

With Flying Colours Year 4 Evaluation Report

Prepared for Plymouth Cultural
Education Partnership by
Lizzie Hilton

SEPTEMBER 2023



‘A wonderful opportunity for children to shine and grow in a creative environment that schools don’t often provide. The expertise offered was fantastic, resulting in an outcome that schools could not reach alone. Every child was provided a platform to shine and display creative talent’.

(Teacher's comment)



IMPACT:

Four Years of With Flying Colours

2,276

Young people
engaged

844

Co-creation
sessions

15,970

Unique
engagements

1,453

Hours of delivery

15

Schools engaged

18

Delivery Partners
commissioned

61

Performances by
young people

104

Arts Professionals
employed*

*All data is from Years 2-4
only, due to data gathering
difficulties during Covid-19.

Contents

Summary of Findings

Executive Summary.....	8
Key Learning.....	12

Project Overview

1. Project Outline.....	18
2. Evaluation Methodology.....	20

Outcomes and Organisation

3. Outcomes.....	26
3.1 More children, families and schools from deprived and lower-engaged areas are experiencing and appreciating quality performances.....	27
3.2 Young people develop self-expression, agency and self-efficacy through artistic development and performance.....	30
3.3. Young people improve their transferable, performance and performance making skills.....	37
3.4 Communities (i.e. schools, families and broad publics) and young people feel better connected to their locality through high quality performance experiences.....	41
3.5 Schools and cultural organisations improve their abilities to engage broad and diverse participants and audiences.....	42
3.6 LCEPs gain better understanding about cross-sector partnership and working is significantly extended.....	45
4. Organisation.....	49
4.1 Governance, management and staffing.....	49
4.2 Project structure and delivery.....	52

Appendices

Appendix I	Delivery Partners and Schools Pairings	67
Appendix II	Project Outputs	68
Appendix III	Participants' Socio-Demographic Data	69
Appendix IV	School Legacy Projects	70
Appendix V	Evaluation Framework and Logic Model	73
Appendix VI	PCEP Operating Proposal	76
Appendix VII	PCEP Steering Group: Statement of Intent	80

Figures

Figure 1: Evaluation cycle of With Flying Colours.....	21
Figure 2: Mean (average) responses by teachers to the question 'on a scale of 1-100 please rate...' questions 1-4.....	27
Figure 3: Mean (average) responses by teachers to the question 'on a scale of 1-100 please rate...' questions 4-5.....	27
Figure 4: Our World Festival audience feedback on connection to the performances.....	28

Figure 5: Pie Chart of Our World Festival audience feedback to the question 'Have you ever been to this performance venue before?'	29
Figure 6: Pie Chart of Our World Festival audience feedback to the question 'Have you ever see theatre by children before?'	29
Figure 7: Stacked bar graph of Our World Festival audience feedback to the question 'On a scale of 1-5 (where 5 is greatest), how much did you enjoy the performance?'	30
Figure 8: Teachers responses to the survey question 'How much do you agree or disagree with the following? As a result of this project...'	31
Figure 9: Delivery Partners' responses to the survey question 'How much do you agree or disagree with the following? As a result of this project...'	34
Figure 10: Example of creative methods used by Delivery Partners to capture baseline and summative responses by students to four key questions.	35
Figure 11: Comparative word clouds of students' perceptions of achievement in WFC	36
Figure 12: Comparative word clouds of students' enjoyment of the project	40
Figure 13: Stacked bar graph of Our World Festival audience feedback to the question 'How important is it that performances like this come to you area?'	41
Figure 14: Pie Chart of Our World Festival audience feedback to the question 'Do performances like this change how you think about your local area?'	42
Figure 15: Delivery Partners' responses to the survey question 'How much do you agree or disagree with the following? As a result of this project...'	42
Figure 16: Map indicating area of deprivation in Plymouth, including the geographics Hubs of the WFC Project	43
Figure 17: 'Triangle Meetings' model, with students interests and needs represented by the orange triangle at the centre	47
Figure 18: New PCEP Structure (agreed August 2022)	49
Figure 19: 'Working Together' template for discussion between arts practitioners and schools	53
Figure 20: 'Triangle Meetings' model, with students interests and needs represented by the orange triangle at the centre	54
Figure 21: A model of successful co-creation from the WFC Project	55
Figure 22: Teachers responses to the survey question 'How much do you agree or disagree with the following? As a result of this project...'	60
Figure 23: Delivery Partners' responses to the survey question 'How much do you agree or disagree with the following? As a result of this project...'	62
Figure 24: Map of evaluation conducted across the With Flying Colours Project	63
Figure 25: Delivery Partners' views on the helpfulness of opportunities to 'learn together'	64

Photos

Photo on p. 31: Jasmine Fassenfelt
All other photos © FotoNow

Summary of Findings





Executive Summary:

With Flying Colours Year 4

Summary of Report

With Flying Colours is one of five Youth Performance Partnerships funded by the Department for Digital, Culture, Media and Sport and delivered through Arts Council England. The Youth Performance Partnerships programme seeks to create more and deeper performance experiences for young people, enable new talent to be supported and developed, and to create more equitable access to the creative arts, particularly focusing on areas in the country of high disadvantage and low arts engagement.

All Youth Performance Partnership [YPP] projects share clear desired outcomes and impacts relating to children and young peoples' development (performance related, as well as more widely); engagement with performance by them, their families and communities; and enhanced partnership working between the cultural and education sectors to achieve systemic change.

Projects are run by Local Cultural Education Partnerships [LCEP]. Plymouth Cultural Education Partnership [PCEP] member Theatre Royal Plymouth [TRP] is the lead organisation for With Flying Colours [WFC] - a playwriting and performance making project taking place in schools in two geographical hubs within disadvantaged areas of the city, involving children and young people aged eight to 14.

Of the five YPP projects, Plymouth's WFC Project is the only one that was devised to be delivered as an in-school project. This brave vision was based on the local understanding that for many children and young people today, particularly those living in areas of multiple deprivation, school is the only place that they have the opportunity to engage in the arts. This means that the WFC Project provides specific learning about the benefits and challenges (and methods to overcome the challenges) of

delivering multi-partner, multi-year in-school arts activities for children and young people.

With Flying Colours in Year 4 comprised similar activities to those delivered in Year 3 of the project. Those activities were:

- **11 Partner School Performance Projects**, leading to end-of-year performances ['Shows'].
- **2 Community Projects**, one based in each of the geographical hubs of WFC.
- Establishing and convening the **Co-Pilots Youth Steering Group** of children and young people, leading to an end of year performance.

The WFC project this year also comprised brand new streams of activity:

- **The Our World Festival**, delivered over three days in the two geographical Hubs of WFC, showcasing the performances and community projects.
- **3 Delivery Partner Legacy Projects**, delivered in school to explore new ways of working, not previously undertaken in WFC.
- **Funding for School Legacy Projects in the 11 partner schools**, whose impact will last beyond the end of the WFC Project.
- CPD for Delivery Partners.

With Flying Colours was evaluated by a local independent evaluator working to a national programme-wide evaluation framework, within which evaluation methodologies and tool were devised to reflect the particularities of the project, place and people involved.

In Year 4, there is significant evidence against achieving the desired Project Outcomes (in **bold orange** below). These outcomes are a testament to the commitment to delivering cultural education opportunities for children and young people in Plymouth at all levels of delivery across the project – from the PCEP, through the WFC Management

14 co-created performances.

3 performance venues and sites.

360 children & young people and

497 adults attending performances by children and young people.

365 children attending professional performances.

721 hours of sessions.

6496 engagements.

340 unique participants.

Group, the WFC Project Team, the Delivery Partners, and the teachers and schools involved.

There has been significant evidence of participant engagement and development in terms of the outcomes **Young people develop self-expression, agency and self-efficacy through artistic development and performance** and **Young people improve their transferable, performance and performance making skills.**

This year there is evidence that the nature of WFC co-creating performances with children and young people year-on-year has enabled greater achievement of these outcomes. Moreover, by achieving these outcomes over Years 3 and 4 of WFC (when WFC has been able to be delivered as planned, unhindered by Covid-19 restrictions), the year-long model of embedded delivery of performance arts activities in schools is shown to consistently deliver these outcomes for students.

In addition, these outcomes for young people were evidenced through the following key aspects, many of which are reflective of the achievements across multiple years of the project:

- a high level of engagement, enjoyment and agency in students through having their ideas valued.
- the positive inclusion and achievement of students who were perceived as not being interested, willing or able to take part fully in their normal curriculum.
- development of self-confidence, creativity, teamwork and communication skills.
- development of specific performance and performance making skills, including puppetry, music composition, stage management, lighting, and being on stage.

- A greater platform for the voices of children and young people within the project, via the Co-Pilots Steering Group, and the end-of-year Shows at the Or World Festival, which highlighted students interests and concerns about their world.

Teachers were adamant about the development of their students' transferable skills as a result of the WFC Project – including in confidence, creativity, self-expression and teamwork. An impressive 100% of teachers either 'strongly agreed' or 'agreed' that their students had increased their skills in these areas.

'I have witnessed first-hand children grow as speakers, performers and reflectors and it would be a welcome opportunity to see that continue'. (Teacher)

The outcome **More children, families and schools from deprived and lower-engaged areas are experiencing and appreciating quality performances**, was able to be realised more fully this year, and the restrictions related to Covid-19 in earlier years of the project have reduced. Many more children, families and schools involved in the project this year had the chance to visit professional performances at venues across the city, with some schools able to visit more than one performance, enabling comparison between different performance experiences.

'A lot of my class had not watched a performance in a theatre before so this was a really memorable experience'. (Teacher)

The outcome **Communities (i.e. schools, families and broad publics) and young people are feeling better connected to their locality through high quality performance experiences** was more consistently achieved this year, as partner schools were able to perform their final pieces at the Our World Festival to showcase their performances to their peers across different schools. The Festival was delivered at two professional performance venues, each situated within a geographical Hub of the WFC Project. This year is the first time an end-of-year festival has been possible, which was originally planned to happen at the end of every year of WFC, but was not previously possible due to Covid-19 restrictions.

'I think it is very important for children to recognise the impact they can have on their local area and other people, and performances like today's help them to understand this.' (Our World Festival audience)

This outcome had additional Project activity towards it in Year 4 of WFC, with two additional co-creation Community Projects being delivered, one in each hub of the WFC project. The outcomes of the two community projects were also included into the Our World Festival.

The Our World Festival also included the Co-Pilots' end of year performance which, together with the Community Projects, further broadened the community impact of the WFC Project.

However, it is regrettable that the Community Projects sat outside of the partner school performance projects, and worked with community groups that were also separate from the partner schools. This was because the

Community Projects were only introduced in Year 3 of WFC to plug a gap of community engagement that was originally intended to sit within each partner school performance project. In the original vision for WFC, each partner school performance project would mobilise their school community's human capital by providing opportunities for the wider school community to contribute to developing the final performances. This original vision relied on the understanding that schools are a community themselves, and that as embedded practitioners Delivery Partners would be empowered to make the most of the potential community connections and assets available within that community.

Whilst it is understandable that these connections were difficult to forge in the first two years of the WFC Project given the restrictions of Covid-19, that this was not rectified in Years 3 and 4 of the Project indicates that there is work to be done to ensure that arts practitioners in Plymouth have the skills and capacity needed to create community connections with wider school communities when they deliver in-school arts projects in the future.

In terms of **Schools and cultural organisations improving their abilities to engage broad and diverse participants and audiences**, the Project continued to be delivered in areas of socio-economic disadvantage and low cultural engagement. Following the successful development of an Equality Diversity and Inclusion [EDI] statement for the Project being written and shared last year, the EDI statement was again shared with all Delivery Partners and schools this year. In addition, CPD training for Delivery Partners was included this year, to respond to issues related to EDI that had emerged in school during the Project –

including CPDs about Anti-Racism and Gender. An additional CPD related to EDI will be delivered in September 2023 for all Delivery Partners on Trans-Awareness.

Teachers reported positively about both their students' new engagement in performing arts and their own learning, and 91% of Delivery Partners agreed that they had developed new practices to engage young people from challenging circumstances and/or diverse backgrounds - a marked improvement on the 64% that agreed with the same statement last year.

'The young people really wanted to actively represent people with protected characteristics...[and] the conversations felt very important. We collectively agreed on the importance of representation [in their final performance]'. (Delivery Partner)

In terms of the final outcome **LCEPs gain better understanding about cross-sector partnership and working is significantly extended**, new activity this year has sought to explore different approaches to cross-sector partnership working between schools and Delivery Partners, through funding for a new stream of activity – Delivery Partner Legacy Projects. Three projects were funded which explored new types of partnerships that hadn't previously been included in WFC: a Delivery Partner working with two school in a Multi-Academy Trust; a Delivery Partner working with teachers via CPDs (rather than with students); a Delivery Partner tackling a specific issue with students

identified as being impacted by the issue. Two of these projects will continue to be delivered after September 2023, and the learning from these about the relative success of these different types of cross-sector partnership working will be fed back to the PCEP.

This year, cross-sector partnership working between Delivery Partners and their schools continued to be strong, benefitting in some cases from year-on-year partnerships being enabled by the WFC Project. These partnerships were enhanced further with much improved relationships between the WFC Project Team and schools. The WFC Project Team purposefully included Delivery Partners into their own relationship and communication with schools - in particular via 'Triangle Meetings' - which were particularly successful at developing and maintaining positive communication across this large-scale project.

As the WFC Project comes to a close, the legacy of the project in schools will be extended through each partner school of the WFC Project being awarded a small pot of funding for a School Legacy Project. It is notable that of the 11 participating schools in WFC, six of them have opted to use this funding to continue to work with their Delivery Partner, with many schools using the funding for much needed resources.

Only in two cases are schools able to contribute their own funding to continuing to work with their Delivery Partner. This is perhaps reflective of a wider national trend of arts education being marginalised in today's school system¹. Any scale of cultural education project – no matter the outcomes for children and young people as demonstrated in this evaluation report –

¹ [The Arts in Schools: Foundations for the Future | A New Direction](#)

will struggle to achieve systemic change until this wider context is changed.

The WFC Project this year has also seen a significant change for the PCEP, which has implemented a new organisational structure based on national best practice of LCEP organisation. The new structure puts a voluntary PCEP Steering Group at its centre, comprised of up to nine positions from across Plymouth's cultural education ecology, who will each hold their positions for four years. The new structure draws a much clearer link between the PCEP and the WFC Project, with learning from the Project informing 'PCEP Forums', attended by those interested in cultural education in the city.

The PCEPs organisation will be further refined in the coming year, with a new proposal for how to re-engage those who had previously been PCEP Members, but who are not now on the PCEP Steering Group, as well as with new cultural education partners and with Plymouth's Culture Board. Many are rightly optimistic that the new model of PCEP will be able to drive and support cross-sector partnerships which use cultural education to improve the life chances children and young people in Plymouth.

The WFC Project overall has forced Plymouth's cultural education providers to confront their difficulties in partnership working. At the end of four years of iterative learning and change, a clearer vision for how partners can work better together has been created.

At the end of WFC, it is clear that in future any multi-partner cross-sector project or programme should include a period of Research and Development (relevant to its scale) at the beginning, to identify and address any fault lines in partnership working early on. Partners should use the information gathered in this period to inform the collaborative

creation of a "Good Partners Agreement", to agree to principles of how best to work together, which they can be held accountable to. Where projects are collectively owned by cross-sector partners, neutral spaces for project activity should be identified which level the playing field between all partners – seen for example in the use of a pop-up circus tent in one of the Hubs for the Our World Festival. Crucially, children and young people should be put at the centre of all actions taken and decisions made in any project or programme.

This learning from WFC should be taken on board by all cultural education providers in Plymouth working at any scale of project or programme, in order for partnership working to thrive in the city, and so that partnerships deliver the best possible outcomes for children and young people.

'It feels like the project has had to go through four years

of refinement period in order to reach this level of understanding. As such, many of us agree that it feels like a shame for the overall WFC project to come to an end just as it seems to be finding its rhythm'. (Delivery Partner)

Throughout this evaluation report of the WFC Project in Year 4, key learning has emerged based on what has worked well and not so well in the Project, which is the cumulative result of four years of learning from the WFC Project. This Key Learning from WFC has been drawn together in the Key Learning section on the next page, to be used as a reference alongside this Executive Summary to inform and support the development of future cultural education opportunities for children and young people, at both a local and national scale.



Key Learning

The With Flying Colours [WFC] Project is in its fourth year, with no immediate funding available to continue the Project's activities on the scale delivered to date. As such, this evaluation report will be different from previous years' reports, in that it will not make recommendations for the improvement of the WFC Project. Instead, 'Key Learning' from this year is summarised in this section, drawn from the findings identified across this year's evaluation report, particularly the 'Organisation' section. Much of what has been learned this year is the outcome of the learning (and changes made in response to learning) from three previous years of WFC, meaning that the Key Learning derived from this year serves as a summary of learning from the project overall.

Continuation or development of any of the activities of WFC on any scale in Plymouth should refer both to this report, as well as to the detailed, individual end-of-year feedback reports compiled across every element of the WFC Project, which are available separately for the Plymouth Cultural Education Partnership [PCEP].



The Plymouth Cultural Education Partnership

At the end of four years of WFC a new model of PCEP has been established which puts a small PCEP Steering Group at its centre. This model is based on best practice from other local cultural education partnerships on a national scale. Many in Plymouth are rightly optimistic that this new model will enable better cross-sector partnerships that use cultural education to improve the life chances of children and young people in Plymouth.

As the PCEP Steering Group moves forward to further define their position and role within the strategic landscape of cultural education in Plymouth – specifically through defining a new approach to 'PCEP Membership' as well as to define its relationship with Plymouth's Culture Board – it should routinely measure its success and impact, using this learning for iterative improvement.

- Embed reflexive practices in PCEP that measure success and rectify challenges.
- Continue to engage with LCEPs on a national scale to share and learn from best practice examples.

Key Learning

2

Young Peoples' Voices

Young peoples' voices matter. The WFC Project has demonstrated two effective methods for listening to them. First, the Shows co-created and performed by children and young people at the Our World Festival showed clear themes that are of interest or concern to them. This demonstrated the power of performance-making via co-creation to enable and give a platform to young people's voices, concerns and interests. Second, the Co-Pilots group demonstrated a successful approach to empowering young people to develop their opinions on cultural education in Plymouth, and to develop the skills to articulate and share them. If the PCEP or other bodies in Plymouth want to hear the voices of young people, the two approaches of co-created performance making and the Co-Pilots should be considered as methods of doing so.

- Use the Co-Pilots format to listen to the voices of young people, in a steering group capacity.
- Use co-creation performance making to listen to the interests and concerns of young people.

3

Co-creation

Plymouth has the potential to be a city of best practice in co-creation. Many of the Delivery Partners involved in WFC have now had four years of on-the-ground experience to experiment and refine their co-creation practice – representing a significant development to Plymouth's arts ecology. Moreover, hundreds of children in the city have now experienced this approach to performance making. The impact of this is clear: co-creation delivers significant improvements in self-expression, agency and self-efficacy for children and young people, with the impact of these skills transferring to other areas of their lives.

However the Our World Festival showcased that there are differences across the city in how co-creation is applied. Where schools and young people were truly at the heart of the co-creation process, the quality of the Shows produced and performed in the festival was the highest. To enable Plymouth to continue to grow, the Our World Festival should be used as a benchmark of where Plymouth is today in terms of co-creation practice, to springboard future development of expertise in this area.

- Use the Our World Festival as a starting point to springboard the development of co-creation practice in Plymouth.

Key Learning

4

Working together

As one of five Arts Council England Youth Performance Partnership [YPP] pilot projects - which sought to fund arts education via Local Cultural Education Partnerships [LCEPs] - the WFC Project proposed something new for Plymouth: instead of delivering cultural education opportunities for young people on an organisation-by-organisation basis, could more be done by working together in cross-sector partnerships on a shared vision, and across multiple years?

‘Working together’ in WFC has not always been easy, with difficulties in partnership working generated or exacerbated by the impacts of Covid-19. These were particularly acute in the first two years of the WFC Project. However, many positive partnerships were also established, particularly in or by Year 4 of the WFC Project. Learning for successful methods of working together can be derived from both.

For cultural education partners, positive working relationships were the result of partners across all levels of Project delivery finding opportunities to listen to and directly address any concerns that were raised. Relationships worked best where partners had shared aims and attitudes. Future multi-partner projects could therefore be improved by cultural education partners collaboratively creating a ‘Good Partners Agreement’, agreeing to principles of how best to work together which they could be accountable to, such as Anti-Racism and person-centred access policies.

For partnerships with schools, positive working relationships worked best where cultural education providers and schools collaboratively defined how best to work together early on in their projects. Key models underpinned these relationships - for example ‘Triangle Meetings’ between Schools, Delivery Partners and the WFC Project Team - which put children and young people at the centre of all decisions that were made. Future work with schools at any scale of project would benefit from collaboratively creating an agreement on a school-by-school basis about how best to work together.

- Collaboratively create a ‘Good Partners Agreement’ for multi-partner cross-sector projects.
- Collaboratively create a 'working together' agreement between cultural education providers and schools, for any scale of project.
- Ensure children and young people at the centre of all processes of working together.

Key Learning

5

Research and Development

In-school Project activity in WFC started as soon as funding for Plymouth's YPP project had been received. This led to many difficulties arising in the Project, as differences in approaches to and understanding of the overall WFC Project emerged. Whilst many difficulties were addressed in Year 4 of the WFC Project, having a Research and Development phase would have allowed for any fault lines to be identified and addressed early on. Whilst the Research and Development phase for a project of the scale and ambition of WFC should have been significant, cultural education projects on any scale should include a Research and Development phase relative to their size, to enable the greatest chance of success.

- Include a Research and Development phase for cultural education projects, relevant to their scale.

6

Project Management

New personnel and project management structures of WFC in Year 4 – in particular the WFC Project Team and the WFC Consultants – brought new energy to the WFC Project, with the overall structure including the WFC Management Group successfully managing the overall Project. This management structure should be considered for future city-wide and/or multi-partner cultural education projects in Plymouth. It is vital that all project management structures are transparent to build trust across all levels of a project.

Particular resilience in the WFC Project was created by the WFC Project Team having desk-space at a lead organisation in Plymouth, with robust policies, protocols and personnel able to handle with speed and professionalism any issues that naturally arise with a project on this scale, such as child safeguarding.

- For city-wide and/or multi-partner projects with a central project team, provide desk space and infrastructure support by a lead organisation within the city.
- Ensure all project management structures are transparent.

Key Learning

7

A Learning Project

WFC is a 'learning' project, and Year 4 has embedded this across every level of delivery by adopting a model of learning which includes:

Learning by doing: *Partners test out new ways of working in the context of their own practice.*

Learning together: *Partners are a community of supportive peers with a shared sense of purpose. Ways to foster and promote collaborative exchange is actively sought out.*

Learning from others: *Bringing in a variety of voices and perspectives from within and beyond the cultural sector to inform, support, guide and reflect on the challenges at hand.*

This model has proved effective this year, with positive feedback across every level of the WFC Project's delivery, as well as suggestions for how to expand it in the future, for example via even more opportunities to 'Learn together' through CPDs. The success of this model advocates for its inclusion in the design of future cultural education projects, which can take place at any scale. Doing so would increase the resilience and expertise in Plymouth in cultural education.

The learning that has resulted from four years of WFC, and in particular from the model of learning adopted this year, should now be shared, so that other LCEPs and cultural education providers both locally and nationally can also benefit from the learning of this Project.

- Include 'Learning by doing', 'Learning together' and 'Learning from others' into the project design for any scale of cultural education project.
- Share the learning of WFC, both locally and nationally.



Project Overview



1. Project outline

Project background

With Flying Colours is one of five Youth Performance Partnership Projects funded by the Department for Digital, Culture, Media and Sport and delivered through Arts Council England. Youth Performance Partnerships [YPP] seek to create more and deeper performance experiences for young people, enable new talent to be supported and developed, and to create more equitable access to the creative arts, particularly focusing on areas of high disadvantage and low engagement.

Each Youth Performance Partnership Project is run by a Local Cultural Education Partnership [LCEP]. In Plymouth, Theatre Royal Plymouth [TRP] is the lead organisation from the Plymouth Cultural Education Partnership [PCEP] managing With Flying Colours [WFC].

Programme Objectives and Project Outcomes

The Key Objectives across the YPP programme are:

- More children and young people, aged 8-18 (8-14 for WFC), particularly from areas of low cultural engagement and high deprivation, to take part in high quality performance making.
- Children and young people will develop a range of important skills and abilities and will be supported to continue developing through clear progression route.
- Teachers will develop skills and confidence in the teaching of performing arts and therefore deliver a legacy with the school beyond the programme.
- Cultural organisations will better understand how to meet the needs of schools and pupils.
- Families will take pride in their children's achievements and value the activity.
- Schools, children and young people and families will better understand the full range of career opportunities within performing arts and wider creative industries including

producing, directing, design, backstage and technical roles.

All YPP Projects share clear desired outcomes and impacts relating to: children and young peoples' development; engagement with performance by them, their families and communities; and partnership working between the cultural and education sectors.

Five Project Outcomes for With Flying Colours are derived from the Programme Objectives, which are:

- More children, families and schools from deprived and lower-engaged areas are experiencing and appreciating quality performances.
- Young people develop self-expression, agency and self-efficacy through artistic development and performance.
- Young people improve their transferable, performance and performance making skills.
- Schools and cultural organisations improve their abilities to engage broad and diverse participants and audiences.
- Communities (i.e. schools, families and broad publics) and young people feel better connected to their locality through high quality performance experiences.
- PCEP gains better understanding about cross sector partnership and working is significantly extended.

These can be found alongside the Project Outputs in the project logic model within the Evaluation Framework in **Appendix V**.

Project Activities

Activities in Schools

WFC is a playwriting, playmaking and physical performance project taking place in schools in two geographical Hubs in Plymouth, focused on areas of disadvantage. Year 4 of WFC has continued to be delivered in the two project Hubs of previous years of the Project.

Hub 1 was based in the Devonport and Stonehouse area of Plymouth. It involved Stoke Damerel Community College and three primary schools: Marlborough Primary Academy, College Road Primary School and High Street Primary Academy. Whilst Marlborough and College Road were involved in the Project since it started, High Street became involved in Year 2 through a professional performance commission and have stayed involved in the project as one of the partner schools.

Hub 2 is larger and based in the Whitleigh and Southway area of Plymouth. It involved Sir John Hunt Community Sports College, and four primary schools – Whitleigh Community Primary School, Beechwood Primary Academy, Oakwood Primary Academy and Woodfield Primary School – and two schools for students with special educational needs and disabilities – Woodlands School and Brook Green Centre for Learning.

Year 4 activities in and for schools comprised:

- **11 Partner School Performance Projects**, leading to end-of-year performances.
- **1 end of year Our World Festival** where schools (and additional projects) performed their final Shows. The festival was delivered across three days in two venues: one day in a circus tent erected solely for the Festival, beside the Soapbox Children's Theatre in Devonport Park (Hub 1); two days at The Quad Theatre, at Marjon Arts Centre (Hub 2).

Year 4 of the WFC Project has been the first year that the intention for an end-of-year Festival has been realised, due to Covid-19 restrictions in previous years. The Festival brought together all performances created in Year 4 of the WFC Project.

The Delivery Partners, the schools they were paired with, and the names of their shows are listed in **Appendix I**.

Supporting Activities

In Year 4 of the WFC Project, the central delivery of 11 partner school performance projects and end-of-year Festival, was supported by wider WFC Project activities.

Three of these activities were maintained from last year:

- Continuing a young peoples' steering group for the With Flying Colours project, called the '**Co-Pilots**'.
- Continuing **2 Community Projects**, this year based in each geographical Hub of WFC, to develop co-created outputs or performances with local communities.
- CPD for Delivery Partners.

In addition, new strands of work were added this year:

- **3 Delivery Partner Legacy Projects**, delivered partly during Year 4 of the project. Engaging two new schools with the project - Millbay Academy, a secondary school in the Devonport and Stonehouse Hub, and Weston Mill Primary Academy, a primary school in the Whitleigh and Southway Hub.
- Funding for **11 School Legacy Projects**, which will be delivered after the end of the WFC Project.

Details of the School Legacy Projects are listed in **Appendix IV**.

Whilst the impacts of Covid-19 have reduced significantly this year when compared to previous years of the YPP programme, the project continued to experience some disruption. This was mainly in the form of Delivery Partners contracting Covid-19 and therefore not being able to deliver workshops within their partner school, resulting in either different Delivery Partners being brought in to support delivery, and occasionally workshops being cancelled. In addition, when some schools had cases of Strep-A among their student cohort in the Autumn and Spring term, sessions were cancelled by schools who quickly

implemented their previous Covid-19 policies of restricting outside access to the school. Perhaps more significantly, Delivery Partners also identified the impact that two years of disrupted classroom time has had on children and young people, in terms of confidence, social interaction, and learning abilities, which has also impacted the project.

Participation statistics for With Flying Colours in Year 4

As a result of the project this year, there were:

14 co-created performances
delivered across
3 performance venues and sites
engaging
360 children & young people
and
497 adults attending performances by children and young people.

