



**Evaluation of the
Cultural Citizens
Programme pilot:
Site reports
November 2017**



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Contents

Barking and Dagenham pilot

1. Introduction	3
2. Developing and setting up the Barking and Dagenham pilot	5
3. Young people's participation.....	7
4. Delivering the Barking and Dagenham pilot: club sessions.....	9
5. Delivering the Barking and Dagenham pilot: trips.....	13
6. Outcomes for young people.....	19
7. Outcomes for arts and cultural organisations	23
8. Outcomes for schools	25
9. Learning from the Barking and Dagenham pilot.....	26

Birmingham pilot

1. Introduction	31
2. Developing and setting up the Birmingham pilot	33
3. Young people's participation	36
4. Delivering the Birmingham pilot: club sessions.....	37
5. Outcomes for young people.....	42
6. Outcomes for arts and cultural organisations	48
7. Learning from the Birmingham pilot.....	50

Liverpool and Blackpool pilot

1. Introduction	55
2. Developing and setting up the Liverpool and Blackpool pilot	57
3. Young people's participation	59
4. Delivering the Liverpool and Blackpool pilot: club sessions.....	62
5. Delivering the Liverpool and Blackpool pilot: choosing and planning where to go.....	65

6. Outcomes for young people	69
7. Outcomes for arts and cultural organisations	74
8. Outcomes for schools	76
9. Learning from the Liverpool and Blackpool pilot.....	78
 Appendix – organisations and schools involved, and evaluation fieldwork	 83

This report accompanies the Cultural Citizens Programme pilot evaluation overall report, and provides further detail of each pilot area.

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Renaisi: November 2017

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Each pilot area provided the photos used in this report.

Barking and Dagenham – by photographer Saira Awan and the young people taking part

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Barking and Dagenham pilot site report

Headlines:



1. Introduction

1.1 Local context

The London pilot took place in Barking and Dagenham, an outer London borough with a population of 186,000.¹ Barking and Dagenham is ranked the third most deprived local authority in the UK -29% of children live in poverty compared to 23% in London.² In recent years, there has been significant growth in the school age population - 26% of the borough's population is aged 0-15 compared to 18.9% for London as a whole.

In common with other outer London boroughs, Barking and Dagenham has comparatively few cultural organisations in the area with one National Portfolio Organisation (NPO), two museum/heritage sites and six libraries. The local authority is currently developing a vision for Barking and Dagenham as a regional creative hub, with the aim of attracting creative and cultural enterprise to the borough.

Central London is geographically far away and this is where much of the capital's cultural activity is centred. Young people in Barking and Dagenham tend to spend their free time in the local area, and there are well known barriers to their engagement with arts and culture across the city.




¹ 2011 Census figures

² Arts Council Cultural Education Data Portal: <http://www.artscouncil.org.uk/research-and-data/children-and-young-people>

Barking and Dagenham was one of the first three pilot Cultural Education Partnerships (CEP), set up in 2013. The CEP has a steering group of headteachers, libraries, the local Further Education college and cultural organisations, and holds annual conferences with a wider range of stakeholders. The CEP works closely with schools in Barking and Dagenham and there are several school focussed events and festivals throughout the year such as the INSPIRE festival. Barking and Dagenham CEP priorities include developing and embedding cultural leadership to ensure that all young people have access to high quality experiences.

1.2 The CCP approach in Barking and Dagenham

The delivery partners in Barking and Dagenham for the Cultural Citizens Programme were:

A New Direction (A.N.D)	
<ul style="list-style-type: none">• The bridge organisation for London with responsibility for building cultural partnerships across London• Works with schools, local areas and cultural organisations to support young people in accessing London's cultural offer• Responsible for supporting the Arts Award across London	
Studio 3 Arts:	
<ul style="list-style-type: none">• A grassroots arts organisation (and NPO) with 30 years of experience of operating in Barking and Dagenham• Runs activities including a performing arts project for young people, the first contemporary art gallery for the borough, and a monthly spoken word evening• Host organisation for Creative Barking and Dagenham	
Creative Barking and Dagenham:	
<ul style="list-style-type: none">• Established as part of the Arts Council's Creative People and Places Programme• Six year project working with a consortium of organisations including the Council, Barking and Dagenham CVS and Studio 3 Arts• Commissions art projects across the borough, delivers cultural festivals such as DAGFEST and runs a network of Cultural Connectors	

The Barking and Dagenham pilot operated in five secondary schools.³ The approach consisted of:

- **20 after school sessions** for up to 60 young people in each school delivered by teachers and artist facilitators over two terms. These focussed on exploring the arts, preferences for trips and completing activities for the Arts Award
- **4 trips for each club to arts and cultural organisations across London**, chosen by the young people and supported by teachers, artist facilitators and Cultural Connectors.

A schools based approach was chosen as the headteachers of the five schools were already involved in the CEP and had worked with A.N.D on their education leadership programmes. Delivery partners felt that a schools context would help with the continued engagement and progression of CCP participants beyond the timeframe of the pilot.

³ Please see appendix for a full list of schools involved

The evaluation focussed on three case study schools. This report draws on the fieldwork in those sites, as well as additional data from the young people's survey, materials from the club sessions from all the schools, and interviews with strategic staff.⁴

2. Developing and setting up the Barking and Dagenham pilot

2.1 People and resources

Table 1: The main people involved in the Barking and Dagenham pilot

People/Organisation	Overview of Role
5 schools in Barking and Dagenham	Chosen by the Barking and Dagenham CEP after issuing an EOI. Informal phone interviews took place in the set up stage to establish their level of interest in the pilot.
10 class teachers	These teachers were the main people present in club sessions and on trips. There tended to be one main teacher per club, with another alternating or providing additional support.
Further support in schools from 8 class teachers, 2 teaching assistants, 5 SMT members and 2 heads of year	Other class teachers and TAs provided additional support for some sessions and trips. Senior staff provided strategic support and were more involved in the set up phase of the CCP.
8 lead artist facilitators⁵	There were 30 applicants for the lead artist facilitator role for the clubs. Young people from one of the schools helped to select successful candidates through a workshop interview. The lead artists were freelancers with different artistic backgrounds including animation, music, theatre, dance and art. There was one lead artist per school, with additional artists brought in at a later stage.
2 support artists and 1 documentation artist (working across all schools)	Two support artists worked alongside the club lead artists. One documentation artist ran photography workshops and worked with the young people to visually document their CCP experiences.
12 Cultural Connectors	Drawn from Creative Barking and Dagenham's existing network of adult volunteers to support the trips by talking to young people and sharing their experiences. They included former students, fashion designers and young graduate artists, and were matched where possible with schools where they had a connection.

⁴ Please see appendix to the overall report for full explanation of the methodology and the appendix to this report for more details on the evaluation activities in the Barking and Dagenham

⁵ 2 lead artists were replaced at a later stage of the pilot – see page 26 or explanation

A.N.D supported the delivery of the pilot strategically, led by one of their programme managers. In November 2016, A.N.D organised a launch event for the Barking and Dagenham pilot at the Barbican, which was attended by 75 CCP participants, and 60 representatives from London's cultural sector. Throughout the pilot, A.N.D provided publicity support as well as performing a brokerage role between the schools, Studio 3 Arts and the artist facilitators.

Studio 3 Arts were commissioned by A.N.D based on their local experience, and led the delivery of the CCP including recruiting and managing the artists, co-ordinating the logistics of the trips, liaising with schools, organising the celebration event and providing session outlines for the club workshops. They appointed a dedicated project manager to their learning and participation team for this purpose who was the main point of contact for all schools and artists.

Creative Barking and Dagenham led on the production of the trip programme, identifying young people's interests, scheduling visits and co-ordinating the involvement of the cultural connectors.

A.N.D and Studio 3 Arts worked together on delivering the Arts Award, producing an Arts Award pack for teachers. At the start of the pilot, eleven teachers were trained in delivering the Arts Award and, as the CCP progressed, A.N.D provided ongoing support to teachers for its completion. The moderations and assessments were co-ordinated by A.N.D.

A.N.D, Studio 3 Arts and one of the headteachers from a participating school kept the Barking and Dagenham CEP updated on the CCP pilot throughout.



2.2 Recruiting young people

The method of recruitment for young people varied between the five schools, from encouraging young people to participate via assemblies to teachers selecting specific individuals. Studio 3 Arts provided materials to help promote the programme, which emphasised the opportunity to go on trips to arts and cultural organisations. Central London was a significant selling point.

“A lot of these students haven’t been into London...they’re can’t believe how big it is...when we’re saying we’re going into the centre, the Royal Opera House that was the main thing that they wanted to do.” (Teacher interview)

There was a recruitment target of 60 young people per school, 40 of which were to be on Free School Meals (FSMs). The headteachers involved used this as the measure of disadvantage for the pilot in order to make best use of easily accessible data, as well as providing a way to involve teachers in the selection process.

3. Young People’s participation

3.1 Who were the young people who took part in Barking and Dagenham?

294 young people took part in Barking and Dagenham.

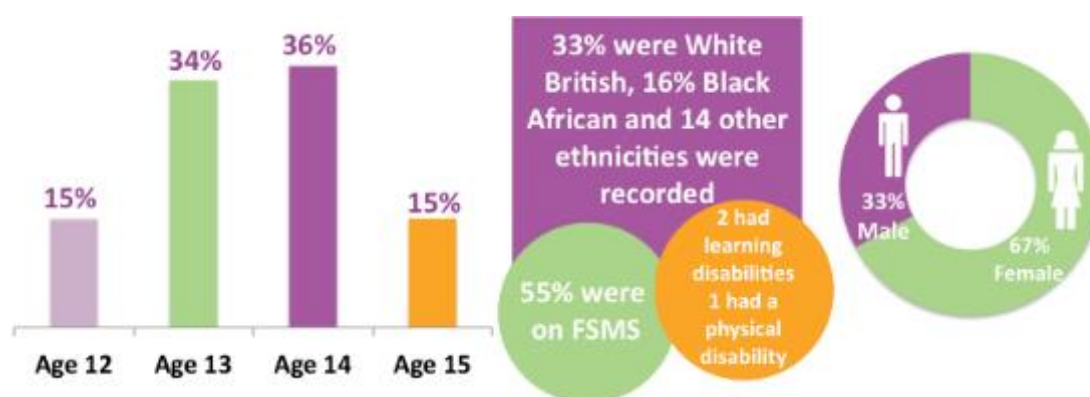


Figure 1: Barking and Dagenham CCP participants

Teachers reported that young people in the participating schools often faced socio-economic disadvantages even if they did not meet the FSM threshold – for example, with parents in low income work. These factors could have just as significant an impact on young people’s cultural engagement levels.

3.2 The starting points for the CCP cohort

At the start of the programme, 109 of the CCP participants from the three case study schools completed a participation survey, adapted by the evaluation team from DCMS’s longitudinal Taking Part survey. This asked whether young people had ever taken part in a variety of different art forms, and how often. Just over half of respondents said they had been to dance performances, historic buildings and museums/art galleries before, and the most commonly identified prior experience was a theatrical performance (67% of respondents). The results suggest that whilst young people involved in the Barking and Dagenham pilot had participated in a range of arts and cultural activities, a significant number had low engagement levels. In addition, the frequency of participants’ involvement was irregular. For every category, except for dance events or performances, most respondents who had participated in an activity only engaged 1-2 times a year.

This is supported by the young people's baseline survey - 39% of participants said they never went to arts and cultural activities in their spare time and 22% said once or a few times a year.

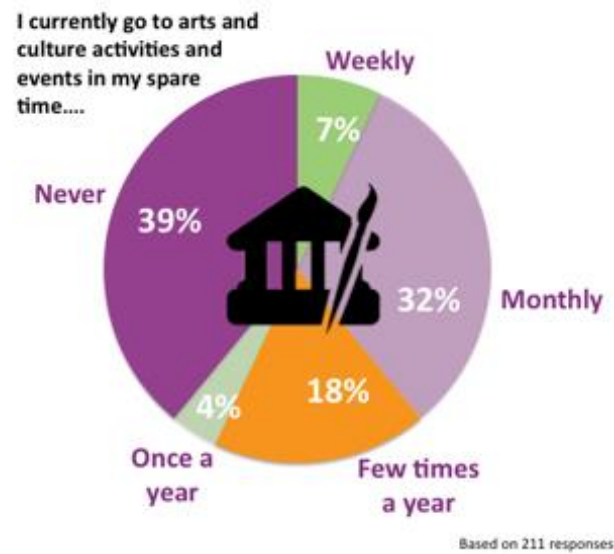


Figure 2: Arts and cultural engagement of Barking and Dagenham participants at the start of CCP

Whilst CCP participants in Barking and Dagenham were motivated by wanting to have fun, just over half (53%) identified 'to develop new skills' as a reason for wanting to take part in the CCP. Some participants reported that they were already aware of London's extensive cultural offer, even if they did not readily engage with it, and as a result, the CCP was not necessarily seen as an entirely new set of experiences but instead an opportunity to expand their skills and opportunities.

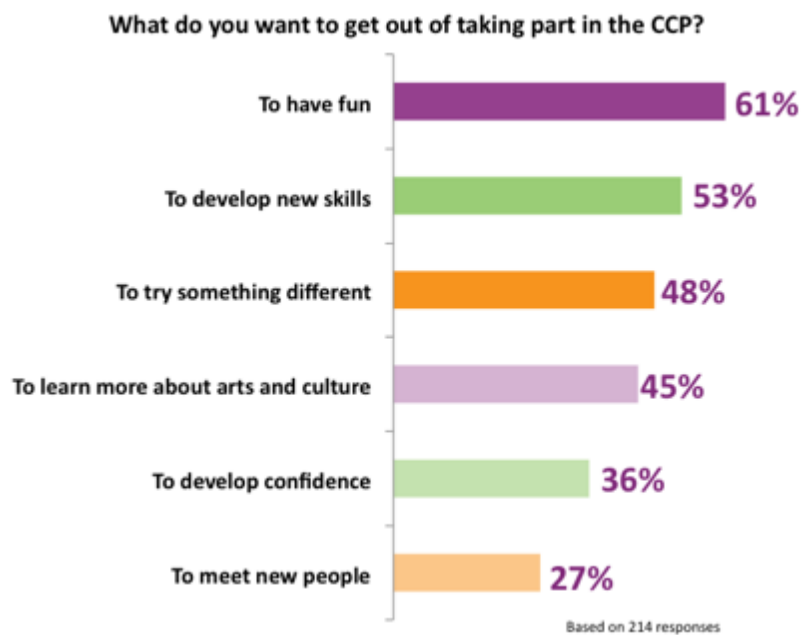


Figure 3: Young people's motivations in Barking and Dagenham

Conversations with delivery staff emphasised that motivations for young people could include pre-existing interests in the arts, but also the influence of teachers or friends.

“Some of them [take part] for new experiences, some of them because they’re already interested in the arts, some of them because their teacher has said this is a really good opportunity for you, and some of them because their friends are getting involved.” (Delivery partner interview)

3.3 Retention

Of the 294 young people that took part, 213 stayed involved to the end of the pilot.⁶ The number of young people involved changed during the set up phase, with several students dropping out and new students joining the clubs and trips. For example, in one case study school the number of young people attending fluctuated between 60 in the first session, falling to 22 by the third, and stabilising at 50 by the seventh session.

To address challenges with retention, the requirement for CCP participants to be on FSMs was relaxed to allow a greater number of young people to take part.

“Unfortunately, the White British FSM students are traditionally not good attenders at clubs and they were the ones who dropped off. So we had to re-recruit so we ended up with fewer White British FSM students on the project.” (Teacher interview)

4. Delivering the Barking and Dagenham pilot: club sessions

The young people took part in weekly after-school club workshop style sessions, split across the spring and summer terms. All schools achieved their 20 session target. Sessions were often located in arts classrooms and lasted for one hour. One school held one of their sessions in a local venue as part of exploring what was on offer in the borough.

4.1 Session content

The clubs involved a variety of activities:

- Producing a code of conduct with young people
- Dissecting and defining the meaning of ‘cultural citizen’
- Exploring the factors affecting positive cultural experiences along with any barriers the young people may face in accessing these.
- Choosing trips, and reflecting on them afterwards
- Designing performances and materials for the celebration event
- A social media workshop run in each school by two support artists

⁶ Based on the number of young people entered for the Arts Award at the end of the pilot

The young people experienced eight different art forms in the club sessions ranging from dance and music to craft and design and spoken word – explored on different occasions over the 20 weeks with the lead artists, support artists and documentation artist.

4.2 Activities and roles

Studio 3 Arts provided a title and focus for the sessions, but as freelance practitioners in the arts and cultural sector, the artist facilitators were encouraged to bring their own creative practice and specialisms into session delivery. This involved a variety of styles between schools, often responding to the opportunities and constraints in the settings. Participatory activities that were observed in the case study sites included:

- One artist used the open space of a drama room and their background in physical theatre to design immersive icebreakers and activities for their sessions.
- Introducing an interactive ranking activity with categories the young people had previously generated on barriers to accessing arts and culture for young people.
- Supporting the young people to design physical theatre pieces to explore barriers
- Using freeze frames which summarised the different barriers young people face

In the sessions, artists supported young people to produce their own dances and performances. In one of the case study sites, this involved the artists providing music and prompts, but with the specific dance moves and themes of performances being generated by the young people.

*“I give them an input and let them go round their imagination and bring their own voice.”
(Artist facilitator interview)*

Sharing a creative background:

One artist, with a background in spoken word, used to be a pupil at the school he was supporting. Initially he was a support artist, working on social media for the programme, but was brought in as a lead artist to help engage with participants. During club sessions and at a visit to Studio 3 Arts, which he helped to design the content for, the artist shared his practice as a spoken word poet. He facilitated spoken word workshops where the young people played word association games and composed a poem on the theme of “If I ruled the World”, a hip-hop song by the artist NAS. One stakeholder reported that although spoken word was new to the students they engaged well with the art form and the artist, who was a valuable role model as a former student.

Additional guests at the clubs

The club sessions involved other artists or guests – there were 12 occasions where this took place across all five schools. This included each club being visited by the dance group Versatile to help introduce local groups and things to do in Barking and Dagenham; and Creative Barking and Dagenham to help choose trips (covered in more detail in a later section of this report). Each group also learnt how to record arts and cultural experiences with a Documentation Artist. Two poets visited one of the schools for a session.

The role of teachers

One of the reasons for adopting a club-based approach in schools was to allow teacher input into the sessions. In the original plan for the clubs, the school groups were divided in two. One half of the group would work with a teacher, primarily focussing on the Arts Award, and reviewing the artist sessions, whilst the other half of the group worked with the artist on participatory activities which explored the local cultural offer, barriers and different art forms.

The intention was that each half of the group would alternate between the teacher and artist sessions week by week, only coming together at the start and end of the sessions. The teacher sessions were also planned with guest speakers, with the aim of keeping preparation time for teachers to a minimum.

However, during initial interviews in the spring term the different roles for the artist facilitators and teachers were reported as lacking clarity. For example, one teacher felt unsure of their specific responsibilities and how these were expected to fit with the artist sessions. As the CCP developed, the teachers and artists at schools adapted their roles and inputs organically to suit the circumstances of each club, with some teachers taking a more active role in designing club activities whilst others were there to support rather than lead.

“[The teacher’s role is] not that clear yet but we’re just here to support and get the kids through the Arts Award.” (Teacher interview)

4.3 Delivering the Arts Award

During the club sessions the integration of the Arts Award remained an ongoing challenge, and it was felt that this could have been more effectively embedded into delivery from the start. The CEP has tended to prioritise the Artsmark, which meant that schools had less experience of the Arts Award. Teachers were expected to take responsibility for the Arts Award in the non-artist led sessions but struggled with this in practice. They reported that the Arts Award activities detracted from the aims of the CCP and were not properly mapped onto the wider CCP activities. In addition, the Arts Award pack for teachers was not ready until after the start of the club sessions in schools.

“The Arts Award was not planned sufficiently into the projects which meant we started the projects and we didn’t really have enough time to do the Arts Awards.” (Teacher interview)

The planned structure for the clubs changed due to time pressures for completing the Arts Award, with several sessions focussing on finishing the qualification in the summer term. The Arts Award moderation dates were pushed back and some schools took young people out of classes for up to three days in order to complete portfolios at the end of the CCP.

“That [session structure] quickly fell apart due to various things like Arts Award and other bits that we needed to fit in. The content has shifted about but also quite naturally as we got to know the young people and what they’re interested in.” (Delivery partner interview)

Each of the delivery organisations brought different approaches to the Arts Award. A.N.D build capacity in schools to deliver the Arts Award, whereas Studio 3 Arts typically work with young people in more informal out of school contexts, where timescales and motivations are different. Studio 3 Arts and schools both struggled to maintain communications over the Arts Award requirements. A.N.D had to provide additional members of staff to support teachers during the CCP, and all involved agreed that it was hard to liaise effectively over responsibilities. The artists, whilst not being Arts Award trained, became increasingly involved in the Arts Award over the course of the CCP due to time pressures. Although the delivery partners were proud of the number of young people who achieved the Arts Award it used more resource and session time than anticipated at the outset.

“I think we envisaged that the teachers would have been able to do more and that young people would have been more motivated to do work around Arts Award for themselves in a way that we would normally work with young people...it’s been very heavily session led to ensure everyone is through everything that needs to be done with Arts Award.” (Delivery partner interview)

4.4 Attendance and engagement in the clubs



The average attendance across all clubs was 61%, ranging from 37% in one school to 77% in the school with the highest average attendance. This variance could be attributed to several factors – including a large number of alternative cultural activities and clubs in one school which attracted potential CCP attendees, clashes with other after school activities, a long 20 week delivery period, and significant time gaps between trips. Although there were challenges in sustaining the commitment of the target group on FSMs, new joiners were reported to have a higher attendance rate at club sessions, which is not reflected in the average attendance figure.

“A 20 week programme – that’s a lot of weeks to keep something going and the notion of setting up an arts club for people who don’t want an arts club in the beginning is a bit problematic.” (Delivery partner interview)

The written elements of the Arts Award were reported as difficult for some young people to engage with which could have also been a demotivating factor.

“A lot of the young people in schools who had been chosen for the programme found it really hard to write about their experiences [for the Arts Award].” (Delivery partner interview)

In response to retention issues, schools did amend sessions to make them more interactive, engaging young people by increasing the number of participatory activities since the content heavy early sessions had led to poor attendance.

Programme learning: clubs

- **Activities:** Keeping the sessions interactive provided a hook for young people to attend and made the clubs feel different to school.
- **Arts Award:** Finding ways to integrate this into club activities and trips from the outset, and exploring the use of different media to complete portfolios would have helped make the process smoother. Ensuring all staff had Arts Award training was also viewed as important.
- **Choice:** being given the opportunity to shape content and choose which venues to visit were highlighted as factors which increased young people's engagement. This could be brought forward to earlier sessions to help with motivation.
- **Artist relationship:** How well the young people got on with the artist was reported as having a significant influence on retention. It was important for the artists to use their practice and respond to the interests of their club.
- **Roles:** Initial ambiguity over teacher and artist roles caused some confusion during delivery. These roles could be defined more clearly at the start of the CCP.



5. Delivering the Barking and Dagenham pilot: trips

Each school club in the Barking and Dagenham pilot was expected to participate in four trip days to arts and cultural organisations across London. The model was designed to ensure that young people could benefit as much as possible from the venues they were visiting. Organisations knew in advance that the young people were attending with Studio 3 Arts and Creative Barking and Dagenham arranging bespoke visit offers where possible. As a result, young people were not directly involved in *planning* the trips, but were involved in the *decision making* process.

