



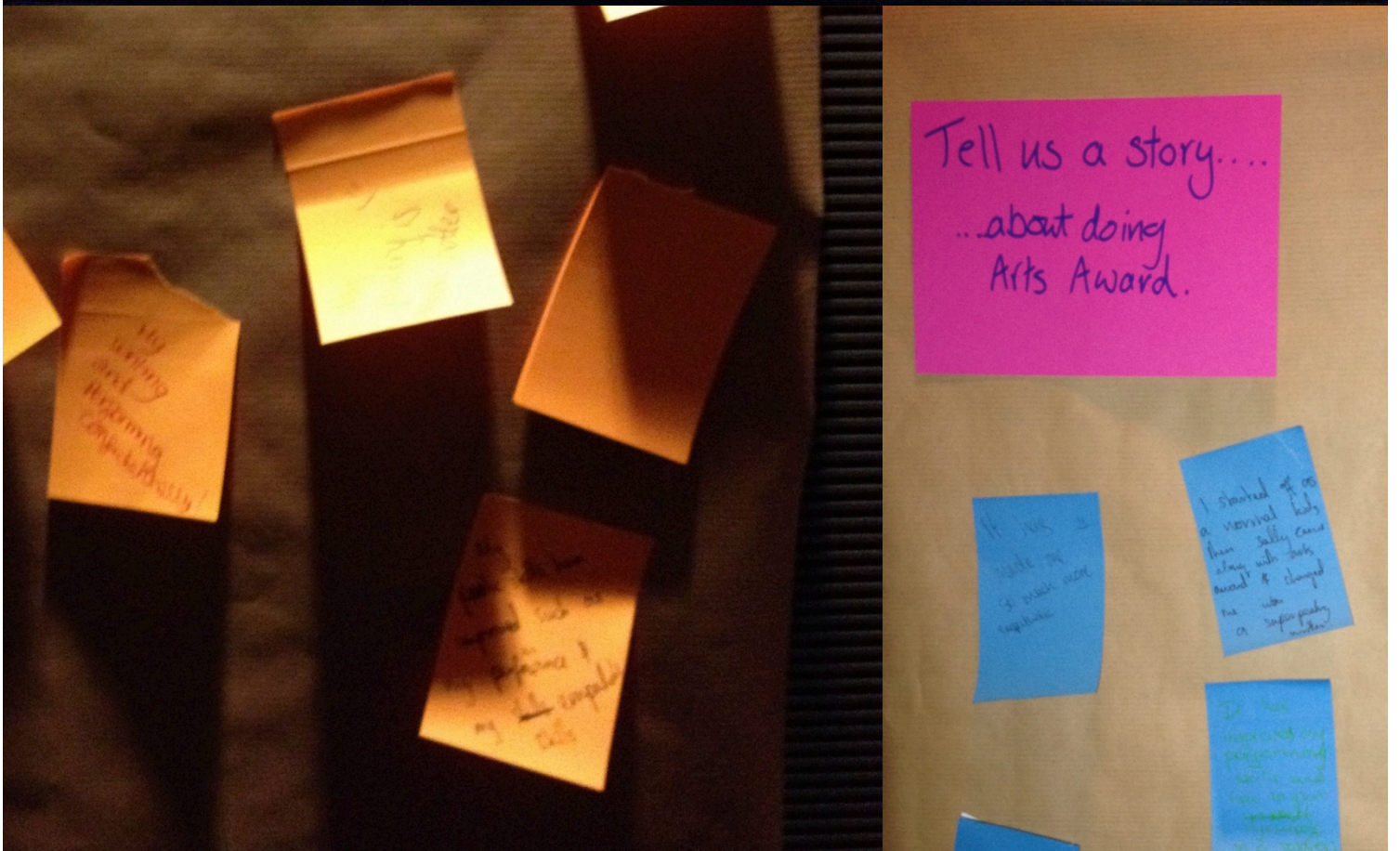
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ENGLAND**

Partnership for Excellence, West London: Arts Award Evaluation report

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March 2014

SAM CAIRNS
ASSOCIATES



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Partnership for Excellence, West London: Arts Award Evaluation report

Executive Summary

Between July 2013 and February 2014 Orleans House Gallery trained and supported eight West London museums to explore the application of Arts Award in museum settings for projects with a collections focus. The Museums were:

British Postal Museum and Archive¹
Fulham Palace
Gunnersbury Park Museum
London Museum of Water and Steam
Museum of Richmond
Kingston Museum
Strawberry Hill House
Wandsworth Museum

The museums worked with 107 children and young people aged from 8 to 21 years old who gained Explore, Bronze and Silver Arts Awards. 50% of participants were from black and minority ethnic backgrounds. **100% of participants in Arts Award projects delivered outside of school settings increased their confidence, agency and resilience.**

All of the museums involved in the project reported that Arts Award provided them with an excellent framework for their own delivery and impressive outcomes for their audiences, and all plan to continue offering Arts Award.

Six of the Arts Council Quality Principles were used to frame the evaluation. The evidence was particularly strong for delivery of:

- Striving for excellence
- Actively involving children and young people
- Being exciting, inspiring and engaging
- Providing a sense of personal progression

Key findings:

- Arts Award can provide rigour, structure and depth to museum learning
- Arts Award supports deep engagement with museum collections

¹ The British Postal Museum and Archive are not geographically based in West London, however they were very keen to be involved in the project and made a convincing case regarding the value they would add to the project based on the approach and artform they would trial, and of the benefit to them as a service of being involved.

- Arts Award can provide audiences and practitioners with a clear structure for personal progression increasing their skills, knowledge and understanding
- Arts Award creates opportunities for museums to better understand children and young people's needs and to put them at the heart of their planning and development

Recommendations

1. Museum learning teams should deliver Arts Award as part of a broad learning offer
2. Museums new to Arts Award should work in partnership with experienced deliverers
3. Children and Young People should have the maximum freedom to shape and plan their Arts Award.
4. Use personal stories to engage young people in museum collections
5. Evaluate cross-museum projects with set stand alone evaluation forms

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Arts Award projects

Between July 2013 and February 2014 Orleans House Gallery trained and supported eight West London museums to explore the application of Arts Award in museum settings for projects with a collections focus.

Types of Arts Award offered

Museum	Explore	Bronze	Silver
British Postal Museum and Archive		✓	
Fulham Palace		✓	
Gunnersbury Park Museum		✓	
London Museum of Water and Steam	✓	✓	
Orleans House Gallery		✓	✓
Orleans House Gallery, Museum of Richmond, Kingston Museum		✓	
Strawberry Hill House	✓		
Wandsworth Museum	✓		

Delivery models

Museum	In school time	During Holidays	After school	Full time week	One day a week
British Postal Museum and Archive	✓				✓
Fulham Palace		✓			✓
Gunnersbury Park Museum		✓		✓	
London Museum of Water and Steam		✓		✓	
Orleans House Gallery			✓		✓
Orleans House Gallery, Museum of Richmond, Kingston Museum	✓			✓	
Strawberry Hill House			✓		✓
Wandsworth Museum			✓		✓

Project management

Museum	Museum staff facilitated	External freelance facilitator	Additional artist freelancers
British Postal Museum and Archive	✓		✓
Fulham Palace	✓		✓
Gunnersbury Park Museum	✓		✓
London Museum of Water and Steam	✓		✓
Orleans House Gallery	✓		
Orleans House Gallery, Museum of Richmond, Kingston Museum		✓	
Strawberry Hill House		✓	✓
Wandsworth Museum	✓		✓

British Postal Museum and Archive

Arts Award level	Bronze
Model	In school curriculum time
Participants	25 year 9 pupils (13-14 year olds)
Partners	Haverstock School Joelle Taylor, performance poet, Apples and Snakes Big Wheel Theatre Company

Working with an English class recruited via their class teacher from Haverstock School the British Postal Museum and Archive (BPMA) took the theme of the postal services and the First World War for their *Communicating Conflict* Arts Award project.