These were created via
721 hours of sessions
delivering
6,496 engagements
to
340 unique participants.

See **Appendix II** for full list of Project Outputs.

Four films have been made that summarise the WFC Project, and can be viewed in compliment to this report via WFC's YouTube Channel: [With Flying Colours - YouTube](#).

The films are:

- Our World Festival 2023 Trailer
- Our World Festival Documentary
- Co-Pilots: Their World
- With Flying Colour Evaluation.

2. Evaluation Methodology

Background

The With Flying Colours [WFC] Evaluation Framework devised at the project start, including the national Young Peoples Performance [YPP] evaluation logic model drawn up by BOP Consulting, was in place and shared with all commissioned Delivery Partners, as well as with teachers from the partner schools, at the beginning of Year 4 of WFC. The Evaluation Framework can be found in **Appendix V**.

Mid-way through Year 3 of the WFC Project, there was a change in local evaluator, from Mary Schwarz to Lizzie Hilton. In Year 3, the Evaluation Framework devised by Mary at the beginning of the project, as well as the evaluation methodologies and tools derived from it, were maintained to the end of the project year to enable consistency across the project. In Year 4, many of the evaluation methodologies and tools have similarly been maintained, in particular the quantitative data capture that was set out by BOP Consulting. Where other evaluation tools have been required for new strands of project activity, these have been developed to intentionally reflect the existing set of evaluation methodologies and tools – for example, the same model of creating a bespoke evaluation plan and completing an end-of-year evaluation form was used for the new strand of activity ‘Delivery Partner Legacy Projects’.

In Year 4, the only significant change in evaluation methodology from previous years has been the introduction of a new methodology and set of tools to understand young people’s progression in the project from their own perspective, which replaces the ‘Star in the Making’ tool. This is following unanimous feedback from Delivery Partners that the ‘Star in the Making’ tool didn’t suit the needs of the students they worked with and was difficult or confusing to complete.

In the new methodology, four questions were asked at the beginning and end of the project to all students participating in WFC in Year 4, to enable comparative

baseline and summative analysis of young people’s participation in the arts, as well as their perspectives on the impact of the Project on them. Crucially, each Delivery Partner developed this central methodology into a bespoke tool, using physical as well as discursive activities to gather responses to the four questions in ways that were most accessible to the students they were working with, as well as reflective of their personal practice.

Evaluation by Delivery Partners of partner schools’ performance projects

Evaluation meetings and training

A WFC Project Launch Day held in-person with all Delivery Partners at the beginning of Year 4 of WFC, with a specific section of the meeting dedicated to evaluation. This session introduced a new model of evaluation for the Delivery Partners, which had been recommended at the end of Year 3 and was implemented for Year 4. In this model, Year 4 would focus on Delivery Partners ‘Learning through practice’, ‘Learning together’ and ‘Learning from others’. (see **Organisation** section for further details). The Launch Day evaluation session also covered in detail the methodologies and tools that would be used by Delivery Partners in Year 4, as well as training in these methods.

All information from the Launch Day as well as templates and training films, were subsequently shared with all Delivery Partners via Google Drive. This was in response to learning from last year, where Basecamp had been suggested but had proved unpopular and inconsistently used by Delivery Partners.

This year, to ensure that learning by Delivery Partners that was happening in their projects was purposefully reflected on and used both to direct their own project and to support other Delivery Partners, all Delivery Partners were introduced to an evaluation cycle, which framed the learning and sharing process

(Figure 1). This was formalised by Delivery Partners being brought together this year at three points to evaluate their work to date and reflect on how it would influence both their partner school performance project and their own professional development.

Bespoke Evaluation Plans

The WFC Launch Day was followed by each Delivery Partner developing their own Bespoke Evaluation Plan, followed by an online meeting with the Evaluator to provide extra support and guidance where needed.

Given that each Delivery Partner worked with a different group of students with very different needs and representing a range of different ages, coupled with the nature of co-creation where the content of the final performances is unknown at the outset of the project, the approach of each Delivery Partner developing a bespoke plan to outline how they would evaluate the Outcomes of the project for young people was essential.

In undertaking their Bespoke Evaluation Plan, each Delivery Partner generated their own rich data sets with the students participating in their project, including pictures and written documents. Delivery Partners then used these to assess the achievement of the Project Outcomes, communicated to the Evaluator via an end-of-year evaluation form. The full set of evaluation from Delivery Partners is available to Plymouth Cultural Education Partnership [PCEP].

Cross-project Evaluation

Delivery Partners were asked to undertake baseline and summative data gathering with the students they worked with, and this was delivered consistently across the 11 School Projects. The baseline and summative questions within this methodology were co-designed with the Delivery Partners, who fed back on the difficulty they had in using an evaluation tool designed for previous WFC project years called 'Star in the Making'.

The new baseline and summative questions intended to support participating students to think about their personal aims alongside the defined Project Outcomes and measures their 'distance travelled' during their participation in their Partner Schools' Project.

Each Delivery Partner decided the tools they would use to gather information for the baseline and summative questions. These included physical activities such as moving around the room in response to different questions, written reflection activities such as writing a letter to themselves before and after the project and drawing and creative activities. This approach saw far higher numbers of participation than 'Star in the Making', as well as producing evaluation data that is more easily analysed and comparable across the project.

Evaluation with schools

Evaluation was undertaken with the lead teacher from each partner school via the

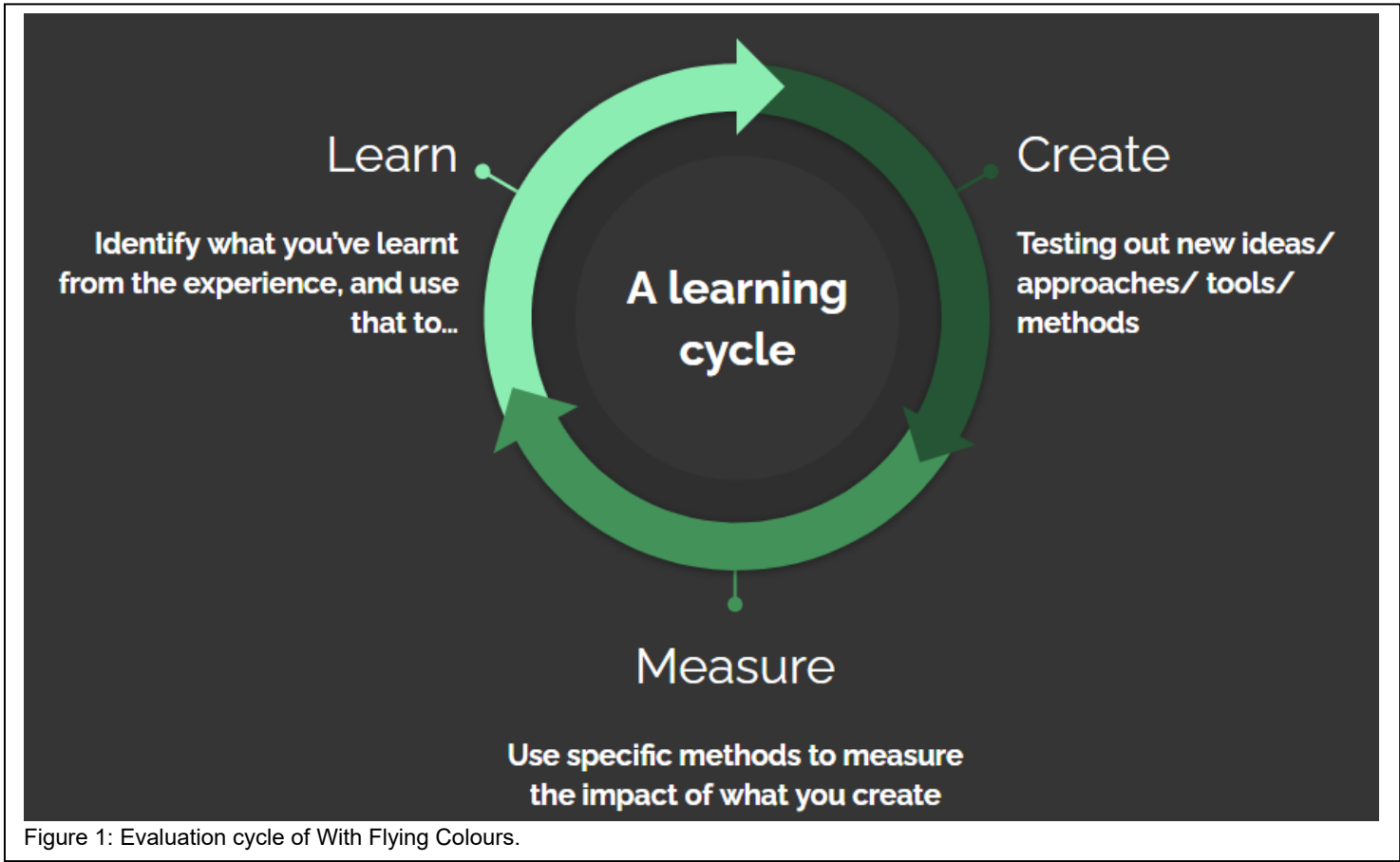


Figure 1: Evaluation cycle of With Flying Colours.

teachers completing an end-of-year evaluation form comprising rating scales of their schools' and students' engagement with cultural education, a quantitative survey, and qualitative questions.

This was alongside socio-demographic monitoring data, which the WFC Project Team requested and compiled directly from schools, as in previous years of the project.

Informal observations by the Evaluator of one workshop in each partner school also took place.

Additional Evaluation Methodologies

Additional engagement activities beyond the Partner Schools' Performance Projects that took place last year were also formalised into the WFC Project this year from the outset. These activities were:

- Co-Pilots – a young people steering group for WFC.
- Community Projects - delivered by Take A Part.

For both of these supporting activities, an end-of-year evaluation form was developed, which was completed by each activity's delivery team. These forms were based on and consistent with the forms used by the Delivery Partners for the Partner Schools Performance Projects, thereby generating comparable data against the other school projects and against the overall WFC Project Outcomes. For these supporting projects, socio-demographic data and participation figures were also captured.

In addition, in Year 4 of WFC three new Project activities were also planned or took place. These were:

- Delivery Partner Legacy Projects
- Schools Legacy Projects (funding agreed)
- The Our World Festival

For the Delivery Partner Legacy Projects, Bespoke Evaluation Plans were created by the Delivery Partners of the three projects, whose projects were

differentiated in terms of the ages, abilities, and interests of the students (where applicable) and schools they were working with, as well as in terms of the aims and content of the projects they delivered.

For the School Legacy Projects, the activity connected to each project sits outside of the WFC delivery timeline, meaning that the impact of these activities cannot be assessed as part of this evaluation report. It is recommended that PCEP devise a mechanism to evaluate and learn from these projects when they are delivered – themselves or by appointing an external evaluator – so that learning from this approach to arts funding for schools is not lost.

Year 4 of the WFC Project is the first year that an end-of year Festival has been possible, and this activity serves as a particularly poignant marker for the end of the WFC Project overall. The Our World Festival was evaluated on-the-day via two methodologies. First, all audience members were given a feedback postcard to complete at the end of each performance, capturing both quantitative and qualitative data against relevant Project Outcomes. Second, the Our World Festival was evaluated through a feedback board, where both student participants and the Our World Festival audience provided feedback against the central question 'Why does Plymouth need projects like these?'.

Evaluation with the Project Team, Management, and Partnership Groups

Evaluation with the WFC Project Team, the WFC Management Group and PCEP was undertaken in the same way as previous years of the WFC Project. The Project Team and Management Group summarised the project through a mixture of evaluation forms and semi-structured interviews. PCEP has undergone significant change in Year 4 of WFC, with the previous PCEP group of 27 Members being replaced by a PCEP Steering Group of up to nine posts (see 'Organisation' section for further details). Two individuals on the

Steering Group have no previous connection to PCEP or to the WFC Project. The survey used for PCEP Members in previous years could therefore not be used this year. Instead, it is advised that the survey used for PCEP Members in previous years of WFC is used in the future as a starting point for PCEP to define how it will evaluate its impact going forward.

Evaluation Methodologies Summary

This report therefore draws from the following evaluation:

PCEP:

- Feedback from the WFC Project Team.
- Feedback from the WFC Management Team.
- Feedback from the PCEP Forum Coordinator.

Delivery Partners:

- Survey Monkey companies/artists questionnaire (100% completion)
- End of Year Evaluation Form (100% completion)
- Termly in-person evaluation sessions.

Teachers:

- Survey Monkey schools questionnaire (10 out of 11 schools - 90% completion)
- End of Year Evaluation Form (completion rate as above)
- Informal conversation during observed workshops.

Our World Festival

- Performance feedback postcards (completed by 408 people)
- Feedback board

WFC Project Team:

- End-of-year semi-structured interviews
- Attendance at WFC Management Group meetings

WFC Management Team:

- End-of-year semi-structured interviews
- Attendance at WFC Management Group meetings

Additional activities end-of-year evaluation forms:

- Co-Pilots
- Community Projects
- Delivery Partner Legacy Projects

Informal contact between the Evaluator and the project was also maintained by:

- Review of project documentation
- Attendance at PCEP and Management Group meetings
- Bi-monthly meetings with the WFC Project Team.

This **Year 4 Evaluation Report** is based on the format used for the reports for all previous years, to enable comparison between years if required.

Summary of terms

This report endeavours to be consistent in terminology. Terms that will be used are outlined here for clarity:

Programme – is used to describe the wider YPP programme.

Project/ WFC Project – is used to describe WFC.

Partner school – one of the 11 schools involved.

Performance project – the overall project delivered in each partner school, including the final performances.

Show / Performance – used to describe the final performance co-created by schools and Delivery Partners.

Delivery Partner/s – used throughout to describe the commissioned group or individual, working with each partner school.

Workshop – individual session within the commissions in schools.

Activity – additional strands of work delivered as part of the Our World – used collectively to describe the three days of performances delivered at two

venues at the end of the WFC project in Year 4.

Hub – used to describe the two areas in Plymouth that WFC was delivered in – Devonport & Stonehouse and Whitleigh & Southway.



Outcomes and Organisation





3. Outcomes

Outcomes

Evaluation with schools and Delivery Partners demonstrates the high level of success of With Flying Colours [WFC] in meeting the Project Outcomes for the participating children and young people in Plymouth this year. Each of the Delivery Partners' end-of-year evaluation reports of their on-the-ground delivery of partner school performance projects showcases specific impact on the students they worked with. Moreover, teachers involved in the project identified these impacts too. A snapshot of the combined impact this year of the WFC Project on students is presented in this section. Evidence is also presented towards how WFC has supported the wider community via Community Projects, as well as how cross-sector partnership working has developed this year within the WFC Project.

Schools' summary scales of 'distanced travelled'

At the end of their projects this year, teachers from the partner schools reflected on their overall experience of cultural education and working with cultural organisations before and after their Year 4 project.

Teachers were asked to rate their schools' cultural engagement before their project in Year 4 started across four areas: 'quality of cultural education', how actively they were 'collaborating with other cultural organisations', their 'confidence in teaching performing arts' and 'students' engagement levels in the performing arts'. The Bar Chart in Figure 2 shows the Mean (average) of teachers' responses to these questions. On average, teachers rated their schools engagement in these areas before the project in the top half of the scale, between 51-66 out of 100, a slight increase on Year 3 of the project.

Whilst the minimum/maximum range of responses was narrow across most of the questions, this was not the case for

Question 4, where one teacher rated '10' and another rated '90' for how engaged their students were in the performing arts before the project started. The high response of '90' in one school was the result of previous years of engagement with the WFC Project.

Some examples of qualifying comments by teachers show the discrepancy between different schools' engagement in cultural education at the start of this year's project, as well as demonstrating that previous years' WFC Projects are having an impact on overall engagement with the performing arts in participating schools.

1. Quality of cultural education:

'We have extensive links with a wide array of cultural providers. All learners have access to cultural experiences both within and outside of school'.

'Due to the nature of the curriculum and funding, the quality of cultural education was lower.' (Teachers)

2. Collaboration with other cultural organisations:

'Over the years we have worked hard to build and maintain relationships'.

'Trips and events are organised for students'. (Teachers)

3. Confidence in teaching performing arts:

'I'm a drama teacher-trained'.

'I never mind putting myself out there...but I am a trained history teacher. Naturally, observing the practice of specialists has helped to develop my skills and toolkit'.

'Teachers knowledge can be a barrier'. (Teachers)

4. Children and young people's engagement in the performing arts:

'Although we provide opportunities, some were reluctant to engage'.

'Students are not always easy to engage'. (Teachers)

'The majority of the children thrived in this environment. It opened their eyes to creative performance' (Teacher).

To create direct comparison to the final questions, teachers were also asked how they would rate their students' engagement levels in the performing arts *after* taking part in the WFC Project in Year 4. The Bar Chart in Figure 3 shows a marked increase in teachers' assessment of student engagement levels in the performing arts as a result of the project, from a Mean (average) of 51/100 to 84/100. This is similar to the change described by teachers in Year 3 of the WFC Project, and suggests that working with a new cohort of children each year delivers reliable change in students' engagement with the performing arts within their school setting.

Qualifying remarks by teachers reinforced the assessment that the project would deliver a similar increase in engagements levels for all students who have the chance to experience it: *'Those involved in the project loved it and there are plenty of younger children in the school who would feel likewise, should the opportunity arise again'.* (Teacher)

3.1 More children, families and schools from deprived and lower-engaged areas are experiencing and appreciating quality performances

Visits to professional performances and performance venues

This Project Outcome was achieved through visits to professional performances or performance venues organised by the Delivery Partners as part of their work with their partner school. Visits to professional performances or performance venues were undertaken in nine of the projects, and included 365 students, an increase of overall student visits (which was 240 in Year 3 of the project). For some projects, students were able to visit more than one professional performance during the year, at more than one performance venue. In two of the schools, although only one class was involved in the WFC project, the visit to a professional performance was extended

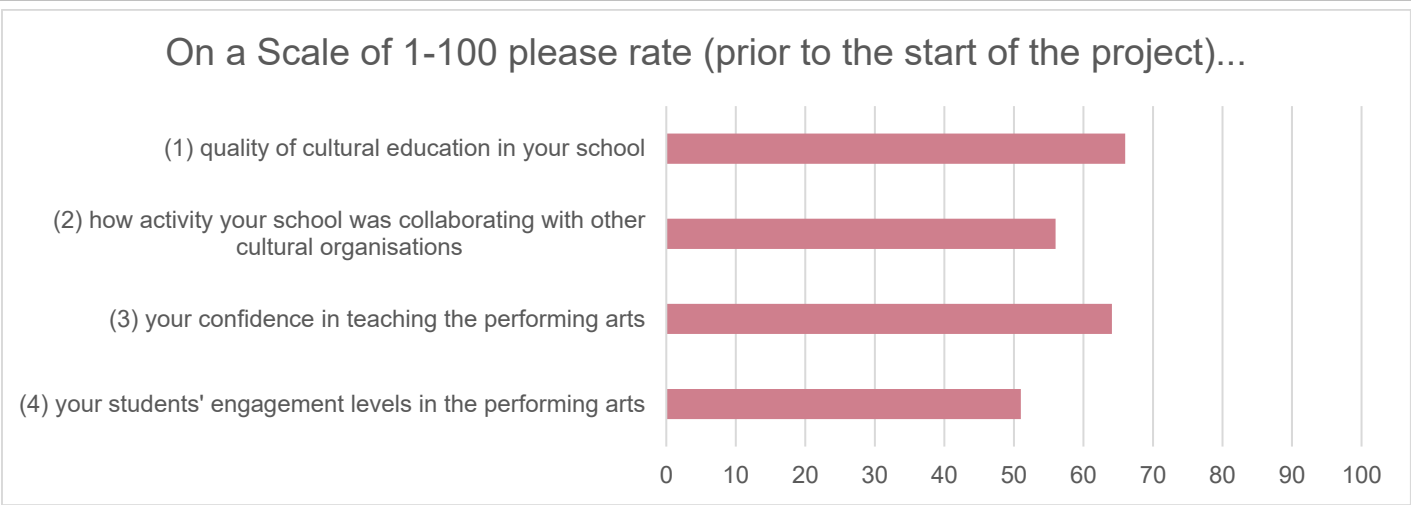


Figure 2: Mean (average) responses by teachers to the question 'on a scale of 1-100 please rate...' questions 1-4.

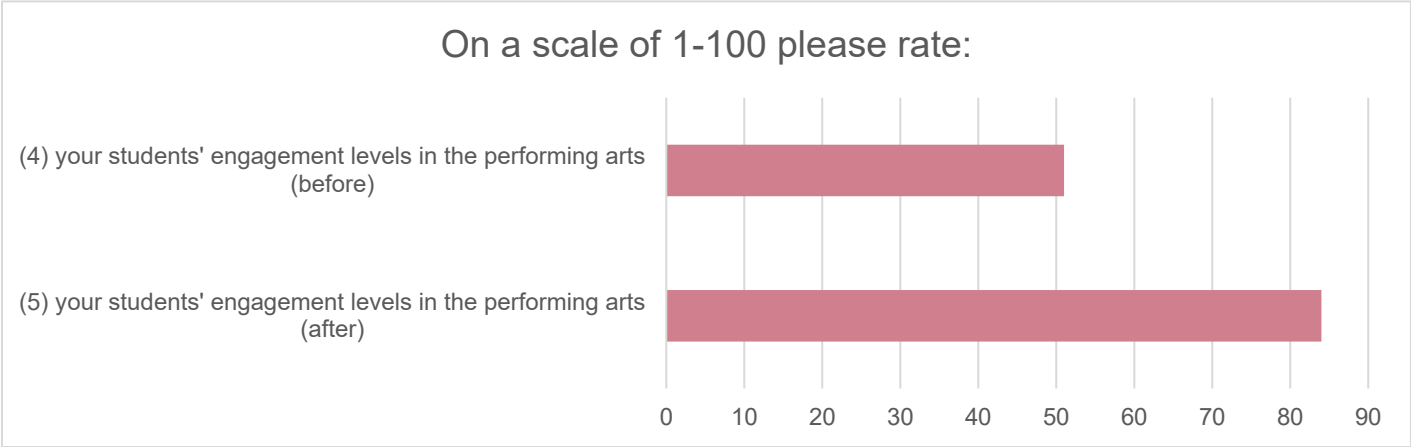


Figure 3: Mean (average) responses by teachers to the question 'on a scale of 1-100 please rate...' questions 4-5.

to the second class within the same year group, demonstrating both teachers' and Delivery Partners' desire to extend the opportunities enabled by WFC to as many students as possible.

Teachers reported that for the majority of students this was the only experience of visiting the theatre that many of their students have had:

*'A lot of my class had not watched a performance in a theatre before so this was a really memorable experience'.
'For some children the first time in a theatre – great new experience for them'.
'Some children had never experience performing arts and came away*

enthused and eager to continue to experience arts'. (Teachers)

This was reflected by Delivery Partners, many of whom identified that early on in the project they needed to unpack with students what a theatre was, and how it was different to a cinema or TV, as many students had no experience or exposure to the concept of a theatre.

Beyond the awe and wonder of students' very first visit to the theatre, visits to performances and performance venues were most effective where they were used by Delivery Partners to specifically support development of the students' own performances. Many framed the

visit as an opportunity to gather 'reference material', and new ideas for their own performances, as well as to support students' understanding of the skills they would need to put on their own performance:

*'We asked the students why we had visited the performance and they said "To learn to collaborate a bit more".
'Lots of the ideas they liked from the show were then woven into the form and style of the students own production'. (Delivery Partners)*

Teachers agreed:
'As the group were lucky enough to visit performance venues they gained an understanding of what it meant to be a

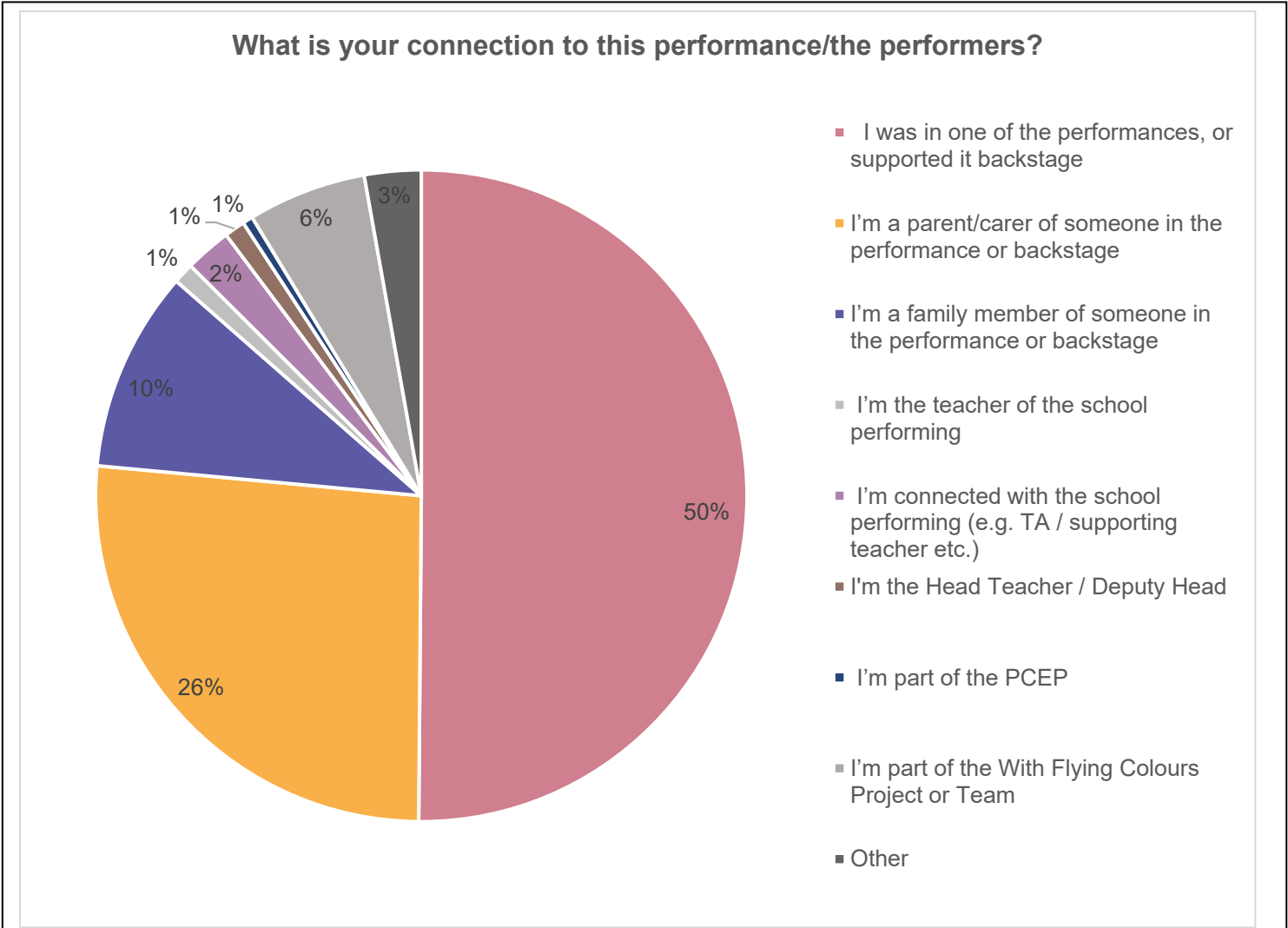


Figure 4: Our World Festival audience feedback on connection to the performances.

performer. This was the first time many of the group had visited The Soapbox and Theatre Royal'. (Teacher)

In one partner school performance project, the teacher and Delivery Partner collaboratively used their tech rehearsal for the Our World Festival as an additional learning opportunity for their students:

'We had feedback from the production team on our tech rehearsal. They said, "you can see how much everyone is enjoying themselves today, I have never seen such a happy and chilled out tech rehearsal. Tech runs are usually high stress but all I can hear from your group is laughter". ... There is a real sense of pride and joy in the students around their work, and the support staff and class teacher have all been really encouraging of the group in making their final performance as professional as possible' (Delivery Partner)

The Our World Festival

This Project Outcome was also achieved in the production of the Our World Festival, which brought together students, Co-Pilots and participants in

WFC Community Projects (see later in this section for further details) to perform their co-created work on a professional stage.

A total of 14 Shows were performed at two venues, one in each WFC Hub with a total audience of 857. The locations of each venue were:

- Devonport Hub: Soapbox Children's Theatre
- Whitleigh Hub: The Quad Theatre, Marjon Arts Centre.

Feedback data was gathered from 408 audience members across the Our World Festival, via audiences completing a feedback postcard.

Responses to the feedback postcard (see Figure 4) showed that the largest section of the audience was other students or community members who had performed their own Show (44%), with parents/carers and family members the next largest (41%), and the remainder of the audience being connected to the schools, the WFC Project Team, and 1% were members of the PCEP.

For the majority of the audience, the Our World Festival represented their first experience of visiting a performance and performance venue. For 68% of respondents, the Festival gave them their first chance to visit the performance venue – either Soapbox Children's Theatre or Marjon Arts Centre (Figure 5), and for 43% of respondent it was their first experience of seeing theatre by children (11% of respondents 'didn't know') (Figure 6).