"I think it's really important that we don't just get kids to pick trips because all they wanted to do was go to the iMax because the whole point is to open cultural engagement and if you let them pick the trips then they just end up going to the things that they know." (Delivery partner interview)

5.1 Where the young people went

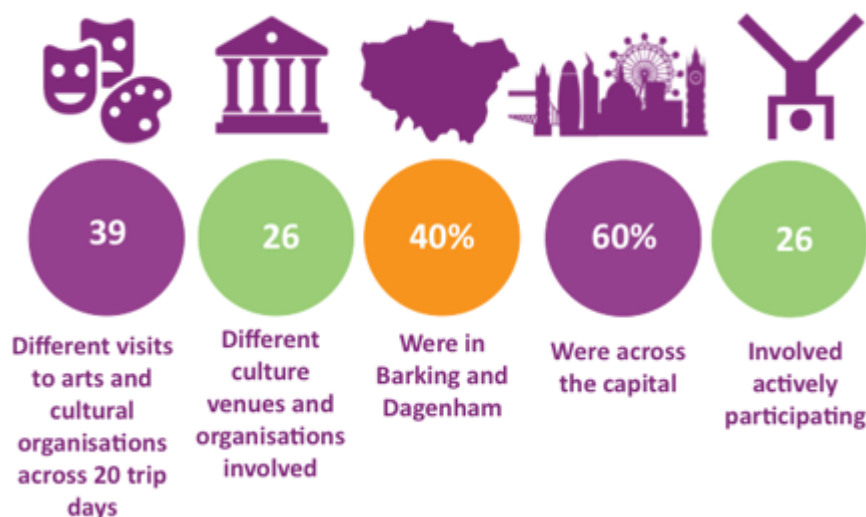


Figure 4: Barking and Dagenham CCP arts and cultural experiences

A full list of the arts and cultural experiences and art forms is included in the Appendix. Trips took place on school days. A single trip day could involve multiple venues – for example, participating in a streets art tour and going to the theatre. In addition, young people could be exposed to multiple art forms within each experience – for example, a visit to the Barbican included going around an exhibition, a film screening and an interactive workshop. Studio 3 Arts calculated that this involved a total of 81 experiences, spread across 12 different art forms. As a result the clubs took part in more than the four experiences originally planned.

“Every single trip has been planned so that we’re eeking out every single opportunity...if they’ve got a whole day we’re doing 3 or 4 different experiences in that day from going to eat somewhere from doing a street art tour to going to the theatre to having a workshop to explain what’s going on.” (Delivery partner interview)

5.2 The initial visit to the Royal Opera House

The first visit involved a whole cohort trip in March 2017 to the Royal Opera House, which was designed to give young people a flavour of the cultural offer available in central London, in a venue that they were likely to not have previously experienced. All five schools on the CCP attended this visit, supported by teachers and the artist facilitators.

The school matinee was open to any school not exclusively for the CCP cohort. The visit consisted of workshops including talks from the choreographers, backstage tours and two ballet performances, one traditional and one contemporary which explored the migrant crisis. Prior to the performances, the role of the orchestra was explained with examples of the main instruments.

"I enjoyed the performances, and the contrast between the first two dances. I didn't really understand all of the story though. I've never been to a ballet before." (Young person interview)

5.3 Choosing the visits

After the ROH visit, the young people chose their three subsequent trips. The Head of Engagement at Creative Barking and Dagenham carried out thematic workshops in each of the five schools to map the young people's interests, and establish what they would like to experience. This often started with venues that were more familiar to young people, and then using this to explore options that Creative Barking and Dagenham and teachers felt were in line with the CCP aims.

For example, one school was keen to visit a 4D cinema and this was used as a prompt to explore how the multi-media aspects of 4D cinema are present in other experiences. Creative Barking and Dagenham then curated a list of venues with immersive activities.

"The whole idea was to show them that the immersion that they said they wanted was possible not just sitting in a chair. It's possible to have different art form experiences of that kind of feeling." (Delivery partner interview)

5.4 Planning the visits

Once the trips had been chosen by the young people, the trip content and logistics were planned by Studio 3 Arts, in conjunction with Creative Barking and Dagenham and the organisations.

Organising the visits between partners and venues was reported as presenting some challenges for the schools and delivery organisations, as it entailed co-ordinating large numbers of young people on multiple visits, with travel across London. Challenges largely centred around managing communications, different working cultures between schools and arts organisations, and navigating logistical details. Schools preferred more lead-in time than was usually available in order to plan within the school calendar, and to arrange permission slips. However, the delivery partners were keen not to book all the trips up front, to allow young people's interests to develop throughout the CCP, and to adapt to these. School holidays could make liaising difficult, and teachers were also reluctant to take part in trips in the evenings or at weekends.

In response to shifting delivery timelines and the pressures of completing the Arts Award, several trips took place in the final weeks of the CCP instead of spread out over the two terms of delivery.

"Arts organisations and schools find it hard to work together. Schools need run-in time, they need specific roles for specific people and specific budgets. Arts organisations move fast and have different budgets different budget restraints. Different outcomes and outputs – a different language." (Delivery partner interview)



5.5. Arts and cultural experiences

The visits ranged from street art tours and circus performances to visits to museums and galleries. Barking and Dagenham CCP participants engaged in the visits as audience members – for example, walking around a gallery or watching a theatrical performance; and as producers, making street art and participating in interactive workshops. Creative Barking and Dagenham made contact with venues, and tailored offers were discussed – based on the low cultural engagement starting point of the CCP cohort.

“If we’re going to make a success of it [the CCP] we need a different kind of offer - more down-to-earth.” (Delivery partner interview)

An example of the more bespoke packages of activities that were arranged by Studio 3 Arts and Creative Barking and Dagenham specifically for the CCP groups include:

- A gallery visit where there was a tour of an exhibition, looking at photographic archives and the artist facilitator leading a workshop on sound.
- A private screening at a nearby cinema, where young people chose from a list of potential films put together by the delivery partners and cinema programmer
- Commissioning an immersive theatre company to run a workshop and talk ahead of an evening performance
- Working with the Society of London Theatre to curate a list of productions on in the West End which were unlikely to be known to the young people, and then brokering a ticket deal

Staff interacted with the young people at 19 of the 25 organisations and venues visited. They led workshops, introduced themselves to participants and provided interactive tours.

In response to terrorism threats in central London during the time of the pilot, some visits were changed to local venues in Barking and Dagenham. This also had an impact on travel. The original intention was that the clubs would use public transport to gain experience of navigating London, but schools required coaches to be used instead.

Localising a cultural offer:

Studio 3 Arts was involved in the CCP in a dual role, as both a delivery partner and as a local arts and cultural organisation that is a cultural hub for all young people in Barking and Dagenham. CCP clubs visited Studio 3 Arts, with a focus on 'opening local doors' and exploring creative activities in the borough. This involved activities such as taster sessions with Studio 3 Arts' youth arts programme (Big Deal), spoken word events, screenings and visiting the local college's degree show. Studio 3 Arts played an important part in young people learning more about cultural activity in the borough in a context where many participants had reported little local prior knowledge.

5.6 Reflecting on their experiences

The delivery model was designed to support the young people to reflect and evaluate their arts and cultural experiences on an ongoing basis, with the teachers and artists facilitating these discussions.

A key outcome for sessions was to explore 'what makes a good cultural experience?' In addition:

- The photography and documenting workshop delivered in each school introduced the CCP participants to story telling, and how to capture photos on the trips to help share the stories of their experiences
- The social media workshop encouraged young people to share their experiences on social media with practical tips for using different platforms and exploring tips on audience, and catching attention
- One school developed a quality matrix for future trips, with the artist exploring with the young people ways to evaluate experiences, and the different aspects to give feedback on – e.g. access, tours, signs in the building, staff interactions

Comments from teachers, delivery and strategic staff identified that the CCP had helped young people develop a vocabulary for discussing and reflecting. This had been challenging at the start, especially before the cohort had taken part in any trips. Over the course of the CCP, young people were reported to be able to unpack artistic experiences which they may not have previously been able to engage with through reflective activities in the clubs and backstage tours on the trips.

"They couldn't interact with it [the ROH] effectively because they didn't have the right tools to break down what was going on and it was their first experience of something they had never experienced before." (Artist facilitator interview)

5.7 Trip attendance

Although Studio 3 Arts did not receive registers for all the trips, their experience across the pilot was that these were better attended than the clubs. Young people were not excluded from going on trips if they had not participated fully in the clubs, and there were some varying experiences between schools on the extent to which young people were invested in both aspects of the CCP. For example, one case study school with an average of 37% attendance for clubs was reported to have the highest attendance for trips. Attendance on trips could also be influenced by student illness and exams.

5.8 Cultural Connectors

Creative Barking and Dagenham's Cultural Connectors accompanied the clubs on some of the trips. As part of their role, the Cultural Connectors were expected to act as role models, in a similar way to the artists, and to informally discuss the arts and cultural experiences with the young people to encourage reflection. This model was reported to work better by delivery staff on smaller trips with fewer structured activities where the Cultural Connectors could be a sounding board and point of advocacy for their own background in the arts.

5.9 Celebration event

The Barking and Dagenham celebration event took place in July 2017 and provided an opportunity for participating schools to collaborate as well as for young people to plan an arts and cultural experience for their peers. The young people in one school hosted the celebration event which was attended by three out of the five schools – staff in the other two schools were unavailable on a Friday evening to support the young people to attend.

At the start of the event, students from other schools were greeted by the host students. This was followed by a programme of acts chosen by the young people ranging from an improvised comedy group to a talk with the founder of a Grime music website. Participants from each school presented pieces such as group physical theatre and poetry which explored their experience of the CCP. These had been developed in the club sessions with support from the artists. Poetry and an animation from the non-attending schools were also presented to the wider cohort as well as a film commissioned by A.N.D about the CCP.

From the observation of the event, it was clear that the young people were very engaged in the experience. Some of the guest acts were local, having come through Studio 3 Arts programme of cultural activities as young people themselves

"It's so nice to see the kids excited about going to something just down the road." (Teacher interview)

In addition, young people's photos from their work with the documentation artist were displayed in an exhibition at Studio 3 Arts at the end of the CCP.

Programme Learning: Trips

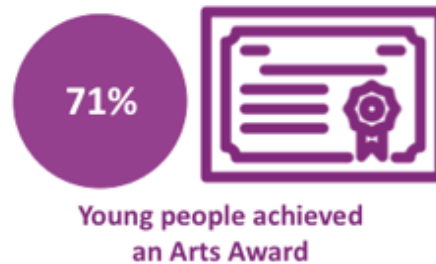
- **Communication:** schools and arts organisations work on different timeframes and it was felt that lead-in times and flexibility, or lack of, around visit dates were not always fully communicated.
- **Partnership:** due to time pressures in schools, the delivery organisations led on planning the trips. This was reported as creating the impression of being a "trip agency" for schools and there were difficulties in maintaining suitable staff to young people ratios on visits.
- **Timing:** ensuring a more even spread of trips across the CCP timeframe would have helped to sustain young people's interests



6. Outcomes for young people

The overall evaluation report explores outcomes for young people from across all three pilot areas. This section looks at the Barking and Dagenham specific feedback, drawn from the evaluation fieldwork in case study sites, and data from all schools.

6.1 The Arts Award



54% (158) of the 294 participants completed the Bronze Arts Award by August 2017 with a further 50 participants entered for moderation over the summer. 71% of participants will have completed the Bronze Arts Award as a result of the CCP.

Staff reported that the Arts Award, was a ‘new way of learning’ for some young people, through the use of visual portfolios and a log book of ideas, and helped participants to reflect on their experiences:

“The Arts Award was a really great tool for reflection...it enabled them to look back on what they’d done and what they’d learned and be proud of it and share it with their friends.”
(Delivery partner interview)

6.2 Survey results

Due to the absence of identifying labels for the Barking and Dagenham post surveys, the survey outcomes have been analysed as an average for the cohort as a whole rather than tracking the difference the programme may have made for individuals. The Barking and Dagenham survey also included some additional statements that Studio 3 Arts wanted to include for their own monitoring.

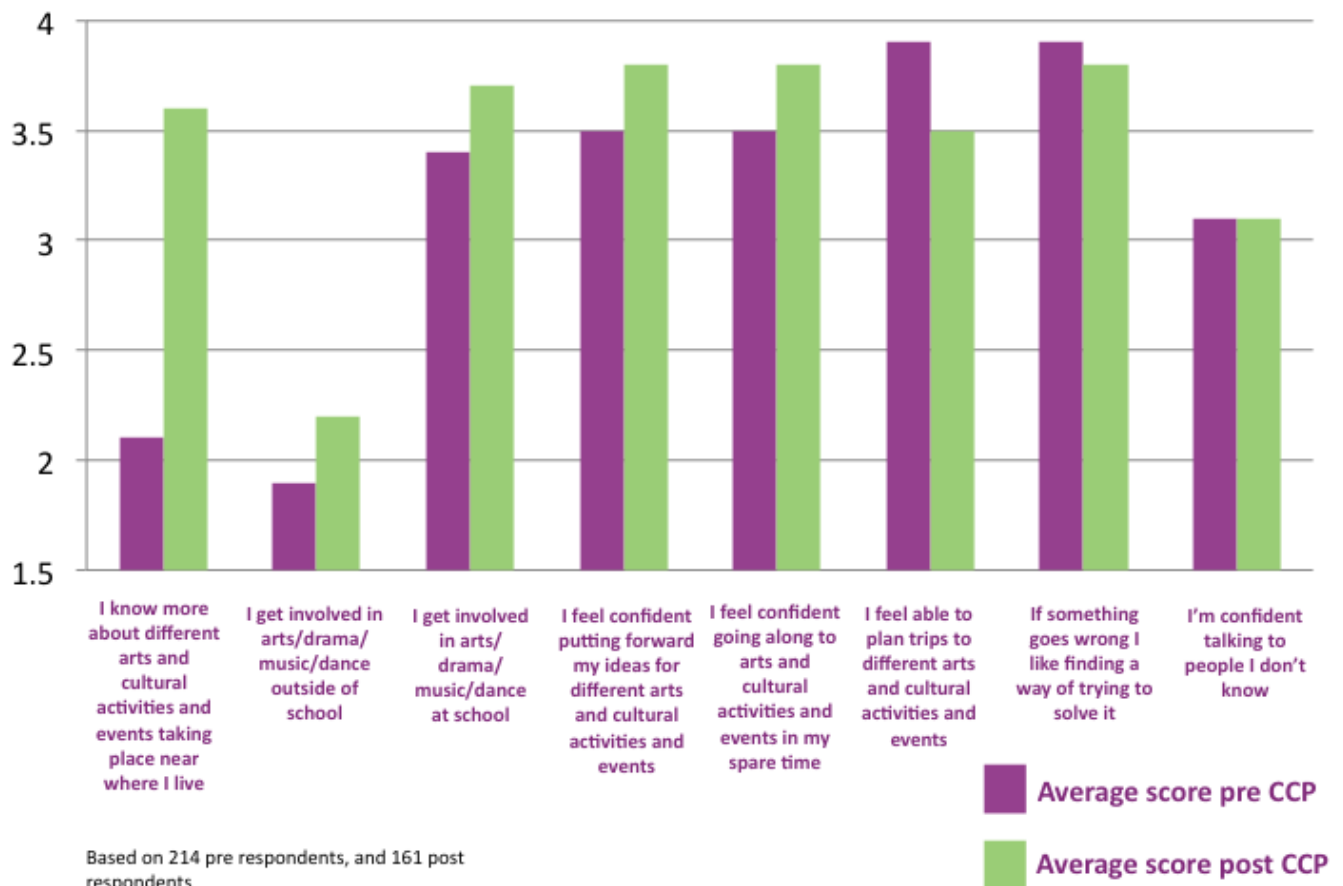


Figure 5: The difference between pre and post average scores (where young people rated their agreement with a set of statements on a scale of 0-5) for the Barking and Dagenham cohort

The largest increase in scores between the baseline and follow up survey was for young people's knowledge about different arts and cultural activities taking place near to where they live. Changes in other outcomes were less stark although young people rated themselves as being more confident to express preferences and to go to different arts and cultural activities by the end of the CCP. There was a decrease in young people's scores for planning trips, and problem solving - which may be due to the fact that planning had less of an emphasis in the Barking and Dagenham pilot, with the young people choosing trips, but the organisational side being led by delivery staff.⁷

6.3 Changes in young people's engagement with arts and culture

"Young people have said they're not aware of it [arts and culture] because it's probably boring stuff... it's not our radar, it's not in our circle of friends, people we know aren't talking about these kinds of places." (Artist facilitator interview)

In common with the other sites, the enjoyment that young people got from the visits was apparent in the evaluation feedback. The ways that the Barking and Dagenham pilot contributed to young

⁷ The methodology appendix of the overall report explains the limitations of the survey in more detail. Young people rated themselves highly in the Barking and Dagenham responses in the first instance, which helps to explain why some scores had a low average change, or a decrease.

people's awareness, knowledge and confidence in engaging with arts and culture are outlined below:

- **Awareness of arts and cultural opportunities in Barking and Dagenham:** The pilot emphasised mapping the local cultural offer in club sessions, and many young people highlighted the value in learning about more local arts and cultural opportunities in their local area, and as the CCP progressed expressed a preference for local venues. This surprised delivery staff due to the initial pull of central London which had encouraged many young people to get involved.
"There are a lot more cultural activities in my area than I thought." (Young person written feedback from evaluation workshop)
- **Engaging with London's cultural offer:** During the evaluation workshops, the young people reported an increased awareness of opportunities across London. Whilst some were already aware of famous London institutions such as the ROH, and Barbican, others were experiencing these places for the first time.
"It's like a once in a lifetime opportunity to go on the ROH visit." (Young person interview)
- **Increasing young people's knowledge about arts and culture:** this was embedded into the Barking and Dagenham pilot through a focus on building young people's sense of ownership over the arts – that it is 'for them'. This was through the access to many different art forms in the sessions and visits, and at the celebration event, choosing artists and putting together a programme.
"I Just realised how broad the art world is - I was in a bubble about what I thought art was but I've learnt anything can be considered art." [Young person - written feedback from survey at celebration event]
- **Exploring different career paths in the cultural sector** with the artists and Cultural Connectors (many of whom were from the local area). This helped to show what might be possible, with tangible examples of adults' experiences and career paths.
"Being inspired from other people from Barking and Dagenham, young people that have become artists or are achieving and doing is something that we've installed in the programme too." (Delivery partner interview)

Inevitably opinions did diverge, and the least enjoyable aspects of the visits for young people tended to be finding some of the performances dull or inaccessible, and that the tours they were taking part in were too long. In addition, some young people felt that exhibits were not relevant to young people's interests.

6.4 Personal and social skills

“They’ve learnt a lot about co-decision making, how a democratic process works, how they’ve learnt to be confident in the decision making and why.” (Delivery partner interview)

In the follow up survey, 66% of respondents said they had developed teamwork skills; 48% confidence; and 47% communication skills.

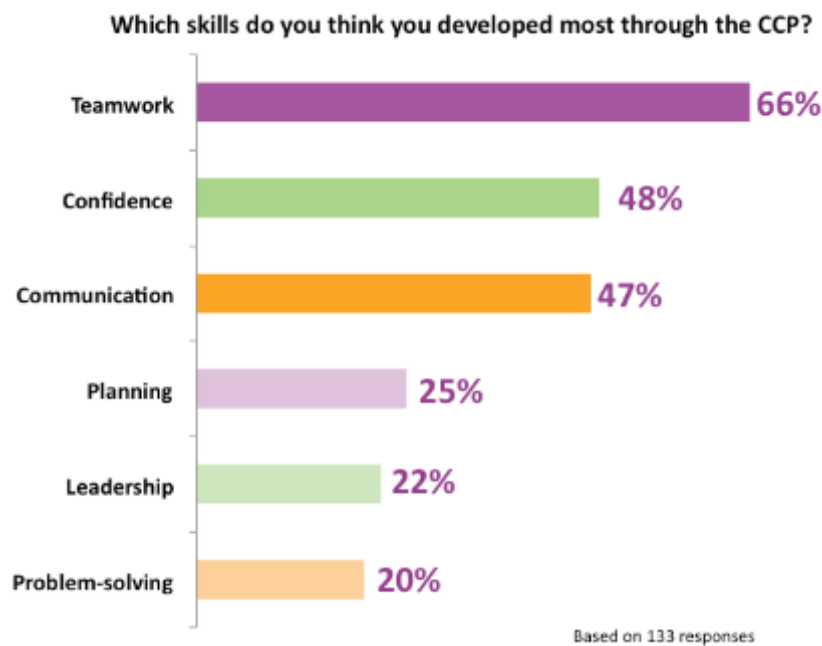


Figure 6: The percentage of young people reporting skills development at the end of the CCP in Barking and Dagenham

The feedback during the evaluation emphasised the positive benefits for young people in learning to work together and forming new friendships – in common with the other sites. The Barking and Dagenham pilot helped young people gain confidence from the participatory and team activities in the clubs and on trips – as well as the specific opportunity they had at the celebration event to perform in front of a large audience of their peers and staff.

“Punchdrunk and Alice [CCP trips] helped me to speak confidently because I had to interact with people.” (Young person feedback)

Confidence to perform:

Prior to taking part in the Cultural Citizens Programme, one young person was reported to suffer from anxiety attacks. During a visit to Studio 3 Arts, she read a poem she had written about these issues to her peers at a Spoken Word evening. Despite feeling very nervous, she was encouraged and supported by Studio 3 Arts staff to take part in the activity. Building on this increase in confidence, the young person’s achievement was highlighted at the CCP school celebration event where she performed to a larger group of her peers and other participants from different schools, sharing her experiences of the CCP, and her reflections on her growth in confidence.

6.5 Next steps

In the follow up survey, 51% of the Barking and Dagenham CCP participants said they would continue to visit arts and culture in their spare time, and 46% reported that they would consider a possible future career in the arts.⁸



Figure 7: The next steps that young people identified at the end of the CCP in Barking and Dagenham

In the evaluation interviews, young people were largely unsure about their future intentions after the CCP, but did indicate that they now knew more about what was on offer, locally and beyond, and that there were inexpensive options available. One delivery staff member reported that some CCP participants attended Dagfest, a local arts festival, after the end of the pilot. The festival was advertised at the celebration event. Whilst this alone cannot be interpreted as an indication of future behaviour, it was a positive sign that some young people had already continued their engagement after the end of the CCP.

7. Outcomes for arts and cultural organisations

7.1 Barriers to engagement

In interviews with a targeted sample of the arts and cultural organisations that had been visited by participants on the CCP, some of the issues in engaging with young people were explored. Whilst those interviewed reported that they already had programmes of activity for young people such as school workshops, outreach programmes and partnerships with local schools, some arts and cultural organisations felt that many young people accessing these came from more advantaged, not disadvantaged backgrounds:

⁸ Based on between 147-149 responses to these questions

“The biggest stumbling block we’ve found is getting access to the [disadvantaged] young people.” (Arts and Cultural organisation interview)

Current levels of arts and cultural activities within schools and to what extent these are networked into partnerships with arts and cultural organisations was reported as a further barrier to reaching young people:

“Within the schools they provide good opportunities for young people and the schools start to think that these are our young people and don’t want to share them...there are more avenues for partnerships with schools.” (Delivery partner interview)

7.2 Areas for improvement

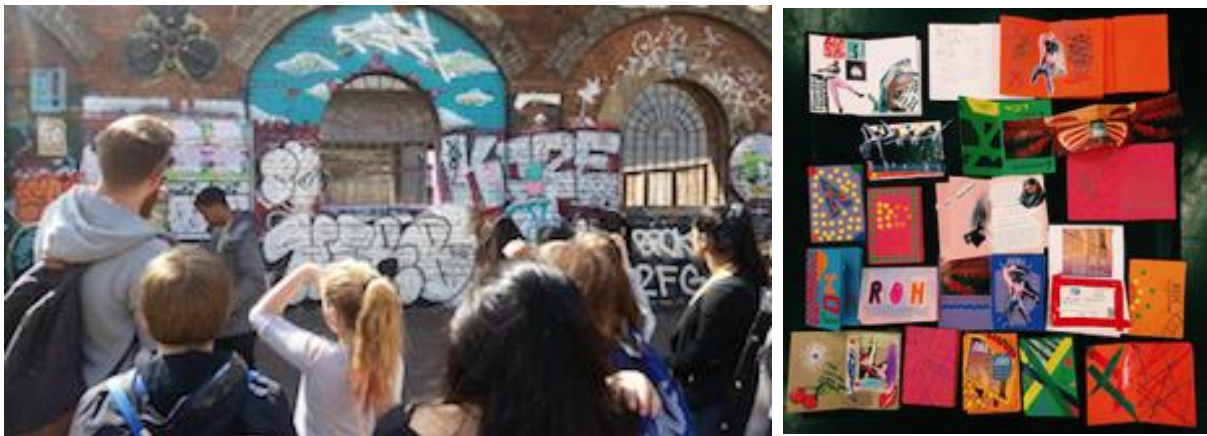
Several organisations reported that they were less familiar with the CCP due to already hosting large numbers of young people from different schools and schemes. It was therefore harder for them to identify what they would do differently directly as a result of hosting CCP participants since the CCP visits formed a small part their wider activities for young people.