Students worked with performance poet Joelle Taylor to research and write their own First World War poetry inspired by the stories and objects in the BPMA collection. Students visited the BPMA archive and Museum Store in Debden Essex to discover First World War stories in the museum and archive collections. They worked with curators and researched individuals' stories through the archive. The students also took part in theatre workshops with Big Wheel Theatre Company to role play individuals in the Post Office Rifles, and were visited by Danny Martin, a contemporary war poet. Students performed their poetry at a celebration event at the Roundhouse on 21 January 2014.

Fulham Palace

Arts Award level	Bronze
Model	One day a week over the summer holidays
Participants	two local 13 year olds
Partners	Surrey Sculpture Society

Fulham Palace's Bronze Arts Award project focused on sculpture, inspired by a sculpture trail held at the Palace over the summer by Surrey Sculpture Society (SSS).

Working with two local 13 year olds, recruited via local schools, the project ran weekly from the end of July to the beginning of October 2013,

The project involved working with 4 sculptors from SSS, and the young people produced their own sculptures in response to the Palace's gardens, to be shown in the Museum's winter exhibition on the gardens' history. A final event attended by classmates, teachers and families was held to celebrate the young people's success in December 2013.

Gunnelsbury Park Museum

Arts Award level	Bronze
Model	five-days full time in the summer holidays
Participants	14 young people aged 14-21
Partners	A.P.P.L.E. Arts

The 14 young people worked alongside museum staff, professional artists and Youth Arts Leaders to create an art installation for 'Princess Amelia's Bathhouse' in Gunnelsbury Park Museum, reinterpreting the 18th century building's heritage, architecture and location in a way that was relevant and exciting to them.

They engaged with museum collections, such as the historical costumes, architectural heritage, the natural heritage of the surrounding parkland, and the social heritage of the site, such as the life and times of previous residents such as George II's daughter, Princess Amelia.

The first two days of the project were led by GPM staff and were designed firstly to introduce participants to aspects of 18th century history and local heritage, and secondly to inspire creativity by providing a range of different art activities for young people to try out.

Working with two professional artists and four Youth Arts Leaders from A.P.P.L.E. Arts, the participants created artwork for exhibition in 'Princess Amelia's Bathhouse'. They chose which media they preferred to work with, which included narrative drawing, tile design and stencilling, costume and prop making, and film. Their artwork was exhibited to the general public at Open House London on Sunday 22nd September 2013, and was viewed by about 350 visitors.

London Museum of Water and Steam

Arts Award level	Explore and Bronze
Model	7-days full time, October half term
Participants	12 young people aged 8-14
Partners	Chocolate Films Claire Ireland - ceramicist Jason Bowyer – blacksmith Shelley Thomas - metal worker

The Mapping the Museum project worked with young people recruited via local schools and the museum's family contacts email list.

The week explored the museum's different surfaces and textures to inspire printmaking and silver work with some of the museum's resident artists and makers. Part of the group worked on a filmed tour of the museum with youth and heritage project filmmakers, Chocolate Films, including research and script, costumed acting and editing.

Young people were invited to opt either for the TEXTURE project for the FILM project. There was creative flow between groups when some from TEXTURE participated in acting and filming once film plans were complete. The final skills share was another opportunity for the two groups to swap skills.

At the end of the week the young people presented their work, including demonstrations and the film to family and friends.

Orleans House Gallery

Arts Award level	Silver and Bronze
Model	Existing Art Forum participants recruited to project
Participants	4 young people
Partners	Charlotte Tupper, Culture 4 Keeps Coordinator – Education and Children's Services, Richmond

Participants were recruited from the Orleans House Gallery Art Forum.

The group examined in detail how a museum is run, interviewing Orleans House Gallery staff and visiting other West London museums.

Working with a focus on the Gallery collection they curated an in-focus display for the main gallery and then devised and ran a gallery workshop on the theme of masks.

Orleans House Gallery, Museum of Richmond and Kingston Museum Grey Court School Project

Arts Award level	Bronze
Model	In school curriculum time
Participants	17 year 9 pupils (13-14 year olds)
Partners	Grey Court School Hazel Hughes, Artist facilitator

A partnership project with 17 year 9 pupils from a local secondary school. Grey Court school offered the project to their year 9 pupils via the art department who hoped by getting them involved in the Arts Award they would select Art GCSE.

The pupils visited all three museums, found out about artists inspired by museums, and then created their own museum-inspired sculpture installation.

The project took place over six days with a day visiting the Museum of Richmond and Kingston Museum, a day at Orleans House Gallery and four days working in school.

Strawberry Hill House

Arts Award level	Explore
Model	After school club
Participants	9 young people - 9-12 years
Partners	Dominique Holt, Artist facilitator

Children were recruited via referral from young carers or through promoting the project to local parents via schools.

Run as an after school club the group were inspired by different aspects of the historic building and learnt different skills including gilding, glass making and pottery that contributed to the building and decoration of Strawberry Hill House.

Wandsworth Museum

Arts Award level	Explore
Model	After school club
Participants	23 children aged 8-10 years (24 participants 23 achieved award)
Partners	Artists - Ursula Kelly and Janine Marsh

A 20-week Arts Award focussed after school club for young people with additional needs (including behavioural needs) referred by local schools.

The first 10 weeks focussed on local Huguenot heritage and included a trip to the V&A and activities that helped the children understand more about the cultural heritage of the Huguenot including textiles, baking and exploring herbs and vegetables. The second 10 weeks explored a range of artists including William Morris, Hokusai and M.C Esher. The children learned new art techniques including lino printing, felting, plaster moulding and collage as well as taking a trip to Fulham Palace and the De Morgan Centre.

The two celebration events included artwork curated by the children where they served food and drinks based on Huguenot herbs to family, friends and teachers.

Evaluation brief

Orleans House Gallery invited Sam Cairns Associates in June 2013 to evaluate the Partnership for Excellence – Exploring Arts Award in Museums project.

Collectively the partners defined the evaluation aims as:

- Assess strengths and impact of running arts award in museums
- Measure impact of project on practitioners, organisations and their communities
- Measure impact of project on children and young people
- Test use of Arts Council Quality Principles as part of an evaluation framework
- Produce recommendations on delivery of arts award in museums and use of the Quality Principles

Arts Award

Arts Award is a national qualification that supports young people who want to deepen their engagement with the arts, helping them to develop as artists and arts leaders. Arts Award is developed and managed in partnerships between Arts Council England and Trinity College London. The Arts Award is open to all children and young people aged seven to 25.

Arts Award is offered at five levels: Discover and Explore aimed at children 7 to 11, and Bronze, Silver and Gold aimed at 11-25 year olds.

The Arts Award in Museums projects delivered Explore, Bronze and Silver Arts Awards.

Arts Council Quality Principles

A key element of the evaluation was to test how the Arts Council Quality principles supported delivery of a high quality offer for children and young people through the Exploring Arts Award project.