Where the audience had seen theatre by children before, this was often as part of the WFC Project – for example parents watching their other children in previous years on WFC, or through being part of the Co-Pilots. Similarly, visits to performance venues were often connected to the WFC Project – for example some students had been taken to Marjon Arts Centre to see a show as part of their partner school performance project.

The Festival audience demonstrated high levels of enjoyment of Shows that they saw, responding that on a scale of 1-5 (with 5 being greatest) 89% of

Have you ever been to this performance venue before?

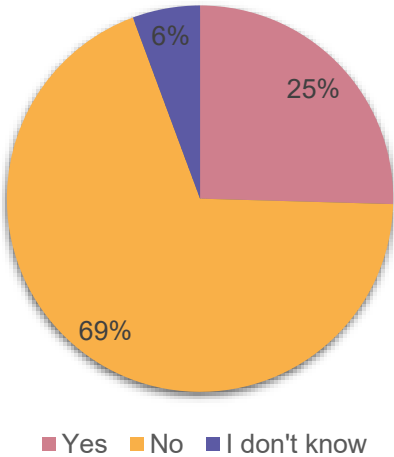


Figure 5: Pie Chart of Our World Festival audience feedback to the question 'Have you ever been to this performance venue before?'.

Before today, had you ever seen theatre by children?

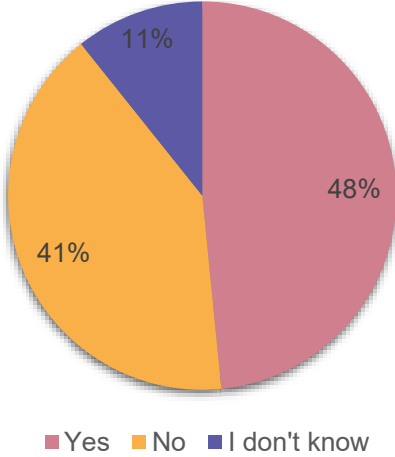


Figure 6: Pie Chart of Our World Festival audience feedback to the question 'Have you ever seen theatre by children before?'.

audiences rated their enjoyment at '4' or '5' (Figure 7).

Feedback from the audience (family members, teachers and other young people) demonstrates the impact of experiencing performances in the Festival setting:

'Getting everyone's abilities shared in the community is essential for building shared understanding and respect'.

'I think it is very important for children to recognise the impact they can have on their local area and other people, and performances like today's help them to understand this'.

'It's important to hear young voices and hear what concerns them'.

'My first time ever seeing this type of thing'.

'We loved it!'.

'I'm so proud!'.
(Our World Festival feedback postcard, and audience responses to Our World Festival evaluation questions).

Access to performance-making experiences

Young people participating in WFC were asked via baseline and summative questions at the beginning and end of the project about whether they

participated in arts activities outside their classroom. This was intended to understand the context of arts participation by young people from deprived and lower-engaged areas, beyond the WFC project.

Students' responses to the question 'Do you take part in any organised arts activity outside the classroom' showed that 43% of students responded 'Yes' at the beginning of the project, and 42% at the end.

Where qualitative responses were gathered against this question, they showed that most arts activities that young people participated in were either provided by schools (for example school choirs, school craft clubs etc.), or were at-home arts activities such as painting or reading. Some students also responded that they participated in Co-Pilots – a group that was established as part of the wider WFC Project.

This qualitative information, combined with the fall in reported participation in arts activities by the students who took part in WFC this year, is a reminder that a project like WFC alone cannot make systemic change to the surrounding context of opportunities available to young people from deprived and lower-engaged areas, beyond those that are funded by the WFC Project. Additional funding for a wider context of

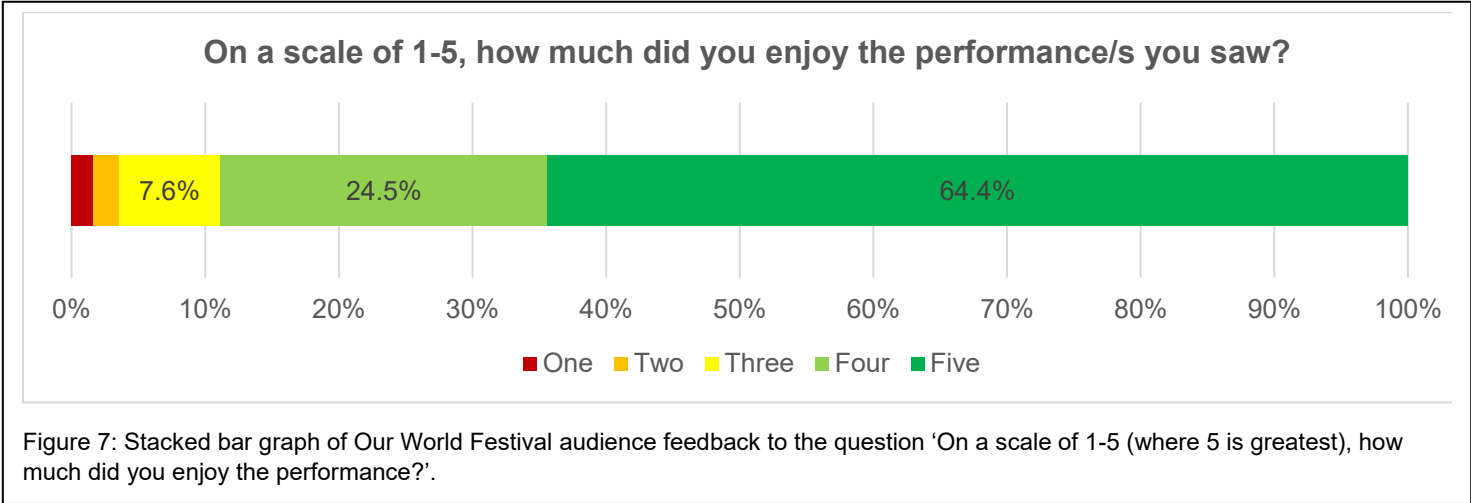
opportunities would need to be initiated by other companies, organisations, or the city council to enable this wider change.

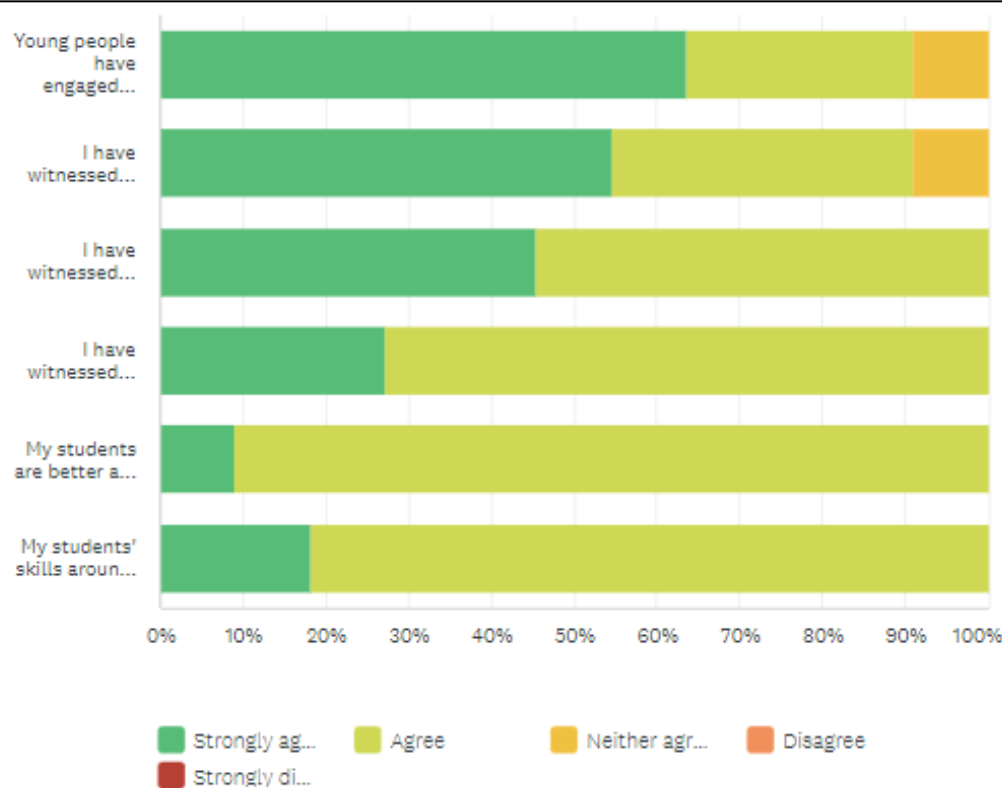
3.2. Young people develop self-expression, agency and self-efficacy through artistic development and performance

Teachers quantitative responses
Teacher responses to the end of year evaluation questionnaire (see the data visualisation in Figure 8) show that as a result of WFC this year:

- 45% 'strongly agree' and 55% agree they witnessed **increased confidence** from the young people
- 27% 'strongly agree' and 73% 'agree' they have witnessed **increased creativity** from the young people
- 9% 'strongly agree' and 91% 'agree' their pupils are **better able to express themselves or make informed decisions**.

Across each question, 100% of teachers either 'strongly agreed' or 'agreed' with each statement, which is an exceptionally positive quantitative account of the difference the project is making to participating students and shows an improvement on Year 3.





	STRONGLY AGREE	AGREE	NEITHER AGREE NOR DISAGREE	DISAGREE	STRONGLY DISAGREE	TOTAL
▼ Young people have engaged in the performing arts who would not have engaged otherwise.	63.64% 7	27.27% 3	9.09% 1	0.00% 0	0.00% 0	11
▼ I have witnessed higher levels of engagement in the performing arts from young people.	54.55% 6	36.36% 4	9.09% 1	0.00% 0	0.00% 0	11
▼ I have witnessed increased confidence from the young people I work with as a result of them taking part.	45.45% 5	54.55% 6	0.00% 0	0.00% 0	0.00% 0	11
▼ I have witnessed increased creativity from the young people I work with as a result of them taking part.	27.27% 3	72.73% 8	0.00% 0	0.00% 0	0.00% 0	11
▼ My students are better able to express themselves or make informed decisions as a result of the programme.	9.09% 1	90.91% 10	0.00% 0	0.00% 0	0.00% 0	11
▼ My students' skills around teamwork and communication have improved.	18.18% 2	81.82% 9	0.00% 0	0.00% 0	0.00% 0	11

Figure 8: Teachers responses to the survey question 'How much do you agree or disagree with the following? As a result of this project...'

Teacher qualitative responses

Teachers qualified these responses via qualitative observations of how their students developed self-expression, agency and self-efficacy during the project this year.

Many teachers cited co-creation as being significant in developing these skills:

'That children were given the chance to change the actions used in the performances'.

'Allowing children to almost lead the session, giving them a more powerful voice in their learning'.
(Teachers)

Teachers also commented that these skills were developed by all students, as a result of Delivery Partners purposefully making the activities and performance accessible to all, especially those students with SEN within mainstream settings:

'My SEN children have been really engaged'.

'All children have had the opportunity to be creative'.

'My SEND child who didn't want to perform was still given a role'.
(Teachers)

Teachers were also impressed by the levels of self-expression and confidence exhibited by their students, that they hadn't seen elsewhere in the students' school journey:

'Students were more focussed during sessions than in other classes'.

'Students have developed their confidence and ability to push themselves out of their comfort zone'.

'Confidence levels in children that have struggled to talk in larger groups'.

'Amazing to see what the children could achieve given the time, patience and access to different professionals and props'.
(Teachers)

Teachers also described the lasting impact of the experience on their students:

'The majority of the children thrived in this environment. It opened their eyes to creative performance' (Teacher).

Delivery Partners quantitative responses

Delivery Partners also reported improvements in these areas, shown in the data visualisation in Figure 9, which include:

- 100% 'strongly agree' that young people have improved their **creative self-expression** through artistic development and performance
- 100% 'strongly agree' young people have improved their **confidence and self-efficacy**

Both of these measures are increases on the same questions in previous years of the WFC Project.

Delivery Partners' qualitative responses

The development of self-expression, agency and self-efficacy by the students participating in WFC was demonstrated across all partner school performance projects, with many consistent themes emerging across many of the projects.

Co-creation stood out as fundamental to enabling young people to develop self-expression, agency and self-efficacy. Students who had seen previous performances from the WFC Project, entered Year 4 already confident that they would have agency to influence the performance that would be created:

'Session 1: Immediate recognition of [our] past work and they already have ideas for their performance'.
(Delivery Partner)

Co-creation was used to select specific performance types that would make the most of the skills and abilities of the students, enabling their creative voice. This was demonstrated by the

performance co-created with students from a school for those with special educational needs and disabilities (SEND), and those with profound and multiple learning difficulties (PMLD):

'There was always a focus on exploring the senses when creating the piece, the co-collaboration considered all the senses which catered to students whose sensory needs are incredibly important'.
(Delivery Partner)

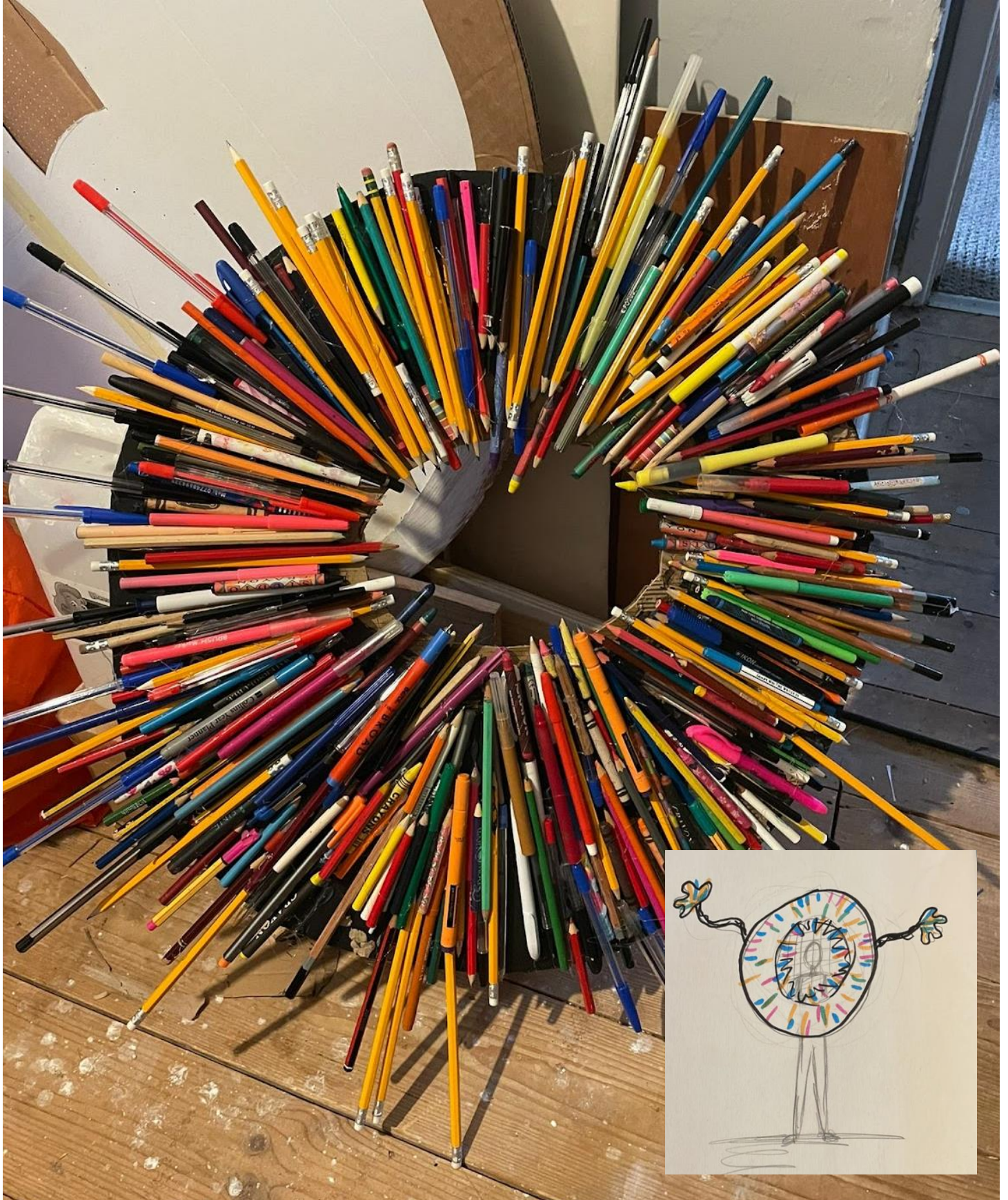
Co-creation was also used as an effective behaviour management tool within some schools, *'as, by listening to and adapting with the young people, we kept them engaged and empowered'.*
(Delivery Partner)

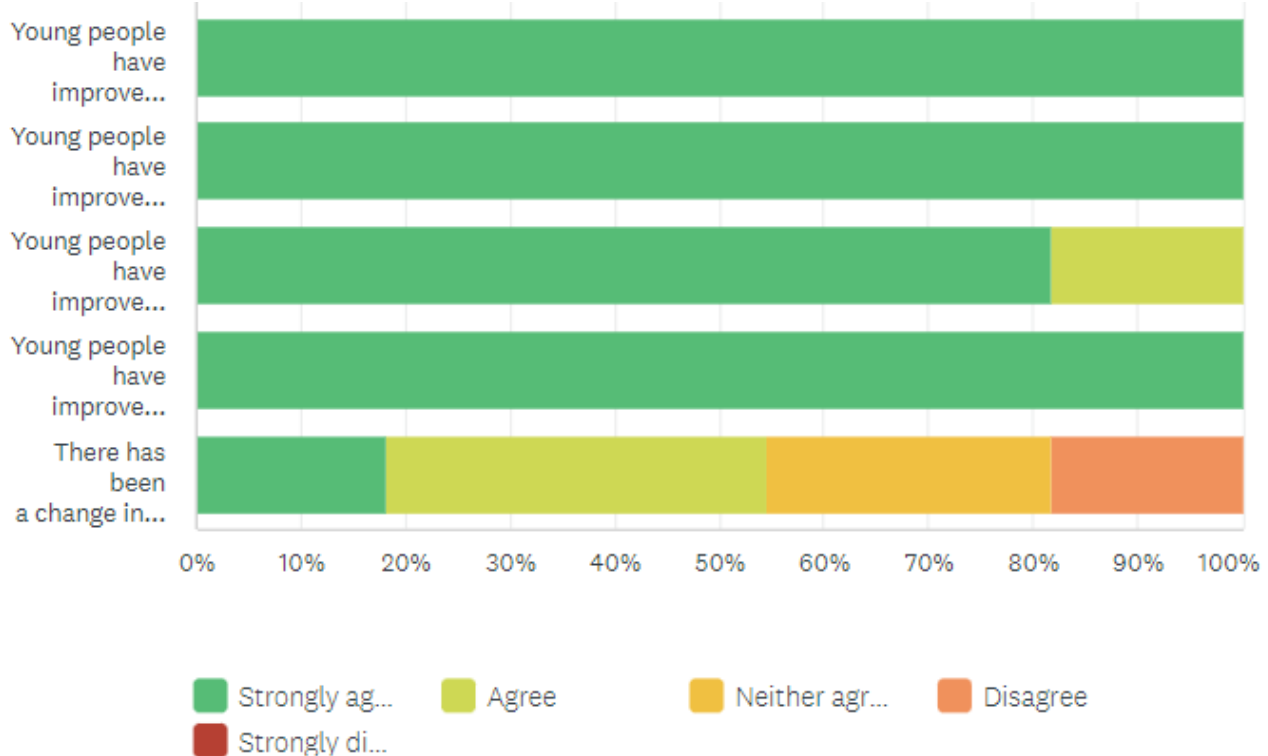
Self-expression was particularly supported across all partner school performance projects through Delivery Partners developing specific techniques that enabled students to develop and articulate their ideas. This ranged from giving students the chance to anonymously express their ideas for performance topics that they were interested in, to collaborative voting on different ideas, to demonstrating to students how their ideas expressed in drawings or mind-mapping were being carried through to the final performance.

This can be seen, for example, in the props and costumes of different characters in one of the performances, which were made collaboratively by students and a set designer, (see images on next page).

'[after designing them] the young people were able to make them too so had total agency over bringing their designs to life but still had the guidance of facilitators'.
(Delivery Partner)

One teacher recognised the effectiveness with which self-expression was being achieved by the project, because as a result they did not need to cover 'Oracy' within their own teaching time – a new curriculum area which is being focused on by many Plymouth





	STRONGLY AGREE	AGREE	NEITHER AGREE NOR DISAGREE	DISAGREE	STRONGLY DISAGREE	TOTAL
Young people have improved their creative self-expression through artistic development and performance.	100.00% 11	0.00% 0	0.00% 0	0.00% 0	0.00% 0	11
Young people have improved their confidence and self-efficacy through artistic development and performance.	100.00% 11	0.00% 0	0.00% 0	0.00% 0	0.00% 0	11
Young people have improved their transferable skills (i.e. skills that can be applied in workplace in general).	81.82% 9	18.18% 2	0.00% 0	0.00% 0	0.00% 0	11
Young people have improved their performance and performance making skills.	100.00% 11	0.00% 0	0.00% 0	0.00% 0	0.00% 0	11
There has been a change in public perception about the value of performance.	18.18% 2	36.36% 4	27.27% 3	18.18% 2	0.00% 0	11

Figure 9: Delivery Partners' responses to the survey question 'How much do you agree or disagree with the following? As a result of this project...'

schools.

'Early on in this year of delivery, the teachers, having observed our sessions with their groups, let us know that they had been able to claw back precious time into their schedules, as there was no need for them to continue to teach dedicated oracy lessons to the young people, due to our work exploring all of the same skills in a more applied way'. (Delivery Partner)

The achievement of this Project Outcome was particularly successful because of the tailored approach taken by each Delivery Partner, where all activities were devised, delivered or adapted to meet students' needs: *'[Two students] both struggled with writing. [One] had delayed speech and therefore, struggled to be heard coherently, [and another] wasn't able to concentrate for long periods of time. As a team, we made sure that all exercises regarding the play could be responded to via writing or/and drawing and that we would write on behalf of any children who felt like they couldn't express their thoughts or get them down on paper'. (Delivery Partner)*

The development of young peoples' agency also continued beyond their involvement in WFC. Many students were so interested in their WFC projects that they continued to work on their ideas outside of the project time, which was celebrated by the Delivery Partners, thereby having further impact: *'Two of the students in the group enjoy creating characters and their back stories in their spare time [which] has not only instilled them with confidence but it has made them aware of what their ideas could be a part of'. (Delivery Partner)*

In working towards a goal of their final performance, Delivery Partners also supported the students to understand that the road to self-efficacy isn't linear or easy. Supportive environments were

created to enable students to understand the challenges in achieving an end goal:

'Throughout the project we employed the use of micro-intervention teaching. Where we would work to challenge the young people's perceptions of their abilities... we would encourage them to practise the sentence "that's okay, it doesn't matter" and remind them that people make mistakes all the time. Thus, reinforcing their capacity to believe in themselves and the possibilities for what they are able to achieve'. (Delivery Partner)

Young people's responses

This year, students' "distance travelled" in the project was measured more consistently across all partner schools, through the introduction of a new evaluation methodology that replaced the problematic 'Star in the Making'

methodology from the previous three years.

The new method collected feedback from 229 students at the beginning and end of each partner school performance project this year.

The evaluation methodology was designed so that a consistent survey could be used across all schools, with data gathered for the survey using a variety of creative tools, developed by each Delivery Partner and bespoke to their school and students' needs, as well as being reflective of their own creative practice. Delivery Partners used a range of discursive, physical movement and drawing tools to capture the required data, such as written and drawn 'learning journeys' (see example in Figure 10).

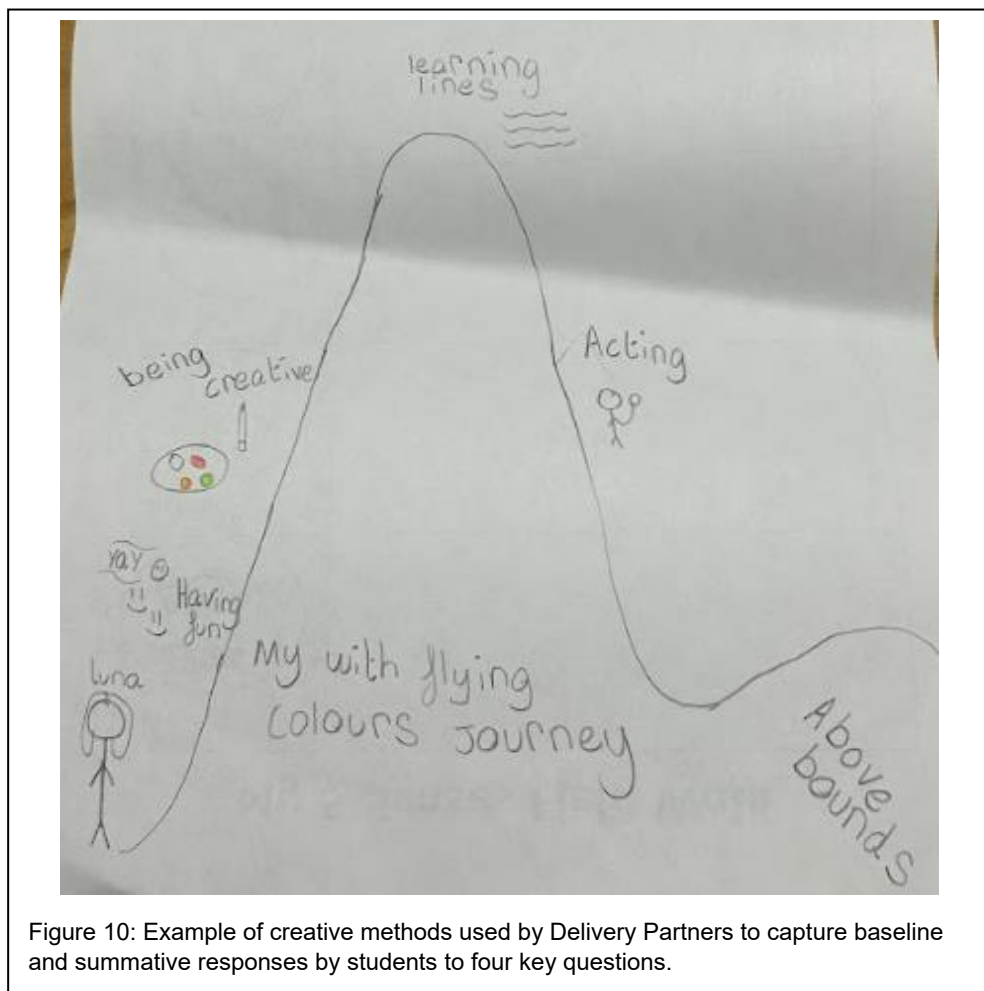


Figure 10: Example of creative methods used by Delivery Partners to capture baseline and summative responses by students to four key questions.

To understand students' own perception of their development of self-expression, agency and self-efficacy students' were asked to describe what they would 'most like to achieve' at the beginning of the project, and what they had 'learnt or achieved' at the end of the project. The comparative word clouds in Figure 11 show the weighted popularity of words that students used in their responses, with larger words indicating greater frequency of use.

The comparative word clouds show that whilst there was a strong favouring by students at the start of the project of wanting to gain 'confidence' and to 'act', by the end of the project this had become far more nuanced, with greater parity with other outcomes – notably 'performing' and 'show', alongside specific skills that they had learnt, for example 'puppets' and 'lines'. The continued popularity of 'confident' and 'confidence' shows that many students achieved this outcome that they had set out at the beginning of the project.

Some students gave more detailed feedback, about the personal-social impact of the project – demonstrating the skills and experiences they had gained that underpin self-expression, agency and self-efficacy:

'I learnt to never give up and keep going'.
'How to cope with anxiety'.
'Facing my fears'.
(Students)

Co-Pilots

This Project Outcome was also achieved through delivery of the Co-Pilots supporting project. The Co-Pilots group was set up as a steering group for the WFC Project in Year 3 comprised of students from across the partner school performance projects. The group presented a unique proposition within WFC, whereby student representatives from all partner schools were brought together into a single group, representing both primary and

Beginning of Project: "What would you like to learn or achieve in this project?"



End of Project: "What have you learnt or achieved in this project?"