However, some specific improvements to delivery were identified. Several venues reported a preference for longer activities and would have amended workshop materials to assume less prior knowledge. Some arts and cultural organisations that had arranged bespoke packages for the young people expressed an interest in extending these in the future as well as developing the opportunity to work with more young people from Barking and Dagenham.

“We made a bespoke service which was nice because there were a large number of students...they got a much broader overview of what we do.” (Arts and Cultural organisation interview)

For one venue, the CCP provided a valuable opportunity to reflect on their current practice and how it matches with young people’s engagement and interests. They felt that feedback from young people on the visits could inform a dialogue on how arts and cultural organisations can improve their offer and ensure it is relevant to young people who may not otherwise attend.

“That’s what CCP [the Cultural Citizens Programme] can do so well - making it a genuine dialogue rather than just a delivery route where we take the things we’ve already done, shake them at people who might not have otherwise come, that’s the way we make progress. It’s something we do only to an extent at the moment.” (Arts and Cultural organisation interview)



8. Outcomes for schools

8.1 Motivations for taking part

The delivery partners worked with the schools during the set up stage of the pilot to identify three outcomes that they wanted to achieve through the CCP. These were unique to each school, but common themes included:

- Increasing awareness of jobs in creative industries
- Developing approaches/tools to support trips and visits so schools could continue this after the CCP
- Increasing knowledge of arts subjects at GCSE/A-level
- Supporting pupils to be more aware of opportunities available to them locally and in London
- Encouraging a sense of pride, culture and identity through the arts

Although some of the schools had struggled to accommodate the extra work that the CCP entailed, and communications between the schools and delivery organisations had been challenging at times, teachers were largely positive about the opportunity to have been part of the pilot. They particularly valued the focus on cultural ownership and a greater awareness of careers in the arts sector.

“Coming from the inner city I had to find my own arts so I think it’s good that the kids are being encouraged to do this stuff.” (Teacher interview)

They were also interested in whether it would have a positive impact on attendance and behaviour in school. One school reported an increase in attendance for participants in the CCP compared to attendance for the school year group across terms. While this outcome cannot be attributed to participation in the CCP alone, it is perhaps indicative of participants experiencing wider engagement in the school after taking part in the CCP activities.

8.2 Future changes for schools

Reflecting on the difference that taking part in the Barking and Dagenham pilot has made in the schools, teachers reported an intention to increase student engagement in planning and organising of school cultural trips and activities, building on the CCP approach. The CCP had supported them to prioritise student voice - listening and responding to where young people wanted to go. In one school, the School Council will help plan future visits to venues.

"I think it's benefited the school in terms of the way we organise our trips...[an] increased student engagement in planning trips and visits and cultural activities but not just through the project but also through the legacy because we've chosen to continue that legacy." (Teacher interview)

Senior staff within the schools reported an increase in school confidence to cultural trips – recognising that logistics and cost could be overcome even in a busy school environment. The hope was that they would become a more natural part of school life, through the CCP:

"It's something that a lot of students will want to be a part of...something that should become a part of organic everyday school life." (Teacher interview)

9. Learning from the Barking and Dagenham pilot

9.1 Overall reflections

The arts organisations and schools involved reflected that despite some delivery challenges the pilot was largely successful in achieving its attendance target and outcomes for young people. New activities were introduced to schools that could be accommodated within busy timetables. The relationships that developed between partners, schools and stakeholders were highlighted as a particular strength. Some teachers were previously unaware of Studio 3 Arts and now had stronger links into the cultural offer in Barking and Dagenham following the CCP. For delivery organisations, the CCP provided an opportunity to work with large groups of young people on an ongoing basis, instead of discrete shorter term projects.

"The best part and the most challenging comes with the collaboration. You can only change impact for young people if you come together with schools and other organisations and broker something that works for everyone." (Delivery partner interview)

The young people taking part in the CCP were very positive about their experience overall. 98% of respondents in the follow up survey in the Barking and Dagenham pilot rated the Programme as either very good or good, with over half rating it very good.

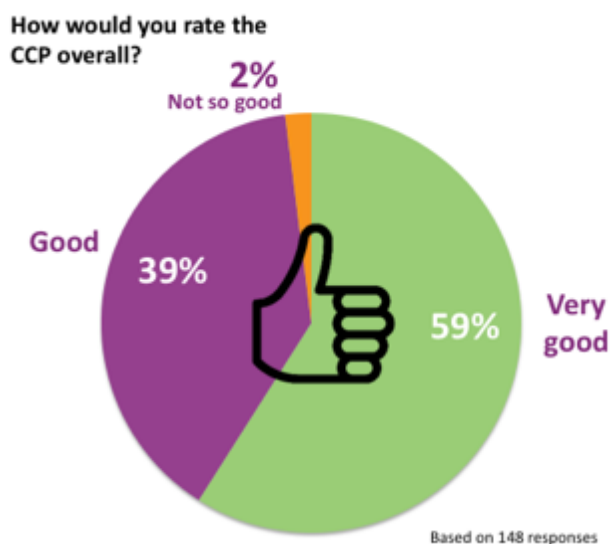


Figure 8: Young people's rating of the CCP programme in Barking and Dagenham at the end

The feedback from young people in the evaluation interviews suggested that the less enjoyable parts of their CCP experience focussed on practical issues such as long journey times across London.

9.2 Programme principles

There are several central principles which helped to define the Barking and Dagenham pilot. The format and style of the club sessions emphasised exploring arts and culture through the practices of the artist facilitators and external speakers, and providing opportunities for young people to put together their own performances. In addition, the pilot highlighted the following:

Making the most of London's cultural offer

Strategic delivery staff described the importance of allowing young people to experience and feel ownership of London's cultural offer, through connecting preferences to a menu of options available across the capital. The emphasis on young people's choice also encouraged delivery staff to reflect on their role as facilitators rather than leaders.

"It makes artists and the schools have to really reconfigure their own positions and practice. If the young people say no, we don't want to do it, then we don't do it." (Delivery partner interview)

The bespoke nature of the visits did place demands on resources, but was part of the core ethos of the programme - maximising every opportunity, engaging with a range of experiences over the day, and giving organisations the chance to put together a specific offer for the CCP groups.

Relationships with adults

Staff reported that a significant factor in young people engaging well with the CCP was whether participants had a good relationship with the artists and teachers delivering the sessions. The artists were chosen based on their abilities to respond well to young people – this was built in from the start, during the interview workshop, where they were assessed on how they reacted to young

people's feedback. This remained paramount throughout - some artists who did not adapt their delivery styles to suit the young person led CCP approach were less successful in engaging young people, causing retention issues, and were replaced by other artists in two instances by Studio 3 Arts. Many were local to Barking and Dagenham which was another important factor in terms of relationship building.

The target group of FSMs in particular were often reported to have multiple responsibilities at home, and were not used to taking part in extra-curricular activities, which made developing relationships with the artists and teacher crucial to their continued engagement in the programme. For some young people, the artists were a source of inspiration for engaging with the arts.

"We think [artist name] is a really good role model. She is so funny and talented." (Young person interview)

9.3 Recommendations for programme delivery

Reflecting back on the CCP as a whole, teachers and staff involved made several suggestions on how the Barking and Dagenham model could be developed and improved in the future.

Recommendations from the Barking and Dagenham pilot:

- **School selection:** in light of some of the engagement challenges in schools, it would be beneficial in the future for delivery partners to develop a criteria for school selection (for example, based on existing provision, and the likely impact of other pressures in the school) to establish if they would be the right fit for the CCP and able to support it.
- **Set-up:** The programme had multiple partners, who were new to working with each other, and more time at the outset would have been beneficial to meet together to incorporate different ideas, develop a shared understanding of roles and ensure a strong basis for the project.
- **Communications:** To address communication difficulties between schools and arts organisations, several stakeholders recommended a dedicated person in post to handle this and liaise between the expectations of the partners. This could be separate from the role that focussed more on the logistical aspects of delivery. The delivery partners also felt that more regular meetings with teachers and heads onsite could have helped to communicate and discuss practical issues, and clarify policies and procedures for trips.
- **Building relationships:** There were varying experiences of how well teachers and artists planned together. More opportunities for teachers, artists, and delivery staff to come together to share learning and encourage collaboration in the use of their resources was identified as being a possible way to support positive working relationships in the future.
- **Format:** The 20 week duration of the model was raised as an area of potential change. Staff reported that a more intense, shorter programme would have worked well in schools which had high attendance on trips but fewer young people coming to club sessions. Other options included holding more sessions in school time.



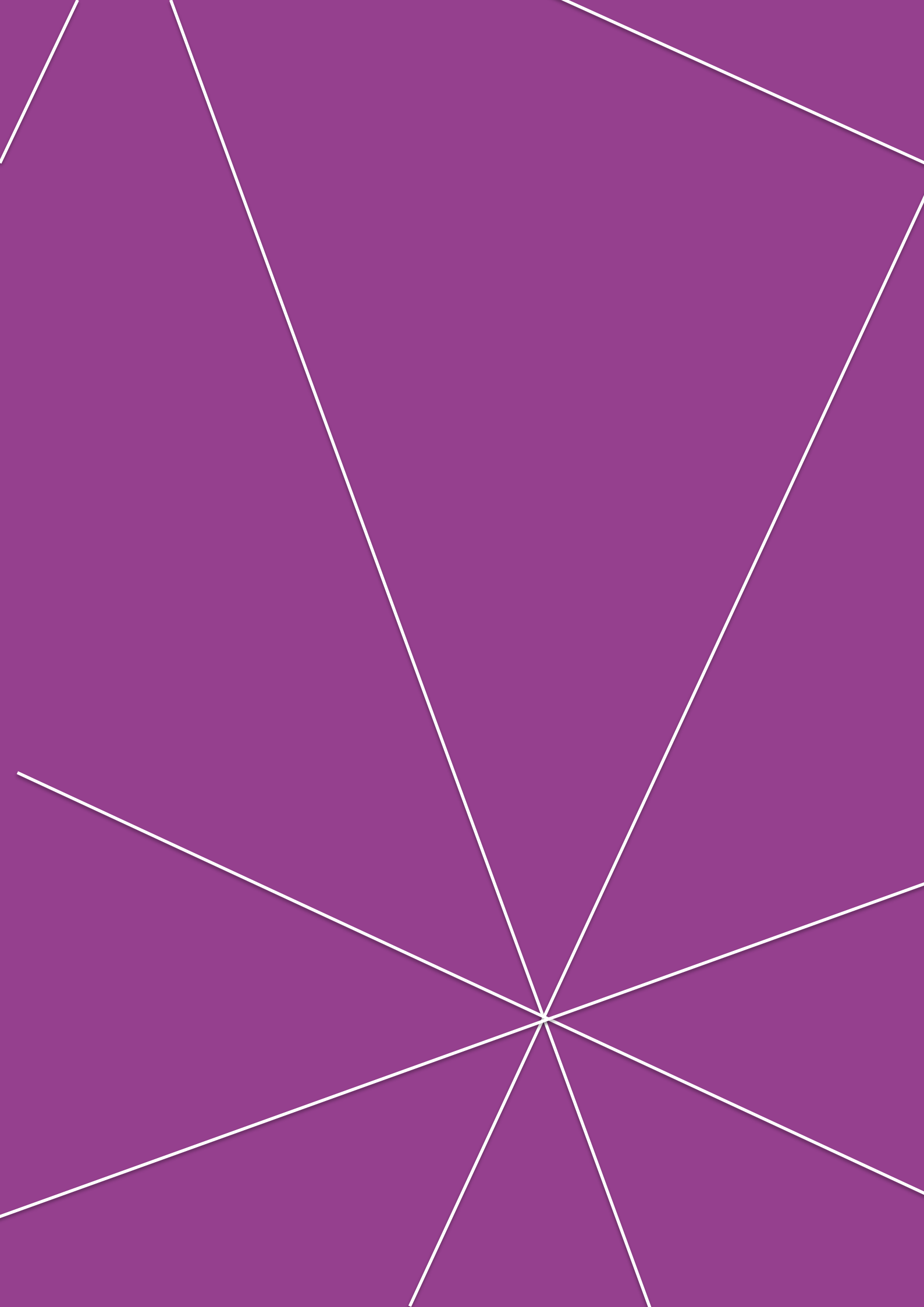
- **Arts Award:** Providing the Arts Award pack for teachers at the outset, with suggestions for how to integrate content would allow the Arts Award to be completed more efficiently. To expedite delivery further, the artist facilitators would be trained in the Arts Award as well as teachers.
- **Participant selection:** to better reflect the backgrounds of participants, the FSM criteria could be combined with other measures of disadvantage such as levels of cultural engagement which could be assessed via a survey or teacher perceptions.
- **Parents:** involving parents could help to embed young people's long-term arts participation.

9.4 Next Steps

During interviews and a celebration event at Studio 3 Arts, stakeholders expressed their hopes for the continued development of the legacy and learning of the CCP. This process has already started with two schools involved in the Barking and Dagenham now part of A.N.D's Arts Award Action Research Programme. A consultation with schools and young people is scheduled for October 2017 and delivery organisations reported that they would be seeking young people's input into Barking and Dagenham's upcoming application to become the London Borough of Culture.

Additional ideas included:

- Developing bespoke backstage tours for young people, with link organisations acting as mediators between schools and arts organisations.
- Participating secondary schools supporting primary schools in Barking and Dagenham with arts and cultural engagement through networked leads in each school.
- Encouraging members of the CCP cohort to become Cultural Connectors in the Creative People and Places programme.
- Developing a representation model for young people in the borough, such as a young Arts Council.



Birmingham pilot site report

Headlines:⁹



1. Introduction

1.1 Local context

Birmingham is the second largest city in the UK. 29% of the population are aged 19 and under, and nearly a third of young people live in poverty. A similar number receive free school meals.¹⁰

Birmingham has a thriving arts and cultural sector made up of both large public and smaller independent organisations. This includes 24 NPOs across the city. Culture Central (formerly the Birmingham Arts Partnership) is currently working with Arts Connect (the bridge organisation for the West Midlands) to create a CEP. A key objective is to bring a variety of organisations together to support each other, share learning, and offer arts and cultural experiences to the local community. Culture Central act as a collective voice to work with businesses and universities, as well as small creative businesses and arts organisations to ensure Birmingham is an internationally recognised region of culture and creativity. Birmingham City Council recently announced a total of £88,700,000 of investment in the arts, to further develop the arts and cultural scene in Birmingham.

Whilst there is a high level of engagement with Birmingham's arts and culture offer from some schools and areas within the city, this is limited to certain locations. Rather than needing to create a new supply of arts and cultural experiences, the emphasis for the CCP in Birmingham was on creating a demand for the variety of arts and culture that already exist, and to build on work already taking place to extend opportunities to more young people.

⁹ Eligibility refers to those who fitted the disadvantage criteria. 228 of the 257 young people in Birmingham were eligible

¹⁰ Arts Council Cultural Education Data Portal: <http://www.artscouncil.org.uk/research-and-data/children-and-young-people>

1.2 The CCP approach in Birmingham

The CCP in Birmingham was led by Kids in Museums, a national organisation which aims to make museums and galleries more open, welcoming and relevant for children, young people and families. The charity is London based, with a small office in North Wales, and for the purposes of this pilot an office in Birmingham was set up.

Takeover Birmingham:

Kids in Museums use a 'Takeover Day' model in their work, which was the basis for their approach and branding in the Birmingham pilot. Takeover days enable young people to take on an active, decision making role within arts, cultural or heritage organisations through being given leadership and control over an event, activity or an element of the organisation. This is viewed as providing a broad and empowering form of engagement with the arts that helps young people to feel confident in an unfamiliar environment, and support organisations with their 'young people readiness'.



The model

The requirement was that the CCP pilot in Birmingham would work with 20 arts and cultural organisations from across the city who would engage with 200 young people, referred by different partner agencies. The organisations involved ranged across 11 different art types including classical music, theatre, culture and heritage, and photography, and varied in their size, scope and capacity.¹¹

Each of the 20 arts and cultural organisations was expected to host a minimum of four club sessions where the young people would take part in activities and learn about the organisation. These clubs would then lead up to or involve a takeover event or activity. The nature of the takeovers varied as each organisation defined the parameters of what might be possible, with the content then generated from the ideas of the young people. The overarching aim for the young people in each project was to either be a change maker, programmer or producer.

Kids in Museums partnered with Arts Connect, who covered the costs and training for the Arts Awards. All young people were expected to work towards completing their Arts Award to Discover level as a minimum.¹²

The evaluation focussed on three case study clubs at different arts and cultural organisations. This report draws on the evaluation fieldwork in these sites, as well as additional data from the young people's survey, observation of pilot wide activities and interviews.¹³

¹¹ Please see appendix for full list of organisations and partners involved

¹² Two of the takeover clubs did not offer this – their structure of the programme differed from the other organisations.

¹³ Please see appendix to the overall report for full explanation of the methodology and the appendix to this report for more details on the evaluation activities in the Birmingham pilot

2. Developing and setting up the Birmingham pilot

2.1 People, roles and resources

The programme was overseen by two members of staff employed by Kids in Museums based in Birmingham who were appointed to the programme management and coordination roles. The set-up stage involved recruiting the 20 host arts and cultural organisations to take part. This was publicised through an event and one to one meetings. Arts and cultural organisations were then requested to submit an EOI where they outlined their proposed activity in line with a budget of £2,000, and a timeline for delivery.

Ensuring that all 20 organisations were ready to deliver at the right time was challenging and there were some changes to the initial lists of organisations as some were no longer able to participate or needed more support to do so. The early phase was a rolling process and some organisations were ahead of others in terms of recruitment and delivery.

Table 1: The main people involved in the Birmingham pilot

People/Organisation	Overview of Role
Kids in Museums	<ul style="list-style-type: none"> • Keeping in regular contact with each organisation, hosting breakfast meetings for all the organisation leads to share learning and ideas with each other • Visiting each takeover project to observe the work that had been taking place • Offering additional support and troubleshooting to the organisations who required it – for example, on engaging with partner agencies; and working with young people with additional needs • Liaising with Culture Central in Birmingham
Arts and cultural organisations	<ul style="list-style-type: none"> • Leading or delivering some club sessions and takeover opportunities alongside the partners referring young people • Offering opportunities for young people to visit their organisation • Assisting young people to complete their Arts Awards
Partner agencies such as schools, charities and other organisations working with young people	<ul style="list-style-type: none"> • Referring young people into the programme, and facilitating consent with parents and guardians • Chaperoning young people on visits • Providing additional support during takeover clubs • Supporting young people through their Arts Awards
Additional wider stakeholders	<ul style="list-style-type: none"> • Performing, assisting the delivery of clubs, facilitators, freelance artists

Kids in Museums played the central role in drawing together the 20 different projects to create an overall 'Takeover Birmingham' programme, so that each organisation and the young people involved could feel part of something bigger across the city. To facilitate this, they organised an activity to develop a logo for Takeover Birmingham to give a visual identity to the programme, which was young person led. A regular Takeover Birmingham newsletter was also distributed to partners.

2.2 Additional programme activities

Alongside the clubs and takeover activity, the clubs were expected to arrange an exchange with another club in the programme. The young people were also offered the opportunity to go on additional arts and cultural trips as part of their engagement with the programme. These were:

- The Sealife Centre
- A tour of BBC Studios
- Cinderella performance by Birmingham Royal Ballet
- A performance by the Para orchestra at Town Hall Symphony Hall

The Birmingham pilot also involved:

- Arts Award moderations
- An evaluation and reflection session led by Kids In Museums for each organisation lead to determine any learning and any future plans



2.3 Recruiting young people

The eligibility criteria was set at the beginning of the project by ACE, and the Birmingham pilot was expected to engage 200 young people who were living in one of Birmingham's 25 priority neighbourhoods¹⁴, or who were:

- disabled
- a looked after young person
- a young carer

¹⁴ These were taken from the local strategic partnership Be Birmingham. These were developed through taking Super Output Areas which fell within the worst 5% nationally for multiple deprivation. These were then grouped together into neighbourhoods with a population up to 15,000 each <http://www.bebirmingham.org.uk/>.

The pilot aimed to recruit 300 young people, in order to meet the target of 200 eligible young people. This was in recognition that some would be likely to drop out, that not all young people would be from a priority group, and it may be difficult to establish eligibility in all cases. It was reported that communicating the exact requirements in a clear and concise way to organisations and partners was a challenge at the outset.

Each arts and cultural organisation was required to find a partner organisation to recruit young people through. These ranged from schools in the priority areas (both mixed comprehensives and specialist), community groups, and organisations supporting specific groups of young people (e.g. young carers).¹⁵ Kids in Museums staff assisted organisations to overcome any barriers with recruitment, including connecting them with local schools, groups and services through Kids in Museums' list of contacts in the Birmingham area which was created as part of the proposal process.

Not all projects were required to work with the same number of participants, as they differed in their capacity and focus. Some groups such as young carers were regarded as having particular circumstances that may make recruitment harder, and impact upon young people's ability to attend takeover clubs. Schools running sessions during school hours were able to recruit larger numbers.

Depending on the structure of the project, and the organisations that were involved, young people either voluntarily signed up to the CCP, were selected to take part by their parent or guardian, or enrolled by their school as a whole class.

Kids in Museums felt there was an important distinction between self-selection and targeted recruitment, which had implications for how the opportunity was presented to young people. Self-selection might be more likely to attract those with an existing interest in arts and culture. Those with a more limited experience of arts and culture might be less aware of whether or not the CCP would be something that appealed to them, and therefore unable to make a fully informed choice. As a result, the messages needed to be tailored to appeal to these different starting points.

¹⁵ For a full list of partners involved please see appendix

3. Young people's participation

3.1 Who were the young people who took part in Birmingham?

257 young people took part in Birmingham and 198 were from an eligible group.¹⁶

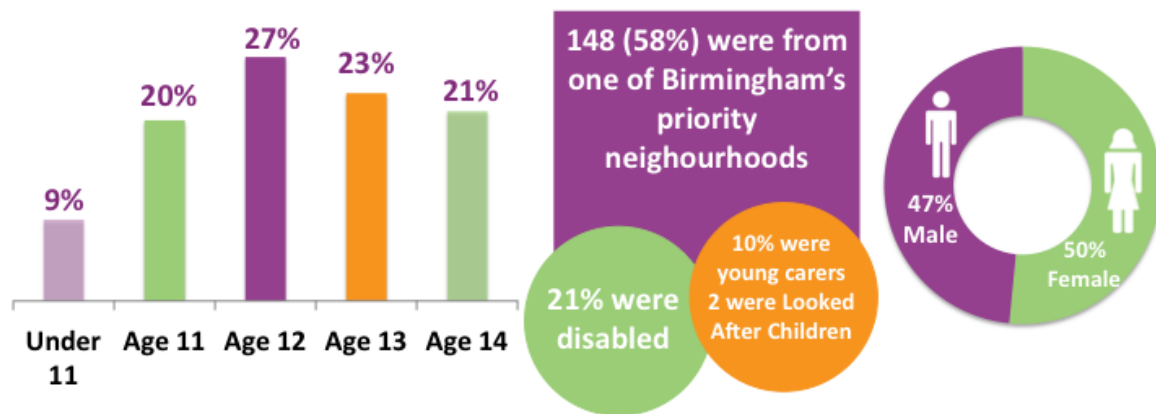


Figure 1: Birmingham CCP participants

3.2 The starting points and motivations of the CCP cohort

Before taking part in the CCP, the young people in the Birmingham pilot had limited engagement with arts and culture. The young people's baseline survey highlighted that 29% of the young people said they never take part in arts and cultural activities in their spare time, with an additional 33% responding that this is something they do only once or a few times a year.

