



**Evaluation of the  
Cultural Citizens  
Programme pilot:  
Overall report  
November 2017**



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## Executive Summary: Cultural Citizens Programme at a glance



The **Cultural Citizens Programme** pilot aimed to introduce 11-14 year olds from disadvantaged backgrounds to arts and culture near where they live, and build their confidence to continue their engagement.



The pilots took place in **Barking and Dagenham, Birmingham and Liverpool and Blackpool** in 2016-17, funded by an Arts Council England grant of **£479,700**.



Each area adopted a different **model**, but they all involved young people working together in **clubs**.



Within a **short timescale**, the pilots met their targets, and the CCP was **very well received** by those who took part.



This **evaluation** explored **what took place** in each pilot area, and the **short term outcomes** for young people and the organisations involved.



It draws on learning from across the sites to make **recommendations** for the CCP in the future

**774**  
young  
people

642 remained engaged throughout  
55% were female and 45% were male  
The majority were aged 11-15

**105**  
Arts  
organisations

Young people took part in 332 arts and cultural experiences, across 12 art forms

**66%**

said they never or irregularly took part in arts and culture activities prior to the CCP

**544**

Young people achieved an Arts Award

**97%**

rated the CCP either 'very good' or 'good'

### CCP participants and skills

67% developed their teamwork skills  
65% developed confidence  
55% developed their communication skills



**60%**

said they would visit more arts and culture venues in their spare time

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We would also like to thank all the staff involved in delivering the pilot, young people and other stakeholders who gave their time so generously to speak to us.

Finally, the support of the Arts Council England team who commissioned this evaluation has been invaluable in terms of guiding and providing feedback on the evaluation as it progressed.

**Louisa Thomson, Lisa Young, Olivia Petie and Arran Murray-Sanderson**  
**Renaisi: November 2017**

## Photo and image credits

Each pilot area provided the photos used in this report.

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

Birmingham – Paul Stringer

Liverpool and Blackpool – Claire Griffiths

Icons are from The Noun Project

# Evaluation of the Cultural Citizens Programme pilot: Overall report

## 1. Introduction



*Everyone should enjoy the opportunities culture offers, no matter where they start in life. (Culture White Paper)*



In March 2016, the Government published the Culture White Paper setting out its approach to public support for art and culture. Increasing opportunities for children and young people to experience and understand culture was a prominent theme.

The White Paper emphasised that there are different opportunities available in school and through initiatives in arts and heritage organisations for both formal and informal cultural learning. However, it called for a clearer focus on those ‘least well served’. A commitment was made to fund a new Cultural Citizens Programme (CCP) pilot, with the overall aims of:

- Introducing 11-14 year olds from disadvantaged backgrounds to publicly funded arts and cultural venues and sites in and around where they live
- Giving young people the confidence to continue their engagement with local arts organisations

The CCP pilot involved three areas – **Barking and Dagenham, Birmingham** and the **North West (Liverpool and Blackpool)**, funded by an Arts Council England (ACE) grant of £479,700 from September 2016 to August 2017.

An evaluation of the pilot was commissioned at the end of November 2016. This report presents the overall findings from the three pilots and makes recommendations for the future of the CCP.



## 2. Context

### 2.1 Why do we need a Cultural Citizens Programme?

The benefits of engaging with arts and culture have been articulated on many levels – from the intrinsic enjoyment of an experience; the personal and social value that might arise from cultural engagement such as improved self-esteem, confidence and wellbeing; through to improved educational outcomes and routes into further training and employment.<sup>1</sup>

The CCP does not sit in isolation. There has been an increased focus in recent years by ACE, under the strategic aim of Goal 5 (to give every child and young person the opportunity to experience richness in the arts), on both increasing *opportunities* for young people to engage with arts and culture, but also on improving the *quality* of those experiences. Initiatives include:

- **Investment in the sector** through music and cultural education programmes, and the National Portfolio organisations.
- **The Cultural Education Challenge** - a call for the art, culture and education sectors to work together to offer a consistent and high cultural education for all children and young people – joining up a local offer through Cultural Education Partnerships.
- **Seven Quality Principles** that were developed in collaboration with children and young people and arts and cultural organisations to help ‘raise the standard of work being produced by, with and for young people’.
- **The Quality Metrics** – a sector led project using self, peer and public assessment to capture the quality of art and cultural work. This has included looking at how a set of metrics could align with the quality principles and be suitable for participatory work with young people.<sup>2</sup>

The CCP aims to address two of the main issues that can hinder progress towards the ‘meaningful relationships with culture’ for disadvantaged young people envisioned in the Culture White Paper:

- That there are **known access barriers** that young people face – including practical issues (cost, travel, location, knowledge about what is available) and social and attitudinal factors (parental and peer influence, confidence, lack of interest, other life demands).<sup>3</sup>
- That arts and culture organisations can struggle to **effectively reach the most marginalised** through their children and young people’s programmes and activities, exacerbated by issues with time and resources.

### 2.2 What does being a Cultural Citizen entail?

The issues outlined above combine to make an ‘engagement gap’ that needs to be overcome.<sup>4</sup> The

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<sup>1</sup> For example: Arts Council (2014) *The Value of Arts and Culture to People and Society: An Evidence Review* Manchester: Arts Council; Crossick, G & Kaszynska, P (2016) *Understanding the value of arts and culture: AHRC Cultural Value Project* Swindon; AHRC; Cultural Learning Alliance (2016) *Imagine Nation: The value of cultural learning* London: CLA

<sup>2</sup> Arts Council England (2015) *Developing Participatory Metrics report* Manchester: ACE

<sup>3</sup> For example: Little, B (2015) *Disadvantage and cultural engagement – a study into the lives of young Londoners* London: A.N.D; Whittaker, S (2016) *Hurdles to the participation of children, families and young people in museums: a literature review* London: Kids in Museums; Bunting et al (2008) *From indifference to enthusiasm: patterns of arts attendance in England* London: ACE

<sup>4</sup> Doeser, R (2015) *Step by step: arts policy and young people 1944-2014* London: King’s College

particular choice of 'Cultural Citizens' to describe the programme is therefore significant in explaining both the goals and approach taken.

- Even if a high quality arts and cultural offer is available in a local area, and organisations have the skills and capacity to engage disadvantaged young people, there is still no guarantee that young people will feel that these opportunities are 'for them' and actively seek them out.
- Some young people will need support to access and engage in arts and culture for the first time, developing their awareness and knowledge of what it means, and what is available.
- The citizenship dimension then becomes crucial – the support young people receive focuses on developing their self-efficacy and agency to give them the confidence to continue to engage in whichever way *they* choose, on their own terms.<sup>5</sup>

#### Being a Cultural Citizen means being...<sup>6</sup>

- **Culturally aware** – I know what's on offer to me and how to get involved
- **Culturally literate** – I can talk about arts, culture and heritage and explain what they mean to me, my friends and my community
- **Culturally productive** – I can make, perform, sing, act, play, compose
- **Culturally knowledgeable** – I understand the process of creating things, and that helps me make sense of my own experience and understand other cultures that might be different to my own
- **Cultural leader** – I can lead so that as young people we can contribute to and shape what's on offer, including taking on roles in arts and culture organisations
- **Culturally aspirational** – I can see what future career pathways in the arts might look like



Any young person can display the different behaviours, knowledge and attitudes listed above, without having to be a 'cultural citizen'. However, what the CCP offers is an overall identity and a wider sense of belonging with their peers – for those who lack opportunities to develop these different aspects of cultural engagement for a variety of reasons.

## 3. The evaluation of the CCP pilot

### 3.1 Evaluation aims and approach

The **two overarching aims** of the evaluation of the CCP pilot were to:

- Learn about how the CCP was delivered in each pilot area, and develop recommendations for its future rollout
- Understand the short term outcomes and impact of the CCP on young people and organisations involved

<sup>5</sup> Young people feeling able to make their own decisions and taking responsibility for their lives and communities (Citizenship Foundation definition)

<sup>6</sup> Definition amended from the North West pilot site ACE grant application

### Process evaluation questions:

- How effective was the pilot area in reaching the targets set?
- Who was involved in each pilot area and how?
- What were the views of those involved on what worked well or could be improved?
- How did the programme interact with existing partnerships and programmes for young people? Were new partnerships created?
- What are the key lessons for the model to be replicated or increased in scale?



### Outcomes evaluation questions:

- Did the CCP contribute to young people's enjoyment, awareness, knowledge of and confidence to engage with arts and culture?
- Were there any indications of personal and social outcomes for young people as a result of the pilot?
- How might the CCP support young people to confidently engage with arts and cultural organisations in the future?
- What impact has the CCP had on arts and culture organisations and schools?



The main evaluation activities were:

- **A set up stage** which involved familiarisation with each site, and running a workshop with delivery partners to review the CCP theory of change
- **A young people's survey** for participants to complete at the start and end of their CCP involvement
- **Qualitative fieldwork** in each pilot area, focussing on case study sites at different points in the programme delivery
- Sites **sharing their own data** collected as part of programme delivery
- **Video ethnography** in one of the Liverpool schools

A longer explanation of the methodology, as well as some of the issues with the survey in particular can be found in the appendix to this report.



Figure 1: The main engagement activities for the evaluation



The evaluation approach increasingly involved a more embedded style - collecting data in ways that could fit around the demands of delivering a pilot programme in a tight timescale. This allowed the evaluation team to address the formative and summative elements included in the evaluation questions, whilst also adopting a developmental approach. Sites were supported to reflect on their activities, and understand the strengths and challenges for those involved. It is worth noting that this research is not the bespoke evaluation proposed in the Culture White Paper which outlined the need to look at the impact of the CCP on participants' educational attainment and match pilot participants with non-participating control areas. This was viewed as being unrealistic within the scope of a pilot.

