



Beyond Playing for Success

Performing for Success: Linking the arts to literacy and numeracy

*Evaluation of Performing for Success by Elizabeth Lynch
Produced by The Ideas Foundation for Rex Hall Associates*

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Above:
a 'wow-factor' venue, enabling the pupils to experience a professional theatre workplace

Front cover:
"The theatre community pulled out all the stops for the young people. Stage hands gave their time to build a stage and rig lighting"

Introduction



In 1998 the Department for Education and Employment set up *Playing for Success (PFS)*, a programme to enhance literacy and numeracy for under-achieving pupils in Key Stages 2/3. Classrooms were located initially in football clubs and the programme expanded over twelve years to currently run in 162 centres involving 19 sports. Over this period the scheme has worked with approximately 350,000 pupils.

It was always anticipated that *PfS* could be expanded and that the model would work in other environments and contexts. In 2008 Rex Hall Associates (RHA) and the Department for Children, Schools and Families ran a number of pilot programmes in arts organisations linked to the local *PfS* manager or centre. In 2009 RHA ran over 35 pilots in a wide variety of arts venues including theatres, radio stations, cinemas, art galleries and museums. Most of these projects successfully linked literacy and numeracy to artistic outcomes. In many venues the programmes generated support from local funding provided through, for example, Area Based Grants and Find Your Talent. *Performing for Success* pilots were taken up with energy by local arts partners and a number of programmes ran in areas where *PfS* currently has no presence.

To assist with the evaluation RHA engaged the Ideas Foundation which helped to ensure that all possible outcomes had been identified. In the autumn of 2009 RHA held a conference where over 70 delegates reviewed the programme, looked at the potential and identified possible additional projects. It was considered

worthwhile to run more *Performing for Success* pilots and to publish the evaluation.

RHA would like to thank the large number of people who made the scheme work, especially those who ran the very successful programmes.

Rex Hall MBE
Executive Associate
Rex Hall Associates Limited
January 2010

This report explores common ground shared by the pilot programmes as well as capturing local diversity. It draws together and comments on the key findings of evaluations produced by fifteen project managers during the first pilot programme 2008-2009.

I have identified strengths and challenges and have indicated good practice and interesting ideas that can be shared.

The guidelines for the collection of monitoring and evaluation data were given to all the projects although the information requested was not provided uniformly across the projects.

Elizabeth Lynch

Elizabeth Lynch and Ideas Foundation project coordinator Sally Fort visited sessions at four of the projects and their observations have also contributed to this document.

The aims and objectives of Performing for Success

It is interesting to note that whilst this new scheme echoed the key objectives of *Playing for Success*, in introducing the new range of creative and cultural partnerships for this pilot, an additional set of criteria was not prescribed but has been set by the projects themselves. This has brought out both common agendas and some different objectives that can be productively shared.

The key objectives for *Performing for Success* echo those of *Playing for Success*:

- ▶ To raise achievement in literacy, numeracy and ICT
- ▶ To encourage independent learning
- ▶ To improve motivation to learn
- ▶ To develop self-esteem and confidence
- ▶ To develop new skills

The fifteen *Playing for Success* projects included in this report had a range of additional objectives, encouraging leadership, involving families and communities and in keeping with the over-arching purpose of the scheme they all expressed objectives that fell into two broad categories:

- I. stimulating and developing interest in the arts and culture through insight into their workplace and by working with professional artists
- II. developing learning about the arts and through the arts through working with artists in informal settings

Core Skills

All the projects integrated core skills into their delivery with more than 50% aiming to deliver literacy, numeracy and ICT skills through their activities. The others focused chiefly on literacy – writing, reading, speaking and listening and ICT skills.

“A striking example of improved speaking and listening skills and confidence was with one pupil Susie. She started the week stating she didn’t like talking in front of other people and by the 4th day had taken on the responsibility of organising the transport for the match day event, phoning a coach company and liaising over transport.”

Preston PFS and Duke’s Playhouse Lancaster

Opportunities to practise numeracy skills included budgeting for production costs against estimated or given income and through dance choreography and music.

“As a result of their low ability in maths, activities to support this area were embedded in the programme, but always made relevant and at times quite discreet. Team games supported mental maths development and the work with the theatre’s producer on costs and budgeting was very real-to-life, with the pupils actually having an input into next year’s real programming timetable. This evidently boosted the pupils’ mathematical confidence.”

Preston PFS and Duke’s Playhouse Lancaster

“The curriculum was designed to allow pupils to work towards creating a ‘storyboard’ to demonstrate how

they would stage a production. Each day’s activities included embedded numeracy, literacy and ICT elements as well as raise self-esteem and confidence in participants through the power of performing arts.”

Milton Keynes and Milton Keynes Theatre

The project directors gave detailed information about curriculum links or enhancement for subjects at Key Stage Level 3. Many had targeted children who were under-achieving in order for them to increase their confidence and motivation to learn. For others it was about nurturing an existing interest and ability in the arts which is under-resourced for the pupils in their area.

Innovative and effective use of computer technology.

All the projects were conscious of using a range of teaching styles. The evident success of their use of ICT leaps off the pages of their reports. 86% (13/15) integrated the use of digital media, software and computer programmes into their teaching. The use of this technology was clearly popular with the students and often integral to the development of core and creative skills and knowledge. Pupils used video and still cameras to record activity, personal diaries and to make original work. They used animation and design software, Comic Life, Dance eJay, audio recording and editing software to make radio podcasts and vodcasts for YouTube. They also used the internet for research, Excel to produce budgets and Word to produce reviews, programmes etc.

“An unexpected outcome was the extremely high importance pupils placed

upon the use of technology. Although it was anticipated that this would feature highly on pupil evaluations, the extent to which it did has surprised all involved. Although most pupils enjoyed the activities in the host venues, many commented that the way technology was used made the sessions 'more interesting'. For example, nearly half felt that (the museum session) was significantly enhanced by them not being shown around but by having questions and clues on handheld PCs. A number of them also felt that the reflective piece of work about their trip to the theatre was 'more interesting' than they anticipated because they were asked to record a blog rather than 'write about it!'"

Southend PFS

"IT resources and programmes including interactive whiteboard, Dance eJay, Comic Life, EducationCity and GridClub all help pupils raise their confidence and self-esteem. 'She enjoyed forming the band! She also loved the website EducationCity and played it often.'"

Parent, Telford and Wrekin PFS

"The students used a digital camera, creating a Photo Story, a digital voice recorder, developed further understanding of cells in Microsoft Excel and inputting cell formulae, plus using a netbook and Microsoft 2007.

Use of a considerable amount of ICT equipment was impractical (for logistical reasons). However, what may first have seemed a constraint actually enabled us to develop a tailored programme that related to the site. There was a clear sense that pupils were coming to Lawrence Batley Theatre rather than coming to do 'stuff on computers' in a room at LBT."

Huddersfield PFS

Engaging students with special needs

Barnsley's integrated and inclusive approach worked very well with their large groups of 11-17 year olds. The young people with SEN thoroughly enjoyed the art aspect as they saw their work completed and part of a bigger display. Their confidence grew as they were able to participate in a wide variety of activities and do well, whatever their ability. They felt accepted for their own skills and abilities and enjoyed the variety of the craft activities. In dancing one young man was initially very negative and upset about his abilities to complete the routine but with gentle encouragement he became more confident, embraced the experienced and flourished in performance.