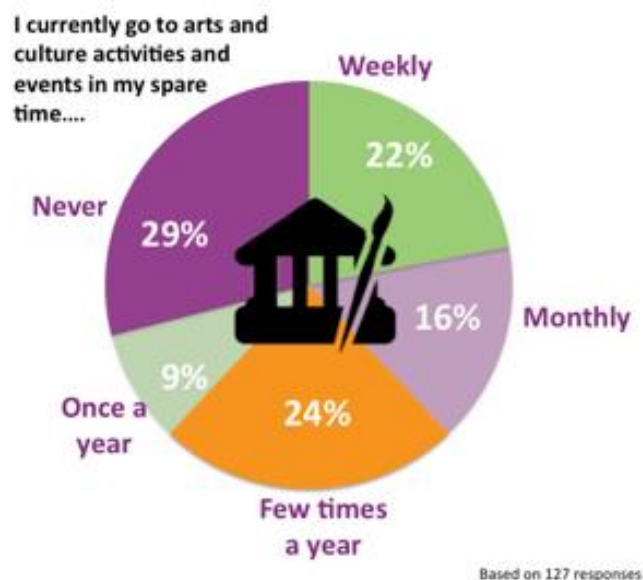


Figure 2: Arts and cultural engagement of Birmingham participants at the start of CCP

¹⁶ Taken from the young person's baseline survey rather than data collected by the pilot

The conversations with stakeholders delivering clubs in the case study sites confirmed these low starting points in terms of arts and culture engagement, stating that young people in the groups rarely accessed local opportunities, or visited venues in the city, feeling that they were not for them.

The motivations for young people getting involved with the CCP were similar to other sites, with having fun and trying something different being key factors. For some young people, it appeared to be something integral about the takeover model itself that offered something different and the opportunity to take on a responsible role in an arts and culture setting:

“Because children didn’t get a chance a lot to do all of this musical stuff, and it was always the adults this and the adults do that. But this was our only chance... that I could actually shine.”
(Young person interview)

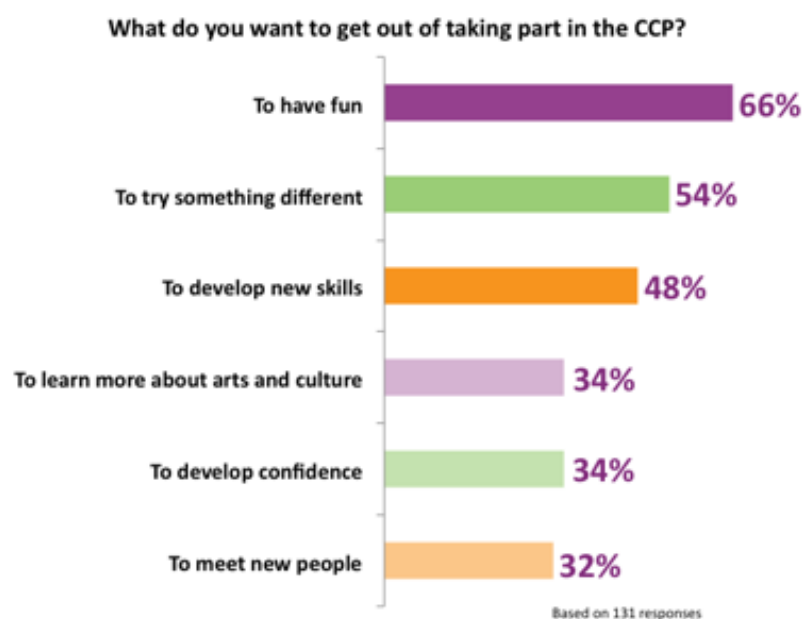


Figure 3: Young people’s motivations in Birmingham

4. Delivering the Birmingham pilot: clubs, takeovers and visits

The main elements of the CCP design in Birmingham involved young people taking part in club sessions, club swaps, running their takeover day and going on visits to arts and culture organisations. Kids in Museums calculated that young people took part in 1507 arts and cultural engagements, across 11 different art forms, attended 142 sessions and engaged with a wide variety of different experiences through their clubs and visits.

4.1 The takeover model in practice

The takeover model is flexible and can be applied in a variety of settings allowing a broad range of organisations to participate. Takeover types ranged from young people programming activities to taking over a digital campaign. Clubs could either take place during school hours, after school or weekends, depending upon the group of young people involved and any additional needs they may have. Examples of the different variations of the projects from the case study sites in the evaluation are presented in Figure 4 below.

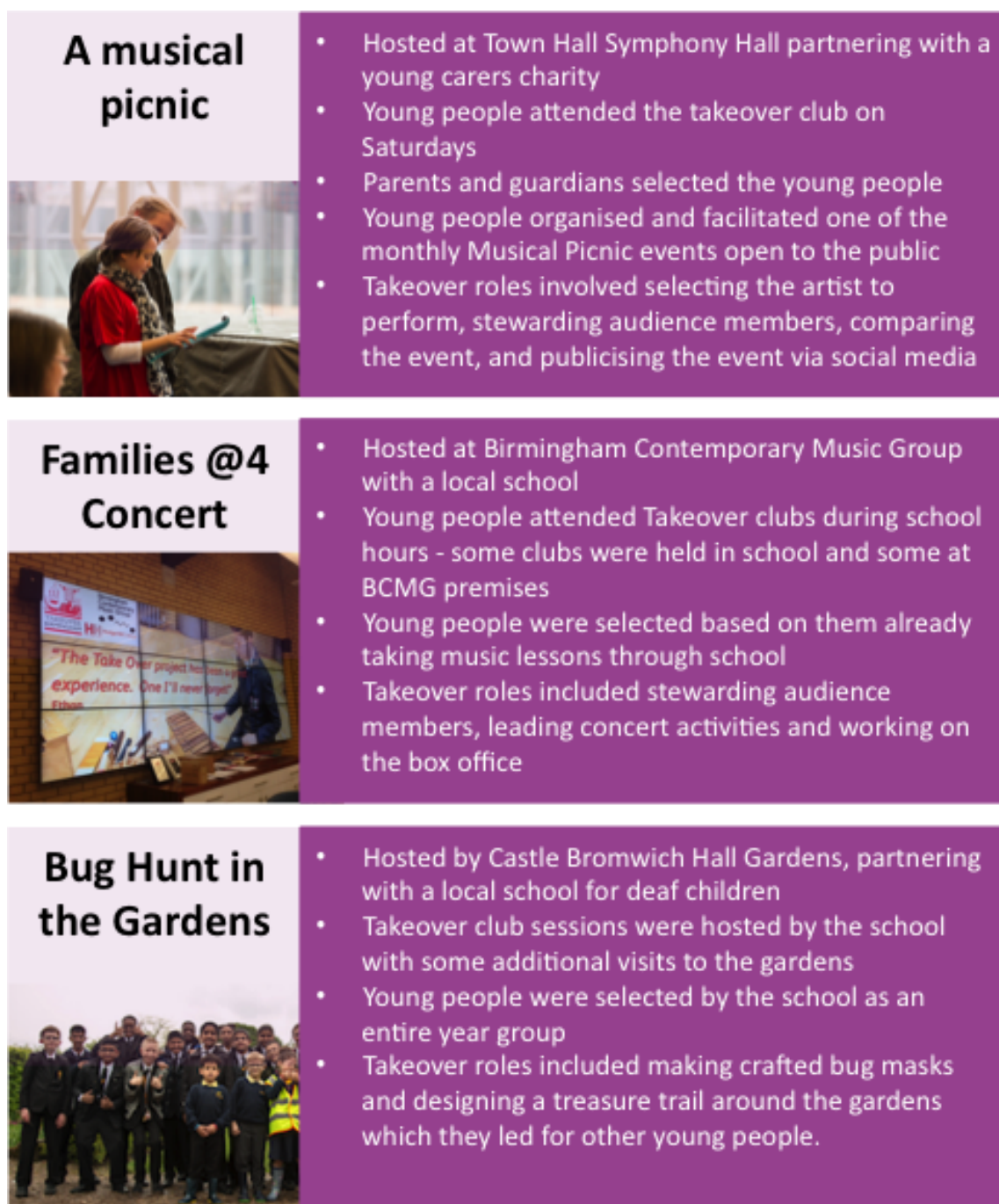


Figure 4: The takeover model in the evaluation case study sites

4.2 What young people did in the club sessions

This section explores what took place in the club sessions and some of the factors that contributed to a successful approach.

Whilst all delivery organisations were expected to host a minimum of four club sessions in practice, these ranged from one to 12, with the average number of sessions being five.

Club sessions were predominantly hosted within the arts and cultural organisations, but in some cases these took place in schools or partner organisations premises for logistical or practical reasons. Kids in Museums were not prescriptive about what club sessions should involve and wanted the arts organisations and the young people to have ownership of the sessions. However, they were on hand to assist and support where necessary.

Staff members from the arts and cultural organisations led the club sessions, sometimes in conjunction with other freelance artists or staff within schools. Each club was unique and shaped by their particular expertise and skills.

Despite these variations, there were some common themes, with most clubs incorporating:

- Young people learning about the work of the host organisation, finding out what Takeover Birmingham is about and planning what their takeover activity would be
- Ice breaker activities, forming a group and learning to work together
- Preparing for their takeover activity
- Making decisions about roles in the takeover activity, and programming the activities
- Watching performances
- Meeting artists and learning about their work
- Learning about the variety of roles available in the arts and culture sector by talking to artists and having a go at doing some of these roles during the takeover activity
- Performing either individually or as a group
- Completing exercises for their Arts Award

One takeover group was given the opportunity to attend an aerial performance and received instructions and guidance from a professional photographer on how to capture the event, and then how to frame and edit the photographs for an exhibition. This was common across a number of the clubs where skills based activities and learning were incorporated into the CCP

Providing high quality opportunities:

It became apparent in the observations that a valuable element to the CCP was that the young people had access to spaces that were well equipped for the takeover programme. These included organisations with good quality high-tech music equipment or a broad range of musical instruments to try that were well maintained. Young people could also take a trip to prestigious, world-class buildings. This meant that activities and visits were enjoyable, but may also have been important in fostering a sense of worth in the young people – that they had been invested in by being given this opportunity.

4.3 Takeover activities

The club sessions led up to the takeover activity. In the takeover days observed during the evaluation, the young people took on different roles and jobs within the organisation as part of their event or activity. These included:

- Running the social media channels for an event
- Stewarding the audience into a venue
- Distributing and selling tickets at a box office
- Announcing acts and intervals
- Collecting feedback on an event from audience members
- Recording an event through filming and photography
- Programming, designing and performing in the celebration event

Although the takeover model is designed to flex to different circumstances and situations, there is a particular ethos which runs throughout a takeover project. A key focus for Kids in Museums was on communicating this and supporting organisations to ensure that their approach was genuine and young people led.

“It’s professionally enabled but it’s young people led at its foundation.” (Delivery staff interview)

There were different interpretations of what a takeover entailed, and Kids in Museums reflected that some organisations seemed to find the idea of giving young people control quite challenging.

“It’s challenging even for most culturally adventurous organisations to get kids to takeover, however having a specific project with a timetable kept everything on track.” (Delivery staff interview)

The extent to which there was an opportunity to have a high level of first-hand experience of an arts and culture organisation varied between clubs depending upon the structure and model of the project. For example, in one group at a case study site where for practical and capacity reasons the club sessions predominantly took place in school, the young people did not have an immersive experience to the same level.



4.4 Arts Award

Arts Award training was offered to organisations who had not done this before to provide staff with the necessary skills and build capacity within each organisation. Takeover Birmingham designed their own Arts Award booklet in order to make it more appealing to the young people and for it to better fit with the programme.

However, it was noted that it was extremely challenging to complete the Arts Award within the four designated sessions, largely due to the paperwork required, and the size of some of the clubs. In order to try and fulfill the requirements, some clubs bolted extra time on to the end the club sessions to finalise Arts Awards ready for submission.

4.5 The four visits and celebration events

The Birmingham pilot aimed to overcome some of the cost and practical challenges which can prevent young people from disadvantaged backgrounds from taking part in arts and cultural experiences. The four additional visits offered were reported to be the kinds of opportunities that young people cannot normally access. One school said that the CCP funding made a big difference by paying for the coaches that are required to transport children to and from the venues.

However, it was apparent that there were some challenges for clubs to participate in the additional visits. Eleven clubs out of the 20 took young people to at least one, with some clubs attending multiple trips. Challenges were mainly due to the visits being included in the programme at a later date, which meant re-negotiating parental consent. Some were outside of school hours which also made it hard for all young people to attend.

The end of the CCP was marked by two celebration events in June 2017. One took place during school hours and the other after school to allow all the young people a chance to attend. In line with the values of the pilot as a whole, the celebration event was also hosted as a takeover event. This was facilitated by Women in Theatre and a group of young people they had been working with alongside a local SEND school. The young people programmed the event, deciding on the format, layout, activities and performances to be included as well as running the event and performing their own work including dancing, poetry, song writing, acting and singing:

"I adored the celebration event...it retained the ethos and integrity of the programme whilst crucially being of benefit to the young people who were there." (Kids in Museums Project Manager)

This was something both delivery staff and young people thoroughly enjoyed - one young boy commented that they felt like they were *"treated like a celebrity"* (young person, participatory evaluation activity).

4.6 Attendance and retention

Young people were deemed to have successfully engaged with the project if they had attended four sessions. This was used to determine the engagement and retention rates across the projects. Of the 257 young people involved in the Birmingham pilot, 228 were from a priority group and 198 of these attended four or more sessions.¹⁷ The average retention rate for clubs was 85%. Retention was higher – 88% - for the clubs where they recruited through schools, and hosted clubs in school hours.

Nine out of the 20 clubs attended the final celebration event – this was not considered to be one of the necessary elements to constitute a young person's successful engagement with the project.

Programme learning:

- **Recruitment:** It was easier to recruit young people when the club operated within schools. However, there is value in engaging with groups that are harder to reach in non-school settings
- **Takeover ethos:** maintaining the takeover ethos was difficult with so many different projects operating in different ways
- **Resources and support:** The extent to which the different organisations were on board with the aims of the model varied and this impacted upon Kids in Museums resources as some organisations needed more input to adapt their practices
- **Communication:** The programme model had several different layers, with increasing numbers of partners involved the further away from the 'centre' – this meant communication channels throughout the programme could be hard to maintain to keep everyone informed
- **Visit uptake:** The incorporation of visits is an important aspect to generate interest and enthusiasm in young people – with a longer lead in time, more young people would have been able to access these



5. Outcomes for young people

The overall evaluation report explores outcomes for young people from across all three pilot areas. This section looks at the Birmingham specific feedback, drawn from the evaluation fieldwork in case study areas, and data collected across the Birmingham pilot as a whole.

5.1 Arts Award



¹⁷ This figure is a total of four engagements across the programme – so could include a takeover club hosted in the arts organisation, a trip or visit, as well as the celebration event at the end.

181 (70%) young people in Birmingham overall completed an Arts Award, and 160 of these were from the eligible group. Of these 160, 66% did Discover, 4% did Explore, and 30% did Bronze.

The portfolio submissions gave an insight into how young people were demonstrating increased knowledge about arts and culture, through describing their learning or aspects that had surprised them. This could include specific musical terminology or technical learning such as the acoustics of a room, characters or the story behind a particular piece of music, as well as appreciating how the musicians in an orchestra are quiet and disciplined, and the conductor is animated.

“We learnt about Edward Elgar. His piece was called Enigma Variations. There was Dorabella who had an infectious giggle and Troyte who went really fast. We were in 2 groups and took it in turns to conduct and create the ideas.” (Young person, Arts Award booklet)

5.2 Survey results

The table below shows the number of young people who reported positive changes across the arts and culture and skills statements in the survey.

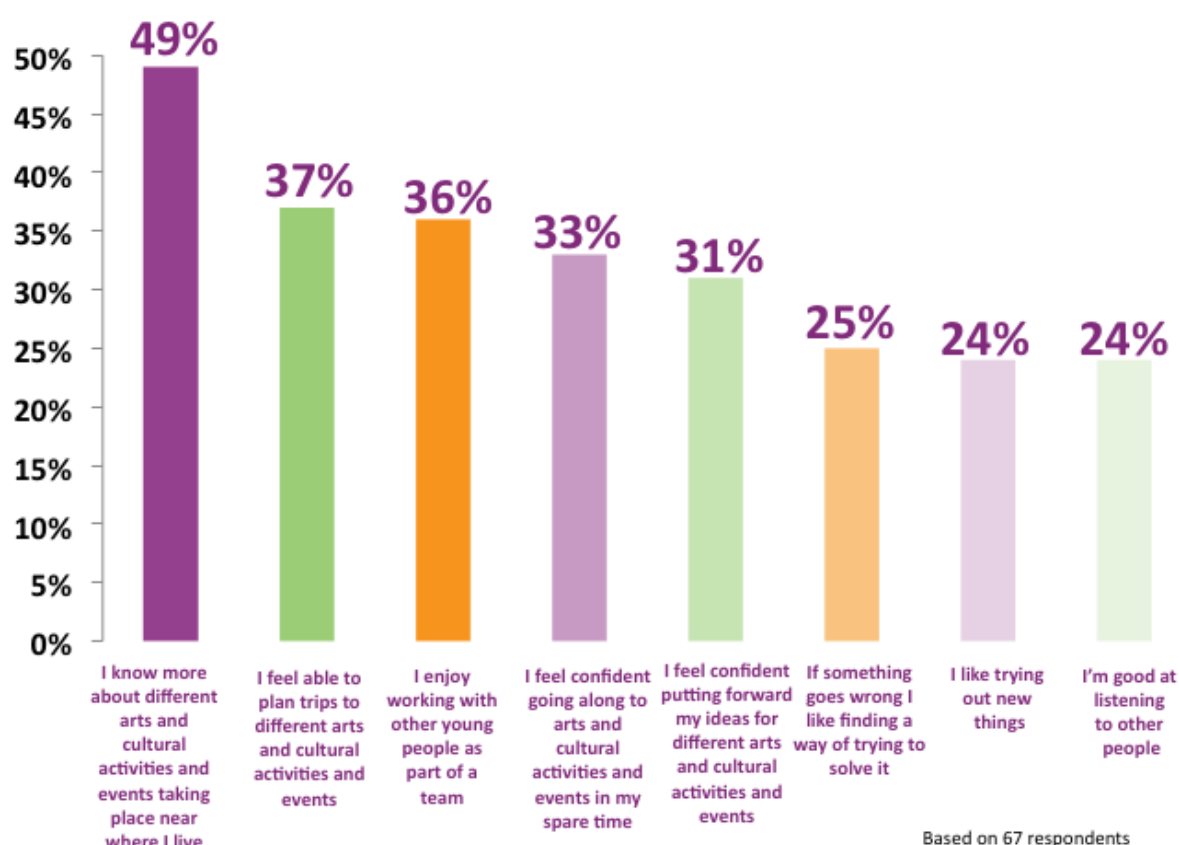


Figure 5: The percentage of young people in the Birmingham cohort reporting a positive change between the start and end of the CCP (young people rated their agreement with a set of statements on a scale of 0-5)

The arts and cultural outcomes where a larger proportion of young people reported a positive change include:

- 49% said they knew more about arts and cultural activities and events taking place near to where they lived by the end of the CCP
- 37% said they felt more able to plan trips to different arts and cultural activities and events
- 36% said they enjoyed working with other people as part of a team more at the end of the CCP

There were some statements where a low number of young people reported a positive change between the start and end of the CCP. The average changes in their scores were also small, and in some cases involved a decrease. The survey responses did show fewer numbers of young people reporting a positive increase to the extent to which they felt confident going to arts and culture in their spare time, or putting forward ideas for different arts and cultural activities and events. However, these outcomes were less relevant to the takeover model in Birmingham as the majority of engagement was at structured clubs, with some additional options to attend wider visits that had been arranged by adults as part of the overall programme. One of the challenges with the survey was that young people in the Birmingham pilot tended to report high scores in the baseline survey, leaving little room for any positive increases in the post survey.¹⁸

However, triangulation of this data with the qualitative data gathered in the evaluation fieldwork illustrates numerous examples of these outcomes being achieved during the pilot which are explored in the following sections.



5.3 Changes in young people's engagement with arts and culture

"Because they haven't been exposed to lots of different musical experiences or live music –they don't come with any baggage or preconceptions about what it should or shouldn't be, so they're therefore quite open to seeing and to hearing a fairly out there contemporary music."
(Delivery staff interview)

¹⁸ See Methodology appendix in the overall report for a fuller explanation of the challenges with the survey

As with the other CCP pilot areas, the enjoyment that young people got from the visits was apparent across all the evaluation feedback. There were insights from participants that were more unique to the Birmingham context which are outlined below:

- **Increasing awareness of opportunities across Birmingham and in the city centre** - the pilot aimed to address the issue that the city centre can feel unfamiliar to many young people. Through the visits to other arts and culture organisations in Birmingham and club swaps where possible, young people visited the city centre on numerous occasions and learnt about what the city had to offer.

"I think some of it is knowledge, because they don't know certain places exist, even though they could be right on their doorstep so that's why this project's brilliant to showcase what's available to them." (Teacher interview)

- **Developing confidence through being based in one arts and culture organisation** – this aspect of the takeover model gave young people the chance to learn in depth about one arts and cultural organisation or venue. The interviews and observations suggested that this helped to develop young people's knowledge and confidence, as they had the opportunity to see what was involved in running an organisation, event or activity, and take active roles leading the takeover days. This extended their experience beyond being an audience member, performer or creator.

"They ended up seeing behind the curtains really, everything that goes into putting on a show, and genuinely had input and did take over the running of that day, so it was great." (Delivery staff interview)

- **Exploring different job roles available in the arts and culture sector** - in many of the clubs, the young people got the opportunity to learn about these in detail through speaking to a professional, observing what skills and qualities are required, and then having a go themselves. The time with artists to hear about their experiences was valuable:

"We learnt how Migra became a conductor. She started when she was younger with her dad." (Young person, Arts Award booklet)

- **An opportunity to broaden appreciation and enjoyment** - for those young people who engaged with arts and culture regularly, the CCP in Birmingham allowed them to take this further. One young girl described how although she had been having instrumental lessons for a while, the activities such as these helped her to appreciate music on a deeper level:

"But this shows just how much music can bring to you and how much meaning it's got." (Young person interview)

There were some more negative experiences from the Birmingham pilot, but these examples were few and far between in the feedback from young people. Some young people and stakeholders reported that some of the performances did not suit the tastes and interests of all the young people, and there were mixed reviews for some of the visits. For example, staff noted that the trip to see the para-orchestra that involved a challenging repertoire of contemporary classical music was not the most engaging experience for young people with limited musical experience. Some of the young people had found it boring and challenging to sit still for a long period of time. On the other hand, staff involved felt it was still an important and valuable experience for young people to see the Town Hall Symphony Hall and to meet the director for a Q&A session.

5.4 Personal and social outcomes

“Having seen it from the start to the finish to see how they’ve come together as a unit is lovely and within that the interpersonal skills – the self-confidence, the self-esteem, the belief in looking at something, evaluating it and doing something about it and knowing that you’re part of that process.” (Delivery staff interview)

In the follow up survey, 75% of respondents said they had developed confidence, with 68% reporting developing teamwork, and 52% communication skills.

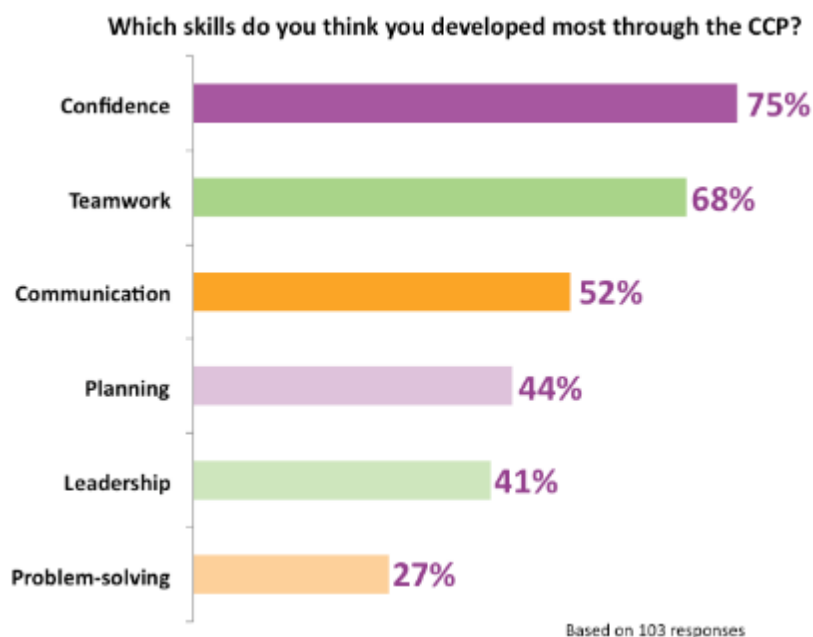


Figure 6: The percentage of young people reporting skills development at the end of the CCP in Birmingham

Young people and staff reflected on the aspects of the ‘takeover’ element of the model that enabled the development of personal and social skills.