The evaluation deliberately did not compare the merits of the three different approaches, as each was developed in response to their local contexts. This report draws together the insights from all three pilots and should be read in conjunction with the more detailed individual site reports published separately.



### 3.2 Outcomes for young people

The evaluation team explored with delivery partners which outcomes for young people might realistically be expected during their short involvement with the CCP. Priority was given to:

- **A small set of changes in behaviour and attitudes towards arts and culture** that might directly arise from engagement in the arts and culture opportunities provided to young people through the CCP
- **Skills and personal and social outcomes** that could be fostered through participation in the CCP as a whole – either from arts and cultural opportunities, or through working with peers and trusted adults in clubs
- **Early indications of young people's aspirations or next steps after the CCP**, whilst recognising that there would not be the opportunity to track what young people go on to do and to establish whether the CCP had an influence on this

This reflects a recent call to put 'the experience of individuals back at the heart of ideas about cultural value', before then expanding this to understand the benefit on communities, wellbeing and urban life - as well as caution about over emphasising the link between cultural learning and improvements in attainment.<sup>7</sup>

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<sup>7</sup> Crossick, G & Kaszynska, P (2016) *Understanding the value of arts and culture: AHRC Cultural Value Project Swindon*



Table 1: Outcomes discussed with delivery partners at the CCP Theory of Change workshop

Outcome	Explanation in the CCP context
<b>Engagement with arts and culture</b>	
<b>Awareness of arts and culture</b>	Young people are introduced to arts and cultural organisations in their local area (and beyond)
<b>Enjoyment of arts and culture</b>	Young people enjoy the arts and cultural experiences they have been introduced to as part of the CCP
<b>Knowledge of arts and culture</b>	Young people develop their understanding and appreciation of different art forms. Young people develop their abilities to reflect on their arts and cultural experiences, as well as potentially learning new artistic skills
<b>Confidence to engage with arts and culture</b>	Young people are supported to overcome barriers to engagement with arts and culture and feel able to access arts and cultural organisations
<b>Skill and personal and social outcomes</b>	
<b>Confidence and agency</b>	Young people are given opportunities to develop a sense of self-worth and belief in their abilities through being given new opportunities outside school
<b>Teamwork</b>	Young people have the opportunity to work with their peers and build positive relationships, make new friends, and reach collective decisions
<b>Communication</b>	Young people are supported to listen to each other and explain their arts and cultural preferences verbally and in writing
<b>Leadership</b>	Young people have the opportunity to play active roles in running events, taking ownership of activities and inspiring others
<b>Organisational skills</b>	Young people are given responsibility to plan and organise visits to arts and cultural organisations, or take on roles within them requiring navigation of resources and problem solving
<b>Future aspirations</b>	
<b>Engagement with arts and culture</b>	Young people feel confident and empowered to continue to engage with arts and cultural opportunities in their local area – through visiting places, or actively taking part
<b>Careers in the arts and culture sector</b>	Young people gain knowledge of the opportunities available in the arts and cultural sector

## 4. What took place in the CCP pilots?

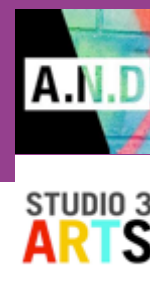
### 4.1 Pilot area approaches

The overall brief for the three pilots was to provide a wide range of arts and cultural experiences for 11-14 year olds in areas that had been chosen because of their low cultural participation and high deprivation. Each area was given the freedom to design an approach that would enable them to engage 200 young people across a variety of different art forms, whilst supporting young people through the Arts Award.<sup>8</sup> The delivery models for each area are explored in depth in the site reports but can be summarised as follows:

<sup>8</sup> Barking and Dagenham and the North West offered the Bronze Arts Award; Birmingham offered Explore, Discover and Bronze

### Barking and Dagenham:

- Delivered by A New Direction (the bridge organisation for London); Studio 3 Arts (a grassroots arts organisation); and Creative Barking and Dagenham (a consortium of organisations formed as part of Creative People and Places)
- 20 after school sessions in five schools for up to 60 young people delivered by teachers and artist facilitators
- Four trips to arts and cultural organisations across London



### Birmingham:

- Delivered by Kids In Museums – a national charity which aims to make museums and galleries more open and welcoming for children, young people and families
- 20 different arts and cultural organisations in Birmingham hosted a minimum of four club sessions leading to a takeover event or activity
- Referrals were made via schools and other organisations working with young people
- Young people were offered the opportunity to go on four additional arts and cultural trips



### Liverpool and Blackpool:

- Delivered by Curious Minds (the bridge organisation for the North West)
- 10 after school clubs held over one term, with groups of 10 young people – 10 schools were involved, and each had 2 cohorts of young people (one in the Spring term; one in the Summer term)
- Young people supported by culture and teacher coaches to choose and plan five or more cultural visits which has to fulfil a set of challenge criteria



## 4.2 Who were Cultural Citizens?

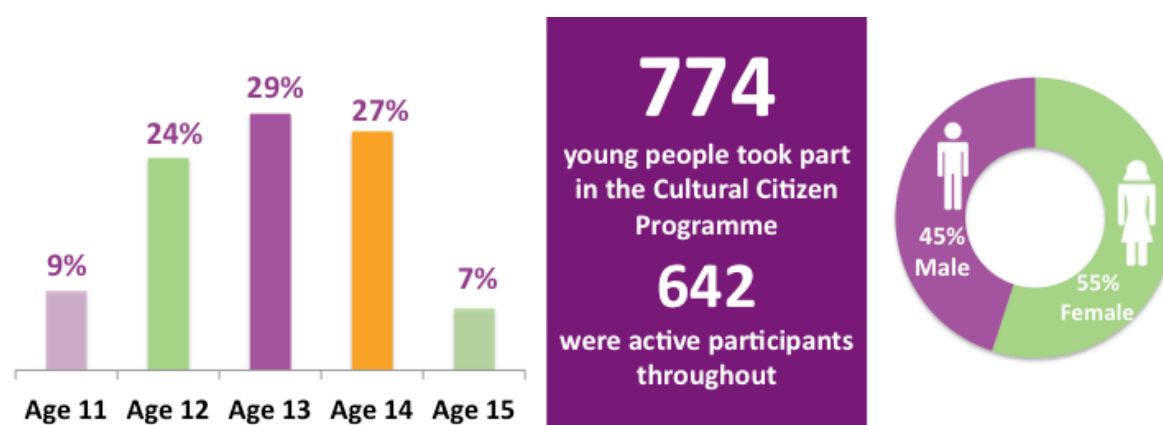


Figure 2: CCP participants across all 3 sites by total number of participants, gender and age.<sup>9</sup>

<sup>9</sup> The total active participant figure is based on the total number of eligible young people who attended four or more sessions in Birmingham, and the total number of young people entered for Arts Award in Liverpool and Blackpool and Barking and Dagenham. Some older age groups were included in the North West in a SEN school and Birmingham worked with some young people who were younger (though did not count these towards their 'eligible' total).

The numbers engaged exceeded the targets set by ACE. Although each area worked with young people from disadvantaged backgrounds, the primary recruitment criteria varied. In Barking and Dagenham, young people were initially approached on the basis of meeting the Free School Meals (FSMs) criteria; in Liverpool and Blackpool, the pilot involved young people who were identified as having low levels of arts and culture participation, combined with teacher knowledge of other forms of disadvantage; and Birmingham defined disadvantage as young people either living in one of the city's 25 priority neighbourhoods, or disabled, looked after or a young carer.

This meant that socio demographic data was not recorded in the same way across the sites. However, from the available data, it was possible to establish that of the young people involved:

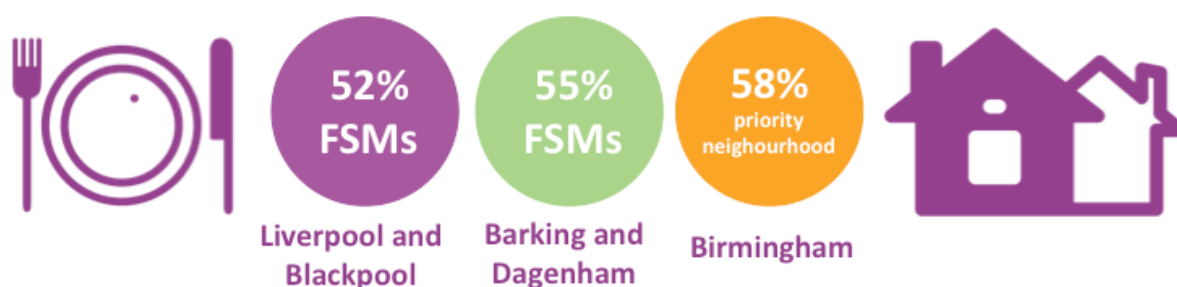


Figure 3: Key demographic data for the CCP participants

In light of the challenges in capturing consistent socio demographic data, an analysis was undertaken of the mainstream schools involved in all three sites based on the DfE's school dashboard data.<sup>10</sup> The school characteristics of the 19 mainstream schools revealed that:

- All had higher than national average pupils on FSMs
- 12 had persistent absences higher than the national average
- 10 had higher percentages of pupils with EAL than the national average
- 8 were either below average or well below average on progress score 8<sup>11</sup>

Although this does not provide further detail on the CCP cohort, it does help to illustrate that the CCP involved working in schools and areas facing multiple challenges and disadvantage.

### 4.3 The CCP young people and their existing arts and culture engagement

The young people who took part in the CCP pilot were not young people who defined themselves as regularly taking part in arts and culture in their spare time.

As figure 4 shows, the young people's baseline survey revealed that 38% said they never take part in arts and culture, and a further 28% said they took part in arts and culture only once or a few times a year.