Tower Hamlets Summer University worked with Half Moon Theatre who are highly experienced at delivering projects for young people with a range of disabilities. Their intensive summer week focused on challenging young people with different physical and/or sensory disabilities to really extend their creative abilities with the inspiration and support of specialist arts tutors.

Youth leadership

Barnsley offered a good model that could be replicated elsewhere:

"A team of 33 young people aged 13-19 years worked alongside staff to enable young people to access the workshops. Twelve had previously been trained through BMBC's Out of Hours Network and have achieved their ASDAN Peer Mentoring Award, two

shared their expertise in dance, three in creative media. They were co-ordinated by a Peer Mentor who has a creative media focus. Fifteen young people have been trained over the summer through Playing for Success and are working towards their ASDAN Peer Mentoring Award. The week-long opportunity gave them hours towards the practice element of their award. Many of these young people expressed interest in continuing to be part of the future developments of Performing for Success and taking part in the Arts Award Scheme that PFS Barnsley intend to operate from September."

In Bolton the role of young people as cultural leaders referenced an objective of their Find Your Talent programme.

"It was strongly agreed (by teachers) that the course provided a positive cultural experience....Young people had developed skills as cultural ambassadors, had raised their aspirations and had become more culturally knowledgeable. The school felt that the course had 'narrowed the achievement' gap amongst the BME targeted group, which reflects the school's intake."

Many of the schemes reported similar planned or spontaneous outcomes. Here is another example of personal development.

"In particular the subtle emergence of two male students as leaders and positive role models for their peers was particularly satisfying to see."

DAZL, Cornwall

The aims and objectives of Performing for Success *continued*

Arts Award

Another opportunity that the *Playing for Success* programmes can offer is the Arts Award. Bolton's curriculum *"developed around young people achieving a national Arts Award Accreditation at Bronze level. The award takes at least 30 hours to complete and includes: taking part in an arts activity, going to see an arts event and reflecting, discussing and sharing views, researching arts heroes and heroines and completing an arts apprenticeship by performing and presenting to others."*

The Bolton vision is *"underpinned by the objective of creating young leaders who are culturally productive, aware, knowledgeable and literate; who will inform and drive forward the cultural offer for other young people."*

This aim sits within their wider aims for the local Find Your Talent Pilot.

Families and community

Four projects specifically mentioned families and community objectives, although several more invited parents and friends to performances. Engaging with families and the wider community as audiences is seen as important not only for schools but for the cultural partners who are keen to develop new audiences and engage with their communities in new ways. For some schools this is a real challenge, especially with the teenage age group or if there is not a tradition of parental attendance at their children's performances. Several projects commented that family members were visiting a theatre, gallery or cinema for the first time.

An exciting example of taking young people's work out into the wider community was in Lancashire as the culmination of a week's work at the Duke's Playhouse in Lancaster. Fourteen girls performed street theatre before the game outside the Preston North End FC stadium, and a half time film was screened to over 12,000 people.

"Watching the pupils view the film and themselves on the big screen was a delight. They were animated, excited and this will remain with PFS as a lasting memory." **Preston PFS**

Eastside Educational Trust, London were able to work with a few families with results that demonstrate the potential of their direct approach:

"One mother wasn't sure about attending Rich Mix: 'I knew it was here but I just didn't know how to start coming'. Another parent had never taken any of her three children to the cinema but being made welcome with her children had made her re-assess."

An even more striking comment came from the father of a boy when he attended the final showcase exhibition. He was impressed with what his son had done, particularly as he had been a bit concerned previously – it had dominated all that he had talked about recently. Having seen the actual exhibition he understood better the opportunity and was surprised at how professional it all was. The father had never been to an art gallery or considered it a place with proper occupations but was willing to look at things again. He was very grateful for the opportunity his son had been given as it had had such a positive impact on him."

White Rose Learning Centre in Leeds made use of excellent cultural networks in their city and attracted an audience of families, council and education colleagues to their high quality production in the Grand Theatre. The theatre community itself pulled out all the stops for the young people. Stage hands gave their time to build a stage and rig lighting; as part of a visit to see 'Joseph' students interviewed crew, cast and production team about their careers, heroes and inspirations. This included TV star Craig Chalmers who gave very good advice. Parents and carers were able to join their children for a performance of 'Joseph'.

Radio is another attractive platform for presenting young people's work to the wider community as well as delivering creative and core skills. Sale Harriers Manchester reported a parent's feedback on their project's impact on one eleven year old boy who had been under-achieving at school and was about to enter secondary school. The group had worked with commercial radio station Key 103.

"He's not stopped talking about it! He absolutely loved it. He told me they worked in groups and chatted to get some good ideas all about going to High School. Then they went into the studio to record it all. They made a commercial and a show and we've had to listen to it over and again, he's so proud of it! I've had to change from listening to Galaxy to Key 103 as well, it's been on non-stop on his computer and my radio. He's taught himself how to tune in the modem on his lap-top so he can pick it up!" – mother.



The project opened up the participants' eyes to hidden roles in the cultural industries.

ELG Interface Newham commented *"The course provided a fantastic opportunity for young people across the borough from different schools to come together and mix outside their normal school hours. Many developed lasting friendships."*

The issues around family engagement in cultural activity are frequently the subject of intense debate. Find Your Talent has recently undertaken research into parental attitudes to cultural offers for their children. Many of the findings will be familiar to those working at the cliff face of education and the arts. At the second national FYT conference (October 2009), where this research was referenced, the view was expressed that the cultural offer being made by Creative Partnerships, FYT etc., doesn't reflect the cultural

preferences of certain social groups and communities and could be perceived to be undermining family and community cohesion. This debate – around social class, economic background, faith-based attitudes to the arts, cultural values and the perceived or real attitudes around 'high' and popular arts and culture – is not new. What is clear however, taking these fifteen projects as examples, is that:

- 1 Narrow assumptions about young people's creative interests should not be made, particularly during their formal education
- 2 Arts and cultural organisations can be extremely inventive and successful in their approach to engaging young people and new audiences

- 3 The creative industries are a substantial growth area in the UK economy and finding out more about the range of jobs available is very useful for teachers, parents and students
- 4 Families and communities enjoy sharing their children's creative work and this can be enhanced when it is performed or displayed in a professional arts setting
- 5 Many of the creative areas explored are additional to the school curriculum and so offered new experiences to pupils, unlocked hidden talent and provided a new channel for self-expression and enjoyment

Feedback and evaluation of teaching and learning

"A completely unique experience which will have a positive, lasting impact on many."



"I have really enjoyed making masks and having fun....In my book I wrote down how I felt....my week was amazing!"

Josh, Year 5 (written on a graffiti feedback wall)

Partners collected a substantial amount of feedback from their students, teachers, parents and in some cases partner organisations on the impact of the teaching and learning. The learning processes were characterised across the board by a high degree of interactivity, variety and innovation. Several commented on facilitating young people taking ownership of their own learning. Many young people were trying activities for the first time and teachers were also able to work with different creative practitioners. Most of the evaluators recorded feedback from pupils, teachers and parents, some of which was presented in chart format.

