with our participants, to how we deliver projects. We used the QPs as a basis for formalising a shared pedagogical approach to delivery and participation at the Garage which has included a checklist for 'good learning'.

In order to deliver our *'for, by and with'* vision it is critical that we embed the voice of children and young people at all levels of the organisation. The QPs have helped us inform how we might go about achieving this ambitious aim in practice and the gaps within our organisation. We undertook a range of practice sharing activities as part of our pilot, including regular discussions with ROH staff and we visited York Theatre Royal as part of the pilot to see their Takeover Festival and meet staff. During Autumn 14 we also launched our Youth Forum at the Garage.

As an organisation, we feel that we already deliver the majority of the QPs in how we work with participants, but some of them required further development and thought – particularly 'Authenticity'. Piloting the QPs within The Garage has started to help standardise many aspects of our approach from resources to training. It has helped by giving a language to our ethos. The difference perhaps is that this has then been shared with young people, so that they understand what we hope to achieve through the activities they take part in. This understanding has then hopefully empowered them to have a voice that can question, challenge and share their own opinions.

Feedback from the delivery team, parents and staff was that our summer production was considered the best quality production in terms of delivery to date. We know from tutorial sheets that the QPs are helping young people to reflect on their learning and set goals for achieving within their art form. They are also helping tutors and mangers to reflect on the quality of delivery and helping to raise standards through the discussions created from the questions.

We have learnt that understanding how well we are doing with the QPs is more than a tick box exercise. It needs to be measured qualitatively - a joint discussion or perhaps an individual interview. We realised that the QPs are not particularly young people friendly and we chose to rewrite them.

We also learnt that the QPs can also apply very well to adults and families and that it is equally important to think about how to embed them with these groups.

The pilot project is only part of the journey for the Garage with the QPs. We are in the process of revising our monitoring and evaluation frameworks to incorporate the principles more robustly. Our business plan for the next three years articulates how the principles are informing how we want to work across all our activities and as we develop Youth Voice further we will continue to challenge ourselves. We will carry on our relationship with ROH, both through taking part in Year 2 of the Links programme and also through the excellent personal relationships that we've built up with the Learning and Participation team.

Case Study 4: Telford & Wrekin Music Education Hub

Our pilot for the QPs is based on three Music Education Hubs working together across four local authority areas – Shropshire, Staffordshire, Stoke on Trent and Telford & Wrekin and our shared In Harmony programme for Telford & Stoke on Trent.

The pilot is being led by Telford & Wrekin Music and we are looking at how we develop a shared approach and understanding across our Music Education Hubs, Music Services, In Harmony, National Portfolio Organisations and Youth Music funded organisations in our area and try to develop a single approach and conversation around our quality work with young people.

What we hoped to achieve

We share a workforce across our four local authority areas and worked with the same arts partners. We wanted to develop a shared approach, understanding and language, to develop a single conversation to our 'quality work' which would also help us develop a stronger evidence base around quality and our key messages around quality across our geographical area such as to stakeholders, schools and funders and also help us better indentify our workforce's training needs in this area.

How we approached the pilot and the outcomes

The QPs are a good starting point and stimulation for discussion, deepening thinking, collaboration and helping partners to hone planning and support lesson observations and a shared understanding of quality around young people's work.

Through the pilot stage we have explored building the QPs into our lesson/session observations, staff reflective journals and performance management of staff discussions to provide a shared loose framework to base a shared discussion around quality such as at our Music Education Hub steering groups and INSET days.

We have developed a toolkit for our staff looking at some key pointers and prompts to consider around their delivery work based on the principles. We have also explored how the QPs relate and support schools in our area going for Artsmark.

Our quality pilot work has supported making our cross local authority partnership and collaboration stronger, because a focus on the QPs helped develop some clear common themes and aims and provided us with a framework and starting point, starting to develop a shared joint language across arts organisations/NPO's, schools and Music Education Hubs around quality.

Future plans to work with the principles

As a partnership we are continuing our thinking, debates and developments around the QPs past our pilot phase.

We have built our QPs into our joint partnership agreement as Music Education Hubs and Service Level Agreements developing a shared common understanding and shared language across our four local authority areas and with our partners.

As a partnership we have been awarded funding from Youth Music to further develop the infrastructure and workforce around young people in challenging circumstances across our four local authorities and will look to further embed the principles into our delivery work, commissioning and developing our local workforce over the next three years.

We are also planning to share the framework and principles through our Severn Teaching Schools Alliance CPD days and initial teacher training (PGCE Primary course) sessions delivered by Telford & Wrekin Music and also through the creation of a Specialist Leader in Music Education post who will be supporting schools, our Music Education Hub and In Harmony around the quality of teaching and learning.

Case Study 5: Towner

Towner is leading a partnership of cultural organisations and schools, including Teaching Schools, universities and digital specialists. We are in the early stages of our partnership and for our first piece of work we are looking at how young people's cultural experiences can have positive impacts on their attainment – focussing for this initial piece of work on literacy and looking at how we could develop digital tools to support learning.

Some of our wider ambitions include:

- working with Initial Teacher Training programmes
- embedding research and assessment tools in our work
- working together to improve literacy and numeracy, and attainment for pupils who receive the Pupil Premium
- working together to devise ways to re-engage children and young people in learning
- embedding Arts Award and Artsmark in our work
- simplifying communication and information for individual schools and cultural organisations.

How we approached the QP pilot

Our initial partnership activity is supported with funding from Artswork, the southeast Bridge organisation to March 2015 and provides an initial development period for the partnership where we can trial some interventions and establish our shared aims and interests for developing future work.

The QPs pilot offered an opportunity at an early stage of our work to assess the quality of our work for children and young people using a nationally agreed set of standards.

Two digital resources were tested in the project:

http://www.lafintaguide.com/

Glyndebourne commissioned a website (prior to the partnership work) to support their national tour of the opera 'La Finta Giadiniera'. It includes information and short films about

all aspects of the opera, from the characters and synopsis, to the musical composition and singing styles, to backstage arts such as costume, wigs and scenery.

The partnership funded a group of pupils from Willingdon School (secondary) to go to the schools performance of 'La Finta' at Glyndebourne, and asked them to also use the online resource.

http://www.townereastbourne.org.uk/resource-thelaunch/ (best viewed in Chrome)

The partnership commissioned this interactive resource that allows different interpretations and exploration of a work from Towner's collection. This approach was the result of some prior development work with an education consultant at the gallery and is designed for cross-curricular work within the classroom, including support for literacy. During the QPs project the development of this resource was tested out with a group of PGCE Art and Design students at Brighton University who gave useful insight into what could be included in the design, and tested it with their class groups (secondary pupils).

We wanted to have a robust way to assess quality cultural experiences for children and young people and to test the effectiveness of using digital resources for meaningful cultural engagement, so we used the QPs to give a focus for the feedback that we got from young people who participated. We chose to focus on two of the principles:

- Being exciting, inspiring and engaging
- Ensuring a positive and inclusive experience.

Being a digitally focussed project, we designed a Survey Monkey feedback form to collect the views of young people who had used the two resources. There were also two sessions with the trainee teachers to get their verbal feedback during the development process and a questionnaire to follow after their trial sessions in school.

Outcomes

The questions that young people were asked in the Survey Monkey feedback form asked them whether it was fun to take part, whether it was easy to get absorbed in the activity, whether they would like to do it again, whether they thought it would improve their literacy skills and whether they thought everyone could take part at their own level (i.e. was it inclusive?)

Within a relatively small number of forms that were returned the breakdown of the answers given shows that young people found the activities absorbing and fun. There were mixed views about doing it again, though tending towards being positive, but less positive views about the benefits for them for literacy. It was encouraging that they thought the activities could be done at different levels, and that most respondents felt that they learned about the arts.

We were also interested in the quality of young people's digital experiences compared with the 'real thing' and whether the former led to more curiosity about and engagement with the latter, but this was harder to test against the QPs within the short period of time available.

We tried to use information from questionnaires returned by schools visiting the La Finta performance, but the fact that digital resources can be used at any time and by any number

of users, and that users can't always be identified by checking website analytics means that it is hard to link usage of the on-line resource to visits that school groups make.