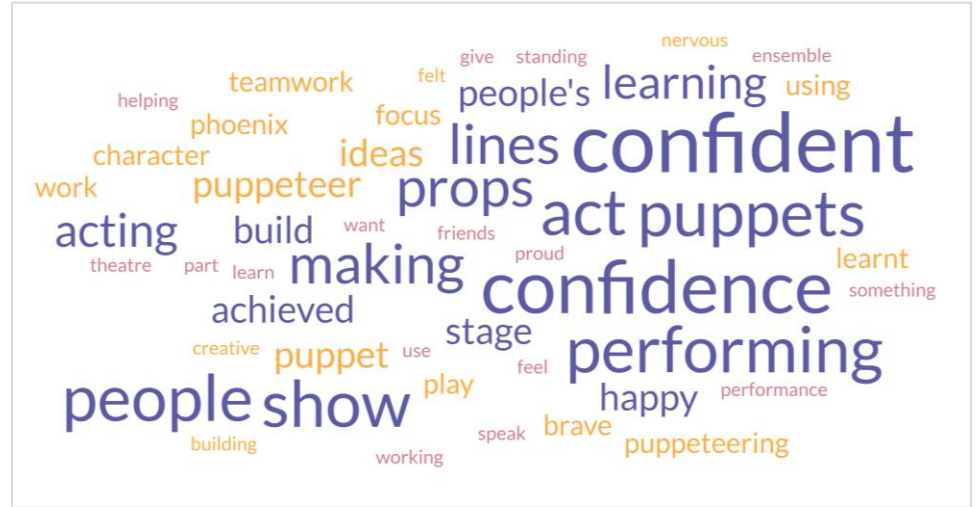


Figure 11: Comparative word clouds of students' perceptions of achievement in WFC.

secondary schools, meeting fortnightly. The structure of the year followed an "Expose, Publicise, Create" format, where students focussed on a different area each term.

The Co-Pilots group empowered students to have a direct influence on the WFC Project. This was both directly - through their impact on the marketing of the Our World Festival and their participation as a performance group in the final Festival including co-creating the 'Our World song' - and indirectly, through their opinions and ideas being fed back to the central WFC Project

Team. This amplification of young people's voices to the WFC Project Team was enhanced by a member of the WFC Project Team being part of the facilitation team of the Co-Pilots. The WFC Project Team also reported that the Our World Festival was steered by the opinions of young people developed during the previous year of Co-Pilots.

Teachers reflected on the impact in relation to this Project Outcome that being in Co-Pilots had on the students who were involved:

'I have witnessed first-hand children grow as speakers, performers and

reflectors and it would be a welcome opportunity to see that continue’.
(Teacher)

3.3 Young people improve their transferable, performance and performance making skills

Teacher quantitative responses

Teacher responses to the evaluation survey (see Figure 8) show that, as a result of WFC:

- 82% of teachers ‘agree’ and 18% ‘strongly agree’ their pupils’ skills around **teamwork and communication** have improved.

With 100% of teachers either ‘strongly agreeing’ or ‘agreeing’ that their students have developed teamwork and communication skills, this evidences the project outcome being met well.

Teacher qualitative responses

In qualifying their opinion, some teachers pointed to specific performance skills that their students had developed or been exposed to as being impactful:

‘The ability for students to work as an ensemble’.

‘They have also improved their knowledge of the range of performing arts, within the local community, that they hopefully continue to access’.
(Teachers)

Teachers also commented on the impact of engaging in the start-to-finish process of performance making:

‘The overall experience of theatre and how it is made has been eye-opening for the children’ (Teacher).

Others described that being in the final performance had a variety of impacts, with many references to students’ confidence growing as a result of performing and participating in the Our World Festival:

‘Great performance, lasting impact’.

‘It pushed those students who are taking GCSE Drama’.

‘I really enjoyed watching the performance and the buzz of the students when they finished was amazing’.

‘I was so proud of them – it looked amazing on stage they gained in confidence with shy children in main roles’.

‘Amazing. A once in a lifetime experience’

‘Some quieter children have shown a real confidence in performing’.

‘Confidence has grown in all children’.

‘They took responsibility and care in planning and performing. A great experience’.
(Teachers)

Many teachers also described how their own exposure to using performance making with their students would have a lasting impact on their teaching practice, both in their arts teaching and in other areas of curriculum learning:

‘Ways to use and create props’.

‘Different ways to include all children’.

‘Using games/drama to improve oracy skills’
(Teachers)

Delivery Partners’ quantitative responses

Delivery Partners reported improvements in these areas (see Figure 9), as below:

- 82% ‘strongly agree’ and 18% ‘agree’ young people have improved their **transferable skills** (i.e. skills that can be applied in the workplace in general)
- 100% ‘strongly agree’ young people have improved their **performance and performance making skills**

Both of these measures show increases on the same questions in previous years of the WFC project.

Delivery Partners’ qualitative responses

Delivery Partners brought a variety of professional expertise to their partner school performance projects, enabling students to experience a wide variety of performance and performance making skills. These included theatre making, solo movement, physical theatre, sound-scaping, movement, music, puppetry, stage management and others. As one Delivery Partner expressed:

‘As such, each individual student has been provided with a wide variety of opportunities to express themselves’.
(Delivery Partner)

In addition, Delivery Partners identified where students could be given specific roles within the performance making journey and the final performance, which capitalised on students skills and interests.

‘Those who didn’t want to perform to take substantial backstage and create roles so they still felt like valued members of the team without having to perform’. (Delivery Partner)

By empowering them in this way, students’ were enabled to become successful performance makers:

‘From day one the children were interested in performance making, however they did not understand fully what we meant. They visited the theatre and we discovered only three of them from two classes (60 students) had been to the theatre. We realised that it was a whole new language for them. By the end of the process they were efficient in understanding performance, where stage right & stage left were etc’.
(Delivery Partner)

Moreover, co-creating performances that played to the strengths of teachers as well as students had an additional positive impact. Some performances included either the class teacher or the Delivery Partners into the performance, whilst others harnessed the interests or abilities of students. This was

occasionally practical too, for example one secondary school project created a modular performance, to accommodate student absence from a number of sessions.

'Due to our modular approach, each couple of weeks they were able to use the skills they built to make something in the final creative task which eventually was knitted into the final outcome'. (Delivery Partner)

Beyond the specific performance and performance making skills, the journey of creating a performance over a full year also enabled students to develop specific transferable skills in teamwork, collaboration and critical thinking.

High levels of teamwork skills were particularly developed by students who worked collaboratively onstage, for example by operating large puppets as a team (see picture on next page) or by performing in ensemble or flocking movement or speech. These skills were often developed and honed via games that were played throughout the year: *'By the end of the year the group could confidently pass a ball without speaking and Teachers noted how impressed they were by the class's focus ... This game is traditionally used in theatre to build strong ensembles, and was introduced as a team-work exercise'. (Delivery Partner)*

Some students needed specific additional help to collaborate with others, and this support has had a legacy impact. For example, for one student their ability to work with others has improved significantly as a result of participating in WFC, which has been observed as subsequently impacting their attitude at a work experience placement with Theatre Royal Plymouth: *'Over the course of the year, [the student] went from saying "no it has to be like this!", "you're doing it wrong!", to being able to sit back and give others a chance to speak and do things in their way... [one of our team] went to an event*

at TRP and which the student also attended whilst on their work experience... and observed them put their hand up and wait to be chosen, which had been a challenge in earlier sessions'. (Delivery Partner)

Critical thinking was also integrated across the projects, which many Delivery Partners identified as being a skill that many students struggled with: *'We reinforced that it is okay to express that they do not like something and wish for it to be changed. Thus, the self-expressive skills taught were transferable between performance and everyday life' (Delivery Partner).*

Perhaps the most notable outcome for students in this area was their increase in self-confidence. Examples abound from across the partner school performance projects, with moving examples of the ways in which the increase in students' confidence impacted their lives beyond the WFC Project:

'J had a stutter and struggled to get through sentences. He said at the start of the project that he wanted to 'talk more' and if he had to choose a job in theatre it would be an 'actor'... J ended up being a penguin in the scene he designed which was the longest scene in the play... He spoke clearly and confidently in the show and remembered all his lines. He achieved his own goal'. (Delivery Partner)

'This year an incredibly underconfident young person astonished us (including his teacher) when he freestyle rapped including lyrics 'this is what heartbreak feels like' showing huge emotional expression which wasn't something we'd seen from him before'. (Delivery Partner).

'The class teacher said, "I didn't know he spoke that much!", as the project went on the increased level of confidence and contribution in the sessions started to

follow him into other lessons at school and several of his teachers commented on the improvement in his engagement and speaking because of working with our team' (Delivery Partner).

Performing onstage also brought a specific and new opportunity to develop additional transferable and performance skills:

The students have also really developed their memory as they had to remember what happens in the piece and what they are meant to be doing on stage. They had to follow marks, remember cues, and perform in a new space with a lot of sensory stimulation... The challenge is one they have absolutely risen to' (Delivery Partner).

The Our World Festival also enabled beautiful moments of students supporting each other, a feature only witnessed as a result of students participating together in a performance environment:

'The way the young people supported and helped each other with both their confidence and emotions throughout the year, but particularly during the final performance, was also an incredibly moving part of the process for us... [One student] said that the highlight of the performance for her, was how, [another student] showed me I didn't need to be scared, and made me believe I could do it' (Delivery Partner).

Young peoples' qualitative responses

The distance travelled evaluation methodology showed students' own view of the performance and performance making skills that they developed in this project.

Students were asked what they were 'most looking forward to' at the beginning of the project, and what they 'most enjoyed' at the end. The comparative word clouds of responses to these questions in Figure 11 interestingly reflect many of the same words from the beginning to the end of



the project, suggesting that students got out of the project what they were hoping to. Specific performance and performance-making skills and terms stand out by the end of the project – in particular ‘puppets’, ‘rehearsing’ ‘show’ ‘made/making’ ‘stage’ and ‘games’ – which weren’t as popular at the beginning of the project. The popularity of the term ‘everything’ also suggests that high levels of enjoyment underpinned these achievements.

Some students gave more detailed feedback on what they had enjoyed the most:

‘You guys are the best thing that ever happened to this school’.

‘Performing to my family’.

‘I liked performing on stage because it shows how much my hard work paid off’.

(Students)

The significance of the anticipation, achievement and enjoyment of gaining confidence and skills shown across all of the word clouds (Figure 11 and Figure 12) demonstrates the high level of achievement of this Project Outcome for the young people participating in all WFC partner school performance projects.

To identify if the development of performance and performance-making skills would have an impact on students’ career interests, students were asked about their level of interest in arts jobs in the future. In their response to the question ‘Do you think you would be interested in working in an arts job in the future?’, 49% of students were interested in arts jobs at the beginning of the project, and 47% were interested in arts jobs at the end of the project.

Whilst for most students their interest in arts jobs didn’t change as a result of the project, for a minority the project had specific and dramatic impact. One Year 5 student reported they wanted to be ‘a



Figure 12: Comparative word clouds of students’ enjoyment of the project.

practitioner just like you’, and *‘a project leader with children’* similar to those they had worked with in their WFC Project. Another had been inspired by the experience of their tech rehearsal and wanted to have a future career in *‘theatre lighting’*. An additional student put themselves forward to take part in work experience with Theatre Royal Plymouth at the end of the Project year, having never had a previous interest in theatre and drama.

Together with the quantitative feedback on interest in arts careers, these quotes suggests that whilst for some students the project unlocked new interest in areas of arts careers, for many their development of performance and performance making skills enabled by WFC and demonstrated by the word clouds in Figures 11 and 12, will instead have most value in the transferable skills that they developed, which can support other future prospects for the young people involved.

3.4 Communities (i.e. schools, families and broad publics) and young people feel better connected to their locality through high quality performance experiences

Project activities

Some school projects purposefully connected to the wider school community and locality, within the context of the project delivery. For example in one project:

'We engaged parents and adults through a Christmas Challenge, where we asked the children to find out what games others played when they were younger. This helped to get an understanding of the project into homes and for children to feel like they could talk about their play with their grown-ups. We also thought this might be an early intervention to get a new audience engaged with the festival when it came to booking in the summer'. (Delivery Partner)

These creative methods were popular and were noted by the Our World Festival audience at the end of the year, showcasing how creativity can be used to create these stronger connections.

Community projects

Two community projects were produced as part of WFC this year, devised and delivered by Take A Part in collaboration

with local communities in Devonport and Whitleigh – the two Hubs of WFC.

The projects were:

- **Devonport Park Community Choir:** co-creation of a song using the 'Our World' theme by the choir with their choir leader and co-planning a programme of songs which were performed at the Hub 1 Our World Festival.
- **Whitleigh Well-being Art Group via the Whitleigh Big Local:** Co-creation of an animation on the theme Our World which was shown before every show at the Hub 2 Our World Festival.

Both projects co-created outcomes for the Our World Festival using the Our World theme, which mirrored the approach taken across the partner school performance projects. This enabled each group to use creativity to connect to their local community:

'The Our World theme meant the group took time to reflect on their community and think about how they represent it and connect to it in a creative way'

'The fact that the festival took place in their local park along the path from where they meet I feel made the community feel more connected to the whole event, they understood it and were proud to have it'. (Community Projects Delivery Partner)

Participants also commented on the ways in which the project enabled them

to feel better connected to their locality and people in their area:

'It was wonderful to see all of the school children talking about their futures'. 'Seeing us all represented'. (Community Projects Delivery Partner).

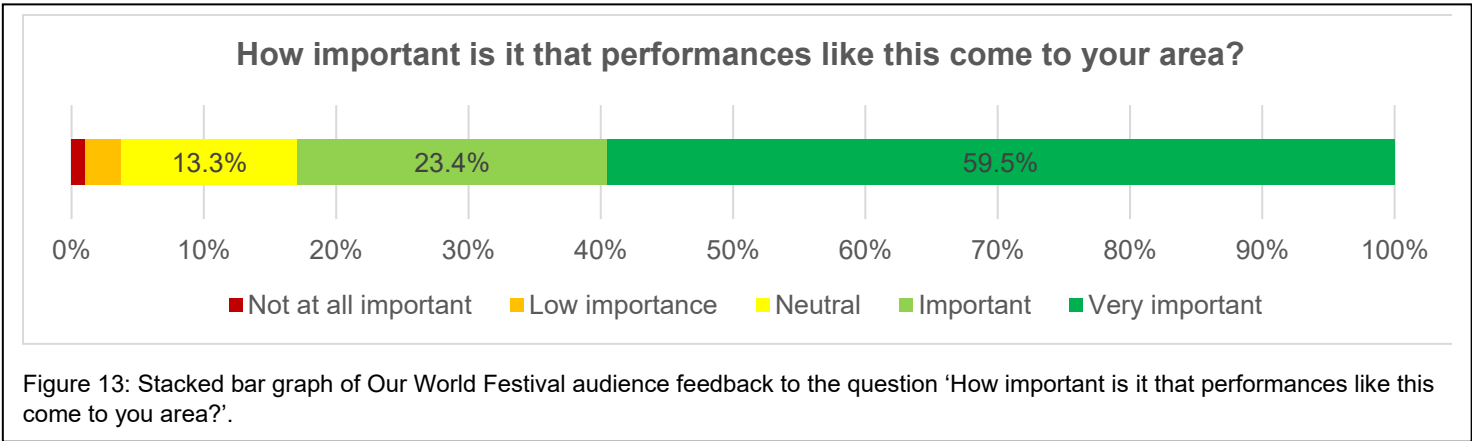
The Our World Festival

This is the first year that an end-of-year festival to share schools' performances has been possible, which was prevented in previous years by Covid-19 restrictions. Bringing together all of the final Shows by the partner schools in the Our World Festival presented a new opportunity for communities including schools and families to be better connected to their locality, in a way that had not been possible in previous years.

The WFC Festival was purposefully delivered in two professional performance venues, one in each Hub of the WFC Project. These were:

- Hub 1 (Devonport): Soapbox Children's Theatre
- Hub 2 (Whitleigh and Southway): The Quad Theatre, Marjon Arts Centre.

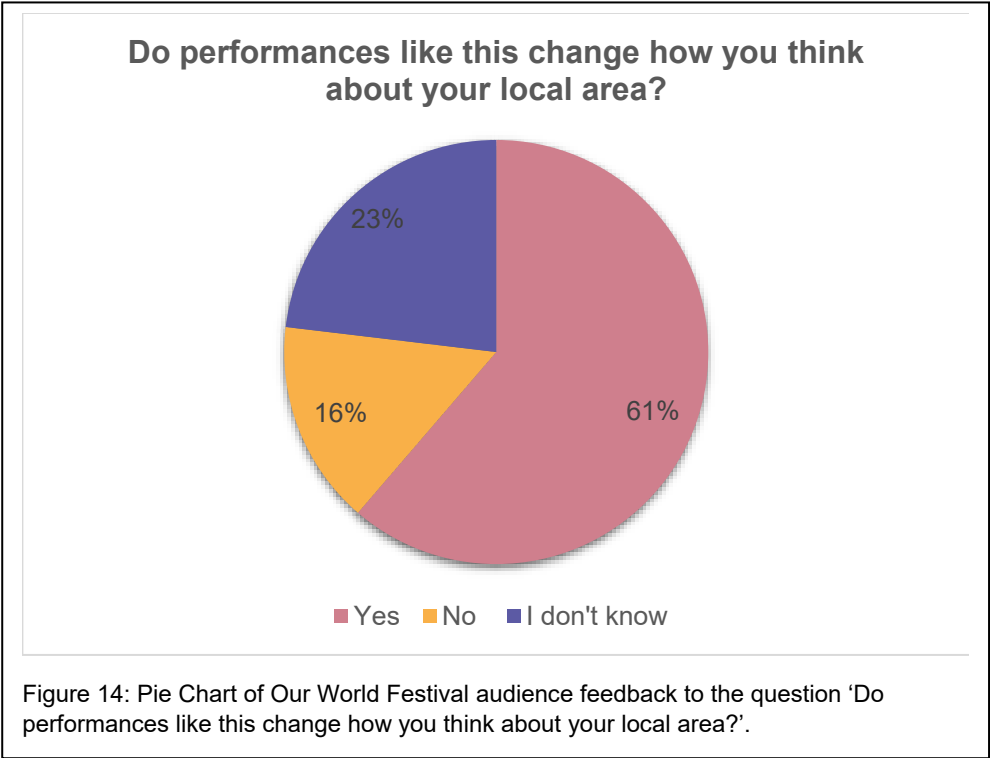
Audiences attending the Festival were asked "How important is it that performances like this come to your local area?" and "Do performances like this change how you think about your local area?". Figure 13 shows that 83% felt it was 'Important' or 'Very Important' for performances to come to the local area, and Figure 14 shows that 61% felt that it



changed how they think about their area (almost a quarter – 23% - responded that they 'didn't know'). A snapshot of the qualitative feedback shows that many felt that the Festival enabled better connection in their community, with wider social benefits: *'Because it gives extra opportunities to people who can't usually access these events.'* *'It can make the local area really fun and safe, it can be entertaining.'* *'Getting everyone's abilities shared in the community is essential for building shared understanding and respect.'* *'I think it is very important for children to recognise the impact they can have on their local area and other people, and performances like today's help them to understand this.'* *'It's nice to have a community that all help each other and get involved in projects.'* (Our World Festival audience).

Where audiences felt that the Our World Festival didn't change how they thought about their local area, this was either because they already had a high opinion of their local area (parent response), or because they hadn't enjoyed the experience of the Project or performances (students' responses). *'I already love my local area'* *'Because I found the experience a bit boring'* *'Because it's only a performance'* (Our World Festival audience).

3.5 Schools and cultural organisations improve



their abilities to engage broad and diverse participants and audiences

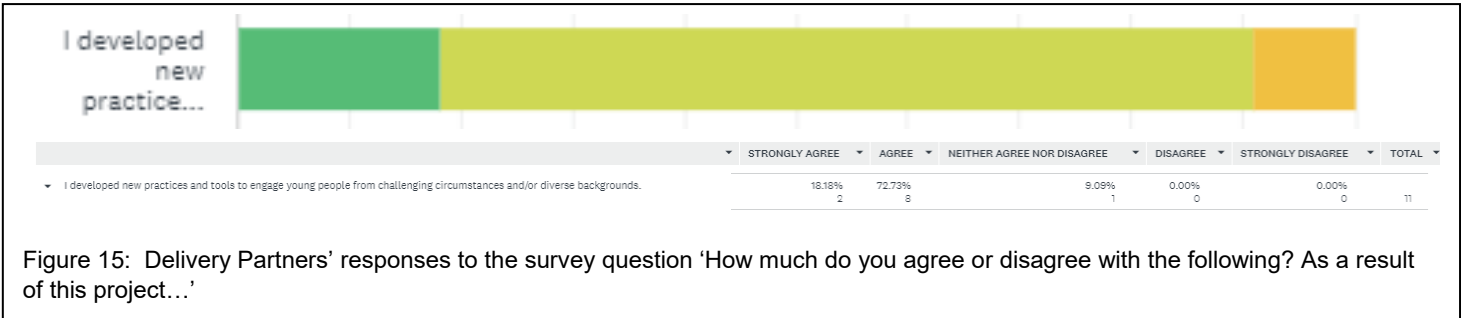
Teacher quantitative responses
Teacher responses to the evaluation survey (Figure 8) show that as a result of WFC:

- 64% 'strongly agree' and 27% 'agree' that young people have engaged in the performing arts **who would not have engaged otherwise.**
- 55% 'strongly agree' and 36% 'agree' they have witnessed **higher levels of engagement** in performing arts from young people.

Delivery Partners quantitative responses
For Delivery Partners, the evaluation survey (Figure 15) showed that:

- 18% 'strongly agree' and 73% 'agree' that they developed **new practices and tools to engage young people from challenging circumstances and/or diverse backgrounds**

This is a notable change from Year 3, where 14% of Delivery Partners 'disagreed' with this statement. This year, 91% either 'strongly agreed' or 'agreed' with the statement, compared to just 64% last year.



Socio-demographic information about participants and audiences

All participant socio-demographic data is provided in **Appendix III**. While in most schools established classes were chosen to take part, in one secondary school the project was delivered as an after school 'Drama Club, where students chose to participate.

WFC was delivered in two geographical Hubs of Plymouth, which are both areas of high deprivation, measured at a national scale. Figure 16 shows the location of the partner schools in each geographical Hub, as well as the location of the two sites of the Our World Festival.

Demographic data was collected from all schools participating in WFC. Of the 292 students for whom demographic data was gathered, 120 receive free school meals representing 41% of students

(more than the national average of 23.8%¹), and schools receive pupil premium for 115 of the participating students (45% of student participants).

Two schools involved in the project were specialist and support students with SEND and PMLD. The socio-demographic data captured shows that across other participating mainstream schools, 23 students had additional needs, representing 8% of participating students.

Beyond these, many Delivery Partners reported on additional needs and abilities of students which are not routinely recorded within demographic data, including students with selective mutism or specific anxiety concerns.

Equality, Diversity and Inclusion Training

Equality, Diversity and Inclusion (EDI) have continued to be well articulated

within the project in Year 4, via an EDI statement that was included into Delivery Partners' contracts, which was also shared with schools.

In addition, specific EDI training has been included at three points during this year for the Delivery Partners. Two of the CPDs were (or are planned to be) delivered by external providers, with one being delivered by a WFC Delivery Partner.

The EDI related CPDs were:

- 'Gender' with Tonic Theatre.
- 'Sitting in the Grey' performance and Anti-Racism training with Beyond Face.
- 'Trans Awareness Training' with Gendered Intelligence.

For many of the Delivery Partners, the Gender CPD was helpful for developing their approach towards misogyny, but

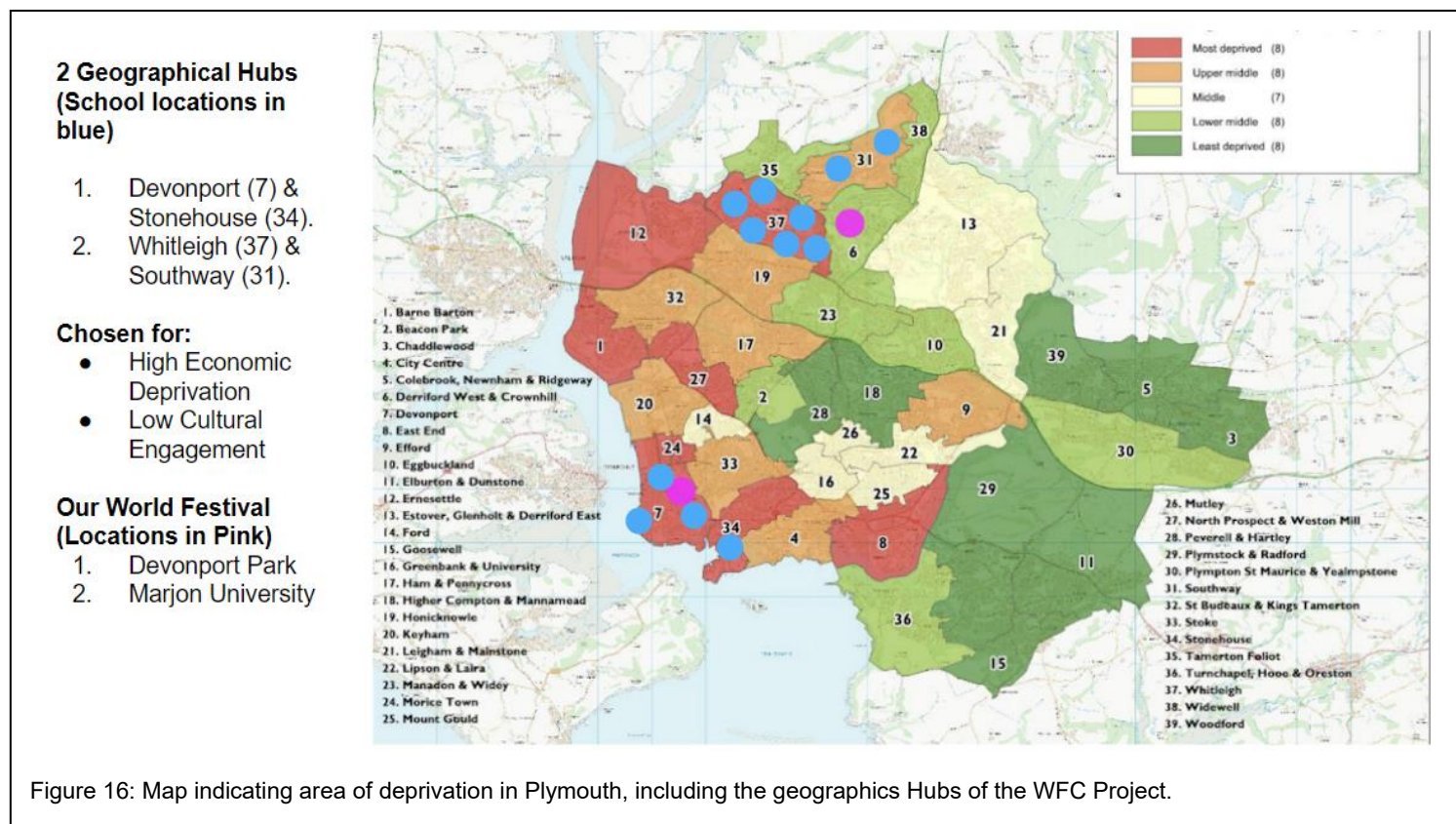


Figure 16: Map indicating area of deprivation in Plymouth, including the geographics Hubs of the WFC Project.

¹ <https://explore-education-statistics.service.gov.uk/find-statistics/school-pupils-and-their-characteristics>

the focus of the training was felt to be too narrow:

'I think 'misogyny' would have been a clearer title for this training, which is something rife in schools, and which we all continue to wrestle with...I would love the practitioners involved in WFC to be invited to the trans training (now to be organised by TRP, I believe) as many people have expressed a need for it'. (Delivery Partner).

Many Delivery Partners expressed that the Anti-Racism CPD delivered by Beyond Face was particularly impactful and successful. For example, one company stated that the Anti-Racism training had a direct impact on their work with their school:

'The anti-racism CPD had a definite impact on our approach this year.... There were a number of occasions where young people put on culturally insensitive accents as a comedy tool. This led to a conversation around stereotyping and what is appropriate/offensive and why. We felt confident in how to handle this, although the TA gave us context that this was not the first instance of such behaviour in the school, which made us reflect on our place within a wider context of exposure to racism which these young people evidently exist within'. (Delivery Partner)

Integrating EDI across partner school performance projects

In Year 4 of WFC, there were two ways in which Equality, Diversity and Inclusion was particularly commented upon by Delivery Partners within their partner school performance projects. First, EDI was specifically included by Delivery Partners into their projects to discuss and explore issues related to EDI with students. Second, Delivery Partners described that issues related to EDI came up in their projects and how they responded to them.

Some Delivery Partners purposefully included discussion and activities about

EDI with their students, with a few of the Delivery Partners identifying that the moment of students choosing the main characters in their performance presented a valuable opportunity to do this:

'The young people really wanted to actively represent people with protected characteristics but the class themselves didn't present with some of these, however the conversations felt very important (and well held within the class). We collectively agreed on the importance of representation, which resulted in the whole class playing the main parts in their story so that the characters represented a variety of different people'. (Delivery Partner).

Others purposefully brought in external facilitators that represented different protected characteristics.

'This year we were even stronger in our convictions around engaging with diverse artists and practitioners and bringing these people in to meet and inspire the young people'. (Delivery Partner)

A number of the Delivery Partners have a lived-experience diverse workforce, thereby directly demonstrating EDI to students. For example:

'Having two autistic practitioners in the space has been invaluable for the students, they have been an authentic representation to the students of what a professional career in the arts and theatre could look like for them. The lived experiences of the practitioners means that they have been able to approach the creation of the piece in a neurodivergent way that works for the students in a way which suits them and fosters their skills'. (Delivery Partner)

Across the board, Delivery Partners ensured that their activities were accessible to all:

'Throughout, when speaking to the young people, we ensured that the topics we chose were relatable to all the

young people we were teaching. For example, holidays such as Easter or Christmas were not celebrated by all of our young people and so, we would ask more open questions'.

