



Report

For Arts Council England

**Raising the standard of work by,
with and for children and young
people: research and consultation
to understand the principles of
quality**

**Pippa Lord
Caroline Sharp
Ben Lee
Louise Cooper
Hilary Grayson**

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This work was carried out by a research team comprising staff from the Centre for Evaluation and Evidence at the National Foundation for Educational Research (NFER), and Shared Intelligence. The project was led by Research Director Caroline Sharp at NFER working with Research Manager Pippa Lord and Project Coordinator Neelam Basi on all aspects of the project and final reporting. Shared Intelligence undertook the qualitative research with stakeholders, and facilitated the stakeholder event and online conversation; their work was carried out by Founding Director Lee Shostak, Programme Director Ben Lee, and Principal Consultant Donna-Louise Hurrell.

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Executive summary

Arts Council England has a strategic focus on achieving great art for everyone (Arts Council England, 2010 and 2011a) and a specific goal around ensuring high quality arts experiences for children and young people. It is within this context that the Arts Council commissioned NFER and Shared Intelligence to examine the values or principles that are considered important in creating quality in arts and culture *by, with* and *for* children and young people.

The work had two main aims. First, to reveal and debate the principles of quality which the arts and cultural sector believe should underpin work *by, with* and *for* children and young people. Second, to examine how these might be supported, measured or demonstrated by reviewing existing frameworks and tools in this area.

Thus there were three main objectives:

- Research and analysis of existing quality and outcomes frameworks
- Consultation with arts and cultural sector specialists to explore the principles and values of quality which guide their work, and the approaches that individual practitioners or organisations take to ensure these are achieved
- Analysis of the findings of the research and consultation to produce a detailed report which makes explicit the principles of quality which underpin arts and culture projects.

The team analysed 31 existing quality frameworks relevant to work with children and young people in the arts and cultural sector. We also conducted telephone interviews with 31 arts and cultural practitioners from a range of organisations. A Quality Seminar was held in December 2011 which was attended by around 200 arts and cultural practitioners. An online blog with posts by 12 contributors attracted 2,200 visits.

Seven principles in improving quality

From the review of frameworks and the consultations, the research team identified seven common principles in achieving quality in work *by, with* and *for* children and young people:

1. **Striving for excellence**
2. **Being authentic**
3. **Being exciting, inspiring and engaging**
4. **Ensuring a positive, child-centred experience**
5. **Actively involving children and young people**
6. **Providing a sense of personal progression**
7. **Developing a sense of ownership and belonging.**

In addition, an underpinning principle, vital to the whole process of quality improvement, is to consider the effect of the work and how this is demonstrated. This means completing the cycle of planning, monitoring, review and reflection, to gain a better understanding of the outcomes and impact of the work for children and young people.

Drivers for improving quality

There are a number of purposes that could be fulfilled by efforts to articulate and demonstrate quality. These include:

- self-improvement
- recognising excellence
- comparing organisations/activities against a common standard
- providing evidence of impact to demonstrate value.

Our consultation with the arts and cultural sector showed a strong interest in self-improvement in particular.

Demonstrating outcomes and quality

Our research revealed a range of outcomes associated with arts and cultural work *by, with* and *for* children and young people. Whilst outcomes from individual projects and programmes vary according to aims and desired effects, it was possible to identify some common outcome categories of outcomes for children and young people. These are:

- Artistic skills, knowledge and understanding
- Attitudes and values towards the arts
- Activity, involvement and progression in the arts
- Personal, social and communication skills
- Health and wellbeing
- Aspirations, career and life pathways.

A range of tools and approaches are suggested in the frameworks for measuring these outcomes, for example, using questionnaires, feedback sheets, checklists, focus groups, blogs, observations, and so on. However, there is little detail given on some of these outcomes and the focus tends to be on short-term outcomes rather than longer-term impact.

Approaches to demonstrating quality also vary. Different kinds of approaches seem appropriate for different functions. When demonstrating self-improvement, self-evaluation and reflection tools are suggested. For achieving a standard or an award, there are frameworks requiring specific evidence against criteria. If benchmarking organisations' activities and work, indicators of success may be used, alongside moderation, and peer or external assessment. And for demonstrating the value of the

sector, a range of project and organisational-level evaluation is needed, focusing both on participation and on outcomes.

Gaps and issues

Our exploration of quality frameworks and sector-engagement highlighted a number of gaps. These included:

- detailed definitions and applications of the core principles of quality
- detailed distinctions in work *by*, *with* and *for* children and young people
- principles and measures concerning the quality of the art itself
- specificity and differentiation by age group of children and young people
- specificity and differentiation according to the needs of particular individuals and groups
- standard guidance on measuring outcomes robustly, and on demonstrating quality.

A number of ‘sticky issues’ for further discussion remain, including:

- How far do quality principles apply across the sector?
- What are the drivers and barriers to engaging in quality improvement?
- How can the barriers faced by particular practitioners (e.g. those producing work ‘for’ children and young people; individuals and small organisations) best be addressed?
- If self-improvement is the key driver, how do we ensure that the process is rigorous and achieves the desired improvement in quality?
- How can the cost and capacity issues in improving quality be addressed?
- Which outcomes are of primary interest, and which demonstrate that quality has indeed been experienced or achieved?
- To what extent are benchmarking/recognition, inspection and cross-sector comparison necessary or desirable parts of a quality improvement system? What other developments are needed to support these ends?
- How far do others (e.g. consumers, other funders, venues) relate to the quality principles being espoused by the sector?

Conclusions and next steps

This work is designed to provide a starting point for further development. Where does the Arts Council go with this? What can the sector do? What else is needed to support the process?

Defining quality or ‘what excellence looks like’ in work *by*, *with* and *for* children and young people is inherently challenging. However, this research has been able to identify some key principles which appear to be common to most types of work. These now need to be further considered and applied in practice, using the available

frameworks and best practice examples as a starting point. There is an appetite for developing greater peer support and challenge and sector-led professional development, with ongoing conversations about quality and a stronger culture of rigour and challenge. The voice of children and young people themselves needs to be heard the quality debate.

Arts Council's road map for this work will include a continuation of the sector-led conversation started here, and supporting the debate in all its guises.

Key recommended next steps for Arts Council England are:

- continue engaging with practitioners to develop and test the quality principles
- develop the Arts Council's relationship with the sector so leading practitioners become advocates for quality
- support knowledge-sharing among practitioners (including helping practitioners develop skills to provide 'challenge' to one another)
- ultimately, help ensure that all arts and cultural providers supporting work by, with and for children and young people are committed to monitoring quality and self-improvement.

1. Current landscape: issues of quality

1.1. Quality for every child and young person

'Every child and young person has the opportunity to experience the richness of the arts' *Achieving Great Art for Everyone* (2010) Goal 5.

The Arts Council England's 10 year strategic framework is titled *Achieving Great Art for Everyone* (Arts Council England 2010). The framework has two immediate priorities for children and young people: to improve the delivery of arts and cultural opportunities for children and young people; and to raise the standard of art and culture being produced *by, with* and *for* children and young people. The arts and cultural sector provides an abundance of opportunities for work *by, with* and *for* children and young people – as creators, participants, audience members and critical consumers. Arts Council England has set itself the challenge of raising the standard of this work.

Arts Council England is determined to do more than start a 'raising standards' debate. This initiative is about championing excellence, self-improvement and continuous development, sharing inspiring practice, and encouraging sector-led improvement.

1.2 Achieving quality in a rich and varied sector

The challenges of identifying quality in the cultural sector are widely recognised. As Dodd *et al.* (2009) put it: 'Artistic and creative quality is probably one of the most difficult areas to define and measure'. Standards of excellence are also subject to change: 'As the arts change and develop, so too does the consensus of what is good or of quality' (*Strive to Excel*, Arts Council Wales, 2009). The diversity of the arts and cultural sector adds to the challenge. The breadth of work involving children and young people in the arts and cultural sectors, the differing art forms, and the range of practitioners and arts organisations present a number of challenges to gauging quality. For example, are there differences in the quality principles underpinning work *by, with* or *for* children and young people? Are there differences by sector or art form? Do different quality principles apply to children of different ages?

Despite the challenges involved, it is clear that a common denominator in achieving quality is 'excellence' – being the best, striving to excel, and having vision and values that go far beyond achieving basic standards. This is the second meaning of 'Quality' identified by Seidel *et al* (2010) below:

The word 'quality' has a double meaning. On the one hand, a quality is a characteristic or feature of something. On the other, quality suggests excellence (The Qualities of Quality, Seidel et al., 2010, p.5).

1.3 What are we doing this for?

This policy development has a number of potential applications. It is important to be clear about the purpose of establishing quality principles in order to know whether the work has met its purpose and how it can be further improved.

Self-improvement is a key motivator for establishing and demonstrating quality principles (*Capturing the Audience*, New Economics Foundation, 2005; *Artistic Vibrancy Self-Reflection Tool*, Australia Council for the Arts, 2009). Other possible functions are:

- to recognise excellence with an award (*Artsmark Award*, Arts Council England, 2011b; MLA's *Accreditation Scheme for Museums in the UK*, MLA, 2004)
- to help establish a common standard against which to compare organisations (*Strive to Excel*, Arts Council of Wales, 2009; *Quality Framework*, Scottish Arts Council, 2009)
- and/or to demonstrate the value of the sector by providing evidence of impact and success (as set out in the Culture and Sport Evidence Programme – CASE¹).

Some of these functions clearly overlap, for example the National Youth Agency's *Quality Mark* framework (2011) can be used as a self-assessment tool, but organisations can also submit evidence against the standards in the framework to attain the national Quality Mark. Furthermore, not all purposes will necessarily be fulfilled by the same approach. This work, however, has identified a strong interest from both Arts Council representatives and practitioners in sector-led involvement as an excellent starting point for sharing and developing best practice. There is an appetite for self-improvement, and for sector-wide and sector-led development. Moreover, there is overwhelming consensus that 'what we are doing this for' is ultimately about improving benefits to the children and young people themselves.

1.4 Creating the conditions for quality

'Is our work always as good as we hope and promise it will be?'

Practitioner

Creating the conditions in which excellent work is created is a key thread we heard about from the sector representatives who participated in the study. Reflection and debate are vital to ensure work is as good as arts practitioners intend it to be. The need for tangible examples of innovative practice and 'really good ideas' is paramount; not just the 'same old best', but ideas that can inspire improved practice. Arguably, the boldest work will also be the riskiest. Quality principles must encourage creative risk-taking in the interests of innovation and enable the sector to distinguish between what Francois Matarasso² refers to as 'competent failure' and 'incompetent failure'.

¹ See http://www.culture.gov.uk/what_we_do/research_and_statistics/5698.aspx

² Speaking at the December 2011 Quality Seminar, Birmingham

Engaging in quality conversations with and within the sector, and exploring existing quality frameworks, are starting points for this work – both for this particular research project; and for the continued sector-led development of the quality of work *by, with* and *for* children and young people.

2. About this study

This research project was designed to help understand the principles of quality and excellence underpinning work in the arts and cultural sector where children and young people are involved, and to understand further how to demonstrate quality.

2.1 Study aims and objectives

The overall aims of this work were:

- to reveal and debate the principles of quality which underpin work *by, with and for* children and young people
- to consider what tools might be used to enable Arts Council England, and arts and cultural organisations to demonstrate quality.

There were three main objectives:

1. Research and analyse existing quality and outcomes frameworks used by the arts and culture sector in their work *by, with and for* children and young people.
2. Conduct broad consultation with arts and cultural sector specialists to explore the principles and values of quality which underpin or guide their work, and the approaches that individual practitioners or organisations take to ensure these are achieved.
3. Analyse the findings of the research and consultation to produce a detailed report which makes explicit the principles of quality which underpin arts and culture projects *by, with and for* children and young people.

2.2 What it involved

The study involved a review of 31 existing quality frameworks relating to the arts and cultural sector (See Appendix C for further details). Alongside the desk review, we held in-depth conversations with 31 arts and cultural practitioners from a range of organisations in which the aims of the research were explained as well as views captured. Twelve Guest blog posts were commissioned to create an 'online conversation' with twelve contributors from across the sector including some of those who had been interviewed – a total of 2,200 people visited the blog site. A Quality Seminar was held in December 2011. It was attended by some 200 arts and cultural practitioners from across the nation in which the breakout discussions were all hosted by sector practitioners; participants and those unable to attend were able to use Twitter as a parallel 'back-channel' to react and contribute to the discussion.

For the purposes of this study, the arts and cultural sector we engaged with involved museums, galleries, theatre organisations, dance organisations, music organisations,

and companies involved with combined and performing arts, and festivals. Although the work of libraries and archives was not a focus for this study, two consultees from libraries were involved, and we did explore the Museums, Libraries and Archives framework (MLA, 2006).

A key feature of this study was the outward-focused and open nature of the methods used. Arts Council England has convened and enabled the debate, creating a space for discussion. An external reference group was recruited by Arts Council England to help guide the work.

This report is designed to provide a starting point for further development. Where does the Arts Council go with this? What can the sector do? What else is needed to support the process? Arts Council's road map for this work will include a continuation of the sector-led conversation started here, and supporting the debate in all its guises. Key milestones along the journey will include:

- 2nd Quality Event – by, with and for children and young people, 12th July 2012
- Roundtable Event – presenting findings to sector, September 2012
- Sector-led testing out, and action research around, materials and tools, 2013
- 3rd Quality Event – enhancing the quality debate with practitioners, 2013
- Refining and reviewing materials and tools, and sense making, 2014
- Launch findings and materials, September 2014.

Further details on the methodology are provided in Appendix A. Further details on Arts Council England's road map can be found in Chapter 6.

2.3 About this report

This report sets out:

- some common principles in improving quality and an organising frame for exploring work *by*, *with* and *for* children and young people, with examples from sector views and practice, and from the frameworks we explored (Chapter 3)
- how quality can be demonstrated, and which kinds of outcomes can be achieved, with examples from the frameworks we explored (Chapter 4)
- some of the differences, gaps, and sticky issues involved (Chapter 5)
- conclusions and next steps for Arts Council England and the sector to consider in taking this work forward (Chapter 6).
- further details of the methods (Appendix A) and quality frameworks (Appendix B and C).

3. Principles in improving quality: examples drawn from leading practice and quality frameworks

This chapter proposes an organising frame for exploring quality in arts/cultural work *by, with* and *for* children and young people. It suggests seven common core principles. We have drawn illustrative examples from the quality frameworks we reviewed, and from the sector views we heard during the course of the study.

3.1 An organising frame

We acknowledge the challenges involved in attempting to define quality or ‘what excellence looks like’ in work *by, with* and *for* children and young people. But through our desk research and sector engagement we have found that certain important principles *are shared* amongst practitioners and in documented materials, and *can be organised* and described in ways that focus on the quality of the work while also keeping the focus on the needs and interests of children and young people³.

Figure 1 illustrates the way in which practitioners/organisations supporting work *by, with* or *for* children and young people emphasise different approaches in their work. This is not intended to encourage compartmentalisation; rather we hope it helps to demonstrate that there are different traditions and styles of arts, cultural and creative practice but across these there are strongly-held common principles – as will be shown in section 3.2.

It is then possible to layer the principles of quality onto this organising frame. The principles may take different orders of precedence according to the nature of the work, and some principles may be more important to one group of practitioners than another.