<sup>10</sup> 4 in Liverpool; 4 in Blackpool; 5 in Barking and Dagenham and 6 in Birmingham. A PRU, 6 special schools, and a school for the deaf were also involved though their data is not fully captured on the DfE dashboard so not included in this analysis

<sup>11</sup> The measure used by the DfE of pupil results and how much progress they have made since the start of secondary school

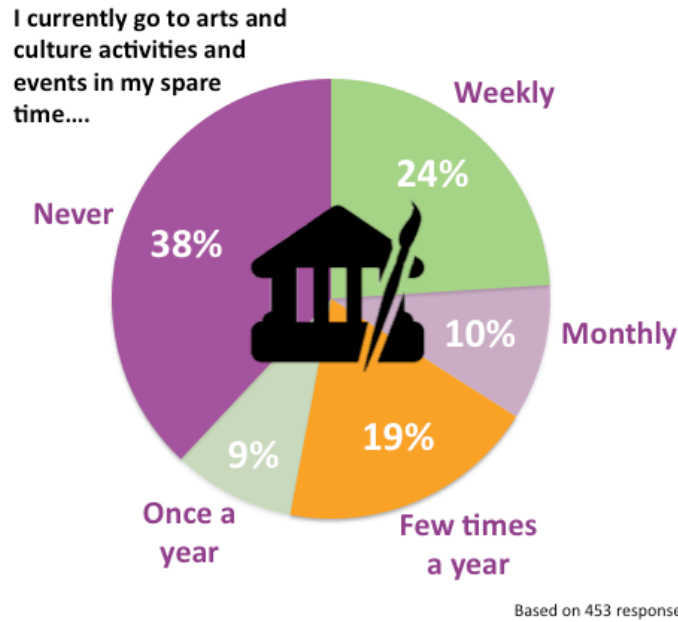


Figure 4: Arts and cultural engagement of CCP participants at the start of CCP

The pilot areas conducted additional surveys to understand the nuances of young people's existing preferences and frequency of engagement prior to the CCP in more detail.<sup>12</sup> In addition, each site incorporated time into their early sessions with young people exploring their perceptions of arts and culture, and understating what it meant to them.

Figure 5 shows the most popular reasons young people gave for wanting to take part in the CCP.

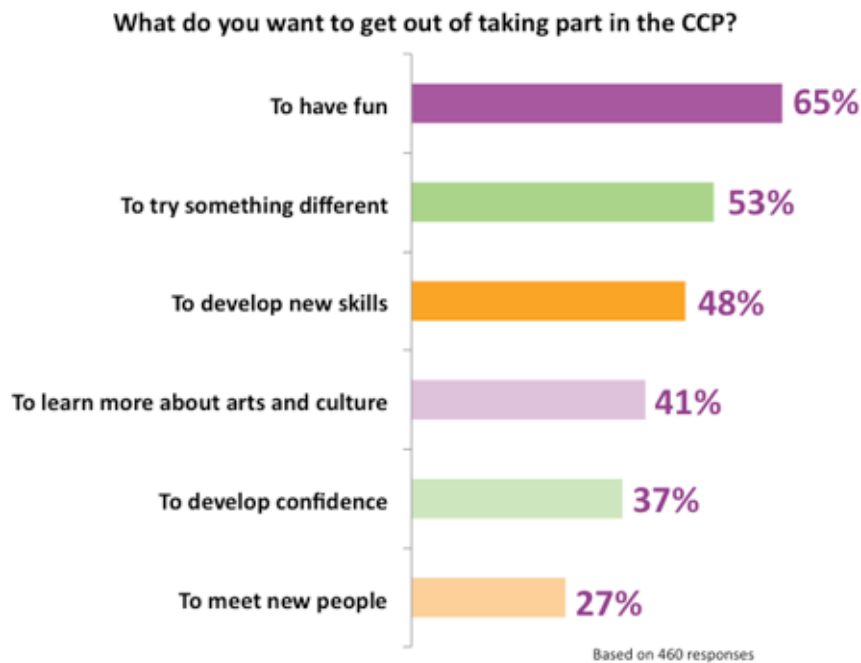


Figure 5: Young people's motivations

<sup>12</sup> The North West pilot used an adapted version of the Taking Part survey before this evaluation started. Renaisi adapted this for use in Barking and Dagenham but this was conducted after the programme had started. Birmingham also used an amended version of the Taking Part survey but this was not analysed as part of the evaluation due to inconsistent completion and returns.

The evaluation interviews supported these findings – the idea of doing something fun and new was a primary motivating factor.

“

*It was a chance to do things you wouldn't get a chance to do. I felt lucky to be chosen. (Young person, Liverpool)*

”

Others were more apprehensive at first, feeling shy or nervous, or assuming that it might be dull.

“

*My preconceptions were like... I thought this would be quite boring. I didn't think there was anything that I could learn to do with arts and culture. (Young person, Blackpool)*

”

Although the promise of visits and trips was clearly a hook for some young people, the sense of excitement was often linked to knowing they would be doing something with friends out of school - rather than being explicitly connected to arts and culture.

#### Survey analysis note:

It was possible to analyse some of the survey responses by how the CCP respondent had defined their current participation in arts and culture in the baseline survey. Responses were grouped to create three categories of CCP young people:



- **Regular participants** – those who said they take part in arts and culture weekly or monthly
- **Irregular participants** – those who said they take part in arts and culture once a year, or a few times a year
- **Never participants** – those who said they never take part in arts and culture

Those young people who were starting from a base of never taking part in arts and culture were noticeably more motivated by wanting to have fun than to learn about arts and culture – 61% of the ‘never participating’ group chose ‘to have fun’, compared with 30% choosing ‘to learn more about arts and culture’.

In contrast amongst the ‘regular participant’ group, 48% of respondents chose ‘to have fun’, and 41% chose ‘to learn about arts and culture’.

Although fun was still a primary motivator, the survey results suggest that if you were a ‘regular’ participant in arts and culture at the start of the CCP, you were more likely to identify learning about arts and culture as a motivating factor.

## 4.4 What opportunities to engage with arts and culture did CCP offer young people?

The opportunity that CCP presented for exposure and immersion in arts and culture was apparent. 105 different venues/arts organisations were involved, with young people taking part in 332 different arts and cultural experiences across 12 different art forms. This arts and cultural engagement was supported through just under 400 club sessions in total across all three sites.

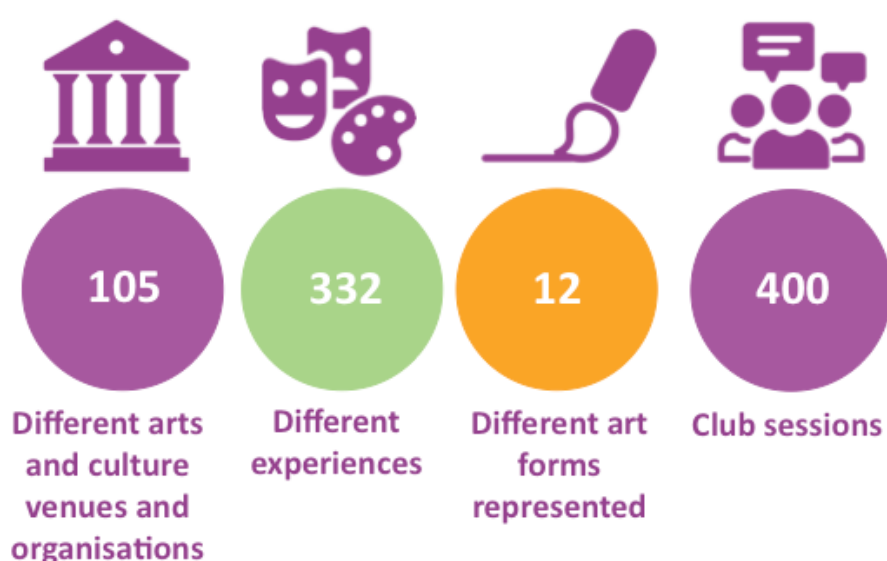


Figure 6: Main programme activities across all three sites

Figure 7 on page 14 summarises the venues and organisations involved, and full lists of the organisations and experiences involved can be found in the Appendix of the CCP site reports.

The pilot provided young people with a myriad of ways to experience arts and culture. The Cultural Learning Alliance distinguishes between young people creating, participating in, or being audiences for culture as both ‘makers and consumers.’<sup>13</sup> This is a helpful frame to classify the CCP activities as it avoids labelling them as either active or passive (which risks implying a hierarchy in depth of engagement) as well as the definitional confusion that can arise over the line between ‘engagement’ and ‘participation’.

Table 3: CCP opportunities to engage with arts and culture

<b>Consumer</b>	<ul style="list-style-type: none"> <li>• Being an audience member – e.g. going to an exhibition, watching a play, a film</li> <li>• Participating in an activity in a cultural setting – e.g. guided tour, talks that aid interpretation/reflection</li> <li>• Learning about how an arts and culture organisation works/how a performance is put together – seeing behind the scenes</li> </ul>
<b>Maker</b>	<ul style="list-style-type: none"> <li>• Creating – through workshops focusing on particular skills</li> <li>• Producing – devising performances, films</li> <li>• Performing – in front of peers</li> <li>• Taking over – running aspects of an arts and culture organisation</li> </ul>

<sup>13</sup> Key terms and definitions – Cultural Learning Alliance website





Figure 7: Summary map of CCP visits

## 4.5 How much did the CCP cost?

The CCP was funded with a grant of £479,700, split between the sites. The individual site reports discuss some of the budget pressures, but all areas delivered the pilot within their grant allocation.

