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# Liverpool Cultural Education Partnership

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An evaluation of the  
partnership's early impacts

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22 March 2018

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## Foreword

**Elaine Rees, CEO, Liverpool Learning Partnership**

Over two years ago, school head teachers and the chief executive officers of arts and cultural organisations came together with Curious Minds to plan and design the Liverpool Cultural Education Partnership. We believed that by working together we could improve the communication, access and opportunity for children and young people to engage in art and cultural education in the vibrant city of Liverpool. If you can't make, create and innovate here, then there is something wrong!

As with any partnership, it is important to take stock and evaluate. Have we made a difference? Is there a more coherent offer now? Are our approaches more joined up? Have we moved from an acknowledgement of how different sectors operate to the co-designing of culturally relevant resources for enhancing the school curriculum? Or is our networking not working? This evaluation seeks to address these questions. It also makes recommendations about future developments which will take us into the next phase of our work together.

Thank you to all those who have contributed to this evaluation. It is our sincere hope that it will enable the Liverpool Cultural Education Partnership to grow and develop, offering even more lifechanging opportunities to the children and young people of Liverpool.



*“It’s really fun. If we didn’t have arts, drama and music, school would be really boring.”*

*“This has been the best day of my life.”*

*“Helps me deal with stress.”*

*“I have learned new skills in singing and playing an instrument. I have gained self-confidence but I have also learned leadership skills as I have been given the amazing challenge to train the junior choir in Years 7 & 8. I am proud of what I have gained over the period of time that I have been involved with the community choir.”*

*“The LCEP really helps you to understand what is out there. As a new teacher you just don’t know. The networking is really important. The LCEP events are a forum to bring creativity to your own curriculum.”*

*“Working with Alice and the LCEP really helped in making connections across Arts organisations, different practitioners and across the Arts in our school. It provided us with a platform not only to build and develop on our already established arts practices but to accelerate growth in the area of the visual arts.”*

*“I’ve never been as well informed as I am now about cultural opportunities in Liverpool. If it wasn’t for the LCEP, cultural education wouldn’t be nearly as high on the agenda as it is now.”*

*“Through LCEP we have been able to engage more directly with schools and as consequence we have developed a number of projects we have delivered within schools.”*



## Year 1 Baseline 2016/17

**Key achievements**

- 37 additional schools registered for Artsmark in 2016/17 compared to 13 in 2015/16. There are now over 50 schools on the Artsmark journey with St John Bosco Secondary School and St Sebastian's Catholic Primary School receiving the platinum grade.
- 1,234 children and young people achieved Arts Award in 2016/17 up from 1,191 in 2015/16 and 409 in 2014/15. Around 80 per cent were as a result of children and young people engaging in music activities supported by Resonate, Liverpool's music hub.
- 162 partner-stakeholders were reached and engaged by LCEP events and activities, of which 76 were from the education sector, 66 from the cultural sector and 20 other. The level of engagement in 2017/18 is likely to match or exceed this.
- There are now 100 school cultural champions (over 50 per cent Liverpool schools have a school cultural champion) indicating a significant level of reach of the LCEP.
- 15 schools are developing or adopting cultural education curriculum resources, set up to address SMSC (Social, Moral, Spiritual and Cultural Learning); PSHE (Personal, Social and Health Education); and transition. Partners include 6 secondary schools, 4 special schools and 3 primary schools. Early qualitative evidence (see Annexes 1-5) shows that the LCEP funded cultural education curriculum resources are having a positive impact on outcomes for participating young people including:
  - improved confidence and self-esteem;
  - enjoyment of cultural activities;
  - increase in social, moral, spiritual and cultural (SMSC) awareness;
  - belonging; literacy and attendance.
- A blueprint of good practice has been established for partnership working and empowering looked after children and children with special educational needs and disabilities (SEND) in arts and cultural activities in Liverpool. See Annexes 5-6.



## Executive Summary

### LCEP structure and mechanisms

1. The Chair of the LCEP steering group is Colette O'Brien, formerly Director of Children's Services and now the Director of the Liverpool Promise. This means that the LCEP benefits from leadership that locates cultural education in citywide strategic decision-making and is part of the solution to making education in Liverpool the best in the UK.
2. LCEP members identified that the leadership at the level of the LCEP's three task teams could be supported and strengthened. Currently the LCEP Co-ordinator, who is highly valued by the partnership, is seen as the 'go to' person for the three teams and carries a level of accountability and responsibility for the implementation of the activities. **Leaders from within or outside the partnership could be invited by the Chair to act as strategic leads and champions for the three task teams. This could be joint leadership with a school lead working alongside a cultural lead and young person champion.**
3. Crucial to the success of the LCEP has been the hosting of the partnership within the Liverpool Learning Partnership (LLP). The CEO of the LLP, Elaine Rees, oversees the day to day work of the co-ordinator, Alice Demba, and sits on the strategic board of the LCEP. This is highly valued by both schools and cultural partners. Elaine and Alice work closely with the partnership's family of schools and cultural partners to support the development and delivery of LCEP's strategy and action plan. This has provided a level of support for schools, and links to schools for cultural partners that wouldn't have been possible if the co-ordinator had been based solely within the cultural sector.
4. The LCEP co-ordinator is highly valued by LCEP members and she has played a major role in driving increased engagement with schools and cultural organisations, facilitating the local cultural education curriculum projects, and indirectly supporting a number of cultural projects that have positively impacted children and young people. Many of the early impacts and successes of the partnership can be directly attributed to the role of the co-ordinator. A repeated theme in the interviews and survey is that "it wouldn't have happened without Alice" when individuals refer to specific projects they have been involved in.
5. The LCEP benefits from a committed membership with representation from cultural leaders across the arts, culture and education sectors in Liverpool. **The membership could be broadened to reflect the role of cultural education in supporting a wider range of city priorities.** The LCEP is exploring young people's representation on the steering group to influence its direction.
6. LCEP steering members self-assessed the partnership to be working effectively at meeting its aims and objectives, with the schools slightly more likely to report that the partnership is highly effective. Of the 19 survey respondents, 11 LCEP members rated the partnership as being effective, six rated it as being very or highly effective, and two rated it as marginally



effective. Respondents commented on the fact that the partnership is still in its early stages, that it had a made a good start in co-ordinating activities and bringing schools and cultural organisations together to create a clearer offer. Respondents commented that the partnership was very effective at engagement and bridging the links between schools and cultural organisations.

7. Several of the cultural organisations interviewed identified a concern that they are increasingly required to respond to a number of new cultural initiatives locally and regionally, on top of existing capacity pressures, and that this can be a barrier to embedding a quality offer to schools. **Identifying leads for specific areas of work, with links to Liverpool Arts Regeneration Consortium (LARC) Heads of Learning where possible, were identified as ways to manage this.**

### Early impacts and success stories

8. A key overarching indicator of the LCEP's early impact is an increase in the number of Liverpool schools on the Artsmark journey and the number of Arts Awards, and the level of demand and appetite that this represents. Behind these trends is an increasing level of engagement in and demand for cultural provision from Liverpool's schools, and LCEP members acknowledged that this can largely be attributed to the role of the LCEP in connecting schools with Liverpool's cultural organisations and their offers and opportunities.
9. LCEP members report that there is better co-ordination of cultural activity and a clearer offer as a result of the partnership. There is a sense that schools 'know the offer now'. LCEP members identified the following themes as the top benefits and early impacts of the partnership:
  - a. increased engagement and better co-ordination of the offer, 'a clearer offer' and 'better communication and reach to schools and cultural organisations';
  - b. a focus on inclusion and looked after children has been achieved;
  - c. strategic leadership for cultural education; and
  - d. guidance and support, including networking made available to schools and cultural organisations.
10. The majority of LCEP members feel that there has been sufficient early impact and progress in each of the LCEP's three priority areas, with recognition that there has been high impact in the following areas:
  - a. Cultural education in schools: opportunities to engage more pupils in quality art and cultural education; and
  - b. Inclusion and looked after children: improved access to reach and engage vulnerable and looked after children.
11. A deep dive into five LCEP funded programmes to develop local cultural education resources linked to the curriculum identifies some early qualitative evidence that they are



having a positive impact on outcomes for participating young people including: improved confidence and self-esteem; enjoyment of cultural activities; increase in social, moral, spiritual and cultural (SMSC) awareness; belonging, literacy and attendance. Refer to:

- [Annex 1: Holy Trinity Primary and Everyman Theatre: Cultural History of Garston](#)
- [Annex 2: West Derby School](#)
- [Annex 3: The De La Salle Academy and Resonate Music Hub: Community Choir.](#)
- [Annex 4: Let's Play. Notre Dame Catholic College and Resonate Music Hub.](#)
- [Annex 5: The Champions Group.](#) Liverpool's special schools working with DaDa Fest and Collective Encounters to empower children and young people with special educational needs and disabilities (SEND) in their communities through art and culture.

12. A key early impact in the inclusion and looked after children workstream has been the development of an exemplary blueprint for partnership working and engaging looked after children in arts and cultural activities by the Everyman Playhouse in partnership with Collective Encounters, 20 Stories High, and Liverpool City Council's children's services. This is starting to be communicated across the partnership.

- [Annex 6: Case Study: Everyman & Playhouse Theatre, Inclusion & Looked After Children programme](#)



## Introduction

Liverpool is the fifth largest city in the UK and has a rich cultural heritage, with major international museums and galleries, smaller creative organisations operating at community level, and a thriving creative media industry. There are 171 schools and over 300 cultural organisations in the city.

The Liverpool Cultural Education Partnership was established in March 2016 to shape and drive forward Liverpool's response to the national Cultural Education Challenge which calls for: "the arts, culture and education sectors to work together in offering a consistent and high-quality art and cultural education for all children and young people."

Aligned to this, LCEP's vision is: "every child in Liverpool has the opportunity to participate in great art and culture (to create, make and compose; visit, experience and critically review; participate, contribute and take part) improving their quality of life and their educational and employment outcomes."

The Liverpool Learning Partnership appointed Alice Demba as Cultural Education Coordinator in March 2016 – with the role jointly funded by the LLP and Curious Minds, Arts Council's Bridge organisation for the North West – to work closely with the partnership's core members and to support the development and delivery of LCEP's strategy and action plan, which was developed between March and July 2016. The partnership has been co-ordinating activity and delivering against four priorities:

- *Cultural education in schools.* The LCEP has been working with schools to test innovative solutions to cultural and creative education across the curriculum. This has initially focussed on Key Stage Two and Three projects.
- *Inclusion and looked after children.* LCEP members have been focussing on previously under-represented groups, including looked after children, supporting them to participate in quality art and culture relevant to their talents and interests.
- *Cultural skills: Creative Futures Merseyside.* The LCEP has started to work with schools and higher education partners to give pupils clear information, advice, and guidance, as well as useful experience, to prepare them for future jobs.
- *Coherence and investment by city decision makers.* The LCEP has linked to and supported existing strategies developed by city decision makers that target education and children and young people's services, including the Liverpool Promise.

The Liverpool Learning Partnership and Curious Minds contracted MetaValue in September 2017 to carry out a formative evaluation of the Liverpool Cultural Education Partnership and its early impacts with three objectives:

- To evaluate the mechanisms of the LCEP and how well it is functioning
- To identify some early success stories through consultation with key stakeholders
- To create a framework for evaluating future LCEP activity linked with a theory of change



The evaluation was completed through the following activities:

- secondary review of key partnership documentation including activity plans, case studies and key data;
- a self-assessment survey to LCEP steering group members (19 completed responses were received);
- qualitative telephone interviews with a sample of 17 steering group members and partners;
- an evaluation workshop with education and cultural partners at the Tate Liverpool in January 2018; and
- appraisal meetings with the project steering group.



## The LCEP's structure and mechanisms

### Leadership

There is a high level of commitment across the partnership to the LCEP's vision, and its priorities were included as part of the wider Liverpool Promise in September 2017. The LCEP benefits from the strategic leadership of an experienced and committed Chair in Colette O'Brien, formerly Director of Children's Services and now Director of the Liverpool Promise. Therefore, cultural education is a factor in citywide strategic decision-making and is seen as part of the solution to making education in Liverpool the best in the UK.

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*There is a vibrancy about the offer and in the way arts and cultural organisations are working with schools. We are starting to influence other agendas including mental health and attendance. We are working to make the culture offer clear and minimising the risk of it slipping off the agenda.*

***Colette O'Brien, Chair, Liverpool Cultural Education Partnership***

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LCEP members acknowledged the role of the Chair in strengthening the work of the partnership in supporting previously under-represented groups, including looked after children, by unlocking doors and helping LCEP members to establish working relationships with social workers and children's services. For example, Rebecca Ross-Williams, Engagement Director at the Everyman Playhouse, explained how the Chair had played a key role in progressing conversations with children's services that built trust and enabled the theatre and other cultural organisations to partner with social workers and engage looked after children, offering free theatre tickets and youth theatre activities.

LCEP members identified that the leadership at the level of the LCEP's three task teams could be strengthened. Currently the LCEP Co-ordinator, who is highly valued by the partnership, is seen as the 'go to' person for the three teams and carries a level of accountability and responsibility for the implementation of the activities. ***Leaders from within or outside the partnership could be invited by the Chair to act as strategic leads and champions for the three task teams, or further establish themselves and be given a platform if they have already been identified. This could be joint leadership with a school lead working alongside a cultural lead and young person champion.***

There is a high level of enthusiasm, passion, and energy for cultural education in the partnership, and this combined with the way LCEP is seen as a trailblazer in the North West region, presents an opportunity for the LCEP to provide an exciting development platform for



aspiring cultural education leaders to develop new skillsets and competencies while contributing to the functions of the LCEP or leading specific projects. ***The LCEP could explore whether cultural leadership training programmes (such as Curious Minds led training or the Clore's leadership programme) or other relevant training could be financed or subsidised for individuals who wish to take on a leadership role within the partnership as part of their continuing professional development. Arrangements such as secondments or time-release arrangements could also be explored.***

### The co-ordinator role

Alice Demba is hugely valued by LCEP members and she has played a major role in driving increased engagement with schools and cultural organisations. She has facilitated the programme to develop local cultural education resources linked to the curriculum, and indirectly supported a number of cultural projects leading to positive impact on children and young people. Elaine Rees, CEO of the LLP confirmed that Alice has “linked the cultural offer directly to other LLP priorities and worked closely to ensure that actions are fulfilled, monitored and reviewed. She has attended strategic groups and at the Executive Board, when required, and has ensured that the work of the co-ordinator remains at the heart of LLP's strategic plan, dovetailing with the other identified priorities.” Significant positive impacts that can be directly attributed to the role of the co-ordinator include:

- w *Increased engagement.* 162 partner-stakeholders were reached and engaged by LCEP events and activities, of which 76 were from the education sector, 66 from the cultural sector and 20 other. The level of engagement in 2017/18 is likely to match or exceed this.
- w *Cultural education curriculum resources.* The co-ordinator has supported 15 schools to work with cultural partners to develop curriculum resources. Partners include 6 secondary schools, 4 special schools and 3 primary schools. Programme delivery began in the Summer term 2017.
- w *Inclusion and looked after children.* Brokering the inclusion and looked after children programme led by Everyman and Playhouse with 20 Stories High and Collective Encounters, which is developing a blueprint of good practice for working with this group.
- w *Further and higher education engagement* including supporting Liverpool John Moore's University to join the LCEP; kick-starting engagement with three Liverpool and two Knowsley schools using Ideas Foundation 'I am Creative' model; developing the Creative Futures Merseyside model with the Shaping Futures team (10 schools matched with 10 cultural partners); and recruiting two film students from LJMU to document the Creative Futures Merseyside process.

There are many more examples where the co-ordinator has indirectly contributed to positive outcomes for children and young people which are harder to evidence, for example, cultural projects that have come out of a discussion or conversation or new relationship from one of the engagement events. A repeated theme in the interviews and survey is that “it wouldn't have happened without Alice” when referring to specific projects.



## Membership

The LCEP benefits from a committed membership with representation from cultural leaders across the arts, culture and education sectors in Liverpool. LCEP members include: Liverpool Children's Services; School Improvement Liverpool; Culture Liverpool; Liverpool Arts Regeneration Consortium (LARC); Creative Organisations of Liverpool (COoL); National Museums Liverpool; Resonate Music Hub; Liverpool John Moore's University; and Curious Minds. ***The membership could be broadened to reflect the role of cultural education in supporting wider range city priorities, for example by ensuring health and wellbeing representation and pastoral care, faith and church groups and Merseyside Youth Association.*** In 2017 the LCEP commissioned a group of Young Advisors trained as researchers by the Liverpool Safeguarding Children's Board to consult a diverse range of young people<sup>1</sup>. They found that 19 per cent of young people find out about cultural activities through youth services, the same proportion of those who do through school announcements.

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*“There is a high level of support and buy-in from key cultural & educational figures and partners.”*

*“LCEP has seen a growth in the understanding between cultural and educational organisations in the city, with joined up thinking and shared agendas enabling partnerships to grow.”*

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Some LCEP members acknowledged that better consistency could be achieved in ensuring that the same representative attends each steering group meeting, and the need to ensure that communications are being adequately cascaded through representatives' host networks and organisations. ***The partnership could explore the use of technologies including skype and video conferencing to make it easier to attend meetings, and WhatsApp to create a quick and fast way of sharing information, activities and making requests.***

***The LCEP could also strengthen its social media outlets*** particularly Facebook since Young Advisors found that: 44 per cent of young people find out about cultural activities through social media and 37 per cent through friends. Social media support for the partnership could be provided as part of a creative project to engage young people and develop cultural skills.

## Steering Group

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<sup>1</sup> <http://www.liverpoollearningpartnership.com/wp-content/uploads/2017/10/Young-Advisors-report-July-2017.pdf>



The LCEP steering group meets termly to share updates and make decisions on the priorities and activities of the partnership. Analysis of agendas and minutes indicates that the partnership has been effective at bringing education and cultural partners together to make joint-decisions on activities. This included the allocation of funding to the 15 schools benefiting from LCEP funding to develop cultural education curriculum resources. Some LCEP members expressed a view that the steering group could be more strategic in its decision-making. There was also a recognition of the need to allow time and ‘breathing space’ for LCEP to embed. **The LCEP could explore a range of future models including a commissioning type body** with pooled or aligned budgets, annual setting of priorities and resource allocation, and quarterly monitoring. Another option could be developing the LCEP and steering group as a grant-awarding body where schools or community partnerships could bid for funding from the LCEP’s funding pot against specific priorities that the LCEP seeks to influence.

Some LCEP members from the cultural sector reported that it took some time to understand how the LCEP worked and what it was for. The co-ordinator has helped them broker relationships and get the most out of their participation in LCEP events and activities.