In presenting this frame, it is our intention to move away from arguments around process versus product (a distinction seen as ‘old ground’ by many we heard from during the course of this study). It also moves the debate on from principles that focus on features of organisation (such as governance, safeguarding children from harm, equality and diversity) which we would argue are necessary, but not sufficient in themselves to ensure high quality.

³ Although note that our study focused more on areas of work ‘with’ and ‘for’ children and young people, than work ‘by’ children and young people.

Figure 1: Cultural and creative providers supporting work *by, with* and *for* children and young people

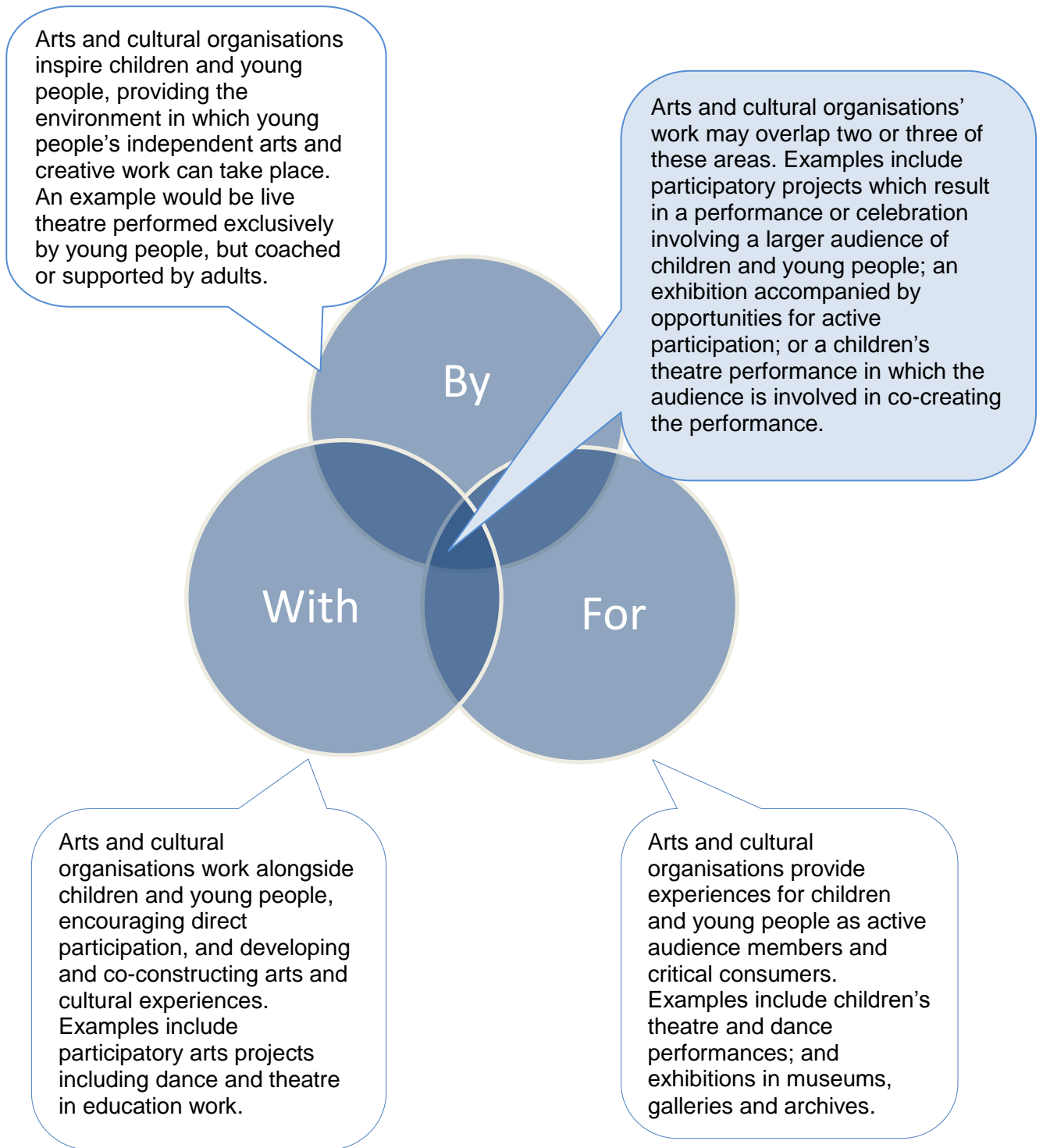


Figure 1 shows a theoretical relationship between the different types of work ‘by, with and for’ children and young people and also the relationships and intersections between them.

3.2 Identifying quality principles

Through our desk research and sector engagement we have identified seven common thematic principles in relation to quality. These are designed to relate to the organising frame of work *by*, *with* and *for* children and young people; and help to describe the quality of the *whole* work. Alternative approaches could be to organise the principles against a categorisation framework of context, content, process or product; or viewing the principles as affecting different ‘actors’ such as the organisation, the artist/practitioner, other adults or the young people themselves.

The seven principles are:

1. **Striving for excellence**
2. **Being authentic**
3. **Being exciting, inspiring and engaging**
4. **Ensuring a positive, child-centred experience**
5. **Actively involving children and young people**
6. **Providing a sense of personal progression**
7. **Developing a sense of ownership and belonging.**

We present these seven principles as a starting point for conversations about quality. While these are based on an analysis of existing quality frameworks and sector engagement, we recognise that there may be additional, or alternative, principles which the sector would wish to include.

We explain the principles in more detail below, setting out the underpinning values, actions and desired outcomes, with examples from the frameworks and sector engagement to illustrate each of the principles in practice.

Quality Principle 1. Striving for excellence

Having a clear vision and striving for excellence, through providing high- quality arts work and experiences, to achieve the best possible outcomes for children and young people.

There is a vibrant debate around the meaning of ‘quality’ – both within the sector, and in the frameworks we explored. Most of our interviewees identified the term ‘quality’ with excellence, greatness, aspiration and attaining the best. While recognising the need to ensure competency in the basics⁴ such as safeguarding, physical safety, administrative and organisational competence, (i.e. providing quality assurance), they

⁴ See MLA (2004) and Ofsted (2011) for examples of frameworks which set out minimum standards, as well as promoting excellence.

were keen that this should not distract from the framing of quality as meaning 'excellence'.

The frameworks provide numerous references to 'excellence' and 'the best' (as in *Providing the Best*, Arts Council England, 2006); 'striving to excel' (Arts Council of Wales, 2009); 'outstanding art and outstanding art experiences' (Arts Council England, 2010, p.24); 'artistic vibrancy' (Australian Council for the Arts, 2009); and a focus on artistic vision and technical merit (see the Scottish Arts Council's framework, 2009).

Interviewees also talked about the importance of achieving high *artistic* quality, for example not compromising on achieving 'high production values', and understanding the investment required (for example, the time needed for development and testing audience responses).

One of the organisations contributing to the blog posts described their values as follows:

*Access; Excellence; Education; Fun. **Access** means recognising, and attempting to remove, barriers to participation... By **Excellence** we mean striving for the 'best' possible; to do one's best; to work for oneself and for each other... All our work is **Educational** in the broadest sense. Performing arts develops the body and the mind, stretches the imagination as well as one's limbs. We believe that **Fun** is good! That people learn far more if they are enjoying themselves...*

Consensus was strong that the vision should place children and young people at the heart of the work – and indeed as the key beneficiaries. Arts Council England expresses vision in relation to children and young people as: 'Every child and young person has the opportunity to experience the richness of the arts (Arts Council England, 2010, Goal 5). Others we spoke to emphasised other purposes, but the benefits for children and young people were the common denominator in expressed visions – always taking precedence over the benefits to the arts, the needs particular art forms, or the interests of society more widely.

As well as the vision – focusing on purpose and outcomes for the children and young people – we also encountered practitioners who argued that quality can only be achieved by having explicit pedagogy and processes, rather than simply aiming to achieve excellent outcomes by whatever means. These practitioners described how they spent significant time on planning, reflection, discussion, wash-ups, challenge, and mentoring. Some explained that they spent more time perfecting the craft and the process than in actually 'doing'. One interviewee likened this to the time athletes spend training, preparing, dissecting performance, and coaching, compared with the time spent in actual competitions. Another referred to the Mission 2 project in South West England which provides a supportive framework of learning, coaching and reflection sessions.

Quality Principle 2. Being authentic

Being authentic in every aspect of the work, through offering as real and meaningful an artistic experience or product as possible, to help young people develop artistic and aesthetic awareness, understanding and skills.

Practitioners we spoke to emphasised the importance of providing an authentic experience for children and young people. This means ensuring that children and young people have ‘real’ artistic experiences, rather than something designed to appeal on a surface-level or a simplified ‘child’s version’ of an adult experience. Gaining a depth of understanding of the artists’ work, including an awareness of what a practitioner actually does to complete a product, or using the actual equipment that a professional artist uses, are examples of the ways in which experiences can seek to provide authenticity.

The principle of authenticity applies equally to ‘the classics’ and to new work. Arts Council England argues that authenticity can be found in the most original, most innovative work – which can be in the traditional canon or in ‘wild anarchy’ (Arts Council England, 2010). It could also include ‘a fresh approach to the preservation/development of the artform’ (Australia Council for the Arts, 2009). From the young people’s perspective, ‘authentic’ means ‘work which results in an authentic, meaningful product *experienced by others*’ (ArtsSmarts Canada, 2010, p.10, our emphases). Authentic also refers to young people ‘seeing the work of, working alongside or taking part in activities led by professional artists’ (Arts Council England, 2006, *Providing the Best*, p.14).

Interestingly, Seidel *et al.* (2010) makes a distinction between having an experience ‘with quality’ and having one ‘of quality’. Educators in that study on the *Qualities of Quality* wanted young people to have experiences ‘with quality’ – with excellent materials, outstanding works of art, and passionate and accomplished artist-teachers modelling artistic processes. They also wanted young people to have experiences ‘of quality’ – powerful group interactions and ensemble work, performances that make them feel proud, and experiencing technical excellence and expressivity. These seem to be about ‘authenticity’ – the first set of experiences (i.e. ‘with quality’) particularly so (while the second set seem to be more about technical excellence).

Our interviewees working *for* children and young people stressed the need to sustain the whole ecosystem of production – directors, venues and production companies, in order to provide an authentic experience. This meant supporting new talent and commissioning new work, or putting on experimental shows, which was seen as vital to the vibrancy and sustainability of the sector.

One interviewee highlighted the use of dramaturges (i.e. someone working as a critical friend to challenge and advise a scriptwriter). Some interviewees, particularly those working *for* children and young people pointed out the costs involved in achieving authenticity. This could involve taking the more expensive ‘hand-

crafted'/bespoke (as opposed to mass-produced) route to producing new work; adding workshop and rehearsal costs, planning and lead-in time, and costs for critical friends or audience testing.

Quality Principle 3. Being exciting, inspiring and engaging

Being exciting and engaging, through providing inspiring and relevant opportunities that stretch, challenge and excite children and young people, to foster both positive dispositions towards the arts, and to enhance their self-esteem, wider aspirations and life and career choices.

The frameworks highlighted a vision of excitement and inspiration in high quality arts work. The content of work should include 'Ideas that excite, inspire, challenge or affect children and young people ... While ideas may not be completely original, the work that emerges from them must engage and excite those involved' (Arts Council England, 2006). The work should also be 'personally and culturally relevant' (ArtsSmarts Canada, 2010); 'reflecting young people's needs and interests' (DCSF, 2010). That said, high-quality work can also be new and challenging for young people, but with the need to bear in mind appropriateness to maturity – a point emphasised by our interviewees and also found in some of the frameworks. For example: 'work should be challenging but also achievable' (Youth Dance England, 2010); and 'content should be relevant and provide an appropriate level of challenge' (CAPE UK, *Getting in the Frame*, 2011).

High quality dance experience for children and young people is 'progressive – young people progress in and through dance. They are encouraged to achieve their potential, broaden horizons and raise aspirations' (Youth Dance England, p.18).

As suggested in the quote above, fostering positive dispositions towards the arts and culture is a key goal associated with this principle, but so too is opening up wider opportunities for children and young people through engaging them in relevant and inspirational work, enhancing their self-esteem, raising their aspirations, and informing their wider career and life choices – whether these be arts/culture-related, or in other areas. Indeed, a hallmark sign of quality arts learning, according to Seidel *et al.* (2010) is that the 'experiences are rich and complex for all young people, engaging them on many levels and helping them to learn and grown in a variety of ways' (p. iv).

Quality Principle 4. Ensuring a positive, child-centred experience

Ensuring a positive, child-centred experience for all children and young people, through having the passion, commitment, knowledge and skills for work involving children and young people, helping them to develop as confident individuals and celebrate their achievements. This would include encouraging individual contributions and valuing diversity.

This principle was espoused by all we spoke to; with some explicitly challenging the proposition that artistic excellence and child-centeredness are in opposition or need to be 'balanced'. Indeed, as found in the frameworks, *both* professional artistry, and an artist's ability to relate to children and young people, are key to the quality of pedagogic practices of high calibre artists working *with* and *for* children and young people.

Artists' communication skills are vital, with the best practitioners being 'artists who can communicate their art, knowledge or skills in an appropriate way for children and young people' (Arts Council England, 2006). Similar findings have been identified from research. 'The quality of explanation and the nature of feedback; the use of resources; the provision of opportunities for creativity; the extent to which pupils are allowed ownership of activities; and the artist's flexibility to pupil needs' have been shown to be key features of effective arts-educators approaches (NFER, 2005).

The ability of practitioners to share experience and expertise with children and young people is important. For example: 'Modelling artistic processes, inquiry, and habits – artists and arts educators serve as model artists, social role models and model learning' (Seidel *et al.*, 2010); and 'dialogic participatory art' is a creative process which engages artists with participants in the 'co-production of meaning' (Rowe, 2011).

In some of the frameworks, positive and child-centred experiences are viewed in terms of child's rights (DCSF, 2010, *Quality Standards for Positive Activities*), including principles around diversity and inclusion, for example: 'Arts opportunities for children and young people should be based on the principles that everyone involved is treated with equal respect and not discriminated against (Arts Council England, 2006); organisations should be creative and responsive to the needs of a diverse range of young people (National Association of Youth Theatres, 2011).

A positive and child-centred experience is also influenced by the nature of the provider's environment. In this regard, Excellent Youth Theatre's toolkit (National Association of Youth Theatres, 2011) provides principles around the provision being warm and welcoming, and embodying a sense of community.

Ultimately, this principle focuses on organisations'/artists' ability to translate their passion and commitment to working with children and young people into the skills

and provision needed to be truly welcoming and engaging (Arts Council England, 2006).

Quality Principle 5. Actively involving children and young people

Emphasising the active involvement of the children and young people, through interactive opportunities – hands-on participation, direct collaboration, creative responses, or other interaction – to develop children and young people’s skills and creativity.

The active involvement of children and young people is a key principle acknowledged by all we spoke to – but it was expressed in different ways. For those working *with* children and young people, creating work is about ‘walking alongside’, not taking a neutral passive or purely reactive role, but planning interventions with great care and in discussion with other practitioners involved. Those working *for* children and young people, emphasise children and young people’s creative/critical responses.