Table 4: The CCP budget for each site<sup>14</sup>

Pilot site area	Activity	Budget
<b>Barking and Dagenham</b> Total grant: £150,000	Staffing and overheads	£34,316
	Production and Arts Awards	£11,855
	Visit Budget for schools	£100,322
	Contingency/other	£3,507
<b>Birmingham</b> Arts Council grant: £163,700 Arts Connect Support £4,000 Total: £167,700 <sup>15</sup>	Staff	£58,899
	Planning and recruitment	£2,424
	Arts Award	£2,840
	Office costs, equipment and travel	£18,971
	Marketing/PR/events	£21,411
	Budget for organisations hosting clubs	£61,649
	Contingency/other	£1,296
<b>Liverpool and Blackpool</b> Total grant: £166,000	Staffing and overheads	£37,430
	Training and resources	£6,000
	Arts Award	£7,600
	Visit budget for schools and culture coaches	£112,145
	Contingency/other	2,825

<sup>14</sup> These figures are based on the end of grant activity reports submitted to ACE by each pilot site. Birmingham reported a £210 underspend.

## 5. The impact of the CCP

### 5.1 Young people's art and cultural engagement

#### Enjoyment of the CCP experience

“ I learnt that there are amazing and interesting cultural events that go on in these cultural venues and I learnt a lot about art careers, how stories are told through many forms of art and how you can open your mind to what else is going on within the arts. (Young person, Barking and Dagenham) ”

The enjoyment that young people got from the arts and cultural experiences that the CCP offered was apparent in the evaluation feedback across all three pilot sites. Young people were confidently able to identify their favourite moments, and gave assertive reasons for wanting to recommend experiences to others. Enjoyment and appreciation largely arose from the variety of art forms they had experienced, having fun, and being provided with opportunities to learn new things.

“ It was really nice to learn about the stories of the music and why they have different tempos. I would highly recommend for others to come and see them perform. (Young person, Birmingham) ”

Overall satisfaction with the CCP was very high amongst participants. 97% of survey respondents rated their enjoyment of the CCP at the end as either 'very good' or 'good'.

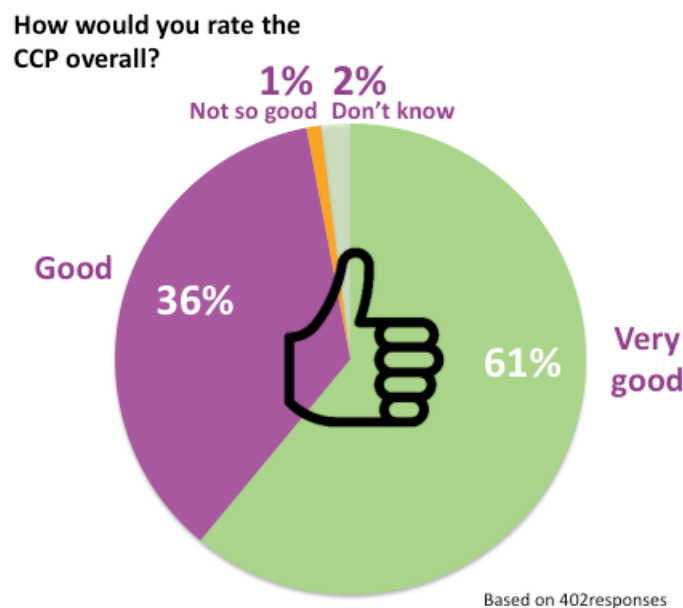


Figure 8: Young people's rating of the CCP programme at the end

There were some indications that programme satisfaction could vary depending on starting points – a higher percentage of the ‘never participating’ group rated the CCP ‘very good’ – 74%, compared with 64% for the ‘regular participants’.

## Arts Award



544 young people achieved an Arts Award through their participation in the CCP and the majority of these were Bronze – this represents 85% of the active CCP participants.<sup>16</sup>

This was viewed by the delivery partners as a significant achievement given the short length of the CCP, and the starting points of the young people involved where cultural participation was far from being the norm.

“ I think it’s going to be a sense of achievement for them. These aren’t the kinds of students who get brought up in an assembly, and given a really nice looking certificate. (Delivery staff, Liverpool) ”

Whilst it could be hard to encourage young people to reflect on experiences, the priority given to reviewing visits and trips helped to nurture critical reflection. Young people were supported to develop a vocabulary and confidence to discuss what they had been doing and articulate their likes and dislikes. The high pass rate for the Arts Award gives an indication of both the level and quality of work that went into the Arts Award as part of the CCP. All sites reported that young people became more aware of a wide range of art forms, being able to identify and define different forms of arts and culture, and be challenged and stretched through their engagement with new experiences.

“ You can’t teach confidence unless you’re giving young people the opportunities and the skills to test that out. (Delivery partner, Barking and Dagenham) ”

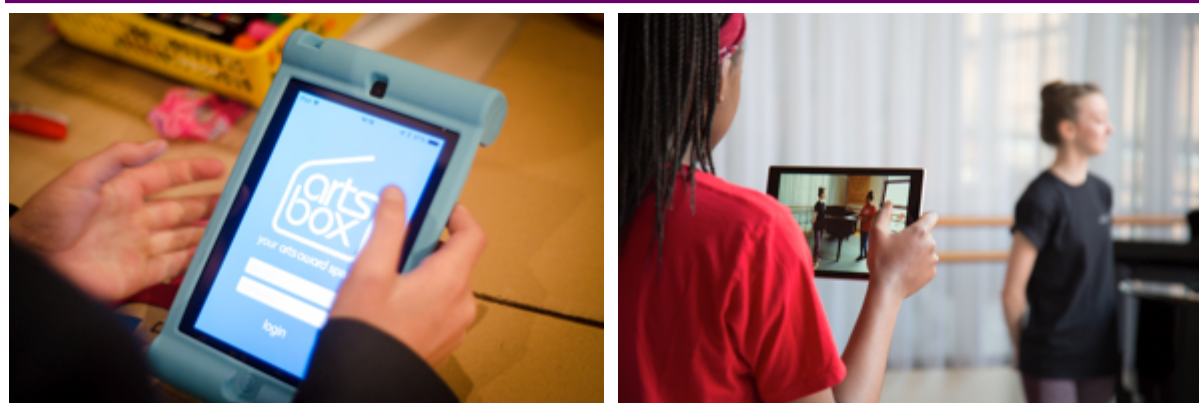
## Awareness and knowledge of arts and culture

In the young people’s survey, respondents were asked to rate the extent to which they agreed with a set of statements about arts and cultural engagement and skills, in order to see if there were any changes by the end of the pilot. These are explored in each site report, as not every area completed

<sup>16</sup> 105 young people did ‘Discover’ and 7 did ‘Explore’ in Birmingham

the survey in the same way, which limits the ability to analyse the responses of the whole CCP cohort.<sup>17</sup> However, in all areas, the largest number of young people reporting a positive change at the end of the CCP was in response to: **I know about different arts and cultural activities and events taking place near where to I live.**<sup>18</sup>

This suggests that a core programme outcome was achieved. When the results were analysed in more detail, the number of young people who reported a positive change for this statement was 76% for the 'never participating' group, and 64% for the 'regular participating' group. More young people from the 'never participating' group also identified that they felt more confident going to arts and cultural events and activities in their spare time (53% compared with 27% for the 'regular participant' group). This suggests that the CCP had a greater impact on awareness of arts and culture opportunities and confidence to engage for those who started from a low base – the group that the CCP intended to target.



Each site report explores the specific ways that the different delivery models encouraged young people's engagement with arts and culture, and supported their awareness and knowledge of arts and culture to increase, as well as their confidence to participate. There were a number of common themes across all areas that are summarised in Figure 9 below – from the feedback and examples from young people and delivery staff on their enjoyment of the CCP experience, and the changes in attitudes and behaviour in their engagement with arts and culture.

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<sup>17</sup> The methodology appendix explains in more detail the limitations with the survey data

<sup>18</sup> 86% of young people in Liverpool and Blackpool, and 49% in Birmingham reported a positive change, and in Barking and Dagenham the change between the pre and post score was 1.54





Figure 9: Arts and cultural engagement outcomes for young people from across the sites



## Personal and social skills

The survey asked young people to reflect on the skills they felt they had developed during the CCP.

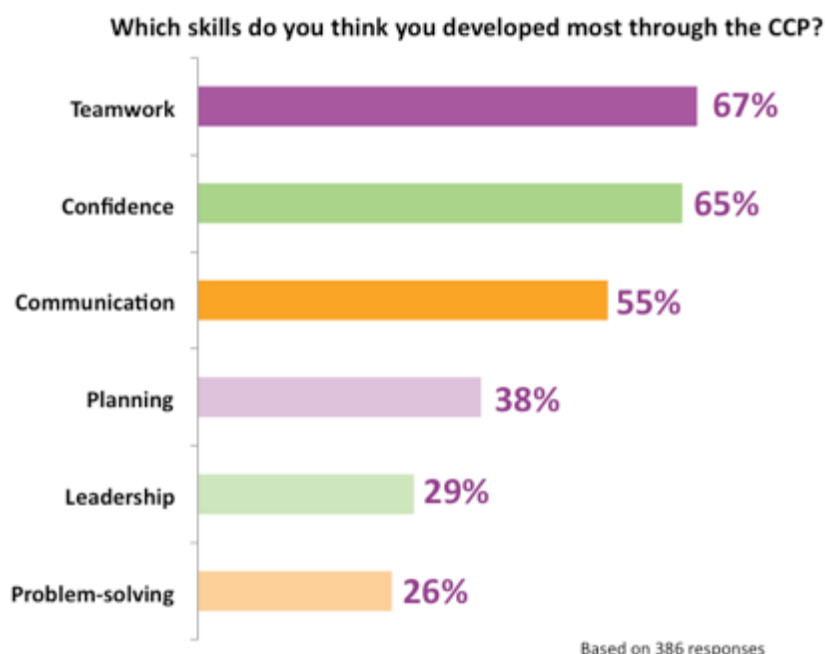


Figure 10: The percentage of young people reporting skills development at the end of the CCP

All three sites involved a club model and this was one of the main ways that young people were supported to develop personal and social skills. The site reports explore these in more detail, but the common aspects that were highlighted in all three areas support the survey findings above:

- **Confidence:** Young people's confidence and agency grew during the CCP more broadly beyond their confidence to engage with arts and culture. This could be through being chosen to do something special, being trusted to be independent and make decisions, the value of their contributions being recognised and being taken out of their comfort zones.