Additional comments from the Survey Monkey form gives us further insight into the quality of their experiences:

Taking part improved my confidence:

I agree because I would never usually do something like this so it was different but good

By being free to say what I think

I now feel more able to voice my opinions about opera, and feel happy to go to such an important venue….not too out of my depth

I feel that I can answer more questions about opera now.

Taking part gave me opportunities to express my own ideas and opinions:

I agree and disagree because we did not have much time to complete it

I was able to express my opinions about the synopsis, music, costume and scenery etc. in class

We were able to discuss the opera synopsis, music, costumes, scenery etc. in class before and after the performance

Taking part inspired me:

I was inspired but I wasn't allowed to take the style and make it my own.

I agree because I came away with ideas in my head that I could use for other things.

Knowing what a painter need to do to create an interesting picture that will make you want to look at it.

I would like to see more operas.

Future plans to work with the principles

Although limited in number, the feedback that we have had from young people is a useful guide to the quality and impact of our work from their point of view.

When working with partners to develop new resources or activities there are often practical barriers to the involvement of children and young people in the process such as time, or cost of transport. In the future, we could use the QPs as a checklist as a way of ensuring that their expectations are kept in view – and to provide a framework for evaluating their responses when there is an opportunity for live consultation.

Case Study 6: Royal Shakespeare Company

The RSC's Education department is committed to making early encounters with Shakespeare's work vivid, accessible and enjoyable. We believe that Shakespeare's texts offer students an unparalleled opportunity for learning: about themselves, each other and the world we live in. Because access to cultural opportunities in the UK is unequal, we prioritise working with schools and theatres in areas of relatively high socio-economic deprivation so that young people in those areas have greater access to the full range of the RSC's work. Part of this commitment is fulfilled by providing a programme of online resources, including our new Schools' Broadcast series.

About the RSC Schools' Broadcast series

The RSC's Schools' Broadcasts began in July 2012 with a pilot broadcast of a new play by Tim Crouch called *I, Cinna, the Poet,* inspired by the events of *Julius Caesar*. The pilot broadcast was delivered in partnership with Ravensbourne College. In November 2013 we launched the RSC Schools' Broadcast series with our production of *Richard II* with David Tennant. It reached over 30,000 children and young people across 400 schools and to date over 60,000 children and young people have participated in the broadcasts over the past 12 months.

The schools' broadcasts use the 'live to cinema' footage of our main house productions and are streamed into classrooms across the UK on a specified date, free of charge. While the production itself remains unchanged from the one that students and teachers would see in the theatre, the film is streamed as part of a live TV-style broadcast which includes an interactive Q&A throughout for young people to interact with the cast and members of the creative team. In addition, schools are provided with wrap around educational content to use in the classroom in the lead up to the broadcast.

Over the next six years the RSC will stage all 36 of Shakespeare's First Folio plays. Funding allowing, we will broadcast each of the plays to cinemas and free to UK schools.

Schools' Broadcasts: evaluation model

Prior to undertaking any work on the QPs the Broadcast series was evaluated using the following methods:

- Post event surveys created by our Audience Insight team for teachers from participating schools to complete
- Education Reports submitted by RSC team members who were present in schools for the broadcast event
- Ongoing discussions with a group of schools from the London West Alliance who formed a consultation group put together with the intention of refining the broadcasts to better meet the needs of schools.

Approaching the pilot: the initial steps

On agreeing to be part of the QPs project, our initial steps were to:

- Reflect on the *Richard II* broadcast from November 2013 and the evaluation that had taken place. For information, our evaluation process breaks down into two areas:
  - Feedback about the 'event' itself, and the experience of schools on the day
  - The support and resources provided for schools in the build-up to the broadcast, both technical and topical
- Assess, from this reflection, which of the QPs we were already addressing as well as identifying those we were not.
- Consider which of the principles we may find most challenging to measure.

This reflection and early discussion was a very significant part of the pilot for our team.

We felt that, whilst some of the principles were well addressed in our staff education reports and the follow up school survey, others were less well represented. For example, we were not in direct dialogue with participating children and young people to fully address QP5 (Enabling personal progression).