As part of the self-assessment survey with LCEP members we asked members to rate the overall effectiveness of the LCEP at fulfilling its aims, and the effectiveness of the LCEP’s structure (steering group and task teams) on a Likert scale of one to five. Of the 19 respondents, 11 rated the LCEP as being effective, six rated it as being very or highly effective, and two rated it as marginally effective. Of the 17 respondents who commented on the LCEP’s governance structure (steering group and tasks teams), 10 rated it as effective, four rated it as very or highly effective and three rated it as marginally or not at all effective. The schools that completed the self-assessment were slightly more likely to rate the LCEP and its structures as being very or highly effective than cultural organisations.

		Not at all effective or marginally effective (1-2)	Effective (Midpoint 3)	Very or highly effective (4-5)
<b>Overall effectiveness of the LCEP</b>	<b>Base = 19</b>	2 (10.5%)	11 (57.9%)	6 (31.6%)
	Schools	1	-	3
	Cultural Orgs	1	6	-
	Local authority	-	1	2
	ACE / Bridge	-	2	1
	LLP & Others	-	2	-
<b>Effectiveness of the LCEP’s governance structure (steering group and task teams)</b>	<b>Base = 17</b>	3 (17.6%)	10 (58.8%)	4 (23.5%)
	Schools	1	0	3
	Cultural Orgs	1	6	0
	Local authority	-	1	1
	ACE / Bridge	-	3	-
	LLP & Others	1	-	-



Respondents commented that the partnership is still in its early stages, that it had a made a good start in co-ordinating activities and bringing schools and cultural organisations together to create a clearer offer, and that its aims relate to long-term ambitions that will take time to see the full impact. Respondents commented that the partnership was very effective at engagement and bridging the links between schools and cultural organisations, but there were some comments on the need for LCEP to have a clearer focus, for example one respondent said: “There are too many layers and it needs to be more focussed. It’s too big and too many strands need to refocus and have a core group”. Another commented that the steering group activities can feel a bit ‘projecty’ and task orientated.



## Early Impacts

A key overarching indicator of the LCEP's early impact and success is the increase in the number of Liverpool schools registering for Artsmark, the national accreditation programme that enables schools and organisations to evaluate and strengthen their arts and cultural provision. In 2016/17 there were 37 additional schools registering for Artsmark compared to 13 in 2015/16. There are now over 50 schools on the Artsmark journey with St John Bosco Secondary School and St Sebastian's Catholic Primary School receiving the platinum grade.

There has also been an increase in the number of Children achieving Arts Award; 1,234 in 2016/17 up from 1,191 in 2015/16 and 409 in 2014/15. A significant proportion of these, around 80 per cent are as a result of children and young people engaging in music activities supported by Resonate, Liverpool's music hub.

Underneath these trends is an increasing level of engagement in and demand for cultural provision from Liverpool's schools, and LCEP members acknowledged that this can largely be attributed to the role of the LCEP in connecting schools with Liverpool's cultural organisations and their offers and opportunities. The LCEP could validate this with a specific information request or survey to the Artsmark schools.

LCEP members identified that there is much better co-ordination of cultural activities in Liverpool and that schools and culture organisations 'know the offer now'. This theme of 'better co-ordination' was the most frequently coded response in the LCEP self-assessment survey to the question *What do you think are the top 3 early impacts of the LCEP?* The message was reiterated in the telephone interviews.

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*“The LCEP has become the bridge between schools and the arts in Liverpool. Schools know the offer now.”*

*“We've brought education & culture partners together to engage hard to reach young people.”*

*“The achievement of a more coordinated approach to the cultural offer across Liverpool schools. A more equitable offer”*

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Linked to this, a key strength of the LCEP is its network of school cultural champions to promote the benefits of cultural education across the school curriculum and to help connect children and young people to the wider Liverpool cultural offer and the activities provided by cultural organisations. The champions help to ensure a needs-led approach by signposting the right children to the right cultural activities and opportunities. LCEP members acknowledged the important role of the champions in engaging young people in cultural activities, but some



members commented that the role of the school champion needs to be developed and more clearly defined to ensure consistency across schools. There are now 100 school cultural champions (around half of all Liverpool schools have a school cultural champion) indicating a significant level of reach of the LCEP.

Supporting this signposting activity, the LCEP sends a comprehensive termly newsletter to all schools and its wider network detailing free and paid for cultural opportunities, activities and events, funding opportunities, and learning. Schools and cultural organisations value having a single point of access for cultural education.

The LCEP does not yet have a collection system in place to record and capture the number of young people who are signposted to cultural activities by schools as a result of a LCEP engagement, making it difficult to track and quantify children and young people's participation in cultural activities as a result of the LCEP. ***This was a theme that was discussed at the evaluation workshop in January as part of the evaluation framework and a recommendation for the LCEP is to explore the use of a digital platform or portal for schools and the LCEP to better track participation.***

The LCEP does though report on engagement events and activities with schools and cultural organisations, and there has been a significant level of reach and engagement in the first year of the partnership as highlighted in the figures above.

Liverpool Arts Regeneration Consortium (LARC) participation data provided to the LCEP reveals a mixed picture of participation with some LARC members seeing increased visits and others seeing slight reductions. This provides a baseline position and the LCEP could expect to see more schools engaged and self-led visits to LARC venues as a result of its activities. Data collection and monitoring of school engagement is not yet consistent across cultural organisations.

- a) Tate Liverpool had 18 school visits in 2016/17, up from 16 in 2015/16. In terms of general attendance, 15,873 children aged 0 to 11 (drop in family visitors) attended the Tate in 2016/17, up from 11,987 in 2015/16. But the number of young people aged under 18 (general visits through group visits) decreased slightly from 15,426 in 2015/16 to 14,687 in 2016/17. Total participation through its dedicated exhibitions also decreased from 3,940 in 2015/16 from three exhibitions (Wilkes, Pollock and An Imagined Museum), of which 2,532 were from school groups, to 1,827 in 2016/17 from two exhibitions (Bacon and Klein), of which 1,204 were from school groups.
- b) Merseyside Dance Initiative (MDI) increased the number of project engagements from 10 projects with five schools in 2015/16 to 35 projects with 10 schools in 2016/17.
- c) National Museums Liverpool had a slight decrease in the number of school visits but an increase in the number of schools engaged, from 546 school visits from 122 in schools in 2015/16 to 528 school visits from 135 schools in 2016/17.



- d) Liverpool Philharmonic had an increase in the number of school visits from 127 in 2015/16 to 148 in 2016/17. It ran three dedicated projects with schools in 2016/17 as in the previous year with similar numbers of pupils participating: 4,123 in 2016/17 down slightly from 4,398 in the previous year.
- e) Young DaDaFest had had an increase in the number of young people participating. In 2016/17, 335 young people participated in the project through 145 project sessions, up from 208 young people in 2015/16 through 79 project sessions. The number of audience attendees also increased from 450 to 665. Four additional artists were engaged and there were six referrals to other organisations in 2016/17. The number of Arts Awards achieved decreased from 21 in 2015/16 to 13 in 2016/17.

### Self-Assessment Survey

LCEP members identified the following themes as the top benefits and early impacts of the partnership:

- Ⓜ increased engagement and better co-ordination of the offer; 'a clearer offer' and 'better communication and reach to schools and cultural organisations'
- Ⓜ a focus on inclusion and looked after children has been achieved
- Ⓜ strategic leadership for cultural education established
- Ⓜ guidance and support, including networking made available to schools and cultural organisations.

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*“Has given us the ability to connect with Arts & Cultural organisations across the city.” Schools perspective*

*“We have more contact with other cultural partners and schools than we did before which is great - staff feel as though they have people to go to when they are trialling new ideas for example.”*

*“Through LCEP we have been able to engage more directly with schools and as a consequence we have developed a number of projects which we have delivered within schools. This in the past was always a problematic area.” Cultural organisation perspective*

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Top benefits or early impacts of the LCEP	Themes and comments
<b>Engagement and co-ordination of a clearer offer</b>	<ul style="list-style-type: none"> <li>• Schools better linked to cultural organisations.</li> <li>• A raised profile of arts and culture in Liverpool.</li> <li>• Bringing together partners; bringing together headteachers.</li> <li>• “We have more contact with other cultural partners and schools than we did before which is great - staff feel as though they have people to go to when they are trialling new ideas for example.”</li> <li>• “Has given us the ability to connect with arts and cultural organisations across the city.”</li> <li>• A more equitable and joined up offer, avoiding a post code lottery.</li> <li>• “Through LCEP we have been able to engage more directly with schools and as consequence we have developed a number of project where we have delivered within schools. This in the past was always a problematic area.”</li> </ul>
<b>Inclusion and support for looked after children and children in need</b>	<ul style="list-style-type: none"> <li>• Now there is a focus on arts provision for Looked After Children.</li> <li>• Developing work with Looked After Children. Communication with children’s services, referrals, research with young people and professionals leading to the development of training and a best practice guide.</li> <li>• Safeguarding training</li> <li>• Young Advisors’ engagement with 95 children and young people, 25% of whom identified as being ‘part of the care system’ (<a href="http://www.liverpoollearningpartnership.com/wp-content/uploads/2017/10/Young-Advisors-report-July-2017.pdf">http://www.liverpoollearningpartnership.com/wp-content/uploads/2017/10/Young-Advisors-report-July-2017.pdf</a>)</li> </ul>
<b>Strategic leadership for cultural education established</b>	<ul style="list-style-type: none"> <li>• Positioning cultural education within other key initiatives in the city; the Liverpool promise</li> <li>• Connecting it into city priorities and leadership</li> <li>• A high level of support and buy-in from key cultural and educational figures and partners</li> <li>• Basing the LCEP at the Liverpool Learning Partnership</li> </ul>
<b>Guidance and support, including networking made available to schools and cultural organisations</b>	<ul style="list-style-type: none"> <li>• LCEP has given support and advice to me in my professional role</li> <li>• LCEP has encouraged me to get involved and link with outside agencies</li> </ul>

The majority of LCEP members feel that there has been sufficient early impact and progress in each of the LCEP’s three priority areas, with recognition that there has been high impact in the following areas (see Annex 2):

- Cultural education in schools: opportunities to engage more pupils in quality art and cultural education;
- Inclusion and LAC: improved access to reach and engage vulnerable children and looked after children.



There is a recognition that the task team focusing on creative and cultural skills, *Creative Futures Merseyside*, is in its early stages, but with good early progress in engaging partners. Ten cultural organisations have now been matched to ten schools across Merseyside, and visits are underway to increase awareness of creative industries, careers and progression routes.

		No or low impact (1-2)	Midpoint (3)	High or very high impact (4-5)
<b>Cultural Education in Schools</b>	Opportunities to engage more pupils in quality art & cultural education	2 (10.5%)	6 (31.6%)	11 (57.9%)
	Developing good cultural education practice that can be disseminated	2 (11.1%)	8 (44.4%)	1 (5.5%)
	Better standards of education and achievement outcomes for children and young people	4 (22.2%)	7 (38.8%)	5 (27.7%)
<b>Inclusion and LAC</b>	Improved access to reach and engage vulnerable and LAC	2 (11.7%)	7 (41.2%)	8 (47.1%)
	A high quality cultural offer for children and young people outside school	2 (12.5%)	10 (62.5%)	3 (18.8%)
	Positive outcomes for vulnerable and at-risk children and young people	2 (13.3%)	9 (60%)	4 (26.6%)
<b>Cultural skills</b>	Better awareness of the importance of creative and cultural skills for all jobs & FE	3 (17.6%)	11 (65%)	3 (17.65%)
	Increased confidence and better skills for applying for jobs & FE	5 (31.3%)	9 (56.3%)	2 (12.5%)



## Cultural education in schools

Fifteen schools have now worked with cultural organisations to develop cultural education curriculum resources. Partners include 6 secondary schools, 4 special schools and 3 primary schools. Programme delivery began in the summer of 2017. A CPD model was developed in the autumn term with a celebration event held in January 2018. We undertook deep dive conversations with a sample of five of these cultural education curriculum partnerships (starred).

- North Liverpool Academy & National Museums Liverpool - Science Visits
- The Academy of St Francis of Assisi & Brouhaha Carnival
- \*Holy Trinity Primary & Everyman Theatre – Cultural History of Garston
- \*West Derby School & Resonate/Pulse Music
- Windsor and St Patrick's Primaries with Unity Theatre
- \*Bank View, Sandfield Park and Redbridge special schools & Collective Encounters/DaDa Fest.
- Broughton Hall Secondary & Sense of Sound
- Leamington Primary & FACT
- Holy Cross Primary & Bluecoat
- Kings Leadership Academy & 20 Stories High
- \*Notre Dame & Resonate/Philharmonic
- \*The De La Salle Academy & Resonate

Although no formal distance-travelled evaluation has been undertaken by these programmes, we have mapped out their story of change to identify the early impacts. The teachers responsible for developing curriculum resources reported seeing positive outcomes in their school including: increased SMSC awareness, belonging and inclusion, enjoyment of the arts and culture, and improved literacy and attendance.

The Cultural History of Garston curriculum work is a good example of how a small amount of LCEP seed funding (£2,310 from the LLP and a £2,080 in kind contribution from the school), has kick-started a cultural history and literacy project which has become sustained and embedded as part of the school's curriculum, and led to positive outcomes including an increase in SMSC awareness, belonging, attendance, and reading and writing. A weakness is that no distance-travelled evaluation was carried out by surveying or speaking to pupils at the start and end of the project in a systematic way, making it harder to validate the outcomes. The West Derby School case study evidences the impact of LCEP funded cultural education curriculums at secondary school level.

- [Annex 1: Case Study: Holy Trinity Primary and Everyman Theatre: Cultural History of Garston](#)
- [Annex 2: Case Study: West Derby School](#)

The following case studies evidence how match-funding and support from the Resonate music hub is extending the reach and impact of LCEP funded projects.



- [Annex 3: Case Study: De La Salle Secondary school and Resonate Music Hub: Community Choir](#)
- [Annex 4: Case Study: Let's Play. Notre Dame Catholic College and Resonate Music Hub](#)

The LCEP has helped develop a blueprint for empowering children with special educational needs and disabilities (SEND) by supporting the work of the Liverpool Champions Group.

- [Annex 5: Case Study: The Champions Group.](#) Liverpool's special schools working with DaDa Fest and Collective Encounters to empower children and young people with special educational needs and disabilities (SEND) in their communities through art and culture.

***The LCEP should explore how it can draw in funding to roll out the local cultural education curriculum model to a wider range of schools and make cultural education resources accessible to all teachers in the city.***

LCEP's role in supporting the Cultural Citizens pilot (CCP) is another important early success of the partnership. Five schools and 100 disadvantaged pupils were engaged in the Cultural Citizens pilot. The majority of Liverpool pupils passed and gained their Bronze Arts Award qualification and 97 per cent of the participants in Liverpool and Blackpool rated the overall CCP experience as either 'Very Good' or 'Good'. Outcomes for children and young people included:

- increased awareness of what's on offer;
- increased enjoyment of arts and culture;
- knowledge and confidence to engage with arts and culture;
- confidence and agency;
- teamwork, communication and leadership; and
- organisational skills.

## **Inclusion and Looked After Children**

Liverpool currently has 1,097 children in care, the majority are as a result of abuse or neglect, and there are over 3,500 children on the 'edge of care' (as at Oct 2016). Looked after children and care leavers are more likely to be NEET (not in education, employment or training) and 400 per cent more likely than their peers to have a mental health difficulty.

The LCEP has made it a priority to focus on previously under-represented groups including looked after children by signposting them to and supporting them to participate in art and cultural activities relevant to their talents and interests

A key early impact in this workstream has been the development of a blueprint for partnership working and engaging looked after children in arts and cultural activities, which is starting to be communicated across the partnership. Refer to:

- [Annex 6: Case Study: Everyman & Playhouse Theatre, Inclusion and Looked After Children programme.](#)



This has led to an improved referral process for children's services to refer looked after children to cultural organisations and the development of safeguarding training and best practice guides for the cultural and education sectors. In 2016/17 there were 22 referrals from children's services to cultural organisations.

### **Cultural skills: Creative Futures Merseyside**

LCEP members acknowledged that this workstream is in its early stages, with good progress made in the early engagement of key partners. The LCEP has:

- engaged with three Liverpool and two Knowsley schools using the Ideas Foundation 'I am Creative' model;
- developed the Creative Futures Merseyside model which connects 10 schools with 10 cultural partners to raise awareness of the skills needed by the creative and cultural sector, with transport costs for schools funded by Shaping Futures;
- commissioned two LJMU film students to document the Creative Futures Merseyside process, who are being paid by Shaping Futures.

In addition to the above case studies we also conducted a collation of success stories and good practice at the LCEP evaluation workshop on 17 Jan 2018 by asking attendees to each share one thing they are proud of that has come about as a result of the LCEP. Key success factors across these stories include:

- trust and genuine partnership working and collaboration;
- seed funding;
- teacher time and commitment;
- needs-led approaches; tailoring activities to the specific needs of individual young people and groups;
- the co-ordinator role and provision of resources;
- meetups and networking; and
- opportunities for teachers to work with cultural organisations.



## Developing the LCEP

The main area of improvement identified by LCEP members was the need to strengthen the leadership, remit and focus of the task teams. In addition, LCEP members identified the following themes.