“ They've done something, they know they've got that, and they can look back on it and they can use that as a tool to keep building their blocks of their lives as they go forward, and I think this project has been lovely for that. (Stakeholder Birmingham) ”

- **Teamwork:** The process of working in groups and being given responsibilities to choose and plan trips, or takeover an activity in an organisation developed young people's teamwork skills. Many of the participants did not know each other prior to the CCP, and young people frequently commented in the evaluation interviews that they had appreciated getting to make new friends and support each other. Group dynamics could take a while to develop in some cases, but the adults working with the clubs observed that young people were enjoying each other's company in a way that would not normally happen within a school day, and often between different year groups.

“ *We've got to know other people at school and make new friends at the same time. I think we all knew each other briefly, but doing after school activities, we got to know each other more, and going on trips together. (Young person, Blackpool)* ”

- **Communication skills:** the clubs and activities often involved elements of listening to others, allowing others to express their preferences and collectively accommodate different opinions. The Arts Award requirements also helped to facilitate the use of different mediums to gain feedback – with written, audio and video elements, and young people interviewing each other. Across the pilots, young people were also involved in speaking in front of large numbers of other people, introducing acts, or performing in front of peers.

“ *I think it was very brave to do that. I wonder – would they have had the confidence to do that before? (Stakeholder interview, Barking and Dagenham)* ”

In several of the SEN schools involved in the CCP pilot, staff highlighted the particular value of the CCP in these settings in terms of personal and social development. One teacher reflected that the young people they work with can struggle to take into account other people's views, but they had developed ways of working together positively over the course of the project. Teachers in these schools also felt that they can sometimes underestimate what young people are capable of, and be more inclined to shelter them from decision making or interactions outside school.

“ *Our pupils aren't as independent outside of school so giving these opportunities and giving them projects allows them to be leaders. In the outside world there's always the element of how will they communicate. (Teacher, Birmingham)* ”

### Next steps

As most young people taking part in the CCP pilot were involved from between 3-7 months, this is not long enough to draw any firm conclusions about the difference the CCP made to them. However, the surveys and fieldwork did clearly show the **potential** that lies in the CCP in terms of the positive contribution that involvement made to young people in a relatively short space of time.

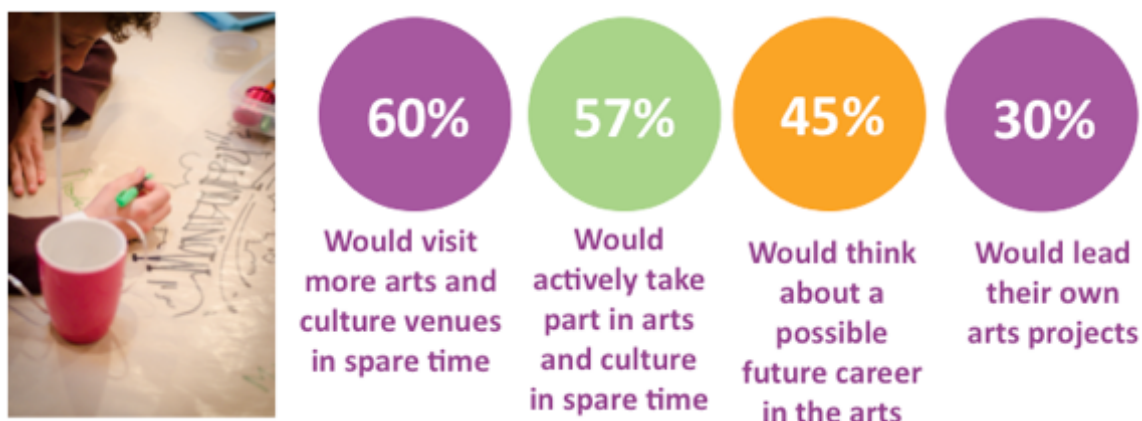


Figure 11: The next steps that young people identified at the end of the CCP

The survey asked young people what they might go on to do next after the CCP, and as figure 11 illustrates, over half said they would visit more arts and cultural venues and take part in activities in their spare time after the CCP.<sup>19</sup>

“ They’ve realised that there are jobs out there that they can do that are in the cultural and creative industries. (Delivery partner, Barking and Dagenham) ”

It is impossible to know the extent to which these intentions expressed might translate into practice, without a longitudinal approach, regularly surveying the CCP cohort in the future to explore how their behaviours and attitudes to arts and culture have continued to change and develop. The CCP did prompt reflections from different stakeholders on the extent to which there would be long lasting changes in behaviour, given the support that young people received through the clubs was instrumental in facilitating their access.

However, within the timeframes of the pilot evaluation, the most common ‘next steps’ described by young people in the interviews, or by adults working with them were:

- **Revisiting venues** that they had visited during the programme, either to spend longer there, or attend different events in the future. Young people also talked about **looking for other options for things to do** in their local area – and talking to their parents about what was available.

“ He loved the fact that it was completely different and the displays had changed. Now he realises that, he’ll keep going back. (Delivery staff, Blackpool) ”

<sup>19</sup> Based on 389-404 responses to these questions

- **Taking part in other extra curricular activities in the school** or arts organisation – joining other arts and culture activities and clubs, or volunteering opportunities

“ *They asked in assembly if you wanted to help the elderly with teas – and I said yes. It has inspired me to do things for other people. (Young person, Blackpool)* ”

- **Wanting to learn more new skills or take part in specific art forms** that had inspired them

“ *I enjoyed seeing that you can do a lot at a professional level and get paid to do so. You can also travel the world and make lifelong friends out of it. You can achieve your dream. (Young person, Birmingham)* ”

## 5.2 Young people's CCP journeys

Patterns of cultural engagement are by their nature non-linear and changeable – to put it crudely - not everyone who goes to the theatre progresses to becoming an actor. Therefore, it is useful to think of the CCP as a journey for young people, that will take diverse routes, influenced by starting points, and the experiences that happen along the way. This also helps to avoid over claiming the impact the CCP can have, and provides a more nuanced explanation of its goals. The CCP is not aiming to move a group of young people from 'not interested' to being a cohort of cultural activists, or expecting them to display all of the cultural behaviours outlined on page 5. Instead the focus is on exploration and exposure to arts and culture that raises awareness and interests in the first instance. This might be a springboard for ongoing changes in attitudes and behaviour – whilst accepting that this is unlikely to be the case for all. The journeys will continue to be unpredictable beyond the timescales of the CCP.

Whilst some young people involved in the CCP were already engaged in arts and culture, it was repeatedly emphasised throughout the evaluation how many young people were experiencing cultural venues near their homes that they had never previously visited; taking part in extra-curricular activities having never shown an interest in hobbies outside school; and in some cases travelling on trains to different cities for the first time. For these young people, the CCP marks the beginning of a journey, and the value potentially extends far beyond arts and cultural outcomes.

Table 5 draws together a summary of different pathways through the CCP, drawing on the feedback that was received throughout the evaluation – this is for illustrative purposes (rather than being robust typologies of young people) but helps to communicate the value of the CCP. Underpinning all of these is the opportunity that the CCP provided to achieve an accredited qualification through the Arts Award.

Table 5: Different CCP journeys for young people

CCP journey	Main benefit
<b>Taking it at face value:</b> No real expectations at the outset. Exposed to new experiences that were fun in their own right. Having the opportunity to do something social with peers. Might be willing to explore more in the future with friends now that awareness has increased.	Intrinsic enjoyment A social experience
<b>Igniting an interest:</b> Through exposure to different organisations and activities, becoming increasingly curious. Standout moments (e.g. a performance, seeing something behind the scenes) which could expose something unexpected. Increasingly excited about 'doing more arts and culture' in the future.	Immersion Confidence
<b>Discovering a talent:</b> learning new artistic skills that surprise and challenge preconceptions about existing abilities, and expand beyond known comfort zones. Might be thinking more actively about how to take this forward in the future.	Raised aspirations Stretching opportunity
<b>From sceptic to tentative enthusiast:</b> might have involved an element of coercion from teachers to participate. Increasingly realised that arts and culture can involve lots of different things, some of which were already on the radar. Might continue to explore preferences (or decide this is not for me right now).	Broadening horizons Confidence
<b>Deepening engagement:</b> an opportunity for those who already have existing interests to further explore talents and skills that they might not be able to afford normally.	Supporting talent Self-worth

## 5.3 Lessons for arts and cultural organisations

### Influences before a visit

How young people engage with different cultural venues and activities was not the primary focus of the evaluation, but was inevitably explored in discussions around increased knowledge and awareness of arts and culture. This provided some insights into the influences on young people's choices – particularly in the pilot sites where young people were supported to choose their visits.

- **Recognition and familiarity** – for example, if a play related to a book or film they were already aware of, or if the venue had prominence in the local area
- **Relevance** – if young people felt it related to them in some way either because it was an art form they could easily identify with (e.g. urban arts), or if there was something that resonated with their family context
- **Preconceptions** – that certain types of venues might be 'boring'
- **Marketing** – whether or not language and visuals were clear, easy to navigate and provided enough information to help young people assess if it was something they might like or not. Their preference was not always for digital information which could be hard to navigate.