Where base-line assessments around core skills were available – either conducted by the programme managers or obtained from the school, evaluators were able to assess the impact on their attainment at the end of the project. Most of this evidence was gathered as self-assessment from young people, their parents and teachers' observations and the majority indicated improvement of some kind. Most projects indicated that it was neither practical nor possible to either access or formally collect this data. Nevertheless, the measured and anecdotal evidence and informed observations provided do indicate progress in all the three core skill areas as a result of these pilot projects. *Playing for Success* teams have a successful track record in this area and it follows that their observations are reliable. Additionally, this person-centred approach to monitoring has provided in-depth qualitative data, often missed within statistically orientated data monitoring processes.

Preston PfS's description of its preparation for a radio programme at RockFM is a good illustration of a varied and dynamic learning process.

"The player interviews contributed greatly in the pupils' development. At the very outset the children were challenged with a deadline of one hour to prepare for interviews with two of Sir Tom Finney's team mates, Eric Jones and Peter Higham. They prepared excellent questions and, after discussion with PfS staff, were aware of the correct interview etiquette. We were extremely impressed with how well they organised this session; the pupils took the lead, made the players feel at ease and showed real maturity. They responded well to the fact that the staff let them lead. This set the bar for the rest of the project as they felt it belonged to them.

The work with the poet was inspirational. All the pupils fully engaged and produced many poems, which were later aired on the radio.

The preparation for the advert allowed us to look at persuasive techniques and really develop literacy skills. The children discussed their time at PfS and identified selling points for a (promotional) radio advert. They produced a poster in PowerPoint, which they took to the radio station as a basis for script-writing an advert.

The children had the opportunity to communicate and interview a wide variety of people, with different ages and backgrounds. This developed their ability to work as a team with a defined goal. Their growth in confidence was significant. The time spent developing

ideas and working with a range of people ensured that the children were confident and well prepared for day three at the radio station."

Milton Keynes describes the interactive tools used to integrate evaluation into the learning process:

"We used a variety of methods to evaluate the impact of the programme on the young people. This included a logbook diary which the children completed following each session. At the first session pupils completed a 'living' profile using large scale paper which reflected all their skills and qualities as they perceived themselves at the start of the week. This was then repeated on the final day to provide a visual demonstration of the learning journey. The pupils considered that they had not only learnt new skills during their course but also had discovered more about their (personal) qualities; and importantly could identify the difference between the two, e.g. 'working as a team' = skill, compared with 'being patient' = quality."

"I have been learning about improving my targets of reading using PowerPoint and working as a team.... I have really enjoyed making masks and having fun.... In my book I wrote down how I felt.... My week was amazing."

Josh, Year 5 (written on a graffiti feedback wall)

They also highlighted how being in a different learning environment can be a catalyst for some students:

"The children benefited from the level of support from the team and in being taken outside of their 'normal' learning environment. Significantly, the link teacher identified some of the pupils as more confident compared to how they would normally be in school and in particular one child (who was reluctant to write at school) who had written so much in his logbook that she took a copy back to show his form tutor. Children were noted as being enthusiastic, willing to participate and fully engaged in activities."

Participants all had an experience of travelling out of their immediate area, learning within different environments and accessing public transport, supporting the development of their social skills."

Eastside Educational Trust and Iniva Gallery, Shoreditch, London

Coming to the Gallery just a short bus-ride from where they live was quite a dramatic experience for these fourteen-year old boys from Tower Hamlets. On reflection the tutors felt they could have spent more time with the group walking around the locality and incorporating this exploration into their programme. The architecture, the people, the types of shops and clubs etc in this very 'cool' part of town was fascinating for them and a real eye-opener about another part of London just on their doorstep.

In addition to being in a different environment, several teachers and students mentioned the value of working in small groups and enjoying new teaching approaches brought by professional artists:

"At the outset of the programme this was a challenging and disparate group lacking cohesion. In particular there were two boys who had social difficulties, finding it very difficult to interact positively with fellow students and constantly causing minor disruption. The combination of small group work, teambuilding activities and positive reinforcement from the tutors over the period of the programme culminated in a polished and coordinated group performance on the final afternoon, delivered with confidence, enthusiasm, pride and panache. This was a major step forward for a group of this nature."

The value and stimulus of working with professional performers was acknowledged by the DAZL staff, who are planning to incorporate new ideas and approaches into their mainstream work in the autumn."

DAZL, Cornwall PFS

"One of the participants at (a primary school) commented on her surprise at the variety of dance available and also at how dance can interpret ideas."

Eastside Educational Trust and Sadler's Wells Theatre

The impact of a project as a creative/artistic/cultural experience

The projects' feedback described the following features:

- ▶ the use of arts to motivate and inspire learning
- ▶ appreciation of the arts and education in the arts
- ▶ interdisciplinary working across art forms
- ▶ insight into creative industries
- ▶ pupils' absorption in the creative process
- ▶ pupils' engagement with new content and approaches to learning
- ▶ increased motivation to engage with cultural organisations beyond the project
- ▶ removal of some negative conceptions about arts and culture organisations

Access to spaces and equipment not usually available to students

Many of the projects benefited from providing learning environments for young people not usually made available to the public or from out of hours access to galleries and museums. This included backstage, front of house and office tours.

"We are aware that by profiling backstage functions, theatre operations and management, we can present a very different view of the theatre and provide new and very practical learning experiences."

Julia Potts, Head of Creative Learning, Ambassador Theatre Group

For many young people their visit to a theatre, gallery, museum or radio station was a first. Several young

people from Tower Hamlets hadn't travelled to the West End before and the journey and experience of being in such a different location was in itself very exciting.

In addition to the access to a range of technology described in the section above there were many opportunities for young people to work with different equipment and resources – lighting, sound engineering and recording equipment, model and mask making, musical instruments and costume, theatre stages and studio spaces.

Examples:

1 Milton Keynes PfS with Milton Keynes Theatre: Years 5,6,7

Children had an 'access all areas' tour of the theatre and saw all vocational aspects of the business. They were encouraged to move around the different workshops, empowered to make choices about how they spent their time and encouraged to spend as long as they wanted on each one. A variety of locations were used within the theatre as much of the work involved privileged access to 'behind the scenes' of the working theatre. A dedicated classroom spaced was provided for pupils to complete IT based tasks and written work. In both cases professionals from the theatre, including Wardrobe Mistress, Special FX Electrician, Theatre Arts Tutor and Press Officer, were involved in the delivery.

2 Preston with Duke's Theatre Lancaster: Year 9 girls

The Duke's Theatre education team DT3 provided a 'wow-factor' venue,

enabling the pupils to experience a professional theatre workplace. In addition to working at DT3, the pupils had a back-stage tour of the Duke's Theatre. This group also had the opportunity to work at the *Playing for Success* centre at Preston North End, experience a ground tour, perform on a home game at the stadium, watch a match and see themselves on the big screen for the half time film – presented to 12,854 spectators!

3. Delaware Adventure Zone for Learning with Antony House: Year 7

The project was based at Antony House, a National Trust property in south east Cornwall. It had access to the formal grounds, woods and foreshore, an indoor base in the stables and a 'classroom' in the colonnades surrounding the circular lawn in front of the house. This combination proved to be an inspiration to adults and children alike. As well as working with National Trust staff, a poet and musician, this project also integrated outdoor adventure activities into their programme.

4 ELG Interface, Newham, London: Years 7-9 plus some Year 4,6,10

Doing the behind the scenes tour at Stratford Circus gave a realistic idea of the technical side of stage productions and the variety of roles in the theatre. The only criticism we had after week 1 was that young people needed to get more involved physically with some of the activities. This was taken on board and week 2 was more successful.

Insight into arts and culture workplaces

“Backstage tours provided a real insight into the many roles onstage, front of house and backstage.”

Nine projects specifically included aims around gaining an insight into the professional working environment of cultural organisations, the careers available in the arts, especially ‘behind the scenes’. The value reaped from this exploration leaps off the page of the reports and the photographs and videos of performances. What is remarkable is how powerfully this work engaged students who were identified as under-achieving at school and how easy it was to integrate core skills into the programme. The greatest impact recorded by students, parents and teachers was on confidence, self-esteem, motivation to learn, the enjoyment of trying new creative activities and the stimuli of new experiences.

Several projects worked with the model of creating their own mini-production companies where students had the opportunity to take on a couple of roles, one creative and one production role. This worked successfully over both weekly and intensive programmes.

Examples:

1 Bolton PFS with Octagon Theatre: Year 9

The group took part in a ‘workshop’ with the cast members and interviewed them about their jobs and created their own theatre

company, mission statement and roles. The group was encouraged to critically review its experiences and keep a diary/scrapbook of its creative thoughts and observations throughout the course.

2. Leeds PFS with Grand Theatre and West Yorkshire Playhouse: Year 9

The world of work in the theatre was a key focus of the project. Backstage tours provided a real insight into the many roles onstage, front of house and backstage in bringing a performance together and in the general operations and business of running a theatre. Established and successful partnerships with the two theatres meant that the tours were tailored to meet the needs of the project and the individual learning of the pupils. Theatre staff were consulted in advance about the project content and aims, given background information about the challenge set to the pupils to produce a drama performance and were made aware that the young people would be asked to compare and contrast the traditional and modernist architecture of the respective theatres.

3. Preston PFS and Duke’s Playhouse, Lancaster: Year 9 girls

The project established the group as a mini-production company to create a performance on the theme ‘Going to Match’. Sessions included drama skills, production, planning, budgeting – including profit and loss, marketing and research. The combination of drama and performance, branding and marketing coaching, online research tasks and budgeting responsibilities

all contributed towards the aims of improving literacy, numeracy and ICT skills.

4. Educational Trust and Iniva Gallery, London: Year 9 boys

All the participants had an opportunity to create their own artwork, taking on many of the roles they had learnt about. Year 9 boys working with the gallery prepared a real budget to put on their final show. They designed and created their own flyers, came up with a distribution strategy, curated their exhibition and hosted their private view.

5. Sale Harriers, Manchester and Radio Key 103

We demonstrated how radio acts as an especially good medium for young people to grow as confident learners and individuals. In itself it is a powerful tool, allowing young people to work together to reach a wide audience with a wide variety of content. It has the capacity to draw on and develop latent oral and creative talent and in doing so increase the confidence and potential of a large segment of our underachieving young people.

“They designed and created their own flyers, came up with a distribution strategy, curated their exhibition and hosted their private view.”

Contact with arts and culture professionals in workplace settings – successes and challenges



A professional dancer/actor worked on an imaginative project combined research, dance and film-making to explore the history of popular music and dance moves since the early 70s.

“His delivery style was enjoyable for the young people and he took care to keep everyone on task.”

Young people met a range of arts and culture professionals in theatres, museums, art galleries and radio stations. They were able to interview them about their work, see them in action and sometimes work directly with them on an activity. Feedback on the communication skills of the arts professionals was in the majority of cases very positive. Many cultural organisations with education departments are experienced at working in formal and informal settings.

“His use of accessible language and relevant points of reference and comparison set learning up in a way that could be easily understood by the age group, whilst remaining interesting and informative. His delivery style was enjoyable for the young people and he took care to keep everyone on task, involved, clear about their roles whilst also ensuring each student was motivated and engaged. He also introduced an emphasis on quality, ‘millions of people will hear your advert so let’s make a good job of it.’”

**Sally Fort, Ideas Foundation
project coordinator
observation at Key 103 Radio**

However in a few instances there were organisations and individuals without this background and this sometimes resulted in a disappointing experience,

– not necessarily for the students as teachers or activity leaders stepped in to ‘save the day’.

“Staff from partner organisations – this was the element that we feel was the least within our control and which in some cases did pose some challenges. Some of the presentations were excellent and some were surprisingly poor, for example in the case of the lecturer at (a Higher Education institution).

The timescales and time available made it difficult to plan and develop collaborations with theatre staff for the pilot period. Planning for these collaborations continues for the next school year.

The facilities are excellent, more work needs to be done to develop the value of the study support provision to ensure that the pupils’ skills are developed. Unfortunately, we felt we had hired the facilities instead of working in partnership.”

On the other hand one project reflected:

“Staff felt that perhaps greater use should be made of the venue staff as a resource. For example, pupils did not get the opportunity to interview them about their work and it is felt that this sort of activity may lead to greater engagement with venue staff.”

Planning and preparation

Where expectations had been managed effectively on both sides, productive outcomes for young people, teachers and organisations were achieved.

The most successful examples benefited from the opportunity to discuss and plan partnership working beforehand – agree roles, content, timings and give a briefing about the participants – e.g. their age and expectations for the meeting or session. Preparing young people for workplace behaviour codes, planning questions, preparing arts professionals to use age appropriate language and make their sessions as interactive as possible – these steps were anticipated and planned. However when assumptions were made the quality of the experience suffered or was undermined.

“The aims and objectives of the course had been blurred by the different ambitions of the partners involved.

Young people and the drama teacher felt that the final performance was somewhat undermined at the (theatre) by the lack of technical support e.g. lighting and stage space, which was available to them at their own well equipped school drama studio. This took “a bit of the ‘wow factor’ out of the grand finale ‘opening night’ theme.”

Networks and sharing expertise

The knowledge and expertise of arts and culture organisations experienced in working with schools and informal education settings need to be shared and a range of professional development opportunities explored (see Section 11 Questions & Recommendations). Where professional networks do not exist, *Performing for Success* could support education partners and potential arts/cultural partners with guidelines and ideas for professional development in this area.

Where creative industry partners can contribute and complement what school can offer is a real insight into what they do, their creative processes, the roles in the workplace, the skills required, the graft versus the glamour.

“Established and successful partnerships with the two theatres meant that tours could be arranged and tailored to meet the needs of the project and the individual learning of the pupils. Prior to both tours, theatre staff were consulted about the project content and aims, they were given background information about the challenge set to the pupils to rehearse and perform a drama piece and were also made aware that the young people would be asked to compare and contrast the traditional Grand Theatre with the more modern West Yorkshire Playhouse. Consequently the tours were personalised to the learning journey and answered many questions the pupils had.”

Leeds PFS

“Radio staff made time for several meetings to plan and discuss the purpose of the days. They discussed expectations of one another’s involvement as well as pragmatic arrangements. Both sides of the partnership have been committed to develop an effective and well organised experience for the young people, and this showed in the very smooth running of the sessions observed, despite a very fast paced day involving a number of different activities, radio professionals and locations.”

Key 103 with Sale Harriers PFS Manchester

Learning about the arts and through the arts – working with artists and partners in other informal settings

Seven projects described their aims as: developing creativity and artistic skills, enabling young people to try different activities, working with professional artist-tutors, stimulating families' interest in cultural venues and encouraging appreciation of the arts. There was also an emphasis on delivering personal and social skills through participation in creative activities. Whilst some did not state insight into the cultural industries as a specific aim, they identified this as an outcome. The features listed above are also identified as outcomes in many of the evaluations described in Section 5 above. This section portrays the other kinds of interesting approaches by *Performing for Success* pilots that offer models to inspire others.

DAZL in Cornwall recruited a specialist group identified by college staff and partner primary schools as having potential but under-achieving mainly in literacy. The group was also recognised as lacking in self-esteem and having difficulty forming and maintaining relationships with peers and adults. The students did not all know one another before the project. The varied but cohesive programme at a stunning National Trust property, Antony House, made the most of the building and grounds and included working with a poet and African drumming, providing the opportunities to create both individually and as a group. The children were able to use very beautiful good quality African drums provided by the musician.

“There was a noticeable improvement in students’ self-esteem and confidence. On day 1 none relished the prospect of writing poetry and public performance. On the final day this was approached with maturity and enthusiasm.”

“These students were a real pleasure to work with – they listened, followed instructions but then developed their own strategies as the week went on and produced some outstanding poetry. I would love to work with them again.”
– poet

“I have never seen my son so keen to get up early during the holidays to go and write poetry! This was an amazing four days for him and we loved the performance at the end – thank you.”
– parent

Durham PFS employed the Advisory Teacher for Dance to create a dance performance that had local history as its theme. Its local performing arts college provided space and the county records office supported their research on the local WW2 heroines the 'Aycliffe Angels' who worked in the huge munitions factory. Student feedback on this project indicated a transformation in attitude to history, dance writing and creativity. What didn't come over in the written report but was evident in the DVD was the imaginative approach of the dance teacher who has a professional background in classic and contemporary dance. The choreography took its inspiration from Merce Cunningham and was a good illustration of how the use of patterns, repetition and numbers can convey drama and emotion. The choreographic

approach was very accessible, worked to the students' physical strengths, was appealing to both the Year 5 and 6 boys and girls and produced a confident and interesting dance performance.

ELG Interface PFS Newham, London, also worked with a professional dancer/actor who worked on an imaginative project combining research, dance and film-making to explore the history of popular music and dance moves since the early 1970s. The predominantly 12-14 year old group produced a dance video for the SHINE website's 321 Bring it Back challenge recreating the 'Old Skool' moves.

Tower Hamlets Summer University and Half Moon YPT worked with musicians and drama practitioners to explore the theme of rivers through storytelling, script and song-writing, music composition and movement, developing a promenade performance. The group of ten 16-28 year olds had a specific physical and/or sensory disabilities. The artists and whole access team worked imaginatively to challenge all the individuals in multi-sensory workshops.

“I learnt to communicate in different ways. It was a huge personal development.” – director

“I loved singing. Thanks for helping me stay in the room.” – participant

Southend PFS with Beecroft Gallery, Southend Central Museum and Southend Library: The project aimed to change pre-conceived notions about arts and culture. After seven weeks there was a considerable shift in attitudes from Year 7 students describing people who go to galleries from “old and boring” to “clever and interesting”. Imaginative use of technology drove all the activities and helped the students to explore the museum in a playful way. The borough council is aware that arts and culture in the town require major investment and structural support and this project is a trailblazer with plenty of potential. The PFS team acknowledged that its expertise and understanding of the arts could be enhanced by working more productively with arts professionals and by making appropriate use of the skills and knowledge of the arts and culture partners involved. For example, the input of a drama practitioner during the film-making session to encourage more confident gestures and expressiveness could have raised the level of creativity and the production values of the films. This observation feeds the recommendations about professional development, training and networks.



The choreographic approach was very accessible, worked to the students' physical strengths.

Outcomes – expected and unexpected

Many of the outcomes have been illustrated throughout the report. Below is a selection of additional outcomes that illuminate the range of benefits generated by these projects.

“An unexpected outcome is the possible future link of DAZL and Antony House with a literary festival in North Cornwall to be run by the Charles Causley Society.”

DAZL, Cornwall PFS

“The project has highlighted a void in cultural education work of this nature in Southend on Sea and a need for it. It is clear that the project offered something that is not currently available in any other form locally. By engaging a ‘difficult to reach’ group through the use of innovative technology and carefully crafted activities which built upon four years of similar work at the local Playing for Success Centre, the project has been able to offer something different to other cultural and education work currently being offered locally.”

Southend PFS

“Now that the pupils’ appetite for music has been stimulated, they have been signposted to activities as much as possible. Lawley School was already holding a rock music club and Short Wood has since started a rock music club and wants to continue with the Rock School for another cohort of students.”

Telford and Wrekin PFS

“Of particular interest were certain outcomes that weren’t among those uppermost in our minds, such as securing spelling and punctuation in the context of real texts, making

decisions in numeracy, exploring relaxation techniques, learning about the Olympics, learning new things about Lawrence Batley Theatre and theatre in general.”

Huddersfield PFS

“The project opened up the participants’ eyes to hidden roles in the cultural industries. One boy is now interested in pursuing a career in finance although he does not enjoy maths at school, ‘finance is fun and cool’. Primary school children have also deepened their understanding of art forms. One commented on her surprise at the variety of dance available and also at how dance can interpret ideas.”

“Students have received very clear career signposting and one has called up Iniva since the end of the project and set himself up with some work experience.”

“A widening understanding of career choices was also evident amongst the youngest children. At the baseline stage, some of the younger participants had declared an interest in being footballers or doctors and by the end this had broadened to include jobs such as projectionist and filmmaker.”

“Engaging activities have been developed which put literacy, numeracy and ICT learning in a real-life theatrical context.”

Eastside Educational Trust with West End theatres, dance, film and gallery partners

“As an unexpected bonus the theatre provided tickets to attend its current production of ‘High School Musical’ as well as involving the children in a

recorded radio interview with BBC Three Counties Radio which was visiting the theatre to promote a community ‘X Factor’ event.”

“Theatre staff felt the project gave the theatre foyer area a noticeable ‘buzz’. Involving staff from ‘behind the scenes’ had the unexpected impact of raising the profile and understanding of the wider educational impact that performing arts can have, including the vocational elements.”

“Working in partnership on this project has allowed us to re-consider the way in which we work with the children and young people in the city.”