'Within the class there were at least nine different nationalities represented with English as a second language for seven of the children. We looked at a map of the world to see where everyone had come from, which fitted into the context of the 'Our World' theme.' (Delivery Partners).

In some partner school performance projects, issues related to EDI arose, and Delivery Partners responded to these effectively.

Gender and race as points of discrimination were voiced by students in some projects this year. In one school, misogyny was voiced by students, and this was directly addressed by the Delivery Partner from within their creative process:

'There was a particular divide between male and female young people in the class and some problematic views on toxic masculinity - expressed directly to practitioners who were female... We brought in a practitioner who specialises in teaching about toxic behaviours, through the medium of dance...inappropriate comments or behaviours were not present during the rest of our sessions'. (Delivery Partner)

In another school, gender was regularly used by teachers as a category to divide students. This was similarly addressed directly by the Delivery Partner, who discussed with the teacher a different way forward, that was integrated both into their project and into the teachers' wider classroom-management approach.

By purposefully reflecting on and including EDI training and discussion for Delivery Partners at multiple points throughout the year, WFC this year has

demonstrated the power of a layered approach to young people engaging in conversations around EDI, where these conversations are enabled and supported in a variety of settings:

'One member of the group who is also a Co-Pilot was very vocal in feeding in their learning on representation from Co-Pilots to the rest of the group, which was very effective'. (Delivery Partner)

Embedding EDI across the management of the WFC Project

The Project Team ensured that EDI was embedded into management of the overall WFC Project this year, which was demonstrated in particular in delivery of all CPDs as well as in the Our World Festival.

Access Consultancy was provided by Far Flung – one of the Delivery Partners of WFC - for the WFC Project Team, which resulted in the creation of person-centred access policies for the overall Project, including a "Working Access Document" (regularly updated as the needs of Delivery Partners changed) and "Access Riders"². These both had significant positive impact on the delivery of all CPDs and the Our World Festival, which were adapted to meet the specific needs of everyone involved. For example, the Our World Festival included rest rooms, gender neutral toilets, documents printed to large fonts, and other adaptations, to ensure the Festival was accessible to everyone.

3.6 LCEPs gain better understanding about cross-sector partnership and working is significantly extended

Year 4 of WFC has seen the implementation of a new PCEP

structure, based on learning from three previous years of WFC and in response to the changed strategic landscape of cultural education in the city. Many are optimistic that the new model will extend cross-sector partnership working in the future.

As last year and beyond the PCEP, strong partnership working has also been seen at the level of Delivery Partners directly working with schools, and Delivery Partners working together.

Partnership working in the PCEP

Partnership working in the PCEP has significantly changed this year, as a result of the agreement to, and implementation of, the PCEP Structure Paper by PCEP Members in August 2022.

The structure has been implemented by:

- Establishment of a PCEP Steering Group.
- Continuing to organise PCEP Forums.
- Continued employment of a PCEP Forum Co-ordinator.

The PCEP Steering Group is made up of six positions, two of whom were previously represented in the PCEP Membership, and others who are from organisations not previously included. An Away Day for the Steering Group in July 2023 has clarified the intended position of the PCEP within the wider cultural landscape of Plymouth going forward (see '**Organisation**' section for further discussion).

The PCEP Forums are intended to extend the PCEP network beyond the Steering Group to include the wider cultural education community in Plymouth, bringing together interested

parties around central themes of cultural education in the city.

Three PCEP Forums have been delivered this year, one that had been planned as part of last years' WFC activity, and one from the intended four Forums for this year.

The PCEP Forums that have been delivered are:

1. November 2022: 'What is Co-creation and why does it matter' (from last year's project)
2. May 2023: Working Creatively in Blue and Green Spaces.

There is one remaining PCEP Forum this year which is:

3. September 2023: With Flying Colours Symposium

Feedback on the PCEP Forums that have taken place this year has been positive. It has been notable, however, that very few of the previous organisations that formerly comprised the PCEP attended the Forums. A new plan to reengage this wider cultural education landscape with the PCEP via a new approach to PCEP Membership was created during the Steering Group Away Day, and it is hoped this will be implemented in 2023-24 (see '**Organisation**' section for further discussion).

Partnership working between Delivery Partners and schools

Beyond the PCEP, the WFC Project has demonstrated that projects like this can enable strong cross-sector partnerships between Delivery Partners and schools, some of which have a lasting legacy.

Partnerships between Delivery Partners and schools were particularly successful where quality relationships were

² 'An Access Rider is a document that expresses the Access Requirements of individuals, that are essential to a person having an accessible and fulfilling work environment. This may

include **physical access** requirements such as level smooth access into a building, **sensory/environmental** requirements such as low lighting or access to natural light, **resources** that may need to be printed at a certain

size or on a specific-coloured paper, or **communication** access to sign language through a BSL interpreter'. Far Flung Dance Theatre.

established between Delivery Partners and students:

*'They built a fantastic rapport with the children and were inspirational to them'.
(Teacher)*

In addition, partnerships worked well when Delivery Partners worked together with their teacher to understand shared and different areas of responsibility, and the bespoke needs or requirements in their school:

*'We were valued as a team and they knew we valued the school staff. They were respectful to the creative subject, wanted to give us the time, helped us to understand educational protocol and where an external project could encourage and support the children. Together with the school we used both of our strengths to make the play happen'.
(Delivery Partner)*

For each school, establishing a communication method that worked for the school was vital, and this varied from school to school – from email to in-person communication:

*'Throughout the process, [the Delivery Partner] has been a pleasure to work with. The communication has been brilliant in regards to the plan for each session and what is required from me as the class teacher'.
(Teacher).*

In future similar projects, also establishing where responsibilities lie for managing class behaviour would further strengthen this working context of each school project:

*'There were sometimes behavioural issues, obviously the [delivery partner] aren't trained teachers and it's not their role to discipline the children'.
(Teachers)*

For some partner school performance projects, both Delivery Partners and schools have seen the value of the approach of the WFC Project, and have

sought to continue their partnership together.

One secondary school is working with their Delivery Partner to create a 'Service Level Agreement' for future partnership working, whereby the Delivery Partner will be brought in to support the school to address specific issues - such as attendance – through providing targeted activities for young people and CPDs for teachers. This is a result of the school seeing the significant benefit of the WFC Project.

Similarly, two other Delivery Partners have also springboarded from WFC to extend their work with their partner school, with additional Delivery Partners considering how to do so too:

*'We will continue to work in Southway and are currently putting in an Arts Council England National Lottery Project Grant bid to continue to work with [our schools] through the Schools Legacy Funds...The With Flying Colours project has enabled us to solidify the way we... make work'.
(Delivery Partner)*

Such is the strength of some cross-sector partnerships between schools and Delivery Partners, that in six cases schools are using funding for their 'School Legacy Project' to continue to work with their Delivery Partner (see '**Organisation**' section for further details and discussion of School Legacy Projects).

A number of Delivery Partners expressed regret that WFC is coming to an end, knowing that without this specific funding schools will not be able to continue to work with them, despite the impact that the projects have had. Discontinuation or disruption to working together will lose some of the models and working partnerships that have been established and refined over the last four years:

'As a team, we could strongly replicate our model to continue to work in schools

*and produce a play every year if the funding was available'.
(Delivery Partners)*

Partnership working between different Delivery Partners

As in Year 3 of WFC, this year the WFC Project has continued to demonstrate the power of many different Delivery Partners working towards a shared goal, because of the partnerships that were enabled between them.

Delivery Partners continued to bring in external local professionals to their project, to demonstrate the range of performance and performance making skills to their students that were possible, and to support developing skills that the students had shown a particular interest in. These Delivery Partners were often drawn from the pool of other Delivery Partners working on other projects, or were freelance individuals that worked across many different partner school performance projects:

*'The freelance artists that we brought in work within the City, giving an understanding to young people of the industry and what it means to live and make work in Plymouth'
(Delivery Partner)*

External partners based in Plymouth but beyond the WFC Delivery Partners pool were also brought into schools to support specific topics relevant to the students, showing the value of WFC sitting within a wider creative ecology of the city:

'One of the male students in the group has been exploring how they present themselves at school. The student is fluid in their expression of gender...Practitioners invited a visiting guest practitioner into the session to workshop story development...The visiting artist is nonbinary, presents as masculine, with long hair and is confident wearing a skirt...Having the practitioner in the space being confident and showing how they present

themselves day to day whilst working in a creative field was important to the student in class. The student is now a lot more confident'.

(Delivery Partner)

Delivery Partners commented on the significance of working on a shared project across the city to the success of their project and practice:

'Sharing experiences, knowledge and feedback'.

'Being able to support one another'.
(Delivery Partners).

These partnerships enabled by the shared WFC Project has ultimately strengthened the creative learning ecology of Plymouth, with new working partnerships enabled where they had previously not existed.

Partnership working between the WFC Project Team and schools

In Year 4, there has been an additional element of partnership working, of improved partnerships between the WFC Project Team and schools. In previous years, the relationship between schools and the Project Team had been

more ad-hoc and reactive. This year, a new Project Team devised and implemented a robust partnership model that established and maintained stronger partnership between schools and the WFC Project Team – with “Triangle Meetings” between the school, Delivery Partner and Project Team being organised alongside termly project management check-ins with project leads (see Figure 17 and ‘**Organisation**’ section for further details and discussion of Triangle Meetings).

This model of partnership working – which situates student needs at the centre of the Triangle Meetings - has enabled schools to get the most out of the WFC project for their students. For example, by pushing schools to think differently about how to make the most of culture education opportunities for their students.

'I do need to give serious consideration to how best to use the legacy grant. We usually gravitate towards experiences but it may be desirable for us to work with a practitioner who can help us produce a tangible legacy of the project within school'. (Teacher).

New partnership working experiments in Year 4 of WFC

In Year 4 of WFC, new models of partnership working were explored via ‘Delivery Partner Legacy Projects’.

A specific strand of funding was identified to support three additional projects run by Delivery Partners, which would purposefully explore new models of partnership working not previously seen in the WFC Project (see ‘**Organisation**’ section for further details and description).

Three Delivery Partner Legacy Projects were supported by this initiative:

1. Beyond Face: ‘Sitting in the Grey’ Anti-Racism teacher CPD co-created by young people.
2. Exim Dance Company CIC: Movement workshops with secondary students.
3. Above Bounds Theatre Collective: Co-creation after school clubs across a Multi-Academy Trust.

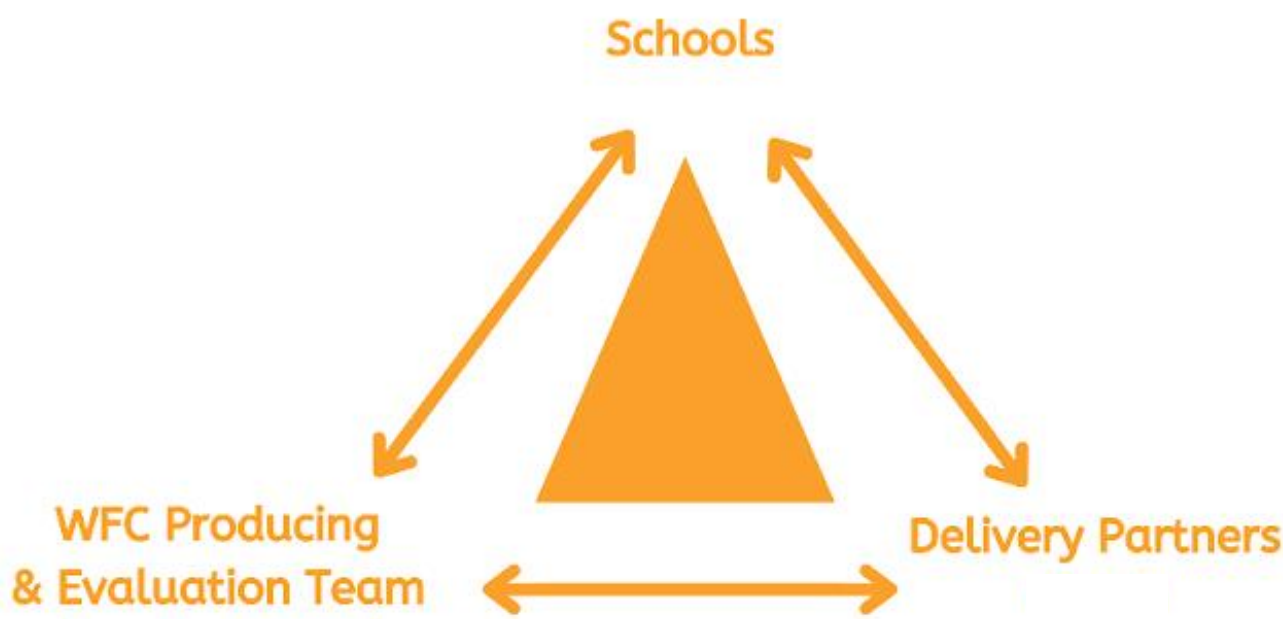


Figure 17: ‘Triangle Meetings’ model, with students interests and needs represented by the orange triangle at the centre.

The Delivery Partner Legacy Projects explored new models of cross-sector partnerships via Delivery Partners:

- partnering with a secondary school to tackle a specific issue (racism) via working directly with young people and teachers.
- partnering with secondary schools to tackle a specific issue (toxic masculinity) with select students affected by the issue.
- partnering with two schools within a Multi-Academy Trust (MAT).

The two secondary school projects within the Delivery Partner Legacy Project initiative (by Beyond Face and Exim Dance) both experienced challenges in being able to deliver their intended project within the timeframe of the WFC. This was a result of the restrictions faced by secondary schools in bringing in external providers at times convenient for both the Delivery Partner and the schools, difficulties in enabling selected students to participate in workshops outside of their class group, as well as some difficulties in communication. The Delivery Partners involved in these projects have taken this learning on board to ensure they can deliver their projects, albeit outside of the WFC Project timeframe.

Both secondary school projects showed early indications of success:

'The workshops delivered cultivated resilience and self-motivation in the young individuals, giving them the tools necessary for future success' (Delivery Partner).

'Ten teachers who were selected by the school to attend an initial consultation... The session was an initial conversation to enable us to plan bespoke anti-racism training for the school. The initial consultation was a success, there is a real desire for teachers to complete this work and to engage with us further' (Delivery Partner).

The full scope of learning from the two Delivery Partner Legacy Projects with secondary schools will be reported directly to the PCEP once these activities are completed, which is beyond the scope of this report.

The co-creation after school club project was able to be delivered within Year 4 of the WFC Project. The project enabled young people to co-create a show with Above Bounds, "Brilliant Bee".

This project showed a significant benefit in working in the same way across two schools within the same MAT.

'This project had a big impact on helping young people to feel part of a bigger project, both by working in multiple places at once...as well as through seeing ideas fed through from one group to another' (Delivery Partner).

The schools proximity to each other also had an impact:

'Both groups knew that there was another club of young people working on the same material, which has given a sense of being part of a wider community- often the young people would ask questions such as these recorded by Practitioners "what did [the other school] think of this?"..."Do [the other school] like our bee scenes?"..."Did [the other school] like our costume design?"' (Delivery Partner).

Above Bounds Theatre Collective are now applying for funding to continue this work, expanding it to include other schools from the Multi-Academy Trust. This potential additional legacy beyond the timescale of WFC demonstrates the importance of having explored these new models of partnership within the Delivery Partner Legacy Projects.

With all of the indications of successful partnerships being developed across the PCEP, WFC Project Team, Delivery Partners and schools, many expressed

sadness that these will now come to an end, with the conclusion of WFC.

'This partnership must continue. I feel every year group should have a chance to participate in something more creative'. (Teacher)

4. Organisation

'It feels like the project has had to go through four years of refinement period in order to reach this level of understanding. As such, many of us agree that it feels like a shame for the overall WFC project to come to an end just as it seems to be finding its rhythm'.
(Delivery Partner)

Year 4 of With Flying Colours [WFC] has seen changes across all levels of governance, management and staffing of the Plymouth Cultural Education Partnership [PCEP] and WFC, as well as changes to the WFC Project structure and delivery, which will be described in this section.

Many of these changes are the result of learning from the previous three years of the WFC Project, as well as being in response to wider changes in the strategic landscape of cultural education in Plymouth that have also taken place in this time period. As such, much of the organisation of PCEP and WFC in year 4 of the Project stands as an opportunity for 'Key Learning' from the full duration of the project - both in terms of what an effective Local Cultural Education Partnership [LCEP] structure looks like, as well as for management of projects of the scale and duration of WFC.

The Key Learning that can be taken from this year is set out in pink boxes throughout this section of the Evaluation Report and have been drawn together separately in the '**Key Learning**' section. This Learning can be used to inform those who deliver cultural education opportunities for children and young people – both in Plymouth and beyond – as well as to contribute to the ongoing discussion of the role of LCEPs at a local and national scale.

4.1 Governance, management and staffing
WFC is a PCEP project, with Theatre Royal Plymouth as the lead organisation and grant holder, with associated financial, contracting and reporting accountabilities.

4.1.1. PCEP
Year 4 of WFC has seen the implementation of a new model for the PCEP. At a PCEP Members meeting in August 2022 the *PCEP Operating Proposal (Appendix VI)* was ratified by PCEP Members, bringing in a new model for PCEP, shown in Figure 18. The most significant change in this model was the establishment of a PCEP Steering Group, of six individuals who would hold one of the six positions for four years – up to nine positions were available. The model also maintained the PCEP Forums, which had begun to take place in Year 3 of WFC.

4.1.1.1 PCEP Steering Group
The PCEP Steering Group this year was originally made up of seven individuals (holding six positions), who put themselves forward for this voluntary role:

- Steven Forsyth: Head of Pre-Degree at the Arts University Plymouth.
- Sarah Holt and Jamie Tolcher (joint role): Deputy Head Teacher and Drama Teacher at Brook Green

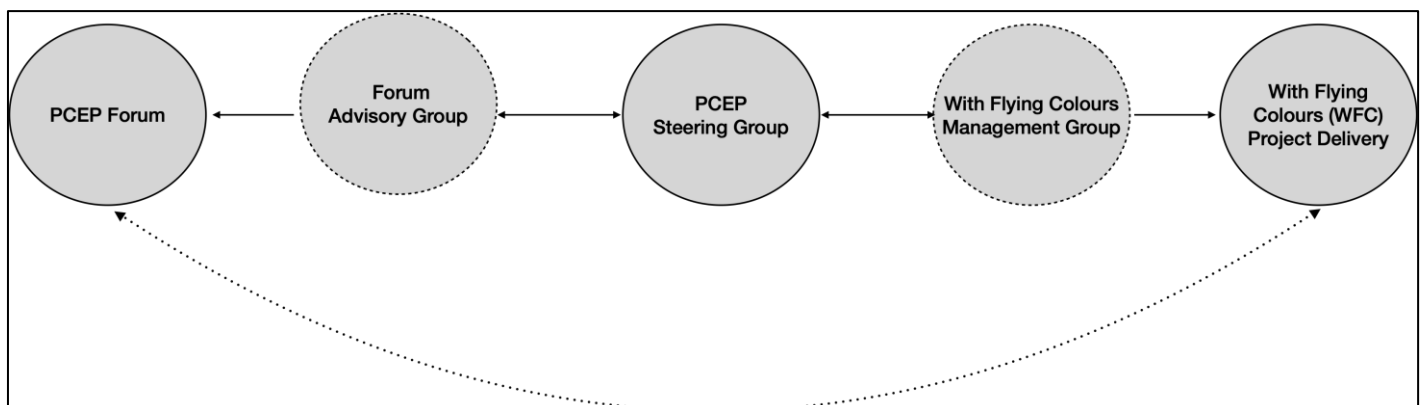


Figure 18: New PCEP Structure (agreed August 2022)

- Centre for Learning.
- Lottie Hawkins: Community Engagement Coordinator, Oceans Conservation Trust & Youth Worker.
- Jane Pawson: Theatre Royal Plymouth, Head of Artistic Planning, Projects.
- Sarah McAdam: Dean of School, Arts, Humanities and Social Sciences, Marjon University.
- Kingsley Clennel-White: lead teacher for Art, Music and Technology at Marine Academy Primary School.

This group comprises just one organisation and one teacher who were previously PCEP Members, and four new organisations to PCEP. This original Steering Group represented a more balanced model, with greater parity between schools/universities and cultural organisations than previously.

However, as a voluntary position, the PCEP Steering Group has faced challenges of members' capacity to attend meetings, with Lottie Hawkins and Kingsley Clennel-White stepping down from their roles by the end of the year, and Brook Green Centre for Learning struggling to attend meetings, demonstrating some of the time pressures faced by schools and education institutions to be able to attend meetings. PCEP meetings have primarily been held at the end of the working day, and infrequently, and were reported as lacking the focus and energy needed.

To rectify these challenges, a PCEP Steering Group Away Day was held in July 2023, to better establish the purpose and programme of PCEP going forward, and where the PCEP sits within the wider cultural and cultural education landscape in Plymouth. It was decided that:

- PCEP will work to establish their principles, areas and interest and focus. These may include, for example, city-wide challenges in

cultural education – such a deprivation and access to cultural opportunities.

- PCEP would then advocate for or convene sub-groups to focus on these different areas.
- PCEP will define how it aligns with the Plymouth Culture Board and wider Cultural Strategy for the city. Deciding how to do this will be done in collaboration with Plymouth Culture.
- PCEP will consider how to constitute, and who best to Chair the Partnership.

The away day has influenced the creation of a 'PCEP Steering Group Statement of Intent', which sets out a clear focus for PCEP, and which can be seen in **Appendix VII**. The influence and learning from WFC and about the PCEP from across all four years of the WFC Project can be clearly read in this set of decisions and the Statement of Intent.

4.1.1.2 PCEP Forums

There was also a desire shared at the PCEP Away Day that the PCEP Forums would continue. As last year, the PCEP Forums this year have sought to extend the PCEP network to include the wider cultural education community in Plymouth beyond the original PCEP Members who primarily represented cultural learning organisations within the city.

The *PCEP Operating Proposal* set out that a PCEP Forum Coordinator position would be financially supported through NPO funding for Take A Part. As Take A Part did not receive NPO funding for 2023-26, no further funding has been confirmed for this position following September 2023.

Two PCEP Forums have been delivered this year, one that had been planned as part of last years' WFC activity, and one from the intended four Forums for this year.

The PCEP Forums that have been delivered are:

1. November 2022: Co-creation (from last year's project)
2. May 2023: Working Creatively in Blue and Green Spaces.

One remaining PCEP Forum is planned, which is:

3. September 2023: With Flying Colours Symposium

4.1.1.3 A new approach to PCEP Membership

The Away Day also helped the PCEP Steering Group to consider how to re-include the organisations who had been PCEP Members in Years 1-3 of WFC, but who have not met since August 2022 and since the Steering Group was established. Many of these PCEP Members also did not attend any PCEP Forums this year, or the Our World Festival.

A new PCEP Membership is proposed for organisations and individuals committed to cultural education in Plymouth, whereby new Members would sign up to a series of principles that are based on a spirit of generosity, sharing and collaboration. This may manifest, for example, in Member organisations sharing the cost of training, identifying shared projects and partnerships, etc. It is also proposed that the continued PCEP Forums and PCEP Forum Coordinator role would also be paid for by contributions from the new PCEP Membership.

Here too, the learning from PCEP from the last four years of WFC, particularly from the turbulent first two years as well as from the delivery of WFC overall – such as the value of shared training that is so evident this year - can be seen very clearly.

It was identified by the WFC Management Group that it has taken four years to get to a point where PCEP feels like it is in a position to articulate its purpose and create a clear roadmap for future work that imagines what can be done for young people in the city by working beyond individual organisations,

and instead taking a collaborative approach and working together around key issues.

As the PCEP Steering Group moves forward to implement these decisions it should routinely measure its success and impact, and use this learning to inform iterative improvements. A useful starting place for defining what this looks like is the survey for cultural partners devised by BOP for the YPP projects and applied in Plymouth during WFC.

The WFC Management Group identified that it has taken four years to get to the present position of PCEP. Considered alongside the difficulties faced in Years 1 and 2 of the WFC Project, this indicates that there should have been a significant Research and Development phase at the beginning of the WFC Project, to identify shared areas of interest, differentiated areas of working and strengths, and any fault lines that could present challenges during the Project. Doing so could have prevented some of the difficulties from the initial years of the Project.

Key Learning:

- The PCEP's roadmap for the Steering Group, Forums and Membership are based on four years of learning from the WFC Project and present a strong proposal.
- The PCEP should continue to evaluate their success and impact, using the findings to continually improve.
- Projects at the scale of WFC should include a significant Research and Development phase, before any work on-the-ground begins.

4.1.2 WFC Management Group

At the beginning of Year 4 of WFC, the WFC Project Management Group comprised:

- Mandy Precious: Theatre Royal Plymouth, Engagement and Learning Director

- Jane Pawson: Theatre Royal Plymouth, Head of Artistic Planning, Projects
- Kim Wide: Take A Part, CEO and Artistic Director
- June Gamble: Independent Member
- Sheila Snellgrove: Independent Member
- Kim Wide: CEO and Artistic Director

There were some changes in individuals in the Management Group this year due to staff changes at the organisations represented, however the composition of organisations and independent members represented remained the same.

The changes to individuals on the WFC Management Group were:

- James Mackenzie-Blackman: Theatre Royal Plymouth, Chief Executive and Executive Producer (replacing Mandy Precious)
- Gem Smith: Take A Part, Creative Education Director (deputising for Kim Wide).

An additional position within the Management Group of a representative of freelance Delivery Partners was made available in Year 3 of the Project, but this opportunity was never taken up. Funding that had been available for this position in Year 3 was therefore reallocated to Delivery Partners' CPDs and training.

The Management Group retained continuity across the four years of the WFC Project, bringing resilience to the Project. This was particularly important when the Project was impacted by Covid-19.

The Management Group meetings are attended by the WFC Project Team. In addition, the Evaluator was invited to attend certain Management Group meetings.

Some Delivery Partners in the WFC Project queried the composition of the Management Group, identifying that a

representative of freelance facilitators could have been included, however they recognised the significance of having a Management Group comprised of organisations and individuals who were independent of the on-the-ground delivery of WFC.

Key Learning:

- Ensure transparency in the selection and composition of Management Groups for city-wide partnership projects.

4.1.3 WFC Project Team

Following significant changes to the individuals and organisation of the WFC Project Team last year, this year of the Project has seen the implementation and impact of these changes.

In Year 4 of WFC, the WFC Project Team comprised:

- **WFC Project Manager (Education Liaison):** focussing on working more closely with Senior Leadership Teams in Schools and MATs, Delivery Partners and producing the Our World Festival.
- **WFC Project Officer:** focussing on working more closely with class teachers, and including project management for the Co-Pilots Youth Steering Group.

The WFC Project Team implemented many of the recommendations arising from the Year 3 evaluation report for WFC, which ensured that the best possible Project could be delivered this year, which learnt from the cumulative experience of previous years.

In addition, at the beginning of Year 4, the WFC Project Team organised a CPD for all Delivery Partners, facilitated by an external facilitator, called 'Conversations with Purpose'. This session enabled the successes and challenges of WFC to date to be laid out and enabled the WFC Project Team to respond to these directly. They did this by creating and implementing better methods of cross-sector partnership working across the

project for Year 4. The success of this approach also advocates for a clearer Research and Development phase at the beginning of the WFC Project: *'As a new Project Team, the Conversations with a Purpose session was our own Research and Development phase for Year 4. It helped us to decide new models of working – like the Triangle Meetings and increased communication – which had a positive impact on the year overall'. (WFC Project Team).*

The WFC Project Team have desk space at Theatre Royal Plymouth [TRP], the lead organisation and grant holder of PCEP's Youth Performance Partnership [YPP] Project, with both positions line managed by the Head of Artistic Planning, Projects, at TRP. TRP has also provided 226.5 hours of meeting and rehearsal space for the Project in Year 4, and 546.25 hours across Years 1-4 of the Project. Positioning the Project Team roles at TRP has created specific resilience in the WFC Project – for example through the Project Team being situated within a wider framework of robust policies, procedures and personnel that are able to quickly respond to and manage any arising issues from a project on this scale.

For example, TRP is the Designated Safeguarding Lead and have been required to act and respond in this role on a number of occasions, particularly in Year 4 of the WFC Project. The nature of the trusting relationships built between Delivery Partners and young people in a project like WFC, alongside young people developing their voice and confidence through their increased performance making skills, has resulted in a number of safeguarding disclosures being made, which need to be dealt with swiftly and robustly, and in cross-sector collaboration with child protection agencies and schools.

Similarly, the Project Team were able to use planning templates available from TRP to make the Our World Festival a

success such as Event Management Procedures. The Our World Festival was also Risk Assessed and Insured to a high level by TRP – required for an event on this scale and involving young people - which was essential to enabling the Our World Festival to happen.