### Experiences during a visit

A key CCP characteristic was to encourage positive disruption and challenge to arts and culture organisations to help them understand how to effectively engage with disadvantaged young people

in the future. Young people reported numerous positive instances of welcoming tours, workshops, takeovers, the chance to meet people working in the sector and share their expertise, helping to interpret and explain and support their curiosity.

The CCP cohort also helped to challenge assumptions that young people are the ones likely to be disruptive in venues, and were just as affected by other audience members making a noise. For example, young people in Birmingham commented on noisy audience members at the ballet; and in Liverpool, young people noticed a baby crying in the auditorium and felt it distracted from the play.

However, there were also more negative experiences in arts and cultural organisations. Many of these reflect themes from previous research on young people's cultural engagement, including:

- **Expense:** ticket prices; the cost of refreshments and items in gift shops
- **Spaces:** Young people reported venues that felt unwelcoming, formal, and lacking a social element where young people might feel comfortable. There were examples of young people being told to be quiet in museums, or feeling they were being shepherded into a particular space in a gallery in order to be managed.

“

*It was too forced. They didn't give us a choice on what to do. We just had to do what they put on (Young person, Liverpool)*

”

- **Identification with content:** Some of the experiences were reported as lacking relevance to young people. Sometimes this could be because it has been poorly targeted in its age appropriateness, there were no young people involved, or more commonly because it was felt to be dull or inaccessible, and the venues had not offered a tour/explanation in a proactive way.
- **A lack of responsiveness to young people's needs:** This largely centred on staff not being able to effectively balance the option for young people to explore at their own pace or be directly engaged. Examples included venues offering tours which were too long and did not allow young people time to look around after on their own.

“

*We spent one hour in one room and didn't see anything else after apart from the 3 history books (Young person, Blackpool)*

*The [thing] I enjoyed the least was the long tours that we were taken on because they got boring after a while (Young person, Barking and Dagenham)*

”

- **Late night finishes:** which could be challenging when travelling across the city as well as tiring on a school night

The site reports contain further explanation of the changes to practice that art and cultural organisations (and schools) indicated they might make following the CCP.



## Ideas suggested by young people for things arts organisations could do differently:

- Involving young people more in programming – for example, through a young person's steering group
- Encourage more behind the scenes tours and opportunities to try things out on stage, helping to break down some of the barriers in venues
- Create more social spaces in venues which young people are able to access before, during and after a visit to a particular performance
- Interactive displays and engaging content – particularly in modern art galleries
- Publish young people's reviews to encourage their peers to attend
- More tailored content for different ages
- Diverse advertising channels – some young people prefer paper based promotion, whilst others wanted to see more on social media

## 6. Key CCP principles

A key focus for the evaluation has been to understand if the CCP can be replicated and scaled in the future. The fact that the pilot operated in three different sites, with models that were specific to those local contexts, makes it more challenging to answer this question. However, there was a considerable amount of learning from the three pilots, which make it possible to clearly articulate the **features** of their different models, **core principles** that underpinned these that were common in all sites, and aspects that can be **built upon** in the future.



### 6.1 Features of the three existing models

The CCP pilots achieved and exceeded the targets that had been set by ACE, and ran a popular and well attended programme in a short space of time. The three pilot areas represent three different ways of 'doing the CCP', influenced by a combination of factors, including the previous experience and organisational purpose of the delivery partners.

Table 6: Summary of the three pilot delivery approaches

Pilot area	Delivery model	Description of approach
Barking and Dagenham	Schools based sessions	<ul style="list-style-type: none"> <li>• Large group sizes</li> <li>• Delivery across 2 terms</li> <li>• Artist led sessions with flexibility for performance/creating element</li> <li>• Young people choosing visits, but organised by adults</li> <li>• Filtering of cultural options – excluded commercial venues</li> <li>• Visits during the school day</li> <li>• Visits included bespoke packages put together for the CCP group – to maximize opportunities</li> </ul>
Birmingham	Clubs based in arts and culture organisations	<ul style="list-style-type: none"> <li>• Small group sizes</li> <li>• Participatory model - taking over arts and culture organisations as change makers, producers, or programmers</li> </ul>

		<ul style="list-style-type: none"> <li>• Young people deciding the nature of the takeover taking into account what the organisation can support</li> <li>• No single takeover model – could be unpredictable</li> <li>• Visits to other venues selected and offered to young people as a whole cohort</li> </ul>
<b>Liverpool and Blackpool</b>	Schools based clubs	<ul style="list-style-type: none"> <li>• Small group sizes</li> <li>• Delivery across one term</li> <li>• Structured sessions – though heavily influenced by coaches styles, and group dynamics. Included participatory workshops.</li> <li>• Young people in control of all aspects of deciding and planning visits</li> <li>• Definition of culture unrestricted – young people could choose anything</li> <li>• Mystery shopper approach – arts and culture organisations did not always know a CCP group was visiting</li> <li>• Visits after school and at weekends</li> </ul>

## 6.2 Essential considerations

Despite the variances outlined above there are a set of **core principles and values** that can be identified across the pilot areas that help to define a Cultural Citizens Programme experience – and this should be replicated in any future approaches.

### Local context

The pilots demonstrated that a successful approach has to start with an understanding of the local context and the assets that exist in that area – from which relationships and partnerships can be developed. Young people are exposed to local influences, norms, beliefs and expectations in the places where they live, and these do play a role in their lives.<sup>20</sup> The CCP has to be guided by an appreciation of this and the role of place on influencing behaviour and aspirations. A centrally co-ordinated programme with one model would lose the flexibility that the pilot areas were able to embrace, as well as undermine the ability to respond to different needs (for example, for SEN pupils, young carers etc).

### The social aspect of the CCP

The club based model emphasised the social experience at the heart of the CCP as a way of encouraging sustained engagement. There are a number of key ideas about friendship, relationships and community that are reflected in the CCP approach.

- It is well known that time with friends matters for this age group, and that social networks transmit information and values which influence behaviour and decisions.<sup>21</sup>
- Previous research on public engagement with culture has highlighted the importance of relationships when accessing new cultural experiences – ‘being invited, being made to feel welcome, having someone to go with.’<sup>22</sup>

<sup>20</sup> Kintrea, K; St Clair, R & Houson, M (2011) *The influence of parents, places and poverty on education attitudes and aspirations* York: JRF

<sup>21</sup> Burgess, S (2011) *Friendship networks and young people's aspirations* Bristol: Centre for Market and Public Organisation

<sup>22</sup> Morris Hargreaves McIntyre (2010) *Ready to Engage – Deepening Public Engagement* Manchester: Lateral thinkers (pg. 10)

- Social capital theory highlights the role of strengthening networks, norms and trust to enable people to act together effectively.<sup>23</sup> The first announcement of the CCP was within this context - 'stronger communities and young people who have the experiences and the networks to get out there and take on the world'.<sup>24</sup>

This was translated into practice for the CCP through:

- Providing young people with an opportunity to spend time with friends, and make new ones
- Working with adult role models, and being supported to go with them to new places – in a style that felt notably different from a normal school trip or visit
- Emphasising strengthening young people's networks in their local area, particularly for those who may lack supportive structures in school, or in their family

### **Providing a diverse range of experiences**

Recent work on cultural value has attempted to move away from 'definitional and boundary difficulties' around what counts as culture, and emphasised a broader definition which encompasses a wide range of cultural practice, spanning commercial, amateur and participatory activities, as well as publicly funded venues.<sup>25</sup> There is also recognition that cultural engagement involves informal everyday practices, with different meanings and stakes attributed by those involved.<sup>26</sup>

This is significant for the CCP as many young people might be more likely to recognise or engage with creative activities that fall outside a narrower definition, as well as digital forms that can take place in the home. Sites approached the question of what culture means in a CCP context in different ways but one area deliberately did not narrow down a definition of culture, feeling that young people's choices could be informative in understanding divergences between commercial and publicly funded venues in how they market their offer and communicate with young people. Another used young people's initial choices as a starting point for a discussion to steer young people to experiences they might not have thought of themselves.

Ultimately, it should not matter what view the CCP takes on what counts as culture, so long as the principle of supporting different opportunities for engagement, that start with young people's interests is maintained. This recognises that instead of being not culturally engaged, young people may be 'differently culturally engaged'. The value of participatory experiences, as well as audience experiences that are both challenging and familiar were all apparent in the CCP pilots.

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<sup>23</sup> Putnam, D (1996) *Bowling Alone* US: Simon and Schuster

<sup>24</sup> Prime Minister's speech on life chances, 11<sup>th</sup> January 2016

<sup>25</sup> Crossick, G & Kaszynska, P (2016) *Understanding the value of arts and culture: AHRC Cultural Value Project* Swindon

<sup>26</sup> Everyday Participation project: Articulating cultural values (University of Manchester)

### 6.3 Elements of the CCP to develop

Each pilot area report provides a detailed overview of the site specific programme learning. There were a consistent set of challenges that applied in all of the pilots, mainly around allowing enough time for set up; integrating the Arts Award requirements with club activities; and tensions between schools and external organisations arising from busy workloads and different working cultures.

If the CCP is to continue, the learning from the pilot areas provides a strong basis for development at a local level. There are also some core aspects where a steer can be provided at programme level.



#### Who is the CCP for?

A key question that pilot sites reflected on throughout was which young people benefit most from taking part in the CCP. The parameters of the CCP overall are to engage the most disadvantaged young people. However, disadvantage is a contested term, with different interpretations that can encompass both economic and structural barriers, but also family ones.<sup>27</sup> Each site defined disadvantage and their eligibility criteria for the CCP in different ways as either socio demographic disadvantage, low cultural engagement disadvantage, or a combination of both. Whilst one pilot area was able to adapt the Taking Part survey and use this at a point where it could inform the recruitment of young people, a shared definition of low cultural engagement for young people would have been beneficial. This could be developed in the future to help guide recruitment.