Arts Council England has been working on the development of a set of Quality Principles to assess the value of work by with and for young people since 2011. Developed in collaboration with young people themselves, the objective of these principles is to find out whether a piece of work aimed at young people is high quality.

The final quality principles are still emerging, but are published as being:

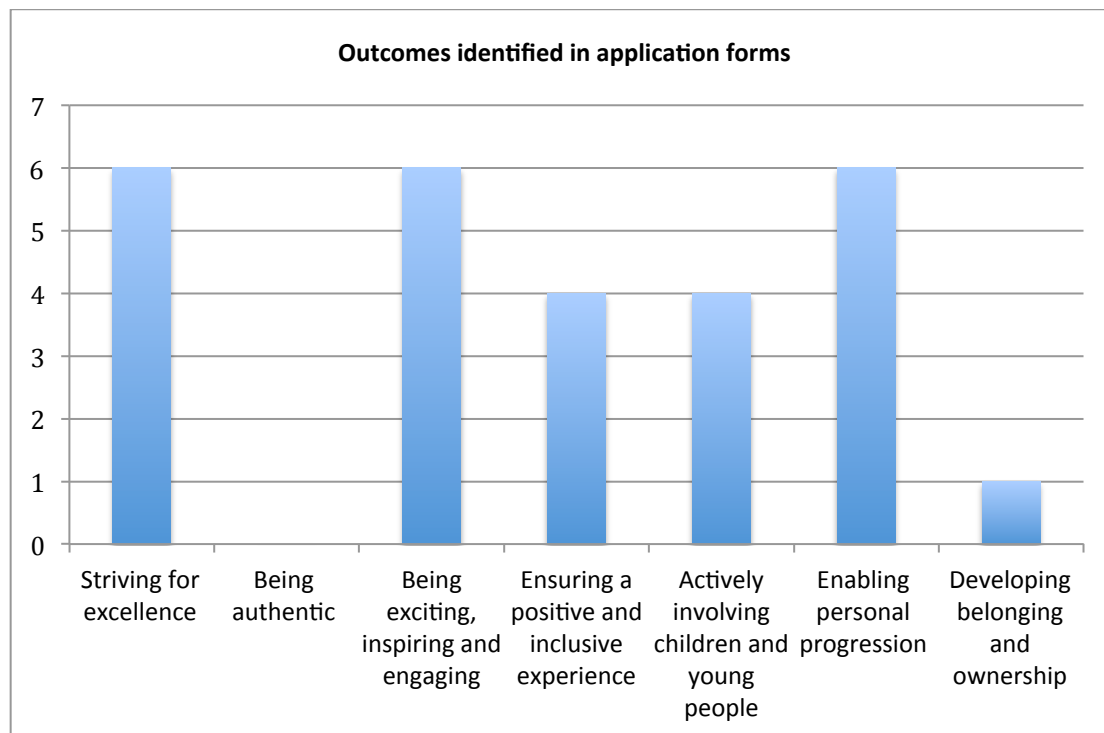
1. Striving for excellence - Is there a commitment to achieving excellence by with and for children and young people?
2. Emphasising authenticity - Is it authentic? Is it the real thing? Can children and young people openly be themselves and practice their values?
3. Being inspiring and engaging - Are children and young people excited, engaged and inspired?
4. Ensuring a positive child-centered experience - Does it ensure a positive and inclusive experience?
5. Actively involving children and young people - Are children and young people actively involved?
6. Providing a sense of personal progression - Do children and young people progress and know where to go next?
7. Developing a sense of ownership and belonging - Do children and young people feel they belong and it belongs to them?

Methodology

Developing an evaluation framework

At the first partnership workshop in July 2013 the group defined the outcomes they wanted to measure.

They used as a basis the aims identified by each museum in their application forms to be part of the project, coded using the Arts Council Quality Principles.



We then developed the framework for the evaluation using the Arts Council Quality principles as the starting point. Sam Cairns advised against trying to collect data for all seven of the Quality Principles and instead to focus on the Quality Principles that were most relevant to the outcomes the museums wanted to understand and develop.

Collectively the partners decided to measure outcomes related to six of the quality Principles. Outcomes were selected on the basis of the most useful in understanding and developing their practice and its impact on the children and young people and evidencing outcomes to internal and external stakeholders.

Emphasising Authenticity was debated for inclusion but was felt to be the least useful and omitted.

Given the nature of Arts Award the group also decided to link the impacts on young people of taking part in the project against the Young Foundation outcomes clusters.

The Young Foundation Outcomes

The Young Foundation in 2012 mapped the social and emotional capabilities that contribute towards young people's positive life outcomes.

Evidence shows that there is a clear connection between social and emotional capabilities

and positive life outcomes, including educational attainment, employment status, health and behaviour.

Paradoxically, evidence also shows that approaches which focus on supporting personal and social development can have greater long-term impact than those that focus on directly seeking to reduce the ‘symptoms’ of poor outcomes for young people²

The Foundation clustered positive outcomes for young people in to seven areas:

1. Communication
2. Confidence and agency
3. Planning and problem solving
4. Relationships and leadership
5. Creativity
6. Resilience and determination
7. Managing feelings

See appendix A for more information.

The Partnership for Excellence decided to measure all but Managing feelings.

The Quality Principles and Young Foundation clusters were mapped against each other:

Arts Council Quality principle	Young Foundation clusters (CYP)
Striving for excellence	
Being exciting, inspiring and engaging	Communication Creativity
Ensuring a positive and inclusive experience	Confidence and agency Relationships and leadership
Actively involving CYP	Communication Planning and problem solving Relationships and leadership
Enabling personal progression	Confidence and agency Resilience and determination
Developing belonging and ownership	Confidence and agency

This data was collected using two tools. The General Self-Efficacy Scale and the expectations questionnaires.

General Self-Efficacy Scale

The Young Foundation identified a range of tools in their 2012 report that are available to evaluate these clusters of outcomes. The Partnership for Excellence decided to use the General Self Efficacy scale³ (GCE) developed by Ralf Schwarzer and Matthias Jerusalem.

² Bethia McNeil, Neil Reeder, Julia Rich, *Framework of Outcomes for Young People*, (London: The Young Foundation, 2012)

³ Schwarzer, R., & Jerusalem, M. (1995). Generalized Self-Efficacy scale. In J. Weinman, S. Wright, & M. Johnston, *Measures in health psychology: A user’s portfolio. Causal and control beliefs* (pp. 35-37). Windsor, England: NFER-NELSON.

The General Self Efficacy Scale an internationally recognised measure of confidence, agency and resilience. The scale produces a score out of 40, with an average UK score of between 28-31.

Young people are asked to respond to 10 statements:

1. I can always manage to solve difficult problems if I try hard enough.
2. If someone opposes me, I can find the means and ways to get what I want.
3. It is easy for me to stick to my aims and accomplish my goals.
4. I am confident that I could deal efficiently with unexpected events.
5. Thanks to my resourcefulness, I know how to handle unforeseen situations.
6. I can solve most problems if I invest the necessary effort.
7. I can remain calm when facing difficulties because I can rely on my coping abilities.
8. When I am confronted with a problem, I can usually find several solutions.
9. If I am in trouble, I can usually think of a solution.
10. I can usually handle whatever comes my way.

The response format is:

1 = Not at all true 2 = Hardly true 3 = Moderately true 4 = Exactly true

Responses are summed from all the 10 items to yield the final composite score with a range from 10 to 40. It does not require recoding. It is valid with young people 12 years and older.