The role of WFC Creative Producer could not be filled this year. The responsibilities of this role were instead fulfilled by appointing three Consultants, each representing different areas of expertise:

- June Gamble: Project Consultant
- Niki McCretton: Artistic Consultant
- Gem Smith: Education Consultant

These roles injected expertise and strategic thinking across three significant areas of the WFC Project, providing more diverse input and a broader set of expertise than was previously possible in the single Creative Producer position, delivered from independent perspectives. They also provided mentorship across the project. This approach – balancing fixed positions with additional Consultants – is a strength of organising a central project team for a project on the scale of WFC.

Key Learning:

- Include a Research and Development phase at the beginning of multi-partner projects, or within a project's timeline if the composition of the project team changes significantly.
- For city-wide projects with a central project team, desk space and infrastructure support (e.g. child safeguarding procedures, insurance and risk assessment) should be provided by a lead organisation within the city.
- For city-wide projects, balance fixed positions with additional Consultants in a central project team to make the most of expertise in the city.

4.2 Project structure and delivery

Some of the ways in which the WFC Project was structured and delivered has also changed this year, with the changes that have been made proving incredibly successful. Many of these changes have been the result of three years of learning from what did and did not go well in previous years of WFC.

The WFC Project's structure and delivery mechanisms created or sustained this year therefore stand as a blueprint for delivering projects on this scale, with learning that can also be used for projects that develop cross-sector partnerships in cultural education at any scale.

In addition to the continuation or changes to the WFC Project's structure and delivery, new strands of activity were also added to WFC this year: 'Delivery Partner Legacy Projects', 'School Legacy Projects' and the Our World Festival. All strands of activity are described below.

4.2.1. Partner Schools Performance Projects

Delivery Partners' relationships with schools

The schools that WFC worked with in Year 4 of WFC have remained the same from Year 3 of the project. The majority of Delivery Partners remained with the school they had worked with before in the previous year/s, demonstrating the successful relationships that have evolved in the project over time. In many cases, Delivery Partners have continued to work not only in the same school, but also with the same teacher.

'The impact of having a good relationship with the teacher facilitated more opportunities for the young people such as extra rehearsal days and school trips to see performances.... As such everyone was involved at every stage of the performance and this helped create a stable throughline between the school,

the practitioners and the young people’.
(Delivery Partner)

Where there have been changes this year to the pairings between Delivery Partners and schools, this has either been because schools wanted to work with a different artform (for example theatre instead of dance), or because a Delivery Partner had left the project and was replaced by a different Delivery Partner (see **Appendix I** for all Delivery Partners and School pairings).

Feedback across all years of WFC has shown that there is no “one size fits all” approach that enables external practitioners to successfully deliver arts activities in schools. There are huge differences from delivery partner-to-delivery partner, school-to-school and even from teacher-to-teacher in the best method of working together in a cross-sector partnership, including the best method of communication, approaches to behaviour management, in teacher engagement in arts activities, and other differences.

Relationships have been most successful where Delivery Partners have worked together with their school early on in their project to understand and take on their schools’ ethos and values, thereby respecting the school, the teacher, and the students’ needs. This approach by arts practitioners honours the principles of both co-creation and successful partnerships, by recognising that they are not coming into a blank canvas, but that schools, teachers and students bring their own skills, experiences and ideas to the collaborative process too.

Learning can therefore be drawn from WFC of the areas that were differentiated from school to school, but which are important to the success of any cross-sector cultural education partnership. When creating such partnerships and delivering arts

activities in schools at any scale, these areas should be discussed and agreed between arts engagement practitioners and schools that they work with before starting on any activity. A template for defining principles of working together is shown in Figure 19.

Whilst the longitudinal relationships between Delivery Partners and schools created by WFC have been reported as positive by both Delivery Partners and schools, only in four cases has funding

been identified from within a schools’ own budget to continue to work with their Delivery Partner after WFC ends. This is despite the significant outcomes for participating students demonstrated in **Section 3 ‘Outcomes’** of this report.

This lack of continuation of performance arts provision in schools in Plymouth following WFC is reflective of the nationwide marginalisation of the arts from the school system and therefore from funding priorities in schools, as outlined

**Cultural education partnerships between arts practitioners and schools:
Template for defining principles of working together.**

The areas below should be discussed and defined with schools and/or teachers before starting a cultural education partnership.

- **Students’ skills:** Where are the students starting from, and where can their skills be reinforced or extended?
- **Teacher’s skills:** What is the existing skill level of the teacher in the given arts practice, and how can this be capitalised on during the sessions.
- **Behaviour management:** Whose responsibility is it, and how will this be actioned during a session?
- **School priorities:** What is the school focusing on, and how can the arts practice support delivery of this? (For example – ‘Oracy’)
- **School values:** What are the school’s values and how can arts activities support or align with these, or demonstrate student progress in these areas?
- **Planning:** What information does a teacher need before a session? Is a broad outline enough, or is a detailed session plan required? How long in advance is planning information needed?
- **Partner Communication:** What form of communication works best for everyone, and when? Are pre-session catch up conversations the best, email dialogue, or WhatsApp messages?
- **School Communication:** How does the school communicate with families? Do they use newsletters, apps or online platforms? How can the arts practitioners capitalise on these, to share the activities that are being delivered?
- **The School’s Community:** How does the school engage with their wider community, or act as a community venue themselves? Can arts activities support or align with this?
- **Additional needs:** What additional needs do the students have, and how can these be supported within the sessions?
- **School Environment:** What spaces are the students learning in at school? What are their boundaries and the schools’ behavioural codes in different spaces? Would a tour of the school and lesson observations be of use to the practitioners in advance of beginning sessions?

Figure 19. ‘Working Together’ template for discussion between arts practitioners and schools.

recently in ‘*The Arts in Schools*’ report published by Calouste Gulbenkian Foundation and A New Direction¹. Without a change to prioritise the arts in schools at a national level, it is unlikely that funding for arts activities by external practitioners will be identified by schools from within their own budgets in any significant or systematic way.

Instead, arts organisations will have to continue to fundraise to deliver this provision. This has been taken up by two Delivery Partners of WFC, who are applying for funding to continue to work with their partner school beyond the end of the WFC Project, with two additional Delivery Partners considering doing so.

Key Learning:

- Cross-sector cultural education partnerships at any scale should discuss and define principles of working together before a project starts.

Project Team relationship with schools

The relationship between the WFC Project Team and partner schools was significantly improved this year, with the WFC Project Team learning from previous years of WFC as well as the ‘Conversations with Purpose’ CPD, and rectifying problems that had been identified.

This year, the WFC Project Team introduced a new model to improve relationship with schools: ‘Triangle Meetings’.

Figure 20 describes the Triangle Meetings relationship, showing the inter-partnerships between the schools, the Delivery Partners and the WFC Project Team (labelled as “WFC Producing & Evaluation Team” in Figure 20).

¹ [The Arts in Schools: Foundations for the Future | A New Direction](#)

Children and young people are represented by the orange triangle and Figure 20 shows that the triangular relationship situates this group at the centre of the model, with all partnerships surrounding and being in service of young people.

The triangular partnerships were maintained in practice via a meeting organised for the three partners roughly every six weeks. Each meeting was followed by sharing of minutes and actions, to maintain accountability and demonstrate progress throughout the year.

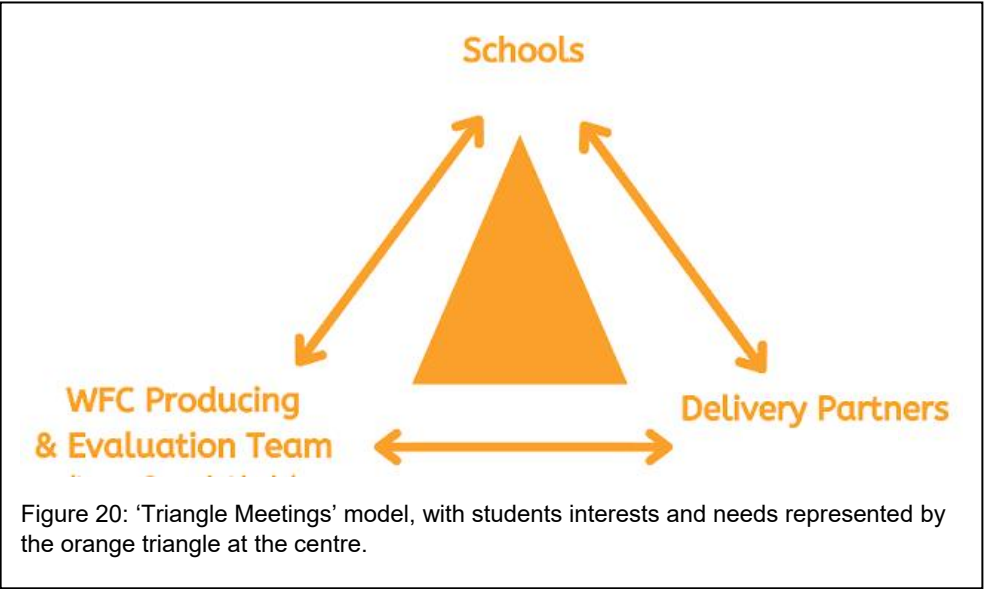
The Triangle Meetings were incredibly successful in rectifying problems of miscommunication that were present in previous years, as well as helping teachers to see themselves as part of the bigger picture of WFC.

They also reflected the semantic shift this year, whereby formerly ‘Companies/artists’ in previous years have this year instead been contracted and referred to as ‘Delivery Partners’. This shift emphasises the re-focussing this year on children and young people, underlining that the companies and

individuals responsible for delivering WFC on the ground are working in cross-sector partnerships to serve young people, rather than in an employed position.

The WFC Project Team identified that in future projects involving many partners, the focus on partnership working between all sides of the triangle could be further extended, by co-devising and signing a “Good Partners Agreement”², whereby all Delivery Partners, schools (or other community partners) and a central project team agree to shared principles of delivering a project – such as ‘generosity’, ‘transparency’ and ‘sharing’. Creating a Good Partners Agreement would also provide an opportunity to define any project-specific policies that are required, for example an EDI statement or Anti-Racism policy.

‘This year, for example, it was identified that many schools have anti-bullying policies, but not Anti-Racism policies, which came up as an issue that needed to be particularly addressed in this project. Having a chance to identify gaps such as this, and address them via a Good Partners Agreement, would have been helpful’.
(WFC Project Team)



² ‘Good Partners Agreements’ have begun to be used by Take A Part in Plymouth, and represent a model of best practice for the city.

Co-creation

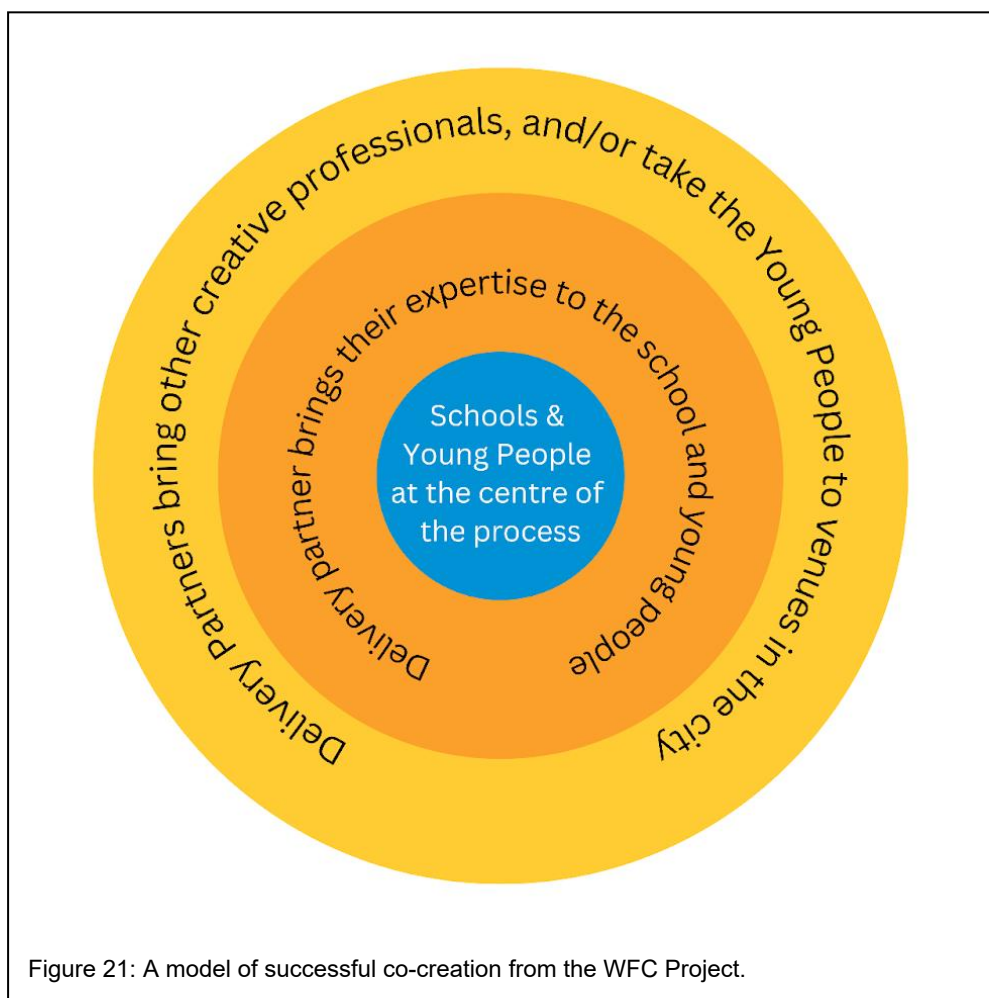
WFC has a definition of co-creation as *'The collaborative process whereby professional artists work alongside a community or group equally to create something new'*.

Co-creation is at the heart of WFC, and Delivery Partners applied this within their projects in a number of different ways.

Specific co-creation techniques - such as 'voting with your feet' or 'hands up' voting on proposed ideas - were included into some projects, whilst other projects integrated the interests demonstrated by students into the overall structure of the performance that was developed.

These co-creation techniques had greatest impact where they were underpinned by a model of co-creation that put schools and young people at the centre of the process. The WFC Project Team identified and visualised this model (see Figure 21), which shows schools and young people at the centre. The Delivery Partners surround their school to bring in their expertise in response to the schools' and young peoples' needs. They also work with the external circle - of the wider creative offer in the city – to leverage new opportunities for schools and young people, also in direct response to the needs, interests and abilities at the centre of the circle.

This year, there were two specific opportunities to share best practice in co-creation in the city. First, a Co-Creation Symposium was held as one of the PCEP Forum's in November 2022, attended by many Delivery Partners as well as some participating schools. Second, the Our World Festival gave Delivery Partners a chance to witness the outcomes of the co-creation process from each partner schools' performance project.



The quality of the Shows performed at the Our World Festival was highest where Delivery Partners had truly put schools and young people at the centre of their process (Figure 21) throughout the year, rather than just applying co-creation techniques.

The Our World Festival also demonstrated the power of co-creating performances with children and young people to surface their interests and concerns. Across many of the Shows that were created, the themes of 'Technology' and 'The Environment' stood out as being of particular relevance to the students involved. Co-creation of performances has the potential to become a reliable lens through which to empower and listen to young people's voices.

As the first year in WFC that all school

performances could be shared publicly on stage, the Shows performed at the Our World Festival serve as a demonstration of co-creation practice in Plymouth today. To work towards a shared understanding of what excellence in co-creation looks like, the Our World Festival should be used as a starting point of future development, rather than an end point of the WFC Project. Only through further opportunities for Delivery Partners and others across the city to come together, share and reflect on their own practice - using the Our World Festival as a point of departure - will Plymouth be able to become a city of best practice in co-creation.

Key Learning:

- Use the Our World Festival as a starting point to springboard the development of co-creation practice in Plymouth.
- Use the co-creation of performances with children and young people as a method to empower their voices, and listen to their interests and concerns.

4.2.2 Community Projects

Two Community Projects were delivered this year to meet Project Outcome 4: *'Communities (i.e. schools, families and broad publics) and young people feel better connected to their locality through high quality performance experiences'*.

The two project – both delivered by Take a Part - were:

- **Devonport Park Community Choir:** co-creation of a song using the 'Our World' theme by the choir with their choir leader and co-planning a programme of songs which were performed at the Hub 1 Our World Festival.
- **Whitleigh Well-being Art Group, supported by Whitleigh Big Local:** Co-creation of an animation on the theme 'Our World' which was shown before every show at the Hub 2 Our World Festival.

Following the recommendations from Year 3 of WFC, both community projects intended to more meaningfully connect to the partner school performance projects taking place in schools this year. Take A Part did this by using the festival theme – 'Our World' – to co-create outcomes for the festivals using artistic practices that were of interest to each groups' participants. For example, the projects used a broad definition of 'performance' (including creating an animation) to ensure that outcomes were truly co-created. Each project's outcome – the choir performance and the animation – was performed or shown as part of the Our World Festival in the relevant WFC Hub.

By being shared at the Our World Festival - where participants from the community groups could watch the performances by the partner schools as well as see or perform their own work - the outcomes of each community project more clearly achieved Project Outcome 4 this year: *'Communities (i.e. schools, families and broad publics) and young people feel better connected to their locality through high quality performance experiences'*.

A legacy may also have been created via the community project delivered in Whitleigh. Take A Part plan to consider how to connect the Whitleigh Well-being Art Group with a family after-school art group ('Crazy Glue') that they deliver at Whitleigh Primary School, which was one of the partner schools of WFC. This would potentially increase community connection for the school, albeit not through performance or within the timeframe of the WFC Project.

However, because no direct connections were created between the community groups and the partner schools as part of the community projects, there remains a missed opportunity of communities connecting to others in their locality via high quality performance experiences.

Key Learning:

- Embed community connections within school projects.
- Within a Research and Development phase, identify with schools how they would like to connect to their local communities.

4.2.3 Co-Pilots

The children and young peoples' steering group for WFC – the Co-Pilots – was established in Year 3 of WFC and continued this year. The group was born out of the identified need to increase young people's voice, agency and autonomy within the WFC project overall – ensuring the project isn't only being delivered *to them* but is also influenced *by them*.

The Co-Pilots met fortnightly, and sessions for the group included developing the participants' performance making skills alongside embedding consultation on the wider WFC Project. The group also visited a wide range of cultural venues in the city including museums, performance venues and arts universities, using these visits to gather ideas and inspiration for their performances, whilst also elevating their understanding of cultural education provision in the city.

'We developed Co-Pilots' self-expression skills via performance-making training alongside their experiences of cultural venues, so they were able to better articulate their opinions and ideas, including what they thought about different cultural venues in Plymouth'. (WFC Project Team)

The Co-Pilots comprise representatives from 8 of the 9 mainstream partner schools, and they are aged between 7 and 15. The opportunity to be involved in the Co-Pilots was made specifically available to students who don't have the chance to or put themselves forwards for opportunities within extra-curricular performance arts provision in Plymouth.

For the participating students, the Co-Pilots group has proven to be very successful. It has encouraged transferable skills with many parents and young people reporting that they have developed their confidence, improved their social skills, as well as performance making skills. A number of parents commented that the Co-Pilots channelled the high energy of their children, making their home life more stable as well.

"I have witnessed first-hand children grow as speakers, performers and reflectors and it would be a welcomed opportunity to see that continue". (Teacher)

A film³ that captured the work of the Co-Pilots this year demonstrates how young people feel better connected to their local arts provision as a result of being a Co-Pilot. The film will be shared with parents and school communities to increase exposure to the impact of projects like WFC and provides a legacy resource about the power of organising a young people's steering group in this way.

For the WFC Project, convening the Co-Pilots has increased the connection between the Project Team and the young people involved, enabling the Project Team to have greater awareness of young people's needs, which has strengthened the project.

Learning from last year, the WFC Project Team also ensured that there were direct pathways where the Co-Pilots could steer the overall WFC Project. For example, the WFC Project Team used outcomes from the Co-Pilots work in Year 3 to select the festival theme of 'Our World', demonstrating the significance of having a steering group that could meet year-on-year. The Co-Pilots also steered the marketing and entrance design of the Festival, which was co-created with a set designer and maker.

The Co-Pilots format demonstrated two significant concepts. First, development of performance skills through co-creating a performance was central to the Co-Pilots, which enabled young people to develop self-confidence, advocacy and their authentic voice. Second, by visiting many different cultural venues in Plymouth, the Co-Pilots were able to develop a rich understanding of cultural provision in the city. Combined, these two aspects of the Co-Pilots present an effective model for developing a young people's steering group for cultural education in Plymouth, whereby young people develop their opinions about

culture alongside their abilities to articulate and share them.

It is regrettable for the young participants and the city that the Co-Pilots isn't continuing beyond the WFC Project. At the city level, as the PCEP and Plymouth's Culture Board develop going forward, both should consider whether the Co-Pilots could be used as a template for establishing a young people's cultural education steering group for Plymouth. At the organisation level, all Delivery Partner organisations could use the learning from the Co-Pilots to create their own young people's steering group. For any young people's steering group that is established, defining what the purpose of the group is – i.e. what they are actually steering – will be fundamental to the group's success.

Key Learning:

- Consider re-establishing Co-Pilots, or using the template to create other young people's steering groups.

4.2.4 The Our World Festival

The Our World Festival was a new activity for the WFC Project this year. An end-of-year festival was intended to take place at the end of each of the four years of WFC. Due to restrictions related to Covid-19, this has only been possible in the final year of the project. The Our World Festival therefore served as an end-of-project celebration, as much as a presentation of the co-created Shows by each school.

The Our World Festival delivered specific additional outcomes for the school students involved, particularly in terms of confidence, as evidenced by the teachers, students and Delivery Partners involved (see 'Outcomes' section).

The Our World Festival was delivered in

two locations, each set in one of the WFC Hubs. These were a bespoke pop-up venue of a circus tent outside the Soapbox Children's Theatre in the Devonport and Stonehouse Hub, and the Quad Theatre, Marjon Arts Centre in the Whitleigh and Southway Hub.

Across many Delivery Partners, the WFC Project Team and the WFC Management Group, there was agreement that the Devonport and Stonehouse performance venue was particularly successful. By being bespoke to the WFC Project, and through its fun and colourful character, the circus tent '*levelled the playing field*' between Delivery Partners and schools, creating a community atmosphere from the outset. The circus tent could not be erected as a venue in the Whitleigh and Southway Hub because there is no flat green space in this area big enough to accommodate it – demonstrating an additional barrier in this area in terms of access to green spaces.

The Our World Festival was managed by a production and technical team, comprising the WFC Project Team and two freelance stage management and tech professionals. The freelance team brought historic experience and understanding of the WFC Project to their roles, gained in previous years via positions at Delivery Partner organisations. A strong working relationship enabled the Our World Festival production and management team to create robust event management procedures, which were shared at an early date with all Delivery Partners. This meant that Delivery Partners had the time to make the most of the holistic experience of participating in the Our World Festival for their students – for example enabling students to give equal value to the opportunity to participate in their tech rehearsal, to be an audience member, to be a participant in a movement-focused

³ ["Co-Pilots: Our World" film.](#)

warm-up, as they did to the opportunity to perform their Show on stage.

Where Delivery Partners understood this opportunity, they empowered their students to take full ownership of the holistic experience of the Festival.

'One student had gone on stage too early before their Show, and was so upset about it. Someone else in their class said to them "don't worry, you've got this. We make mistakes together". At the end of their Show, the Delivery Partner congratulated the student in front of the whole class, highlighting that this was one of the most important things that happened in the whole performance. It really showed that the experience was about more than just what happened on stage'. (WFC Project Team).

Some Delivery Partners felt that the timescale of the WFC Our World Festival being held in late June put more pressure on finalising their school's Show, with some Delivery Partners feeling that they were *'very much running at capacity and our creative energies may have been a little compromised'* (Delivery Partner).

However, the timeline of the Festival was determined following recommendations from evaluation of WFC last year and clearly articulated in the September Delivery Partner Launch Day, which showed that performances delivered in July suffered from many students being away from school on enrichment and residential activities, and therefore also away for their rehearsals and performances.

Many Delivery Partners commented on the benefit of working towards a shared goal of the Our World Festival as being specifically beneficial for the students involved in the WFC project, knowing that they were part of a bigger picture: *'The focus on an end piece and the upcoming festival has been positive for the students this year, they have*

benefited from having more time building their relationships and confidence in sessions'. (Delivery Partner)

The WFC Project Team identified that this spirit of working together could have been further enhanced if opportunities for all schools to watch each other's Shows had been possible, as most schools were only able to watch one or two other Shows. If a similar city-wide project like WFC were to be created in future, considering how to make this happen would be valuable.

The value of the opportunity to share their work was expressed by one parent whose son has additional needs, and who was in one of the performances: *'You have to have opportunities like this for all students to see what each other can do, and to become more accepting of each other, no matter their differences. What they did on stage was amazing, everyone needs to see it'.* (Parent response to Our World Festival evaluation questions).

However, the WFC Management Group and Project identified that fewer families of the students involved attended than could have. Were WFC in its first year, exploring how to better connect with the families of students involved could lead to an action plan to tackle the barriers to families attending and enjoying an event like the Our World Festival.

The regret that the Our World Festival was the last rather than the first end-of-year festival of WFC was echoed by Delivery Partners. Were an event like the Our World Festival to be repeated, other tweaks to the festival could be made to refine and improve a performance festival for Plymouth, year-on-year.

'It feels like the project has had to go through four years of refinement period in order to reach this level of understanding. As such, many of us agree that it feels like a shame for the

overall WFC project to come to an end just as it seems to be finding its rhythm'. (Delivery Partner)

Key Learning:

- Where multiple schools and projects are brought together, identify venues that are neutral to both Delivery Partners and schools for their performances.
- Identify opportunities for schools to watch or share performance arts outcomes.
- Any future sharing of performances between schools in Plymouth can use the Our World Festival as template to learn from.

4.2.5 Delivery Partner Legacy Projects

This year, the WFC Project was enhanced through the inclusion of a new strand of activity – 'Delivery Partner Legacy Projects'. This activity intended to create a lasting legacy of WFC, by supporting three Delivery Partners to deliver new types of projects in schools, different from those of the Partner School Performance Projects. The Delivery Partner Legacy Projects focussed either on creating new types of partnerships between Delivery Partners and schools, or on tackling issues that were identified as important to many schools in Plymouth.

The projects were awarded to three companies, each with a different focus. These were:

1. **Beyond Face:** 'Sitting in the Grey' teacher CPD for secondary school teachers. Partnering with a school to tackle a specific issue (racism), via working directly with teachers in a CPD format.
2. **Exim Dance:** Movement workshop with secondary students. Partnering with a school to explore a specific issue (toxic masculinity) that had emerged across a number of WFC school projects. Working with students identified as being affected or at risk of being affected by the issue.

3. Above Bounds Theatre

Collective: Co-creation after school clubs. Partnering with two primary schools from the same Multi-Academy Trust [MAT], to develop a stronger partnership with the MAT and the local area, with the potential for the MAT to continue to fund or match-fund the project independently.

Both of the Delivery Partner Legacy Projects that were intended to be delivered to secondary schools have not been completed within the timeframe of the WFC Project, and intend to be completed in 2023-24 instead. For both projects, this was a result of difficulties of communication and conflicting timelines for the Delivery Partners and schools, and in spite of expressed interest in the projects by teachers and senior leadership teams at both schools. This demonstrates the difficulty of delivering arts activities within secondary schools, who are under pressure to deliver curriculum-specific activities, and whose timetables do not easily accommodate projects with external providers.

Whilst the project with two primary schools was able to be delivered this year, and delivered outcomes for students in line with the overall YPP project outcomes, it is notable that funding to continue the relationship between the Delivery Partner and the school is being sought by the Delivery Partner from Arts Council England and will be supported by the WFC School Legacy Project funding (see next section), rather than coming from within the MAT's own budget. This is again reflective of the lack of focus on arts provision in schools nationally, as identified in the 'Arts in Schools' report, referenced above.

The full scope of learning from the two Delivery Partner Legacy Projects with secondary schools will be reported directly to the PCEP once these activities are completed after September

2023, which is beyond the scope of this report.

4.2.6 School Legacy Projects

To make a concrete contribution to the legacy of the WFC Project within schools, a new area of activity was established this year: the 'School Legacy Projects'.

In this strand of activity, schools involved in WFC were offered £3,000 each to create a legacy in their school of the WFC Project. Schools were required to submit a concept to the WFC Project Team and Education Consultant about how they would spend the fund. Where required, schools were given further support by the WFC Education Consultant to help them to develop their initial concept to make the most of the funding opportunity.

A full list of the School Legacy Projects can be seen in **Appendix IV**. Among the projects proposed, schools are using their funding to enable students to achieve Arts Awards, to pay for subscription to a school scripts service for 9 years that will enable a school's own productions, to pay for resources including instruments and video recording equipment, workshops with Delivery Partners, and others.

Whilst it is notable that in six cases schools have opted to use the School Legacy Project funding to continue to work with their Delivery Partner, it is interesting that many have chosen to spend the funding in a way that extends beyond a single class, and that will have a legacy within the school, such as by paying for resources.