Actively engaging young people’s artistic or critical appreciation features in frameworks relating to the museums and galleries sectors. For example, Tate Modern’s *Ways of Looking* (2004) refers to a personal approach, encouraging young people to think about ‘What do I bring? – myself, my world, my experience ...’ and developing their abilities to make aesthetic judgements.

In participatory terms, the frameworks (which focused primarily on work *with* children and young people), espouse principles referring to ‘hands-on, and problem-based activity’ (ArtsSmarts Canada, 2010), opportunities for children and young people to become ‘directly involved in the creative process’ (Arts Council England, 2006), and collaboration: ‘Conducted in a collaborative, supportive, positive, learning environment which encourages risk-taking and provides challenges’ (ArtsSmarts Canada, 2010).

Arguably, this is possibly the principle with the most varying degrees of practical application according to the nature of the work as being *by*, *with* or *for* children and young people. Nevertheless, there is commonality in ensuring that children and young people are engaged and involved at the highest level appropriate to that context.

Quality Principle 6. Providing a sense of personal progression

Taking account of children and young people's individual needs, through recognising their different starting points, experiences and achievements; enabling them to achieve their potential, and progress on to next steps in their learning and achievement.

An awareness of different starting points, and routes into and through arts engagement/participation was evident in the frameworks – particularly those from an education and learning perspective (e.g. the *Mutual Learning Triangle* study by Harland *et al.*, 2005; Tate Modern's *Ways of Looking*, 2004; the MUSE project from the USA reported in Davis, 1996; and Youth Dance England's *Dance in and Beyond Schools*, 2010) and also in relation to inclusion and understanding each individual's level of development and needs. In addition, some frameworks placed a particular emphasis on providing a sense of progression and helping the learner identify the next steps:

Successful arts opportunities for children and young people take account of their different needs as they grow and develop into young adults. Over time, children and young people need to deepen their experiences and understanding of the arts within a progressive framework' (Arts Council England, 2006, p.20)

Interviewees were positive about the idea of sector-wide principles that could transfer across and between art forms. They felt these might help counter the risk of organisations feeling they have to attract children and young people to their specific art form – which inevitably pits art forms against each other. Principles around progression, and valuing the best possible outcomes, might even, say, result in a theatre project encouraging a child to get involved in music, or a young person to work in backstage and technical production, if that was where their best interest lay.

The Arts Councils' *Artsmark Award* scheme (Arts Council, 2011b) encourages the development of young people's leadership skills – both in generic terms, and in terms of progressing as young arts leaders. This links to the next principle on developing a sense of ownership and belonging, but also clearly fits with this principle on learning and progression. (See also the Arts Award programme⁵ which inspires young people to grow their arts and leadership talents, and can be achieved at five levels; four accredited qualifications and an introductory award.)

⁵ <http://www.artsaward.org.uk/>

Quality Principle 7. Developing a sense of ownership and belonging

Focusing on children and young people's sense of ownership and sense of belonging, through encouraging choice, autonomy, decision-making and creative responses, so that young people can make an informed judgement about 'this is, or could be, or isn't for me'.

Work that is *with*, and indeed, *by* children and young people, has ownership as a fundamental principle, for example providing opportunities for 'children and young people to create their own art' (Arts Council England, 2006); and encouraging 'student ownership or at least significant choice' (ArtsSmarts Canada, 2010). Autonomy and leadership are particularly emphasised in youth theatres: 'providing opportunities for young people to take responsibility for becoming self-managing, self-regulating and self-directed youth enterprises' (National Association of Youth Theatres, 2011).

In work *for* children and young people, a sense of belonging – this is for me – seems particularly important to engender not only for the youngsters, but for school and parent audiences who may be the primary 'buyers' of such shows.

Some interviewees questioned whether all arts practitioners are as confident as they would like to be (or feel expected to be) when it comes to involving young people in decision-making and leadership in the arts. Like all areas of artistic practice, it requires skills and expertise, which need to be learned and honed. That said, systematic approaches for creating a supportive, encouraging atmosphere, in which children and young people can make their own choices and judgements have been developed which can provide support for this potentially daunting challenge. The National Association of Youth Theatre's guide on *Excellent Youth Theatre* (2010, p.13-14) suggests some very practical areas to consider, such as: Does your [context] value young people's opinions and recognise their needs? Do you encourage young people to debate topical issues?

Artsworld's report on *Youth Arts Transforms Lives* (2011) includes a number of testimonies from young people becoming leaders, volunteers and role models to other young people in their communities as a result of taking part in arts and cultural activities. Such involvement goes beyond their own learning and achievements, and impacts on other young people's lives:

Through sustained, meaningful forms of participation ... Voltage⁶ has enabled young people to have a say and influence their volunteering experience. By becoming young board members of local organisations, shaping new arts programmes, applying for their own funding bids ... Voltage volunteers have proactively taken chances to go beyond benefiting themselves and their own

⁶ Youth Music's scheme for youth music volunteers/ambassadors, from April 2008 – April 2011.

personal development and experience, passing on their new skills to their peers (Artswork, 2011, p.18).

3.3 Completing the cycle

Having established a set of core principles for quality arts and cultural work *by, with and for* children and young people, organisations also need to consider how they then monitor, review and reflect on **the effect (or impact or success) of the work**. That is to say, we need to complete the cycle, so that we understand the outcomes and impact of the work for children and young people. And in particular, i) which kinds of outcomes and impacts demonstrate that quality has indeed been experienced and/or achieved; and ii) how to demonstrate and evidence quality. This could be added as an eighth principle, or, we suggest be considered as a vital process, underpinning the whole process of quality improvement. This issue is discussed in more detail in the Chapter 4. A number of organisational-level principles found in the frameworks would underpin this vital part of the process. These are outlined in Box 1 below.

Box 1 outlines examples of the organisational-level principles that would help underpin organisations' monitoring and review of impacts and quality. It could be argued that these should be taken as read, and be viewed as minimum or basic standards, underpinning but not driving the quality debate. However, it can also be seen how these principles are vital in the whole process of improving quality.

Box 1: Organisational-level principles: completing the cycle	
Theme	Examples
Clarity of aims, purpose, vision	<ul style="list-style-type: none"> - 'A high quality organisation is clear about what it wants to achieve, knows how best to do it, does what it says it will do, learns from what it does, uses the learning to develop the organisation and services, makes a positive difference to users, satisfies users and other stakeholders' (PQASSO Quality Mark, p.4) - 'The leadership team successfully communicates a clear ethos and vision for the development of creativity that is clearly understood by everyone involved with the school' (<i>Creative School Development Framework</i>, Creative Partnerships, p.6)
Planning, monitoring, review and self-reflection	<ul style="list-style-type: none"> - 'Monitoring and evaluation contribute to quality assurance by giving everyone involved opportunities to review activities as they are taking place, and to reflect on activities when they have finished' (<i>Providing the Best</i>, Arts Council England, p.22) - 'A culture of reflective practice is well established in the school ... In evaluating programmes and developments the school selects from a range of tried and tests evaluation techniques including triangulating the views of pupils, staff and creative practitioners (<i>Creative School Development Framework</i>, Qualities for exemplary practice Section 4 Staff Learning and Development, Creative Partnerships, p.23-24) - 'Openness to feedback from peers, staff audience, community, other artists, funders ... self awareness and willingness to undertake self reflection' (<i>Artistic Vibrancy</i>, p.7)
Governance, management and finance	<ul style="list-style-type: none"> - The organisation's business plan should communicate clear and achievable objectives, and help the organisation and its stakeholders to understand how it will manage its business' (<i>Strive to Excel</i>, Arts Council Wales, p.16) - The organisation will have an 'active and engaged Board' – with 'composition of the Board commensurate to the task' (<i>Strive to Excel</i>, Arts Council Wales, p.17)
Equality, diversity and inclusion	<ul style="list-style-type: none"> - 'Arts opportunities for children and young people should be based on the principle that everyone involved is treated with equal respect and not discriminated against' (<i>Providing the Best</i>, Arts Council England, p.12) - 'It is important that as awareness of ethnic and cultural diversity informs work with children and young people, both in giving all children and young people a voice and in introducing them to the range of cultures in Britain

Box 1: Organisational-level principles: completing the cycle	
	today' (<i>Providing the Best</i> , Arts Council England, p.12)
Training, development and being a learning organisation	<ul style="list-style-type: none"> - 'People who work in and for the organisation are continually learning and developing their practice' (Key principle 4: Placing learning at the heart of the museum, archive or library: <i>Inspiring Learning</i>, MLA) - 'All staff are actively engaged in regular and appropriate professional development on the use and benefits of creative teaching and learning ...' (<i>Creative School Development Framework</i>, Creative Partnerships, p.22) - 'Learning organisations and individuals use evaluation to develop their practice through a constant cycle of review and reflection' (<i>Providing the Best</i>, Arts Council England, p.22)
Partnerships	<ul style="list-style-type: none"> - 'An effective partnership between artist/arts organisation, host and children and young people ... has 'jointly agreed aims, expectations and working practices' (<i>Providing the Best</i>, Arts Council England, p.10) - 'The school initiates and coordinates networks of fellow schools and education professional in which best practice is shared and peer-to-peer support offered ...' (<i>Creative School Development Framework</i>, Creative Partnerships, p.23)

3.4 Other approaches to thinking about quality

We have outlined above some of the key common principles involved in ensuring or improving quality in work *by*, *with* and *for* children and young people. However, there are other ways in which quality principles can be organised and considered. Other organising frames for categorising and grouping sets of principles include the realms of context, content, process and product – as set out so clearly in Canada's *ArtsSmarts* model (2010); or looking through the lens of the student, the lens of pedagogy, the lens of social dynamics, and the lens of the environment – as suggested in the *Qualities of Quality* (Seidel *et al.*, 2010).

Principles can also be categorised according to their focus. Some frameworks have outcomes-focused principles, such as the MLA's *Inspiring Learning Framework* (2006) which groups outcomes around five domains: knowledge and understanding; skills; attitudes and values; inspiration and creativity; and activity, behaviour and progression. Some frameworks concentrate on learning-focused principles. An example of this is *The Qualities of Quality* by Seidel *et al.* (2010) which highlights that arts *education* should (amongst other things): foster broad dispositions and skills, especially the capacity to think creatively and the capacity to make connections; develop aesthetic awareness; provide a way for students to engage with community, civic, and social issues; help students develop as individuals. Some frameworks include performance-focused principles, for example the National Association of Youth Theatre's *Excellent Youth Theatre* guidance (2010) provides a comprehensive list of quality principles for exploring performance: Question areas include:

- 'Is the performance in keeping with the style of the production?
- Does the production maintain appropriate performance energy and pace?
- Is the production appropriate in style and content to the age and skills of the cast? Are all of the young people engaged and committed to the delivery of the performance?
- Are the young people confident and comfortable with their roles?
- Are young people involved in the technical and stage management duties?
- Does the production communicate with the audience?
- Are the audience engaged and responsive?' (p.30-31).

Chapter 4 of this report moves on to discuss how such qualities can be demonstrated, and which kinds of outcomes demonstrate that quality arts and cultural work is being experienced and achieved *by*, *with* and *for* children and young people.

4. Demonstrating outcomes and quality

This chapter discusses the range of outcomes and impacts included in the frameworks, and the ways that quality can be demonstrated according to the different functions of self-improvement, recognising excellence and so on.

4.1 The range of outcomes associated with arts and cultural work *by, with and for* children and young people

In some frameworks, quality is framed in terms of the *outcomes* for children and young people.

Frameworks commonly include ‘**user satisfaction**’ as an outcome category. This focuses on participants’ immediate responses, such as their enjoyment, captivation, or confidence to engage. Some also refer to a longer-term impact on further engagement, participation levels and audience numbers.

There are challenges for arts and cultural organisations in identifying the ‘best’ outcomes for children and young people, and measuring outcomes. Expected and desired outcomes will be different in different circumstances. Although outcomes can be grouped in many different ways, the quality frameworks tend to focus on six broad types of outcome:

1. Artistic skills, knowledge and understanding
2. Attitudes and values towards the arts
3. Activity, involvement and progression in the arts
4. Personal, social and communication skills
5. Health and wellbeing
6. Aspirations, career and life pathways.

A number of the frameworks refer to participants gaining **artistic knowledge, skills or understanding**. Often these terms are not explained in further detail. However, the NFER’s *Mutual Learning Triangle* (Harland *et al.*, 2005) refers to five categories of knowledge and skills, namely: art form knowledge (understanding of the elements of the art form), art form appreciation (of the style and repertoire), art form skills and techniques (for using and manipulating tools and materials), interpretative skills (for reading and decoding processes and products), and the ability to make aesthetic judgements. *Ways of Looking* (Tate Modern, 2004) similarly refers to increasing understanding that can lead participants to make aesthetic judgments or interpret art works.

Understanding may also include the **wider context** of art production, such as historical, social and cultural understanding (e.g. Harland *et al.*, 2005; Tate Modern,

2004; MLA, 2006). Some frameworks also refer to knowledge gained in other fields, for example, where the content of the work is related to areas such as science, history or literature (e.g. MLA, 2006; Davis, 1996).

A small minority of frameworks, particularly those referring to 'learning programmes', include the development of **thinking skills** such as problem-solving, enquiry, analytical skills, reflection, cognitive capacity, and elements of concentration, focus and memory skills. Examples of frameworks including thinking skills are Creative Partnerships (2008b); Harland *et al.* (2005); Artsmarts Canada (2010). Frameworks from the museum and galleries' sector include a focus on discovery skills and 'developing curiosity' (e.g. MLA, 2006; Tate, 2004).

Positive **attitudes and values** towards the arts and culture were implicit in many of the frameworks, for example in the emphasis on positive experiences and enjoyment, and in the hope that children and young people would wish to engage again in future. Few give explicit coverage of these outcomes, although they feature in Brown and Novak, 2007; Harland *et al.*, 2005; and MLA, 2006.

Similarly, **activity, engagement and progression** tend to be mentioned in broad terms as quality indicators, but with little detail of the intended outcomes. There is a particular focus on immediate engagement in a performance or activity (see for example, New Economics Foundation, 2005; Brown and Novak, 2007). Less attention is given to progression, although Youth Dance England (2010) include 'Progression in and through dance' as one of the key features of high quality experiences for children and young people.

Around a third of the frameworks we explored list aspects of **communication and/or interpersonal skills as outcomes**. Communication skills include both generic skills applicable to wider contexts, such speaking and listening skills, and those that are arts-specific such as gaining the vocabulary to describe, analyse and interpret art. There is a similar range within interpersonal skills, which include both generic areas such as self-esteem and teamwork, and arts-specific skills such as the confidence to perform on stage, or the ability to take on different roles required in an arts production team. Other outcomes in this category include being able to express oneself, evaluation skills, negotiations skills, empathy and appreciation of others.

A number of the frameworks acknowledge the impact of organisations' work on participants' **wellbeing**. Wellbeing includes areas such as: spiritual, moral, and cultural development; attitudes and values; behaviours and achieving positive changes in the way that people manage their lives (see MLA's *Inspiring Learning*, 2006). Ofsted's *Inspection Framework for Schools* (2011) includes children and young people's well-being.

Dance In and Beyond Schools (Youth Dance England, 2010) includes 'health and wellbeing' as one of six key outcomes. The document provides a detailed list of the health 'benefits' that may be achieved through dance (see Box 2).