The programme was targeted at KS3 pupils – within that age group there are young people who have just made the transition to secondary school and are beginning to develop their independence; young people on the cusp of adolescence; and beginning to make decisions about GCSEs. Family influence is still paramount – some may face few restrictions on where they can go with their friends outside school, whereas others will have boundaries in place – that increasingly shift as they become older. Our view is that the CCP works well with this age group, as in theory, they have more time ahead of exams to engage in extra curricular activities, and are at a point where they may be experimenting with their preferences and choices in their leisure time.

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<sup>27</sup> As discussed in Little, B (2016) *Disadvantage and cultural engagement – a study into the lives of young Londoners* London: A.N.D

If young people put themselves forward for the CCP, the likelihood is that those who already have some engagement with arts and culture will be motivated to join, and those with a lower starting point will not even consider that it is something that could be ‘for them’. At the other end of the spectrum, selecting a group of young people by applying a particular demographic criteria (e.g. FSMs) is likely to pose challenges in terms of capacity to engage due to family circumstances and other pressures, as well as impacting on group dynamics. It was apparent that successful groups for the clubs required some careful balancing to ensure a mixture of experiences in the groups.



Figure 12: Balancing the recruitment of CCP participants

### Feedback from young people to arts and cultural organisations

The CCP generated a large body of feedback for arts and culture organisations on how to improve their offer for young people as this report has briefly explored. If the CCP continues, this feedback loop is potentially very significant in attempting to drive the changes in practice that are at the heart of problem the CCP is seeking to address. Trialing the use of the Quality Metrics in Liverpool and Blackpool was a worthwhile experiment – as it helped to structure young people’s feedback and allow for comparison between different experiences and kinds of venues. It would be beneficial to embed the use of the Culture Counts platform in the future as part of the CCP to continue to build an ongoing body of knowledge and insight about how young people engage with arts and culture.

### Partnerships

Whilst delivery partners led and oversaw the activities, partnerships were at the heart of the CCP approach, including:

- **Building on existing relationships or developing new ones** with schools and organisations working with young people (in Birmingham) offering them the chance to provide something new for young people, and develop their own awareness of the local arts and cultural offer.
- **Involving arts and culture organisations in the local area** (and beyond) in a variety of different ways (including hosting a club; providing a bespoke package of activities for a CCP

group; or receiving feedback at a later stage after a CCP visit). This included NPOs, commercial venues, as well as small grassroots organisations.

- **Cultural Education Partnerships**– in two of the areas, the CEPs were involved in a supportive role, and in one area, they had direct responsibility for organising discrete aspects of the delivery programme – both opportunities helped CEPs develop their networks.

One of the areas of interest in the original evaluation questions was how the CCP interacted with existing programmes of work for young people carried out through schools, arts organisations and others. It was perhaps less apparent how this worked in practice – which is to be expected given it was a pilot programme and that these opportunities would not have been apparent at the outset. Now that there is awareness of the CCP model, it should be easier in the future to clarify how others can be involved – from replicating the takeover style approach, to providing specific CCP branded opportunities for visits and behind the scenes opportunities, or releasing a member of staff from an arts and culture organisation to be a coach/facilitator working with young people.

### **Opportunities for young people's ownership over the CCP**

The CCP was undoubtedly based on youth empowerment, starting from young people's strengths, abilities and agency, and giving them a sense of ownership. Although this was central to each model, external factors could sometimes undermine the extent to which all the activities were young people led – including the impact of the terrorist attacks limiting transport options; short timescales which restricted opportunities to explore young people's choices; and organisations not fully appreciating the takeover ethos. However, there was a body of good practice to build on – from young people being involved in the recruitment of artist facilitators for the clubs; planning, curating and performing in celebration events; sharing their experiences with their peers who were about to start the CCP; and the takeover element which could be incorporated into other aspects of delivery.

### **Summary of recommendations:**

- Retain the flexibility for local areas to develop their own CCP approaches
- Ensure that the CCP approach includes club sessions to avoid the programme solely being about trips and visits, and giving young people the opportunity to work with peers and adults to develop a range of personal and social skills
- Encourage a broad definition of arts and culture for the CCP board in order to encompass a wide range of experiences that will appeal to young people
- Develop the use of a Taking Part survey so areas can help to identify young people who are currently disadvantaged in terms of their engagement with arts and culture
- Encourage the use of Quality Metrics in CCP areas to help develop insight into young people's engagement
- Allow time in the set up stage to develop partnerships – with schools, arts and culture organisations and area wide networks
- Continue to develop young people's ownership over the CCP activities
- Build on what the pilot areas learnt about integrating the Arts Award to provide clear guidance for other areas





## 7. Replication and scale



### 7.1 Enablers

Taking into account the principles, and areas to develop outlined above, there are a number of common enablers that should to be in place for the CCP to operate effectively.

Table 7: Enablers for a successful CCP approach

Common enabler	Description
<b>A central coordinating organisation</b>	This involves dedicated resource for managing the CCP. This is essential in terms of being able to draw together a range of different organisations involved, broker connections, support delivery in a very practical way, and ensure that there is a degree of accountability and oversight for achieving the CCP aims
<b>School commitment</b>	Schools need to have senior management buy in, physical space to support club sessions, and a member of teaching staff given some freedom and flexibilities to work with external artists and coaches
<b>Arts and cultural organisations (where a CCP group might visit)</b>	Organisations need to be able to support CCP visits whether they know about them in advance or not, are able to be reflective about their own practice on what works in engaging disadvantaged young people and open to change
<b>Arts and cultural organisations (where they are hosting clubs)</b>	Arts and cultural organisations need to understand the takeover concept, have support from senior management, are committed to engaging with young people they have not worked with previously, and are able to grasp the different needs of young people from disadvantaged backgrounds
<b>Organisations working with young people in different settings</b>	Organisations need time to support their young people to access opportunities (negotiating consent, paying for travel) and see the value of an arts and cultural experience

In the evaluation feedback, there was some exploration of whether the CCP could be self-sustaining without the need for a lead central organisation. In theory, this is possible, but it is important to recognise that this would risk undermining the distinctiveness of the CCP. The delivery partners were responsible for framing the ethos and values of the programme, which filtered through the activities.

In addition, the schools involved repeatedly emphasised that the external funding was essential – they would not have been able to cover the cost of the CCP from their existing school budgets, or feel they had the endorsement to use pupil premium funding for this purpose. Barking and Dagenham had a generous allowance for visits for each school, and the Liverpool and Blackpool model gave each club a prepaid credit card, reducing reliance on school financial procedures.

Without this external perspective, budget and resource, the danger is that the CCP would be a set of school trips that schools run, or activities that are part of an arts and cultural organisation's core offer to young people, without a dedicated focus on engaging with the most disadvantaged.

## 7.2 Options for scaling and replication

Taking this into account, we feel that the **options for scale and replication** are based on three steps which allow for incremental growth of the CCP. The first two can take place concurrently.

<b>Step 1: Scale within the three existing areas</b>	Building on the relationships that exist already with schools, existing awareness and a 'buzz' about the pilot, and the capacity/willingness for additional schools and organisations in each area to be part of the CCP
<b>Step 2: Replicate between areas</b>	There are three ways of doing the CCP that have been explored, and other geographical areas could choose to run a CCP programme, drawing on the lessons from the pilot. Taking into account the enabling factors outlined above, bridge organisations, or national charities with a particular ethos or style of working would need to be involved to set up (investing time in building relationships), and co-ordinate delivery
<b>Step 3: Scale within new areas</b>	Drawing on the lessons each new area has learned from their approach

This approach does allow for the possibility to taper the level of resource required over time. For example, a core set of programme materials have now been developed, which existing delivery partners can adapt and use again. Where new delivery partners are brought into replicate the approach in new areas, arrangements could be made to share these to avoid starting from scratch each time. Once the CCP is more embedded in a local area and schools and organisations develop their confidence to deliver the programme, the central resource for personnel to support the programme could be reduced, prioritising the budget for delivery in each setting.

## 8. Next steps

### 8.1 Future Cultural Citizens

At the end of the pilot, each area grappled with the question of 'what next', and had their own ideas at a local level on how to continue to engage young people who had been through the CCP. These included signposting opportunities towards schools (and young people directly); working with partners to address area wide barriers such as transport; and supporting schools who might wish to become Artsmark accredited or deliver the Arts Award.

However, there was a noted risk that whilst the pilot had demonstrated a number of benefits for young people, these might be relatively fleeting, particularly when barriers around cost, travel, family/peer interest and influence remain. The CCP generated excitement amongst young people and organisations in the short term, but it lacked a clear offer at the end, with no resources to:

- Capitalise on the fact that there are a pool of young people who now identify as Cultural Citizens
- Offer progression routes or ongoing engagement to young people

Any future scaling or replicating of the programme needs to take these questions into account as the CCP pool of young people expands. This could be addressed through funding an alumni network that uses the Cultural Citizens identity, and provides opportunities to access venues at a discount in the future, meet peers, and be supported to take on future roles in the sector.



## 8.2 Future research

This evaluation has worked alongside the pilot areas to understand the potential that lies in the CCP. If the programme is replicated and scaled across England, there are also valuable future evaluation and research opportunities. At a pilot stage, it is not possible to answer questions around the factors that might sustain CCP participants' interest in arts and culture; if there have been any lasting changes in engagement with arts and culture; and any outcomes around educational engagement, attainment and future study/career destinations. Following up with cohorts of CCP participants at yearly intervals would be valuable in order to develop an understanding of the role and contribution the CCP might have played in longer term outcomes for young people.