For the Arts Award in Museums project we administered the test at the start and finish of projects to see if young people's score had changed over the course of the project.

Expectations questionnaires

Students were asked to fill in an expectations questionnaire at the start of their Arts Award.

The expectation questions were chosen as they were an existing tool Orleans House Gallery used when framing their Arts Award. The answers guide the Arts Award activity and provide evidence for the Arts Award portfolios. We hoped by using the questionnaire to avoid creating an additional administration load on the project.

We used the students' achievement of each of the self identified outcomes in the expectations as a proxy for measuring if they had experienced the outcomes linked to the question. For example for the expectation question 'For my arts award I will be...' students identified skills, knowledge and understanding they wanted to develop eg:

For my arts award I will be...'

- creating a piece of art for the bath house
- creative and observant in to exploring different ideas
- making a sculpture inspired by the museums

Using evidence from the portfolios and their experience of working with the students the practitioners who worked with the students graded the expectation questionnaires. This grading by practitioners was appropriate as they were trained Arts Award advisors and understood the process of moderation, young people making progress and delivering against their own goals.

A 10 showed in the practitioners view students had completely achieved an expectation, 5 that they had partly achieved and expectation and 0 that they had not achieved the expectation at all.

The expectation questions and the outcomes we used them as proxies to measure were:

Expectation question	Linked outcome being measured
1. For my arts award I will be...	Enabling personal progression – confidence and agency, resilience and determination
2. I will be working with...	Actively involving CYP – planning and problem solving, relationships and leadership
3. I am excited because...	Being exciting, inspiring and engaging – communication and creativity
4. I am nervous because...	Actively involving CYP – planning and problem solving, relationships and leadership Enabling personal progression – confidence and agency, resilience and determination
5. I am hoping to learn...	Striving for excellence Enabling personal progression – confidence and agency, resilience and determination
6. I am hoping to get better at...	Striving for excellence Enabling personal progression – confidence and agency, resilience and determination
7. I am looking forward to...	Being exciting, inspiring and engaging – communication and creativity

Additional data about delivery of outcomes for the children and young people was collected at two celebration events held by the BPMA and Wandsworth Museum.

The group was also interested in considering their own practice, a desire in and of itself an indicator of striving for excellence. We used the Arts Council Quality Principles to guide data collection about the impact of the project on practitioners and organisations:

Data collection

We recognise that achievement of an Arts Award already evidences children and young people's and practitioners' delivery of the Quality Principles. In addition to the evidence provided by a pass in the Arts Award we collected the following baseline and summative data from the children and young people, and from the practitioners delivering the projects.

	Baseline data	Summative data
Children and young people	General Self Efficacy scale Expectation questionnaires	General Self Efficacy Scale Achievement of self defined expectations Achievement of an Arts Award Evaluation with young people at celebration events
Practitioners and organisations	Application forms '3 wishes' outcomes (practitioners were asked to identify '3 wishes' for their projects. This was deliberately phrased to be aspirational.) Partnership workshop July 2013	Telephone interviews Partnership workshop February 2014

In this document percentages in the text are rounded to the nearest whole number.

Data weaknesses

Originally we had planned to grade the expectation questionnaires as a group at a final moderation event so results could be discussed and moderated. As the projects progressed it became clear a joint final moderation would not work because projects were finishing at very different times. Practitioners provided evidence of their grades and within organisations discussions took place, however an external check and challenge that would have been provided by the group did not occur.

For museums new to Arts Award the portfolio evidence requirements and the additional evaluation requirements for this report were confusing and in some cases museums found it hard to keep track of what needed to be recorded, especially at sites where there was staff turnover. This led to one site not being able to provide some of the data. However, overall numbers of children involved across the projects still give us a large enough sample to make judgements about delivering Arts Award in museums.

Outcomes

All of the museums involved in the project reported that Arts Award provided them with an excellent framework for their own delivery and impressive outcomes for their audiences. All the museums want to continue offering Arts Award.

All the museums involved delivered against the six Arts Council Quality Principles the project used to frame the evaluation.

The evidence was particularly strong for delivery of:

- Striving for excellence
- Actively involving children and young people
- Being exciting, inspiring and engaging
- Providing a sense of personal progression

Outputs

107 young people achieved their Arts Award

63 (59%) were female, 44 (41%) were male

Ethnicity	
White	48.60%
Mixed/Multiple ethnic groups	7.48%
Asian/Asian British	23.36%
Black/African/Caribbean/Black British	14.95%
Any other ethnic group	3.73%
Prefer not to say	1.87%

General Self Efficacy Scale results

- 74% of participants across all projects increased their confidence, agency and resilience
- 100% of participants in Arts Award projects delivered outside of school settings increased their confidence, agency and resilience

General Self Efficacy Scale results as percentages:

Museum	GSE increase	GSE decrease	No change
BPMA	60.87%	30.43%	8.70%
Fulham Palace	100.00%		
Orleans House Gallery Grey Court Project	53.33%	40.00%	6.67%
Gunnersbury Park Museum	100.00%		
London Museum of Water and Steam	100.00%		
Orleans House Gallery	100.00%		
Totals	73.77%	21.31%	4.92%

General Self Efficacy Scale results:

Museum	GSE increase	GSE decrease	No change	Total surveys from museum
BPMA	14	7	2	23
Fulham Palace	2			2
Orleans House Gallery Grey Court Project	8	6	1	15
Gunnersbury Park Museum	13			13
London Museum of Water and Steam	4			4
Orleans House Gallery	4			4
Totals	45	13	3	61

Only sites with young people 12 years old and above did the General Self-Efficacy Scale questionnaires, as the results are not valid for younger children. This excluded Strawberry Hill and Wandsworth Museum.

It is interesting to note children and young people involved in projects which were delivered during the school day, as opposed to during the holidays or after school, experienced less increase in their self efficacy scores. This suggests that delivering outside of the curriculum produces stronger outcomes in the areas of confidence, agency and resilience.

Expectation question results

A grade of 10 showed in the practitioners view students had completely achieved an expectation, a 5 that they had partly achieved and expectation and 0 that they had not achieved the expectation at all.

Strawberry Hill House did not complete expectation questions and Wandsworth Museum given the age of the children and their level of understanding at the beginning of the project only completed three of the questions (For my Arts Award I will be, I am hoping to learn and I am hoping to get better at). Of the 20 Wandsworth Museum forms received eight had been graded 0 in a number of areas, this was because at the start the children imperfectly understood what Arts Award was about and had written outcomes relating to sport and maths. In the calculations below we show the results firstly with the Wandsworth Museum grades and then without.

All results

	Number of responses	Graded 0	Graded 6 or lower	Mostly achieved their goal - graded 7,8 & 9	Completely achieved goal graded 10	Mostly/ completely achieved (7,8,9 & 10)
1. For my arts award I will be...	94	10%	3%	13%	74%	87%
2. I will be working with...	71	0%	3%	17%	80%	97%
3. I am excited because...	74	1%	5%	18%	76%	93%
4. I am nervous because...	74	3%	9%	35%	53%	88%
5. I am hoping to learn...	94	11%	6%	36%	47%	83%
6. I am hoping to get better at...	94	11%	9%	31%	45%	76%
7. I am looking forward to...	74	3%	5%	19%	73%	92%

Question 1, 5 and 6 without Wandsworth Museum results

	Number of responses	Graded 0	Graded 6 or lower	Mostly achieved their goal - graded 7,8 & 9	Completely achieved goal graded 10	Mostly/ completely achieved (7,8,9 & 10)
1. For my arts award I will be...	74	1%	1%	15%	82%	97%
5. I am hoping to learn...	74	3%	5%	38%	54%	92%
6. I am hoping to get better at...	74	4%	7%	30%	59%	89%

Arts Council Quality Principles

Striving for excellence

- *'It has broadened my son's exposure to different arts. He is confident in being innovative with his creations and he has really grown as an artist.'*

Wandsworth Museum Parents' comments from celebration event

- *A very moving performance. Incredible performances from pupils. The facilitators really gave confidence to the performers who delivered an outstanding show. Inspiring.*

Teacher at BPMA celebration event

All of the projects embedded excellence in a wide range of ways in their approaches to the projects and supported the children and young people and practitioners to develop excellent practice.