Evaluation review

As a result of the above discussions we were able to look at a number of changes to our evaluation process for the Schools' Broadcasts including:

- Bringing the principles into our planning and discussions with Ravensbourne College staff and students. Those conversations focused particularly around: authenticity; excellence; and innovation.
- Introducing the principles to our consultation discussions with the schools in the London West Alliance.
- Conducting two focus group discussions with local schools in Warwickshire asking teachers to review what changes we might need to make to the broadcast and resources in order for them to reflect the QPs.
- Examining the 'routine' feedback collated on *Richard II*, using this to inform the above discussions and focus groups.

New evaluation model

We also wanted to look forward to how we would use the stimulus of the QPs to develop our evaluation of the broadcasts of *Henry IV Parts I & II* in June 2014:

Student voice and more in-depth qualitative feedback were two of the areas we wanted to build in to our broadcast evaluation process. We devised three case studies to help us address these areas as well as modifying our standard Schools' Broadcast participation survey to ensure it deepened our understanding about the principles we were addressing.

Each of the three school case studies comprised of:

- Student Questionnaires
- Student Interviews (both prior to watching the broadcast and after the event)
- Teacher Interviews

These case studies were conducted in a range of schools, primarily assessing the broadcasts against QPs 2, 5, 6 and 7 although elements of each of the principles were addressed. The schools involved in the case studies were:

- Lampton School, London Borough of Hounslow
- Royal School for the Deaf, Derby
- Balcarras School, Cheltenham.

Impact and actions

The evaluation process for the Schools' Broadcasts of *Henry IV Parts I & II*, allowed us to consider each of the seven QPs and has resulted in:

- Changes to our Sign Language Interpreted provision (students from the Royal School for the Deaf, Derby wanted more information about the new signs that our interpreter had developed ahead of the broadcast as well as the opportunity to talk to the Sign Language Interpreter online about her experience of working on the production)
- A system of qualitative data collection, in the form of interviews and questionnaires, that will be developed and used in future broadcasts
- Changes to the broadcast follow up survey which will continue to include questions that connect more directly to the QP's.

Moving forward from the pilot project we are committed to:

- Including more direct feedback from children and young people in our evaluation processes

Some developments have already been implemented for the broadcast of *The Two Gentlemen of Verona. For example:*

- Student Interviewers are now part of the live, interactive Q&A
- Student consultation groups have been developed.

We also offer more opportunities for qualitative feedback from teachers and students around the individual experience for children and young people.

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Appendix 1 Pilot organisations and steering group members

Arts Connect West Midlands

Artist Rooms (Tate and National Galleries of Scotland)

Artswork

B-Creative and Cabot Learning

Bradford Museums and Galleries

CapeUK

Chichester Festival Theatre

Creating Change Network

Curious Minds

Essex Libraries Children's Library Service and ASCEL (Association of Senior Children's and Education Librarians)

Firstsite

5x5x5=Creativity

Heads Together

Helix Arts

Imperial War Museums (online resources)

Imperial War Museums Duxford

Islington Community Theatre

Leeds Museums and Galleries, working with Tyne and Wear Archives and Museums

Lewisham Music Hub - South Riverside Music Partnership

Lord of the Flies (Matthew Bourne's New Directions)

Musiko Musika

National Youth Orchestra of Great Britain

Newham Music Hub

Norfolk and Norwich Festival Bridge

Orleans House Gallery

Plymouth School of Creative Arts

Royal Albert Memorial Museum

Royal Shakespeare Company

Sage Gateshead

Shoreditch Youth Dance

Site Gallery

South West Quality Collective

SPACE

Telford & Wrekin Music

The Garage (with Royal Opera House)

Gulbenkian/Art 31

The Mighty Creatives

The Reading Agency

Theatre Blah Blah Blah

Theatre Royal Plymouth

Towner Gallery University of Cambridge Museums

Quality Principles Advisory Group

Matt Fenton, Artistic Director, Contact Theatre

Laura Gander-Howe, Director of Learning, Arts Council England

Jacqui O'Hanlon, Director of Education, Royal Shakespeare Company

James Mackenzie-Blackman, Executive Director, New Adventures

Nicky Morgan, Senior Relationship Manager, Arts Council England

Andrew Mowlah, Senior Director, Policy and Research, Arts Council England

Emily Pringle, Head of Learning, Practice and Research, Tate

Jane Sillis, Director, Engage

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NFER ref. ACYQ ISBN. 978-1-910008-70-6

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