- **The support to build up to leading a takeover session** was seen as being a crucial element in encouraging increases in confidence. Delivery staff felt that it offered young people an opportunity to succeed in something:

“To have that experience, to know that they’ve succeeded in an area that is perhaps something that they wouldn’t normally do.” (Delivery staff interview)

- **Taking on assertive roles within arts organisations** provided opportunities for young people to develop leadership. During the fieldwork, there were observations of young people leading others to set up a pre-concert activity for families, leading audience members in pre-concert activities, or a group of young people led other children around a treasure trail.

“I think the young people involved really enjoyed it, they loved the whole leadership aspect, the aspect of being in control, being the boss.” (Delivery staff interview)

- **Planning and organisational skills** developed through designing and carrying out a takeover project. Examples of how this was approached were explored in the case study sites. At Town Hall Symphony Hall the young people were given responsibility for choosing an artist to perform at the musical picnic. The group based their decision on what the majority felt was most appropriate for the event, and the process showed them what decisions need to be made and how to incrementally work out the schedule by arranging each smaller task to create the whole event. Birmingham Contemporary Music Group held a planning session with a group of young people to help them think about the different roles they might take on and the different activities they could run for audience members before the Families@4 Concert they would be taking over. The staff involved reflected on how engaged and productive the young people were.

“The young people were highly involved in the planning and did not want the room and the surroundings to feel like a lecture theatre. They wanted the stages in different places, and they grappled with things that could be a bit more ‘Takeover Birmingham.’” (Delivery staff interview)

Encouraging independence:

One interviewee described a situation that emerged with the group she was working with. A teacher accompanied the young people to each takeover session, and in the beginning was inclined to answer for the young people and make decisions on their behalf. The staff member leading the club found an opportunity to diplomatically speak to the teacher and explain the takeover model and ethos of the sessions. Consequently, the teacher was reported to reflect on her style, change her practice and begin to give the young people more space and autonomy. This in turn helped the young people become more confident, making their own decisions and growing in independence.

5.5 Future intentions

In the follow up survey, 67% of respondents reported that in the future they intend to ‘visit more arts and culture venues in my spare time’. 60% intend to ‘actively take part in arts and culture events and activities in my spare time’.¹⁹



Figure 7: The next steps that young people identified at the end of the CCP in Birmingham

¹⁹ Based on 104-106 respondents for these questions

Many young people in Birmingham expressed an interest in staying involved in the projects and organisations they had been working in. The stakeholders were hopeful that there would be some positive long term outcomes for the young people:

“I would like to think that a couple of these kids in ten years’ time will be regular concert goers. Preferably ours, but I don’t mind!” (Stakeholder interview)

6. Outcomes for arts and cultural organisations

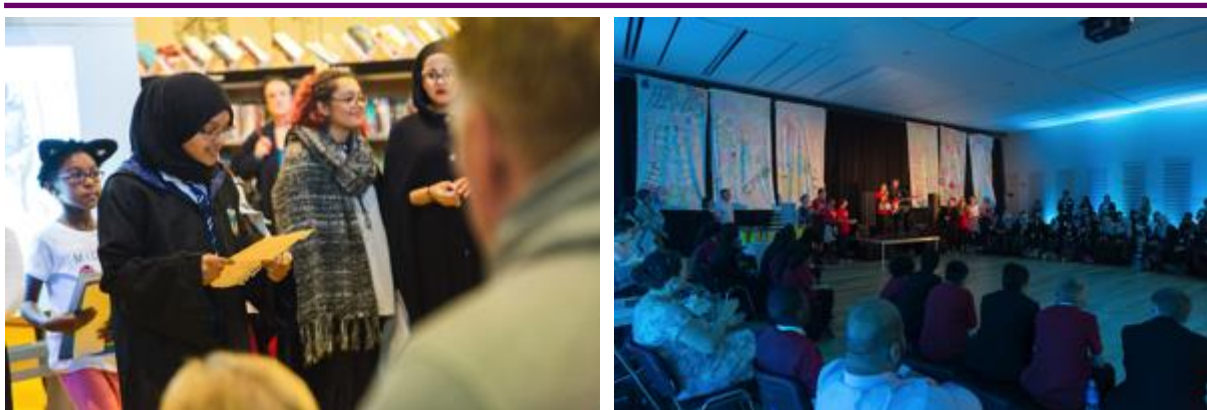
The learning that organisations in Birmingham developed through the pilot is explored in this section.

6.1 New partnerships

One of the main strengths of being involved for arts and cultural organisations was the opportunity to develop new partnerships with organisations supporting young people as a result of Takeover Birmingham. One stakeholder commented how at first they found it frustrating that they had to try and find a new partner as the ones they currently worked with did not have access routes through to young people who fit the eligibility criteria. However, they reflected on how this project encouraged them to expand their network:

“We’re very good at engaging with people we engage with, we’re less good at engaging with people we don’t engage with and this gave us a great opportunity to do that.” (Stakeholder interview)

This was reflective of wider experiences across the programme, as many of the organisations commented on the new partnerships that had been created, and some had plans to maintain these connections and further develop them.



6.2 Improving ways of working with young people

The takeover ethos encouraged organisations to go further in the way they involve or engage with young people – giving people active roles to disrupt the status quo, and push organisations out of their comfort zone to reflect on feedback and change their offer or ways of working in the future. Although the extent to which organisations were open to this across the pilot differed, the takeover model helped some to recognise young people’s capabilities, leading to a willingness to work more closely with young people in the future. A stakeholder commented that to her this was part of the value of the programme:

“I think organisations in Birmingham have experimented in a new way of engaging with young people rather than just putting on young people’s events...”

Arts and culture organisations also enhanced their knowledge around the needs and circumstances of different groups of young people and the impact of these on their engagement. The arts organisation working with a deaf school reflected on their learning about how in the future they can make the gardens more accessible for deaf people, and build in more time to undertake activities with young people.

6.3 Staff development

Widespread training was provided for staff and in some cases volunteers, to deliver the Arts Award in their projects. This enabled the organisations to develop capacity and expand their own offering to young people in future - many were keen to offer Arts Award again.

One of the delivery staff at a case study site reflected on how this project gave them the opportunity to support a newer member of staff in their own professional development. The member of staff had previously been a participant in a similar project that aimed to raise awareness among young people about careers in arts and culture. She was employed to take on the lead of the takeover project and seized the opportunity to continue her own professional and personal development. She expanded her skills and experience by learning new strategies, and using new materials to work with young people. As her manager commented:

“Seeing [project manager’s] development has been really excellent as an additional part of this project for me... to see her develop as a session leader...” (Delivery staff interview).

6.4 Benefits for schools

Partner agencies also benefitted from taking part in the pilot. For example, in a school that planned to introduce KS4 music, BCMG had begun discussions with them about how they can support this through the curriculum. Similarly, another school hoped to develop an action plan going forward for how they might engage with the Bromwich Hall Gardens in the future.

The schools involved reflected on how the pilot had helped them to push arts and culture up the agenda within their school – for example, one school had decided to introduce drama into the curriculum after seeing how well the pupils adapted to the challenge and demonstrated confidence and communication skills.

7. Learning from the Birmingham pilot

7.1 Overall reflections

Data gathered throughout the pilot indicates that overall, acknowledging the budget and timeframe challenges, the Birmingham CCP achieved the majority of its targets. The programme was ambitious in its objectives to work with 20 arts and cultural organisations, reach 200 young people to attend four clubs plus visits, as well as complete the Arts Award, given the starting points and the challenges faced by the young people.

The number of engagements and opportunities, and number of partners and organisations involved over the course of the pilot was noted as being significant, providing many with an opportunity to work in an innovative way with young people.

The CCP was very well received by young people - 97% of the CCP participants in Birmingham rated the overall CCP experience as either 'Very Good' or 'Good'.

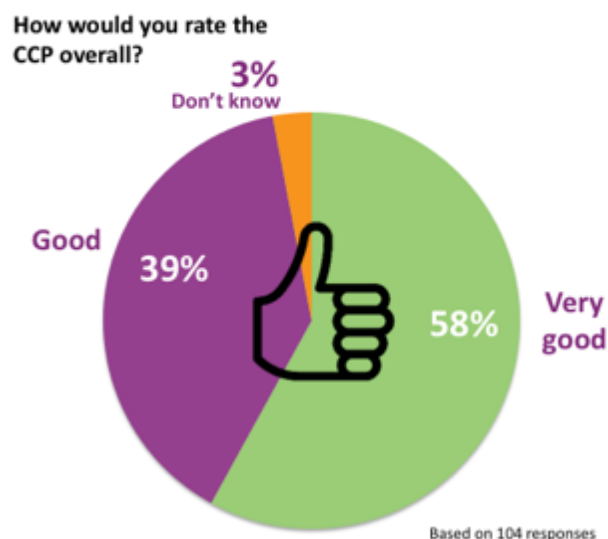


Figure 8: Young people's rating of the CCP programme in Birmingham at the end

7.2 Programme principles

The approach in Birmingham had a number of core values in its design and approach which those involved identified as programme strengths.

Ownership: The takeover ethos with its emphasis on ownership, and empowering young people in a supportive and ambitious way was central. This challenges young people and organisations to think differently about their practice and how young people are involved and engaged in the sector. During the observations, it was apparent that delivery staff encouraged the young people by using phrases and encouragement such as *‘this is **your** project’*, *‘**you** are taking over this arts organisation’*. One young person was overheard saying to their friends and peers at school *‘I am taking over Birmingham’* suggesting a sense of pride in his involvement with the project. Many young people reflected that the takeover aspect was the most enjoyable:

“Showing people around, actually taking part and doing the activities, so being the adults. Taking over.” (Young person interview)

Balancing depth, breadth and a high quality offer: The Birmingham pilot involved an immersive experience within one organisation, with exposure to the vast arts and cultural sector in Birmingham – often described by stakeholders as ‘world class’. This had a wider impact on young people and their world views giving them the opportunity to reflect on themselves, those around them and the opportunities available to them in life. This was particularly true for one young person who watched the para-orchestra perform at THSH:

“You know what, it doesn’t matter who you are, what race you are, what background you come from, you look at the disabled people and there’s some people who can sing better than me and play better than me...and there was even at one point a man that used his breath to create music, and that’s like showing that it doesn’t matter where you come from, what race, what background you come from, you can do amazing stuff’.” (Young person interview)

Providing stretching experiences: Through exposure to a wealth of different arts and cultural experiences during this pilot, some young people were taken out of their comfort zone by seeing and hearing things outside their usual sphere of influence. In the case of one young Muslim girl who had found the ballet inappropriate, this meant being positively challenged to see something new, and help to understand all that is on offer in the city to all residents. This was described as part of the value of the programme:

“To see young people who face all sorts of challenges and hurdles to participation, being at the heart of something, and getting excited, getting appalled, all the things that culture and art should do.” (Stakeholder interview)

Parental engagement: For some of the young people, the trips and the takeover days were an opportunity to encourage their parents and guardians to get involved. At the celebration event, some parents attended to see their child graduate from the programme. Some parents were visibly moved when watching their children performing their own music that they had written specifically for this event. In these instances, it was observed that the young people were proud when their relatives and guardians were there to see what they had been working on. For young people who face significant barriers to engaging with arts and culture, promoting parental engagement may be significant in encouraging the family as a whole to become interested, see the opportunities available for free and feel inspired to take advantage of what is on offer.

7.3 Factors for success

Investment and belief in the takeover ethos was an important factor for success – with organisations being willing to take ownership of the model, and apply it in a way that could build on existing strengths. In addition, they needed to be open to learning and reflecting on what their organisation could do to be ‘young person ready’. Some arts and culture organisations found it more challenging to maintain the takeover ethos throughout – either due to not having worked in that way with young people before and needing to change mindsets, or internal capacity - and as a result the takeover model did vary in the way it was applied. However, it was an opportunity to experiment in different contexts, on a city wide level and each case provided a valuable learning opportunity about where to focus their efforts in the future.

A number of additional enabling factors in the Birmingham pilot were identified. These included:

- Commitment to understanding the varying needs and circumstances of the young people
- Positive links and good quality partnerships between referral organisations and arts and cultural organisations
- A supportive and reflective programme management style to allow projects to flourish and seek appropriate support when required
- A level of investment in the programme internally, through dedicated space, time and good quality equipment
- Investment in staff resource at each organisation to encourage meaningful participation and smooth running of the programme

7.4 Programme improvements

This report has highlighted some of the main programme learning points throughout, but interviewees were also asked throughout the evaluation for suggestions of how they might approach the pilot differently in the future.

Young people did not have many suggestions for how to improve the CCP experience – beyond occasionally identifying that more time would have been useful, and generally wanting it to continue. However, delivery partners and staff reflected at the end on some of the changes or improvements that would enhance any future delivery of the programme.

Recommendations from the Birmingham pilot:

- **Changes to programme expectations:** Additional elements were added in throughout the project. This is partly due to the pilot status of the CCP, when requirements inevitably evolve. In light of the many different layers and partners involved in the takeover model – it would be important in the future to clearly communicate expectations at the outset.
- **Lead in and planning time:** Projects were planning at the same time as they were delivering due to the short timeframes for the pilot. A commonly reported improvement would be to allow for a longer lead in time to plan before delivery starts – which would help with some of the practicalities and reduce delays around negotiating consent, and transport for young people.

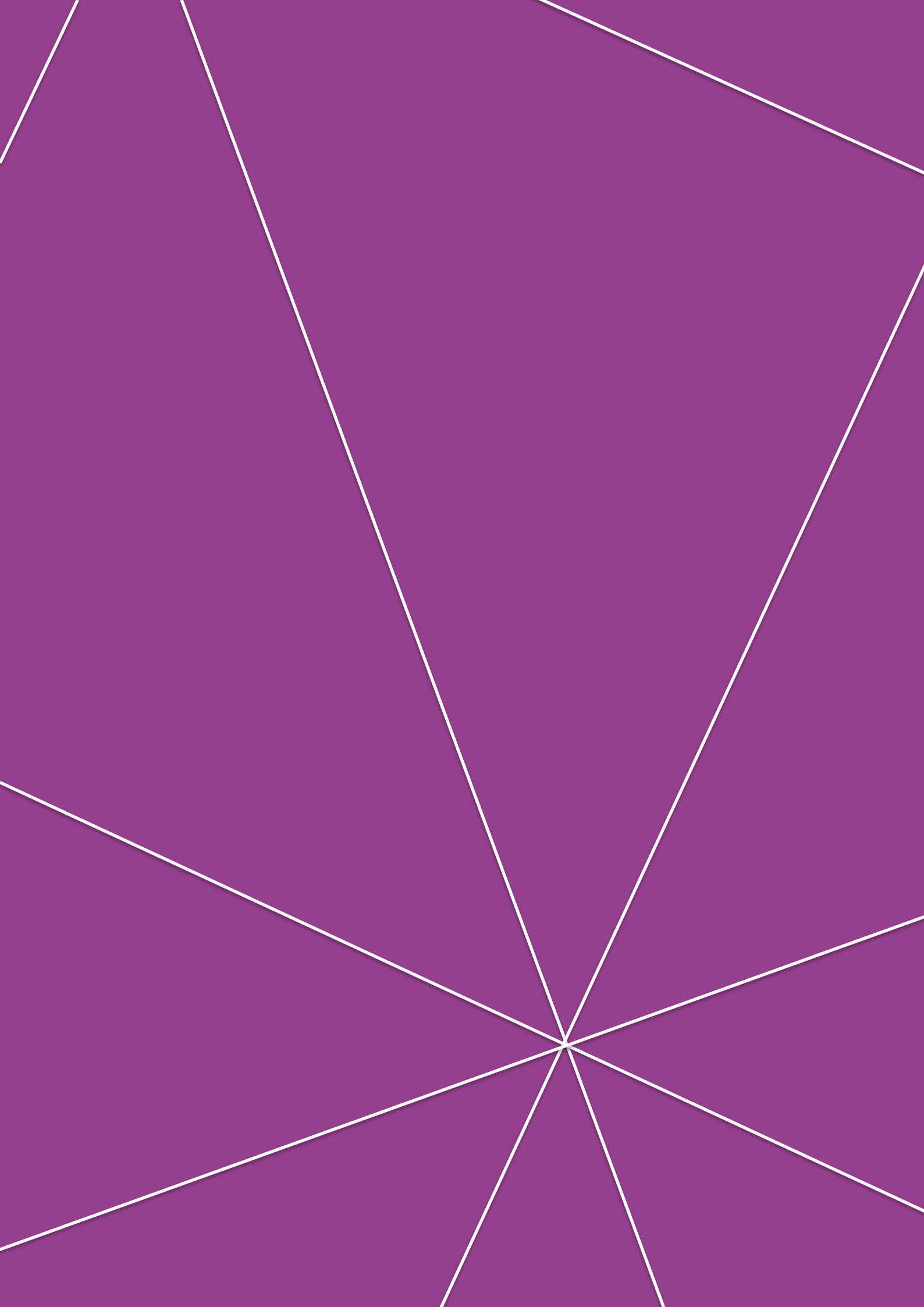


- **Refining the model - club swaps:** The expectation at the start was that each club would organise a club swap. However, only four of the clubs managed this. The delivery staff involved found these difficult to organise due to logistical issues such as timing or gaining permission for the young people to leave during school hours. This requirement may need to be refined or amended to suit a future potential roll out of the programme.
- **Engaging with families:** The age group of the young people involved meant that it was difficult to coordinate the young people to do things independently with the programme. It was noted that engaging with the whole family at points in the programme could alleviate some of the pressures involved, as well as helping to overcome some family level barriers to engagement.
- **More flexibility over targets for arts and cultural organisations:** The fact that some organisations were not as fully invested in the aims of the pilot impacted on the quality and the extent to which some projects were genuinely takeover model projects. An improvement would be to set an overall target (at city wide level) of how many young people to engage with, and then take a flexible approach as to the contribution each organisation can make to help fulfill this. Some might work with smaller groups of young people, but would require less programme management support throughout and ensure a better quality of project.
- **Resources:** Achieving everything within the time and money allocated was challenging. The original budget of £2,000 per organisation was thought to be insufficient to complete all of the expectations, and additional resources were required to pay coaches to help young people access the opportunities. This led to organisations covering some aspects of activity with their core funding, or applying for match funding. Stakeholders recommended a budget of £4-5K per arts organisation, plus additional resource to cover travel. Despite this, some of the organisations reported that they went the extra mile to make it work because of the project's ethos.
- **A sustained approach:** Despite the positive outcomes for young people in their increased awareness of what is available in Birmingham, stakeholders noted that the practical barriers and challenges to their continued engagement with the arts and culture sector still exist. Although this was outside of the scope of the pilot, a future takeover approach could incorporate elements that address challenges around transport costs, parental engagement and communication difficulties for those with additional needs, to help encourage longer term engagement, after the takeover activities end.

7.5 Next steps

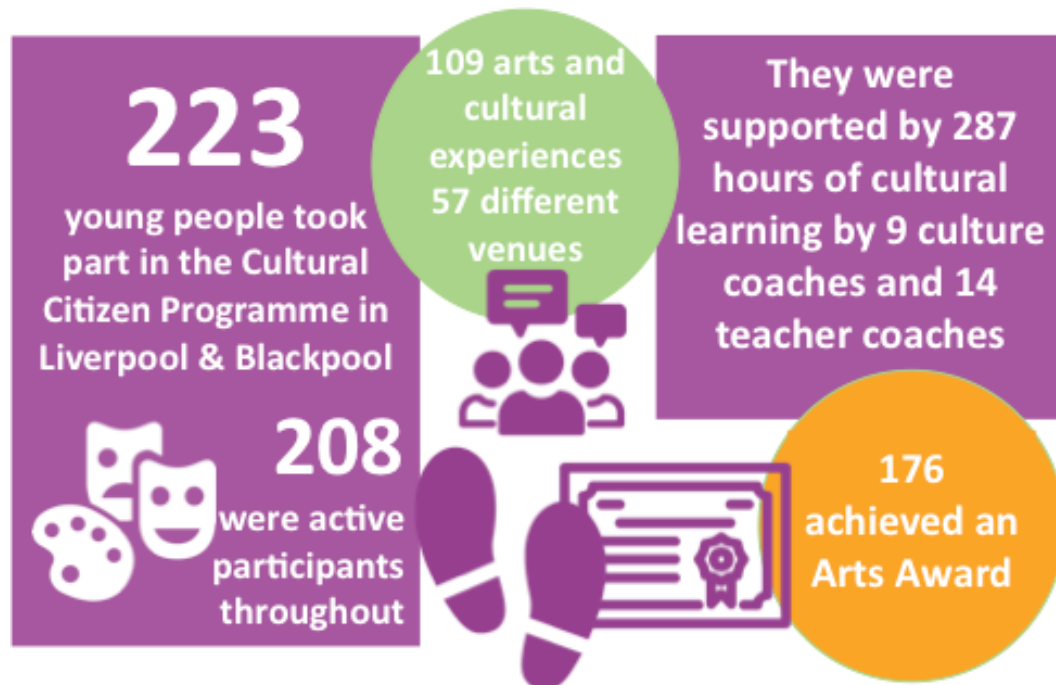
The involvement of Kids in Museums came to a conclusion at the end of the Birmingham pilot. However, new partnership opportunities have been created between schools, large and smaller arts and cultural organisations, as well as wider agencies working with vulnerable groups.

Many interviewees wanted to see some form of legacy or longer term project to continue young people's engagement, and build on the structures and experiences that had been set up during Takeover Birmingham. Although it was too early to have any certainty about what might come next, there was a strong willingness to capitalise on future opportunities to work together or develop ways to collaborate in the future wherever possible. For most, this was dependent upon future funding to undertake new projects or continue what has been started.



Liverpool and Blackpool pilot site report

Headlines



1. Introduction

1.1 Local context

The North West pilot of the Cultural Citizens Programme took place in Liverpool and Blackpool. Both places share similar characteristics in terms of having high levels of deprivation, nearly a third of children living in poverty, and just over a quarter of school children eligible for free school meals. However, they are diverse in terms of their arts and cultural landscape.

Liverpool is the fifth largest city in the UK with major international museums and galleries, smaller creative organisations operating at community level, and a thriving creative media industry. There are 21 NPOs in the city, and a new partnership was launched in 2016 (Culture Liverpool) to help position Liverpool as the cultural and creative powerhouse in the North.

Liverpool was one of the first areas in the country to develop a Local Cultural Education Partnership (LCEP), bringing together arts organisations with schools and children's services in early 2016. The LCEP's initial focus is on finding innovative solutions to cultural and creative education across the curriculum; supporting young people into creative jobs; and signposting under represented groups of young people to high quality art and culture. In addition, there is a city wide Liverpool Promise for schools to provide every child and young person in the city with five experiences of arts and culture during each stage of their education. With 171 schools and over 300 cultural organisations in the

city, the main challenge is making a complex landscape accessible to young people. There are concerns that whilst many organisations have informal and formal education programmes, there are young people in Liverpool who never visit or even consider accessing the larger museums and galleries in the city.

Blackpool is a coastal town, with a much smaller population. There are two NPOs and eight public libraries. Whilst Blackpool tends to be associated with ballroom dancing and major heritage attractions, the town hosts music, urban arts and dance festivals on an annual basis. The Blackpool LCEP sits with the creative learning team at the Grand Theatre, engaging with education and local authority partners where possible. Last year, the LCEP focussed on a number of key activities to help increase high quality arts provision for children and young people inside and outside of school, including a Youth Arts Programme, supporting the Blackpool Museum project, and delivering the Arts Award through a cross disciplinary project to engage young carers, and those who are out of education and training. The challenge in engaging young people in Blackpool is that there is less on offer for free, and that heritage sites tend to be seen as being for tourists rather than local residents.