Box 2: *Dance In and Beyond Schools: an Essential Guide to Dance Teaching and Learning* (Youth Dance England, 2010)

Outcome category: Health and well-being

- Co-ordination, control, posture, strength, stamina, flexibility and mobility
- Physical confidence, enjoyment in moving
- Developing a responsible attitude to health and well-being
- Making connections between feelings, values, ideas.

Benefits of dance [expected outcomes]:

Physical benefits:

- Healthier heart and lungs
- Stronger muscles
- Stronger bones and reduced risk of osteoporosis
- Better co-ordination, agility and flexibility
- Improved balance and enhanced spatial awareness
- Increased physical confidence
- Improved mental functioning
- Increased energy expenditure can help counteract unwanted weight gain.

Personal and social benefits:

- Improved general and psychological well-being
- Greater self-confidence and self-esteem
- Increased trust
- Better social skills
- Reduced isolation and exclusion.

Few frameworks consider the impact of arts and cultural work by, with or for children and young people on their **future lives and careers** – although a number do mention the *aim* of **raising aspirations** and broadening horizons (e.g. Harland *et al.*, 2005; Arts Council England, 2006; Artsworld, 2011).

4.2 Outcome models

Some of the frameworks use **models to group outcomes** which may prove useful as a way of considering different types of outcome in terms of importance and/or over time. Particular examples include:

- the *Generic Learning Outcomes checklist* in *Inspiring Learning* (MLA, 2008) which presents outcomes in five interlocking domains
- The *Outcomes triangle: children and young people* (Local Government Improvement and Development, 2011) shows how local government might group the outcomes that they plan to achieve (Box 3)
- NFER's *Mutual Learning Triangle* (Harland *et al.*, 2005) shows how a large number of outcomes from different arts projects can be grouped into broader categories.

Box 3: *Outcomes triangle: children and young people* (Local Government Improvement and Development, 2011)

The outcomes are grouped into three different areas and presented as three sections of a triangle.

At the bottom of the triangle are **service outcomes**, which include indicators such as

- Improved range of things to do and places to go for children and young people

The middle section of the triangle is for **intermediate outcomes**, which includes:

- More children and young people have healthy lifestyles

The top section of the triangle is for **overarching strategic outcomes**, which includes:

- More children and young people are fit and well

Clearly, different 'categories' of outcomes will be relevant to different kinds of projects, varying for example according to the emphases on *by*, *with* or *for*; or by the art form involved; or according to the target group of young people engaging in the activity; and chiefly according to the aims of the work. Thus, it is not possible to establish a standard set of outcomes as indicators of impact for children and young people. However, the frameworks do reveal key groupings of outcomes which can provide a starting point for considering what impact a high quality activity could be expected to achieve.

4.3 Measuring outcomes

A small handful of frameworks offer tools such as questionnaires and feedback sheets for gathering evidence from children and young people (e.g. MLA's *Inspiring Learning Framework*, 2006; Tate Modern's *Ways of Looking* worksheets, 2004). A

few include pre- and post- questionnaires to gauge changes in young people's opinions before and after an activity (e.g. ArtsSmarts Canada, 2010). A few frameworks suggest also using a broader range of approaches to evaluating impact (e.g. *Australian Arts Council's Artistic Vibrancy Self-Reflection Tool* (2009) includes surveys, focus groups and open days to support self-reflection) – see Box 14.

A number of the frameworks offer some innovative ways of capturing audience feedback. The theatre survey tool created by the New Economics Foundation (NEF, 2005) captures feedback from audience members and maps this across different plays (Box 4).

Box 4: *Capturing the audience experience: a handbook for the theatre* (New Economics Foundation, 2005)

A survey was used to gather feedback on audience members' experience of four different plays. The survey covered five key areas that the organisation was interested in:

1. engagement and concentration
2. learning and challenge
3. energy and tension
4. personal resonance and emotional connection
5. shared experience and atmosphere.

After analysing of the data from all four plays, the results were displayed on a 'spider grid'. This gives a visual presentation of the data so that the profiles of the different plays are clear to see at a glance. For example, one play may score higher in the engagement and concentration domain than some of the other plays, but lower in the domain of energy and tension.

Learning in the Gallery: Context, Process, Outcomes (Engage, 2006) describes a method called, 'Personal Meaning Mapping' for tracking outcomes during the participants' experience. It focuses on the nature and degree of change in the participant's learning (see Box 5).

Box 5: *Learning in the Gallery: Context, Process, Outcomes* (Engage, 2006)

Personal Meaning Mapping

There are four steps to the process:

1. Participants write down any words, ideas or thoughts relating to a particular image or concept prior to engaging
2. Participants have an individual discussion with an interviewer who encourages them to articulate their understandings. This is written on the same piece of paper.
3. The same process is repeated after the event.
4. The data is then analysed according to criteria relating to each research scenario. (For example, analysing any changes in knowledge by examining the nature of the vocabulary used.)

Other frameworks provide self-evaluation tools, for practitioners' and organisations' to reflect on practice and outcomes. These generally take the form of a check list of prompts and questions. Examples include: the self-assessment approach in *PQASSO's Quality Mark* (Charities Evaluation Services, 2011); Sage Gateshead's *Quality Framework* (n.d.) which provides guidance on the nature of evaluation and feedback and why it is important; and National Association of Youth Theatre's *Self Assessment Tool* (NAYT, 2010).

4.4 Demonstrating quality

Demonstrating that outcomes, once measured, are accurate indicators of quality is a challenge, given the need to relate the findings to the aims of the exercise. However, exploring the frameworks has helped to identify different kinds of measures and evidence appropriate for different kinds of functions, i.e.: self-improvement, recognising excellence, comparing against a common standard, and evidencing impact to demonstrate value. Approaches to demonstrating quality in each of these circumstances are set out below.

4.4.1. Demonstrating self-improvement

If encouraging self-improvement is the key driver for improving quality, effective self-reflection and self-evaluation are key. There are numerous self-evaluation tools available, most of which consist of lists of reflection points or questions to ask oneself. Several highlight the cyclical nature of self-improvement. The *PQASSO Quality Mark* (Charities Evaluation Services, 2011) is explicit that evaluation should be part of a cyclical process that helps the organisation to continually improve their practice (see Box 6).

Box 6: *PQASSO Quality Mark* (Charities Evaluation Services, 2011)

The steps in the cyclical process for quality management are as follows:

- Agree on standards and level of achievement
- Carry out a self-assessment
- Prioritise action points
- Draw up action plans
- Implement agreed actions
- Review actions
- Agree on standards and level of achievement.

As part of this cyclical process, the Sage Gateshead's *Quality Framework* (n.d.) suggests that evaluation should be carried out on a regular basis, that a range of methods should be used to ensure inclusivity, that the organisation should feed back to its participants, and that it should act quickly on feedback, especially on matters of safety and wellbeing.

Incorporating others' feedback is a key element in self-evaluation – for example, what do others think we have achieved? How do others think we can improve? Feedback can be gathered in terms of user satisfaction – i.e. participants' immediate responses, enjoyment, captivation, confidence to engage; and on potential longer-term impact regarding further engagement, participation levels and audience numbers. And feedback should also include peer support and challenge.

A point raised in our interviews and discussions with the sector, was that establishing core quality principles or a framework or guidance on quality, could develop into programmes to support greater peer challenge and sector-led professional development. This could generate an ongoing conversation about quality, and in turn lead to a stronger culture of rigour and challenge, ranging from large organisations to individual (often isolated) practitioners.

One group of practitioners has already been prompted by this research to convene their peer networking. A member of the group said:

It's early days yet, and we're still consulting, debating, and designing the model; but over the next year we're going to be initiating a process through which we will challenge, support, and research one another's practice in making good quality work...

We suggest that the seven principles of quality outlined in this report could provide a framework for posing quality questions: internally, by peers, or in conversations with partners.

4.4.2. Demonstrating the achievement of standards for an award

If recognising excellence for the achievement of an award is a key driver for improving quality, then providing specific evidence against those standards is important. The Ofsted framework uses a grading scale, rating schools as outstanding, good, satisfactory or inadequate (Ofsted, 2011). Arts Council England's *Artsmark Award* (Arts Council England, 2011b) sets out criteria for schools to achieve awards at various levels including Artsmark and Artsmark Gold. The *Creative School Development Framework* (Creative Partnerships, 2008b) defines different standards, to indicate whether a school is beginning, progressing or exemplary in its approach to creativity (see Box 7).

Box 7: Creative School Development Framework (Creative Partnerships, 2008b)

The following is an example of a self-assessment for 'Pupil involvement in decision making and leadership'

Self-assessment area	Beginning	Progressing	Exemplary
Young people's decision-making	Young people have limited input into decision making in the school apart from occasional contributions from the school's student council.	Staff actively involve young people in decision making and the importance of pupil voice is emphasised within the School Improvement Plan.	Pupil representatives are regularly invited to contribute to SLT meetings, with their suggestions actioned where possible. Young people clearly play an active role in shaping how their school runs.

The PQASSO *Quality Mark* model (Charities Evaluation Services, 2011) defines three 'levels of achievement'. PQASSO expects that all organisations should achieve Level 1 across all 12 quality areas, as this represents the minimum standard required to meet legal requirements and other obligations towards users, employees and volunteers, and the wider community. Once an organisation has achieved Level 1, they may wish to progress to Levels 2 and 3, depending on their aspirations and resources. The top level requires organisations to review all aspects their work, compare themselves to others and demonstrate their ability to act as a quality leader for other organisations in similar areas of work.

4.4.3. Comparing and benchmarking organisations and activities

Comparing or benchmarking organisations requires evidence in relation to a set of quality indicators. The Scottish Arts Council's *Quality Framework*, 2009 provides an example of this— see Box 8). Some frameworks recommend getting an external moderator to visit the organisation, to carry out an independent evaluation of the organisation's current practice, drawing on documentary evidence (for example, Arts Council England's artistic assessment scheme⁷). A few of the sector representatives we consulted suggested that the process of establishing core principles might

⁷ See <http://www.artscouncil.org.uk/funding/apply-for-funding/national-portfolio-funding-programme/artistic-assessment/>. The scheme states that the aim of artistic assessment is to provide a fair, robust and transparent basis for discussions about artistic quality and to develop a broad evidence base which will inform the Arts Council's funding decisions. The assessor's role is to experience the artistic work of funded organisations and each time to write a report for the Arts Council assessing the artistic quality. Assessors come from a range of backgrounds, including artists, arts managers, journalists, academics and others.

encourage a group of respected practitioners (in participatory work with children and young people) taking an ongoing role in judging and assessing quality.

Box 8: Quality Framework (Scottish Arts Council, 2009)

This framework sets out the ‘evidence’ that arts organisations are required to seek. A series of questions against each requirement is designed to help organisations understand what points they need to address.

Area of activity	Core requirements	Evidence required	Open questions
Programme	Create and/or present a programme of work of high artistic quality	Written Artistic Director’s report for every board meeting Evaluation of programme’s success or otherwise as set out in the funding agreement, reflecting issues of artistic quality, views of stakeholders, and critical review, including Scottish Arts Council officers’ and specialist advisors’ evaluations	Does the board/management group discuss artistic issues? Is the board confident in discussion? Does the programme meet its aims and objectives in terms of quality?

4.4.4. Establishing the value of the sector

If the aim is to demonstrate the value of the arts/culture sector, then evidencing the effect on children and young people is important, and in particular asking did the activity achieve the desired and expected outcomes? Rather than off-the-peg solutions, specific tools may need to be developed, and importantly, specific questions asked and evidence collected using the same measures, to find out if an activity did have the desired effect. Box 9 shows a range of approaches that could be used for external evaluation of this kind.

Box 9: Project evaluation methods (Australian Council for the Arts, 2009)

- responses from participants, and educators
 - emails
 - conversations
 - visit books
- participation rates/audience numbers
- interactions of participants with an educator
- observation
- filming/ photography
- blogs/journals/logs/diaries
- focus groups
- surveys and assessments.

Appendix C outlines further examples of outcome categories, tools and measures featured in the frameworks.

5. Differences and gaps

Chapter 3 has set out the common principles and approaches to quality. We heard how interviewees were positive about seeking consensus within the sector, and how some felt that sector-wide principles might help challenge pitting art forms against each other, and challenge the risk of a mainstream versus alternative arts debate. However, there are different perspectives on quality – particularly in whether the work is done *by* or *with* or *for* children and young people, and also by organisations' size, and to a small extent by art form. This chapter summarises these differences, and also highlights gaps in the evidence and debate so far, including those relating to outcomes and measuring quality (as discussed in Chapter 4).

5.1 Differences in work *by*, *with* and *for* children and young people

It is easier to comment here on the differences in work being done *with*, and *for* children and young people, than work being done *by* them. Most of the young-people-specific frameworks focused on work *with* children and young people; and the sector views we heard focused either on work *with*, or work *for* children and young people. This may not be surprising, given that the role of the arts and cultural sector is much less easily identified in work produced exclusively *by* children and young people.

In work *with* children and young people, the participatory side of the work seems paramount. It was particularly evident among those describing their practice as *participatory arts* that there is a strong sense of shared values – built around emancipatory and sometimes educational objectives. Similar commonalities can be identified among those describing their practice as *socially engaged* – who share values around achieving social justice and community development. Challenging assumptions about what constitutes 'great art' was a principle of their practice itself; and in particular questioning whether participatory and artistic excellence are in opposition to one another. The argument we heard was that the very act of taking part in participatory art genuinely transforms children's lives for the better. Furthermore, we heard it argued that this degree of impact on individuals is in itself is both developmentally and artistically excellent⁸.

The frameworks too presented a clear picture of participatory values. These were sometimes emancipatory in flavour as in the National Youth Theatre's *Excellent Youth Theatre* (2010) guide with principles that focus on rights, diversity, inclusion, and young people's ownership; and sometimes more educational, as in MLA's *Inspiring Learning* (2006) and *Generic Learning Outcomes* (2008a and b) frameworks which emphasise an inspiring and accessible learning offer to children

⁸ Thus also negating the process/product distinction.

and young people that impacts on their knowledge, skills, attitudes and progression. The quality of work *with* children and young people tends to be 'judged' accordingly – focusing on participatory elements of practice.

In contrast, work *for* children and young people has different drivers, interests and concerns. Organisations in this realm focus more (though by no means exclusively) on commissioning, new writing and providing a quality product. But in so doing, organisations face a dilemma in emphasising either the artistic quality or the educational and developmental value for the children – although each of these positions brings its own challenges.

Some suggested that funding organisations appear to be less interested in supporting high quality arts performances 'for' children and young people than participatory practice. Several 'for' practitioners voiced deep frustration that children's arts work was sometimes seen exclusively in terms of educational projects (by funders and venues) and not as an artistic endeavour in its own right. As one asserted: 'We are proud to still be creating "old fashioned" performances of great original children's theatre.' However, some were content to 'wear both hats', as one interviewee who was involved in work for (and with) children explained:

We try to hold both the artistic quality and the quality of the experience for the children entirely equally ... Of course there are trade-offs – but even when the kid at the front is totally off-key, their level of performance might make up for it.