Creative Learning Manager, Milton Keynes Theatre

“The activities developed allowed the pupils to experience an innovative and motivational approach to learning, embracing ideas that are inspirational and complementary to the curriculum studied at school.”

Telford and Wrekin PFS

“The girls were set homework; their tasks were to write a short commentary on something ordinary they had witnessed in an evening, and to write a short script for the role of a doctor assessing and prescribing to a patient. Sara, a former teacher, commented that it was the first time she had ever received 100% homework completion.”

Preston PFS and Duke’s Playhouse, Lancaster

Development of personal and social skills



The message about the powerful impact of participating in creative activities on young people's confidence, self-esteem, communication and teamwork skills was loud and clear across all the projects' reports, supported by qualitative evaluation data. This example is one of many:

"Very evident over the course of the programme was the development in the (Year 7/8) pupils' confidence and teamwork. The children were from

four different schools but because of a shared goal they bonded quickly. One girl was very quiet at the start and struggled initially in the poetry session because she didn't want to speak in front of the group. However, she excelled at the radio station, speaking with confidence to the DJs and in the production of her advert. Staff at Rock FM complimented the group, highlighting two girls as 'future broadcasting stars.'"

Preston PFS with Rock FM

Very evident over the course of the programme was the development in the pupils' confidence and teamwork.

Questions and recommendations

Most of the projects have particular and local recommendations for the future and are keen to build on their successes. It is clear that the needs are: infrastructure support, guidance and funding, the development of existing partnerships and identifying new ones.

There is also the question, if ongoing revenue funding is available, will it be directed into existing centres and their current provision? Or will new locations and centres be identified?

Development

The *Performing for Success* pilot teams have experience of working with the established model, aims and objectives of *Playing for Success* and have the required networks, resources and relationships with schools and young people. However the experience of working with arts and cultural organisations and individual artists was new to many of the teams and some found it 'a steep learning curve'. Others had already widened their activity beyond the sports focus and started to include more creative activity.

Qualitative feedback on the content and outcomes of the creative activities varied. It was often factual rather than descriptive or critical and in cases where DVD evidence was provided to the author, it was clear that the evaluators undersold the quality of the creative experiences. It might be useful in future to articulate specific aims and objectives for the performance/programme/exhibition against which all the participants can

evaluate the success of process and product.

The partnerships with professional arts / creative organisations have brought knowledge, expertise and new opportunity for both teaching staff and pupils. Some organisations have been able to engage in new ways with young people and raise their profile with different sections of the local community.

The partnerships have added quality to content, raised aspirations of staff and young people, and generated programme models that can be developed. *PfS* and arts and cultural partners can be allies in breaking down preconceptions about unfamiliar institutions and the activity they programme or host. There is also a wealth of freelance creative practitioners across the country who work in formal and non-formal education settings with young people who have a wide range of strategies, approaches and techniques for inspiring creativity and bringing out latent talent. As a trusted 'gatekeeper' *Playing for Success* can open the door on new experiences to young people who feel the arts aren't for them. Partnerships worked with existing *PfS* participants, and enabled staff to target new ones.

PfS currently has some geographical restrictions on its reach. Rex Hall Associates (RHA) and the *PfS* teams could consider whether further funding should it be available, is directed into strengthening and diversifying existing programmes, or whether it should be used to target areas currently unable to access *PfS* support – or a combination of both options.

Rural and coastal areas have traditionally received less funding for cultural activity in the past decade, and this is now being addressed by recent changes in regeneration funding. Opportunities for the creative and cultural industries in these areas are increasing, and the expansion of home-grown tourism also adds weight to the case for creative sector development. There would be clear benefits to the wellbeing and achievements of young people in expanding to new areas and in the strategic development of the scheme overall. However it should also be acknowledged that new centres would take time to build up the expertise and understanding of the *PfS* scheme plus the local networks and partnerships that such activity requires; whereas current *Playing for Success* teams are poised and ready.

A sustainable version of *Performing for Success* needs to ask the following questions in its decision-making process:

- 1 Should *Performing for Success* sit in existing *PfS* teams and centres?
- 2 Should new centres be created in currently under-represented areas (e.g. rural and coastal) in order to broaden the benefits of the programme to a higher number of young people?
- 3 Should *Performing for Success* be led by independent arts/ cultural/ creative teams, organisations and practitioners, or continue to be positioned within local authority Study Support/young people's programmes?

Quality assurance and professional development

"...all this expertise is not to be found all in one place and that partnerships are essential."

The pilots have demonstrated the following conditions for success:

- 1 Knowledge and understanding of the curriculum
- 2 Awareness of the needs and abilities of young people's creative, academic, personal and social needs/interests
- 3 Knowledge and understanding of the arts and cultural sector
- 4 Delivery partners and allies
- 5 Local arts and culture networks
- 6 Excellent communication and dialogue between partners
- 7 Clear aims and objectives
- 8 Careful planning of content and management of logistics
- 9 Attractive high quality creative content
- 10 Strong production values
- 11 Interactive teaching and experiential learning
- 12 Opportunities to learn in non-school environments
- 13 Parental and school support
- 14 Availability of public or private transport
- 15 High adult/student ratios
- 16 Opportunities for youth leadership and mentoring
- 17 Adequate resources and funding
- 18 In-kind support
- 19 Making the most of local/regional or national regeneration, education culture and tourism, creative industry agendas
- 20 Structured monitoring and evaluation
- 21 Sharing and celebrating success

It is evident from these pilots that all this expertise is not to be found all in one place and that partnerships are essential if *Playing for Success* is to be sustained and developed and if quality is to be guaranteed. Where can *PfS* staff receive the professional development they need to make good choices about arts and culture partnerships and broker the learning they require? How can strong local arts networks share best practice in areas where they are under-developed? How can *Performing for Success* build on the learning from this pilot with the partnerships they have developed?

Some suggestions:

- 1 Identify strategic funding for a creative adviser in each region to support *PfS* with specialist advice on working with arts and cultural partners, identifying funding and advising on professional development
- 2 Links on RHA website to other organisations e.g. Artis, Arts Council England, The Museums, Libraries and Archives Council, ENYAN (English National Youth Arts Network), Media Trust, regional arts education networks and Music Action Zones
- 3 Local authority arts adviser / arts development staff
- 4 A national Continuing Professional Development programme coordinated by RHA which could include:
 - ▶ A programme of 'go and see' developed in partnership with theatre, poetry, dance, film, museum

and gallery partners to support appreciation and awareness

- ▶ Work-shadowing between partners – arts organisation staff shadowing *PfS* staff or teachers and vice versa for a day
- ▶ Critical friends and peer coaching/mentoring across sectors
- ▶ Experiential workshops in several artforms to build confidence and understanding in *PfS* staff to bring out their creativity
- ▶ Bringing together partners and allies to share local best practice
- ▶ Strategic advice for local authorities seeking to develop the educational offer of their theatres, museums and galleries
- ▶ Set up a local 'creative industry panel' to advise and provide a proactive, practical and promotional link with both subsidised and commercial arts / culture organisations.
- ▶ Advice and inspiration on interdisciplinary approaches, e.g. arts and science, arts and history

"How can Performing for Success build on the learning from this pilot with the partnerships they have developed?"