1.2 The CCP approach in Liverpool and Blackpool

The pilot was led by the North West bridge organisation Curious Minds. Their focus is on strengthening the links between the cultural sector and children and young people, through working with schools, running initiatives that widen access, and enabling young people to explore employment pathways into the arts.

The CCP model developed by Curious Minds involved working with five secondary schools in Liverpool, and five in Blackpool to run weekly after school clubs consisting of 10 young people.²⁰ The model had two cohorts – one in the spring term, and the second in the summer term, aiming to engage 200 young people in total. In the club sessions, young people were supported by coaches to choose and plan five cultural visits, as well as complete their Bronze Arts Award.

The CCP Challenge in the North West pilot:

The visits were framed as a challenge, and had to fulfil the following criteria:

- Free
- Local to school
- Outside the local area (i.e. the city/town they lived in)
- Taking part in something
- A museum, library or heritage site
- Having a WOW factor

Curious Minds based their pilot design in schools, drawing on their previous experiences of a similar programme for KS2/3 pupils. Curious Minds also felt that school settings have considerable potential to enable young people to access arts and culture, and that the pilot could help to build new partnerships to support this.

²⁰ See Appendix for a full list of participating schools

Given the two cohort model, the evaluation activities focussed on four case study schools – two in each area. This report draws on in depth engagement in those sites, as well as data from across the pilot collected specifically for the evaluation, and by Curious Minds as part of programme delivery.²¹

2. Developing and setting up the North West pilot

2.1 People and resources

Table 1: The main people involved in the Liverpool and Blackpool pilot

People/Organisation	Overview of Role
The LCEPs in both areas	Involved in selecting schools, training, coordinating celebration events, and establishing links between the pilot and other local initiatives
5 Liverpool schools	Targeting schools that did not currently hold an Artsmark, and where it was known that there were high percentages of children on FSM/PP
5 Blackpool schools	Identified based on existing LCEP relationships and involving half of the total number of secondary and special schools in the town
9 Culture coaches (One coach worked in 2 Liverpool schools)	<p>Recruited by Curious Minds to work in each school. Their primary responsibility was to lead and enable the group to plan and research visits, take responsibility for the Arts Award and accompany the club on the visits.</p> <p>The opportunity was advertised as suiting an early career arts education practitioner, ideally working through a local arts and culture organisation, but in practice, the majority were freelancers. They were contracted for 55 hours.</p>
14 school coaches and 8 SLT leads (4 schools had more than one coach, and in 2 schools, the SLT lead was also the coach)	<p>Working with the culture coaches to support the clubs, and arrange pastoral and practical arrangements (safeguarding, risk, parental permission, administering the budget) to enable the group to participate fully. School coaches were also expected to spend 55 hours on the project, with schools receiving £825 towards this.</p> <p>It was originally envisaged that the school coaches would be experienced support staff, but in practice, the majority were heads of year and/or had a wider pastoral role in the school. SLT leads were responsible for overseeing and supporting delivery, and making sure there was commitment to the contract.</p>

²¹ Please see appendix to the overall report for full explanation of the methodology and the appendix to this report for more details on the evaluation activities in the North West pilot

Each club was given a £3000 budget for the challenge, with an additional £100 of petty cash. Curious Minds had a part time (0.6 FTE) CCP co-ordinator in post for the pilot, with support from senior members of the organisation. Curious Minds also covered the costs of Arts Award moderations from the overall CCP grant.

2.2. Set up activities and support from Curious Minds

In November 2016, Curious Minds organised two full days of training for coaches to introduce the programme. This included a cultural orientation day in each area led by the LCEP. In Blackpool, the coaches were taken on a walking tour of the town; and in Liverpool, different organisations were invited to represent their art form and talk about what was on offer in the city hosted at the Tate.

Curious Minds developed a number of materials and resources to support the delivery of the CCP. These included: a delivery pack with key programme information and contacts; an overview of club sessions content; a slide deck and video to introduce the challenge; a deck of cards with question prompts for each part of the Arts Award; information for schools and parents; review charts for each visit and forms to help clubs monitor participation, session/visit content and the budget.

Ongoing support was provided by Curious Minds throughout – with troubleshooting, observations and planning for the Arts Award moderations.

2.3 Additional programme activities

In addition to the club sessions and visits, the North West pilot also involved:

- **Celebration events** in May and July at the Blackpool Grand, and in July at FACT in Liverpool, organised by the respective LCEPs. These involved the young people receiving certificates from Curious Minds, group activities and workshops.
- **Arts Award moderations** in Liverpool and Blackpool at the end of each term. Each school brought along a selection of pupils from the clubs to talk to the moderators.
- **An evaluation session for culture and teacher coaches** in April to reflect on what had worked well so far and challenges experienced. All but 3 teacher coaches attended this.
- **A training session for arts and culture organisations** in September, attended by 18 representatives from different organisations. This provided feedback from young people on visiting their venues, and identifying what support or training they might need in the future.

2.4 Recruiting young people

The North West CCP pilot aimed to work with 200 young people who were disadvantaged in terms of their access to arts and culture, rather than solely being disadvantaged by socio-economic factors. The assumption was that young people experiencing low levels of engagement with arts and culture, would also face other forms of disadvantage.

During the set up phase of the project, schools were supported by Curious Minds to survey all of their KS3 pupils using a version of the DCMS Taking Part survey for children. A scoring system was

developed to weight the responses based on each instance of participation in a variety of art forms, frequency and the degree of autonomy (in school, with friends, led by an adult). The maximum score a young person could achieve on the survey was 148.

The results were then shared with each school and teachers were asked to draw on these, and their own knowledge, to pull together a group that would be likely to benefit from the CCP. Some schools selected the students with the lowest 20 scores on the Taking Part survey, whereas others targeted pupils who might be lacking in confidence, have low academic ability or literacy skills, behaviour issues, or were known to have little engagement with anything extra curricular.

“I think a lot of them probably don’t engage in a lot of anything outside school. It’s not just culture – but general disengagement.” (Teacher coach, Blackpool)

Once schools had identified young people, they were approached to ask if they wanted to take part or not. In the summer term, schools tended to be more targeted in their approach to recruitment, having seen how group dynamics could be important for encouraging participation:

“There were some quite difficult groups in the first cohort, so schools did get more savvy about group dynamics, and not just choosing those who were low on the survey....” (Curious Minds interview)

3. Young people’s participation

3.1 Who were the young people who took part in Liverpool and Blackpool?

223 young people took part in the CCP in Liverpool and Blackpool.²²

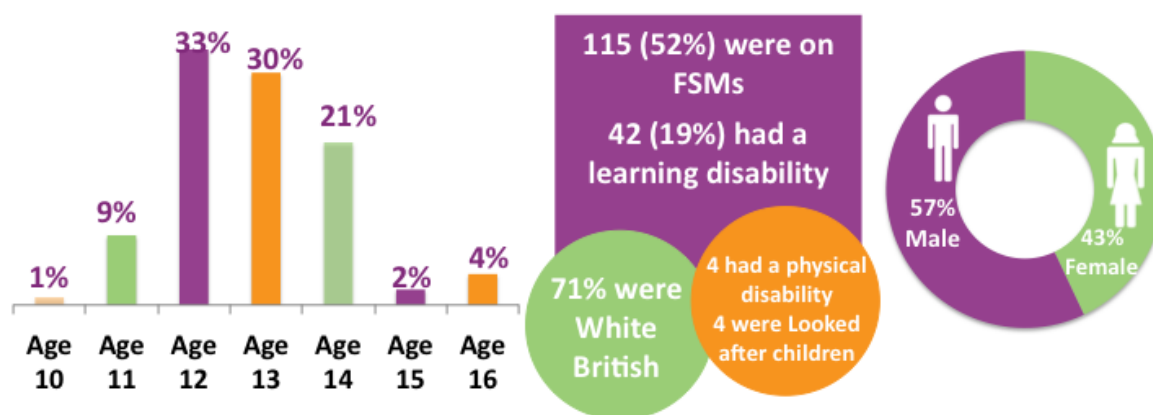


Figure 1: The Liverpool and Blackpool participants

²² This figure includes all young people recorded by Curious Minds as having been signed up to the programme. There was greater ethnic diversity in the Liverpool cohort, reflecting the local population.

3.2 The starting points for the CCP cohort

In total, 1787 pupils filled in the Taking Part survey, which represents a considerable amount of data on current participation levels for this age group in both areas.²³ Curious Minds' analysis of the results indicates that the most popular art forms that young people participated in prior to the CCP were music, arts/crafts/design, theatre and drama and reading and literature. The responses also differed by gender with female respondents having higher scores in both areas.

Comparing the average scores for the KS3 pupils in the pilot schools, with the young people from the CCP cohort who filled in the Taking Part survey, it is evident that the young people participating in CCP had lower scores than their peers.



Figure 2: The Taking Part results for CCP participants compared with their peers

The young people's evaluation baseline survey revealed that nearly half of CCP participants (48%) in Liverpool and Blackpool described themselves as never taking part in arts and culture activities and events in their spare time, with a further 19% reporting once a year, and 14% a few times a year.

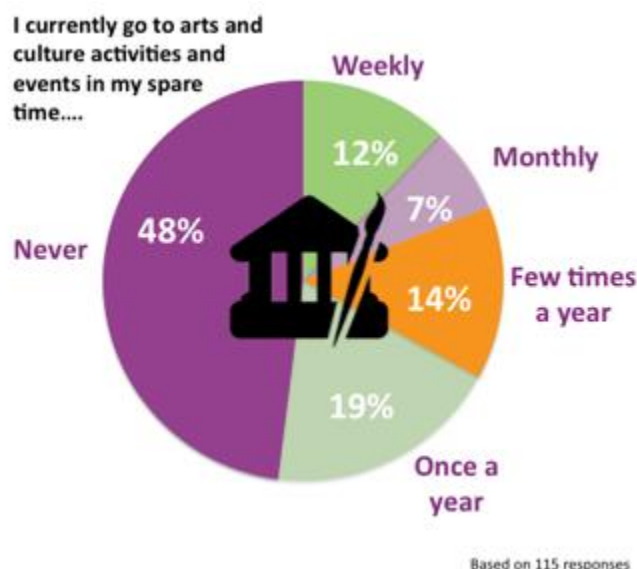


Figure 3: Arts and cultural engagement of Liverpool and Blackpool participants at the start of CCP

²³ It was beyond the remit of this evaluation to analyse this data in full, but we looked at the average scores for 182 of the CCP cohort who had completed a TP survey, and compared this with the average scores of all KS3 respondents. It is also worth noting that some coaches queried how accurately young people had filled in the survey as they skipped through questions online.

The conversations with coaches confirmed these low starting points for arts and culture engagement, with many of the pupils never having accessed local venues.

“During one of our visits to a museum with both cohorts, it became apparent that out of 20 pupils, only three of them had ever been to a museum in their own time.” (Teacher coach, Liverpool).

In common with the other sites, the baseline survey results indicated that the chance to try new things and have fun were common motivating factors for young people to get involved. Coaches felt that the £3000 budget was a hook, and by the time cohort 2 took part, a sense of excitement had been generated in some schools which could help with expectations at the start:

“I felt very excited, as a lot of friends had already done it, and told me it was good.” (Young person, C2, Liverpool).

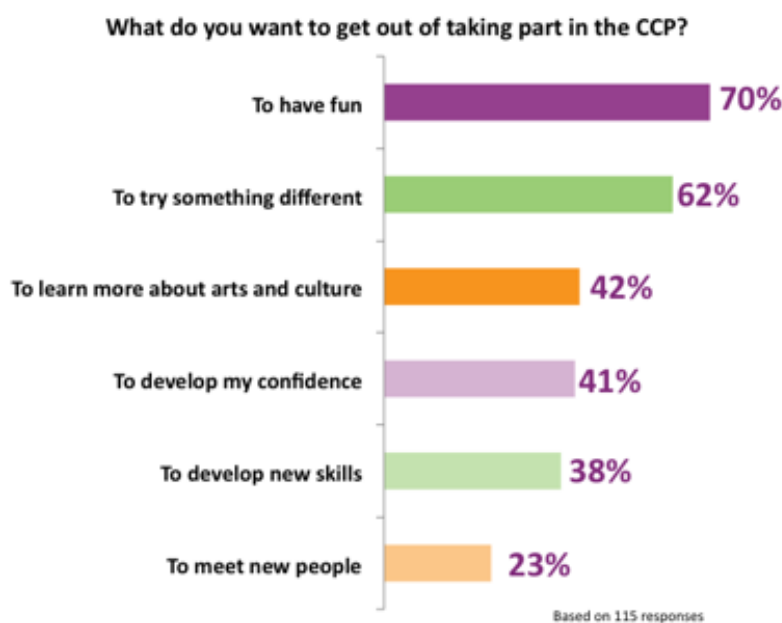


Figure 4: Young people’s motivations in Liverpool and Blackpool

3.3 Attendance and retention throughout the pilot

Some clubs across the pilot took a while to stabilise their membership. This was anticipated given the CCP was voluntary, and that other life circumstances might hinder commitment. Several case study schools over recruited for this reason, or identified replacements.

Young people’s attendance at the club sessions was reported as being high across the two areas. Of the 223 CCP participants registered, 208 were entered for the Bronze Arts Award, which means retention overall was 93% with only 15 disengaging at some point during the programme.

Not all clubs kept registers during the pilot which has made it hard to accurately capture the attendance. However, across the ten clubs that did - attendance at clubs was 91% and 94% on trips which suggests that, in these schools, young people were engaged in both aspects of the CCP.

Two of the coaches interviewed had communicated very clearly to the young people that once they had been on a visit they were committed to the programme and could not drop out, which helped with retention. Overall, teacher coaches reflected that they had put considerable effort into reminding young people each week to attend, attributing challenges to the fact that the young people they are working with were not used to staying on after school.

“They seem to find it hard to get into the habit of it. It doesn’t matter how many times you say – it’s on this week, they’ll still ask every week. They can’t quite understand that it won’t be cancelled, or they’re not in the habit of going to regular activities out of school.” (Teacher coach, Blackpool)

The summer term posed more of a challenge for attendance – with one case study school in particular highlighting a combination of factors from family events, exams, parents evenings and other school commitments disrupting the weekly pattern of the clubs.

4. Delivering the North West pilot: club sessions

The CCP model in the North West had two core elements – club sessions, and visits. In practice, there were intrinsically linked but the next section focuses on the operation of the clubs, and the strengths and challenges of this approach.

4.1 What happened in the club sessions?



Across the North West pilot, there were 175 club sessions held across both terms.²⁴ These ranged in length, but involved approximately 287 hours of supported learning time in total across both areas. The overall aim had been for 10 sessions per club (making 200 in total), but the lower number reflects the flexibility in the model - clubs used some of their sessions for visits, and it was also harder to fit clubs in at the end of the summer term.

²⁴ This includes workshops that were held as part of club sessions, and some data is missing from the end of the summer term

Club sessions took place after school in spaces such as school libraries, computer rooms or common rooms. The main club activities were:

- Introductory activities to encourage the group to bond
- Setting up the challenge to give a sense of the project as a whole and generate excitement
- Open discussions to explore what arts and culture meant for the young people, and what could be interpreted as arts and culture as part of the CCP
- Researching trip options, planning transport and visit schedules, and booking tickets where the prepaid card was available
- Reviewing visits that had taken place
- Dedicating some of the sessions to the ‘taking part’ challenge with an external provider running a workshop, or undertaking a craft activity in school led by the culture coach
- Completing additional Arts Award requirements (arts inspiration and skills share)

There were a variety of practices reported in terms of how coaches engaged with the resources provided by Curious Minds – and this was expected given the different school contexts and need to respond flexibly to the group. Some coaches had their own, or adapted what was provided.

“We’re relying on everyone involved using their knowledge and expertise. It’s not too fixed a model, given the variation in contexts.” (Curious Minds)

Using the flexibility of the approach in a special school: One of the schools was a community academy for SEN pupils. They adapted the core club model to better meet the needs of their young people – working separately with a Year 9 and Year 11 group. As the school has more flexibility around the curriculum, the school felt it was beneficial in terms of giving 15/16 year olds the chance to gain a qualification at a point where they might be beginning to think about what they do next. They also worked in smaller group sizes to allow for more dedicated support between coaches and the young people.

4.2 Club dynamics

In the observations, it was apparent that the coaches were keen to ensure that there was an informal environment for the club sessions, avoiding people putting their hands up or sitting in rows. Alongside the ice breakers to start sessions, some clubs organised refreshments.

“I need to get them something to eat and drink, otherwise they’re grumpy when they start.” (Teacher coach, Liverpool).

Coaches took on different roles with the culture coach primarily leading the session, and teachers supporting, but also helping to manage some behavioural issues and keep the young people focussed when there were specific tasks to be completed. This dynamic was felt to be important, as it could be challenging for a culture coach to build a rapport with young people they had only just met, whilst also taking on a disciplinary role. However, some of the younger coaches also found that young people could see them more as peers, rather than as professional artists/facilitators.

In the observations and interviews, it was evident that young people found the club sessions less enjoyable overall than the trips, and that attention could wane, particularly if the sessions were running over two hours at the end of the day. Some engaged more with the planning aspects than others but there were also reflections that it was a necessary part of the programme to ensure that they had ownership over where they went.

“It was hard to plan if not everyone is there. You need people to come to the clubs. There were some who were just there for trips and they didn’t like the meetings.” (Young person interview, C2, Blackpool).

4.3 Arts Award in the clubs

The Arts Award requirements were a focus for many of the club sessions. The 5 visits challenge was designed so that the Arts Award could slot around it, and be integrated into club sessions. Many of the coaches felt that the balancing the informality of the CCP club sessions and encouraging independence, with needing to complete the Arts Award could be hard to achieve in practice. The risk was that the evidence gathering could feel more like school work for the young people, and in the sessions that were observed during the evaluation, there was a lot of prompting required for the portfolios. In some cases, schools arranged additional sessions off timetable or on INSET days to complete the Arts Award – particularly when time was pressured towards the end of term.

The majority of schools were using the Arts Box platform to collate their Arts Award evidence. A few opted for physical portfolios instead where they felt that too many of their young people did not have data on their phones, or that the school’s IT system was too slow. In a school that had switched to using folders, engagement with the process had improved, through the relatively simple hook of having a front cover to design, and space to store tickets and other memories from the visits.

“We wanted to have it as a folder, as if you left school you might not see it again if it’s online. At least with this we can look back and see what we’ve done.” (Young person interview, C1, Blackpool).

Programme learning: clubs

- **Settings:** Ensuring that the space allocated for the club sessions is ideally not a classroom, and is for sole use, rather than having to compete with other users
- **Framing the programme:** Setting out the challenge at the outset – making it clear that young people’s feedback is needed instead of presenting the club as a set of school trips
- **Paying attention to group dynamics:** Where groups did not know each other well, or where some friendship circles existed, it was important to spend time at the beginning on group activities to encourage the young people to bond
- **Coaches relationships:** Working together well to plan, divide responsibilities, and provide dedicated support and attention to the young people when required
- **Using the flexibility in the programme design** to experiment with different formats and timings throughout the term to help maintain young people’s motivations and interest



5. Delivering the North West pilot: choosing and planning where to go

The challenge was set up to encourage young people to take part in visits outside of the school day, and to be noticeably different from a school trip, where organisations generally have an opportunity to plan or devise an activity or event in advance. Ideally, venues were not expected to know in advance that a CPP group might be attending.

“Schools organise trips – but they take the whole class... it’s all planned. And at the museum, you have to go this way, look at this please. The disadvantage that these kids face, it’s not that they don’t experience culture at all, as they do at school, it’s that they don’t experience culture on their own terms.” (Curious Mind interview)

The expectation was that the visits would be as close to independently arranged as possible so young people could experience the whole process - booking tickets using a prepaid card, sorting out transport and organising meals.

5.1 Where the young people went



Figure 5: The arts and cultural experiences of the Liverpool and Blackpool cohort

12 different art forms were represented, and of the 57 venues, 18 of were commercial, 19 independent and 20 publicly funded/open access. Out of the 109 experiences, museums and galleries (38%), and theatre and drama (23%) featured most prominently.

The primary focus in the North West CCP pilot was on young people as audience members, but 23 of the experiences also involved a participatory activity – this was included in the challenge and for the Arts Award Part A. These encompassed a wide variety of activities – workshops either delivered off site, or in school, covering graffiti, street style, drumming, gymnastics, chocolate making, sushi making, dance, ceramic tile making and drama.

The ethos of the club visits was largely upheld, but with some variations:

- Whilst the majority took place outside of school hours, some did take place during the school day, either to encourage attendance, or to avoid busy periods at big museums (and this involved school uniforms).
- A few schools struggled to enable young people to use public transport – particularly when there were late returns after evening trips to the theatre, and therefore used a minibus.
- Some venues did know in advance that a group of young people were attending – either because the young people had chosen to take part in a particular activity on offer; or because at the point of booking it was apparent that it was a group from a school.
- In some cases, teachers ended up booking tickets, as they found it hard to facilitate young people to make phone calls to venues during the club sessions or ran out of time towards the end of term.

5.2 The decision making process and navigating choices

The expectation was that coaches would support young people to navigate choices with suggestions and prompts but avoid making decisions on behalf of the young people. The five challenge element of the programme was viewed favourably by coaches and young people alike as helping to structure choices. Curious Minds had chosen the categories to try and ensure that the groups did not do a lot of the same activities:

“It sounded more prescriptive than we actually felt about it. It was a tool for the coaches to make sure they varied their choices – we wouldn’t have prevented anything happening.”
(Curious Minds interview)

The model also provided flexibility with clubs able to fit in more than one visit within a day and tick off several categories which was particularly useful for out of area excursions.

“I think it really helped us choose and pick things – so we had something to start with.”
(Young person interview, C1, Liverpool)

However, supporting young people to navigate choices was also one of the biggest challenges for coaches. There were a variety of approaches adopted, including:

- Giving club members a free reign to research and explore opportunities online
- Providing leaflets from local venues and discussing these as a group to tease out personal interests
- Filtering down a selection of what was showing during the club timeframe and presenting different options
- Pairing up club members to each choose a visit
- Asking young people to come forward with proposals to pitch these to the rest of the group
- Coaches choosing the first visit for the group to help show what might be possible
- Deciding all the visits at the start of the term

- Adopting an incremental approach to deciding on visits, to see if enjoyment of one experience influenced future choices

Coaches reflected that a more open and exploratory approach hindered decision making as the young people they were working with did not have the research skills to find opportunities online, or enough arts and culture knowledge and awareness to know what they were looking for.

“They didn’t know how to google and filter through what would be relevant or not. It’s not a skill a 12 year old has. We’ve realised that now and will do it differently next time.” (Culture coach, Blackpool)

Most coaches refined the process between the two cohorts. They reflected that it was generally easier for the second cohort as they could see the kinds of experiences that their peers had chosen the previous term. They built in more time for exploring the general meaning of arts and culture, to help broaden out understandings beyond young people’s immediate experiences. Some coaches found that young people were open to new experiences, as they did not have a defined sense of what they liked or disliked.

Options were also influenced by practical considerations on what was available during the time period with fewer opportunities during the spring term compared with the summer. In some cases, schools vetoed choices if it meant a late return on a school night. In addition, following the Manchester terrorist attacks in May 2017, schools were reluctant for trips to big cities to take place.

Some young people found that it could be a frustrating process working out how to get to places, and deciding timings for visits. For example, one Liverpool group reflected in their evaluation session that they had not always planned everything that efficiently and could have worked out roles and responsibilities more clearly.



5.3 Encouraging young people’s reflection and feedback on the visits

Curious Minds emphasised in the pilot design that young people’s feedback on the visits was an essential part of the challenge, and that their views would help to inform arts and cultural organisations on how to improve what they offer to young people. A key part of the programme (and Arts Award) involved supporting young people to share their views and experiences.

The feedback process involved a review chart asking young people how much they would recommend the experience on a scale of 0-10, an explanation for their choices, and what would have made the experience better. In early 2017, Curious Minds worked with the Quality Metrics pilot to develop a version of the Culture Counts survey for CCP participants to use. These are completed online, with a slider to move along a scale from strongly disagree to agree against seven metrics statements about the experience.²⁵ Bespoke questions were also added to the survey.