Those working *for* children and young people drew attention to the economic challenges of work involving children and young people. In their experience, economics shape everything: 'Our shows are 45 minutes so ticket prices are £10, we limit audiences to 100, all this means each show takes less income than a three-hour show for 400 adults'. The key buyers of work tend to be schools and parents. Organisations and practitioners producing work for children and young people suggested that schools may not know what good performance looks like, and that parents tend to be conservative buyers – wanting something they know their children will like, which means these 'audiences' do not drive the quality market in the way that other customers and audiences do. Several *for* stakeholders described the dilemma they face in that new, innovative work, which might be excellent in artistic terms, is often less saleable because price-conscious end-purchasers (i.e. parents and schools) are attracted to the more familiar and cheaper options. Interviewees also noted related issues with venue programmers – creators of art *for* children complained of only being seen by staff in education departments rather than performance departments. One suggested way around this was to convince programmers to see the work in progress so they appreciate the craft and effort which has gone into the work: 'to help them understand whether it truly is good quality' and where it can be programmed.

Those working *for* children and young people also described the value they place on a detailed understanding of child development, including educational development – so that their work is appropriate in level. These practitioners tend to work with younger children (compared to those in the ‘participatory’ market); in particular the under 10s which they feel is a specialist field with different needs to those experienced by organisations working in the participatory *with* field. We noticed that there were fewer frameworks aimed at the needs of practitioners working with this younger age group, or creating work *for* children and young people.

5.2 Differences by size of organisations

There were a few differences of emphasis apparent according to the organisation’s size. Although interviewees acknowledged that there are cost and capacity issues for everyone working with children and young people, these are especially notable for smaller providers.

Many smaller performance organisations felt they bore a greater burden of supporting new and original work (with potential for higher artistic value) whereas larger, more commercial organisations ‘padded out’ their programmes with adaptations of popular children’s stories.

There was also a perception that it was smaller organisations which produced more grant-supported work. Some felt this created a paradox in that some smaller organisations deliberately set out to create more innovative work which they believe is a higher quality, but their small size means they stretch resources too thin – and end up sacrificing quality.

Commercial skills development for small organisations (like The Point’s associate artist programme) were thought to be vital to improving quality by enabling like-minded artists to form peer relationships, access coaching and expert speakers. This could also help artists to identify and respond to venues’ different motivations, as one of our interviewees explained:

It helped me see that some venues might squeeze their margins because our product is going to help them e.g. they may not have done that kind of adult and child workshop before so it’s a chance for them to re-position.

5.3 Differences by art form/sector

A number of interviewees felt that there are limits to the possibility of having sector-/art-form wide principles. This was seen to have two implications. First that if the quality debate is really to have influence and drive improvement, then *art form specific* principles, frameworks and support will be needed, in addition to guidance at sector level. Second, it might be desirable if individuals from each art form took on the baton and developed arts specific principles. The Arts Council’s role in this could

be to coordinate and challenge – for instance by ensuring approaches to specific art forms are consistent in their degree of rigour.

However, looking more closely at arts specific frameworks, it becomes clear that often, any differences in principles are actually more closely related to the nature of the work (*by, with or for*) and its artistic versus educational emphasis, than the art form *per se*. We suggest that principles differentiated by art form may not be as helpful as developing principles (and identifying how those principles can be applied and demonstrated) in relation to the nature of the work.

This can be seen, implicitly, in interviewees' discussions too. Some were very aware of the influence of the setting and funding on individual pieces of work. One interviewee gave examples from music and dance where the objectives of an artist-led but public-funded organisation might be to provide a rich and varied experience of dance or music participation, whereas private classes were usually focused on helping a child to achieve a level of technical competence or a certain exam grade. Similarly, interviewees mentioned the challenge of reconciling artistic perspectives and values with educational perspectives. One interviewee who runs author-led workshops in classroom settings described himself as running a creative writing workshop in schools. Rather than attempting to cover the English curriculum, his objective is to provide an experience the school cannot – focused on literature not literacy.

5.4 Gaps

As noted above, our exploration of quality frameworks and sector-engagement has highlighted a number of gaps. These include:

- **detailed definitions and applications of the core principles of quality** beyond being child-centred and interactive/engaging
- **detailed distinctions in work *by, with and for* children and young people** – most of the frameworks focused on *with*; and we heard separate rather than cross-sector conversations from those working *with* and *for* children and young people
- **principles and measures concerning the quality of the art itself** – few frameworks explore any technical or aesthetic qualities of the art being produced
- **specificity and differentiation by age group of children and young people** – only a few of the frameworks specify particular age groups; but our interviews suggest there are important discussions to be had, particularly around quality principles in work involving younger children
- **defining quality in relation to children and young people** specifically; some interviewees suggested that this notion is not well-formed; and many frameworks consider children, young people and adults together, or are aimed at those working with the general public
- **specificity and differentiation to particular groups or needs** – inclusion of all groups is espoused in quality principles in the frameworks, and inclusion is a key theme for practitioners, but the frameworks provide little guidance or direction on

how best to meet the needs of particular groups (e.g. children with learning difficulties and disabilities, or those who are from deprived backgrounds and may have less experience of cultural engagement)

- **standard guidance on measuring outcomes robustly, and on demonstrating quality** – there is a range of tools and approaches for evaluating outcomes, but explicitly linking this to evidence of ‘quality’ is a gap in the frameworks.

5.5 Remaining sticky issues

A number of sticky issues for further discussion, exploration, and consideration remain, including:

- **How far do quality principles apply across the sector?** There seems to be a need to distinguish between those working *with* and those working *for* children and young people.
- **What are the drivers and barriers to engaging in quality improvement?** Different drivers require different approaches to demonstrating quality.
- If self-improvement is the key driver (as seems to be consensus across all those we have engaged with in this study), there remains a need to **consider how to ensure rigour**, including the feedback loop and what is the effect or ultimate benefit for children and young people. We suggest that peer review and moderation are key mechanisms, which require further consideration.
- **There are cost and capacity issues in improving quality** – particularly so for smaller organisations; and also in terms of supporting practitioners with continuing professional development and support – again particularly for those smaller, or portfolio practitioners who may not be able to afford the time or fees to take part in workshops or action learning around improving quality.
- **Given the range of outcomes highlighted in the frameworks as desired and/or resulting from arts and cultural work *by with* and *for* children and young people, which outcomes are of primary interest** – and which demonstrate that quality has indeed been experienced or achieved?
- **A quality system based on self-improvement does not fulfil all the needs and interests set out at the beginning of this report.** Is there a need for benchmarking/recognition, or inspection criteria, or success indicators that can be used to make comparisons with other sectors? Are these essential or desirable parts of a strategy aimed at improving quality? Are they needed to fulfil other requirements?
- **How far do others (e.g. consumers, other funders, venues) relate to the quality principles being espoused by the sector?** Market development is important – helping schools and other partners to be informed consumers and to understand what they are paying for is key.

6. Conclusions and next steps

This study aimed to reveal the principles of quality which underpin work *by*, *with* and *for* children and young people. We also considered what tools might be used to support, measure and demonstrate quality.

6.1 Conclusions

Defining quality or ‘what excellence looks like’ in work *by*, *with* and *for* children and young people is challenging. Posing the question has already stimulated a lively debate among practitioners – which is a good omen for a self-improvement approach aimed at improving quality and supporting excellence.

Through the desk research and sector engagement we have also found that important principles *are shared* among practitioners, and *can be* organised and described in ways we believe will resonate and be helpful to the sector. These principles are:

1. **Striving for excellence**
2. **Being authentic**
3. **Being exciting, inspiring and engaging**
4. **Ensuring a positive, child-centred experience**
5. **Actively involving children and young people**
6. **Providing a sense of personal progression**
7. **Developing a sense of ownership and belonging.**

Many of these *common principles* are shared between those producing work *for* children and young people, or *with* them, or *by* them. However the principles take different orders of precedence for each group of practitioners and some principles are more important to one group than another. There are also some differences in emphasis across art forms, although the nature of the work seems more important than any art-form distinctions.

It is particularly evident among those describing their practice as *participatory arts* (i.e. *with*) that there is a strong sense of shared values. On the other hand, some of those producing work *for* children and young people feel their work has been marginalised by the participatory movement, such that all work aimed at children and young people needs to be presented as ‘participatory’ in order to be valued by venues and funders.

There is variation in the degree of formality and sophistication in the ways practitioners apply quality principles. We found that some practitioners use frameworks and toolkits, although some are more akin to statements of

organisational values. Some practitioners are using frameworks they have developed themselves; whereas others have adopted other organisations' frameworks. Often the degree of formality relates to the size of their organisation; smaller organisations having less formal processes because they operate on a shoestring. Such variation is also seen in the frameworks – some present lists of evidence criteria, some more fulsome cyclical models, some self-reflection questions.

Underpinning these seven quality principles is the vital process of monitoring, reviewing and reflecting on the impact and success of the work – i.e. moving up the improvement spiral. The key question now seems to be, alongside any set of published quality principles –to be tested and honed by the sector – what other guidance material, tools, models, frameworks, lists, are needed to realise the goal of 'great art for everyone'? There is clearly a need for further consideration of the processes and tools available to measure or demonstrate quality. There is an appetite for developing greater peer support and challenge and sector-led professional development, with ongoing conversations about quality and a stronger culture of rigour and challenge. There is also the desire to bring children and young people's voice into the quality debate.

This work is designed to provide a starting point for further development. Where does the Arts Council go with this? What can the sector do? What else is needed to support the process?

6.2 Where next?

So what is Arts Council's route from here? A striking theme from the start of this work has been the positive reaction from the sector to the fact the Arts Council England has used its leadership to start this project. Not only have practitioners been pleased this project is taking place, they have welcomed the fact it is being carried out in an open way; with the external reference group, with workshops to *develop* rather than *disseminate* policy, with stakeholder interviews, and with the online conversation.

We have also just begun to see the potential for action by the Arts Council to *inspire others* to act – with a group of practitioners in the South West having started a new quality network themselves, as a response to this work.

In terms of what Arts Council England does next there is a great opportunity to capitalise on the support from the sector for an Arts Council-led process which is outward-focused, collaborative, and *supports and inspires* the sector to generate a shared consensus. In this context Arts Council activity should be designed to help the sector directly, and inspire the sector to help each other. There will be specific resources which Arts Council England can provide to do this:

- publishing the outputs of this research and related useful materials
- continuing engaging regularly with practitioners to develop and test the quality principles through large workshops, and smaller roundtables for more focused discussions

- develop a stream of new Arts Council knowledge, research and stimulus to put on the table at each practitioner discussion
- develop the Arts Council's relationship with the emergent network of practitioners who have already engaged so they become advocates for quality (target them directly for future activity, perhaps an online group, and attract more into this emergent 'quality' network)
- supporting knowledge-sharing among practitioners (enabling it to happen, helping practitioners develop skills to provide 'challenge' to one another)
- scoping out additional research focused on the gaps as they become apparent.

Taking action where needed, while also inspiring others

What does this look like in practice?

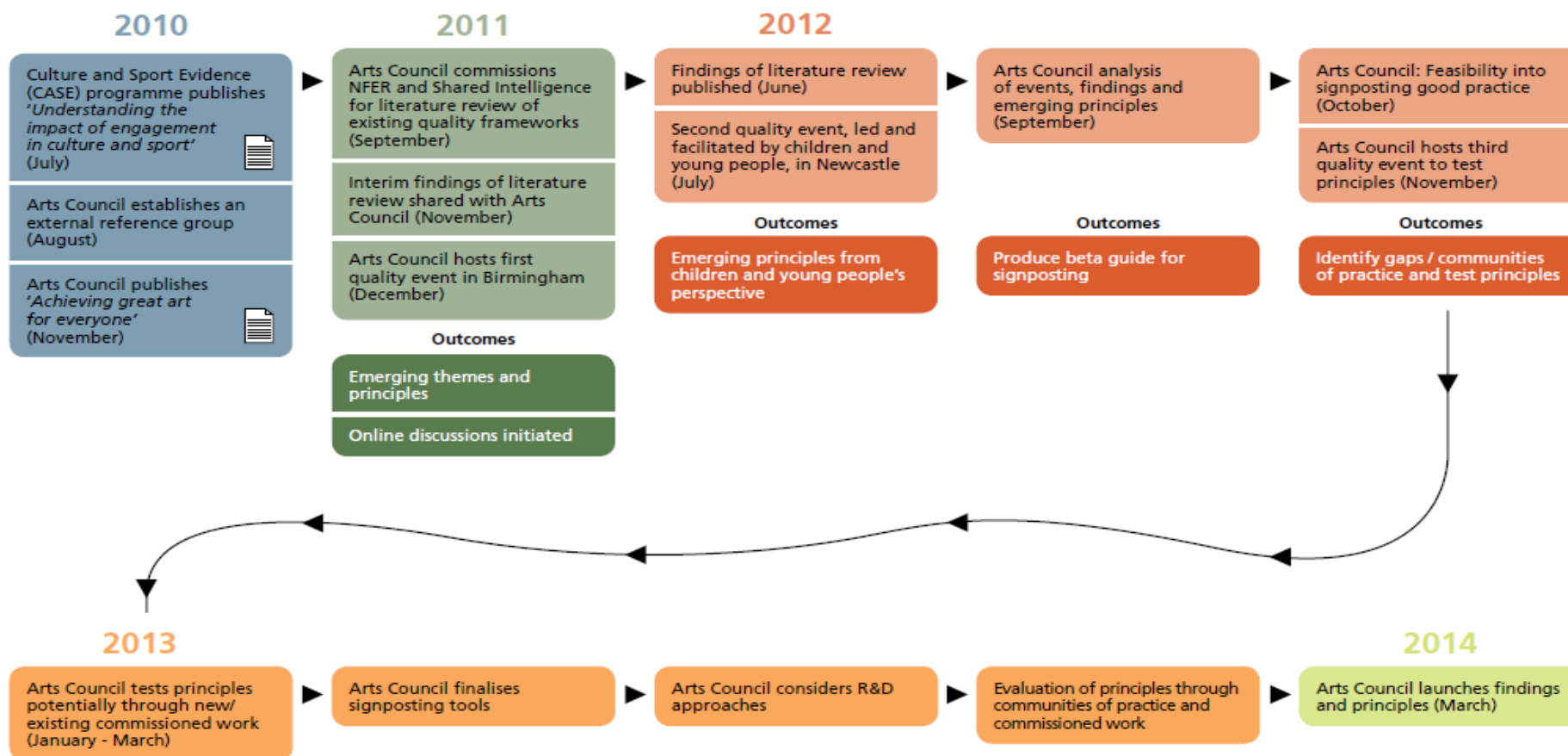
- We suggest the next steps should reinforce and continue the pattern of sector engagement which this research project has begun to establish.
- It should lead by taking targeted and strategic action (commensurate with its limited resources) while also inspiring and motivating the sector to create and debate their own definitions of quality, and their own actions for improving quality.
- It should feel to the sector like a *continuation of the conversation*.
- Arts Council should continue to produce and commission new evidence, data, and provocation (focused on the gaps), and then bring these regularly into discussions with the sector.
- Arts Council should build on the interest created among the 200 practitioners who attended the Quality Seminar, and the hundreds more who have engaged with the online conversation and treat these practitioners as a community interested in *quality and young people* who have chosen to give their time to work collaboratively with Arts Council. This engagement can be online, in small discussions, or in further large debates and conferences.
- Bringing the voice of children and young people into the quality debate will be an important and critical dimension to the work. The planned children and young people 'quality event' to be held in July 2012 is a key milestone in the Arts Council's road map which will add an important and critical dimension to the work by introducing the voice and view of young people.
- And Arts Council should develop strategies to support (in whatever ways it can) the efforts of groups and networks of practitioners to meet, network and provide challenge and support to one another. This could be through its regional presence, a central resource, or through its funding mechanisms.
- ultimately, help ensure that all arts and cultural providers supporting work by, with and for children and young people are committed to monitoring quality and self-improvement.
- ultimately, the goal should be to ensure that all arts and cultural providers supporting work by, with and for children and young people are committed to monitoring quality and engaging in a process of self-improvement.