The School Legacy Projects will be delivered next year. The model presented by this funding stream – of giving funding for the arts directly to schools with support from an Education Consultant – is therefore beyond the scope of this report. Determining how the learning from these projects and this

model should be communicated back to the PCEP and shared with the city more widely should be decided by the PCEP, with support of the WFC Education Consultant.

Key Learning:

- Identify how the learning from School Legacy Projects will be communicated back to the PCEP.
- Define how this learning will be shared more widely, at a local (and potentially national) scale.

4.2.7 CPD for teachers and Delivery Partners

Continuing Professional Development [CPD] for both artists and teachers has been supported by the WFC Project this year.

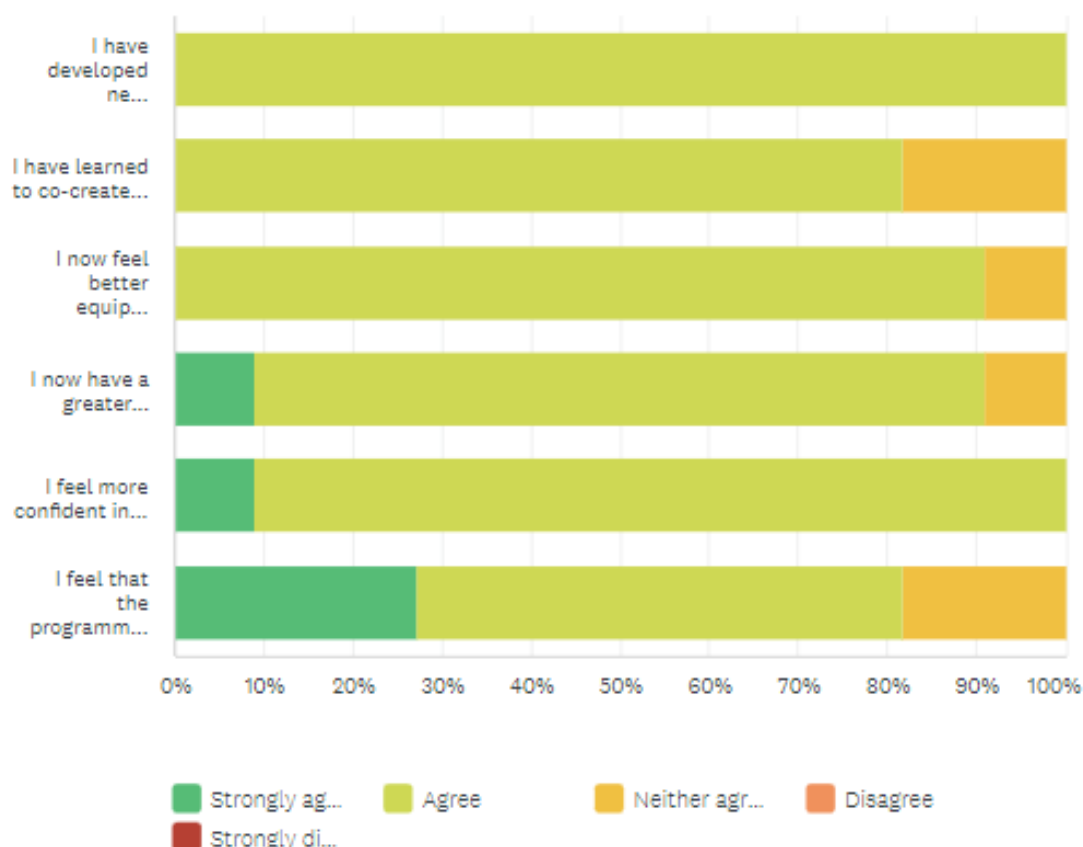
CPD for Teachers

CPD opportunities for teachers this year primarily took place through teachers being involved in the WFC Project overall. In feedback to an end of year survey, teachers reported that they had developed their own teaching practice across many areas (Figure 22). For example, 100% of teachers 'agreed' that they had learnt new skills regarding the teaching of performing arts. One teacher reported that the skills they had developed would be used to create their own performance in future years:

"Next year, years 5 & 6 will be putting on a play using the skills I've learnt during the [WFC] process". (Teacher)

CPD for Teachers was also included into the project more directly via the Delivery Partner Legacy Project by Beyond Face, which intended to run an Anti-Racism CPD for teachers based on their show 'Sitting in the Grey'. Communication difficulties and capacity issues at the school meant that the CPD could not be delivered within the anticipated timeline.

The difficulties faced by this project highlight how under strain teachers' time is, which becomes particularly acute at secondary level.



	STRONGLY AGREE	AGREE	NEITHER AGREE OR DISAGREE	DISAGREE	STRONGLY DISAGREE	TOTAL
I have developed new skills regarding the teaching of performing arts.	0.00% 0	100.00% 11	0.00% 0	0.00% 0	0.00% 0	11
I have learned to co-create more effectively with young people in performance making.	0.00% 0	81.82% 9	18.18% 2	0.00% 0	0.00% 0	11
I now feel better equipped to encourage my students towards further training within the performing arts/wider creative industries (if relevant).	0.00% 0	90.91% 10	9.09% 1	0.00% 0	0.00% 0	11
I now have a greater understanding of the range of career opportunities available to my students in the performing arts/wider creative industries (if relevant).	9.09% 1	81.82% 9	9.09% 1	0.00% 0	0.00% 0	11
I feel more confident in working with cultural practitioners to deliver a programme of activities.	9.09% 1	90.91% 10	0.00% 0	0.00% 0	0.00% 0	11
I feel that the programme will have a lasting impact/legacy within the school or my teaching.	27.27% 3	54.55% 6	18.18% 2	0.00% 0	0.00% 0	11

Figure 22: Teachers responses to the survey question 'How much do you agree or disagree with the following? As a result of this project...

More successfully, an Oracy CPD was also developed for teachers as part of the WFC Project. This originated from a request from one of the partner schools for a CPD based on Oracy which was attended by 40 staff from the school, including class teachers and all support staff, as a way to increase staff self-confidence. The CPD that was developed was subsequently offered to all partner schools, and four schools have taken up this opportunity as part of their School Legacy Project.

These contrasting experiences demonstrate that any CPDs for teachers included into future city-wide projects would need careful consideration and collaborative planning with teachers to ensure success.

Key Learning:

- Ensure any CPD for teachers is developed collaboratively with teachers and identifies potential difficulties in delivery.

CPD for Delivery Partners

Continuing Professional Development opportunities for Delivery Partners were significantly expanded this year. Delivery Partners had the opportunity to be brought together or supported individually at 12 points during the year, with a further CPD planned for September 2023. These were (note: the individual facilitator or company of each is listed in brackets):

- **Project Launch Day** (Natasha Player)
- **CPD: Conversations with a Purpose** (Natasha Player)
- **Artistic Consultation: Co-Creation Conversation** (Niki McCretton)
- **Evaluation Reflection: Autumn Term** (Lizzie Hilton)
- **Artistic Consultation: 1-1 Session with** (Niki McCretton)
- **Evaluation Reflection: Spring Term** (Lizzie Hilton)
- : 'Sitting in the Grey' performance and Anti-Racism CPD (Beyond

Face)

- **CPD: Gender** (Tonic Atomic Theatre)
- **Artistic Consultation: Co-Creation Session 1** (Niki McCretton)
- **Artistic Consultation: 1-1 Session 2** (Niki McCretton)
- **Evaluation Reflection: Summer Term** (Lizzie Hilton)
- **CPD (planned September 2023): Trans-Awareness training** (Gendered Intelligence).

These opportunities represented a significant expansion on the Delivery Partners "Learning Together" and "Learning from Others", which was recommended as part of last year's evaluation report of the WFC Project (see 'Evaluation' section below for further details of "Learning together" and "Learning from others").

Combined with the "Learning through practice" for Delivery Partners, the impact of the expanded CPD opportunities this year can be seen in Delivery Partners' responses to an end of year survey (Figure 23). Across four questions related to development of their practice during the WFC Project, Delivery Partners showed an increase on the previous year, with 91% of Delivery Partners either 'strongly agreeing' or 'agreeing' with all statements relating to their professional practice, including their development of co-creation, artistic practice and engaging with young people.

CPD for Delivery Partners this year was also administratively managed in a different way by the WFC Project Team, which responded to feedback from Delivery Partners in previous years. This year, all freelance practitioners working for Delivery Partners were contracted and paid individually to attend CPD opportunities, with the fee for attending coming from a funding strand that was separate to the budget for each Delivery Partners' project. This meant that school projects didn't suffer if Delivery Partners

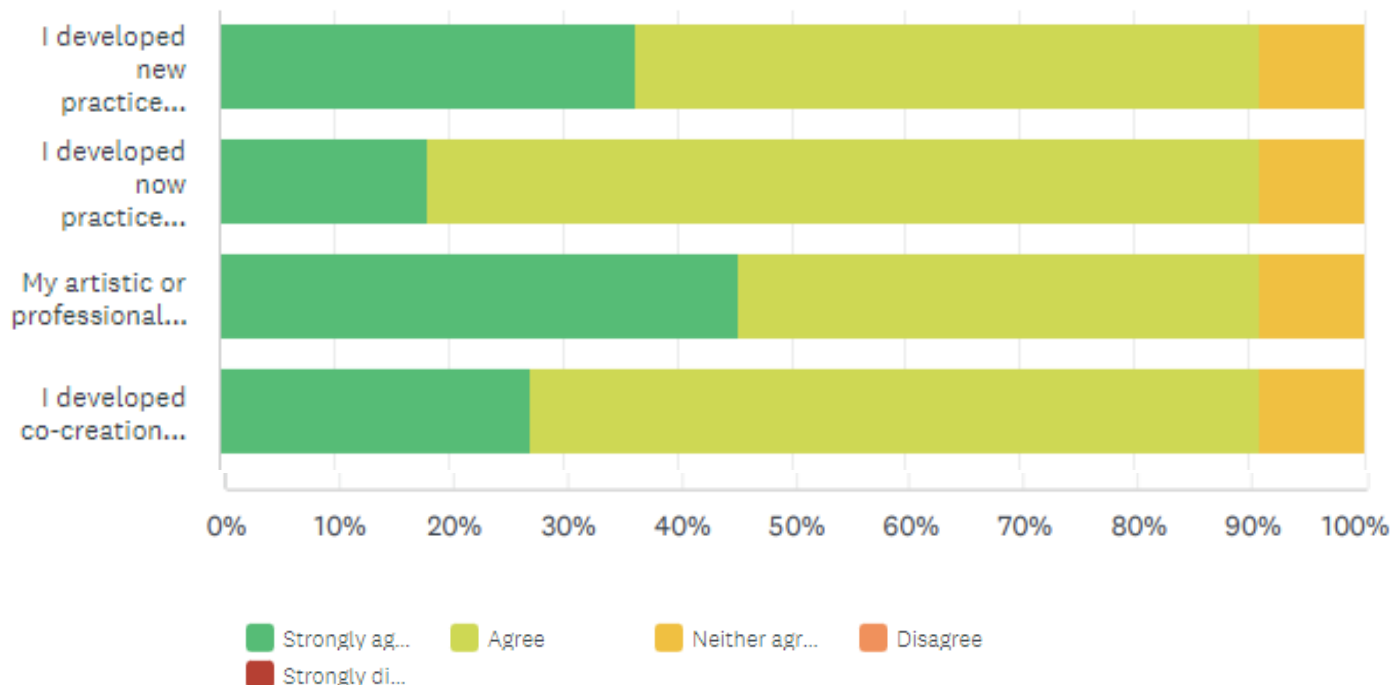
had multiple individuals delivering their project. This approach effectively ensured that every individual involved in delivering the project on-the-ground was up to date with shared learning, which also included the Delivery Partners of the Co-Pilots and Community projects where possible.

The Delivery Partners gave positive feedback about the CPDs, noting that opportunities to develop in this way are rare in the sector, and that they delivered specific value for the project: *'CPD feeds a desire for learning and development and growth in practice we don't often get time for'.* *'There is not another time I ever got this opportunity'.* (Delivery Partners).

Some Delivery Partners noted that the opportunities this year would be even more beneficial if they had been offered earlier in the project. This again advocates for an earlier Research and Development phase in the project, to identify CPD needs and address them early on:

'More CPDs training earlier in the project to set the tone and be more responsive to needs/interest of Delivery Partners/teachers'. (Delivery Partner).

This year, the continuing professional development for Delivery Partners has also manifested in their increased professional responsibilities and roles. Over the course of the four years of WFC, many of the individual Delivery Partners have progressed significantly, for example from being project assistants to being project leads. This has been reflected on in termly evaluation sessions, where Delivery Partners have identified how the WFC Project will have a benefit for them in the future. Many identified new skills and opportunities that they have as a result of the Project, which wouldn't have existed otherwise. By supporting the



	STRONGLY AGREE	AGREE	NEITHER AGREE NOR DISAGREE	DISAGREE	STRONGLY DISAGREE	TOTAL
I developed new practices and tools to engage young people.	36.36% 4	54.55% 6	9.09% 1	0.00% 0	0.00% 0	11
I developed now practices and tools to engage young people from challenging circumstances and/or diverse backgrounds.	18.18% 2	72.73% 8	9.09% 1	0.00% 0	0.00% 0	11
My artistic or professional practice has clearly developed.	45.45% 5	45.45% 5	9.09% 1	0.00% 0	0.00% 0	11
I developed co-creation skills with young people in performance making.	27.27% 3	63.64% 7	9.09% 1	0.00% 0	0.00% 0	11

Figure 23: Delivery Partners' responses to the survey question 'How much do you agree or disagree with the following? As a result of this project...

professional development of Delivery Partners in the WFC project, the arts ecology of Plymouth has gained more resilience, as more arts professionals are able to deliver projects at different levels of responsibility.

However, without significant projects on the scale of WFC on the horizon, Plymouth now faces the challenge of how to retain the talent and experience that has been developed under WFC in the city.

Key Learning:

- For city-wide projects where CPD or shared learning opportunities are provided, pay for these out of a separate funding strand, with all participants contracted and paid as individuals rather than companies.
- Consider CPD opportunities during a Research and Development phase, including identifying gaps that need to be filled.

4.2.8 Arts Awards
A total of 30 children and young people achieved their Discover Arts Award this year.

4.2.9 Evaluation
Evaluation is a requirement for WFC as a YPP project and there is a common logic model supporting all five pilots (see **Appendix V**). The WFC Evaluation Framework in which the logic model sits sets out evaluation principles, practices

and tools, while recognising that – as WFC is a co-creation project – the latter will include bespoke approaches for each Delivery Partners’ project within their partner school, as well as within new streams of activity.

Responding to recommendations from the evaluation report of WFC last year, and to honour the WFC Project as a pilot and therefore a “Learning” project, this year’s evaluation has followed a new model of learning, borrowed from the approach used by Culture 24 in their annual ‘Lets Get Real’ training programme for cultural organisations⁴.

Culture 24’s Let’s Get Real learning model is characterised by three areas of learning (here, some terms have been edited to make the model applicable to the WFC Project context):
‘Learning by doing’ – [Delivery Partners] test out new ways of working

in the context of their [own practice].
Learning together – [Delivery Partners are] a community of supportive peers with a shared sense of purpose... Ways to foster and promote collaborative exchange is actively sought out.
Learning from others – bringing in a variety of voices and perspectives from within and beyond the cultural sector to inform, support, guide and reflect on the challenges at hand’.

This model was shared with all Delivery Partners in September 2022 at a Project Launch Day, along with sharing all evaluation forms that Delivery Partners would be required to complete. This rectified issues from previous years, where Delivery Partners did not know ‘how much’ evaluation they needed to complete during their project/s. A map of how this learning model was being implemented across evaluation of all areas of the WFC was also shared,

therefore rectifying the issue of Delivery Partners not knowing how their own evaluation of their Partner School Performance Project was being used, or what they needed to complete, as opposed to evaluation being completed teacher they were working with (Figure 24).

The Culture 24 model of learning, implemented at every level of WFC this year, effectively framed changes to how evaluation was undertaken this year.

‘Learning by doing’ in WFC
 ‘Learning by doing’ (Delivery Partners test out new ways of working in the context of their own practice) is reflective of the co-creation process, whereby Delivery Partners lead activities, and use the feedback or success from these activities to inform and direct their future work.

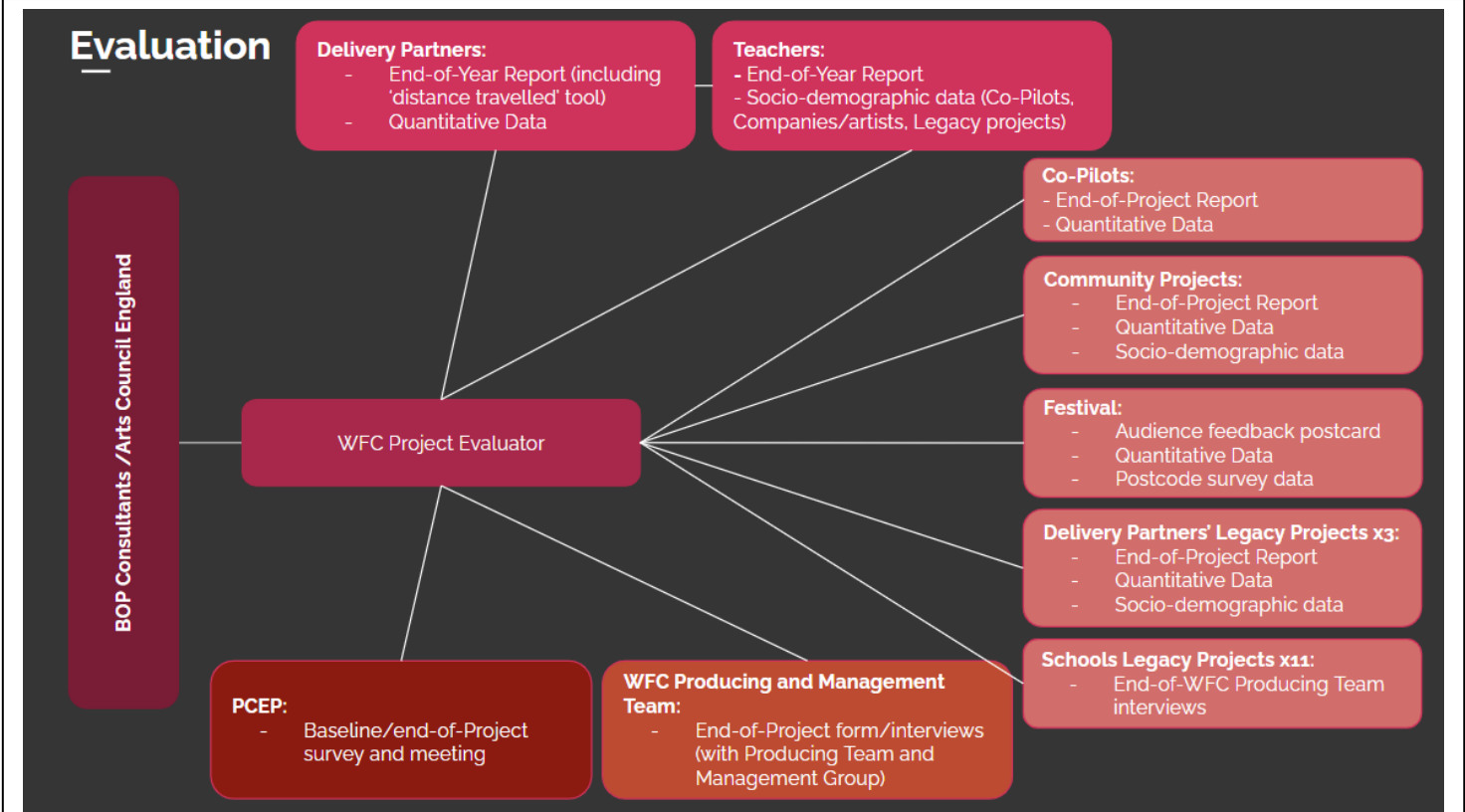


Figure 24: Map of evaluation conducted across the With Flying Colours Project.

⁴ [Let's Get Real - Culture24](#)

All Delivery Partners were ‘learning by doing’ in their partner schools, with their experiences in-school influencing the development of that work, as well as the direction of the students’ performances. Some Delivery Partners commented on the specific opportunity to explore newer areas of their own practice that came with being involved in the WFC Project. *‘We normally co-create plays with children, but in this project we were co-creating a performance that the children were in themselves, which is a bit different for us’. (Delivery Partner)*

Across the board, Delivery Partners were far clearer on the evaluation requirements this year and fed back on their ‘Learning by doing’, with very few requests for clarification compared to the previous year, and with more robust end-of-year evaluation forms completed by all Delivery Partners.

Moreover, ‘Learning by doing’ took place at the WFC Project Team level, where the Project Team gave themselves opportunities for their own evaluation and reflection at different points throughout the project – both as a team and individually.

For many of the Delivery Partners and others involved in WFC, the impact of ‘Learning by doing’ is testified by significant levels of professional development resulting from WFC. Across everyone involved in WFC,

individuals have progressed from project assistants to project leads, from freelance writer to budget and project manager, from producer to consultant, and other similar progressions. Delivering an end-of-year festival on the scale of the Our World Festival has also built the logistical and operational side of the local cultural sector. For Plymouth, this has resulted in a much improved pool of talented and experienced individuals able to delivery cultural learning opportunities for young people in the city.

At the level of cultural organisations in Plymouth, it can be questioned whether there has been a missed opportunity to ‘learn by doing’ during the WFC Project. The timescale, reach and ambition of WFC as one of the YPP projects provided an opportunity for cultural organisations to take risks and try something new. However, it has been observed that the cultural ecology of Plymouth at the organisation level is similar to the outset of the project, with changes being far more the result of the latest round of Arts Council NPO funding than as a result of WFC. All cultural organisations involved in WFC should take the opportunity to reflect on how the learning from the Project can be integrated back into their organisation.

‘Learning together’ in WFC
Delivery Partners were brought together 12 times to ‘Learn together’ (‘a

community of supportive peers with a shared sense of purpose...Ways to foster and promote collaborative exchange is actively sought out), during WFC this year. These opportunities included three sessions focussed specifically on evaluation, delivered at the end of each school term.

Opportunities to learn together capitalised on the unique proposition of WFC of bringing multiple partners together on a shared project across a timeline of four years.

Delivery Partners reflected and commented on the effect of working together on a city-wide project across four years, with impact ranging across schools, young people, the city and themselves:

Schools: *‘The hype and excitement around the school of something happening’, ‘schools seeing how theatre/art/dance/music has benefited young people and school’s wellbeing over time, social skills and engagement with the wider curriculum’.*

Young people: *‘Bringing lots of different people in to showcase the range of creative careers available, and seeing these at the Festival’, ‘exposing young people to range of lived-experience diversity, through so many people interacting with them’.*

City: *‘Bringing opportunities and expertise to areas that don’t normally get them’.*

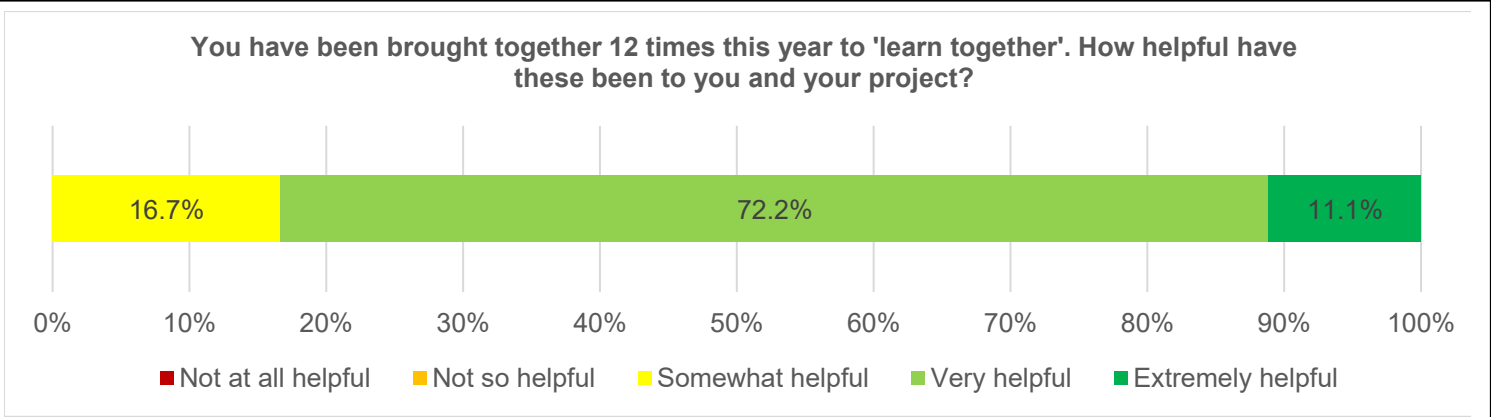


Figure 25: Delivery Partners’ views on the helpfulness of opportunities to ‘learn together’.

Themselves: *'Sharing experiences, knowledge and feedback with other [Delivery Partners]', 'working with new people and building relationships and extending these in the future too'.*

Delivery Partners were asked how helpful the 12 opportunities to 'Learn together' were, with 83% reporting that the chance to learn together was 'very helpful' or 'extremely helpful' to their project. One Delivery Partner reflected: *'Bringing everyone together has brought a real connection to the project. Knowing we are on the same page and learning with and from each other has been very helpful' (Delivery Partner).*

Many of the Delivery Partners expressed that they were keen for even more opportunities to come together to be included into city-wide projects like WFC.

'More skills practice sharings' 'More of these please. Especially loved the presentations of what other teams were doing in schools'. (Delivery Partners).

Some feedback also indicated that Delivery Partners were keen for CPD training to be delivered by facilitators from within Plymouth, or within the pool of Delivery Partners. Where relevant CPD training was on offer from companies or individuals from within Plymouth with a track record of delivering them, these were included into WFC this year – for example in the delivery of an Anti-Racism CPD by Beyond Face. Where it wasn't – for example for CPDs on Gender and Trans Awareness Training - providers external to Plymouth were (or will be) brought in.

This model of identifying CPD providers could be purposefully repeated in future multi-partner projects. At the beginning of a project like WFC, the offer of CPDs by companies and individuals within Plymouth should be identified by or to the central project team, so that these can be included into the project where

relevant. This would make the most of the skills available within the city, bringing in outside expertise where there are gaps in provision.

Key Learning:

- Identify CPD offers by Delivery Partners or within city in a Research and Development phase.

'Learning from others' in WFC

'Learning from others' ('bringing in a variety of voices and perspectives from within and beyond the cultural sector to inform, support, guide and reflect on the challenges at hand') has happened at every level of WFC this year.

At the level of the PCEP, learning from best practice in LCEPs at a national scale has directly influenced how PCEP has been reorganised this year, and many are rightly optimistic that this will have a positive impact of strengthening cross-sector partnership working in cultural education in Plymouth going forward.

At the level of the WFC Project Team, the team were supported by three Project Consultants – Project, Artistic and Education - who brought their expertise to support the development and direction of the project this year.

At the level of the Delivery Partners, 'Learning from others' including CPD training delivered by external providers where this training wasn't available from providers within Plymouth, for example on Gender and Trans Awareness.

Delivery Partners were also able to learn from 1-1 and groups sessions with the WFC Artistic Consultant Niki McCretton this year, who injected external expertise with no conflict of interest. This opportunity to 'learn from others' worked best where Delivery Partners thought of specific areas that they wanted support on and took these in the form of questions to the Artistic Consultant in their allotted time.