Project partners including teachers, parents and Arts Award moderators commented on the quality and impressive outcomes of the projects. An Arts Award advisors event Orleans House attended colleagues were impressed at how the Gallery supported the young people and went above and beyond the expected level by really fleshing out the requirements.

Partnership

The support and skills and sharing provided through the Partnership for Excellence workshops and the one to one support provided by Orleans House staff was identified by all practitioners as important to delivery of their projects and also to improving their skills. Several practitioners noted that the project had developed their partnership skills.

The London Museum of Water and Steam cited the training and support provided by Orleans House Gallery as key in enabling them to start delivering the Arts Award and that sharing experiences for them had been one of the most important things they got out of being involved in the project.

Confidence in delivering the Arts Award

All of the practitioners spoke about confidence as a key outcome from taking part in the Project.

All of the museums reported they felt more confident to deliver the Arts Award without additional support as a result of being involved in the project and that they would look at running different models.

- Gunnersbury Park Museum plan to deliver Bronze again and also deliver Explore.
- Fulham Palace and the BPMA will look at delivering an intensive week Arts Award after hearing about others experiences.
- Strawberry Hill House want to deliver Bronze as well as Explore.
- Orleans House Gallery plan to continue delivering Bronze and Silver Arts Award in After School and holiday workshops.

Fulham Palace reported that going through the process was a steep learning curve and starting with a small group was important for them learning how to deliver a high quality Award.

At Wandsworth Museum the Arts Award gave them confidence to take their after school club on trips in to central London, something they would not have considered previously.

Confidence in working with Artists

The London Museum of Water and Steam commented that the Arts Award allowed them to do something new and intensive and gave them the confidence to tackle an arts based project. Previously they had been approached by schools about arts projects. They knew there was an untapped resource in the creative practitioners who worked onsite, but they lacked the skills and knowledge to know how to bring these together. The Arts Award has provided the pathway to doing this and a clear brief for activity that they could also use to approach artist practitioners. This was important in giving them the confidence to work with artists.

The Arts Council funded London Borough of Richmond upon Thames Library Development Project in 2013 identified this lack of confidence in commissioning artists by museums and libraries as a key issue facing closer working between the arts and wider cultural sector.

The BPMA talked about how the project had allowed them to experiment with using an actor to interpret part of the collection and they plan to carry on using artists in this way.

Wandsworth Museum noted the value of working with their artist practitioners who were able to make comparisons with other groups they worked with and suggest new strategies for delivering.

Working with professional artists was inspiring for the children at Strawberry Hill House. They felt the work the children produced was of higher quality and they learnt more because they worked with an artist.

At Orleans House Gallery and Wandsworth Museum the practitioners noted that involvement in the Arts Award had expanded students understanding of what Art is and how they can be artists and creative. This is borne out by the evaluation from the Wandsworth Museum celebration event with students commenting that:

- *I've got more art skills and more confidence.*
- *I'm better at arts.*
- *I have improved my creativity skills.*

Specialist Arts teaching

Involving specialist Arts teachers proved to the museums the value of involving artists in their work and the quality and excellence they brought to activities.

At the BPMA for some of the young people working with the contemporary war poet unlocked their interest in the subject in a way the museum had not and as a result of that engagement they did then engage with the collections. BPMA felt involving the poet was essential to the quality of the project.

The London Museum of Water and Steam commented that the Arts Award project filled a gap for local primary schools who did not have specialist Arts teachers and so found it difficult to provide high quality arts experiences. Working with the creative practitioners through their project provided input that the teachers were unable to give their pupils.

Some museums who worked with a range of artists also noted that those with teaching experience were able to work more effectively with the young people and were better able to understand the demands of the Arts Award.

Rigor of a framework

Practitioners reported having the framework of the Arts Award challenged them to increase the rigour and planning of their work.

The clearly defined role for organisations, practitioners and students when delivering Arts Award gave them clear messages to communicate to students about what was expected of them, and gave them goals to aim for.

The framework gave the museums confidence to run the week long intensive courses while also trying out new ways of working with young people where they were given more agency. The structure provided by criteria, and focus on a goal, was key. The London Museum of Water and Steam observed that the demands of the Arts Award pushed them to cover more areas of work in a week than they would have otherwise; their project included giving the young people experience of film making, ceramics and metal work. Strawberry Hill House noted that the planning for the project pushed them to do more difficult art work with the children and Wandsworth Museum commented that their relationships with the children meant they could do activities like lino cutting that they would not attempt with a group of children who they did not know and could not gauge their capabilities.

At Wandsworth Museum they observed they already knew that much of what the Arts Award makes you do is good practice, for example taking the children on visits to other sites or reflecting on work, but that the Arts Award forces you to do the good practice.

All of the organisations commented on the value of having a qualification attached to the project. At Fulham Palace and Gunnersbury Museum students appreciated gaining a qualification that would help them get in to University. The BPMA commented that the goal of a qualification motivated the students and Gunnersbury talked about using the qualification as a way focusing and motivating the young people they worked with.

Influencing exhibition development

At the BPMA and Gunnersbury Park Museum planning for new museums is underway. The Arts Award projects at these sites have directly fed in to and are supporting the development of the new museums and their learning programmes.

At both sites the project has influenced the inclusion of more detail about personal stories of young people – at BPMA the story of a young telegram boy and at Gunnersbury the story of Princess Amelia will be included, plus the student's poems will be included in the final exhibition at BPMA.

At the BPMA they felt the project had helped develop their ideas of how they will deliver the learning programme in the new museum.

The projects have developed the skills of the practitioners to involve young people in the consultation process and also to evidence their needs to the teams working on redevelopment.

Greater engagement with collections

The BPMA commented on the value of the Arts Award for challenging museums to further embed their collections in their learning work. The depth and length of the Arts Award project required the museum to spend greater time researching and learning about their collections than other more one off sessions. Often museums develop isolated one off workshops. A longer-term project with the strict framework of the Arts Award requires you to think about the whole collection and draw out a wider range of information and

knowledge.

The Arts Award drove a greater engagement with the collection by the practitioners and students. It evidenced to curators the value of allowing young people access to collections through them seeing how the students interacted and benefited from first hand access. The BPMA felt that the quality of work in student's portfolios based on the collection also provided evidence of the value and impact of working with original material.

Skills development

Practitioners reported the project pushed them to develop new skills and the range of their delivery methods, including new skills around using the Arts. Wandsworth Museum and Orleans House Gallery commented that the planning helped them to think of strategies to deal with the range of needs they had in their group and the different aspects of the Arts Award. The knowledge from this then transfers in to other areas of their work.

Practitioners felt the practice sharing element of the project was hugely beneficial and reported being able to talk through the Arts Award process was very important to the success of their projects.