As outlined earlier, embedding the use of the Culture Counts survey in the CCP could help to develop further understanding of young people's preferences, as well as continuing to provide feedback to organisations on their practice. It would be worth exploring collecting demographic data directly from young people – through an evaluation survey, and/or the Culture Counts survey in order to explore the relationships between different socio demographic factors and how these might influence patterns of engagement as well as outcomes. This would need to be accompanied by qualitative interviews to explore these issues in more depth.

Finally, it is important that any future evaluation continues to reflect on the CCP experience as a whole (rather than just young people's arts and cultural experiences). With more time to plan with delivery partners, this could be integrated throughout using visual methods that fit the ethos of the CCP and its participatory activities, without necessarily overlapping with the Arts Award requirements, or sitting outside of programme delivery.

## Appendix 1: Methodology appendix

The CCP pilot evaluation was designed using a qualitative case study approach, and a baseline and follow up survey for young people. This aimed to reach as many people involved across the pilot areas as possible, and give young people, delivery staff and other stakeholders the chance to contribute. This Appendix provides more detail on the different stages of the evaluation.

### 1. The principles underpinning our approach

The evaluation was guided by the following:

- Formative and summative elements – primarily focussing on the views of those taking part to understand how each pilot was being delivered and develop recommendations for the future, as well as any impact that the CCP had on young people, schools and arts and cultural organisations in the short term
- Flexibility – as the programme was a pilot taking place over a short timescale, ongoing reflection and adaption of the evaluation design was necessary to reflect the way each pilot was operating. This involved developing strong working relationships with the delivery partners to negotiate access and complement their own internal programme learning

### 2. Case study approach

As there were a large number of organisations involved in each pilot site, a case study approach was adopted – with three schools in Barking and Dagenham; three arts and cultural organisations hosting takeovers in Birmingham; and four schools in Liverpool and Blackpool. This helped to focus the qualitative fieldwork data collection and provide an opportunity to understand the delivery model in depth across a select number of settings. In practice, through attending and observing other programme activities, the evaluation team engaged with a wider range of people involved outside of the case study sites.

### 3. Set up and scoping

The early stages of the evaluation involved:

- Scoping conversations with each of the delivery partners to understand their model and approach, the local context, their existing evaluation plans, agree a process for collecting monitoring data, and explain the approach to the qualitative fieldwork
- A rapid desk review of recently published grey and policy literature on the existing evidence base for disadvantaged young people's engagement with arts and culture; and looking at local level data for each pilot area through the Cultural Education Data Portal, DfE school dashboard and Taking Part survey results
- A theory of change workshop with representatives from each of the delivery partners. This started by interrogating the original CCP theory of change produced during the grant application process, exploring the rationale and evidence underpinning each approach being

taken, and reaching a shared understanding of the outcomes that could realistically be measured within the timescale of the pilot programme

- Producing an evaluation framework which set out the main evaluation research questions, indicators and the anticipated data collection methods

## 4. Young people's survey

A survey for young people was developed and designed to be completed at two points:

- At the start of young people's involvement with the CCP, exploring their motivations for wanting to take part, their current level of participation in arts and culture, and the extent to which they agreed on a scale of 0-5 with four statements about their levels of awareness, knowledge and confidence in engaging with arts and culture; and four on their teamwork, planning, problem solving and confidence skills. These were designed as far as possible to reflect actual activities that would be taking place as part of the CCP.
- At the end of young people's involvement with the CCP, asking them to score the same statements again; identify which skills they felt they had developed the most; their overall enjoyment of the CCP; and what they might go on to do next.

The survey did not use validated scales to measure wellbeing, as this was felt to be disproportionate to the significance of the CCP intervention in young people's lives, and more general statements would not have helped to isolate any specific impact as a result of the CCP.

Following the feedback from the pilot areas, the survey was produced in a paper based format, and the intention was that this would be completed in the club sessions, with the facilitators using a set of unique identifiers to ensure that responses remained anonymous and could be tracked.

### Survey completion:

Pilot area	Total baseline	Total post	Number where a unique identifier was used
Birmingham	135	107	67
Liverpool and Blackpool	151	150	90 (55 using pre and post; 35 using new format post only)
Barking and Dagenham	214	161	N/A
Totals	501	418	157

## 5. Qualitative fieldwork

Discussion guides and observation sheets were developed based on the evaluation framework, and the evaluation team worked with delivery staff in each pilot area to arrange access to schools and arts and cultural organisations.

The evaluation fieldwork consisted of:

- Interviews and group discussions with young people – either arranged around an existing programme activity, or through separate visits to schools
- Running evaluation workshops in some schools, and providing a session plan and evaluation tools for delivery staff to use at the end of the programme with clubs if they were able to
- Interviews with delivery staff working directly with young people
- Interviews with the delivery partners at regular points throughout the evaluation – either in person or over the phone, or as a focus group at the end
- Observing club sessions at different points in the delivery timetable and other elements of programme delivery including club visits, celebration events, and Arts Award moderations
- Interviews with wider stakeholders from CEPs and arts and cultural organisations
- Working with a video ethnographer in one of the Liverpool schools which involved accompanying the club on a visit, and returning to the school in September 2017 to play the footage back to them and film their responses.

The initial evaluation design had anticipated that the team would directly gather reflections on young people's experiences of the CCP using photo diaries, text prompts, and peer research. However, it was apparent that the level of reflection and review already taking place as part of the programme and through the Arts Award would risk duplication. In practice – alongside the engagements listed above - the approach became more embedded, with the evaluation team attending events and initiating informal conversations with young people and staff, producing quick questions to answer on a tablet, and one sider evaluation sheets for participants to fill in.

In addition, the sites shared photos, access to Arts Award portfolios (which were randomly sampled by the evaluation team), and their own reflection work with their delivery staff and arts organisations with the evaluation team.

## 6. Analysis

The evaluation generated a large body of data in different formats, ranging from transcribed interviews, observation notes, to written feedback from young people on evaluation sheets. The qualitative data was analysed using a thematic framework based on the main evaluation questions and themes in the discussion guides. This was added to as new themes emerged. Surveys were returned to Renaisi, and entered into an Excel spreadsheet for analysis.

## 7. Methodological limitations

It is important to take the following into account when considering the findings in this report.

Although a high number of baseline and follow up surveys were completed, not all areas were able to use the unique identifiers on the surveys, which meant that it was only possible to track the responses of 67 young people in Birmingham and 55 in Liverpool and Blackpool.

In addition, a change was made to the survey format in Liverpool and Blackpool. In the summer term, young people were asked to fill in one survey at the end, as the one term delivery model meant that the schools had struggled to encourage young people to fill in both surveys. This meant responses could be tracked for an additional 35 young people, but as the survey completion method was different, it was not possible to combine the results.

In the context of a pilot, an additional survey did place a burden on staff and young people, but it was an important part of the evaluation design in terms of being able to obtain direct feedback from across the CCP cohort. However, the quality of the data that was received did limit the ability to compare the relationships between different variables, apart from being able to identify some trends based on whether young people had identified themselves as regular, irregular or never participating in arts and culture at the start of the CCP.

When the size of the difference between the baseline and follow up scores was compared, it was clear that a large number of young people rated themselves highly in the baseline survey. This is a predictable trend in surveys with young people influenced by the 'unconscious incompetence' effect – I don't know what I don't know. It means that the extent of any positive change appears to be low (or even decrease). It is therefore important to triangulate the survey data with the findings from the qualitative fieldwork, where more in depth exploration of changes arising from the CCP could be explored.

Using a different format in the summer term in Liverpool and Blackpool resulted in a much larger number of young people reporting positive changes on the 0-5 statements. When given the opportunity to reflect back at the end of the programme, it is generally easier to identify the distance travelled more accurately.

Overall, it is important to bear in mind that survey results from the pilot evaluation yield some interesting insights into the young people who took part in the CCP, but the small sample size for the tracked responses means that the results of the self-report changes in attitudes and behaviour towards arts and culture, and skills development in particular should be treated with caution. The survey results alone give little indication of other contextual factors that might impact on the young people who completed them, and reflect a short period of engagement in the CCP by young people.

In the future, we would recommend a more embedded survey tool being incorporated into programme delivery from the start, focusing on a shorter set of key self-reported indicators that are generic enough to capture the different delivery emphases without being too removed from the detail of the programme activity.

**Control group:** the evaluation team was asked to find a non participating school or organisation working with young people to fill in the same survey as the CCP cohort to establish if there was any difference in attitudes and behaviour towards arts and culture. This proved impossible to support in practice, although one non participating school was identified in one of the pilot sites to complete a version of the baseline survey. However, they were unable to provide a follow up survey. There is little incentive for a school to participate in research when they are not benefitting from the programme being evaluated.



**Monitoring data:** We provided a summary form for key programme outputs, and in retrospect, providing spreadsheets to help track activities would have resulted in more consistent data across the pilots. Ultimately, delivery partners were reliant on schools and frontline staff to provide registers and other details, and this was not received in every case. In future, it will be important to continue to track participation and programme activities, and more thought needs to be given to the right tool for this that does not place too big a burden on staff.

Finally, it is worth bearing in mind that the views presented in the CCP reports do not necessarily represent the full range of perspectives across the programme. Whilst adopting a flexible and embedded approach to the evaluation fieldwork, meant engaging with a significant number of staff and young people, we inevitably could not reach everyone. It was particularly hard to gain additional feedback from arts and culture organisations at the end of the pilot, given they had all engaged with the programme in different ways, and a single survey would not have been possible.

## Appendix 2: CCP Original logic model