Clarity of purpose and role

“ This is more important than ever during an economic downturn when young people’s employability, social mobility and creativity needs to be supported and maintained, for the health and well-being of all society.”

The other important question, especially at a time when everyone is facing challenges in fundraising as well as a range of competing out of hours initiatives, is how can *Playing/ Performing for Success* capitalise on its current strengths and ensure that it has a clear identity? Does *Performing for Success* need to formalise key aims and objectives in addition to the current *PfS* core and functional skills focus? Does *Performing for Success* offer additional learning, vocational and personal development outcomes that may be less achievable within the current *PfS* curriculum remit?

Some projects have already allied themselves to the Find Your Talent pilot. *PfS* sits within the national aims of Every Child Matters and Learning Outside the Classroom. *PfS* is an excellent trailer for the new Creative and Media Diploma and the creative industry partnerships and approaches already modelled in this pilot certainly feed into that learning continuum.

The Nuffield Review of 14-19 Education and Training (2009) makes five overarching demands, which sit very well with the aims, outcomes and potential of *PfS*:

- 1 The re-assertion of a broader vision of education in which there is a profound respect for the whole person
- 2 System performance indicators ‘fit for purpose’, in which the ‘measures of success’ reflect a range of educational aims, not simply those which are easy to measure or which please certain stakeholders
- 3 The re-distribution of power and decision-making – so that there can be greater room for the voice of the learner, for the expertise of the teacher and for the concerns of other stakeholders in the response to the learning needs of all young people in their different economic and social settings
- 4 The creation of strongly collaborative local learning systems in which schools, colleges, higher education institutions, the youth service, independent training providers, employers and voluntary bodies can work together for the common good – in curriculum development
- 5 The development of a more unified system of qualifications which meets the diverse talents of young people, the different levels and styles of learning, and the varied needs of the wider community

Is there something specific about the strengths of this pilot that are unique for under-achieving students in the top primary/lower secondary years?

Is it that it addresses vulnerability, disengagement and low achievement through a unique, integrated combination of core skills, engagement in and through creative activity, embedded personal and social development and the involvement of cross-sector partnerships within local communities? These partnerships can bring early access to young people to advice and information about careers, business and training and volunteering which support the academic, vocational and PHSE curriculum. This is more important than ever during an economic downturn when young people’s employability, social mobility and creativity needs to be supported and maintained, for the health and well-being of all society.

What is the potential for *Performing for Success* and what is the next stage?

Elizabeth Lynch
October 2009

Summary of monitoring data 2009

Please note: complete hard data was not supplied by all of the 15 projects whose findings have contributed to this report.

Total number

552 pupils

Age range of pupils

9-14 yrs (1 project for young adults with disabilities 16-28 yrs)

Year Groups:

The range was Year 4 – Year 10. There were some older participants (Years 11-12) involved as volunteers. Most cohorts were drawn from Years 5, 6, 7 and 9. One project worked with 16-28 year olds with physical and sensory disabilities.

Gender

282 female, 209 male (61 gender not supplied)

Ethnicity

368 white, 184 Black Minority Ethnic. Bangladeshi, Pakistani, Black African, Indian, BME, Other and Polish were given as BME categories

Special Education Needs

46 young people were identified by projects as SEN
3 projects had no SEN students
1 project exclusively targeted SEN young adults
5 projects supplied no data in this category

Free school meals

7 projects indicated 'not known'
6 projects indicated 60%, 100%, 16%, 26% 81%, 33% respectively

Attendance

85-100% across the projects. Most achieved 100%. Drop-out was assigned to illness or clashes with other activities rather than lack of interest in the project. This level of attendance reflects the primary age group of many of the pupils where the need for journey supervision is more critical and parents are required to meet their children afterwards. Targeting particular pupils, the provision of transport and the importance attached to the activity by participating schools also supported the strong attendance figures. Another contributing factor to high attendance/low drop-out could also be attributed to the attractiveness of the offer to young people and their engagement with and enjoyment of the activities provided. This is evidenced by the verbatim feedback provided.

Accreditation and recognition of achievement

- ▶ One project used its programme as an opportunity for young people to gain a Bronze Arts Award
- ▶ One project gave fifteen young people the opportunity to volunteer as part of their ASDAN Peer Mentoring Award
- ▶ Several projects awarded in-house certificates of achievement

Contact time

This varied across the fifteen projects, reflecting a range of approaches to timetabling and logistics.

Seven ran one-week intensive projects of 20-25 hours each. Weekly after school sessions varied widely from two or three hours for between five and ten weeks. Some groups divided their sessions into 1.5 hour sections for practical creative work and core skills. A couple ran 1-3 day workshops.

The conference

Rex Hall Associates (RHA) held a conference in Nottingham in 2009 as part of the evaluation of the *Performing for Success (P4S)* pilot programme. Representatives from each project attended and received a draft version of the evaluation report.

The conference provided an opportunity for the *P4S* project staff to share the experiences from their projects and centres, to consider different aspects of the *Performing for Success* pilot projects and meet the evaluation team. Presentations were made by some of the *P4S* centre managers and their arts partners and Rachael Phelps, Arts and Education Co-ordinator – Leicestershire, provided an insight into the use of Arts Awards as an appropriate and efficient qualification for *Performing for Success*.

The objectives of the conference were to

- ▶ Facilitate comment and response to the draft evaluation report
- ▶ Consider the next steps for *Performing for Success*
 - ▶ Defining the purpose
 - ▶ Marketing and sustainability
 - ▶ Strategic development
 - ▶ Decide whether *Performing for Success* is the right name

Two workshops formed the main forum for discussion. Delegates attended both workshops. One considered the unique selling point and the marketing of *P4S* to local authorities, funders, media, parents and young people with a view to sustainability. The other considered the definition, 'what is *P4S*' and how it should be developed? . Young delegates, participants from two of the projects, attended and worked

separately with a facilitator to provide the young person's view. This they presented to the full conference at the end of the day.

The workshops

The workshops were dynamic with facilitators using interactive methods to engage the delegates, stimulate discussion and produce outcomes. The workshops produced 156 statements, 55 in relation to the unique selling point and marketing, 76 defining *P4S* and considering a new name; and 35 from the young people's evaluation. To make sense of all this information, two methods were used: technical analysis via Wordle demonstrated the incidence of repetition, indicating agreement and potency; and intuitive, from written and observed audience responses at the workshops. These were reviewed by practitioners and young creatives, from the Ideas Foundation Scholars' Council.

Many of the comments were not informational but expanded instead on the quality of experience of staff and young participants. It was observed that delegates themselves struggled to define the values of *P4S* and this is evident in the written responses. This was welcomed and allowed project coordinators and managers to reflect further on the process, outcomes and the social and educational value of the programme. The results are reflected in the written comments and Wordles; however, the written statements do not convey a coherent response to the objectives and

information required by RHA. The workshop discussions expanded on the written statements and provided a context which came much nearer to answering the key questions.