All of the organisations involved in the project either identified at the outset or in the final telephone interviews that they wanted to or had developed skills that would enable them to continue offering the Arts Award.

Being inspiring and engaging

- *'She found the Arts Award Explore course to be very exciting and enjoyed learning how to use different art mediums.'*
- *'the opportunity to learn new skills using materials she had never worked with, in an inspiring building, taught by a friendly professional artist has been an amazing experience.'*

Parents of Strawberry Hill House participants

The children and young people involved in the project found the work exciting, inspiring and engaging with 76% of pupils who completed the expectation questionnaires completely achieving the outcome they defined under the sentence 'I am excited because...'. This included responses such as:

- *I really wanted to see the end product*
- *I have lots of ideas this early in the process*
- *I can be as creative as I want with only the minimal amount of material*

At the celebration events young people were asked to describe the projects in one word. 23 responded and the words they used to describe the projects were:

<i>Amazing (x2)</i>	<i>Enjoyable</i>	<i>Great</i>
<i>Awesome</i>	<i>Enjoyed</i>	<i>Improving</i>
<i>Best experience EVER!</i>	<i>Excellent</i>	<i>Incredible!!!!</i>
<i>Brilliant (x2)</i>	<i>Exciting</i>	<i>Inspirational</i>
<i>Creative</i>	<i>Fantastic (x2)</i>	<i>Marvellous</i>
<i>Educational</i>	<i>FUN! (x3)</i>	<i>Phenomenal</i>

Practitioners also commented that the format of the Arts Award was exciting, inspiring and engaging as it gave them authority and confidence to try new ways of working and methods of delivery engaging them with their collections in new ways.

The BPMA particularly noted that the project pushed them to research and engage with their collections in new ways and Strawberry Hill and Orleans House Gallery noted deep engagement with sites and collections. At Strawberry Hill a parent reported back that her child had taken her on a trip to Hampton Court and had studied and used the decoration as inspiration for her art work.

At Orleans House Gallery requiring their students to produce part of an exhibition ensured their deep engagement with the gallery and also the mechanism of curation. The students visited other local museums and interviewed staff. They then mapped the different museum roles across the sites to understand better how museums function. Their final project to run a workshop in the Gallery also evidenced their ability to understand how museum activities need to be embedded in museum collections with careful referencing of the activity back to the gallery exhibition.

Fulham Palace commented that part of their learning around the project was that their site was engaging for teenagers. The work produced by the young people on the very first day showed that the young people were closely observing and applying knowledge and information about the Palace in their work, and the ideas from the first day evolved over the project and were evident in their final work.

At Gunnersbury the museum worked with A.P.P.L.E. Arts who brought youth artists with them. Working with young people of a similar age was exciting and engaging for their young people. Gunnersbury also learnt from the experience to adapt their activities to make them more engaging, for example rather than giving the young people a questionnaire to write on to turn the activity in to a discussion with questions and create a display based on the responses.

Unexpectedly the value of using personal stories of other young people to engage also came through the projects, with the BPMA and Gunnersbury both noting that drawing out the personal stories related to historical figures really engaged and inspired the students.

Parents and teachers at the BPMA and Wandsworth Museum celebration events reported:

- *'It has made [child's name] even more excited about history. She has been really enthused by the project and talks about it all the time.'*
- *'My child enjoys history, so this has just made her love it even more. She gets excited telling me the new things she has learnt. It has also helped all the children gain confidence.'*
- *'[child's name] has really enjoyed her time here and she thinks more openly about art.'*

Ensuring a positive child-centered experience

- *'What a difference! In maturity, confidence, thoughtfulness and approach. With extraordinary results.'* G. Giles English Teacher.

Teacher at BPMA celebration event

Practitioners commented that the Arts Award framework gave them confidence to run an Arts project that was child centred with agency transferred to the young people in a scaffolded way. Even when projects were delivered in a very short time frame with the requirement of specific delivered outcomes practitioners felt they could allow the students to drive decision-making.

All of the projects could point to examples of how they had ensured the children and young people drove the projects and were involved in the decision-making. The Orleans House Gallery Silver project made the young people integral to the gallery and gave them a vital and genuine role in developing an exhibition and running activities. Gunnersbury also described how the young people have helped

shape the plans for their new museum working with consultants on new ideas for the museum and the park. The level of agency and inclusion in the Orleans House and Gunnersbury projects is also evidenced through the General Self Efficacy scores with 100% of young people increasing their score.

The work has empowered the museums to work with young people giving them confidence and authority when planning work with new groups across all areas of their work.

The BPMA commented that the Arts Award project and funding, and the link with Arts Council gave them authority to push for work with young people to be done and to allow them access to the collections.

At Strawberry Hill House the project included funded and fee paid places with a mix of children who are carers to those from privileged backgrounds. Strawberry Hill were particularly pleased that there was no differentiation between the two groups and that it was impossible to tell who had a funded place and who was paying. At their celebration event parents and guardians from very disparate backgrounds interacted and were mutually supportive. They felt this was a good example of a project that could close the gap between children and push closer community integration.

Actively involving children and young people

- *A moving and beautiful performance. The empathy and vocabulary surpassed anything I expected. Fabulous to see them so seriously confident and gripped by their own work.*

Teacher at BPMA celebration event

Arts Award by its very nature requires children and young people to take a leading role in deciding direction of the project and content. All of the projects actively involved children and young people.

- 80% of the children and young people completely achieved their expectation 'I will be working with...' and 97% achieved a 7 out of 10 or higher.

The Explore projects with children under 12 at Wandsworth Museum and Strawberry Hill with sessions happening once a week over the term allowed the staff to learn more about the children and their interests. Activities were planned in advance but the children influenced the design. Practitioners noted that the element of reflection in Arts Award also required them to stop and ask the children about the experiences. As well as helping the children learn the valuable tool of learning to evaluate and reflect, the museums were asking the children what they wanted and allowing them to shape the future sessions.

The theme and artforms of the projects was decided in advance. At the at the London Museum of Water and Steam the young people knew they were going to create a film and work with makers on site, at Fulham Palace and the Orleans House Gallery Grey Court project the young people were going to create sculpture, and at the BPMA the theme was poetry. However the young people had agency in deciding what avenues to follow within the theme. For the film the young people were given the tools but the small group generated their own ideas about content. The BPMA noted that the performance poet in their project gave the young people the support to be autonomous.

Gunnersbury young people were given the freedom to interpret the park how they wished, they were just tasked with creating a piece of interpretation. The Orleans House Gallery Silver project co-led the project and each week were given the choice of what to do.

Practitioners commented on how altering the way they worked with the young people on the Arts Award compared to other projects resulted in better artwork and engagement.

The Arts Award activity has also resulted in museums which are actively involving children and young

people. At Orleans House Gallery the young people helped design and create content for an exhibition. At BPMA and Gunnersbury the young people have had an impact on the new museums, with their views and interests influencing what all visitors will experience. At BPMA the section on the Post Office in conflict will now include a larger section on the telegram boy based on the young people's engagement with him. At Gunnersbury the story of Princess Amelia will be more prominently featured, and the young people have already worked with the exhibition designers on ideas for all of the new museum and activities in the park.