Figure 2 presents Arts Council England's plan for further development in this area.

Figure 2

Children and young people quality roadmap

Milestones for developing a set of principles to help us better judge the quality of work being produced by, with and for children and young people



Appendix A: Study methodology

A1 Strand 1: Review of quality frameworks

It was agreed that up to 30 sources would be included in the review of frameworks – i.e. Strand 1. Details of the methodology for Strand 1 follow.

Identifying frameworks

Arts Council England provided an initial list of frameworks (13 plus an additional 6) to consider including in the review. NFER librarians conducted hand searches of the references sections of the key reports identified by the Arts Council. Additionally, librarians searched the following websites for further quality frameworks:

- Arts Council England
- Creative Scotland/former Scottish Arts Council
- Arts Council of Wales
- Creative Partnerships
- Australia Council for the Arts
- Creative New Zealand
- National Endowment for the Arts (USA)
- UNESCO
- Oak Foundation
- Clore Duffield
- Cultural Learning Alliance
- National Youth Agency
- National Association of Youth Theatres
- Council for Learning Outside the Classroom
- MusicLeader.net
- Museums, Libraries and Archives Council

In addition, the NFER team sent email requests to known researchers and experts in the field, to ask for any further quality frameworks not identified on the Arts Council's list.

Selecting frameworks

The research team then sent a long list of frameworks to the Arts Council for consideration. The Arts Council identified 30 for inclusion in the review. Subsequently, during the coding process, where frameworks did not after all seem highly relevant, a small number of replacements were made. In total, we have included 31 frameworks in the review.

Coding frameworks

The review team loaded documents into EPPI reviewer for coding. We coded the frameworks to an agreed coding frame, entailing:

- authors, date, publisher
- audience sector(s) (e.g. museum/gallery, school, local authority, artists and arts organisations, arts and sports)
- art form area(s) (e.g. visual arts, music, theatre, dance, photography)
- target group(s) of children and young people (e.g. age and any specific characteristics, such as disadvantage or special educational needs)
- purpose (e.g. self-assessment tool, practical guide, inspection framework)
- substantive content (e.g. principles, features, work by, with and for)
- nature of content (e.g. provides guidance, sample activities, illustrations/case studies, tools and assessment instruments)
- outcome measure(s) (e.g. user satisfaction, impact on young people's cultural participation, interpersonal skills or wellbeing)
- evaluation/evidence methods (e.g. participant surveys, interviews, observation, assessment)
- evidence base and quality assurance (e.g. authors' experience, evidence used in developing the framework)
- additional comments (e.g. special features and key considerations).

We developed sub-codes and categories where required.

A2 Strand 2: Consultations with stakeholders

Telephone interviews were conducted with 31 stakeholders from across the arts and cultural sector, including a variety of art forms. The stakeholders were selected by the Arts Council following a discussion with the research team about objectives. The sample was intended to include different types of organisation, from across the sector, and include those using different approaches. The interviews were conducted by staff from Shared Intelligence. They were semi-structured in nature lasting 45 minutes, and sought views on quality principles, the potential for added-value, and a request for interviewees to cite practical examples of what *they* considered excellent or high quality. They took place in November 2011 in parallel with the literature review.

A3 Strand 3: Quality Seminar and sector engagement

Arts Council England organised a sector-wide national seminar day on the Quality of work taking place *by*, *with* and *for* children and young people. It was held on 6th December 2011 in Birmingham. NFER and Shared Intelligence attended, presented and facilitated sessions; and sector-representatives facilitated sessions and encouraged delegates to share practice. As part of encouraging sector engagement, the research team also sought sector views through an online blog forum, hosting 12 guest posts, encouraging responses and continuing conversations through the blog site and twitter. The blog had a total of 2,200 visitors, and 16 further comments. Key learning and outputs from the quality seminar and blogs have been incorporated into the dataset for this study.

A4 Project finalisation

In consultation with the Arts Council, the final phase of this project was revised. The initial idea of the research team's involvement with a second Quality Seminar was replaced with 20 new telephone consultations. These consultations were carried out with cultural organisations involved in work 'for' children and young people and included small sized organisations.

Appendix B: Overview of the quality frameworks reviewed

We included 31 frameworks in the review.

- Most of the frameworks originate in the UK (12), with a further ten directly specifying England; one specifically relating to Scotland; and one to Wales. We have also included international frameworks from the USA (three); Canada (one); Australia (one); and two UNESCO reports.
- The frameworks come in the form of inspection/assessment schemes (12); guides and handbooks (nine); research outputs (seven); and policy/strategy frameworks (three).
- The frameworks are aimed at a range of audiences. These include artists and arts organisations (nine); museums and galleries (four); schools/arts education (six); the voluntary, community and youth sectors (two); culture and sport (two); an international cultural policy maker audience (two); and a mixed audience (six). Note that aside from the MLA's Inspiring Learning Framework, the libraries sector is not represented in this review of frameworks.
- A range of art forms are covered by the frameworks reviewed here. Around half relate to all art forms (15). Others refer to specific art forms alone: visual arts (three); theatre (two); music (one); dance (one); performance arts (one); as well as culture 'general' and cultural and sport (four). Three of the frameworks included are non-arts/culture specific, but have been included because of their focus on engaging children and young people in positive activities.
- Most of the frameworks are not age-specific, but refer to 'all children and young people' (14), or children, young people and adults (six). Others are aimed at work with the general public (ten). One specifies young people in the 14+ age group.
- The documents rarely distinguish themselves as frameworks for work being produced either *by*, or *with* or *for* children and young people. Implicitly however, the majority of frameworks explored here seem to relate to work that is being done *with* children and young people.

Appendix C: A digest of the frameworks

This digest comprises two tables. The first presents a description of the 31 sources reviewed, including their country of relevance, audience and art form/sector, their target group, and some information about the framework. The second table outlines the quality principles and outcome areas espoused by the frameworks, and the measures and tools they use to explore quality. The frameworks are labelled 1–31, in no particular order. Web-links are provided for each framework, where publically available to download.

Table 1: A description of the 31 sources

Framework	Weblink	Publication date	Country	Audience sector (main)	Art form area(s)	Target group	Overview	
1	Providing the Best (Arts Council England)	http://www.arts-council.org.uk/publication_archive/providing-the-best/	2006	England	Artists and arts organisations	All art forms	All children and young people	A document that provides illustrations and case studies, as guidance for planning, evaluating, reflecting on, advising on and supporting work with, by and for children and young people.
2a	Inspiring Learning (MLA)	http://www.inspiringlearningforall.gov.uk/export/sites/inspiringlearning/resources/repository/	2006	UK (England and Wales)	Museums, libraries and archives	Culture general	General public	A web-based resource which includes frameworks, tools and models for organisations within the MLA sector, to support planning and evaluation. The detailed framework (<i>Inspiring Learning Framework</i>) sets out actions and evidence criteria across 4 key areas of MLA public engagement work: The <i>Generic Learning Outcomes</i> (GLOs) provide a model of outcome categories. Amongst others resources, Inspiring Learning also includes action planning tools, question banks, and a

Framework	Weblink	Publication date	Country	Audience sector (main)	Art form area(s)	Target group	Overview	
2b	Outcomes framework (MLA)	http://www.mla.gov.uk/what/raising_standards/improvement/~media/Files/pdf/2008/outcomes_framework_v2.ashx	2008					<p>guide to selecting research methods.</p> <p>To help the sector demonstrate its contribution to the achievement of local priority outcomes, MLA has developed the 'Outcomes Framework'. This sets out, against The National Indicator set for Local Authorities and Local Partnerships, where museums, libraries and archives have the greatest impact. The Outcomes Framework includes evidence of impact, and best practice, as well as suggestions for indicators that can be used. This framework should be used alongside the New Performance Framework for Local Authorities and Local Authority Partnerships: Single Set of National Indicators. The framework can be used as a tool to help 'the sector be clear about its contribution to activities'</p>
3	Mutual Learning Triangle (Arts Council commissioned research: Harland, et al., NFER, 2005)	http://www.nfer.ac.uk/nfer/publications/AEI01/AEI01_home.cfm?publicationID=164&title=arts-education%20interface:%20a%20mutual%20learning%20triangle?	2005	England	Artists, arts organisation, teachers, schools	Includes visual arts, dance, drama, music, film, radio. Compares findings by art form	School age children and young people (incl. a nursery setting)	This report provides research findings on the impacts of arts interventions in schools, and the features which contribute to those impacts.

Framework	Weblink	Publication date	Country	Audience sector (main)	Art form area(s)	Target group	Overview	
4	Strive to Excel (Arts Council Wales)	http://www.arts.councilofwales.org/6886.file.dl	2009	Wales	Artists and arts organisations	All art forms	General public	This guide sets out activities, characteristics and indicators of success in 4 key areas: the creation of art; public engagement; the arts economy and growth; governance, management and finance.
5	Getting in the frame: a guide to quality assurance models (CAPE UK: Find Your Talent Leeds, Leeds City Council and Breeze)	http://www.capeuk.org/wp-content/uploads/2011/06/FYT_QAF_AW.pdf	2011	UK	Artists and arts organisations (as well as education, youth, VCS)	All art forms	All ages of children and young people	This document gives an overview of nine frameworks. It provides vignettes on each of the frameworks. Also compares the frameworks in two tables.
6	Exploring best practice in measuring impact and assessing quality of the learning programmes of RFOs (Arts Council commissioned research: Dodd, et al., 2009)	Draft report – not published	2009	UK	Artists and arts organisations	All art forms	Children, young people, and adults of all ages	A research report on what arts organisations are doing to assess quality and measure impact. It contains illustrations, case studies, the most common evaluation methods, the outcome categories and indicators used by 60 different organisations, and outcome measure methods.

Framework	Weblink	Publication date	Country	Audience sector (main)	Art form area(s)	Target group	Overview	
7	PQASSO Quality Mark (Charities Evaluation Services)	http://www.ces-vol.org.uk/downloads/firststepsquality(2ndedition)-726-734.pdf http://www.ces-vol.org.uk/downloads/nextstepsquality-830-838.pdf	2011	UK	VCS, incl. artists and arts organisations	Not arts specific	General public	Provides self-assessment guidance on how to improve and maintain quality, and accreditation guidance on how to achieve a quality 'kitemark' award. Presents a flexible, staged approach to implementing quality.
8	Quality Framework: guidelines for arts organisations (Scottish Arts Council)	http://www.scotisharts.org.uk/resources/publications/arts_culture/pdf/Quality_Framework_part2.pdf	2009	Scotland	Artists and arts organisations	All art forms	General public	This is a monitoring and assessment guide that provides activities, core requirements, evidence and prompt questions in 4 key areas: artistic leadership; public engagement; governance, management and finance; and compliance.
9	Artistic Vibrancy Self-Reflection Tool (Australia Council for the Arts)	http://www.austliacouncil.gov.au/_data/assets/word_doc/0006/68811/Artistic_vibrancy_self-reflection_tool.doc	2009	Australia	Artists and arts organisations	All art forms	General public	Provides detailed suggestions for ways to reflect upon, monitor and evaluate artistic vibrancy. Provides questions for self-reflection, and tools to support self-reflection.

Framework	Weblink	Publication date	Country	Audience sector (main)	Art form area(s)	Target group	Overview	
10	National Youth Agency Quality Mark (NYA)	http://www.nya.org.uk/quality/quality-mark	2011	UK	Artists and arts organisations	All art form	Children and young people of all ages	The framework can be used as a self-assessment tool, but organisations can also submit evidence to attain the national Quality Mark. Presents 11 standards against which quality is assessed as either established, aspiring or emerging.
11	The Qualities of Quality: Understanding Excellence in Arts Education (Seidel et al., 2010)	http://www.wallacefoundation.org/knowledge-center/arts-education/arts-classroom-instruction/Documents/Understanding-Excellence-in-Arts-Education.pdf	2010	USA	Artists and arts organisations, arts educators, teachers and schools	Visual arts, music, dance, theatre/drama, and some other forms such as spoken word	Children and young people of school age Grades K–12 in the USA	This research document examines how to define high quality arts learning and teaching, what markers of excellence are looked for in arts activities, and how a programme's foundational and on-going decisions affect the pursuit and achievement of quality. It includes four specific tools; as well as discussion relating to primary research and theoretical underpinnings.
12	Culture and Sport Outcomes Framework - Outcomes Triangle (and associated logic model) (Local Government Improvement and Development, 2011)	http://www.idea.gov.uk/idk/core/page.do?pageId=8875949	n.d	UK	Culture and sports sectors	Culture and sport	Children and young people (does not specify age)	Provides an outcomes model which identifies outcomes at service, intermediate and overarching strategic levels.

Framework	Weblink	Publication date	Country	Audience sector (main)	Art form area(s)	Target group	Overview
13	Ways of Looking (Tate Modern, 2004)	https://www.tate.org.uk/research/tateresearch/tatepapers/04autumn/charman.htm	2004	England	Education (teachers)	Visual arts	Children and young people of all school ages This is a guidance document that outlines the areas in which to engage the participant. It advocates a pedagogic approach to exploring, responding to, and interpreting artworks. It identifies the two-way nature of the process between the learner and the artwork. Published as part of the Tate Modern's Teachers' Kit 2002.
14	Learning in the Gallery: Context, Process, Outcomes (Engage)	http://www.engage.org/publications/..%5Cdownloads%5C2B763080_Learning_in_the_Gallery.pdf	2006	England	Gallery educators; museums, libraries and archives	Visual arts, culture	General public incl. children and young people (although children and young people are rarely mentioned) Outlines theory, policy and creative practice that have informed gallery education, explores the nature of 'Contemporary Gallery Education', and reviews relevant models and frameworks for learning. Suggests how the proposed CGE framework might be applied to map gallery learning situations (although with a focus on the theory behind the framework, rather than a working model at this stage).
15	The MUSE Book: Museums Uniting with Schools in Education: Building On Our Knowledge	Can be ordered from Project MUSE, Project Zero, Harvard Graduate School of Education, 124 Mount Auburn Street,	1996	USA	Museum and gallery educators, teachers and schools	Visual arts, culture	General public and school children of all ages (students) The MUSE Book is a research report that outlines the work of Project MUSE and presents the background, development, and uses of MUSE learning tools and educational approaches, with comments from collaborating school and museum educators. It includes a training manual for

Framework	Weblink	Publication date	Country	Audience sector (main)	Art form area(s)	Target group	Overview	
(Davis, J., 1996)	Cambridge, MA 02138, USA						teachers. Project MUSE was a collaboration of researchers, classroom teachers, museum educators, and school principals from the USA and abroad. Over two years of work, these collaborators explored the potential of art museums to serve as integral elements of education.	
16	ArtsSmarts Model (ArtsSmarts Canada)	http://www.arts-smarts.ca/media/15083/2006engagedinlearningtheartssmartmodel.pdf	2010	Canada	Artists, educators, schools, VCS	All art forms	School children of all ages – especially disengaged students	ArtsSmarts is a research report that outlines and elaborates on the ArtsSmarts model of student engagement. The model includes content, context, process and product.
17	The Framework for School Inspection (Ofsted, 2011)	http://www.ofsted.gov.uk/Ofsted-home/Forms-and-guidance/Browse-all-by/Other/General/Framework-for-the-inspection-of-maintained-schools-in-England-from-September-2009	2011	England	Education	Not art form specific	School children of all ages	Outlines the main features of inspections in maintained schools. The inspection framework covers pupil outcomes, provision, leadership and management, capacity for sustained improvement and overall effectiveness.

Framework	Weblink	Publication date	Country	Audience sector (main)	Art form area(s)	Target group	Overview	
18	Artsmark Award (Pilot School Application Form) (Arts Council England, 2011)	http://www.artsmark.org.uk/sites/default/files/media/How%20to%20Apply%20%28web%20version%29_0.pdf	2011	England	Education and youth (schools, further education colleges and youth justice)	Visual arts, music, dance, drama/theatre	All ages of children and young people including post-16 (FE). Also young people in PRUs and youth justice settings	Artsmark is the national programme that enables schools, further education colleges and youth justice settings to evaluate, celebrate and strengthen a quality arts offer. The new focus of Artsmark is to support Arts Council England's strategic framework for the arts, 'Achieving Great Art for Everyone'. There are now two award distinctions; Artsmark and Artsmark Gold. Schools and settings will apply via an online, two-part application. Part one is a quantitative audit of provision; part two will focus on the quality and impact of arts provision in educational settings. The guidance for part two includes a checklist (p. 24 of the document) covering what a high quality arts offer might look like.
19	Assessing the Intrinsic Impacts of a Live Performance (Brown, A. and Novak, J. (2007).	http://www.wolfbrown.com/mups_downloads/Impact_Study_Final_Version_Summary_Only.pdf	2007	USA	Artists and arts organisations (aimed at managers and those who monitor audience and impacts)	Performing arts	General public	This research piece builds on previous studies to empirically measure the short-term benefits of being in the audience of a performing arts presentation. The research attempts to define and measure how audiences are transformed by a live performance, employing a series of indexes. The study explored three hypotheses:

Framework	Weblink	Publication date	Country	Audience sector (main)	Art form area(s)	Target group	Overview	
							<p>1) Intrinsic impacts derived from attending a live performance can be measured</p> <p>2) Different types of performances create different sets of intrinsic impacts</p> <p>3) An individual's 'readiness-to-receive' a performing arts experience influences the nature and extent of impacts.</p>	
20	Quality Framework (Sage Gateshead)	Provided by Arts Council England.	n.d	England	Artists and arts organisations	Music, performance art	General public, people of all ages	The Quality Framework is a guide to help the Sage Gateshead organisation assess the activities they host. The framework is designed to enable teams to scrutinise their programmes, find areas for development and ways to improve. It is designed to stimulate fruitful, creative discussions. The framework document is accompanied by an evidence grid and reflective questions for practitioners.
21	Capturing the audience experience: a handbook for the theatre (New Economics Foundation)	http://www.itc-arts.org/uploaded/documents/Theatre%20handbook.pdf	2005	UK	Artists and arts organisations	Theatre (theatre-based dramatic, lyric and dance performance)	Young people aged 14+, and adults	The aim of this handbook is to help theatre organisations understand how audiences experience their work and measure the impact of theatre on people's well-being. It presents a new model (The Audience Experience Framework) for describing the audience experience, along with standard

Framework	Weblink	Publication date	Country	Audience sector (main)	Art form area(s)	Target group	Overview	
							survey templates and guidance on how to use them in the context of a project evaluation.	
22	Road Map for Arts Education: Building Creative Capacities for the 21st Century (UNESCO)	http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Arts_Edu_RoadMap_en.pdf	2006	Worldwide (currently 193 member states)	Arts and cultural policy makers	All art forms	All ages of children, young people and adults	This policy/ strategy document aims to communicate a vision and develop a consensus on the importance of Arts Education for building a creative and culturally aware society. In addition, it aims to encourage collaborative reflection and action and garner the necessary financial and human resources to ensure the more complete integration of Arts Education into education systems and schools.
23	Seoul Agenda: Goals for the Development of Arts Education (UNESCO)	http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Seoul_Agenda_EN.pdf	2010	Worldwide (currently 193 member states)	Arts and cultural policy makers	All art forms	All ages of children, young people and adults (children, youth and lifelong learners of all ages)	This is a policy/ strategy document that builds on the Road Map for Arts Education. The Seoul Agenda is intended to be a concrete plan of action that integrates the substance of the Road Map within a structure of three broad goals: <ul style="list-style-type: none"> - Ensure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education - Assure that arts education activities and programmes are of a high quality in conception and delivery

Framework	Weblink	Publication date	Country	Audience sector (main)	Art form area(s)	Target group	Overview	
							- Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world	
24a	Excellent Youth Theatre: a Self Assessment Tool for Youth Theatres (National Association of Youth Theatres)	http://www.nayt.org.uk/Events/Projects/eis	2010	UK	Theatre sector	Youth theatre	Children and young people (does not specify age)	This framework can be used as a tool to help guide youth theatres in a reflective evaluation of their practice. The framework is based around seven 'indicators', each containing a series of questions that should guide the evaluation. The organisation can choose to score itself from one to five on each question.
b	Inclusive Youth Theatre: a Self Assessment Tool for Youth Theatres (NAYT)							This framework is also intended to provoke discussion and reflection of practice around the topic of inclusion. There are four topic areas with associated questions to steer the evaluation. Questions are not scored.
25	Dance In and Beyond Schools: an Essential Guide to Dance Teaching and	http://www.yde.org.uk/documents/Publications/Dance%20In%20and%20Beyond%20Schools_An%20essen	2010	England	Education sector (focuses on dance within schools, but also dance beyond schools)	Dance	Children and young people of school age (primary, secondary and post-16)	Outlines the characteristics of high quality dance experience and the means of its attainment. It aims to be useful to all those involved in the provision of dance experience for children and young people, and to be

Framework	Weblink	Publication date	Country	Audience sector (main)	Art form area(s)	Target group	Overview
Learning (Youth Dance England)	tial%20guide%20to%20dance%20teaching%20and%20learning.pdf						applicable to all dance styles and genres
26 Creative School Development Framework (CSDF) (Creative Partnerships)	http://www.creative-partnerships.com/data/files/csdm-quality-standards-363.pdf	2008	England	Education (teachers and schools)	All art forms	Children and young people of school age (primary and secondary)	<p>Outlines a diagnostic/assessment tool to help schools become more creative. Any school whether they are involved with Creative Partnerships or not can make use of the CSDF. It can be a useful process for schools to undertake when completing their SPD/SEF, and/or when applying to one of the three Creative Partnerships school strands.</p> <p>[NB the Creative Partnerships Evaluation Model (Toolkit) was produced in 2006, but subsequently refined. It appears that this model no longer exists and was replaced by the Creative Schools Development Framework.]</p>
27 Understanding the drivers of engagement in culture and sport: technical report (Marsh, et al.,	http://www.culture.gov.uk/images/research/CASE-DriversTechnicalReport-July10.pdf	2010	UK	Arts organisations, museums, sports organisations	Arts, culture, sport	General public and children and young people of all ages	The Culture and Sport Evidence (CASE) programme) aims to generate strategic evidence for maximising engagement in culture and sport, and maximising the value and impacts people get from engaging in culture and sport. This research project

	Framework	Weblink	Publication date	Country	Audience sector (main)	Art form area(s)	Target group	Overview
	2011)							investigated the drivers and value of engagement with culture and sport. It used systematic review methods and modelling techniques to begin the process of summarising existing research evidence on sporting and cultural engagement.
28	Quality Standards for Positive Activities (DCSF)	http://www.dcsf.gov.uk/everychildmatters/Youth/aiminghigh/qualitystandards/qualitystandardspositiveactivities/	2010	UK	Education, Voluntary and community sector, parents, arts/cultural sector	Not art form specific, includes arts, sports, leisure, community and volunteering activities	Children and young people of school age (13-19 – and those with learning difficulties up to the age of 24) (inclusive: vulnerable and disadvantaged)	Developed as part of Every Child Matters, this draft document aims to improve the outcomes achieved by young people by setting out the characteristics of good quality provision. The document describes six quality standards which address the planning, development and achievement of positive activities and suggests relevant evidence indicators for each standard.
29	The Accreditation Scheme for Museums in the United Kingdom: Accreditation Standard (MLA)	http://www.mla.gov.uk/what/raising_standards/accreditation/~media/Files/pdf/2008/Accreditation_Standard_ashx	2004	UK	Museums and galleries	Arts and culture	General public	Sets out the minimum standards for museums and galleries in the United Kingdom. Outlines the requirements for museums and galleries to achieve full or provisional accreditation.

Framework	Weblink	Publication date	Country	Audience sector (main)	Art form area(s)	Target group	Overview	
30	Quality in Helix Arts Participatory Practice (Rowe, T., 2011)	Not currently published	2011	UK	Artists and arts organisations	Covers the full range of art forms and cross-cuts many different artistic practices	General public	Critical discourse paper aiming to make progress towards establishing a common language for participatory work. Identifies key elements in the discussion include: the role of participants; authorship of the work; and ethics of participation. Describes a self evaluation process which is mainly qualitative in nature.
31	Youth Arts Transforms Lives: Fact (Artswork, 2011)	http://artswork.org.uk/domains/artswork.org.uk/local/artswork-flipbook/index.html	2011	UK	Art organisations, practitioners, and cultural policy makers	All art forms	Children and young people of all ages	This collection of case studies was put together as part of a year-long campaign (2011). The aim of the campaign was to lobby, advocate for - and raise the profile - of the value and importance of the arts and culture with, for and by young people. The studies showcase a number of arts projects that took place throughout the UK. Interspersed with the case studies is a selection of key note articles, written by various arts leaders.

Table 2: Content of the 31 sources

	Framework	Quality principles	Outcomes	Measures/tools
1	<i>Providing the Best</i> (Arts Council England)	Outlines eight key characteristics of high quality experience in the arts for children and young people		Provides a checklist for policies and procedures when working with children and young people, and a set of questions to guide self-evaluation.
2a	<i>Inspiring Learning</i> (MLA)	Quality principles can be drawn out around effective practice in 4 key areas: i) providing effective learning opportunities ii) creating inspiring and accessible learning environments iii) building creative learning partnerships iv) placing learning at the heart of the M, L or A	Focuses on user satisfaction, participation, and discovery/enquiry skills. The framework is based on the five Generic Learning Outcomes: i) Knowledge/understanding, ii) skills; iii) attitudes/values; iv) enjoyment/inspiration/creativity; v) activity/ behaviour/ progression	Provides a set of action points and evidence criteria for self-assessment, rather than the actual tools or measures. The evidence criteria are split by organisation and user.
2b	<i>Outcomes framework</i> (MLA)		On the local and national scale, the Outcomes Framework (MLA) lists 8 outcomes that the MLA sector should work towards in order to demonstrate contribution to the achievement of local priority outcomes. These outcomes include: <ul style="list-style-type: none"> • stronger communities • safer communities • children and young people – be healthy • children and young people – enjoy and achieve • CYP– make a positive contribution • adult health and well-being • tackling exclusion and promoting equality • local economy 	The Outcomes Framework includes examples of particular projects that provide evidence of a particular national indicator, that in turn demonstrate one of the eight desired outcomes. There is also a list of datasets or suggested indicators that can be used to provide evidence against each outcome.

	Framework	Quality principles	Outcomes	Measures/tools
3	<i>Mutual Learning Triangle (Arts Council commissioned research: Harland, et al., NFER, 2005)</i>	Outlines a typology of features which are perceived to contribute to outcomes for children and young people; and second-level analysis of the most influential features.	Provides an outcomes typology in 11 broad domains: affective; art form knowledge and skills; social and cultural knowledge; knowledge and skills beyond the art form; thinking skills; creativity; communication and expression; personal development; social development; art form attitudes and participation; transfer beyond the art form	Individual tracking interviews (baseline, during, after and longer-term impact), questionnaires (pre- and post-intervention), observations, documentary analysis, and researcher analysis of perceptions of factors against perceptions of outcomes.
4	<i>Strive to Excel (Arts Council Wales, 2009)</i>	Quality principles can be extracted from the characteristics and indicators of success. They are based on four key areas: i) The creation of art ii) Public engagement iii) The arts economy and growth iv) Governance, management and finance.	Includes user satisfaction. No specific focus or model of outcomes put forward.	Provides 'indicators of success' for each activity listed.
5	<i>Getting in the frame: a guide to quality assurance models (CAPE UK, 2011)</i>	A range of quality principles can be extracted from each of the individual frameworks, which include: Children Leeds ABC Guidance and Toolkit; Clubs for Young People QM; Hear by Right; Investors In People; LOtC Quality Badge; Music Leader Code of Practice; PQASSO; Providing the Best; QiSS.	Different frameworks outline their own outcome models.	The frameworks include a range of self-assessment, external assessment, peer assessment as part of QA or Award/badge systems.
6	<i>Exploring best practice in measuring impact and assessing quality of the learning programmes of RFOs (Dodd, et al., 2009)</i>	A range of quality principles can be extracted from the report. A table in the appendix (p 61) shows the 'indicators of quality' used by various organisations.	A range of outcome areas can be extracted from the review.	A table in the appendix (p 57) shows the 'indicators of impact' used by various organisations.
7	<i>PQASSO Quality Mark (Charities Evaluation Services, 2011)</i>	Presents the PQASSO quality areas (12): planning, governance, leadership and management, user-centred services, managing people, learning and development, managing money, managing resources, communications and promotion, working with others, monitoring and evaluation, and results.	Outcomes are grouped by: • user results • people results • organisational results • community results.	Self-assessment approach.

	Framework	Quality principles	Outcomes	Measures/tools
8	Quality Framework: guidelines for arts organisations (Scottish Arts Council, 2009)	Provides information and guidance to arts organisations on three key areas: <ul style="list-style-type: none"> • Artistic leadership and vision that creates high quality programmes of work • Public engagement • Accountability – Governance, Finance, Management and Compliance 	Focus on outputs and outcomes in terms of management and audience information (including user satisfaction). No specific focus or model of outcomes put forward.	Provides a set of action points and evidence criteria for self-assessment. Also provides prompt questions as discussion points for self-evaluation.
9	Artistic Vibrancy Self-Reflection Tool (Australia Council for the Arts, 2009)	‘Artistic vibrancy’ includes artistic excellence, audience stimulation, innovation, development of artists and community relevance. The document sets out the organisational qualities which support artistic vibrancy.	Not a focus of the tool. Included in satellite documents which informed the research around artistic vibrancy.	Includes a list of ‘tools to support self-reflection’ including surveys, focus groups and open days.
10	National Youth Agency Quality Mark (NYA, 2011)	Sets out 11 quality standards: Policy and strategy 1. Performance management 2. Management information 3. Quality assurance 4. Equality and diversity 5. Curriculum/programme of activities 6. Legal requirements People 7. Personal and social development 8. Involving young people 9. Workforce development Partnerships 10. Partnerships 11. Resources.	Does not focus on outcomes.	Full document includes evidence criteria.

	Framework	Quality principles	Outcomes	Measures/tools
11	<i>The Qualities of Quality: Understanding Excellence in Arts Education</i> (Seidel et al., 2010)	<p>Quality markers group around: learning; pedagogy; community dynamics; and environment.</p> <p>A hallmark sign of high quality arts learning is that the learning experiences are rich and complex for all learners, engaging them on many levels and helping them learn and grow in a variety of ways.</p> <p>Interesting division into 'with' quality, and 'of' quality. Most educators in the study wanted young people to have experience with quality – with excellent materials, outstanding works of art, passionate and accomplished artist-teachers modelling their artistic processes – and experiences of quality – powerful group interactions and ensemble work, performances that make them feel proud, rewarding practice sessions, technical excellence, and successful expressivity.</p>	<p>Also sets out 7 underpinning purposes of arts education, which should:</p> <ol style="list-style-type: none"> 1. foster broad dispositions and skills, especially the capacity to think creatively and the capacity to make connections. 2. teach artistic skills and techniques without making these primary. 3. develop aesthetic awareness. 4. provide ways of pursuing understanding of the world. 5. provide a way for students to engage with community, civic, and social issues. 6. provide a venue for students to express themselves. 7. help students develop as individuals. <p>These could be considered outcomes.</p>	<p>Emphasises the importance of the reflective conversation (internal monologue, and with others).</p>
12	<i>Culture and Sport Outcomes Framework - Outcomes Triangle</i> (and associated logic model) (Local Government Improvement and Development, 2011)	<p>Does not mention quality.</p>	<p>Includes: increased participation by young people in positive leisure time activities as an intermediate outcome. More children gaining new knowledge and skills through culture and sport is a service outcome. More children being fit and well is a strategic level outcome.</p>	
13	<i>Ways of Looking</i> (Tate Modern, 2004)	<p>Outlines approaches engaging with art works in terms of:</p> <ul style="list-style-type: none"> - A personal approach: what do I bring? - yourself, your world, and your experience - Looking at the subject - what is it about? - content, message, title, theme, genre - Looking at the object - what can I see? - colour, shapes, marks, surface, scale, space, materials, process, composition - Looking at the context - relating the work in the 	<p>This document does not explicitly cover outcomes. It sets out an approach. However, aimed for learning outcomes can be inferred, including:</p> <ul style="list-style-type: none"> - affective/responsive outcomes - being better able to make aesthetic judgments and interpret artworks - understanding the art(s) - historical and social understanding - knowledge in other fields (that the 	

	Framework	Quality principles	Outcomes	Measures/tools
		gallery to the wider world, when, where, who, history, other arts, other fields of knowledge, the present, the hang, interpretation, the environment.	artwork relates to)	
14	<i>Learning in the Gallery: Context, Process, Outcomes</i> (Engage, 2006)	Qualities of the artist and artist pedagogy can be inferred; as well as the importance of a focus on the learner.	Outcomes specified in the framework include: <ul style="list-style-type: none"> - What the learning involves (active outcomes) - Reflection: increased analytical/reflective thinking, articulation of learning - Meaning: using shared knowledge and skills - Engagement: increased involvement, commitment, passion/pleasure - Responsibility: taking ownership of individual and collaborative learning development and direction - Empowerment: increased self and cultural awareness and confidence 	The writers advocate the use of 'Personal Meaning Mapping' (PMM). This is designed to measure how a specified learning experience uniquely affects each individual's understanding or meaning-making process.
15	<i>The MUSE Book: Museums Uniting with Schools in Education: Building On Our Knowledge</i> (Davis, 1996)	Key quality principles underpinning Project MUSE are that each learner has their own 'entry' point: learners bring their own selves and experiences to the gallery/museum engagement.	Project MUSE is about learning being learner-focused rather than subject-focused. It is also about museum/school interactions being process-based and about the general activity of learning itself. For example, students will visit a museum in order to develop and reflect upon thinking skills that can serve them as surely in their study of art history as in their efforts in writing prose.	Includes questionnaires which can be used to gauge students' attitudes towards museums and galleries, and their 'entry' points. The questionnaires do not seem to cover impact.

	Framework	Quality principles	Outcomes	Measures/tools
16	ArtsSmarts Model (ArtsSmarts Canada, 2010)	Includes a typology of quality principles (related to student engagement) under these four areas: content, context, process and product.	Outcome categories focus mainly on students' engagement with school, rather than art form specific.	Includes pre- and post- questionnaires.
17	The Framework for School Inspection (Ofsted, 2011)	Judgements are made on seven areas including: pupil outcomes, including the quality of learning; the effectiveness of provision, including the quality of teaching; leadership and management; the schools' capacity for sustained improvement. Interestingly, this framework sets out the quality principles for the school inspection, i.e. Ofsted principles: school inspection.	Judgements are made on pupil outcomes related for example to Every Child Matters.	All school inspections carried out by Ofsted use the same grading scale: - Grade 1: outstanding - Grade 2: good - Grade 3: satisfactory - Grade 4: inadequate.
18	Artsmark Award (Pilot School Application Form) (Arts Council England, 2011)	Sets out a checklist for a high quality arts offer. 1. Position of the arts offer in your schools (including strategic buy-in, breadth and depth, resources, evaluation, young people voice) 2. Inclusive offer (including progression, nurturing talent, supporting well being and attitudes, young people's leadership, cross curricular) 3. CPD for staff 4. Outreach (including working with the community, performance and celebration, working in networks of schools) 5. Partnerships with arts sector (including good planning and evaluation, sustained partnerships)		The Artsmark application not only looks at the quality outcomes and impact of your arts provision, but provides a useful audit and self evaluation tool to assess the quantity and nature of your arts offer. Schools need to show how they define the arts and provide and monitor high quality arts at all key stages through your key aims and specific objectives. A range of quantitative and qualitative evidence can be used.

	Framework	Quality principles	Outcomes	Measures/tools
19	Assessing the Intrinsic Impacts of a Live Performance (Brown and Novak 2007)	Not explicit.	Pre- and post- questionnaires constructed around: 1) 'Readiness' in terms of: - Context index - Relevance index - Anticipation index - Captivation index 2) Intellectual stimulation 3) Emotional resonance 4) Spiritual value 5) Aesthetic growth 6) Social bonding	Pre- and post- questionnaires (not included in the document)
20	Quality Framework (Sage Gateshead, n.d.)	The framework is divided into 7 main categories. A) The match with programme/strand objectives B) The organisation and content of the work C) The recruitment and engagement of participants D) Quality of the Activities E) Staffing, professional review and development F) Internal feedback and evaluation from participants G) Leadership and management of programmes	Includes user satisfaction.	A numerical judgement is made on each aspect as to whether it meets the criteria: 1. Outstanding: above and beyond what is expected 2. Good: meets the quality criteria 3. Needs support and development: does not consistently meet the quality criteria 4. Needs complete review Importantly, provides guidance on the nature of evaluation/feedback and why it is important, including regular and timely, a range of methods to ensure consistency and inclusivity, feedback to participants, and acting quickly on feedback on matters safety and wellbeing. The evidence grid document lists ways that you could collect evidence for each of the quality strands, for example, • Policy documents • Tessitura records, registers • other please state... • minutes of meetings,

	Framework	Quality principles	Outcomes	Measures/tools
				<ul style="list-style-type: none"> • conversation, memory • participant feedback forms • Website, leaflets, notices, posters etc
21	<i>Capturing the audience experience: a handbook for the theatre (New Economics Foundation, 2005)</i>	<p>The Audience Experience Framework is not intended to define what 'good' or 'high-quality' theatre looks like. It states: whether or not a piece of theatre is successful depends on how well it achieves its aims.</p>	<p>Sets out five outcome areas where the quality of the audience engagement can be considered:</p> <ul style="list-style-type: none"> - Engagement and concentration - Learning and challenge - Energy and tension - Shared experience and atmosphere - Personal resonance and emotional connection 	<p>Includes guidance on designing and running an evaluation.</p>
22	<i>Road Map for Arts Education: Building Creative Capacities for the 21st Century (UNESCO, 2006)</i>	<p>A range of quality principles can be extracted from this document, focusing on the learner, and on arts partnerships.</p>	<p>Includes arts-specific learning outcomes and broader learning outcomes</p>	
23	<i>Seoul Agenda: Goals for the Development of Arts Education (UNESCO, 2010)</i>	<p>Outlines three broad goals, each accompanied by a number of practical strategies and specific action items. These goals are:</p> <ul style="list-style-type: none"> • Ensure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education • Assure that arts education activities and programmes are of a high quality in conception and delivery • Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world 	<p>Includes arts-specific learning outcomes and communication/ interpersonal skills.</p>	

	Framework	Quality principles	Outcomes	Measures/tools
24	<p><i>Excellent Youth Theatre: a Self Assessment Tool for Youth Theatres (National Association of Youth Theatres, 2010)</i></p>	<p>The following principles represent the values NAYT asks registered groups to agree with:</p> <ul style="list-style-type: none"> - All young people have a right to participate in high quality, engaging, challenging and meaningful theatre experiences. - Young people and those who work with them have the right to work in safe environments. - Youth theatre and all of its practitioners have the right to platforms of equal value and importance as other forms of theatre. - Youth theatre has the power to influence, inform, challenge and change theatre practice. - Youth theatre has the right to the same resources as other forms of theatre. - Youth theatre has the right to work with high quality artists and theatre practitioners. - Youth theatre is at its best when it provides opportunities for young people to take risks in safe contexts. - Youth theatre is vital to the personal, social, political, aesthetic and educational development of young people. The theatre art is a universal expression of human kind and helps young people to find their place and voice in society. - Youth theatre practitioners have the right to high quality professional development. - Youth theatre recognises young people as artists in their own right. - Youth theatre should access a diverse range of cultures, genres, art forms and approaches. - Youth theatre should reflect and represent the diversity of all young people taking part. 	<p>Outlines seven indicators of excellent practice under the following headings:</p> <ul style="list-style-type: none"> • creative and responsive organisations • qualities and behaviours of creative young people • excellent youth theatre projects • excellent performance standards • excellence in debating practice • social intelligence • policies and standards <p>[The four topic areas included in the 'inclusive youth theatre' framework are:</p> <ul style="list-style-type: none"> • how do we support youth voice and youth leadership? • youth theatres, recruitment and widening participation • youth theatres, diversity and equality • youth theatres and disability.] 	<p>This is a self-evaluation tool. Questions based on the seven indicators of excellent practice help youth theatres reflect on their practice. The theatre can score itself for each of the questions, using a rating between 1 and 5. However the purpose of the framework is 'to encourage rather than measure excellence'.</p> <p>[NB 'Inclusive youth theatre' functions in a similar way: questions are listed under four topic areas to help guide the evaluation. However in this framework, participants are not encouraged to score their responses.]</p>

	Framework	Quality principles	Outcomes	Measures/tools
25	<i>Dance In and Beyond Schools: an Essential Guide to Dance Teaching and Learning</i> (Youth Dance England, 2010)	High quality dance experience children and young people is: <ul style="list-style-type: none"> - Inclusive – relevant, challenging, achievable - Coherent – experiencing all roles from creator to critic, making connections across dance and the arts - Purposeful – creative responses, autonomy and decision-making - Progressive – progress in and through dance, achieve their potential, broaden horizons and raise aspirations. 	A range of outcome categories include: <ul style="list-style-type: none"> - Health and wellbeing - Physical benefits - Personal and social benefits - Artistic and aesthetic understanding - Life and employability skills - Literacy skills - Learning and enquiry skills 	Includes questions which teachers can use to help fit their work with the curriculum.
26	<i>Creative School Development Framework (CSDF)</i> (Creative Partnerships, 2008b)	Sets out a range of quality principles that underpin developing creativity, relating to: <ul style="list-style-type: none"> • Leadership and ethos • Curriculum development and delivery • Teaching and learning • Staff learning and development • Environment and resources • Programme Plan 		The self-evaluation sets out the criteria against each activity according to three different standards: <ul style="list-style-type: none"> • beginning • progressing • exemplary
27	<i>Understanding the drivers of engagement in culture and sport: technical report</i> (Marsh, et al., 2011)		Provides some concept maps and models showing the factors that predict people's engagement in sports and culture, and the factors that impact their engagement	
28	<i>Quality Standards for Positive Activities</i> (DCSF, 2010)	Outlines six quality standards: Achieving outcomes for young people <ul style="list-style-type: none"> - Standard 1: Positive Activities reflect young people's needs and interests - Standard 2: Young people are aware of the Positive Activities available to them - Standard 3: Young people are helped to achieve positive outcomes through Positive Activities The planning and delivery of Positive Activities <ul style="list-style-type: none"> - Standard 4: Positive Activities are planned, commissioned, developed and evaluated 	Includes art form/ cultural knowledge, skills and understanding and communication and interpersonal skills.	Not covered specifically.

	Framework	Quality principles	Outcomes	Measures/tools
		<ul style="list-style-type: none"> collaboratively - Standard 5: Positive Activities promote and provide equality of opportunity, celebrate diversity and challenge stereotypes - Standard 6: Positive Activities are safe 		
29	<i>The Accreditation Scheme for Museums in the United Kingdom: Accreditation Standard (MLA, 2004)</i>	MLA's Accreditation Scheme sets nationally agreed standards for UK museums. To qualify, museums must meet clear basic requirements on how they care for and document their collections, how they are governed and managed, and on the information and services they offer to their users.	Accreditation benefits museum visitors and the users of museums services. It supports museum managers and governing bodies in planning and developing their services, and it provides a benchmark for grant-making organisations, sponsors and donors.	Provides suggestions for measuring outcomes including through visitor books, comments cards, complaints mechanisms, consultation with the Friends group, focus groups and interviews. Suggests moving beyond accreditation to best practice requires: regular monitoring, feedback and reviewing of consultation process; expanding the consultation process to identify and include non-users; regular review of the accessibility, following user consultation
30	<i>Quality in Helix Arts Participatory Practice (Rowe, 2011)</i>	Sets out principles which underpin high quality dialogic participatory art. These include: co-production of meaning (by artists and participants), constructing meaning and identity through narrative, relationship between artist and participant.		Helix Arts is working to develop a self-assessment framework which asks questions around: understanding context, building relationships and facilitating engagement with the participatory process, enabling participatory arts processes to function well.

	Framework	Quality principles	Outcomes	Measures/tools
31	<i>Youth Arts Transforms Lives: Fact (Artwork, 2011)</i>	Each organisation or project show cased has its own set of principles.	Each organisation or project show cased has a different set of expected / desired outcomes.	<p>The case studies all include a small section on 'measuring project outcomes'. This gives examples of some of the evidence that was collected, eg verbal feedback, written evaluation, DVD evidence, numbers of young people involved in various activities, video diaries etc.</p> <p>There are also a couple of examples where the young people are involved in measuring project outcomes, for example:</p> <ul style="list-style-type: none"> • Arts4Life - describes a self-assessment evaluation tool in which the young person, alongside a mentor, numerically rates himself/herself in categories such as knowledge and skills, communication, teamwork, etc. • Arts@Salmon - Young people measure their own development in by using the 'salmon cone'

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**National Foundation for
Educational Research**
The Mere, Upton Park,
Slough, Berks SL1 2DQ

T: 01753 574123
F: 01753 691632
E: enquiries@nfer.ac.uk

www.nfer.ac.uk

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