



QUALITY ASSURANCE POLICY 2016

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1. POLICY STATEMENT

- 1.1 Daisi understands that Quality Assurance processes are intrinsic to every aspect of its working practice and processes: everything about the work, its impact and its sustainability.
- 1.2 Daisi does all it can to ensure that the artists that it places with schools are offering high quality arts experiences and can communicate their knowledge and skills in an appropriate way for the participant group (e.g. early years, F-KS4, 16+, teacher, parent, governor).
- 1.3 Daisi is a learning organisation and encourages staff to stretch and develop ideas as a team in order to collectively be custodians of quality.

2. DISCLOSURE

We obtain a certificate of Enhanced Disclosure from the Disclosure and Barring Service for all artists on the Daisi register. If, in an exceptional case, an artist does not have Enhanced Disclosure, we will ask for the Headteacher's or parents' permission for the project to take place (see *Daisi Child & Vulnerable Adult Protection Policy and Procedures* for full information on Daisi's DBS policy).

3. INITIAL MEETINGS WITH ARTISTS

All artists are encouraged to come into the office to complete their Disclosure application. This gives us an opportunity to chat to them, find out how their work is developing or what new ideas they have and talk through their training needs.

4. DAISI ARTISTS REGISTER

There is a clear procedure in place for the recruitment of new artists. This procedure is regularly discussed at staff meetings and adjustments are made accordingly. Significant adjustments are discussed with the trustees before implementing.

5. TRAINING

We run training events for artists and teachers to help them gain the confidence in knowledge and skills that will lead to arts education work being successful. Professional development opportunities are included in new project bids. Daisi also has a Training and Development Policy.

6. ARTIST REVIEWS

Feedback on artists is shared with the artist and logged on Daisi's contact management system. Daisi documents log which and how many artists have been observed, and addresses gaps shown up through this process.

7. OBSERVATION

We observe artists at work in schools as often as possible, within the confines of our staffing and voluntary capacity. An observation report (attached) is written and relevant concerns or suggestions are communicated to the artist/school.

8. MONITORING AND EVALUATION

Evaluation will form an integral part of every Daisi project, with evaluation being included within the terms of each project. We encourage artists and teachers to talk regularly about how the project is going: frequency of monitoring discussions will vary depending on the length of the project. Both the artist and the teachers should be flexible enough to make any necessary changes to improve the outcome. Observation reports allow Daisi to monitor progress and liaise with the artist or school as necessary. If we cannot visit a project, we try to phone to make sure that everything is progressing smoothly. We undertake to evaluate all of Daisi's work through questionnaire, observation and interview. Responses are analysed and data is kept on the Daisi Evaluation Strategy spreadsheets (in accordance with paragraph 16). Evaluation outcome frameworks are different for each project, and evaluation processes are designed around the outcome framework.

9. LEARNING OUTSIDE THE CLASSROOM QUALITY BADGE

Daisi has successfully applied for the Learning Outside the Classroom Quality Badge since 2009. This asks for evidence of Quality across the organisation, divided into pre-, during and post-experience indicators, and organisational indicators. It includes assessment of quality assurance in processes for:

- i) developing projects, negotiating learning outcomes, meeting the needs of users and collaborating on design and improvement
- ii) recruitment policies, training plans, suitability of facilities, tailoring provision for users
- iii) evaluation and responding to evaluation
- iv) communicating effectively with users, written policies and procedures, sustainability issues, sharing understanding of impact with users, monitoring quality, safety management

10. TRUSTEES

Daisi is governed by trustees who steer Daisi's direction, oversee diligent use of resources, and ensure that activities are in line with Daisi's charitable objectives.

11. CONSORTIA AND PARTNERSHIPS

Due diligence is conducted on all partners with which Daisi is entering significant contracts.

12. APPRAISALS AND INDUCTION

- 12.1 There is a regular appraisal process in place for staff, plus an induction process for staff and trustees. In addition, the Director has regular meetings with the Chair, and staff have regular meetings with the Director, where work progress can be discussed as well as any challenges that the member of staff may be experiencing in their work.
- 12.2 New staff are recruited through a clear procedure involving the Daisi trustees. Processes are reviewed at each recruitment, to ensure the most effective process is being used, which equally adheres to safer recruitment guidelines and Daisi's other policies such as Equality and Diversity.

13. OUTPUTS

Daisi maintains high standards in all of its outputs, including all written material (physical and virtual). A house style is promoted through email communications, which errs towards the formal rather than 'text speak'. Daisi's visual identity guidelines are strongly adhered to.

14. OUTCOMES

Daisi incorporates evaluation and outcomes analysis into our project designs. This is often carried out by an external consultant. Frameworks and data collection methods are carefully designed so that outcomes can be identified and communicated with users and a wider audience for advocacy and new business purposes.

15. SUSTAINABILITY

Daisi considers sustainability to be part of the quality of our service. This includes environmental issues, business planning issues and legacy issues. Consideration of sustainability underpins all aspects of our work.