Providing a sense of personal progression

- *'The Arts Award has given our pupils a creative confidence and self-belief.'*
- *'The pupils have gained confidence in using different art forms and techniques.'*
- *'It has given [child's name] so much confidence in his abilities. He has loved his Tuesday club and now knows he is good at art.'*

Wandsworth Museum Parents and teachers comments from celebration event

- *'I didn't know much about art but I'm good now.'*
- *'First I was only good at drawing and now I'm good at lots of things.'*
- *'I've got more art skills and more confidence.'*

Children at the Wandsworth Museum celebration event

All the projects demonstrated the ability of the Arts Award to enable personal progression for both the children and young people and for the practitioners involved. There is evidence of progression in creating new skills for students and practitioners, and progression in the confidence and agency felt by the young people and the practitioners.

Expectation results related to progression:

	Number of responses	Graded 0	Graded 6 or lower	Mostly achieved their goal - graded 7,8 & 9	Completely achieved goal graded 10	Mostly/ completely achieved (7,8,9 & 10)
For my arts award I will be...	94	10%	3%	13%	74%	87%
I am nervous because...	74	3%	9%	35%	53%	88%
I am hoping to learn...	94	11%	6%	36%	47%	83%
I am hoping to get better at...	94	11%	9%	31%	45%	76%

Achieving goals

The projects supported the students to achieve goals they set themselves: 74% of students completely achieved the goal they set in their expectations questionnaire for the question 'For my arts award I will be...'

Some example goals written by the children and young people from the Bronze and Silver

Awards included:

- *creating art*
- *making an object to be displayed in an exhibition at Grey Court*
- *making a sculpture inspired by the museums*
- *creating a piece of embroidery that will improve my sewing skills*
- *create an exhibition piece in response to an item from the collection*
- *look at picture of a block party exhibition then we will make our own exhibition using the ideas from the pictures*
- *creating a piece of art for the bath house*
- *creative and observant in to exploring different ideas*

Developing new skills

Through the projects students learnt the important skills of reflection and evaluation. At Fulham and Wandsworth Museum over the course of the projects students moved beyond making comments about what they did and didn't like to evaluating and assessing their work and that of others.

Parents at the Strawberry Hill House noted how the project had developed their children's skills and confidence with one mother reporting her child and another close friend were much more confident talking about their views and far more knowledgeable.

In the Orleans House Gallery Grey Court project students learnt new printing techniques, progressed from struggling to make decisions about their art work to learning experimentation and risk were OK, and created a sculpture on a tight time scale. The London Museum of Water and Steam had a student who learnt to make clay impressions who then went to teach his sister the skill.

Progression on to further study

Several pupils at the Grey Court School are now planning to take Art GCSE as a result of the Arts Award and all of the projects have young people who want to progress to the next level of Arts Award. At Gunnersbury young people have progressed on to further work with the museum and taking part in their youth panel.

Increases in confidence and agency

Results from the General Self Efficacy Scale show that 74% of children and young people increased their confidence during the projects.

Practitioners commented on how confident even previously shy children and young people were by the end of projects. At the celebration events of Wandsworth Museum and the London Museum of Water and Steam the young people impressed invited guests with their poise and confidence in interacting. At Orleans House Gallery the young people ran a gallery activity and museum staff noted how self assured the young people were in giving directions to visitors and explaining activities.

At the London Museum of Water and Steam teachers of the young people were impressed at the poise and confidence of the young people in communicating with the guests. They had decided they wanted to demonstrate their metal working and printing skills and ran a demonstration where they talked through the process.

At Wandsworth Museum a teacher was so impressed with the increase in one of their pupil's confidence they wrote to the museum saying: [the child] *has really enjoyed this experience and it has really helped support him in developing his confidence and social skills.*

Progression of practitioners

The practitioners delivering the projects all reported personal progression in their confidence and skills. For several practitioners this project was the first time they had led and delivered such a large piece of work. They reported they developed new skills such as project management, working with artists and partnership working. They also reported that the Arts Award structure empowered them to pull down and use a wide range of skills and gave them confidence to try out new ways of delivering work. At Orleans House Gallery practitioners called the project a pivotal point in their career. The confidence gained from successfully running an ambitious project, delivered to accredited criteria in a short time frame was huge.

Fulham Palace have developed new relationships with local secondary schools. The executive headteacher of the boys and girls school they worked with attended their celebration event and was impressed with the project. As Fulham have been trying to make contact with the school for two years this was an important outcome.

The practice sharing set up within the project has supported the progression of new ways of delivering the Arts Award. At the BPMA as a result of hearing about how other museums had delivered the projects in a week they are discussing with their community learning officer how they might deliver a week course in the holidays.

Developing belonging and ownership

- *'Increased awareness of history of art and society. Made them more rounded!'*

Parent at the Wandsworth Museum Celebration event

The projects developed the children and young people's sense of ownership in the creative processes, in their Arts Award projects and in the museums.

The young people created artwork that was displayed in all the museums, making creative decisions along the way. The young people made films, did demonstrations, ran workshops for visitors and created exhibitions. They were given the freedom to interpret sites how wished. They made own choices about the artwork they wanted to create and carried out their own research making decisions about the stories they wanted to tell and the things that were important and interesting to them. At Wandsworth Museum the children felt ownership of the after school club and decided on the name of their project and set out the rules in their first session.

Interestingly the two school based projects which were more constrained in choice of subject and theme – the Orleans House Gallery Grey Court project where the young people had to create a sculpture and the BPMA where the young people had to create a poem about the First World War had lower levels of young people increasing their self-efficacy. At BPMA 61% showed an increase and in the Grey Court project 53% showed an increase compared to 100% in the other Bronze and Silver projects.

Practitioners reported that their students felt a great deal of ownership and pride over their work and how it was positioned in the museums. Other examples of ownership are the young person at Fulham Palace who felt confident enough to arrive early and take up a table in the café to do their homework and chat with members of staff.

Lessons learnt

Recruitment of participants

All but one project recruited their participants through school. Orleans House Gallery used existing links with young people to recruit to their Silver Award course.

Practitioners observed that allowing more time than you expect to make arrangement through schools was essential and if you are working in the holidays make sure you have recruited your young people before school breaks up. One project had four young people who wanted to take part, however once school finished they were unable to contact them to make arrangements.

Gunnersbury and Orleans House noted that their young people did not commit to taking part until the very last point and encouraged other sites not to become nervous if they did not have bookings a few weeks in advance.

Gunnersbury found young people preferred taking part in more intensive activities in the holidays that a once a week commitment.

Links with schools

A useful outcome of many of the projects was closer working links, and in some case new links with local schools. Running the project provided an opportunity to build relationships with individual teachers, although a down side of this was if those teachers moved on the work had to start all over again. Schools that had previously felt impenetrable to museums opened up as a result of seeing the impact of the projects on their pupils. Inviting teachers and headteachers to the celebration events as well as validating the young people's work provided a way of showcasing how the museum could support pupils.

Staffing the projects

During the course of the partnership projects there was a high level of staff turnover. Seven of the practitioners who started the projects had moved on by the end. Teacher contacts in schools also changed – at the BPPA the teacher who originated the project was on sick leave after the start of the project and this changed the delivery and role of the BPPA significantly requiring them to put more time in to directly deliver at school.

An operating environment for museums where staff turnover is a likely consequence of funding cuts to museums from Local Authorities, Arts Council or the DCMS suggests that projects should contingency plan for staff changes.

Planning the sessions

Practitioners reported that they had over planned sessions about creating artwork and that in the future they would allow greater time for the children and young people to develop their own work.

They also felt they would plan other aspects of the projects more, such as collecting evidence and recording reflections.