Theme	Comments
<b>Time to develop and embed and 'breathing space'.</b>	<ul style="list-style-type: none"> <li>• More time to develop strategy and delivery further and embed into schools and cultural organisations.</li> <li>• I think the LCEP programme needs time to develop the work it's started, we will only know the impact of the work it's started in several years' time. We therefore need to continue the work and best practice and monitor its success rate.</li> </ul>
<b>Strengthening leadership of the task teams / working with core leaders.</b>	<ul style="list-style-type: none"> <li>• Need for a very clear remit with project/task groups led by cultural partners and schools and young people's services, who prioritise that area of work strategically.</li> <li>• More focused work with smaller groups of cultural sectors leads and senior leaders from education sectors.</li> <li>• Focussed steering group. More Profile.</li> <li>• Greater buy-in from senior leaders and via the local authority.</li> </ul>
<b>Better join-up with LARC heads of learning where possible</b>	<ul style="list-style-type: none"> <li>• There needs to be greater connectivity between the LCEP Governance and the LARC Heads of Learning (and Chief Executives?). Both need to be more adept at embedding the knowledge we glean from the work that Alice does, rather than creating what is perceived as extra work on already swamped cultural partners.</li> <li>• Better connectivity between LCEP and LARC - everyone needs to be on board with shared priorities.</li> </ul>
<b>Share best practice and stay abreast of best practice regionally and nationally.</b>	<ul style="list-style-type: none"> <li>• Joined up approach with other LCEPs as they develop.</li> <li>• Opportunities for collaboration with other areas/partnerships via NCOP project.</li> <li>• Share the successes of our work.</li> </ul>
<b>Evidencing impact and telling the story</b>	<ul style="list-style-type: none"> <li>• Evidencing impact of cultural education to prove worth to those less engaged.</li> </ul>
<b>Targeting resources</b>	<ul style="list-style-type: none"> <li>• Joint projects engaging directly with schools to areas that are in most need.</li> <li>• Ensuring that the cultural offer is targeted at specific areas of the city and/or cohorts who have little access to arts and culture in Liverpool.</li> </ul>
<b>Build on existing engagement and networking.</b>	<ul style="list-style-type: none"> <li>• Facilitate creative practitioner fairs and opportunities to meet cultural providers so teachers know what is available throughout the city.</li> </ul>
<b>Continue to secure strategic leadership / funding.</b>	<ul style="list-style-type: none"> <li>• More support and advocacy from key Liverpool figures, e.g. Metro Mayor.</li> <li>• To obtain strategic regional support for Liverpool Promise</li> </ul>



Several of the cultural organisations interviewed identified a concern that they are increasingly required to respond to a number of new cultural initiatives locally and regionally and that this can sometime be a barrier to embedding a quality offer to schools. Better links with the LARC Heads of Learning where possible and identifying leads for specific areas of work were identified as ways to manage this.

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*There needs to be greater connectivity between the LCEP Governance and the LARC Heads of Learning. Both need to be more adept at embedding the knowledge we glean from the work that Alice does, rather than creating what is perceived as extra work on already swamped cultural partners.*

*We get a lot of initiatives pushed at us; we should be looking at these as a team and agreeing who will lead on what. At the moment there is an expectation we will contribute to everything.*

*Need to strike the balance between core business and new initiatives by looking at what we're currently offering and seeing how new initiatives could be included as part of our core business and what we're doing already.*

*We have these really amazing offers, but haven't yet got schools buying fully into what we do. Instead we are tasked with lots of new initiatives. Currently culture still starts with the school.*

*There's a feeling from the arts sector that it could be more equal. If we keep developing we can create a framework, instead of lots of new things where we can feel a bit intimidated*

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## Evaluation Framework

We have worked with the LCEP to develop an evaluation framework by:

- Mapping the current story of change for each task team (refer to Annexes 7 to 9 which capture the updated stories of change with the comments from partners);
- Validating the key outcomes; and
- Identifying outcome measures for each task team.

The LCEP has identified the following headline outcomes for the partnership to monitor and evaluate overall impact.

- % of pupils participating in five or more cultural experiences a year
- increase in demand and long-term involvement in arts and culture in Liverpool

Outcome	Outcome measure(s)	Collection method
<b>Every child and young person in Liverpool participates in five or more quality cultural experiences a year</b>	% Pupils participating in five or more cultural experiences a year.	Annual survey to schools or through a digital portal.
<b>Increased demand for and long-term involvement in arts and culture in Liverpool</b>	Artsmark & Arts Award	As is currently collected
	Arts GCSEs and A-Levels	As is currently collected
	Taking Part Liverpool Index	The Taking Part Survey used for the CCP could be re-issued annually to schools.
	% of pupils taking part in LCEP supported activities who report they are likely to recommend to others & continue to take part in similar activities in the future.	A possible 'Net Promoter Score' type question collected by surveying pupils after they have participated in a LCEP funded project.

*Nb. In addition to the metrics above, the LCEP should also continue to collect qualitative feedback from teachers and pupils, as it does currently, through case studies.*

We have identified a need for forward planning sessions with the task teams, as opposed to a retrospective evaluation, to shape and own the LCEP story of change, to set long-term goals over a 2 to 3-year period and agree/refresh actions for 2018/19. We have identified the need for a simple project evaluation tool to be used consistently by LCEP partners to record the impact on learning when children participate in arts and cultural activities, linked to Arts Council England quality metrics.

A proposal for the LCEP Evaluation Framework has been shared with the project steering group for developing with the LCEP partners.



## Recommendations

The following recommendations have been developed with the project steering group:

1. *Leadership of the task teams.* Strengthen the leadership of the LCEP at the level of the three task teams. This could be joint leadership with a school lead working alongside a cultural lead and young person champion. The LCEP could explore whether cultural leadership training programmes or other relevant training could be financed or subsidised for individuals who wish to take on a leadership role within the partnership as part of their continuing professional development. Arrangements such as secondments or time-release arrangements could also be explored.
2. *Cultural education curriculum resources.* The LCEP should explore how it can draw in support and funding to roll out local cultural education curriculum resources to a wider range of schools in Liverpool, building on existing good practice. The LCEP should promote to city leaders and potential funders the return on investment that the current case studies demonstrate with relatively small amounts of funding leading to positive outcomes for schools and pupils. A digital platform where schools can access cultural education curriculum resources and LCEP support will also help to extend the LCEP's reach and impact.
3. *Funding.* The LLP should map out potential grants and funding opportunities to support LCEP projects and activities as it is well placed, with its links between schools and cultural organisations, to apply for opportunities as a consortium.
4. *Digital portal to support monitoring and evaluation.* The LCEP has discussed tendering for a digital platform to enable schools to: track pupil participation and progression in arts and culture; share curriculum resources; and share case studies and practice examples. The LCEP does not yet have a collection system in place to record and capture the number of young people who are signposted to cultural activities by schools as a result of a LCEP engagement, making it difficult to track and quantify children and young people's participation in cultural activities as a result of the LCEP
5. *School champions.* The LCEP should provide support and development opportunities for school cultural champions to build the network and increase the reach, consistency, and effectiveness of the role.
6. *Membership.* The membership could be broadened to reflect the role of cultural education in supporting a wider range city priority, for example by ensuring health and wellbeing representation and pastoral care, faith and church groups and Merseyside Youth Association. Young Advisors found that 19 per cent of young people find out about cultural activities through youth services for example, the same proportion of those who do



through school announcements. The LCEP is exploring young people's representation on the steering group to influence its direction.

7. *Communications and engagement.* The partnership could explore the use of technologies including skype and video conferencing to make it easier to attend meetings, and WhatsApp to create a quick and fast way of sharing information, activities and making requests. The LCEP could also strengthen its social media outlets particularly Facebook since Young Advisors found that: 44 per cent of young people find out about cultural activities through social media and 37 per cent through friends. Social media support for the partnership could be provided as part of a creative project to engage young people and develop cultural skills
  
8. *Forward planning.* We have identified a need for forward planning sessions with the task teams (as opposed to a retrospective evaluation) to shape and own their story of change, to set goals and agree/refresh actions for 2018/19.



## Appendices

### Annex 1. Case Study: Holy Trinity Primary and Everyman Theatre: Cultural History of Garston

**Inputs: £4,390 (£2,310 LLP Funding & £2,080 in kind contribution)**

Holy Trinity Primary school secured a small pot of funding from the LCEP to run a cultural history project in partnership with the Everyman Theatre and creative practitioner Hilary Keating from Wild about Words. This curriculum partnership provided pupils with opportunities to explore the history and culture of Garston 'now' and 'then' through the medium of art, drama, speaking and writing and a variety of resources to create different examples of the history of Garston over time. LCEP funding has allowed the school to buy in creative practitioners to run projects within the school setting, allowing pupils the opportunity to work creatively.

#### Outcomes

Madelia O'Neil, the teacher responsible for the programme at Holy Trinity, reported seeing a wide range of benefits and outcomes of the programme in the classroom including:

- Increase in social, moral, spiritual and cultural (SMSC) awareness;
- Increase in belonging and inclusion
- Increase in understand of the local community
- Increase in literacy, grammar and speaking skills
- Increase in attendance
- Raised levels of aspirations

“At the start of the programme pupils didn't know about the history of where they live and where they have moved from. Children from other cultures had an increased sense of belonging and raised self-esteem. They understood that 'we all belong to this community.' They understood their own place in Garston and their place on the world map. One pupil said after a workshop that 'this has been the best day of my life'. Young people are working more creatively and are more engaged because the learning has been fun.”

Madelia explained how the project has helped students work across the curriculum: “The work hasn't been done in isolation; students are learning new practical ways of working together and collaborating using creativity. The oracy approach of 'speaking it before you can write it' has been really important for helping improve literacy when the pupils are back in the classroom away from the theatre.”

“If you're a new teacher, LCEP really helps you to understand what is out there. As a new teacher you just don't know. The networking is really important otherwise you end up involved in your own school. The LCEP events are a forum to bring creativity to your own curriculum.”



## Annex 2. Case Study: West Derby School

**Partnership with Resonate Music Hub and Pulse Music** to fund a transition project to sustain the learning of a musical instrument from primary to secondary. The project involved boys in feeder primaries learning an instrument. The learning from the programme is being used to support primary teachers with high quality music tutorial videos. Pupils participated in a summer concert, encouraging pupils to continue to learn their instrument.

### **Tate Exchange project**

West Derby School worked with a group of 22 Year 8 boys to deliver an A-Level/GCSE drama project based on a visit to the Tate's *My Bed* exhibition by Tracey Emin. This partnership was made possible by the LCEP co-ordinator. Kate Forrest, Assistant head teacher and Head of Drama, who was responsible for the project reported that: "The Tate project has had a tremendous impact on those students who were most closely involved, but also on the wider school community who heard about the project and saw performances in house and subsequent project work."