Encouraging young people to reflect on the visits was a consistent challenge. Many coaches found that feedback initially consisted of one or two word answers. In addition, they might talk to others in the school about how much they had enjoyed something, but be less forthcoming when asked to sit around and discuss the visit in a more focussed way. Where some had low literacy skills, they were unwilling to give written feedback. Others were reluctant to be filmed as they were concerned about how the data would be used.

“For them to have opinions on something they don’t openly engage with normally, it’s quite difficult to get that language or vocab.” (Teacher coach, Blackpool)

Coaches found different ways to approach this, accepting that many young people had nothing to compare their experiences to. Successful approaches involved giving young people time and support to reflect, and emphasising that it was not a deficit on their part if they had not enjoyed something. In the case study observations, some were using the playing card prompts to help facilitate reviews of the visits in pairs, with young people interviewing each other, whilst the coach filmed (and prompted) for the Arts Award evidence. Coaches encouraged visit reviews using the Culture Counts survey in clubs, or using the coach’s iPad immediately after. Group discussions that were more relaxed (over food, or on a journey home) were also helpful in encouraging reflection.

Programme learning: club visits

- **Young people’s choices:** there was a balance to be struck between generating momentum and excitement around the visits, and giving young people time to decide what to do. With a longer timescale, it was felt that there could have been more space to explore young people’s interests and push for their choices (rather than coaches steering)
- **Generating excitement:** some coaches felt that an exciting visit early on was required to engage young people with the programme – though this has the associated risk of a drop off in interest after. Some schools brought the two cohorts together for workshops, or a ‘big trip’ to London, which was seen as a good way of introducing the summer term group to the CCP.
- **Budgets:** some schools struggled to release the budget for young people to manage, which undermined the essential premise of young people being in control. Where a prepaid card was used, and not reliant on school financial procedures, the ownership element was retained.
- **School procedures:** these could sometimes be a barrier to booking visits at short notice if a lead in time was needed to obtain permissions.
- **Independent booking and transport:** it was possible to support this requirement where there was time in sessions, and any practical barriers in schools had been mitigated by the coaches. A longer timescale for the clubs would help to prioritise this element of the programme



²⁵ These were: Authenticity (It felt like a real artistic experience); Experimenting (I felt comfortable trying new things); Skills (I learnt something new); Captivation (It was absorbing and held my attention); Enthusiasm (I would come to something like this again); Accessibility (I find it easy to get to and from here) and Safety (I feel safe here).

6. Outcomes for young people

The overall evaluation report explores outcomes for young people from across all three pilot areas. This section looks at the Liverpool and Blackpool specific feedback drawing on the evaluation observations, interviews, completed sheets, visit feedback and Arts Award portfolios which provide a rich picture of the difference that participating in the CCP made for the North West participants. These are explored in the sections below.

6.1 Arts Award



In Liverpool and Blackpool 176 (79%) young people achieved an Arts Award Bronze through the CCP. 85% of those entered passed.

In the interviews with young people, skills sharing examples were often given when prompted on aspects of the CCP that they remembered standing out (though not always necessarily enjoying).

“Their first reaction was that they couldn't do anything. But we drew it out. They are young people with so much to offer, and they often don't know themselves.” (Teacher coach, Liverpool).

A small number of young people spoke about how the Arts Award might be useful for them if they went on to do arts GCSEs. Most of the interviews took place when the Arts Award work was still underway, and coaches felt that young people would recognise the purpose more at the end.

6.2 Survey results

In the North West pilot, two different versions of the young people's surveys were used. In the first term, clubs were given the pre and post version. In the second term, clubs were asked to use one survey at the end, which encouraged young people to rate their scores before and after the CCP.²⁶ Taking into account the caveats explained in the methodology appendix, it is possible to see that:

- The survey results show that, for most of the statements, **over half of young people** taking part in the pilot rated their skills and abilities more highly by the end

²⁶ As the two different formats had different completion methods, they were analysed separately

- The number of young people reporting **any positive change** in their scores was far higher amongst those who only filled in a survey at the end - this is not unexpected, as the revised format gave young people an opportunity to reflect back on the programme as a whole²⁷
- Both sets of responses reveal that the number of young people reporting a positive change was **highest** in identifying '*knowing more about different arts and cultural activities and events taking place near where I live*' after taking part in CCP
- The **lowest** number of young people reporting any positive change across both survey types (for the four specific arts and culture outcomes) was '*confidence to go along to arts and cultural events in spare time*' – which most likely reflects the point at which the survey was completed – i.e. before they had a chance to explore this option outside of school and beyond the programme

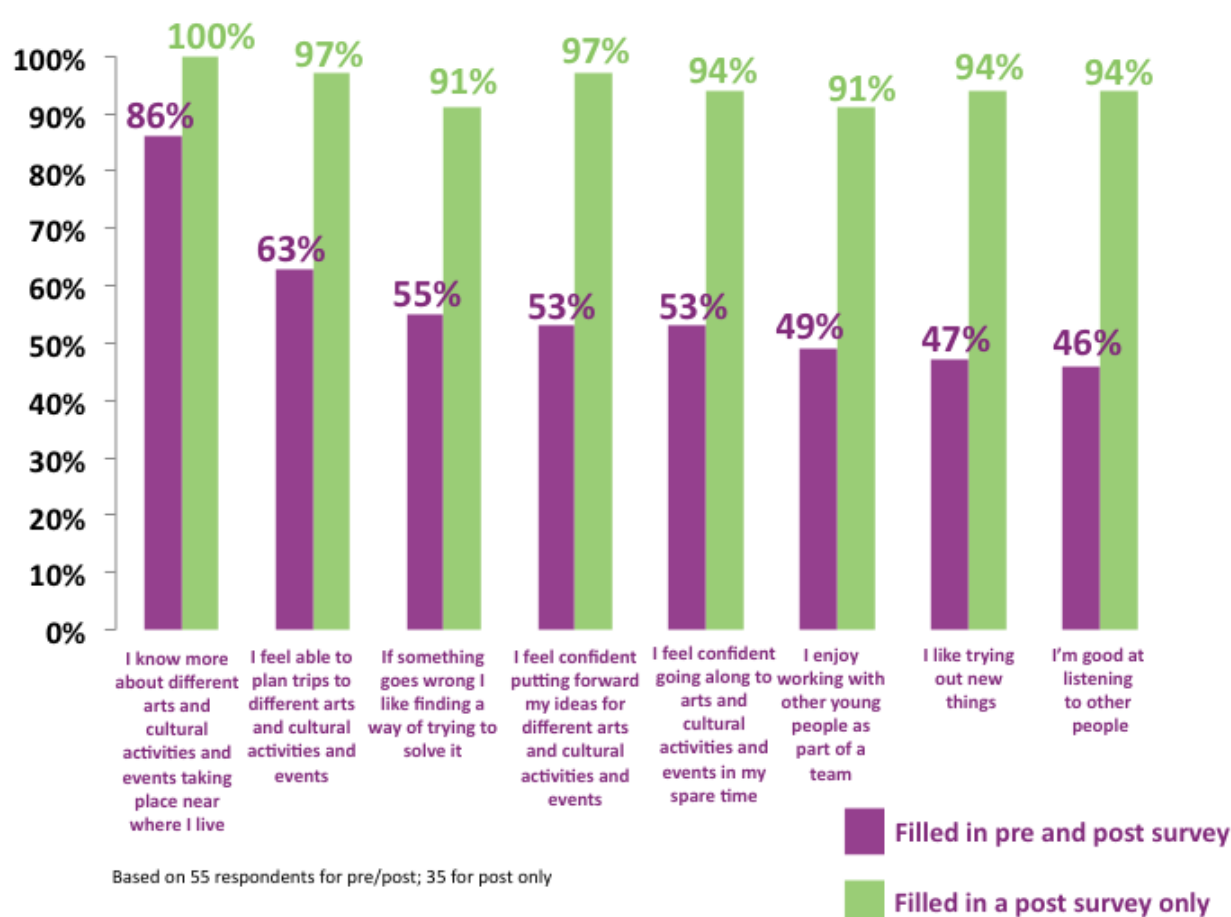


Figure 6: The percentage of young people in the Liverpool and Blackpool cohort reporting a positive change between the start and end of the CCP (young people rated their agreement with a set of statements on a scale of 0-5)

²⁷ The **size of that change** (the difference between their pre and post score) was also larger, as their starting scores tended to be lower in the revised format surveys.

6.3 Changes in young people's engagement with arts and culture

The overall enjoyment that young people got from the visits was apparent across all the different types of data explored in the evaluation. The Culture Counts survey results support this - the 'experimentation' metric (I felt comfortable trying new things) had the strongest agreement and highest scores from the young people's responses. There were also differences in the Quality Metrics data between commercial, public and independent venues. Commercial venues had higher average scores across all the metrics apart from 'accessibility'. The insights from CCP participants, coaches and Curious Minds highlighted the following ways that the CCP made a difference to young people:

- **Awareness of what is on offer:** Through researching visits to arts and cultural organisations, the CCP in Liverpool and Blackpool undoubtedly increased young people's awareness of what was on offer in their local area (and beyond). For many, this involved finding out about venues on their doorstep that they had never been to before (examples mentioned in interviews included, the Grundy in Blackpool, the Florrie and World Museum in Liverpool), as well as being exposed to the arts and culture offer in nearby cities for the first time. The CCP could help to break down some barriers about accessing public buildings:

"I think they realised for the first time that they can just walk into places." (Culture coach, Blackpool)

- **Confidence in engaging with arts and culture** was developed through the strong emphasis on planning visits – but also through learning how to behave in venues, and being able to adapt behaviour according to whether a venue was big and encouraged exploration, or smaller and quieter.

"If they've never stepped into those environments before, they don't know those little etiquettes. I saw them really embracing that, even though it's something that they're not used to at all." (Teacher coach, Liverpool)

Some young people made a particular point of engaging with adults sitting next to them. For example, at a dance show at the Lowry one young person wrote in Arts Box:

"I talked to the lady next to me about it. She said she liked the creative dancing. I told her that I thought it was funny."

The coach commented that this young person talked to members of the public and staff at every venue that the group had visited.

- **Confidence to express views and preferences** was viewed as being one of the most significant changes for young people through the priority given to feedback and reflection. This supported young people to move from not having an understanding of what arts and culture is when they started to being able to explain what they had seen. The pilot in the North West encouraged young people to recognise that not enjoying an event or activity is part of the way that people engage with arts and culture. The range of reactions to different experiences came through in the evaluation interviews and analysis. This could include

divergences within the group on what was enjoyable or not, for example, the responses to the musical *Rent* that a Liverpool group had seen, included:

"We were the only young people there - I didn't like it, but I didn't mind it. I did get the story." (Young person interview, C1, Liverpool).

"I didn't enjoy the musical but I enjoyed the theatre." (CC survey)

"I didn't like any part of the visit." (CC survey).

*"There can be bad fun too – like *Rent*. But it's good, as you're broadening your interests." (Young person interview, C1, Liverpool).*

The Culture Counts survey results showed the greatest variance in responses on the enthusiasm matrix (I would come to something like this again) and their recommendations to others. On one level, this indicates that there were some visits that young people simply did not enjoy (though this did not impact on their overall enthusiasm for the CCP programme). At the end of the programme Curious Minds reflected on whether negative experiences might put off a young person from engaging in the future, but stood by their approach of not engineering a particular participatory activity or event at the venues.

"It teaches you that it changes. Each experience helps them to hone what they like. The group that went to the opera – and didn't like it – they learnt something important about their preferences." (Curious Minds interview)

6.4 Personal and social outcomes

"The thing that has changed is we've got more of a say. The teachers were there to guide us, but we were on our own doing what we needed to do." (Young person interview, C2, Blackpool)

In the follow up survey, 74% of respondents said they had developed their confidence throughout the CCP, 64% said they had developed communication skills, and 47% planning skills.

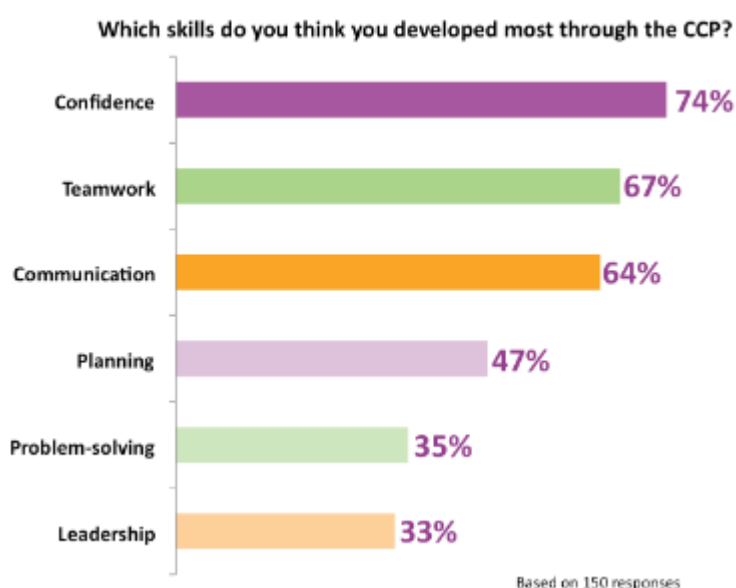


Figure 7: The percentage of young people reporting skills development at the end of the CCP in Liverpool and Blackpool

The North West pilot supported the development of young people's personal and social skills in a number of ways. Developing confidence, gaining independence and feeling more capable were frequently mentioned by young people in the interviews. The other main benefits highlighted were:

- The club activities and format provided opportunities for young people to develop teamwork and communication skills. Through having to reach a consensus over the visits, the young people learnt to take into account each other's opinions.

"We did argue a bit about where to go – but working as a group was great as we got to share our ideas." (Young person interview, C1, Blackpool)

- The process of reviewing also provided an opportunity to develop written skills, and some teachers did place a greater emphasis on well constructed narrative, avoiding 'short cuts'. One young person identified that the CCP had helped with his writing skills:

"I reckon it did help me with my writing as well.... if I was ever writing a story in Blackpool, I can now describe the settings." (Young person interview, C2, Liverpool)

- Leadership was incorporated through the focus on young people's independence and decision making. However, some assumed more leadership type roles within the groups through taking on responsibility for practical aspects after there had been some debate on choices.

"We would decide if it sounded OK and book it. We were the people who pulled it together." (Young person interview, C2, Blackpool)

- The North West pilot provided opportunities for young people to manage a budget, and find ways to overcome obstacles in the organisation of visits. The coaches valued this aspect of the programme recognising that this age group do not normally have the chance to make budgetary decisions at school. Young people in the interviews talked about the responsibility and feeling of being in control through holding the budget.

"It is useful as in the future you have to know how to manage your money, and income, and how much you want to spend. It's how you learn." (Young person interview, C1, Liverpool)

From invisible to independent:

One of the case study schools in Liverpool included young people who the teacher coach felt were largely invisible in school. The teacher's focus was on creating a safe space for the clubs free from whatever had taken place during the day where the young people might have been in trouble or detention. Both coaches and the young people involved repeatedly emphasised the number of WOW moments that emerged during the visits – going to the Lowry for the first time and being bowled over by the galaxy in the World Museum. Young people from both cohorts stood up at the celebration event to talk about their experiences. The teacher felt that they had been given the chance to flourish through the independence the project offered – *"we're not keeping them in line all the time... it's brought them all out in terms of self-confidence."*

6.5 Future intentions

65% of the Liverpool and Blackpool cohort said they were more likely to visit more arts and culture venues in their spare time, and 63% said they would actively take part in activities in their spare time following CCP.



Figure 8: The next steps that young people identified at the end of the CCP in Liverpool and Blackpool

Through the video ethnography in one Liverpool school there was the chance to explore what young people had done over the summer, since completing the CCP:

“Last summer, I didn’t really want to do anything... and I stayed in the house all the time. After doing the culture programme...and seeing how much fun it can be, I got me mum to take me out a lot more and go to different places.” (Young person interview, C2, Liverpool)

Coaches who had worked directly with the young people, felt some of the ‘hidden’ value might be in the conversations that young people have with their families after.

“I know the experiences of their parents are very limited. So it’s about these young people saying hey mum, you know when we’re in town, can we pop into the library or museum. It’s about opening their minds.” (Teacher coach, Liverpool)

7. Outcomes for arts and cultural organisations

As outlined earlier, the Curious Minds model was designed so that arts and cultural organisations did not have a direct influence over young people’s choices. In the evaluation interviews, some organisations struggled with this, and expressed frustrations that they would not necessarily know in advance if a CCP group were visiting. However, there was a high level of positive feedback amongst stakeholders about the CCP, particularly as it had involved developing new relationships with schools in the local area, and it had brought teachers into their venues that might then lead to cross curriculum links in the future.

7.1 Issues experienced by young people

The mystery shopper element combined with the use of the Culture Counts survey was an invaluable way of gathering feedback on what young people experienced from a group that do not normally access those venues – whereas, arguably the Quality Metrics surveys are normally reaching those who are more regular participants.

Whilst there were many positive experiences for the CCP groups, there were some issues that emerged that were due to interactions with people and venues both before and during visits. Curious Minds presented young people's feedback to arts and culture organisations at the end of the pilot. Some of these themes are discussed in the overall report, as they are similar across the sites, but the aspects that were more unique to Liverpool and Blackpool were:

- **Barriers getting through to venues:** Several occasions were reported where a young person had called up to book tickets, and staff were impatient with them, or ended the call, not giving the young person time to explain why they were calling:

"I think they thought I was messing around." (Young person interview, C1, Blackpool).

This could have a negative impact on young people's confidence before even stepping foot in a venue, but also in confirming perceptions of how adults viewed them.

- **Unhelpful advertising:** Several groups had experienced shows that were too childish for the age group, or at the other end, too risqué for young people. Whilst no group took part in a visit which was outside of their age range, it could put teachers in a difficult position, when they had been placed in a position of trust by parents. It also meant coaches had to steer young people away from particular choices on occasions, or be prepared for more difficult conversations.
- **Uncertainty about how to respond to young people as a group:** an example was given by one young person of being separated off halfway through a tour of a theatre where all the other participants were adults.

"At one point they said 'the school can go this way'. But we weren't in school uniforms. We were taken off elsewhere. I felt the rest of the people on the tour knew more than we did, and they were talking to them in a way they understood, and we didn't." (Young person interview, C2, Blackpool).

Whilst the rest of the tour was described in positive terms, this does help to show how groups of young people might be viewed when they are there on their own terms, and that engagement outside of a school trip context can potentially be more challenging for organisations.

7.2 What could arts and culture organisations do differently?

The challenge that the North West model posed back to venues was:

- How can you be more appealing to young people across your organisation?
- What steps can you take to ensure that young people feel welcome when they visit – at any time, not just as part of an education programme or school visit?

The feedback showed how young people interpreted all interactions as representing a venue, so negative experiences could have a far reaching effect. Whilst many organisations might have individuals working in their learning and engagement teams who were confident in engaging with young people, the pilot had exposed some problems with front of house or sales staff in organisations who were not as skilled in their interactions with young people. In the feedback session with arts organisations, those present acknowledged this issue, and indicated that they would give more consideration on how to extend training to staff across their organisations.

Bearing in mind capacity issues, some felt that the CCP feedback had given them evidence to help prioritise children and young people's work in their organisations. Actions identified included:

- Reviewing gallery space to think about how invigorating or lively it might feel to young people
- Considering the level of interpretation on displays and how young people friendly this is
- Creating more social spaces within the gallery to make the environment more welcoming
- Allowing more time to focus on enjoyment in organised tours or activities
- Reflect on communications and marketing taking into account the preferences young people expressed for detail and paper formats.

8. Outcomes for schools

Curious Minds presented the opportunity to schools as a chance to develop new partnerships with arts and culture organisations, to give staff new skills and knowledge to support pupils to gain access to their cultural entitlement. Two schools had just registered to be Artsmark schools when the CCP started, and only one was already delivering the Arts Award.

In interviews with teacher coaches in case study sites, it was apparent that they had embraced the opportunity to try something different, and that the budget for the clubs was something that schools themselves would not be able to provide or use in the same flexible way.

"There's no way that kind of money is available in schools. We have a lot of PP funding, but it is completely used which doesn't leave us room to these sorts of things." (Teacher coach, Blackpool)

Teacher coaches reported positive personal impacts – whilst acknowledging that the CCP had generated extra work, it has provided opportunities to increase their own confidence, learn tips and ideas from the culture coaches, and for many be involved with the Arts Award for the first time.

Developing links with organisations outside of the school had also been valuable for teachers – recognising that they can rely on known connections, and find it hard to broaden their experiences due to the pressure of the school curriculum.



The main additional benefits that teachers reported were:

- Headteachers recognising the benefits of arts and culture in schools and acknowledging in some cases that the school could do more to embed this – one Blackpool school was keen to introduce an enrichment period every week, partly inspired by the CCP
- Recognising the need to include opportunities for life skills such as budgeting into the curriculum, as the CCP had given young people a level of ownership
- Looking at other extra curricular activities in the school (for example, a community choir) and working out how to incorporate the Arts Award into this

In two of the case study schools, teachers had looked at attendance levels for the club members – and had noticed improvements amongst pupils who were frequently absent. One school had analysed behaviour points for their first cohort, and saw a reduction of 40% or more between the spring and summer terms. Removals and disruptions from lessons had also reduced. Both schools attributed these changes in part to the participation in the CCP.

“It’s given them something to come to school for. I needed something to hook them in and it’s worked a treat.” (Teacher coach, Blackpool)

In terms of next steps, the school interviewees felt they needed external funding and support – particularly incorporating the Arts Award if this was something that the school was not already set up to do. Some felt that they could replicate something similar on a smaller scale - for example, choosing free activities, asking parents to make a contribution, or introducing a class project to plan a school trip. However, they acknowledged that this would lack the WOW factor, or budget ownership that had been so valuable as part of CCP.

9. Learning from the Liverpool and Blackpool pilot

9.1 Overall reflections

Those involved in the delivery of the pilot reflected that within relatively challenging timescales, the pilot had achieved its targets, in supporting over 200 young people in 10 schools to offer an enriching experience for young people to engage with the cultural life of society.

The CCP was very well received by young people - 98% of the CCP participants in Liverpool and Blackpool rated the overall CCP experience as either 'Very Good' or 'Good'.

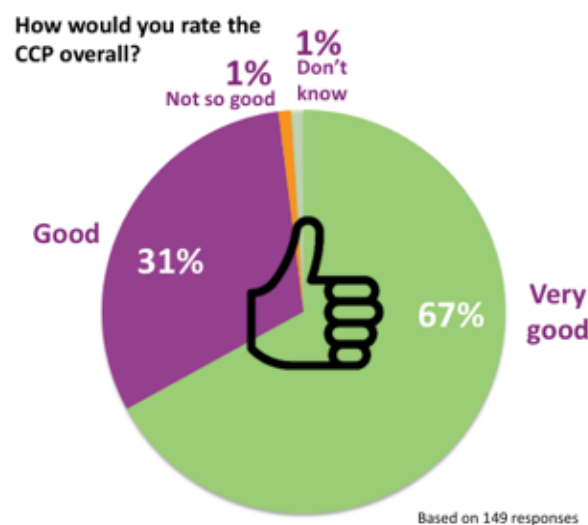


Figure 9: Young people's rating of the CCP programme in Liverpool and Blackpool at the end

In the interviews with young people, many said they would recommend the programme to others, and comments about feeling sad that it was ending were frequent in the evaluation sheets.

"It's very cool and others should get to have the same experience as me." (Young person interview, C2, Liverpool)

9.2 Programme values

As outlined throughout this report, the approach in the North West had a number of core values that influenced the design and these generated debate and discussion throughout the pilot.

A social experience

The social and everyday aspect of experiencing arts and culture as an audience member or consumer was repeatedly emphasised – as something that you choose to do with your friends in your free time. Curious Minds were very clear about the importance of working with young people who do not usually get the chance to experience arts and culture in this way:

“One of the boys from a difficult background said ‘what a great way to spend a Sunday afternoon’. That sums it up. It’s not a massive extraordinary thing you do – it’s just something normal.” (Curious Minds interview).

The budget meant that groups could plan to incorporate meals into their visits – again reflecting something that adults would do as part of their arts and cultural engagement. The social aspect that meals fostered became increasingly significant throughout the programme, with these being rated very highly on trip feedback (and in the evaluation interviews).

Some coaches used mealtimes as an opportunity for reviews as outlined earlier, but also it could be a hook for other forms of exploration. For example, one Blackpool school spent time during a visit to Jamie Oliver’s in Manchester to talk about the history of the space, the architecture, to try new food and talk about its production. This is important in demonstrating that CCP does not solely focus on what happens inside arts and culture venues, but the experiences that sit alongside.

Young people’s choices

The challenge model was based on a strong belief in young people’s capability and agency, even when they face multiple forms of disadvantage. Having given young people this level of decision making, their choices did generate debates amongst coaches, Curious Minds and wider stakeholders on the types of arts and cultural experiences that should be part of the programme. Some stakeholders questioned whether the fact that some of the groups chose commercial venues such as Harry Potter World and big West End productions was merely confirming choices that young people might have made already rather than broadening horizons.

Curious Minds deliberately did not narrow down a definition for the programme, as the value lay in seeing what young people’s preferences were. Whilst it provided space for what adults might view as more obvious commercial choices, it also allowed risks to be taken – for example, with pieces of theatre that were risqué or had gritty themes, through to unexpected choices for opera and Shakespeare.

“They chose some obscure places. We went to the opera, and a dance show. Some places that I would never in a million years have anticipated they’d pick.” (Teacher coach, Liverpool)

The broad categories in the challenge meant that it was possible to take people’s interests and make connections to arts and culture alongside – for example, accommodating a desire to go to the beach with exploring Anthony Gormley’s ‘Another Place’ statues in Crosby. It also ensured that the focus was on encouraging experiences that were enjoyable for young people and could foster a sense of exploration.

“It was like a magical mystery tour of Manchester. As an adult, you wouldn’t just go to one thing and leave, you would bob your head into places, wander around, and go for some lunch.” (Culture coach, Blackpool)

Developing relationships and quality engagement

Curious Minds were keen for the pilot to involve small groups of young people in order to create the conditions where the choices they were making could involve everyone in the group. Given the emphasis on planning, a larger group size would risk some young people being left out of this process, or adults taking on these responsibilities on behalf of young people. Larger groups were also more likely to have a curated experienced in venues, or having to rely on a minibus or coach.

Relationships were at the heart of the model, with the small group size allowing for a depth and quality of engagement between the young people and coaches that is not usually possible elsewhere in school. For teachers, this meant the opportunity to engage with pupils outside of the normal teaching day, and for young people to experience working with different adults.

“We got to know Miss a bit more. She wasn’t like a teacher when we were there. She was really funny, and I got to realise that, which I wouldn’t have done in school.” (Young person interview, C2, Liverpool)

The experiences of culture coaches varied, and they brought their own specialisms and recommendations to the clubs. It was apparent that the ability of coaches to create a fun and safe environment for young people, and to support and encourage their choices was just as significant.



9.3 Factors for success

A number of enabling factors were identified in schools that helped to ensure smooth delivery of the pilot. School commitment had fluctuated for some during the programme – primarily due to staffing changes, and challenges in the wider school environment (for example, capacity, school improvement). At each of the celebration events, either one or two schools were absent, reflecting the difficulties for schools in balancing internal and external commitments. Enabling factors included:

- Staff being empowered to take forward the programme within the school and make it work in the timescales. This could be through seniority, or through SLT endorsement. Where

Curious Minds had initial discussions or established good relationships from the outset with SLT members, there was stronger buy in to the programme.

- Teachers involved in selecting pupils having a good knowledge of pastoral issues, and engaging with the survey scores so they can take into account group dynamics in the clubs
- Teachers, coaches and SLT members attending the training so they understand the values and premise from the outset
- A level of investment in the programme internally, through dedicated space, time and champions within the school who can celebrate what is taking place
- Where an extra curricular offer was already well embedded in the school and a normal part of school life

9.4 Programme improvements

This report has highlighted some of the main programme learning points throughout, but interviewees were also asked throughout the evaluation for suggestions of how they might approach the pilot differently in the future. Young people struggled to identify specific aspects of the programme design that they would change beyond wanting more time for visits, and avoiding late night returns. However, delivery partners and staff reflected at the end on:

Recommendations from the Liverpool and Blackpool pilot:

- **Training:** whilst the two days training was viewed as successful in introducing the programme, in the future, this could be based more on a 'how to' pack, giving ideas and tips on how to vary delivery. There would also be value in organising a North West wide orientation event to introduce the arts and culture offer across the region, rather than solely in Liverpool and Blackpool.
- **School selection:** with more time, it would be useful to have a sifting criteria for schools before taking part to establish their 'readiness' to take on the programme.
- **Culture coach recruitment:** Curious Minds had expected to attract culture coaches who were already working in arts and culture organisations. The main reason this did not happen was that it was too short a timescale for organisations to be able to release individuals on a secondment. With more time, the post would be pitched differently as a CPD opportunity.
- **Culture coaches' workloads:** the role offered a few hours a week spread over a long period of time, which could be challenging for freelancers to balance (and for confirming practical arrangements such as mutual availability between the coach and club for trips). By making the role full time, coaches could work across multiple schools.
- **Format:** opinions differed over whether a cohort should run over two terms, but different future options included:
 - A super learning day at the start of the programme with coaches and young people to explore what culture is and what to expect. This would also have the value of the first sessions being somewhere other than school. A super learning day could also be held at the end to reflect back.
 - Having a local discovery phase over one term, and then focussing on the Arts Award in the second to allow a more gradual progression
 - Varying the format by encouraging more off timetable days



- Providing opportunities for clubs across different schools to get together (beyond the celebration event) so that the young people have a sense of being part of something that is beyond their school
 - Encouraging cohorts within schools to share their experiences with new cohorts
- **Budget:** having a smaller clubs budget, as the £3000 for each club did not force choices, and some struggled to spend it all, particularly if they had not been on a big trip to London.
- **Arts Award:** recognising that two units (arts inspiration and skills share) did not fit as neatly into the challenge model, incorporate these into sessions facilitated by Curious Minds so that the clubs can focus on the visits.

9.5 Next steps

The pilot generated a number of areas where Curious Minds felt they could develop their work across the North West as a bridge organisation and help bring around 'instrumental change' following the CCP pilot:

- Supporting smaller arts and cultural organisations to present a more appealing offer to young people. As a first step, the Curious Voices team of young people will be working with a PR firm in Manchester to help advise organisations on how to market their offer to young people
- Working with organisations on how they communicate the age appropriateness of their events and activities, given the absence of a formal classification system
- Supporting interested schools to become Artsmark schools, and in particular working to embed culture in the curriculum on a more long term basis at KS3
- Highlighting the value of the Quality Metrics being put in the hands of young people who do not usually go to venues and how to embed this approach further

The CCP pilot created new partnership opportunities for those involved – from new relationships with schools for Curious Minds and the LCEP in Liverpool; to schools being connected with different arts and culture organisations across their area and beyond. There was a strong willingness to build on these, and although no firm decisions had been made on the specifics, it was clear that Curious Minds and the LCEPs did see a role they could play in continuing to engage with those who had taken part, through:

- An alumni programme where young people have a Cultural Citizen badge/membership card which entitles them to discounts at venues
- Signposting offers to the CCP cohort from those organisations that had been involved – for example, through the LCEPs. In Liverpool, the LCEP had brokered an offer with Resonate to work in the five schools in the future which would be funded by the Liverpool Learning Partnership.
- Curious Minds and other organisations involving young people in their existing participation structures
- Creating further opportunities to meet as a group, in order to continue to develop reflection and communication about arts and culture

Appendix 1: Barking and Dagenham

Schools involved in Barking and Dagenham

- Robert Clack*
- Eastbrook
- Eastbury*
- Dagenham Park
- Sydney Russell*

* case study schools for the evaluation

Arts and culture organisations visited

Venue Visited	Experiences accessed	Number of visits from CCP groups	Art form of the venue
Acting Up	Workshops and performances	4 and performed at celebration event	Theatre and drama
Alternative London	Street art tours and workshops	3	Street Art
Autograph ABP	Exhibition, tour and workshop	1	Museums and galleries; Film, video, cinema, radio
Barbican	Exhibition, The Japanese House: Architecture and Life after 1945, venue tour, workshop & film screening	1	Museums and galleries; arts, craft and design; film, video, cinema radio
Barking and Dagenham College	Photography exhibition	1	Museums and galleries
Big Deal	Workshops: dance, drama, acting, spoken word, visual arts	3	Theatre and drama; Dance; spoken word
Fools Paradise	Booked performance artists for celebration event	Celebration event (3 schools)	Other arts activities (performance artists)
Les Enfants Terribles	Workshop, talk (based around Alice's Underground Adventures)	3	Theatre and drama
Living Room Circus	Workshops: circus, indoor and outdoor	2	Other arts activities (circus)
Punchdrunk	Workshops: immersive theatre	1	Theatre and drama

Roundhouse Young Poets Collective	Performances	1	Music; Spoken word
Royal Ballet	Performances during Royal Opera house trip	5	Dance
Royal Opera House	Performances, workshops, tour	5	Theatre and drama; music
Society of London Theatre	Short introduction of work	1	Theatre and drama
Spoken Not Stirred	Workshops and hosted spoken word event	2	Theatre and drama; Spoken word
Stratford Picturehouse	Hosted screening	1	Film, video, cinema, radio
Studio 3 Arts	Hosted and curated trips	5	Theatre and drama; Dance
Tate Modern	Exhibition: Giacometti	1	Museums and galleries
The Boathouse Creative Studios	Hosted workshops (led by Big Deal which is Studio 3 Art's artistic programme for young people)	1	
The Broadway Theatre, Barking	Hosted workshops and performance (led by S3A, with Acting Up, Big Deal, Roundhouse Poets)	1	Theatre and drama; improvised Comedy; Spoken Word
The Criterion Theatre	Performance: A Comedy about a bank robbery (by Mischief Theatre Company)	1	Theatre and Drama
The National Gallery	Exhibition: free collection	1	Museums and galleries
The Vaults Theatre	Performance: Alice's Adventures Underground	3	Theatre and drama
Theatre Royal Stratford East	Performance: Tommy	1	Theatre and drama

Barking and Dagenham evaluation fieldwork

Activity	Details
Observations of club sessions	<ul style="list-style-type: none"> In the three case study sites in Barking and Dagenham between 22nd February and 2nd March 2017, and during follow up visits between 7th June-6th July. The case studies were selected in consultation with Studio 3 Arts based on the outcomes the schools had chosen to focus on for the CCP The club visits involved observing a session on barriers that young people

	face in accessing the arts and culture, and when young people were designing performances for the celebration event
Evaluation workshops	<ul style="list-style-type: none"> Carried out by Renaisi staff in the three case study schools between 7th June and 6th July. The evaluation workshops followed a session guide encouraging the young people to reflect on how their awareness of the arts and culture and confidence may have changed as a result of the CCP. 60 young people also completed the writing activity review sheet.
Interviews with artists and teachers	<ul style="list-style-type: none"> 4 artists and 3 teachers were interviewed between 22nd February and 4th August. 3 artists and 2 of the teachers were from the case study sites.
Other stakeholders	<ul style="list-style-type: none"> 5 stakeholders from 4 arts and culture organisations were interviewed between 26th April and 10th August
Delivery Organisations	<ul style="list-style-type: none"> Initial background interviews were conducted with A New Direction and Studio 3 Arts at the start of the evaluation 5 interviews were conducted with strategic staff from Studio 3 Arts, Creative Barking and Dagenham and A New Direction at the end of the programme, between 7th July and 31st July.
Young people	<ul style="list-style-type: none"> 21 young people were interviewed during the Royal Opera House visit on 21st March. 9 of these interviews were structured and recorded. Renaisi staff had informal conversations with young people during the club observations, evaluation workshops and celebration event. Participation survey results, review sheets, quotes and lesson attendance data from one school, recordings of discussions and photos were shared with Renaisi
Observing other parts of the programme	<ul style="list-style-type: none"> Observation of the July celebration event at a host school. 12 young people completed a short survey on tablets conducted by Renaisi staff. Observation of the July celebration event for stakeholders at Studio 3 Arts.

Appendix 2: Birmingham

List of organisations and partners

Arts Organisation	Participation Partner	Sessions
The REP Bmag	Rockwood Academy & Quinton Community Group	<ul style="list-style-type: none"> • 4 x Takeover sessions (including 1 x performance: Treasure Island) • 1 x performance: Cinderella • 1 x Celebration event
Work in Progress Arts	n/a	<ul style="list-style-type: none"> • 8 x Takeover sessions • 1 x performance: Cinderella • 1 x Club Swap
Birmingham Royal Ballet	Spurgeons	<ul style="list-style-type: none"> • 6 x Takeover sessions • 1 x performance: Cinderella • 1 x additional trip: Sea Life) • 1 x Club Swap • 1 x Celebration event
Birmingham Open Media	Baskerville School (special school)	<ul style="list-style-type: none"> • 5 x Takeover sessions
Open Theatre Company	Mayfield School (special school)	<ul style="list-style-type: none"> • 5 x Takeover sessions • 1 x performance (Winne & Wilbur)
Flatpack Projects	Hodge Hill College	<ul style="list-style-type: none"> • 5 x Takeover sessions
Town Hall Symphony Hall*	Spurgeons	<ul style="list-style-type: none"> • 4 x Takeover sessions • 1 x performance: Paraorchestra • 1 x Club Swap • 1 x Celebration event
Castle Bromwich Hall Gardens*	Braidwood (School for the deaf)	<ul style="list-style-type: none"> • 4 x Takeover sessions • 1 x perf: Cinderella • 1 x additional trip
City of Birmingham Symphony Orchestra	Shenley Academy	<ul style="list-style-type: none"> • 5 x Takeover sessions (including 1 x performance: CBSO KS3 concert)
Birmingham Contemporary Music Group*	Hodge Hill College	<ul style="list-style-type: none"> • 10 x Takeover sessions • 1 x perf: Paraorchestra • 1 x Celebration event
Northfield Arts Forums	Drawn from home educated young people	<ul style="list-style-type: none"> • 12 x Takeover Sessions • 2 x perfs: Cinderella & Paraorchestra • 2 x additional trips (Sealife Centre & MJQ)
Birmingham Repertory Theatre	James Brindley School (Birmingham Children's Hospital)	<ul style="list-style-type: none"> • 6 x Takeover sessions (including 2 x performances: Strada and Tommy)

Birmingham Repertory Theatre	Bishops Challenor	<ul style="list-style-type: none"> • 4 x Takeover sessions • 1 x perf: Cinderella • 2 x extra trips: Sealife & BBC • 1 x Celebration event
Rogueplay	Sparkbank School	<ul style="list-style-type: none"> • 4 x Takeover sessions • 1 x perf: Cinderella • 1 x extra trip: Sea Life Centre
Yardley Arts Forum	Hobmoor Community Centre (Oasis Contact)	<ul style="list-style-type: none"> • 5 x Takeover sessions • 1 x perf: Paraorchestra • 1 x Club Swap • 1 x Celebration event
Writing West Midlands	Balaam Wood School	<ul style="list-style-type: none"> • 5 x Takeover sessions
Conservatoire	Small Heath Academy	<ul style="list-style-type: none"> • 6 x Takeover sessions (including 2 x performances: BMAG & Crescent Theatre)
Birmingham Opera Company	Rockwood Academy	<ul style="list-style-type: none"> • 4 x Takeover sessions / 1 x Celebration event
Women and theatre	Agencies and Fox Hollies School (special school)	<ul style="list-style-type: none"> • 5 x Takeover sessions • 1 x Celebration event
Design Team	Rockwood Academy	<ul style="list-style-type: none"> • 1 x Takeover session • 1 x perf: Cinderella • 1 x extra trip: BBC • 1 x Celebration event

* Case study clubs for the evaluation

Birmingham evaluation fieldwork

Activity	Details
Observations of club sessions	<ul style="list-style-type: none"> • Three observations of club sessions – one in each case study site between 18th February to 25th April. • One of the club sessions involved a musical workshop, and two involved the planning of the Takeover event, and Arts Award portfolios • The case studies were selected from KIM having conversations with the clubs, to gauge interest and capacity to support the evaluation.
Interviews with those delivering clubs (teachers, arts and culture delivery staff)	<ul style="list-style-type: none"> • 13 staff members involved in the delivery of the programme were interviewed from the case study sites between 18th February to the 20th July. • Interviews took place near the start of the programme and near then end to gather reflections at different stages.
Interviews with stakeholders (partner agencies, musicians, and arts and culture orgs)	<ul style="list-style-type: none"> • 7 additional stakeholders were interviewed, ranging from those working in partner agencies, other arts and cultural organisations involved in the programme, and musicians between 16th March and 25th July.

	<ul style="list-style-type: none"> • Renaisi attended a stakeholder breakfast club meeting to meet a wider group of stakeholders from arts organisations. This involved additional data collected through informal discussions from seven stakeholders
Kids in Museums	<ul style="list-style-type: none"> • Two formal interviews with the project manager at Kids in Museums at the start and end of the project, as well as informal catch ups at various stages throughout between 16th March and 8th July. • Interview with the Creative Director of Kids in Museums towards the end of the project in June.
Young people	<ul style="list-style-type: none"> • 30 young people across the programme took part in evaluation discussions. • 11 of these were engaged on the case study site visits between 19th May and the 15th June. • 7 young people were engaged through semi-structured interviews, 3 of which were conducted through a sign language interpreter. • 4 young people completed evaluation worksheets with a researcher on case study site visits. • The remaining 19 young people were engaged at the celebration event. 5 in a small focus group and 14 then completed evaluation worksheets with a researcher at the celebration event. • Additional evaluation data collected by clubs and Arts Award submissions were shared with Renaisi.
Observing other parts of the programme	<ul style="list-style-type: none"> • Three takeover days – one for each of the case study sites between 6th May and the 10th June. • Attended and observed two celebration events at the end of the programme on the 15th June 2017

Appendix 3: Liverpool and Blackpool

Schools involved in the North West

Liverpool	Blackpool
<ul style="list-style-type: none"> Academy of St Francis of Assisi* De La Salle Academy* North Liverpool Academy King's Leadership Academy Harmonize (PRU) 	<ul style="list-style-type: none"> Montgomery High School* St Mary's Academy Park Community Academy* South Short Academy Unity Academy

* case study schools in the evaluation

Venues and experiences in the North West pilot

Venue/Orgs	Experiences accessed	Number of CCP visits	Art form (of the venue)
Grundy Art Gallery and library, Blackpool	Heritage tour Workshop with Posca Pens	7	Museums/galleries
Harris Museum Preston (and Flag Market)		1	Museums/galleries
International Slavery Museum, Liverpool		5	Museums/galleries
Tate Liverpool		3	Museums/galleries
World Museum, Liverpool		3	Museums/galleries
Mersey Maritime Museum, Liverpool		7	Museums/galleries
Museum of Liverpool		1	Museums/galleries
Manchester Art Gallery		2	Museums/galleries
Manchester Museum		1	Museums/galleries
Football Museum, Old Trafford		1	Museums/galleries
National Football Museum, Manchester		1	Museums/galleries
Museum of Science and Industry, Manchester		2	Museums/galleries
National Gallery, London		1	Museums/galleries
V&A Museum, London		1	Museums/galleries
London Transport Museum		1	Museums/galleries
National Science Museum, London		1	Museums/galleries
Blackpool heritage attractions – Tower, Dungeon, Grand Theatre		5	Heritage
	Heritage tour Zero for the young dudes Running Wild Julius Caesar COAL	7	Heritage
Winter Gardens, Blackpool	Heritage tour Alice in Wonderland	4	Heritage
The Florrie, Liverpool		1	Heritage
The Lowry, Manchester	Art Workshop Drama workshop	7	Theatre and drama

	Fantastic Mr Fox Drama Workshop Hansel and Gretel Dance sampled Curious Incident		
Crosby Beach	Another Place, Anthony Gormley	3	Arts, craft, design
My Chocolate, Manchester	Chocolate making workshop	1	Arts, craft, design
Harry Potter World		1	Film, video, cinema, radio
HOME, Manchester	Tour Chitty Chitty Bang Bang screening	1	Film, video, cinema, radio
Life animated cinema, CLC		1	Film, video, cinema, radio
Southbank Centre London		1	Film, video, cinema, radio
John Rylands Library, Manchester		1	Libraries
Blackpool library		2	Libraries
Central Library, Manchester		1	Libraries
Katumba Drumming		1	Music
Resonate		1	Music
Birmingham Hippodrome	Curious Incident of the Dog in the nighttime	1	Theatre and drama
Blackpool Opera House	Wizard of Oz live	1	Theatre and Drama
Liverpool Empire Theatre	Billy Elliot Rent	1	Theatre and Drama
Shiverpool	Acting walk	2	Theatre and drama
Manchester Palace Theatre	Grease	1	Theatre and drama
Lyceum Theatre	Lion King	1	Theatre and drama
London New Theatre	School of Rock	1	Theatre and drama
Movema Dance Company	Workshop	1	Dance
Tate Modern London		1	Arts, craft, design
African Culture workshop, ACD Arts		1	Other
DEPART Circa, Stanley Park, Blackpool		1	Other – circus
Gandeys Circus, Liverpool		1	Other – circus
Graffiti walk/Illuminasia, Blackpool		1	Other – street art
Ninja Warrior Class, Spring City, Liverpool		1	Other
Graffiti workshop Blackpool		1	Other – street art
Skool of Street, Revue Community Centre, Blackpool		2	Other – street art
Street Style Surgery		1	Other – street art
Yo Sushi School, Liverpool		1	Other
ZAP graffiti, Liverpool		2	Other – street art
Ceramic tile workshop, Liverpool		1	Arts, craft and design
Zip World Slate Caverns, Bounce Below, Wales		1	Heritage
Liverpool open tour bus		1	Heritage
Madame Tussauds, Blackpool		4	Museum/gallery

Liverpool and Blackpool evaluation fieldwork

Activity	Details
Observations of club sessions	<ul style="list-style-type: none"> These took place in two case study sites in Liverpool and two in Blackpool between 6th March, and 30th June. The case studies were selected in consultation with Curious Minds based on their knowledge of schools that would be willing to support additional visits from the evaluation team. Two of the club visits involved observing planning and reviewing of trips; one involved the club taking part in a workshop; and another was an INSET day where the club were working on their Arts Award.
Interviews with culture and teacher coaches	<ul style="list-style-type: none"> 3 culture coaches and 4 teacher coaches were interviewed – all from the case study sites between 6th March and 30th June 2 of the teacher coaches were interviewed twice at the start and end
Other feedback from coaches	<ul style="list-style-type: none"> Informal group discussions were held with coaches at two of the Arts Award moderations (one in Liverpool in the Spring term, and one in Blackpool in the Summer Term) This involved an additional 6 culture coaches and 3 teacher coaches The Curious Minds mid point feedback session with coaches in April was observed with detailed notes taken Curious Minds shared their feedback from additional interviews conducted with 7 coaches at the end of the programme
Other stakeholders	<ul style="list-style-type: none"> 7 stakeholders were interviewed between 3rd May and 7th August These included representatives from both LCEPs, and 4 arts and culture organisations (2 in Blackpool and 2 in Liverpool) Notes from Curious Minds' feedback session with arts and culture organisations in September were shared
Curious Minds	<ul style="list-style-type: none"> Initial background interviews were conducted with Curious Minds at the start of the evaluation, and a mid point interview was conducted in March with the Cultural Citizens Coordinator The CEO, Deputy CEO, Head of Inclusion and Innovation and Cultural Citizens Coordinator at Curious Minds took part in a focus group to reflect on the programme as a whole in August 2017
Young people	<ul style="list-style-type: none"> 17 young people took part in paired or group discussions as part of the external evaluation in June from three of the case study schools Informal group discussions were held with 7 young people at two of the Arts Award moderations 4 schools returned completed evaluation sheets/activities from clubs Taking Part survey results, Arts Box portfolios, review sheets, the Culture Counts survey responses and photos were shared with Renaisi
Observing other parts of the programme	<ul style="list-style-type: none"> Observations of the May Blackpool Celebration event and the July Liverpool event Observations of the May Liverpool Arts Award moderation and the Blackpool Arts Award moderation These opportunities were used to talk to coaches, young people and Curious Minds on a more informal basis