'Having 1-2-1's with Niki made us feel seen, supported, validated as artists in our successes and challenges, by someone with a national profile who has been doing this work for a long time'. (Delivery Partner)

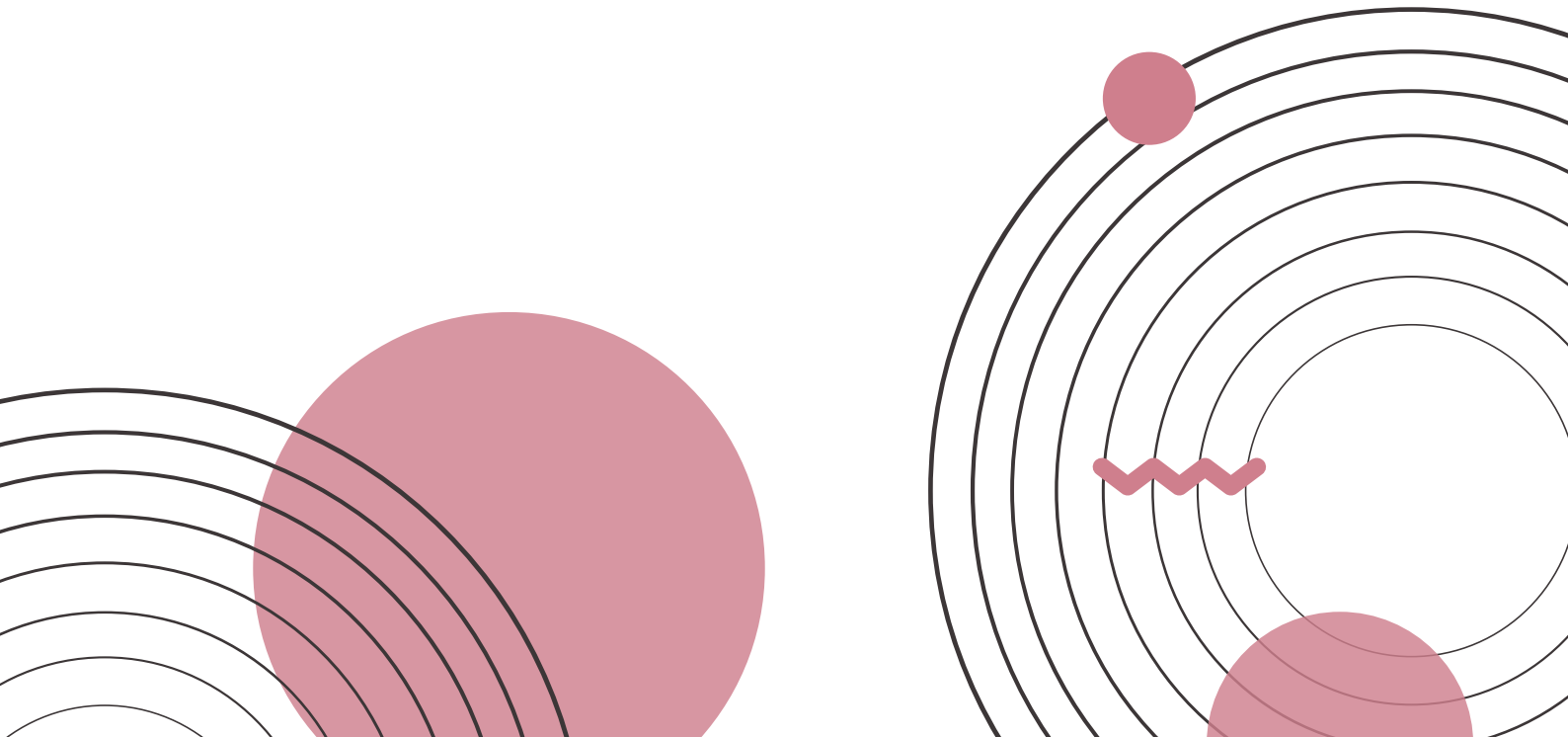
Having so well learnt from others, it is now up to Plymouth to share its own learning from the With Flying Colours Project, at a local and national scale. Outcomes evidencing the learning from the WFC Project – including an Impact Report, films about the project, and the evaluation report – should be shared at final PCEP Forum, by updating the WFC website, and by sharing the WFC films and evaluation report on social media and other platforms. Continued connection between the PCEP and other YPP Partners, as well as other interested national organisations, could also be channels to share the learning from the WFC project.

Key Learning:

- Share the learning from With Flying Colours at a local and national scale.

'A fantastic opportunity to create links and have a positive impact on a community that have barriers in their lives'. (Teacher)

Appendices



Appendix I

Delivery Partners and Schools Pairings

Delivery Partner	Charlie Ranken & Alex Robins	Beyond Face Theatre CIC	Far Flung Dance Theatre	Above Bounds Theatre Collective	Barbican Theatre	Co-Pilots Producer and Practitioners
Name of School	Woodfield Primary School	Stoke Damerel Community College	Brook Green Centre for Learning	Beechwood Primary Academy	Sir John Hunt	Co-Pilots
Performance Name	The Mind Changer	Jesse	M.A.P	The Tale of Super Horse	Wake Up!	Apocalyptic Post
Hub	Whitleigh & Southway	Devonport	Whitleigh & Southway	Whitleigh & Southway	Whitleigh & Southway	Devonport and Whitleigh & Southway

Company/artists	Exim Dance Company	Barbican Theatre	Above Bounds Theatre Collective	Mich Sanderson and Emma Baskeyfield	Far Flung Dance Theatre	Stiltskin
Name of School	High Street Primary School	College Road Primary School	Oakwood Primary Academy	Whitleigh Community Primary	Woodlands School	Marlborough Primary School
Performance Name	Just Keep Swimming	The Night of the Living School Lock In	The Mysterious Phoenix	Population Pollution	Crash, Bang, Explore	Save Our Trees: Save Our World
Hub	Devonport	Devonport	Whitleigh & Southway	Whitleigh & Southway	Whitleigh & Southway	Devonport

Appendix II

Project Outputs

Table of WFC Project Outputs, Year 4

Output data	Figures
No. of performances	14
No. of performance venues / sites	3
No. of audiences engaged – CYP	360
No. of audiences engaged – adults	497
No. of artists or creative practitioners employed	47
No. of schools engaged	11
Social media or web analytics	Instagram 658 followers Twitter 272 followers Facebook 242 followers Views of YouTube films 380
No. and types of partners involved (please describe types of partners)	Strategic Partners: 1 (2 Organisations) School Delivery Partners: 9 (2 freelancers and 7 organisations) Supportive Partners: 1 (1 organisation)
No. of new partnerships established	Total: 15 3 CPD providers 1 Photographer 1 Youth group 2 Organisations (Marjon and Plymouth Racial Equality Council) 1 Community group 2 New Delivery Partners 2 Schools 2 Production Company 1 Technician
Non-performance activities	
Total no. of hours of sessions (Note: feel free to report data broken down by strands of work)	No. of sessions 369 No. of hours of sessions 721 hours
Total no. of engagements (attendance)	6496
Total no. of unique participants	340

Appendix III

Participant socio-demographic data

This data is aggregated for the students participating in the Partner School Performance Projects and the Co-Pilots. All partner schools (100%) submitted demographic data for the Partner School Performance Projects, and all schools submitted data for the Co-Pilots.

Total number of children and young people participants that data was gathered for: 292

Profile data	Figures (number and overall total)		
Age	Aged 7 to 8: 52 Aged 8 to 9: 0 Aged 9 to 10: 146 Aged 10 to 11: 33 Aged 11 to 12: 2 Aged 12 to 13: 2 Aged 13-14: 40 Aged 15-18: 17		
Gender:	Male: 143 Female:149 Other: 0		
Disability:	23		
Demographics across equality and diversity indicators (e.g. Free School Meals, Pupil Premiums proportion, proportion of participant residing in high index of Multiple Deprivation)	[Note: Demographic data includes diversity indicators as in previous years of WFC evaluation to maintain consistency]		
	Free school meals:120 Pupil Premium: 132		
	Ethnicity:		
		Ethnicity	Number of students
	White	British	245
		Irish	2
		Gypsy or Irish Traveller	0
		Any other white background	9
	Mixed	White and Black Caribbean	3
		White and Black African	1
		White and Asian	0
		Any other mixed background	1
	Asian/Asian British	Indian	2
		Pakistani	1
		Chinese	0
		Any other Asian background	7
	Black/Black British	African	8
		Caribbean	0
		Any other Black background	2
	Other	Arab	1
Any other ethnic group		4	
Prefer not to say		0	
Unknown		6	

Appendix IV

School Legacy Projects

Note: Some projects may change.

School	Plan
Beechwood and Oakwood Primary Academies	<p>Both schools will continue to work with Above Bounds who will run four house days from Term 2-Term 5; practitioners from Above Bounds work with one house each time to produce something that can be shown to the school and parents at the end of the day. The Houses are grouped in families so each family would be in the House and the parents would watch their houses show at the end of the day- parents could possibly be invited into work with the House before the production.</p> <p>The children will have the opportunity to see two professional productions, Snow Queen and one sponsored by ANOB that has been developed with Weston Mill (another trust school) This means that the children are exposed to more cultural experiences.</p> <p>Additionally Above Bounds are seeking additional Arts Council Funding to continue the relationship to these schools and the surrounding Southway community.</p>
Brook Green Centre for Learning	<p>Brook Green will use their legacy fund to buy a subscription for school scripts - to enable them to;</p> <ol style="list-style-type: none"> 1. Put on in school productions and study live scripts in drama lessons. 2. Hold a Key Stage 4 drama day for students – with a production and follow up workshops. 3. Fund their first school show (proceeds of which will be used to fund future productions). 4. To buy lighting equipment for future drama productions
College Road Primary School	<p>College Road are using their legacy pot to improve performance capabilities by purchasing free-standing microphones and an amp/speaker set up to aid projection of the children's voices/singing/performance. This will also allow outdoor performances to take place, widening the performance opportunities on the school site. Additionally a wireless lighting digital controller to change lighting scenes swiftly will be a huge improvement on the current fixed location controller the school has; this change will add so much to performances in the hall.</p> <p>As part of their curriculum College Road also want to enhance the use of tuned percussion (which could be utilised during theatrical performance) Increasing the number of sets of instruments like glockenspiels and xylophones from the current one between five to one between two, or as an alternative to this purchase some class sets of small glockenspiels (in portable cases).</p> <p>Retaining the relationship with delivery partner Exim Dance, the school will support the many keen dancers in the school through funding the provision of an after school dance club led by Exim practitioners.</p>

<p>High Street Primary Academy</p>	<p>High Street School will develop a mobile video recording station so children can vlog or record things as part of their curriculum outcomes (i.e. adverts/news scripts/weather reports).</p> <p>The children come from backgrounds with low level language skills, poor vocabularies and a lack of 'cultural capital' so spending the legacy funds in this way will have a positive and immediate impact in securing high expectations for speech and language.</p> <p>The vlogging station would be used regularly in sessions at school with a staff member leading on learning about the kit and disseminating that knowledge to the wider staff team.</p> <p>The school are also partnering with Marlborough Primary (in the same Trust) to invest some oracy training for staff to enhance the possibilities of this work.</p>
<p>Marlborough Primary Academy</p>	<p>The key purpose for Marlborough's legacy fund is to give the children a broad range of arts based opportunities to build their confidence, self-esteem and self-belief. They serve an area of high deprivation sitting just outside the bottom 1% across England and their children have very limited access to hear live musicians, attend theatre productions, learn to play an instrument and take part in performances. The school recognise that providing all of these will enable children to take the next steps in their learning building a positive future, becoming good citizens and life-long learners. The school will spend the money in the following ways:</p> <ol style="list-style-type: none"> 1. Purchasing an outside PA system which could be used both in the hall and outside so children can take part in performances. 2. Purchase musical workshops through Plymouth Music Service 3. Establish an annual art week and invest in a tust HLTA to lead on this going forwards 4. Establish opportunities to liaise with the local immersive dome shows to provide a stimulus for the children 5. Undertake Flying Colours Legacy Oracy CPD for teaching and support staff- which they are doing in partnership with High Street Primary (the same trust)
<p>Sir John Hunt</p>	<p>Sir John Hunt are spending two thirds of their legacy fund to develop a music instrument lending library to benefit pupils who may not have access to instruments regularly and the other third on music scholarships with: Barbican Theatre – Rebels, Plymouth Music Zone and/or Livewire- these will be offered to students that would benefit from the opportunity but may not normally have access.</p>

Stoke Damerel	<p>Stoke Damerel will set up and run the Arts Award accreditation at their centre for the coming 3 years - training two/three staff members in the delivery of the Bronze and Silver Awards in the first year, with the addition of the Gold Award training in the second year. Resourcing the logbooks, opportunities to take the students to arts events locally (TR2/Performances/galleries etc) and moderation of a growing cohort to certificate the students.</p> <p>They will also find opportunity to work with alternative theatre companies/approaches (e.g: puppetry/physical theatre/performance poetry, etc) to support in offering years 7-9 some drama ‘tasters’</p>
Whitleigh Community Primary	<p>Whitleigh Primary School are continuing to work with their delivery partners Mich and Emma. Mich and Emma will lead on an afterschool Drama Club across the next year, and lead CPD with each class in the school enabling staff to see and learn from the techniques and games they employ. The remainder of the funds are being used on theatre tickets and opportuniities for drama club members and their families (e.g Tickets to see Aladdin have been purchased)</p>
Woodfield Primary School	<p>Woodfield Primary School are using their legacy fund to develop a large statue or piece of artwork that can be used as a stimulus for a range of curriculum areas. In particular, oracy, art, writing and maths. They will commission the work and then undertake oracy CPD with Kev Johnson as a starter for responding to the sculpture. WFC Education Consultant Gem Smith is suporting in the commissioning and production around this sculpture work. The commission information and timeline can be found here: Woodfields WFC Legacy Sculpture commission.docx</p>
Woodlands School	<p>Woodlands School wish to utilise the funds to improve their ‘Woodfest’ experience; booking ‘Rocktopus’ for two days – to work with some learners to write and practice songs and to perform said songs in front of the school and other members of the local community (to correspond with Woodfest)</p> <p>They also wish to continue the relationship with delivery partner Far Flung and are looking to potentially have them in as part of their Arts week (Autumn 2023) leading on sessions offering sensory and life skills in the mix of activity.</p>

Appendix V

Evaluation Framework, 2020

With Flying Colours Evaluation Framework

Created by: Mary Schwarz, local independent evaluator November 2020

Introduction

This Framework sets out the key evaluation **principles**, **practices** and **tools** for the three-year **With Flying Colours** project running from September 2019 to August 2022, along with **collecting and reporting** arrangements. It has been devised by the project's local independent evaluator Mary Schwarz in consultation with the project's staff and Management Group. As some key activities are still being negotiated with schools and the project will be developed in a responsive process, this initial version will be updated as appropriate and accompanied by a detailed evaluation delivery plan.

With Flying Colours is one of five Youth Performance Partnerships (YPP) funded by the Department for Digital, Culture, Media and Sport (DCMS) and delivered by Arts Council England (ACE). All five projects contribute to a national evaluation of the whole YPP programme which is being undertaken by BOP Consulting, as well as having their own local evaluation. All evaluation activity fits within a programme logic model devised by BOP in conjunction with the funded projects. A logic model is a systematic way to present and share an understanding of the relationship between the resources, activities and changes or results a project aims to achieve. The draft logic model for **With Flying Colours** is given on the third page of this document.

Principles

We believe evaluation:

- is an integral part of effective project planning and delivery
- needs to be responsive and proportionate to the particularities of the project, its people and places
- should cover both 'stats' and 'stories' (quantitative and qualitative)
- is key to learning, development and accountability in a project, for all those involved

Practices

We will work to ensure evaluation of this project:

- reflects co-creation project practice wherever possible
- supports shared understanding and informed participation
- promotes dialogue and reflection
- gathers multiple perspectives including an independent view

Tools

National evaluation data capture:

Appendix V

Evaluation Framework, 2020

- online Survey Monkey questionnaires devised by BOP Consulting for Theatre Royal Plymouth (lead organisation), other partner organisations (cultural and non-cultural), artists/practitioners, schools/teachers, parents/guardians of participants, participants and audience

Local evaluation data capture:

- Semi-structured interviews (face to face/telephone/Skype or Zoom)
- Focus groups
- Learning logs and journals
- Creative and group activities such project/learning maps, evaluation wheels, distance travelled four corners of the room/evaluation lines, visual representations etc.
- Vox pops
- Observation
- Longitudinal tracking of willing individuals leading to case study stories

Apart from the national monitoring and evaluation data capture requirements, evaluation tools will be chosen from the indicative list above – or devised – through discussion wherever possible with those contributing (i.e. management and delivery organisations, practitioners, teachers, participants and audiences (children & young people, adults) and with attention to the following key criteria:

- **appropriate** to the age, ability, language etc of those participating in the evaluation activity
- **feasible** to carry out, given the context in which activities are taking place
- **eliciting** honest and useful responses, rather than inhibited or inappropriate ones
- **adding** to people's experience of the project, rather than distracting them from their involvement

Collecting and reporting

Evaluation data will be collected at baseline, during and post activity points as appropriate. There will be formal annual and whole project summative written reports and also informal formative reporting during the project, to support ongoing learning and development. Wherever possible and appropriate, written reports will be made available to all interested parties to support transparency and learning. Data will be anonymised and aggregated

Appendix V

Evaluation Framework, 2020

INPUTS	ACTIVITIES	OUTPUTS	OUTCOMES	IMPACTS
Funding from DCMS	Recruiting young people via schools, community groups, open access	21 performances across at least the same number of sites Phase 1; double Phase 2, treble Phase 3	More children, families and schools from deprived and lower-engaged areas are experiencing and appreciating quality performances	Children and young people develop creative skills and knowledge to take ownership of their progression pathways in and around performance
Match funding at a local level	Forming youth leadership and consultation boards	3.000 participants (children and young people) across all Phases	Young people develop self-expression, agency and self-efficacy through artistic development and performance	Partnerships between schools and cultural organisations are improved and further partnership work is catalysed (specifically via the PCEP)
In kind support from lead and other Plymouth Cultural Education Partnership (PCEP) organisations	Providing structured rehearsal and co-creation opportunities	400 audience engagements per Phase	Young people improve their transferable, performance and performance making skills	Systems change in ways of working between education, cultural and other sectors
	Providing regular small and large scale public performance opportunities	At least 16 artists and practitioners employed in Phase 1; double Phase 2; treble Phase 3 (maybe same people)	Schools and cultural organisations improve their abilities to engage broad and diverse participants and audiences	
	Family engagement activities	<i>TBC</i> demographics across equalities and diversity indicators (including Pupil Premiums proportion)	Communities (i.e. schools, families and broad publics) and young people feel better connected to their locality through high quality performance experiences	PCEP, other LCEPs across England and ACE can learn from this work and improve their models of working
	Career development activities and 'go sees'		PCEP gains better understanding about cross sector partnership and working is significantly extended	
	Strategic partnership development	<i>TBC</i> media articles/reviews, social media imprint		

Appendix VI

PCEP Operating Proposal

2022

PCEP Operating Proposal

Following a year-long round of discussions, proposals and pilot activity, a proposal has been put forward regarding the future of PCEP. This document outlines the proposal and includes operational details of how this might be implemented. Much of this information is taken from previous work and discussions, but is updated to reflect the new proposal.

Certain aspects still need to be resolved, for example how members are recruited, but these details are to be discussed and agreed at the PCEP meeting on 16th August 2022.

Take A Part Proposal

Continuing to support and develop creative education opportunities in the city is a key area of focus for Take A Part's work. We are committed through our Crazy Glue and Centre of Excellence for Creative Education programme, to supporting teachers, artists and children to explore, test and develop their own talents and appetites for creative education and increased educational attainment through this work and see a deep relationship with PCEP as a key way for us to further develop this opportunity in the city.

To support PCEP to grow, we are proposing we use our Creative Education Director Gem Smith's time at a day a month to continue to push forward PCEP as a key administrative task within her role at TAP.

For this support, we do not expect to line manage nor to decision-make in any way. That is the role of the PCEP itself. Instead, we would like to use our own organisational resources via her time to support PCEP. We would be happy to enter into a partnership agreement to support this approach.

PCEP Purpose

The Plymouth Cultural Education Partnership (PCEP) is a strategic collaboration between cultural, educational, community and youth organisations across the city.

PCEP seeks to address inequality in Plymouth by ensuring all children and young people have access to a high quality arts and cultural education offer that responds to their needs

PCEP Strategic Objectives

1. Improve quantity, quality and access to cultural education for children and young people
2. Galvanise cross-sector collaborations to optimise cultural opportunities for children and young people
3. Put children & young people at the heart of Plymouth's cultural vision
4. Use our collective power to advocate for cultural education at a local, regional & national level
5. Increase pathways for children & young people into the creative industries

PCEP Long-term Outcomes

- There are clear pathways for all young people to engage in arts and cultural education
- Decision makers are supported to advocate and plan for arts and cultural education, for the benefit of Children and young people
- There is a connected arts and cultural education infrastructure able to provide sustainable access to a diverse range of high-quality activity for all young people

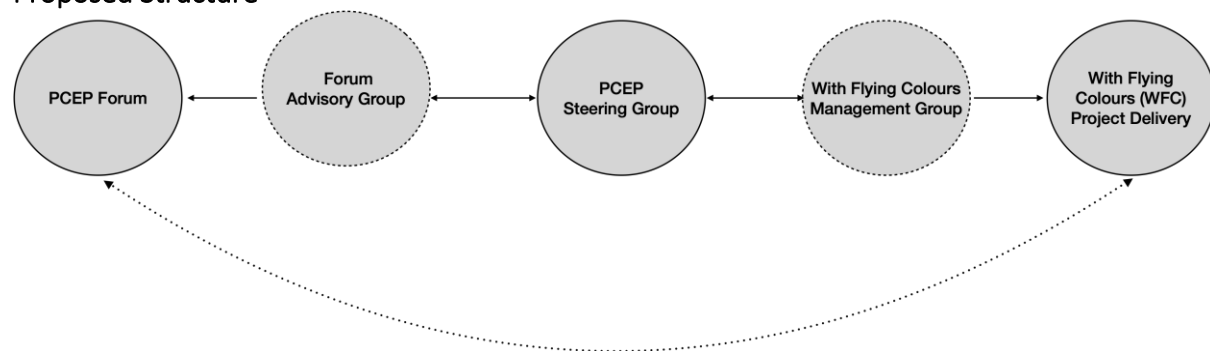
There is a coherent programme of professional arts and cultural activity across Plymouth accessible to children and young people

Appendix VI

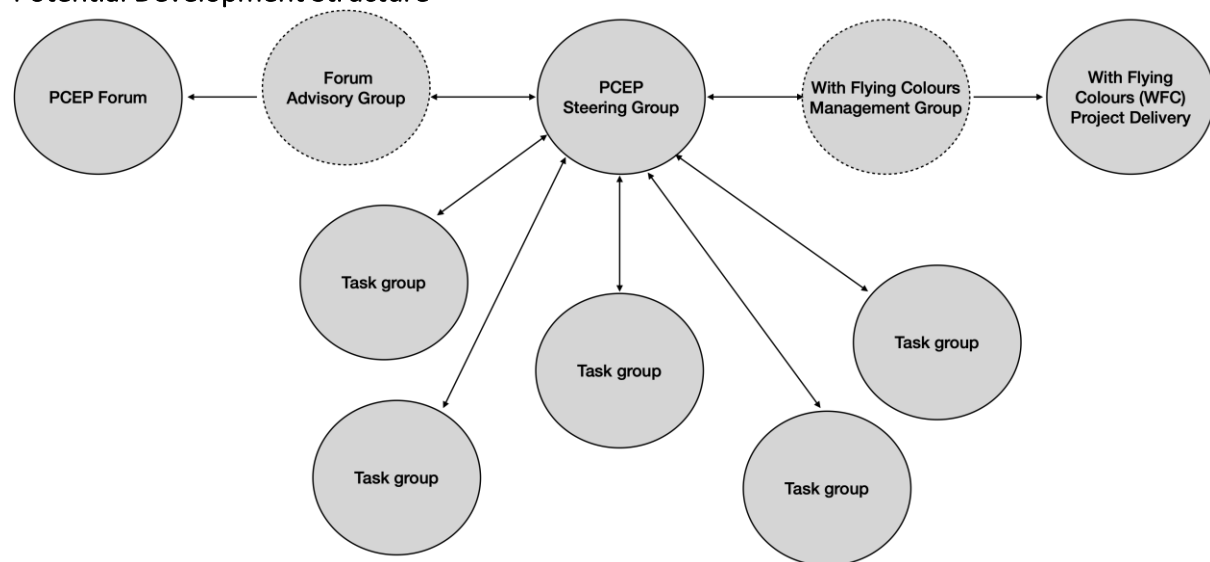
PCEP Operating Proposal

2022

Proposed Structure



Potential Development Structure



Steering Group

The activity of the PCEP will be overseen by a voluntary steering group.

This is a smaller strategic working group (maximum of 9 members) drawn from the wider network. Members are sought and nominated from the wider group. They are expected to represent PCEP effectively across the city and with other bodies and networks, bring wider perspectives and connections to the CEP, and commit to working together on its behalf to:

- provide a strategic overview of the cultural education offer in Plymouth
- inform the strategic direction of PCEP, hold an overview of its activities and set the agendas and areas of focus for the wider PCEP network meetings
- identify priorities for shared action and collectively facilitate the implementation, review and evaluation of these
- ensure practical connections with other key bodies and groups across the city
- plan and monitor the work of the Forum Coordinator
- collaborate on investment opportunities.
- with the wider group, review the work and role of PCEP on an annual basis – to ensure its continued relevance and so that impact, learning and outcomes are collated and considered.

Appendix VI

PCEP Operating Proposal

2022

The steering group will nominate a chair. The chair's responsibility is to ensure the flow of the meetings of the steering group and ensure actions are agreed and are SMART – Specific, Measurable, Attainable, Relevant and Time-bound.

Decisions made at the steering group will be made through consensus. If consensus is not reached a vote may be held. A decision will be passed by majority. In the result of a tied vote the chair will have the casting vote. For decision-making purposes, quorum will be 5 members.

Membership of the steering group will be reviewed annually to ensure membership is fit for purpose and members may serve a maximum term of three years.

The steering group will review the progress of the PCEP, the relevance of its objectives, membership and activity on a quarterly basis.

PCEP Forum

The forum is designed to create space to share best practice and discuss key issues related to cultural education. It creates opportunity to showcase, lobby support, connect partners and drive positive action for children and young people.

The forum is managed by a project co-ordinator who will curate a programme of networking opportunities on a quarterly basis. The co-ordinate is employed by Plymouth Culture who operates as their line manager. The co-ordinator reports to and is supported by the advisory group to ensure efficient and thoughtful decision-making.

The networking programme is open to all and anyone will be able to attend as a delegate. Whilst each networking session is themed, learnings drawn from WFC feature in every session. Where possible the forum works in collaboration with other partners and organisations to add value and connect the city agendas.

Forum Advisory Group

The advisory group consists of a maximum of 5 members, one of which is Plymouth Culture. The advisory group acts as a sounding board for the co-ordinator to help shape the networking programme and support implementation. The group meets on a bi-monthly basis and is operationally focused.

Members of the advisory group must apply to join and are agreed by the PCEP steering group through an anonymous voting system. Once appointed members will select a chair from within the membership.

With Flying Colours (WFC)

WFC is a PCEP managed project designed to provide playwriting and playmaking opportunities in schools for young people through a co-creation process with skilled practitioners. The project is fully funded for four years through YPP funding which is held by the Theatre Royal on behalf of PCEP. The project employs a staff team to deliver the project objectives.

WFC is designed to test ways of working and create opportunities for young people, the learning from which are shared through the network and in turn influence the development of PCEP. WFC is a time-limited project.

Appendix VI

PCEP Operating Proposal

2022

With Flying Colours Management Group

The WFC Management Committee was brought together at the beginning of the project. Individuals were proposed to PCEP, approved and invited to be members. It currently consists of: Mandy Precious Theatre Royal Plymouth, Sheila Snellgrove Independent Consultant, Kim Wide Take a Part, June Gamble Independent, Jane Pawson Theatre Royal.

The committee meets bi-monthly with the WFC Project Delivery team, including Management and Artist Practitioners. The purpose of the WFC Management Committee is to have an overview of the project, including the evaluation process, support the delivery team and report back to the PCEP Forum.

Appendix VII

PCEP Steering Group Statement of Intent

The Plymouth Cultural Education Partnership (PCEP) Steering Group is a newly formed group focused toward strategic collaboration between the cultural, educational, community and youth sectors across the city.

The PCEP Steering Group seeks to address inequality in Plymouth by ensuring all children and young people have access to a high quality arts and cultural education offer that responds to their needs effectively across the city and with other bodies and networks, bring wider perspectives and connections to the wider network, and commit to working together.

This one page statement of intent, will provide cultural education stakeholders with a clear and focused agenda that the steering group has developed through initial discussions.

The following agenda points are a key focus for the steering group:

Agenda point 1: | **Reducing the inequality gap.**

“The arts are essential in helping people understand, negotiate and navigate their way through the challenges of the modern world, as well as to explore what divides people in a way that fosters understanding and cooperation.”

Joseph Fowler – Head of Arts & Culture - World economic forum 2023.

Education inequalities are both the cause and consequence of the wider gaps we see in society - whether in income, health or happiness.

The IFS Deaton Review, Educational inequalities - 2023

There is a wealth of evidence that supports the need for early and repeated Arts and Cultural interventions. Showing they have enormous benefits to young people later in life. As a City if we work toward reducing these gaps together positive change will happen.

Agenda point 3: | **Raising attendance in education.**

It's widely recognised that some young people find it harder than others to attend school or college. As a City we should be doing more to share good practice and remove barriers to attendance. Arts and Cultural education can be a key activator of change in this area.

Agenda point 2: | **Arts in School and training new teachers**

“It is important that extra-curricular arts provision is not seen as a substitute for curriculum arts delivery. Extra-curricular arts provision should be recast as supplementary to what is available within the school day, so that young people who want to extend their arts engagement to a deeper level can access resources and staffing to do so”.

The Arts in Schools: Foundations for the Future 2023

To facilitate this and offer long term arts education in schools. There is a need to train new teachers within the city to include Arts and Cultural references within their core subject specialism no matter the subject area.

To empower existing staff, to engage with and embed Arts and Culture within the curriculum and their wider school offer. Whilst learning from city-wide evaluations; what is good for the city; what is needed going forward.

Agenda point 4: | **Arts and Cultural education events.**

The development of more arts and cultural events for schools and groups of young vulnerable people significantly improves the opportunities to enhance transferable skills and success across subjects.

Providing opportunities for cultural and arts organisations and subjects to share & showcase work to parents, employers and other pupils, as well as governors and other stakeholders, adds value to the young peoples' social standing and cultural capital.