The visit and project formed the basis of the group's unit 3 performance that led to a play about mental health and child sexual exploitation which was performed at the Epstein Theatre. Deborah Riding from the Tate gallery, who planned the project with West Derby School, came to see the play and invited the students to perform at The Tate itself. Commenting on the importance of the relationship with the LCEP, Kate said: "Working with Alice and the LCEP really helped in making connections across arts organisations, different practitioners and across the arts in our school. Moreover, it provided us with a platform not only to build and develop on our already established arts practices but to accelerate growth in the area of the visual arts."

### **Outcomes**

The head teacher reported a number of positive outcomes from the increased cultural activities and engagement at West Derby School, including improved academic results. She cited a school assembly in which an engagement session was run with pupils and a youth worker to explore the benefits and impact of arts and culture at West Derby School. The feedback was overwhelmingly positive and comments included:

- "It's really fun. If we didn't have arts, drama and music it would be really boring."
- "Arts and culture helps me deal with stress."
- "It really cheers me up."
- "After drama I felt really good."
- "It's helping my confidence."
- "It's helping me work with other people."
- "It's fun ... instead of getting learned the same stuff."

The head teacher reported benefits for the school's Senior Leadership Team and teachers: "we're more comfortable now connecting with larger cultural organisations. It's opened up better relationships being on the task teams."



### Annex 3. Case Study: The De La Salle Academy and Resonate Music Hub: Community Choir.

**Inputs and resources: £5,950 (£2,300 planned LLP Funding & £3,650 planned in kind contribution from The De La Salle Academy).**

This cultural education curriculum came out of a request from seven boys at the school who wanted to continue to sing as part of a choir after the Head of Music left in December 2016. Resonate helped the school to source and commission a new music teacher to lead a progressive and high-quality curriculum consisting of singing, African drumming, keyboard, and – later in the project as requested by a new group of boys – ukulele.

The De la Salle Academy Community Engagement manager, Sheelagh Trotter, explained that “[the boys] were keen to continue as a choir because in terms of their own sense of well-being, it made them feel happy and less stressed. It also gave them the chance to do something together, rather than what they considered was a stereotypical image of teenage boys playing football for leisure.”

In 2016 the school successfully applied for funding from the LCEP to continue and develop the curriculum by establishing a community choir with the following aims:

- supporting transition and helping to ease the change from primary to secondary, particularly for vulnerable students with autism and ADHD;
- linking the project to PSHE to build upon the idea of improving well-being and motivation through engagement with inspirational music and role models; and
- promoting spiritual, moral, social and cultural (SMSC) development through students discovering and debating different genres of music and their origins, and different performers.

By the end of July 2017, the choir had performed at open evenings, parents’ meetings and out in the community to raise money for child poverty. From September 2017, the De La Salle Academy had a new tutor from Resonate, Peter Hawley, and the pupils in the choir have continued to develop both their vocal and instrumental skills, as well as their musical contribution to the community.

#### Key activities and outputs

- Seven boys initially participated in the music curriculum and community choir. The choir developed to 15 students from Years 7, 8 and 10.
- The Year 10 boys led a performance to the whole of Year 7.
- With additional funding from the LCEP, the tuition was extended and the school also supported a request from one of the students who wished to learn the ukulele. He brought six other students with him to learn this instrument.



- The choir has spread enthusiasm to younger students in KS2 and KS3 and encouraged them to take up singing and playing instruments.
- The choir developed a relationship with a local primary school which resulted in a concert taking place in The De La Salle Academy hall with over 75 students and 230 parents/members of the community in the audience.
- The community choir went on tour with fundraising performances at ASDA, Marks and Spencer, Liverpool University, a parents' evening, and at a care home singing to 130 older people.
- Through the Everyman Playhouse Theatre, a boy, Robert, was encouraged to join the Community Choir. He said: "being part of community champions, is the best thing that ever happened, and made me want to stay in school."

As Year 11 students are now heavily committed to exam revision, they will continue only after school with choir performances in the community. Subsequently, five of the Year 9 students have decided to take on the development of the choir with year 7 and 8 students on Mondays, where they start each session with vocal warm-ups, under the direction of the lead Year 9 student.

## Outcomes

The following testimonials from students capture the outcomes of those young people participating in the project. In addition to the enjoyment of learning to sing and play instruments, young people participating in the project showed:

- increased confidence and social skills;
- leadership skills;
- a sense of belonging and contribution to their communities; and
- improved attendance.

*"The choir has helped my confidence and improved my vocal chords. I've made new friends and gone to new places in the city by singing outside of school. In the Ukulele sessions, I have learned how to play a unique instrument. It has also improved my musical talent."* **Dawid Year 9**. Dawid is now a solo singer, keyboard and ukulele player, and is leading the development of the year 7 and 8 choir.

*"Leading the community choir has been a pleasure to do. It has been a rewarding experience for me to go out and sing in shops and raise lots of money for charity. Singing out loud has encouraged me to become more confident in myself."* **Cameron Year 11**

*"Leading the choir has improved my self confidence in everything. I have acquired valuable leadership skills. I feel honoured to lead the choir and give back to my community".* **Rhys Year 11**. Rhys's attendance in Year 10 was 78 per cent, after the project it was 100 per cent.

*"I have learned new skills in singing and playing an instrument. I have gained self-confidence but I have also learned leadership skills as I have been given the amazing challenge to train the*



*junior choir in Years 7 & 8. I am proud of what I have gained over the period of time that I have been involved with the community choir.”* **James Year 9**

### **Unexpected outcomes**

The De la Salle Academy Community Engagement manager, Sheelagh Trotter, reported that one of the unexpected outcomes from the project was a “huge knock on effect” on the school that led to new groups of boys expressing an interesting in singing and learning, playing an instrument and getting involved in the community. The school has now appointed a Head of Music and there is wider music offer on the curriculum as a result of the project.

“This opportunity has made a massive difference on the students, community and pupils in the primary school. One of the most interesting outcomes from the project has been the huge knock on effect within the academy. Students have not only joined the choir and taken up instruments, but they have also joined in with community activities, with the majority joining ‘The De La Salle Academy Community Champions’. Students who are active choir members in Year 11 asked me to get someone in to enrol them on the National Citizen Service, so they can go as a team in July 2018 at the end of their exams.”

### **Learning and key success factors**

Sheelagh explains that key to the success of the project was letting the pupils own it and develop it. “We let it come from them,” she said, “and then it really blossomed from the students. The students have got a voice now in how music is run in the school. We have a Head of Music now, and the students are doing more music.”

“The main success has been allowing the development to come from the students themselves. This has given them a massive sense of self-respect, self-confidence and leadership skills.”



#### Annex 4. Case Study: Let's Play. Notre Dame Catholic College and Resonate Music Hub.

**Inputs and resources: Programme developed by John McHugh, Head of Music at Notre Dame. £1,200 LLP Funding to pay for St. George's Hall venue hire. Sessional staff resource provided by Resonate.**

The Let's Play music programme was developed to inspire young people to take up and learn and enjoy an instrument and play as part of an ensemble orchestra. The programme at Notre Dame school was led by the Head of Music with Resonate providing sessional staff to enable the effective delivery of the programme and its break-out sessions. The programme consists of 10 to 12 pieces of music designed for all students of any ability to enter the programme and pick up and play an instrument, with more advanced scores within the pieces to accommodate more experienced musicians. "This opens it up for all levels of participation to inspire people," explains John. The LCEP provided funding for venue hire so that the Notre Dame students could perform at St George's Hall in June 2017.

#### Key activities:

- 100 pupils participated in the project
- 55-60 pupils participating via the In Harmony project provided by Liverpool Philharmonic
- Engagement of the school orchestra meant that younger pupils from Years 4, 5 and 6 were able to join in the project, alongside older children.
- The project has continued, enabling pupils to continue to learn and play. Resonate helped to roll out the project to the school.

#### Outcomes

John McHugh, Head of Music reported the following key outcomes of the project:

- Enjoyment and participation
- Teamwork, unity, concentration skills; "people really feeling part of something at the concert at St George's Hall"
- Success and progression as the demand for the project is continuing. It has inspired pupils to keep playing and learning.

#### Learning and key success factors

The concert at St George's Hall in June 2017 was a key success factor and made possible by the LCEP funding. John explains: "Where it was great, was that we could have gone ahead and delivered it, but the LCEP funding meant we had a chance to book St George's Hall, buy t-shirts, and deliver a really great event. That was a huge difference; people really felt part of something big."



**Annex 5. Case Study: The Champions Group. Liverpool's special schools working with DaDa Fest and Collective Encounters to empower children and young people with special educational needs and disabilities (SEND) in their communities through art and culture.**

**Partners: Bank View, Sandfield Park and Redbridge special schools working with Collective Encounters and DaDa Fest.**

**Inputs and resources: £4,260 (£2,400 LLP Funding & £1,860 in kind contribution from Sandfield Park)**

The Champions is a project run by and for young disabled people in Merseyside to allow them to have their voices heard and be change agents in local schools and communities. The group is led by students from Bank View School, Redbridge High School and Sandfield Park School.

In 2016 the project successfully applied for funding from the LCEP to continue the project by creating, producing and touring a multimedia resource with a professional artist (short film and musical video) to highlight The United Nations Convention on the Rights of the Child. Young people from across the three schools participated in the project with the aim to change perspectives and increase people's knowledge about disability and the arts.

#### **Key activities:**

- 15 young people were supported to form and develop the champions group
- Young people were supported to devise, write and create the multi-media resource, with links to literacy, art, music, drama, design technology and PSHE
- Touring of the film across Liverpool with platforms for the Champions group to share their work including: the Now Festival (run by Merseyside Youth Association with a spotlight on mental health); Young DaDaFest; Schools Parliament; the DaDaFest website; and social media platforms
- A performance at Liverpool City Council to Councillors and senior officers
- Easter and Summer dedicated events

#### **Outcomes:**

The project has had a significant impact on those young people who took part as well as a wider range of stakeholders. Sam Wade, project manager at DaDaFest reports that as a result of the project, the following outcomes were achieved:

##### *For children and young people*

- Verbal feedback from young people has shown that the project has improved their social interaction, team-working skills, confidence and self-belief.
- By the end of the project young people participating are able to speak up and express their views and challenge others appropriately.



“It’s improved their social interaction, team-working, confidence and self-belief – and the really big one – it’s enabled them to *challenge*. It’s given them a voice. It’s meant they’re willing to speak up more and challenge people. They feel that ‘I’ve got an opinion and if I feel strongly about it I want to say it’. We’ve really noticed that in the young people participating in our leadership programme who were part of the champions group.”

#### *For partners*

- *Schools:* The schools reported that the project has helped raise awareness about and prompted open conversations on the rights of disabled young people, while improving attendance. “They’ve seen a very positive effect,” explains Sam. “It has helped them raise their profile and helped improve their Ofsted results.” “Students who have been champions have seen a big improvement in attendance.”
- *Liverpool Council:* The champions group is now working with senior officers at Liverpool City Council to advise them on policies and consultations relating to children and young people with special educational needs and disabilities, including the Council’s direct payments scheme, and transport policies.
- *Arts Organisations:* Has helped DaDaFest to forward plan and work with Collective Encounters on how to make youth theatre more accessible. “It’s helped us look at how we support and work with other organisations over a period of time with the ultimate aim to embed disability and arts into other agendas.”

#### **Learning and key success factors**

- Embedding a social model of disability; looking at ways of removing barriers that restrict life choices for disabled people.
- LCEP funding was a key success factor as the schools were not used to applying for funding. The seed funding has kick-started this and now the schools are applying for other sources of funding to support arts activities.
- Communication and planning: being clear on who is going to be responsible for which areas. Inception meetings to clarify leadership and who would lead on what.
- Flexibility: flexing the project to school priorities.
- Creating an equal partnership and challenging the perception that cultural organisations have a lot of money and resource.
- Sharing resources, expertise and staff.



## Annex 6. Case Study: Everyman & Playhouse Theatre, Inclusion and Looked After Children programme.

### Context

Liverpool currently has 1,097 children in care, the majority are as a result of abuse or neglect, and there are over 3,500 children on the 'edge of care' (as at October 2016). Looked after children and care leavers are more likely to be NEET (not in education, employment or training) and 400 per cent more likely than their peers to have a mental health difficulty.

The project has developed an evidence-led partnership approach with appropriate staff in children's services to support looked after children, and children on the edge of care, to visit theatre performances and to participate in youth theatre activities. The project has also developed safeguarding good practice for cultural organisations and has extended the reach of its Young Everyman and Playhouse (YEP) to looked after children and children on the edge of care.

### Activities

*Free tickets.* The offer is sent to a designated social worker who promotes it to foster families. Families are given a promotional code so they can book on-line and on the phone. The box office security means that staff that cannot identify those families with looked after children, which is important for safeguarding purposes.

*Participation in youth theatre activity.* With the support of the LCEP, the Everyman and Playhouse was able to access meetings with social workers to promote its youth theatre activities to looked after children. A referral form was created in collaboration with children's services which ensured that the theatre had the information they needed to support young people to participate in theatre activities.

- In 2017/18, five young people were signposted through social workers and foster parents. They went onto become committed Young Actors.
- Two young people were referred but one young person went into secure accommodation and the other referral was during the holidays when there was a limited offer.

The Young Everyman and Playhouse has a full-time mentor and support programme which can be tailored for each young person, including travel, with no fees, and a weekly session which doesn't require long-term commitment.

*Safeguarding.* The Everyman and Playhouse has recognised that safeguarding training in the arts sector is not as rigorous as in education or social care. More robust safeguarding training is currently being commissioned that introduces offending behaviour and the levels of risk, as well as covering a wider range of topics including safer recruitment, peer to peer abuse, and child sexual and criminal exploitation.



*Young Everyman and Playhouse (YEP)*. Everyman and Playhouse has engaged young people who have care experience in the YEP and community engagement programmes for ten years. With the focus on underrepresented young people, inclusive practice and a dedicated mentor to support young people, the theatre has been successful at supporting young people into positive progression routes. From 2017 there is a dedicated strand of work to engage more looked after children and care leavers and to monitor and evaluate the impact of the work. This is in partnership with Liverpool's children's services and supported by the Director of Children's Services which is opening doors to engaging directly with social workers and carers.

## Outcomes

Since June 2017, seven young people have been referred to YEP and five have become Young Actors. Outcomes for one of these young people have been recorded in the case study below, which shows distance-travelled and the following outcomes:

- Employment as Assistant Technician at Everyman and Playhouse;
- Improved levels of anxiety, motivation and confidence;
- Teamwork, social and leadership skills;
- Technical knowledge and skills gained from the Bass Techs and YEP Techs programmes; and
- Purpose and direction.

### Case study: A care leaver's progression from the Young Everyman and Playhouse

The care leaver (X) came through the YEP, moved into the foundation Bass Techs technical programme and then progressed to the Young Technicians' programme. X then worked at the Everyman and Playhouse in a customer facing role and in 2017 took up a post of Assistant Technician which launched their technical career. It was a four-year process of supporting the young person from initial engagement as a vulnerable NEET young person to a competent experienced professional embarking on their career at the theatres.

X completed a Foundation Level Music Technology course and was then NEET. X found out about the YEP Bass Techs programme from his sister and was interested because he liked music. X feels that the Theatre has a 'more personal atmosphere' than other training or work-based environments where he has had anxieties. He had struggled previously with keeping motivated and found environments too rigid, but acknowledged: *'I need structure'*. He encouraged two of his friends to join the programme to help him to feel more comfortable and confident taking part. He valued the support of the YEP Technician (Christina).

*"Christina had her work cut out with me from the start because I'm not an easy person to get hold of. When I first started the course, I was a bit disinterested with life in general 'cos I have that sort of personality...because of my anxieties I sort of had given up on my social skills but it's not as complicated as I thought it was and Chris helped me with that."*



When he started X wasn't sure how the programme would help him to find work and a career path:

*"I didn't feel like it could be fully be a career – it took me about half a year to understand it at first. But as long as I allowed myself to learn and not rush it. After a while everything came a lot easier."*

Following successful completion of the Bass Techs 10 month programme and a Silver Arts Award X had learned the technical skills to work but needed more time for personal development and to build his confidence to pursue a career as a technician. X was invited to join the more advanced YEP Technicians group which provides professional work at Everyman Playhouse and other venues and development of design skills alongside technical skills.

*"I had a month when I was Christina's Assistant with the Bass Techs which was a surreal situation being on the other side! It's good to go on your CV. I gained from that experience, you notice different things, it's like being a parent, and you have to keep an eye on the group."*

*"The obvious difference between YEP Techs and Base Techs was a bigger responsibility... Christina pushed us to do things that we needed to do like getting involved with people on the other side (professional staff at the theatre)."*

In addition to the technical knowledge and skills gained from the Bass Techs and YEP Techs programmes, X acknowledges the huge difference the staff have made to his personal and social development and confidence. *"I got burgled and they (YEP staff) helped me through that situation. It's great knowing that someone looked after me. Chris is there for me 100 per cent. Even if I wasn't here, she is now an important person in my life."*

Bass Tech programme helped him to overcome his previous barriers to learning and engaging with others as well as providing him with new powers of resilience. *"I've got new social skills definitely. I understand the responsibility of being left to run something or manage a small amount of people. Usually, like when I was at school I would leave it and give it up straight away... now I know everyone else has those feelings, I just have to get on with it. I think it's a growing up lesson. I've got things now to fall back on - nothing's going to go as bad as I'm thinking."*

In addition to opportunities at the theatres, the course has opened up links into other projects and venues within the city including working on the technical support for the Royal De Lux 'Giants' event. X says the Everyman is his 'anchor'. Following the Young Technicians' programme he became a member of staff in the Front of House team. He has been offered a one-year Technical Assistant post at the theatres from September 2017. The theatres technical team has a national reputation and this opportunity will launch X's career as a Technician.



Annex 7

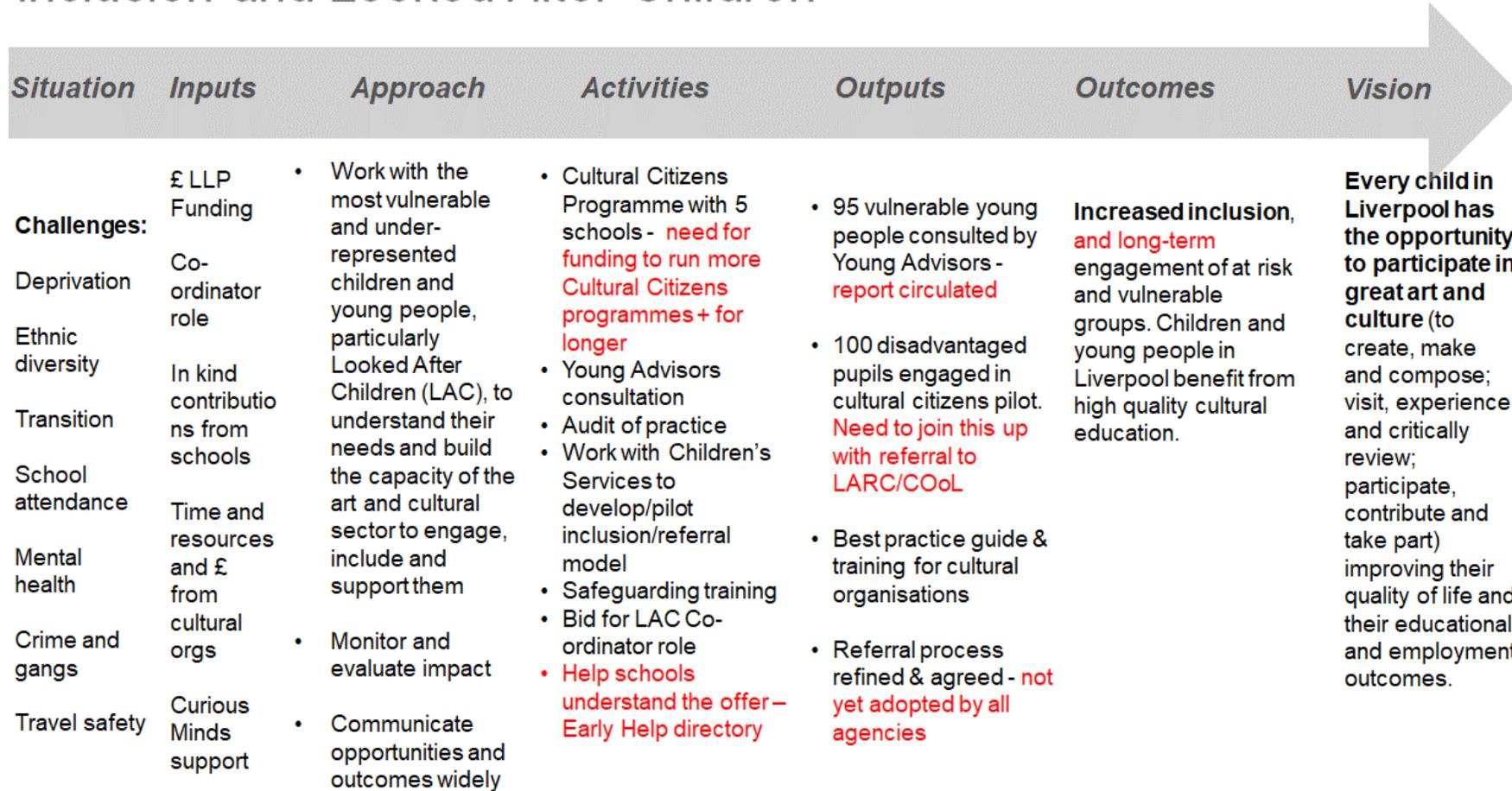
## Cultural Education in Schools

Situation	Inputs	Approach	Activities	Outputs	Outcomes	Vision
<p><b>Challenges:</b></p> <p>Deprivation</p> <p>Ethnic diversity</p> <p>Transition</p> <p>School attendance</p> <p>Mental health</p> <p>Crime and gangs</p> <p>Travel safety</p>	<p>£ LLP Funding</p> <p>Co-ordinator role</p> <p>In kind contributions from schools</p> <p>Time and resources and £ from cultural orgs</p> <p>Curious Minds support</p>	<ul style="list-style-type: none"> <li>Work with schools and partners to test innovative solutions to cultural and creative education across the curriculum, with a focus on KS2 &amp; 3</li> <li>Monitor and evaluate impact</li> <li>Communicate opportunities and outcomes widely</li> </ul>	<ul style="list-style-type: none"> <li>Local curriculum programme delivery</li> <li>Curriculum resources</li> <li>Celebration event</li> <li>Communications</li> <li>Share champions</li> <li>Newsletter</li> <li>Termly networking</li> <li>Funding and digital platform development</li> <li>Transport survey</li> </ul>	<ul style="list-style-type: none"> <li>10 new curriculum resources</li> <li>10 good practice models (CPD/schemes of work)</li> <li>All schools have access to a local curriculum via a digital portal</li> <li>5+ cultural experiences for every child</li> <li>50% of schools have a cultural champion. <b>Is 50% enough? What do we want to achieve looking forwards? How can LCEP members use champions more effectively?</b></li> <li>36% of schools have Artsmark</li> <li>Regional transport deals</li> <li>'Culture in Action' – seminars/networking</li> <li><b>Networking meetings: not always clear what's happening.</b></li> </ul>	<p>Liverpool children and young people experience a <b>quality teaching and learning environment</b> with raised standards across Liverpool through cultural engagement.</p> <p>Liverpool children and young people are <b>connected to the city's rich cultural offer</b> and have access to a high quality cultural offer inside and outside of school across Liverpool.</p>	<p><b>Every child in Liverpool has the opportunity to participate in great art and culture</b> (to create, make and compose; visit, experience and critically review; participate, contribute and take part), improving their quality of life and their educational and employment outcomes.</p>



Annex 8

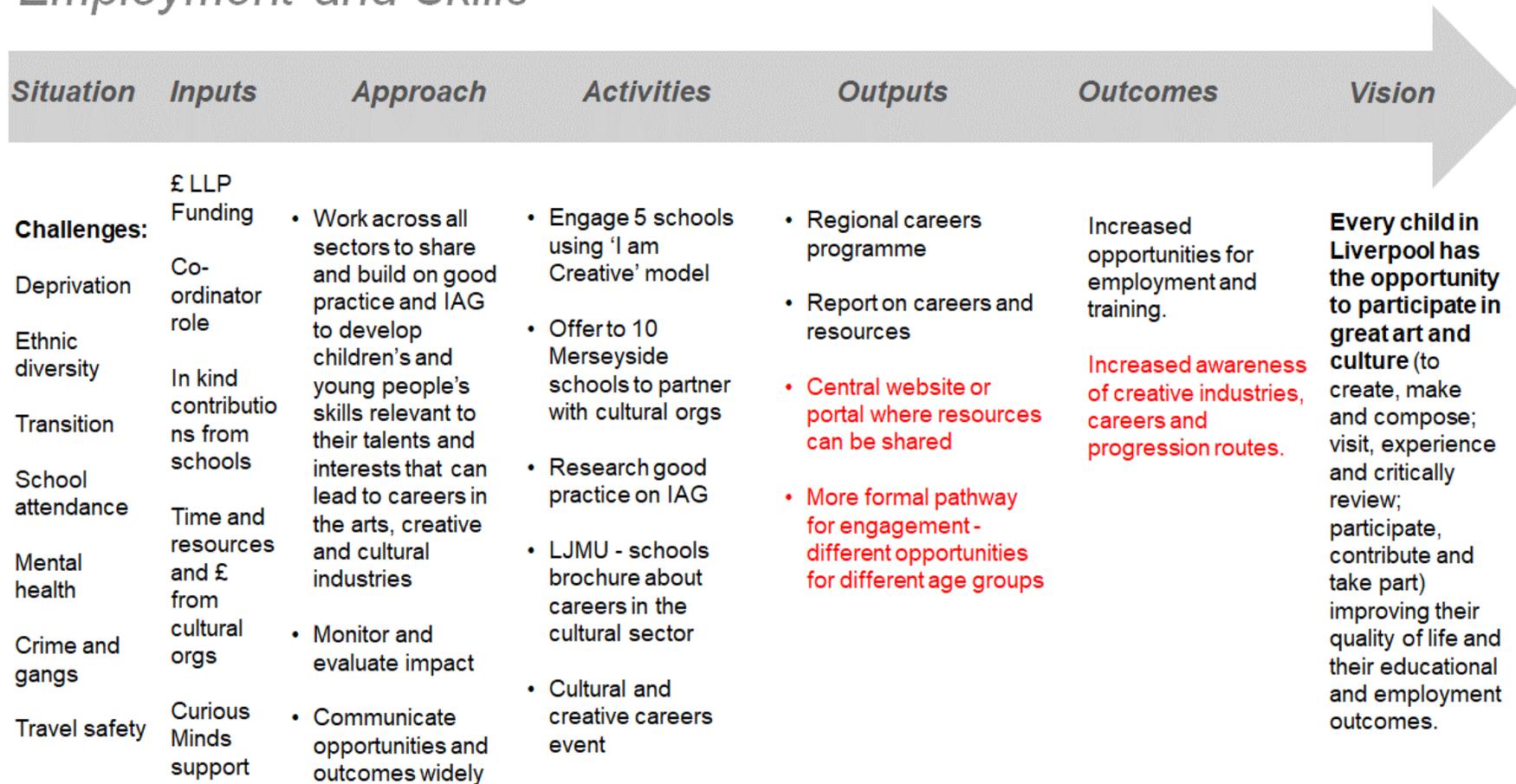
## Inclusion and Looked After Children





Annex 9

# Employment and Skills





For more information:

Please visit [www.metavalue.co.uk](http://www.metavalue.co.uk)

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