Another feature of the workshops was the delegates' tendency to compare the content, objectives and outcomes of *P4S* to those of *PfS*. Most pertinent to this was the term 'unleashed' and statements such as 'finding our voice' pushing the boundaries and new challenges. This response by project staff was observed within all the workshops and previously by the evaluation team. Although staff deliver *PfS* through the use of creative and innovative methods to involve young people and to stimulate learning. The literacy, numeracy and ICT curriculum focus suggests a more sober learning condition. With the emphasis on creativity and innovation *P4S* staff responded with highly diversified and inventive programmes – add in arts practitioners and creative environments and it becomes a heady mix. There was a suggestion that there was a danger of academic dilution although this did not come out in the written responses.

The conference output provides RHA with the responses required to build on the first steps of the pilot programme. As a next step RHA will produce its strategy in 2010 for the development of *Performing for Success* and, with the results of the evaluation, provide the training and support needed to replicate the quality learning experiences already delivered by *Playing for Success*.



Some final thoughts from the young people

"We didn't realise how much work goes into the theatre business. Given street theatre theme we used trust, clowning, business and performance activities. This built confidence and we felt bonded as a group, it shows and made us who we are today. It was motivating, to do what we want to do, everyone doing something different, showcasing what you're good at and playing on your own talents."

"I never knew about the business side, but when I found out, I was drawn into the maths."

"[Young] People taking over mentoring not just participating and we see this as the next step for us. That gave us an idea to get a national young people's steering group for the Performing for Success programme because we found it really interesting and helpful hearing from other people, now we can see how other Performing for Success groups can run differently to ours."

"One idea we had was to get open days. Showing all the different things we are doing. Attract people that aren't actors; something for everyone."

"We shouldn't be targeted to a single group, it should be open for everyone."

The group established a mini-production company to create a performance. Sessions included drama skills, production, planning, budgeting, marketing and research.

"The experience has been a real eye opener and it would be great to do something like this again."

Conference report by
David Holloway OBE
Chief Executive of the Ideas Foundation

Elizabeth Lynch

An experienced arts programmer, producer and educator, Elizabeth is currently producing *Evolving Words* in association with Wellcome Trust which brings together poets, scientists and young people to write poetry inspired by Darwin's science. She is a member of the Faculty of The School of Life and Associate Producer for TIMEWONTWAIT. Other work includes projects with Frantic Assembly, A New Direction, and the Sorrell Foundation.

Prior to this Elizabeth developed the flagship centre for young people's participation in the arts at the Roundhouse, as the Roundhouse Studios Director 2001-8. Prior to that, as Co-Director 1996-2001, she established Tower Hamlets Summer University as the brand leader for summer learning for 12-25 year olds.

As a theatre director she has worked in the UK, India, Pakistan and Bangladesh. In 2002, she was awarded a Queen's Golden Jubilee Award by London Borough of Tower Hamlets for an "exceptional contribution to youth and culture in the borough."

Elizabeth is a Fellow of the Royal Society of the Arts and Chair of the Board of The Arts Catalyst, the arts-science agency.

Rex Hall Associates

Rex Hall Associates was established in 2002 and provides educational consultancy throughout the UK and abroad, with specific expertise in study support, extended services, personalised learning, charity fund-raising and school achievement involving voluntary sector partners.

RHA's 28 consultants provide Critical Friend support and training to the 162 committed *Playing for Success (PFS)* centres. The majority of the RHA Team are recognised nationally by Quality in Study Support (QiSS) as critical friends, which enables the organisation to provide staffing at chair level to support the QiSS self-assessment scheme, run by Centre for Education Leadership and School Improvement (CELSI). In 2007 RHA was awarded the contract, by Department for Children, Schools and Families (DCSF), to take on the operational management of *Playing for Success* nationally. Recent expansion work in the field of innovation and development has led to the *PfS* model being used in other learning contexts and environments and has resulted in the conception of the *Performing for Success* project and a number of Associate Centres in partnership with *PfS* in England and overseas.

Ideas Foundation

The mission of the Ideas Foundation is to identify and nurture creatively gifted young people whose talents may have been overlooked in the exam-focused school system.

The Ideas Foundation was launched in June 2003 by Lord Puttnam and Sir Mike Tomlinson CBE and is the brain child of Robin Wight CVO, President of the Engine Advertising Group. The organisation is supported by the IPA and the top ad agencies in the UK.

The Ideas Foundation signature project, the Creativity Scholarship Programme, is a response by the advertising industry to the need to diversify and attract new talent into the creative industries. The Foundation's engagement projects address educational and social exclusion and use innovative methods to make difficult subjects more accessible, for example the Creative Space programmes involve scientists and astronauts from the British National Space Centre and NASA to inspire students.

The Ideas Foundation operates mainly in London and the Northwest. Ideas Foundation Creativity Scholars have achieved some of the highest GCSE and A Level results in the country and are now entering university and the creative industries.

Performing for Success projects and partners

This evaluation report was compiled using data and observations from the following projects and project partners

Barnsley

United Villages Partnership,
Barnsley Summer Challenge, YMCA,

Bolton

Activ 8, Octagon Youth Theatre, library services, Help the Aged

Cornwall

National Trust, Antony House,
Callington Community College,
LA, Cornwall Outdoors

Durham

Durham Council, Greenfield School & Performing Arts college,
Tin Arts/Dance City,
Durham Gala Theatre

Eastside Educational Trust

Iniva, Rich Mix, FYT Tower Hamlets,
Albert Hall, Really Useful Theatres,
Ambassador Theatre Group,
Sadler's Wells

Huddersfield

Laurence Batley Theatre, Kirklees Learning Service, Avrio Ideas Ltd,
Topspin Study Centre

Leeds

Leeds Grand Theatre, Opera North,
Bill Kenwright Ltd,
West Yorkshire Playhouse

Manchester Sale

Key 103, Bauer Media,

Milton Keynes

Milton Keynes Theatre, MK Dons Sport & Education Trust,

Preston North End

Duke's Theatre

Newham

NewCeys Summer School, Stratford Circus,
London Borough of Newham Marketing Support Services,

Southend

Central Museum & Planetarium,
Central Library, Beecroft Gallery,
(LB Southend on Sea)

Telford & Wrekin

FYT, T & W Music Service, Short Wood Study Sports centre,
Wrekin Learning Community

Tower Hamlets

Half Moon YPT, Tower Hamlets Summer University

Preston Rock FM

Rock FM, National Football Museum,
PNEFC

Further reading and links

Nuffield Review of 14-19 Education and Training (2009)

www.nuffield14-19review.org.uk

Arts Award

www.artsaward.org.uk

ASDAN Peer Mentoring Award

www.asdan.org.uk/short_courses.php?cont=peer_mentoring

Every Child Matters

www.dcsf.gov.uk/everychildmatters/

Find Your Talent

www.findyourtalent.org

Supporting Excellence in the Arts: From Measurement to Judgement

Sir Brian McMaster, DCMS 2008

Creative Britain: New Talents for the New Economy, DCMS 2008



For further information, please contact:

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Families and communities enjoy sharing their children's creative work and this is enhanced when performed or displayed in a professional arts setting



Performing for Success



Performing for Success