Overall practitioners were surprised at how time consuming delivering the projects was. For the week long full day projects practitioners felt they needed to put all other activity on hold

and just deliver the Arts Award for the week. For projects that ran one day a week a further half day was needed each week to set up the work and do planning.

Contingency for bringing back freelance artists was also needed. Two sites had planned days with artists only to have some of the young people absent on the key day. The artist then had to be employed to return as the work was essential for the Arts Award portfolio.

Freelance artists preferred projects that delivered intensively over a week to more spread out courses as it allowed them to focus on the project.

Partnership support

All of the practitioners identified the partnership support as essential in developing their confidence and skills in delivering Arts Award. The expertise of Orleans House Gallery who had run projects before to advise the other museums on practical delivery questions was identified as key.

Practitioners felt that there was much useful information and support on the Arts Award website but it was hard to navigate and therefore access. For example the evaluation information and evidence needed sections were only found by one practitioner when Orleans House Gallery told them that the a) existed and b) where to find them.

Value of a qualification

The value of a qualification to get young people engaged and keep them motivated was far more important than museums expected. Wandsworth Museum, Fulham, Gunnersbury and BPMA all commented on the value of having a qualification as a goal. They could use it to motivate their participants to finish a piece of work or record some evidence.

The qualification encouraged the young people to do the projects in the first place. At all the sites the children and young people were attracted by the idea of a qualification, and its use for university entrance was mentioned by the older young people.

Focus on collections

The Arts Award framework and requirements pushes a deep engagement with museum collections. Young people are required to develop skills, knowledge and understanding in relation to collections through the Arts Award. To deliver the Award practitioners also have to look at and learn about their collections in a number of different ways.

Engagement with personal stories

For several of the sites the level of engagement young people felt with personal stories came as an unexpected delight. Moving forward a greater focus in learning programmes and exhibitions on personal stories of historical figures with whom the young people can identify is a fruitful avenue of investigation.

Greater increases in confidence, agency and resilience when projects are less directed

The General Self-Efficacy Scale results demonstrated that projects where the young people had greater autonomy in selecting the themes and activities resulted in greater gains in confidence, agency and resilience.

These outcomes are important because they are indicators of positive outcomes in education, employment, health and wellbeing⁴.

Evaluation

This project experimented with using the Arts Council Quality Principles to shape the evaluation framework. The Principles provided a useful lens to examine practice by and they cover all the elements of good practice. However when using the Principles it was difficult to differentiate between how well each museum was delivering against each principle. The principles are not focused on outcomes experienced by the learners but around the practice of the organisations. The Principles provided more of a check list for good practice rather than a standard or level of challenge.

A series of questions to ask about practice might provide this greater level of challenge and allow organisations to differentiate how well they are achieving against each Principle.

Some practitioners commented that the evaluation burden was greater than their other projects and others felt it was the same but focused in different areas.

To allow for cross project evaluation two questionnaires were used with participants and the hope was that the Expectations questions would not add to the burden of evaluation as they were a tool sites would be using anyway. In the event because of staff turnover not all sites used the expectations to plan their work. Additionally again because of communication and staff turnover across the projects not all sites collected the Expectations data or wrote three wishes.

For museums new to Arts Award and grappling with the evidence requirements the additional evaluation tools were a confusing second layer and were not clearly delineated because of our efforts to try and integrate evidence collection with what sites were doing already.

Although the evaluation tools were designed to be simple and light touch our conclusion is that they were not light touch enough and practitioners found it difficult to integrate the tools in to their projects and to collect the data.

We recommend if evaluation is being run across sites new to Arts Award to not attempt to integrate evaluation in to the projects, but to use a stand alone self reported evaluation form that is administered at the start and end of projects to collect a baseline and summative information from participants and practitioners.

⁴ Bethia McNeil, Neil Reeder, Julia Rich, *Framework of Outcomes for Young People*, (London: The Young Foundation, 2012)

Recommendations

- 1. Museum learning teams should deliver Arts Award as part of a broad learning offer because of the strong outcomes for audiences and organisations.**
 - Young people who take part in Arts Award in Museums increase their confidence, agency and resilience
 - 100% of young people who took part in Arts Award outside of school increased their confidence, agency and resilience over the course of the projects
 - Arts Award provides rigour, structure and depth to museum learning
 - Arts Award supports deep engagement with museum collections
 - Arts Award provides audiences and practitioners with a clear structure for personal progression increasing their skills, knowledge and understanding
 - Arts Award creates opportunities for museums to better understand children and young people's needs and to put them at the heart of their planning and development
- 2. Museums new to Arts Award should work in partnership with experienced deliverers.** Hubs such as the Partnership for Excellence provide a robust model for support.
- 3. Children and Young People should have the maximum freedom to shape and plan their Arts Award.** Giving children and young people the freedom to make choices within Arts Award results in stronger outcomes for the projects including increases in confidence, agency and resilience and higher quality of work.
- 4. Use personal stories to engage young people in museum collections.** Museum learning staff are aware of the power of a personal connection with collections however these projects further brought home the value of using stories about individuals connected with sites or collections who participants can make personal links with.
- 5. Evaluate cross museum projects with set stand alone evaluation forms.**

Conclusion

The West London Museums Group Partnership for Excellence Arts Award projects provided valuable learning experiences for participants, practitioners and organisations.

The projects have impacted on the practice and delivery of the practitioners and museums. They have improved the confidence, agency and resilience of young people involved, which research tell us will have long term impacts on their attainment at school, employability health and wellbeing. They have authentically opened up collections in museums to new audiences, and opened up new audiences to museums.

107 young people gained an Arts Award as a result of the projects, however the long term impacts will be felt for years to come across the lives of all the people and organisations involved.

Appendix A: Young Foundation outcome clusters

- **communication** – for example, research from the University of Sheffield suggests that good communication is essential for a successful transition to work or training, for independence and to access a range of life opportunities. Both the Rose Review and Bercow Report highlighted the role of communication in attainment, and forming positive relationships. Improved communication skills have also been linked to reductions in reoffending
- **confidence and agency** – for example, Carol Dweck has shown that enabling young people to recognise that they can make a difference to their own lives, and that effort has a purpose, is important to key outcomes such as career success. Recent research for the Joseph Rowntree Foundation came to similar conclusions, and found evidence of a link between positive outcomes and self-confidence
- **planning and problem solving** – for example, Michael Turner’s research suggests that problem solving, alongside resilience, provides young people with a ‘positive protective armour’ against negative outcomes associated with risky life events. Problem solving has also been shown to be associated with the ability to cope with stresses in life
- **relationships and leadership** – for example, Pamela Qualter has found a strong relationship between emotional intelligence, positive school transitions and academic success
- **creativity** – for example, Benard suggests that displaying creativity and imagination is related to resilience and wellbeing. The Robinson Report notes that creativity can have an impact on both self-esteem and overall achievement
- **resilience and determination** – for example, a number of studies show important effects from discipline, patience and motivation, including work by James Heckman on the effect of early psychological wellbeing, and analysis by Peter Clough and Keith Earle on the role of ‘mental toughness’. Angela Duckworth and Martin Seligman have highlighted the importance of selfdiscipline as a vital factor in building academic achievement, significantly better than IQ
- **managing feelings** – for example, Daniel Goleman noted that ‘mood management’ is a critical part of Emotional Intelligence, and it also features in Howard Gardner’s ‘interpersonal intelligence’. There is evidence that regulating emotional behaviour is correlated with higher wages.