For example:

- i) Daisi aims to engage local artists wherever possible
- ii) Daisi always considers the environment in its planning for travel and materials
- iii) Daisi always considers developing the capacity and capability for future arts opportunities in all of its project designs and all of its work to broker and develop networks and partnerships

16. DATA PROTECTION

16.1 Charities frequently hold sensitive information about the individuals they help. Charities are rightly conscious of the damage that could be done to individuals if the sensitive information was misused. Daisi complies with our obligations under the Data Protection Act 1998.

16.2 All personal data held by Daisi is stored safely and securely. Data is used for the stated purpose only and is not shared with other organisations. Employees' personal data is kept safe, secure and up to date. Once data is no longer required, or is out of date, it is deleted or safely destroyed via confidential waste paper collection.

DAISI OBSERVATION FORM

For use by Daisi staff and trustees when visiting a Daisi workshop

Your role at a Daisi workshop:

1. As a Daisi member of staff or trustee visiting a Daisi workshop, you are an advocate for the arts in education and for Daisi. You are also playing a vital part in Daisi's quality assurance processes. In short, the purpose of your visit is to:

- i) advocate for arts in education and for Daisi
- ii) keep Daisi closely in touch with on-the-ground activity in order to inform the continued development of Daisi's offer
- iii) develop a positive dialogue with schools and settings who use our service
- iv) create an opportunity for the Daisi artist and Daisi to constructively reflect upon the artist's practice and on Daisi's role in the event

2. The following guidelines should help you to take on the appropriate role:

- i) be supportive and positive in your relationship to the workshop, for example, ask the artist or teacher how they might wish you to join in, or where to sit. It is important that you don't position yourself as an 'inspector' – i.e. don't sit at the back with a pen and paper!
- ii) prepare for your visit – know the names of all those involved in the event (e.g. teacher, Head teacher, artist), the age group of the participants, and a little background about the objectives of the workshop
- iii) make sure that the school and the artist are aware that you are coming to visit the workshop, in advance. This can be done through the Daisi Project Manager
- iv) consider, in advance of the workshop, what the school / setting may benefit from in terms of any other current Daisi (or wider) offers. Try to be equipped with at least 2 hard copy items that you can leave with the Head teacher (or if not, the key contact teacher)
- v) try to avoid writing notes during the workshop, or if this is not possible, try to keep this to a minimum. Instead, seek an early opportunity as soon afterwards as possible to document your observation using the form overleaf (preferably electronically, but by hard copy if you prefer)

- vi) look for opportunities to have a brief conversation with key members of the school staff (such as the Head teacher). For example, you could ask them if their children have been excited about the prospect of this workshop, let them know about other opportunities coming up that may be suitable for them (see above), ask for brief comments on how they see this event supporting their needs etc.
- vii) ensure that you have opportunity for a conversation with the artist after the workshop, or if this is not possible, that you have arranged to have a conversation at a later date, perhaps by phone

Thank you for supporting Daisi through making this visit. Please return your Observation Form to the Daisi Project Manager (and please copy to the Daisi Director) at your earliest convenience.

Liz Hill
Daisi
20th May 2014

Daisi Observation Form

Date	
Name of artist	
Name of school / setting	
Name of key contact teacher	
Age group of participants / description of group	
Arts form(s) being worked in during this workshop	

Did participants have opportunity to think creatively and pursue their own creative responses? please elaborate / give example(s)

Did participants have opportunity to experience and develop new artistic techniques, processes and approaches? please elaborate / give example(s)

Did you witness any change in participants' understanding of each others' needs and values? Participants might include young people, school staff, parents and cultural organisation staff please elaborate / give example(s)

Did participants have opportunity to share their work and to observe the work of others? Were they supported to analyse their own work and that of others? please elaborate / give example(s)

Did participants appear to be engaged positively with the workshop? please elaborate / give example(s)

Do you think that the workshop was ambitious and challenging to the right level for the setting and participants? please elaborate / give example(s)

Was the artist well prepared for this workshop? Were their materials prepared and appropriate to the activity? please elaborate / give example(s)

Was the artist able to adjust their plans and approaches effectively during the workshop, according to the needs of the participants? please elaborate / give example(s)

Had the artist considered Safeguarding in the planning and delivery of their workshop? please elaborate / give example(s)

Do you feel that the artist created a constructive and suitable rapport with the participants and their teachers / leaders? You may wish to comment on their interpersonal manner, use of language, role model value etc.

Do you think that the school / setting was well prepared for this workshop? Did they support the workshop effectively? please elaborate / give example(s)

From your experience of this Daisy workshop, are there any ways in which you think the setting up of the workshop, and the way in which Daisy has been represented, could be improved?

Please record here any comments (i.e. quotes) that you heard that will help to document the IMPACT of this workshop for participants. For example, things that participants, the artist or the school / setting staff said to you or to each other.

DOCUMENT CONTROL SHEET

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Chair of Trustees

Date: