



Transforming Futures

An anti-poverty resource pack to support arts, cultural and heritage organisations as they create pathways to cultural participation for children and young people in Wales

*national
museum
wales
cymru
amgueddfa*



Noddir gan
Lywodraeth Cymru
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Contents

1. Background	4
2. The Child Poverty Context	6
What does Child Poverty Mean?	6
Welsh Government Action on Tackling Poverty	9
Communities First	9
Which Groups are more at risk of Child Poverty?	11
What Effect does Living in Poverty have on the lives of children and young people?	13
3. Addressing Barriers	16
Why should Young People participate?	16
Young People's View on Barriers to accessing the Arts	16
Keys to successful arts participation projects	19
4. Case Studies	20
Case Study 1: FILMCLUB	20
Case Study 2: Glyncoch – Making a Difference via Community Partnerships and Programme Bending	21
Case Study 3: Glasgow Life – Putting Children and Young People at the heart of Museum Activities. Listening Young People's Voices	23
Case Study 4: Cauldrons and Furnaces – Reaching New Audiences and Changing Attitudes through Arts and Heritage	24
Case Study 5: Amgueddfa Cymru's Bling project - Combining Arts and Museums to provide New Opportunities for Young People	26
5. Action Toolkit	29
5.1 Targeting Efforts	30
5.2 Working with Schools	33
5.3 Partnerships	38
5.4 Enabling Young People's Voices	41
5.5 Working with Welsh Language Audiences	44
5.6 Evaluation	46
5.7 Advocating for the Arts	48
5.8 Funding	52

Transforming Children's Lives

I was delighted to be invited to write the foreword to this publication. It is an important contribution to one of my key priorities as Minister for Culture & Sport – the challenge to our cultural bodies to support our wider efforts to tackle child poverty.

Amgueddfa Cymru has already accepted this challenge. The Director-General and his colleagues have expertise and passion in the field of museums and education. They have recognised that the museum's role needs to be played within a broader partnership approach for greater impact. By itself, there is much that Amgueddfa Cymru can deliver and, indeed, the museum has achieved much since the inception of free entry a decade ago. The museum's recent Bling exhibition, highlighted in this resource pack, is just one example of its work with children and young people. Looking forward, I see the St Fagans redevelopment as a real opportunity to engage with many more young people from all backgrounds, providing valuable educational experiences, and crucial practical experience and skills that will benefit them throughout their lives.

But the cultural sector alone cannot tackle the poverty that affects one in three children in Wales. What is needed is a commitment among these bodies to acknowledge their duty towards all the children and young people of Wales, whatever their background, the language they speak, their current aspirations or their location and to deliver on that duty.

This has driven my decision to ask Baroness Kay Andrews OBE, to report back to me on how culture could play a greater role in supporting the alleviation of poverty. The report makes a series of recommendations on how we can all make the excellent work already taking place more joined-up and more focussed, so that it can have a greater impact on the lives of more people living in poverty. We want the cultural sector in Wales to be an exemplar for other nations in this work. The fact that funding is limited must not be a deterrent.

Welsh Government will work with all in the museums sector for the alleviation of poverty of experience among our children and young people.



Minister for Culture & Sport, John Griffiths AM

1. Background

Wales has been a trail-blazer in the United Kingdom in work to protect and promote the rights of children and young people. The National Assembly for Wales, in 2010, passed legislation brought forward by the Welsh Government to implement the provisions of the United Nations Convention of the Rights of the Child (UNCRC) <http://www.unicef.org/crc/>, the first legislature in the UK to do this. Article 31 of the Convention on the Rights of the Child stipulates that children have a right to 'rest, leisure, play, recreational activities, cultural life and the arts'. Wales was also the first of the UK nations to appoint a Children's Commissioner.

The UNCRC forms the basis for Welsh Government decisions on priorities and objectives, and should also form the basis for decisions on strategy and service provision locally. The 42 articles that make the UNCRC are summarized in the Welsh Government's 7 core aims. All of these aims have implications for the tackling child poverty agenda.

These 7 core aims are that all children and young people:

1. have a flying start in life
2. have a comprehensive range of education and learning opportunities
3. enjoy the best possible health and are free from abuse, victimisation and exploitation
4. have access to play, leisure, sporting and cultural activities
5. are listened to, treated with respect, and have their race and cultural identity recognised
6. have a safe home and a community which supports physical and emotional wellbeing
7. are not disadvantaged by poverty

In 2009, Amgueddfa Cymru – National Museum Wales signed up to the Welsh Government's Child Poverty Agreement, committing to an active role in helping to improve the lives of children and young people living in poverty. The Children and Families (Wales) Measure 2010 placed a legal duty on the Museum (among a range of other Welsh Authorities) to develop and produce a Child Poverty Strategy that demonstrated the action it would take to contribute to this agenda particularly focussing *on reducing inequalities in participation in cultural, sporting and leisure activities between children and between parents of children (so far as it necessary to ensure the well-being of their children).*

Amgueddfa Cymru's strategy for 2012-15, **Transforming Children's Futures**

<http://www.museumwales.ac.uk/en/3603/>, recognises that, to forge pathways of access for children and young people in low-income households, the Museum must work in partnership with a wide range of organisations. It is through local and specialist knowledge that we can really understand what needs to be done to address the challenges.

Recognising the positive impact that cultural engagement and participation can have on children and young people living in poverty, and the fundamental importance of working in partnership and collaboration to deliver that impact, Amgueddfa Cymru – National Museum Wales, supported by the Welsh Government, hosted a one-day conference on the subject on July 17th 2012. Over 130 delegates came together at the **Transforming Children's Lives** event to explore how they and their organisations could take action and enable more children and young people to engage in cultural participation. Attendees included representatives from:

- the museum, heritage and cultural sectors in Wales
- children's charities
- Local Authority Family Learning services, together with Children and Young People Coordinators
- Welsh Government
- Schools, Further Education and Higher Education

This event was followed by a seminar on **Cultural Participation for Children and Young People Experiencing Poverty** on 4th October 2013. /transforming_futures/research_seminar_report

The overarching themes discussed in this seminar were:

- What are the cultural lives and motivations of children and young people?
- What are the benefits and impacts of participation in public cultural provision, in terms of children's engagement?
- What does research tell us needs to be done to change children's and young people's cultural lives, sustainably and for the better?

This resource pack follows on from the conference and seminar, and has been designed to signpost anyone who has an interest in this area towards further information, links and potential partners.

The conference and seminar marks the start of what we hope will be a sustained dialogue, across sectors, amongst those with responsibility for children's wellbeing and, most importantly, with children and young people themselves.

2. The Child Poverty context

What does Child Poverty Mean?

1. European Union

Child "poverty" is measured on the basis of the EU agreed definition of "at-risk-of-poverty", i.e.:

a) the poverty risk threshold is set at 60% of the national median* equivalised household income;

b) the household income that is considered is the total household income (including earnings of all household members, social transfers received by individual household members or the household as a whole, capital income...)¹

*Median – If every household in the EU was lined up in order of income from richest to poorest, the household in the middle of the line would be the median household income for the EU.

2. UK Government

The Child Poverty Act 2010 uses four measures:

- **Relative income:** household income less than 60 per cent of current median income;
- **Combined low income and material deprivation*:** children who experience material deprivation and live in households with incomes less than 70 per cent of current median income;
- **Absolute income:** household income less than 60 per cent of 2010/11 median income adjusted for prices; and,
- **Persistent poverty:** household income less than 60 per cent of current median income for at least three out of the previous four years.

*Material deprivation – not experiencing social occasions and activities such as:

- A holiday away from home at least one week a year with family
- Swimming at least once a month
- Friends around for tea/snack once a fortnight
- Celebrations on special occasions e.g. birthdays
- Going on a school trip at least once a term

¹ Child Poverty and Well-Being in the EU: Current status and way forward (European Commission 2008, p.14)

Since 2012, UK Government has also considered these criteria:

- Income and material deprivation
- Worklessness
- Unmanagable debt
- Poor housing
- Parental skill level
- Access to quality education
- Family stability
- Parental health²

3. Wales

The definition of child poverty in Wales is based on a relative measure of low income, and therefore is similar to the UK Government's definition. Whilst many of the mechanisms for addressing income poverty, such as benefits and the minimum wage, are the responsibility of the UK Government, the Welsh Government can affect the impact of some non-devolved issues, through its role as a major employer, its influence over the public sector and choice over some aspects of the management of central Government policy.

The UK measure of 'relative low income' is households where, after housing costs, household income is less than 60 per cent of median household income. For a single-parent family with one child under 14, this would mean £172 per week. For a two-parent family with two children under 14, this would be £308 per week. In-work poverty in Wales now exceeds out-of-work poverty for the first time. (There are 285 000 people in working families in Wales in poverty, whilst there are 275 000 people in non-working families in poverty.)

When the Welsh Government published its child poverty strategy A Fair Future for Our Children³, thought was given to the wider effects of poverty and areas of activity that were within its control. The Child Poverty Task Force Report⁴ identified three principle dimensions of poverty - Income, Service and Participation - around which the Welsh Government's action on child poverty was based.

Welsh Government's New Child Poverty Strategy for Wales (2011) and Progress Report (2013) can be found here:

<http://wales.gov.uk/topics/childrenyoungpeople/poverty/newcpstrategy/?lang=en>

² Measuring Child Poverty: A consultation on better measures of child poverty (HM Government, 2012, p.22)

³ <http://wales.gov.uk/topics/childrenyoungpeople/publications/fairfuture/?lang=en>

⁴ <http://wales.gov.uk/topics/childrenyoungpeople/publications/reportchildpovertygroup;jsessionid=h0QrK30RTrCQ2YKh7rZLkg81mmFnMfl6Z1KH4Tb2NfgKBy9vJR3D!1922798813?lang=en>



Whilst the main measure for child poverty is income related, it is clear that a failure to address the wider aspects of deprivation will have a big effect on the wellbeing of children and young people. In other words, all three forms of poverty need to be tackled in order to make real progress. Arts, culture and heritage organisations have the greatest contribution to make in addressing Participation Poverty. However, they may also be in a position to address income poverty, for example, through their employment practices.

An economic revival that creates jobs is key – but takes time according to the Joseph Rowntree Foundation and New Policy Institute. They suggest that there is a need to focus on the non-income aspects of poverty including **personal assets**, (such as skills, confidence and hope), and **public service** (ensuring fair shares and good quality) too. In particular, they suggest testing public services against the needs of low income working families.

- Out of a population of 600,000 children in Wales, over 200,000 children live in poverty, measured by low income after housing costs have been deducted
- This means that 1 in 3 children in Wales live in poverty - the highest rate in the UK after London
- Around 90,000 children live in severe poverty. Severe poverty for a couple with one child means living on less than £12,220 a year. Families in this situation have to make tough choices between food, heating and basic essentials.
- More than half of the children in poverty belong to working families
- Growing up in poverty affects a child's health, education and economic future – their opportunities and life chances.

Welsh Government Action Planning on Tackling Poverty

The Welsh Government's **Tackling Poverty Action Plan** (2012 -2016) incorporated the three strategic objectives contained within the Child Poverty Strategy of 2010 and recognised that to tackle *Child Poverty* we must also address Poverty as a whole, working with children, young people and adults.

The Tackling Poverty Action Plan 2012 outlined the key objectives of the Welsh Government's commitment to:

1. Prevent poverty,
2. Help people out of poverty and
3. Mitigate the impact of poverty.

<http://wales.gov.uk/docs/dsjlg/publications/socialjustice/120625tackpovplanen.pdf>

The **Building Resilient Communities: Taking forward the Tackling Poverty Action Plan**, published in June 2013 outlined how the Communities First programme would become a tackling poverty programme. The plan builds on the earlier 3-fold commitment,

- **Preventing Poverty in the Early Years:** Improving education attainment of young children from low income families, through Flying Start, Families First and the Pupil Deprivation grant (Prevent)
- **Enabling people to move out of poverty:** Reducing the number of young people who are not in Education, Employment or Training, (helping people out of poverty), up-skilling and moving into jobs (Enable)
- **Mitigating the Impact of Poverty:** Ensuring fair and equal and equal to essential services - including digital services (Mitigate)

(Summarised as Prevent-Enable-Mitigate.)

<http://wales.gov.uk/docs/dsjlg/publications/socialjustice/130703takeforpovactplanen.pdf>

Communities First - Welsh Government's New Programme

The Welsh Government's Communities First programme is a **tackling poverty** programme, focusing on the most vulnerable individuals in Wales in the most deprived areas. Community involvement is central and involves focusing on the hardest to reach and **most vulnerable groups**, including ethnic minorities, those with disabilities and unemployed young people.

Since April 2013, the focus of Communities First (CF) has been changed from being a programme based on wards, to one that is Cluster-based. The number of Partnerships which were responsible for tackling poverty in deprived wards in the past have been reduced. The 52 **new** clusters, however, between them include all the 100 most deprived areas in Wales as defined by the Welsh Index of Multiple Deprivation (see section 5.1 for more details on this).

For details of the location of the clusters, and/or to find your nearest one(s), see:

<https://statswales.wales.gov.uk/Catalogue/Community-Safety-and-Social-Inclusion/Communities-First/Cluster-Maps>

The majority of Local Authorities in Wales will have at least one Communities First Cluster, (with the exceptions of Ceredigion, Powys and Monmouthshire). Some Local Authorities have several Clusters e.g. RCT has 8. The average population cluster size is 15 000 individuals.

The Clusters will focus on supporting the most vulnerable people in the 10% most deprived areas of Wales. The work in the Clusters is based on the three strategic outcomes of:

1. Prosperous Communities
2. Learning Communities
3. Healthier Communities

Each Communities First Cluster has a **Delivery Plan** which details the outcomes they are working towards, how these will be achieved and how this work will contribute to the overall aim of tackling poverty.

As part of the Delivery Plan, each Cluster also has a **Community Involvement Plan**, showing how local people and community organisations will plan and deliver work with key partners. These plans are available from the relevant Lead Delivery Body.

Each cluster will have a **Cluster Manager**, working with Learning, Prosperous and Healthier Community co-ordinators or project workers. (The specialist worker with responsibility for Learning may prove to be the most relevant for Arts, Culture and Heritage organisations.) Clusters may have Community Involvement co-ordinators and there may be other specialist staff e.g. working with young people or BAME communities, who could be helpful allies for arts/cultural/ heritage organisations wanting to work with specific group of young people. Ask the Cluster Manager about the best contact(s).

The **Outcomes Framework** details consistent indicators by which similar projects should be measured. The Framework is based on the principles of RBA (Results Based Accountability) used to measure the impact of the Programme.

Examples of outcomes include:

Prosperous Communities

- People in hard to reach groups are engaged
- Young people are more confident looking for work and have a better understanding of what is available for them

Learning Communities

- Children are ready for school and read more often
- Parents and families feel more positive about their children's education and have positive relationships with schools
- Communities are places where people can learn and barriers to learning are removed

Healthier Communities

- Play is promoted and accessible in safe places
- Communities provide supportive safe environments
- There are increased levels of participation in recreation
- Social activity is available locally and people feel part of their community

The Clusters will each have to demonstrate how they are delivering against the outcomes, using the **measures** described in the Framework document. This appears in Appendix 5 at the link below.
<http://wales.gov.uk/docs/dsjlg/publications/comm/130905cfprogrammeguidanceappendicies13en.pdf>

Arts/cultural/heritage organisations wanting to work with Communities First projects will find it useful to consider how they can help the Cluster(s) deliver against their outcomes and measures. Bear in mind it may be worth looking at the frameworks for Prosperous and Healthier Communities – not simply Learning.

Funders often ask arts/cultural/heritage organisations to identify how they are tackling disadvantage. Concentrating on Communities First Clusters and/or working in Cluster areas is one way of demonstrating to funders that you are targeting your work and demonstrating a strategic joined up approach to the Welsh Government's key priorities.

Which groups are more at risk of child poverty?

Workless, Unemployed and Under-employed families

Unless all adults in the family are working (and at least half of them full time), the risks of being in low income are still high: 85% for unemployed families, 75% for other workless families and (notably) 30% for those where the adults are part-working. **Families where one adult works part time** are also a group at risk and generally, **children and young people living in low income households**.

Households where working age adults have low or no qualifications

Of those families that experienced persistent poverty between 2001 and 2004, 19% involved working age adults with no qualifications. (UK Figures). In particular, **Families with mothers who have no qualifications** are identified as a group at risk.

Black Asian Minority Ethnic (BAME) Families

14.5% of children in severe poverty are from Asian and Asian British ethnic origins. (UK Figures). Some **migrants and ethnic minorities**, including the **gypsy and traveller community** are groups at risk, as are refugees and asylum seekers.

Lone Parent Families

For the period 2003/04 to 2005/06, 40% of the children in low income households in the UK were in lone parent families (UK figures).

Families coping with disability (or someone with long term illness)

55% of families with disabled children live in or at the margins of poverty.
31% of households with children with one or more disabled adults were in poverty (UK figures).

Larger families with 4 or more children

In 2004/5, children in 4+ child families made up 19% of poor children in the UK.

Homeless families and young people

Children and young people living in social housing; children and young people living in temporary accommodation are all at greater risk.

Looked after Children

Care leavers are 50 times more likely to go to prison, 60 times more likely to be homeless and 88 times more likely to be involved in drug use than children and young people who have not been 'looked after' by Local Authorities. **Children and young people who are in care, as well as those who are leaving care**, are at risk. Only 47% of care-leavers are in Education, Employment or Training.

Young people who are Not in Education, Employment or Training

or children/young people who are at risk of becoming **NEET**. More than 12 % of 16-18 year olds in Wales are estimated to be NEET.

Young Carers

Young adult carers aged between 16 and 18 years are twice as likely to be not in education, employment, or training (NEET).

Of the groups outlined above, some of them will experience **persistent poverty** or **severe poverty**.

The term 'persistent poverty' is used to describe families who have lived in poverty for at least three out of the last four years.

'Severe poverty' is used to describe families having an income below 50% of the median, and in which children lack two of the specified necessities because the family cannot afford them and where an adult lacks at least one.

What effect does living in poverty have on the lives of children and young people?

What follows are some examples of the effects that living in poverty can have on the lives of children, young people and their families. This is by no means an exhaustive list but it will provide an idea of the range of issues that need to be tackled, to ensure more positive outcomes for children and young people in our communities.

Child poverty limits future life chances for: employment, training, enduring, positive family and social relationships, good physical and mental health and longevity. It affects childhood experiences profoundly.⁵

Family Life

- Children from low income families often miss out on activities such as after-school clubs, school trips and inviting friends for tea.⁶
- Children from low income families are more likely to go without warm coats in winter, proper meals and heat in the home.⁷
- Children from low income families often have little or no space to play and live in areas with few shops or amenities.⁸
- 2% of couples and 8% of lone parents cannot afford two pairs of shoes for each child.⁹
- 12% of lone parents cannot afford celebrations with presents at special occasions.¹⁰
- 14% of the most disadvantaged families responding to the Department of Work and Pensions Household Below Average Income Survey¹¹, were unable to let their child take up a hobby because of cost.
- Children who grow up in poverty are more likely to suffer low self esteem.¹²

⁵ Bradshaw J and Mayhew E (2005) *The Wellbeing of children in the UK*, The University of York & Save the Children.

⁶ Magadi M. and Middleton, S., (2007) *Severe Child Poverty in the UK* London: Save the Children.

⁷ Magadi M. and Middleton, S., (2007) *Severe Child Poverty in the UK* London: Save the Children.

⁸ Crowley A & Vulliamy C (2002) *Listen Up! Children and Young People Talk: About Poverty*. Save the Children.

⁹ Family and Children Study, 2004, <http://dera.ioe.ac.uk/6158/1/rrep340.pdf>

¹⁰ Family and Children Study, 2004, <http://dera.ioe.ac.uk/6158/1/rrep340.pdf>

¹¹ <https://www.gov.uk/government/publications/households-below-average-income-hbai-199495-to-201112>

¹² Ermisch, J. Francesconi, M. and Pevalin, D. (2001) *Outcomes for children of Poverty*, DWP.

- Poor families pay more for a number of basic services, including gas and electricity, banking and credit. The extra costs of pre-payment meters, doorstep loans, fee-charging cash machine withdrawals, pay-as-you go phones for example are estimated to amount to about £1,000 a year. This is about 9% of the disposable income of an average sized family.¹³

Education

- Children who grow up in poverty are far less likely to do well in school and are much more likely to leave the education system with no qualifications at all.¹⁴
- Parents who have themselves been disadvantaged in childhood are more likely to have children who do poorly at school.¹⁵
- Homeless children miss on average 25% of their schooling.¹⁶
- Children from low income families both expect to receive lower quality schooling and anticipate worse educational outcomes.¹⁷
- Research has shown that the gap for the educational achievement for children in poverty widens as time goes on. At the age of 3 a child from a low income family is likely to be, educationally, 9 months behind better off peers. By the age of 11 that gap widens to 12 months and by the age of 14 there is a 20 month gap.¹⁸
- Children who live in bad housing are 5 times as likely to lack a quiet place to do homework as other children.¹⁹

World of Work

- Young people who have grown up in low income households are more likely than their better off peers to be unemployed, work in low or unskilled jobs and to be poorly paid in adult life.²⁰

¹³ Save the Children/Family Welfare Association (2007) The Poverty Premium: how poor households pay more for essential goods and services, London: SCF/FWA.

¹⁴ Raffo, C. Dyson, A. Gunter, H. Hall, D. Jones, L. and Kalambouka, A. (2007) Education and poverty:

¹⁵ Gregg, P, Harkness, S and MacMillan L (2006) Welfare to work policies and child poverty: A review of issues relating to the labour market and economy.

¹⁶ Mitchell, F., et al., Living in limbo: survey of homeless households living in temporary accommodation, Shelter, London, 2004.

¹⁷ Horgan, G. (2007) The Impact of Poverty on Young Children's Experience of School, York, JRF.

¹⁸ Hirsch, D. (2006) The cost of not ending child poverty How we can think about it, how it might be measured, and some evidence. Joseph Rowntree Foundation.

¹⁹ http://england.shelter.org.uk/__data/assets/pdf_file/0004/173398/AgainstTheOdds_full_report.pdf

²⁰ Bradshaw, J. and Mayhew, E. (2005) The Wellbeing of children in the UK The University of York & Save the Children.)

Health and Lifestyle

- Children from the lower socio economic groups are four times more likely to die in an accident and have nearly twice the rate of longstanding illness than those living in households with high incomes.²¹

The information above and its sources appeared in the Welsh Government's Tackling Child Poverty: Guidance for Communities First Partnerships, published in 2009 and now archived at <http://dera.ioe.ac.uk/10857/1/091009childpovertyguiden.pdf>

Resources

See the link below for a detailed quantitative profile of child poverty in Wales through the most recent available reporting period. It includes a time-line of many policies and actions at UK and Welsh level over the same period.

<http://wales.gov.uk/docs/caecd/research/130314-child-poverty-strategy-wales-baseline-indicators-en.pdf>

Read recent research assessing the impact of the UK Government's welfare reforms in Wales.

<http://wales.gov.uk/topics/people-and-communities/welfare-reform-in-wales/?lang=en>

Consult the Welsh Government's Children and Well-being Monitor for Wales. This focuses on 0-18 year olds; pulling together research from a range of different sources on well-being indicators at all Wales level; and monitors progress on the Welsh Government's milestones and targets for child poverty.

<http://wales.gov.uk/statistics-and-research/children-young-peoples-wellbeing-monitor-wales/?lang=en>

²¹ Narrowing the Gap: the final report of the Fabian Commission on Life Chances and Child Poverty. London, Fabian Society.

3. Addressing Barriers

Why should Young People participate?

To develop an interest in the arts and creative industries, and consider them as a potential career choice

To develop life skills that will help them become more interested, more confident, more engaged, more aspirational, and better equipped to interact with others.

Young People's View on Barriers to accessing the Arts

FILMCLUB <http://www.filmclub.org/> asked children and young people about the barriers they faced in accessing the arts at school and in their communities. The 4 main factors were **expense, information, transport and location**.

Expense: Projects should be free or affordable. Budgets should reflect this, therefore prior planning is essential. Free refreshments and, if appropriate, breakfast or lunch, should be provided to encourage sustained participation.

Information: Marketing needs to use language and images that young people will relate to and be attracted by. The right media are needed, particularly digital media. Partner organisations and others can be used as advocates for your work if they have access to your target groups. Effective marketing can also help address any negative perceptions of the arts/cultural activity you are providing, particularly if it's something that young people might dismiss as 'uncool' or intimidating.

Transport: Use taxis or private hire vehicles to ensure that children are both safe and don't drop out of projects because of poor public transport availability.

Location: Participants need to feel comfortable. It might be beneficial to organise initial events in familiar locations before taking community members to other venues.

Peer pressure: Organisers should also be aware that for some children and young people, discouragement from participation in arts and cultural activities may come from their own age group or even from parents and other family members, if they are themselves not used to such activities. Some may fear attending a group by themselves.

Children and young people with specific needs and/or cultural backgrounds: Providing for children with disabilities or children from BME (Black and Minority Ethnic) groups may call for the provision of specific facilities and expertise.

Further Considerations

- How best to measure poverty and need? What are the right measures?
- How to make children and young people feel that they have a stake in the arts they are watching or participating in?
- How to bring children and young people in at the planning/ programming and marketing stages; do we underestimate the ability of young people to be innovative?
- How do adults avoid imposing their preferences on children and young people and being overly didactic? Do we listen enough?
- How to encourage children and young people out of their comfort zones into new settings where they may take better advantage of more mainstream arts activities?
- How do we address difficult issues and circumstances while at the same time providing entertainment?!

Arts Council of Wales (ACW) funded Case Studies:

NoFit State Circus commissioned research to coincide with their recent large outdoor work, Parklife between 2009 and 2011, and found that by rehearsing in a park every day, people started to take an interest, they began to ask questions about the process and began to make suggestions about the work. This in turn motivated them to attend the show. Opening up the rehearsal process in this way can help start connecting with people and encourage them to attend. <http://www.nofitstate.org/parklife>

In 2012, in Wrexham, **Migrations** took over a closed down shop and programmed it with a dance duo that offered a menu of several different mini-pieces that shoppers could 'order.' The response from shoppers and people passing by, who were given this choice, was quite staggering. http://www.migrations.co/Store_Wrexham

ACW runs the **Splash** programme, supporting innovative artistic projects for young offenders and those at risk of offending, during school holidays. ACW believes that effective collaborations between arts organisations and youth offending and youth justice teams is key to the success of Splash, which offers a diverse range of artistic activities to young people without access to, or without the confidence to attend, mainstream activities. With a relatively modest investment of £80,000 a year, Splash involves around 700 young people each year. <http://www.artswales.org/arts-in-wales/engagement-and-participation/education-young-people/splash-cymru>

Reach the Heights was a targeted programme of activity for children and young people in Wales who were either NEET (not in education, employment or training) or at risk of becoming NEET, with the aim of helping them to re-engage with learning. For some, the outcomes have been formal qualifications leading to further education, whilst for others, there have been softer outcomes such as increased self-esteem and the ability to work with adults and with other young people. An independent evaluation of Reach the Heights activity, produced for ACW appears at <http://www.artswales.org.uk/what-we-do/funding/reach-the-heights>



Pontio'r Bwlch / Bridging the Gap Reach the Heights project, funded by the European Social Fund. Copyright: Cwmni'r Frân Wen

Keys to successful arts participation projects

- Partnerships seem to be at the heart of many successful programmes, where arts providers work alongside, for example, educational institutions, Pupil Referral Units, young mums' groups, homelessness organisations, young offender teams/prisons, the Salvation Army, Barnardo's, organisations working with children with specific disabilities (e.g. visual impairment), and career advisory organisations.
- Community arts organisations have long experience of providing high-quality, innovative participatory experiences and may be able to facilitate performances and shows by young people. Showcasing work by children and young people can be an effective way of acknowledging, evaluating and celebrating what has been achieved.
- Quality must be safeguarded; an approach that insists upon high quality activities for all children, whatever their background.
- Exit strategies are needed, so that children are not just left hanging upon completion of a participatory arts project; this might involve careers advisors / mentors, who can help advise participants about possible further learning opportunities.
-

Further information:

www.artscouncilofwales.org.uk

www.artswales.org.uk/arts-in-wales/engagement-and-participation/education-young-people

sally.lewis@artscouncilofwales.org.uk

4. Case Studies

Case Study 1: FILMCLUB

FILMCLUB is an education charity working to close the attainment gap between advantaged and disadvantaged children in the UK. The charity supports state schools with a focus on areas of deprivation to set up and run free weekly film clubs for 5-18 year olds which stimulate their imagination, nurture their social and intellectual development and expose them to a richness of new experience to which they would not otherwise have access.

What happens?

There are over 7000 film clubs across the UK

Schools are given access for in-school screenings to a curated catalogue of thousands of films for members and teachers to choose.

What Changes?

Through watching a diverse range of films on a regular basis, FILMCLUB members benefit in many ways including:

- Better learning
- Improvement of communication skills
- Social skills
- Raise aspiration
- Critical analysis
- Literacy
- Digital Literacy

How is it evaluated?

- Independent evaluation, based on visits to schools and responses from FILMCLUB leaders, mostly teachers.
- Questionnaires and Focus Groups

What changes?

- It opens up access to culture for those who may not otherwise benefit from cultural experiences
- It uses new technology and offers new models of engagement
- The programme is free to state-funded schools, ensuring that funding does not become a barrier to participation
- It happens in schools
- It is enjoyable and memorable
- FILMCLUB works in partnership with other organisations

For further information, please contact:

support@filmclub.org

www.filmclub.org/

<http://www.filmclub.org/whats-new/cymru>

Case Study 2: Glyncoch – Making a Difference via Community Partnerships and Programme Bending

Communities First areas in Wales have been able to use arts and culture projects to help tackle embedded attitudes and approaches. Glyncoch, near Pontypridd, in Rhonda Cynon Taff is one of the most deprived communities in Wales, with a population of less than 3,000. Over half of adults in Glyncoch had no qualifications at the time of the last Census, and only 12% were qualified to Level 3 or higher. The People and Work Unit, a charity working with disadvantaged people by using education and learning to help them adapt and respond to the needs of the labour market, has used arts and cultural experiences to bring about change in Glyncoch, working with both adults and children. This arts activity has been part of a wider programme of work undertaken by the People and Work Unit with the Communities First Partnership and local schools to develop a better understanding of the impact of poverty on educational attainment and to identify effective practical ways of combating this impact.

What happened?

The Glyncoch Partnership decided to establish a programme of activities to address the needs of the following groups:

- Adults ('Chance to Work', which encourages adults to attend adult, community, further and higher education courses, supported by a case worker);
- Young people ('Build It Glyncoch' provides opportunities for further education and employment in built environment trades); and
- Children ('School Focused Communities', which aims to support children and their families throughout the child's school career)

The People and Work Unit do not view poverty in itself as the cause of low educational achievement but hold that there are three core conditions for success in education, with a need for at least two of these to be present if a child is to do well:

- High quality opportunities
- Young people having the capabilities and orientation to maximise opportunities
- Support to develop the young people's capacity, at best, or – at least – to compensate for gaps in capacity.

The People and Work Unit's approach is based on the view that if only one of these conditions was present, which often is found to be the case in communities affected by poverty, a long-term, multi-dimensional approach is called for. Putting communities at the heart of actions is seen as essential if we are to foster a change in people's attitudes, expectations and behaviour.

- Projects, ranging from rapping to public art, to dance and to festivals, as well as attendance at performances put on by the Arts Council of Wales' 'Night Out' scheme, have helped contribute to a striking decrease in local crime rates.
- Projects have been designed to help participants overcome psychological barriers such as a lack of confidence to travel outside the local community. This has been achieved with adult participants who travelled by train to attend a theatre performance in Cardiff.
- The Glyncoch approach is, 'Why not me?', rather than 'It's not for me'.
- Facilitating access to high-quality arts experiences means that PWU try to source funding that isn't subject to restrictions: some funders, for example, may require all funds to be spent in Wales, rather than on trips to theatre and other arts opportunities elsewhere.

To measure progress, the People and Work Unit decided that they needed to be able to pinpoint a 'tipping point', which would be the moment when there was a critical mass of Glyncoch residents who were committed to learning and to celebrating success: this was needed to bring about material change in children's achievements. One task the partnership set itself was to bring about 'quick wins' that would attract residents and secure their interest in being involved. Making people feel good about where they live via activities, such as public art to improve the built environment, has been key.

'Programme 'bending', that is, using mainstream funding programmes to focus on and adapt to the needs identified by local people within Communities First areas, was the subject of early discussions between residents and local agencies. The Glyncoch Partnership decided not to try and establish new learning provision but, instead, to find ways to facilitate access to, and sustained engagement with, mainstream opportunities. Other financial support came from the Rank, Paul Hamlyn and Esmée Fairbairn Foundations, which allowed a re-focusing of Communities First funds for other purposes.

What changed?

Striking changes have been recorded:

- Improved attendance among Year Seven pupils
- Homework support is being accessed for the first time
- Increased numbers of young people are accessing extra-curricular activities
- Personal goals have been set by young people with reputations for challenging behaviour
- A cluster of school leavers who were not in education or employment (NEET) have embarked upon a programme to learn a trade
- For the first time in years, young people are showing interest in attending university
- An increase in adult learning has also been noted.

For further information please contact:

James.hall@peopleandworkunit.org.uk

www.peopleandworkunit.org.uk

Case Study 3: Glasgow Life – Putting Children and Young People at the heart of Museum Activities. Listening to Young People's Voices

Glasgow Museums is the largest civic museum service in the UK and includes nine venues, including Kelvingrove Art Galleries and Museum. All work by Glasgow Museums is done in partnerships, e.g. with community learning organisations, social services, NHS Scotland and Education Scotland.

Teen and Junior Advisory Panels

Glasgow Museums identified a growing need to attract and cater for schools and teenage audiences, which led to the establishment of the Glasgow Museums Teen and Junior Advisory Panels, drawing membership from three local schools representative of a range of socio-economic backgrounds and circumstances. The remit of the panels is to ensure the widest range of people enjoy, learn and are inspired by their museum visit. Part of Glasgow Museums' objective has been to change attitudes among children and young people where museums have been viewed as boring or overly formal. This has called on museum staff to overcome fears of artefacts being damaged through activities such as painting in the public galleries!



What happens? Panel members are consulted by museum staff during the content development and design phases of projects, including the development of digital interpretation. Not all suggestions are implemented, but the museums believe that the essential point is for them to be engaging in a dialogue with young people.

What changes? Huge impact on self-esteem and confidence among panel members has been recorded. Panel members' feedback has indicated that the work has led to a change in their perception of museums and helped them with academic choices at school.

For further information, please contact:

Susie.ironside@glasgowlife.org.uk

www.glasgowlife.org.uk



Case Study 4: Cauldrons and Furnaces – Reaching New Audiences and Changing Attitudes through Arts and Heritage

Cauldrons and Furnaces was an arts and heritage partnership project led by Cadw, the Welsh Government's historic environment service and Arts Council of Wales. It received funding from Legacy Trust UK, and was part of 'The Power of the Flame', the programme designed to inspire creativity across the UK and thereby create a lasting impact from the 2012 London Olympic and Paralympic Games.

What Happened?

Cauldrons and Furnaces brought together artists and communities, inviting them to find new ways of relating and responding to the historic environment of Wales. An objective was to work with challenging communities. Over 180 artists and 26,000 young people were involved in developing community arts projects: 65 art installations, 17 live performances to an audience of nearly 16,000. Sculpture, music applications and digital stories were some of the artforms explored. The then Minister for Regeneration, Housing and Heritage, Huw Lewis AM, commented on the project's impact on bringing communities together and facilitating learning about local heritage and its meaning to participants.

What changed?

Teachers, delivery partners and youth workers commented on the changing perceptions among young people of their local heritage; young people were seen to be more relaxed, less scared of

monuments and enjoying a greater sense of ownership. Feedback from schoolchildren suggested that they had gained from learning about Welsh culture and myth via their work with artists. They learnt new skills and tested ideas, gaining an appetite for the arts and learning about the history of their neighbourhoods. Improved self-confidence was also noted among young people. Through artist-led workshops, priority was given to community groups who would not normally have the opportunity to produce works for large-scale heritage sites, including people with disabilities.



Following on from Cauldrons and Furnaces, an Arts and Heritage Framework was launched in September 2012, underlining Cadw's commitment to work with the arts. Cadw believes this collaborative work can increase appreciation, understanding and animation of the sites in its care and, in particular, to connect with growing and different audiences. The Framework is intended to allow Cadw to consolidate work undertaken through Cauldrons and Furnaces.

For further information, please contact:

Susan.Mason@wales.gsi.gov.uk (Susan is Head of Lifelong Learning at Cadw)

<http://cadw.wales.gov.uk/learning/?jsessionid=C12F2F3181746079AFD608DAD087E2EB?lang=en>

Case Study 5: Amgueddfa Cymru's Bling project - Combining Arts and Museums to provide New Opportunities for Young People

Bling! was a museum initiative designed for targeted young people aged between 11-25 to engage them in the collections and offer them practical skills to support vocational and community learning. It took place during 2011 and 2012.

The project combined the arts and museums in an innovative way to provide new opportunities for young people. It offered a range of experiences that enabled participants to gain skills as they explored issues surrounding their own culture and heritage and those of others.

The focus on Bling was chosen by young people themselves and the project was jointly funded by the Communities First Outcomes Fund and Amgueddfa Cymru. It resulted in an extraordinary outpouring of works - including conceptual, graffiti and digital art, as well as jewellery, sculpture and multimedia resources - all presenting the views and ideas of the young people.

What happened?

Amgueddfa Cymru enabled 20 groups of young people (predominantly museum non-visitors) from around Wales, to work with 17 professional artists and museum professionals, to create their own 'Bling'. Over 500 young people took part in taster drop-in sessions and workshops, while nearly 300 young people engaged with the full project.

Every group was paired up with an artist that worked with them on average over a period of 3 months.

During this time the groups had opportunities to:

- go on Museum visits to their nearest National Museum and National Museum in Cardiff to explore the collections,
- work with an artist and the collections over a sustained period in their own communities
- curate their own exhibition at their closest National Museum and take part in a group exhibition at National Museum Cardiff between June – September 2012

Each exhibition showcased the best of their Bling objects, alongside interpretation the young people had written. The displays made connections between the young people's artworks/Bling and the objects that inspired them. All projects culminated with a private view/celebratory event.

What Changed?

- The young people each tried something new and gained knowledge in handling materials and executing ideas from design to production - supporting community and vocational learning

- Self-confidence increased
- Participants had the opportunity to have their work accredited through the ASDAN scheme. (One project also offered Children's University credits.) A high number took up the opportunity
- The young people became more at ease with visiting museums
- The projects provided strong evidence of progression – in a variety of ways.

I didn't actually realise how interesting museums were until I came here. We had people to give us tours and talk to us about interesting objects – I have changed my mind – it's not just for geeks and I will come back."

Charlene, Bling! Participant from the Sydic Youth Project who spoke at the Transforming Children's Lives conference

How was it evaluated?

The project was evaluated through focus groups, paper questionnaires and film. This was used to capture the dialogue of participants who were encouraged to debate what could be done to make museums, galleries and heritage sites more accessible to young people.

Why it worked

The team worked in partnership with a wide range of organisations 'on the ground' in each area. Bling was targeted both by geography (Communities First areas) and by the knowledge of youth workers who helped select those individuals most likely to benefit.

- Most projects took place over an extended period of time. They involved work in the communities, as well as visits outside.
- The young people steered what they wanted to do, and the artists facilitated this, providing specialist knowledge and skills to enable the young people realise their ideas.
- Listening to the voices of young people was key to the project.
- The project organisation set out to remove barriers to participation, such as transport
- The project work was celebrated in high quality displays at the national museums, giving the work status in the eyes of the young people, their peers and families.

What is the legacy?

- The groups involved identify that museum collections have a relevance to their lives and heritage.
- The project has helped the Museum strengthen the range and quality of its provision for young people. Young people's forums are being established at every museum, to ensure that young people's voices are heard, and to influence Amgueddfa Cymru's strategic objectives.
- The project findings were used to make the case for further funding to work encourage participation of young people.

"I would definitely like to do a project like this again it was a really, really good experience and I have gained so many new skills from it. I've had so many benefits from it, it's unreal, I have my work on display here, it has been in the castle and I've gained skills in art so I can do more with that. We need to spread the word to other youth organisations because this project really has made a difference to everyone who has taken part... We won't ever forget this opportunity."

Mia, 13, Bling! Participant from the Sydic youth project and speaker at the Transforming Children's Lives conference

For further information please contact:

Sarah.Greenhalgh@museumwales.ac.uk

www.museumwales.ac.uk

www.museumbling.co.uk

www.blingamgueddfa.co.uk



5. Action Toolkit

This section is to signpost you towards organisations that might be able give practical support towards children's and young people's activities, including funding in some cases. Each element of the action toolkit is designed to provide you with key themes, contacts, resources and links to assist you in taking forward your work in this area. We have tried to offer a range of contacts and useful links for you to try.

The toolkit is split into the following sections:

- 5.1 Targeting Efforts: designed to help you reach who you want to work with
- 5.2 Working with Schools: Estyn advice on working with disadvantaged learners; what can Arts, Culture and Heritage organisations offer; and working with families
- 5.3 Partnerships: Establishing effective partnership working
- 5.4 Enabling young people's voices: including tips on setting up a youth forum
- 5.5 Working with Welsh language audiences
- 5.6 Evaluation: is the cultural sector paying sufficient attention to evaluation and where should efforts be directed?
- 5.7 Advocating for the arts: telling people why the arts can help tackle child poverty
- 5.8 Funding.

We provide website details for a wealth of organisations who may be able to advise you or to point you in the direction of others who can. Please note that while we've checked all the websites, they are not all updated on a regular basis as some are run by small charities, so you may need to hunt around if you don't find what you're looking for at first attempt.

Section 5.1: Targeting Efforts

Key themes

Targeting efforts allows organisations to achieve better results through working with partners and communities rather than in isolation.

Arts/Culture and Heritage organisations who are committed to addressing child poverty will make different decisions about targeting, dependant on a range of factors. These include the organisation's size and remit, location, access to children and young people, skills and expertise, funding availability and where they believe the greatest needs exist.

In the past, some organisations have focused on criteria such as Communities First areas, to the exclusion of other groups experiencing poverty. The 'Groups at Risk' information on pages 11-12 of this resource may help you reflect more widely about the ways in which you can help address the child poverty agenda – particularly in partnerships with other organisations that specialise in working with these groups.

Further Considerations:

- Is there an area of work which wouldn't be addressed if you didn't do it?
- Where can you make the most difference?
- Which organisations are your most obvious potential partners? Can you target audiences you share?

Tools for targeting

The following two tools or measures can be used to identify and target work - the Welsh Index of Multiple Deprivation (WIMD) and Free School Meals (FSM) data.

Welsh Index of Multiple Deprivation (WIMD)

The Welsh Index of Multiple Deprivation 2011 is the official measure of deprivation for small areas in Wales (populations are roughly the same in each of these small areas or 'LSOA's – around 1500). The Index was developed 'as a tool to identify and understand deprivation in Wales, so that funding, policy, and programmes can be effectively focused on the most disadvantaged communities.'

The index measures against 7 kinds of deprivation or 'domains' - employment, income, education, health, geographical access to services, community safety and housing.

In general, it is the Valleys and urban local authorities that tend to score most highly on the WIMD. Overall, the most deprived local authority according to WIMD is Merthyr Tydfil, followed by Blaenau Gwent and Rhondda Cynon Taf.

Whilst valley and urban local authorities achieve the highest scores across the different forms of deprivation, rural local authorities score the highest in terms of access to services.

The most recent WIMD has been used to inform the Communities First programme (see section 2 for more detail). (Some areas which were formally CF will be eligible for different support, for example, because of their rural status).

A summary of WIMD, together with information on how to use it appears at

<http://wales.gov.uk/topics/statistics/publications/wimd11summary/?lang=en>

Pages 71 and 72 identify ways in which different bodies have used WIMD to help in their work.

Free School Meals Data

Eligibility for Free School Meals (FSM) and the percentage of pupils eligible for FSM has been used for many years as a means of targeting support to pupils in particular schools (and also to individual pupils – although schools are understandably wary of identifying/stigmatising pupils).

Welsh Government data shows that the performance of pupils eligible for free school meals is lower than their non-eligible counter-parts at all key stages, and that the gap increases as pupils get older.

The average percentage of pupils across schools in Wales receiving FSM is **17%** [Joseph Rowntree Foundation 2013]. Between 2006 -2009, the Welsh Government targeted 'Raise' funding, to schools where **20%** of pupils were eligible for FSM. Arts/culture/heritage organisations wanting to identify and/or target schools with high proportion of poorer children and younger people, may want to focus on schools with higher than average percentages of FSM. (Bear in mind that the average figure may change over time, as a result of factors such as changes in welfare benefits and eligibility for FSM)

There are, however, some difficulties associated with the FSM indicator:

- Not all children living in poverty have been entitled to receive FSM. (Children living in low income working households were not normally entitled to receive FSM. Parents working 16 or more hours a week or 24 hours for couples, lose their entitlement - no matter how little they earn)
- Not all families who are entitled to FSM make a claim (despite the fact that schools may receive additional support based on the number of children registered for FSM)
- In schools which serve large geographical areas, particularly rural schools, pockets of poverty may be hidden. In other words, the presence of more affluent families in the school catchment area, serves to reduce the total percentage figure of students eligible for FSM in the school

- Now, because the Westminster Government is replacing existing benefits, introducing the new Universal Credit system (from 2013 -17), the eligibility criteria for FSM will have to change. In the short term, a child in Wales whose parents receive universal credit on or after 1 September 2013, will be entitled to a FSM. In the longer term, new eligibility criteria are being developed by the Welsh Government for Free School Meals

Whilst there are challenges in relation to FSM, it appears that eligibility will continue to be used as the best available (proxy) measure for low income in Education statistics of need. Consequently it is likely that a range of organisations will continue to use FSM to target - and demonstrate that they have targeted – children in economically disadvantaged circumstances. However, given the issues surrounding FSM data, organisations may choose to use other indicators, instead of – or as well as – Free School Meal eligibility.

In 2010-11, nearly 85 000 children in Wales were entitled to free school meals

For information on the percentage FSM figures for a specific school see <http://mylocalschool.wales.gov.uk/>

The website gives figures based on the 3 year average. It allows users to compare information between schools in each authority and may therefore help with targeting.

Section 5.2: Working with Schools

Many arts, culture and heritage organisations already have strong programmes of work developed with and for schools, but may not have considered the way in which their activities already support the agenda on tackling child poverty and/ or have the potential to do so even more strongly. The following extract is from Estyn, the body responsible for schools inspection in Wales. It usefully summarises the research on disadvantaged pupils – and in so doing, may suggest ways in which our organisations can do more to help support schools in tackling disadvantage

What do we know about disadvantaged learners?

The Welsh Wellbeing Monitor reports that children and young people growing up in poverty are vulnerable in a number of different ways. They are more at risk of poor educational attainment, are more likely to have poorer health outcomes, and have lower skills and aspirations. They are also more likely to be low paid, unemployed and welfare dependent in adulthood.

Effective practice in tackling poverty and disadvantage in schools – Estyn November 2012
www.estyn.gov.uk/english/docViewer/259977.9/effective-practice-in-tackling-poverty-and-disadvantage-in-schools-november-2012/?navmap=30,163,

How can we help address disadvantage?

In an earlier publication (Tackling poverty and disadvantage in schools: working with the community and other services – Estyn July 2011), Estyn reported that schools could raise the achievement of disadvantaged learners, by a variety of means, including the following aspects (all of which are sometimes undertaken by arts, culture and heritage organisations):

- Raising aspirations
- Out-of-school-hours learning
- Developing a community focus
- Working with the local community
- Working with parents
- Working with other agencies
- Supporting the transition from primary to secondary school

Disadvantaged learners are less likely than their more advantaged peers to become involved in a broad range of cultural, sporting and other learning experiences. Therefore, participation in a range of out-of-school hours learning activities is particularly important to disadvantaged learners.

Practitioners in the arts, culture and heritage sectors report that there is a considerable variation between schools in their uptake of opportunities that are offered. Some schools respond enthusiastically. Other schools (wrongly) see arts, cultural and heritage activities as distracting from their drive to improve numeracy, literacy and breaking the link between poverty and underachievement – and are unwilling or unable to engage with arts and cultural provision on offer.

Estyn provides a useful reminder of **how and why** our organisations can make a difference to achievement of students. Activities can build learners' confidence, develop their ability to relate positively to adults and their peers, and improve their attitude to learning. However, Estyn also emphasise the importance of evaluation, targeting and effective planning by schools to raise standards and improve well-being.

Effective schools in challenging circumstances...make great efforts to provide enriching **experiences that more advantaged learners take for granted** – they offer a varied menu of clubs, activities and cultural and educational trips.

Disadvantaged learners are less likely than their peers to benefit from a wide range of cultural, sporting and other learning experiences.

A few schools offer activities outside the school day that **allow learners to gain qualifications**.

Many of these successful schools **invite a variety of visitors to school, including artists, poets and authors, to enhance learners' learning experiences**. These experiences raise learners' self-esteem by developing their ability to express their ideas and feelings.

Effective Practice in Tackling Disadvantage in Schools – Estyn November 2012

<http://www.estyn.gov.uk/english/docViewer/259977.9/effective-practice-in-tackling-poverty-and-disadvantage-in-schools-november-2012/?navmap=30,163>)

What kind of activities do Arts, Culture and Heritage organisations offer?

Arts, culture and heritage organisations work with schools in a variety of ways including through:

- Providing experiential activities
- Arranging access to artist practitioners and/or professional performances, productions and shows aimed at young audiences.
- Offering ways for young people to perform and exhibit work in professional settings.
- Arranging training and/or work experience.
- Providing summer schools and festivals for young people,
- Developing and/or providing access to learning resources.
- Offering mentoring, work placements, career advice

Making sure that every child gets the best education and support they need to do well at school or college, has a major impact on how ready young people are to enter adult life and so reduce further poverty. Children in poverty and living in deprived areas are amongst those least likely to do well at school – and are less likely to go on to Higher Education.

Having a supportive family/ community, together with access to a range of facilities and advice, can make a big difference for improving outcomes for children at school. Arts, Culture and Heritage organisations have a role to play in working with schools, both primary and secondary, to support

children and families in their local areas to be fully engaged in education.

Whether you work with music; drama; dance; film and digital media; visual arts and design; literature, creative writing or storytelling, can you:

- Establish (wider and stronger) links with local education providers such as colleges, primary and secondary schools?
- Work with local schools to develop mechanisms to record the successes young people achieve outside of their school day, e.g. Accreditation via youth work, voluntary work and Children's University?
- Engage with Integrated Children's Centre or equivalent provider in your area.
- Work with the Local Authority to support and or develop Family Learning provision
- Work with local schools to develop or support out of school clubs?
- Engage Community Focussed Schools to ensure that all young people within the community are able to benefit from the provision available?
- Collaborate with youth workers within Communities First Clusters areas, to enhance the development of personal and social skills for young people. (The relationship that community and youth workers have with harder-to-reach children, young people and their families has great potential for overcoming the barriers, real or perceived, between school, pupil and family.)

Supporting School Work through a focus on Families

Family Learning programmes, particularly in literacy and numeracy, can raise educational attainment for children and parents, according to Estyn (Good Practice in Parental Involvement - Estyn 2009). These Local Authority-run Family-learning schemes, which take place in schools and typically last for a term, focus on improving the basic skills of parents and their children (in parallel and together) and can be an effective tool in breaking the cycle of underachievement by improving the literacy and numeracy skills in the community. Family Learning practitioners may have an interest in introducing the parents and children to local arts/cultural/heritage providers – as a way of encouraging people to continue to explore learning opportunities after the end of the formal Family Learning programme, through informal family learning opportunities in the community.

More generally, research shows that helping parents to develop their skills and confidence in ways in which they can support the education of their daughters and sons, can make a real difference. Some arts/culture/heritage organisations aim to do this through regular family events programmes and other initiatives designed to involve parents in activities with their children, including family trails to encourage the generations to find out and explore together. Other organisations offer opportunities for family involvement through performances, exhibitions, displays etc. to which families are invited to celebrate a project and their children's achievements. These initiatives can help parents get more involved with their children's schooling in a non-threatening context, and may help reach parents who have had a negative experience of school themselves or who are not confident about building a strong relationship with their child(ren)'s school.

Enabling parents to take an interest in and support their children's work, (particularly through regular reading together for example), has been shown to be more effective than initiatives simply designed to raise the aspirations of parents, for their children.

Resources and Support

Arts Development Officers

Most, if not all, local authorities have Arts Development Officers who, amongst other responsibilities, act as advocates and brokers for arts in education services in their authority. Many of them are members of the organisation Arts Development UK

<http://artsdevelopmentuk.org/>

Get in touch with your Local Authority to find the contact details for their Arts Development Officer(s). The Development Officers may:

- Provide advice and guidance for schools, facilitating arts opportunities for learners through making contact with artists and arts organisations.
- Coordinate curricular and extra-curricular projects in schools
- Provide direct support to schools through professional development days for teachers, (e.g. on improving literacy skills through the arts, supporting able and talented learners) as well as helping schools with fundraising to support arts projects
- Provide careers advice, linking the schools and the creative industries
- Advise on progression from school to Further/ Higher Education for creative industry careers.

Family and Intergenerational Learning Networks

Organised by NIACE Dysgu Cymru, bring together a range of organisations that are promoting and supporting intergenerational learning, involving adults in children's learning and enabling adults to address and develop their own learning skills

<http://www.niacedc.org.uk/family-and-intergenerational-learning>

Case Study: Supporting Communities First work with schools

CaST Cymru (formerly ContinYou Cymru) works with individual and groups of Communities First Clusters to develop and grow partnerships with schools to raise aspirations, achievements and attainment for children and young people and their families, particularly for those from the most disadvantaged communities.

CaST Cymru helps Communities First Clusters to make a difference through:

- Workshops on Working better with schools', developing family learning projects;
- Supporting families to engage with their children's learning;
- Developing and facilitating multi-agency planning to address national and local education priorities;
- Promoting community and lifelong learning.

CaST Cymru also works with local authorities, consortia and a range of statutory and third sector partners. Contact the Communities First Support Service on 0800 587 8898 or email info@castcymru.org.uk

Case Study: Come Outside – a collaborative approach to meeting local needs in 12 Communities First Cluster areas

Come Outside! In an innovative programme which aims to inspire, motivate and support over 2,500 people from the most deprived communities to enjoy the outdoors, experience the benefits, and value and care for the natural environment.

The project brings together a range of practitioners working in community development, youth services, health improvement, environment and outdoor sectors, to work collaboratively in and with 12 particular Communities First clusters.

Through recreation, play, volunteering, outdoor learning/skills development and active travel, the Programme aims to develop the social, personal and transferable skills of over 800 young people who are NEET (not in education, employment or training), enabling them to re-enter education, access training and pursue employment opportunities. The programme aims to engage over 1,600 people who are physically inactive due to long term illness, disability or lifestyle choice, supporting them to develop more physically

<http://www.tyfupobl.org.uk/wp-content/uploads/2013/05/Come-Outside-Information-Sheet-April-2013.pdf>

Section 5.3: Partnerships

For organisations in the cultural sector, the benefits of working with local groups in your communities, both on the design and implementation of projects, can be marked. People with expert local knowledge, such as the **People and Work Unit** (see Case Study 2), Pupil Referral Units, charities and public sector teams working with the homeless, with young mums and with young offenders will be well-placed to talk to you about what might be useful. You may also depend on the input of social services departments if you are working with children and young people who need specific support, for example, a carer to be on hand during participation.

By pooling resources, skills, expertise and knowledge, you may be able to work in more ambitious and sustainable ways.

For organisations who don't conventionally see themselves as having skills and expertise in the field of child poverty or who are unsure where to begin, the questions below may help generate discussion about potential partners.

Key Questions for Partners

In a time of recession and cuts...

WHICH other organisations can we work with, and HOW can we work with them... to support children and their families, to ensure that children and young people are not disadvantaged by poverty?

How can we – together- ensure that our young people are well educated, have diverse experiences and opportunities, high aspirations, good mental health and great social skills, so that they can go on to achieve their full potential?

Apart from dedicated children's organisations and anti-poverty initiatives, potential partners might include, for example:

- Communities First Clusters and Community Groups
- Local Authority Arts Development Officers
- Other cultural and heritage organisations e.g. Literature Wales
- Flying Start
- Family Learning Programmes
- Museums, Libraries and Archives
- Urdd
- Disability organisations
- Faith-based organisations
- BME organisations
- FE colleges
- Volunteer organisations
- Young Carers support groups

- Youth organisations
- Looked after Children's coordinators (Local Authority)

In considering the potential to support groups who find it hard to access cultural and other services, it's worth thinking not just in terms of developing shared programmes and activities for participants, but also in terms of sharing skills, knowledge, staff expertise and training opportunities.

Establishing Effective Partnership Working

The **Engage Cymru** co-ordinator, Angela Rogers, reporting on 'Young Adult Carers Engaging with Galleries', a collaborative pilot which she had organised, had this advice on partnership working:

Each organisation or individual will have their own interests, aims and priorities to consider and they will need to balance up time and commitment to the project with other commitments... Effective partnerships are supported by spending time at the outset on:

- *Discussing and agreeing shared aims for the project*
- *Agreeing a brief for each partner at the beginning that everyone can reference*
- *Recognising how the project aims to support the organisational and individuals' aims and priorities*
- *Clearly describing the expected outcome of the project and identifying measures of success in achieving outcomes*
- *Clearly identifying expectation and responsibilities for actions*
- *Establishing an appropriate level of contract... ..*
- *Exploring best methods for collecting evaluation and ensuring all partners have the training to undertake this...*
- *Reviewing progress towards outcomes, celebrating achievement and addressing shortcomings.*

www.engage.org/young-carers.aspx

Resources

The **End Child Poverty Network** is a coalition focused on the eradication of child poverty in Wales, coordinated and managed by **Children in Wales**. The Network has an increasing membership from a broad cross-section of agencies in Wales (steering group members include **Barnardo's Cymru**, **Save the Children Wales**, **NSPCC Cymru**, **Shelter Cymru**, the **Frank Buttle Trust**, and **Fairbridge Cymru**). The **Office of the Children's Commissioner for Wales** are among the observers.

www.actionforchildren.org.uk

www.barnardos.org.uk

www.cpag.org.uk (Child Poverty Action Group)

www.childcomwales.org.uk

www.childreninwales.org.uk

<http://www.disabilityartscymru.co.uk/>

www.endchildpovertycymru.org.uk

www.fairbridge.org.uk/wales (Fairbridge is now part of the Prince's Trust organisation)

www.princes-trust.org.uk

www.nspcc.org.uk

www.ruralyoutheurope.com

<http://www.savethechildren.org.uk/where-we-work/united-kingdom/wales>

www.sheltercymru.org.uk

Rhannu: Knowledge Sharing Between Museums and Galleries

The Federation of Museums and Art Galleries of Wales has launched a scheme to enable all of those working in and with Welsh Museums to share their expertise and knowledge with each other.

You can use whichever method you like to get in touch with colleagues. Whether you then continue your discussion in a public forum or between yourselves will be up to you:

If you use Facebook, either professionally or personally, go to <http://www.facebook.com/pages/WelshMuseumsFed/413738748669257> and like the page.

If you use Linked In, join 'Welsh museums peer support network'
http://www.linkedin.com/groups/Welsh-museums-peer-support-network-4498163?home=&gid=4498163&trk=anet_ug_hm

Section 5.4: Enabling Young People's Voices

We think it's essential to talk to our children and young people themselves – about the projects that we are designing with and for them (not only those who are already involved with us but also those who could be involved). This is in line with Article 12 of the UN Convention on the Rights of the Child which states that children should have a say in decisions which affect them. This is something that Glasgow Life museums have pursued, with great success (see Case Study 3).

Particular attention should be given to the inclusion of groups who are more vulnerable to poverty in this process, providing specific support if required. Because a child or a group is 'hard to reach' does not excuse us from seeking their views.

Why is this important? All children should have the right to be heard and have a say in decisions that affect their lives. This has been the case in schools in Wales since 2005, when legislation was passed to require all schools to have councils of children and young people to represent pupils' views. As the Eurochild organisation acknowledges, children and young people should be actively involved because they have the right to advocate for their own interests, and they should also be taking part because they have information and ideas from which everyone can benefit.

http://www.eurochild.org/fileadmin/ThematicPriorities/Participation/Eurochild/ValuingChildren_sPotential.pdf.

To help you actively involve children and young people in decisions that impact upon their lives, can you:

- Develop a youth forum where appropriate and ensure that the make-up of the group is representative of the make-up of the young people within the community?
- Use Communities First structures to consult children and young people to ensure involvement in wider consultations?
- Ensure young people's views and service information are clearly reflected in your newsletters and websites?
- Support engagement with more hard-to-reach groups?
- Ensure development within the community reflects the differing cultural requirements of the local population?
- Use the Participation Workers' Network for Wales and the National Standards for Participation?
- Use the work of the office of the Children's Commissioner for Wales in the promotion of children's rights and welfare?

The guide 'How to develop a Youth Forum in your museum: A toolkit of ideas' has practical advice which could be used by a wide range of arts, culture and heritage organisations, in addition to museums. See also www.claireadler.co.uk

<http://abcofworkingwithschools.files.wordpress.com/2010/12/youthforumtoolkit1.pdf>

The Children's Commissioner's website has a range of useful resources including children's rights under the UN's Convention on the Rights of the Child, together with information about the Super Ambassador's scheme <http://www.childcom.org.uk/>. The Commissioner has been working with 'Kids in Museums' and the Welsh Government to make museums more child/young people and family friendly. <http://kidsinmuseums.org.uk/>. One way that he and museums in Wales have been creating more opportunities for participation and engagement is through the Kids Takeover initiative. On Takeover Day, children are given meaningful roles, working alongside staff and volunteers to participate in the life of the museum – a form of group 'work experience'. Although developed in museums, this type of initiative could work in other arts and heritage organisations and may help raise children's aspirations, as well as providing opportunities for consultation and engagement. Some museums have used the Takeover Day to develop exhibitions with their young visitors. Other organisations have 'employed' young people to work on audience development initiatives, or marketing to their peers.

In some cases, young people have acted as researchers, investigating an issue of interest and resented the results in an engaging way. The report '**Small Voice: Big Story: Reducing the Impact of Poverty on the Educational Achievement of Young People in Wales**', led by Save the Children and the Participation Unit is a particularly inspiring example of this approach, with useful findings and helpful advice on going about a research project. http://www.savethechildren.org.uk/sites/default/files/images/small_voice_report_english.pdf. Other organisations have involved young people in presenting the findings of their research through creative activities, such as film-making, rather than print.

Funky Dragon can assist by cascading information to young people from national to local levels within Wales. This is a key organisation in Wales, being the children's and young people's national assembly, which can assist by cascading information from national to local levels. The Funky Dragon website provides links to each of the 22 youth forums in local authority areas in Wales www.funkydragon.org. Funky Dragon also has links to wider structures, such as the British Youth Council and international youth organisations.

The **British Youth Council** (BYC) publishes a wealth of material on its website, designed to 'empower young people across the UK to have a say and be heard'. The website provides details of all local authority youth forums in the UK. www.byc.org.uk

You can source a range of 'How 2 Guides' on the BYC website, such as guidance on removing barriers to disabled young people getting involved in activities. This guidance includes the tips that you should give everyone the space and time to have their say; make no assumptions; and – from the outset of your project – speak to young people about their needs and wishes. Surely useful tips for communicating with any child or young person that you are working with!

In July 2012, Children in Wales launched the **Participation Hub** <http://www.participationhub.org.uk/>, with Welsh Government funding. This is a portal to help children and young people to seek support and have their say in decisions affecting them. It is designed to provide simple access to what the young person, or practitioner, is looking for. A range of guidance materials can also be found on the **Participation Workers Wales website**

www.participationworkerswales.org.uk. The Participation Unit on behalf of the Children and Young People's Participation Consortium for Wales has developed resources, using EU funding from the European Social Fund (ESF), such as:

The **Participation Standards poster** was developed as a way to help display and communicate clearly to practitioners, children and young people the standards for participation in Wales.

The **National Participation Standards** film helps children and young people understand how the standards apply to them.

The **National Children and Young People's Participation Standards Poster for young disabled** people was launched to help disabled children have more of a say in decisions that affect them.

The **Blast Off! Guides** are a range of good practice guides developed by the Participation Unit. The Guides cover a range of specific topics with tips on possible methods and examples of work from practitioners across Wales.

The **Participation Hub website** is a signposting tool, pointing children and young people towards organisations and resources that can inform and help them make decisions
www.participationhub.org.uk

Other Resources

www.childreninwales.org.uk

Individual youth groups in Wales by local authority area:

www.pupilvoicewales.org.uk/secondary/get-involved/local-youth-forums/

'Participation – Spice it Up!' A resource for all professionals who work with children and young people:

<https://www.childcomwales.org.uk/uploads/publications/219.pdf>

'Children's Rights: Spice 'em up!' A book which provides creative training materials to make children's rights education fun:

<http://www.savethechildren.org.uk/resources/online-library/childrens-rights-spice-em-up>

'Participation – Young Spice' Looks at how to get the most out of consulting with children under 11:

<http://www.participationcymru.org.uk/young-spice>

Chwarae Cymru - Chwarae a'r blynyddoedd cynnar / Play Wales - Play and early years. Information

sheet which explores play and its importance to and for children's development from birth to seven years old:

http://issuu.com/playwales/docs/play_and_early_years?mode=window

App

'Ein Hawliau – Cymru/Our Rights – Wales App' - a new bilingual mobile app promoting children's rights available on iPad, iPhone and iPod touch, created by young people. Provides information on the articles of the United Nations Convention on the Rights of the Child (UNCRC):

<https://itunes.apple.com/us/app/our-rights-wales/id634918433?ls=1&mt=8>

Section 5.5: Working with Welsh Language audiences

Welsh Government policies and strategies are in place to promote and facilitate the Welsh language in everyday life. This means that all work should be available bilingually, especially where children and young people speak Welsh. The organisations below can help, advise and support.

Resources

The **Menter Iaith** network www.mentrau-iaith.com may be able to help with further contacts and advice about language profiles, as well as promoting Welsh language provision to local Welsh speaking audiences in their patch. A Menter Iaith is a local organisation that supports groups at the county level to develop and increase the use of Welsh language. Some offer arts activities for children and young people, during holidays and after school.

The recently-created **Welsh Language Commissioner** www.comisiynyddygybraeg.org and <http://www.cyg-wlc.org>, legislated for in 2011, is an independent body whose work is directed towards the establishment of rights for Welsh speakers. Part of the role of the Welsh Language Commissioner's office is to promote and facilitate the use of the Welsh language; and to work towards ensuring that the Welsh language is treated no less favourably than the English language by imposing duties on some organisations to comply with standards relating to the Welsh language. Underpinning the Commissioner's work is the principle that people in Wales should be able to choose to live their lives through the medium of the Welsh language.

Urdd Gobaith Cymru www.urdd.org was established over 90 years ago, to give children and young people the opportunity to learn and socialise through the medium of Welsh. It currently has 50,000 children and young people members. One in three Welsh speakers aged 8-18 is a member of the Urdd. The annual Urdd Eisteddfod is the one of the largest youth festivals in the world. The Urdd has 300 local branches in Wales, as well as a number of residential centres, including one at the Wales Millennium Centre in Cardiff Bay. The Urdd produces magazines for Welsh learners and for fluent Welsh speakers.

The **TermCymru** website <http://www.termcymru.wales.gov.uk/> is available to help you with terminology for writing in Welsh, obtaining recognised Welsh job titles and obtaining the Welsh title of Government publications. It has been compiled as the Welsh Government's Translation Service's terminology database.

The **Wales Youth Agency** has published a useful introduction to bilingual youth work, entitled 'Opening Both Doors'.

The **Welsh Government** <http://wales.gov.uk/topics/welshlanguage/?lang=en> and <http://wales.gov.uk/about/programmeforgov/culture/?lang=en> outlines its plans to widen access to culture, heritage and support, including research, statistics, publications, grants to promote the Welsh Language and plans to improve technology, entertainment and resources to facilitate the use of Welsh.

Cymdeithas Cyfieithwyr Cymru / Association of Welsh Translators

www.cyfieithwycymru.org.uk is the national professional association of Welsh/English translators and interpreters. Aims to ensure professional translation standards in Welsh/English translation and interpreting

Mudiad Meithrin www.mym.co.uk specialise in Welsh-medium early years provision. Aim to give every young child in Wales the opportunity to benefit from early years services and experiences through the medium of Welsh.

Young Farmers Clubs (YFC) www.cffi-cymru.org.uk/ are a federation for youth in rural areas. The YFC provides educational, cultural and social activities for young people between 13 and 26.

The Welsh Centre for Language Planning's bibliography of language awareness <http://www.iaith.eu/adnoddau.php?lang=en&>

Guide to Bilingual Youth Work

http://www.iaith.eu/uploads/opening_both_doors__january_2010.pdf

Section 5.6: Evaluation

Evaluation can be seen as a challenging activity for some of us in the cultural sector, not least because many feel the impact of exposure to the arts and heritage may not be felt until years after the experience, which makes it more appropriate to carry out longer-term studies that often sit badly with the short-term nature of planning and funding cycles. In addition, funding might not be available to carry out a longitudinal study of this kind. Perhaps as a consequence of this, some cultural organisations ignore evaluation of their programmes unless this is a specific condition of funding.

On the other hand, quite simple monitoring of projects can take place, which can contribute to evaluation exercises. For example, children and young people participating in a project over a period of days, weeks or months, can be asked to keep a log, or diary of their participation. This could be on paper (and could use drawings as well as words), or could make use of new media. While project workers will need to devote some time to this activity, it could be valuable in helping with the delivery of both the current, and future, projects.

Communities First Clusters and other organisations have been encouraged by the Welsh Government to use Results Based Accountability (RBA). This is an approach to planning services and assessing their performance that focuses on the results or outcomes that the services are intended to achieve. It describes plain language outcomes and outcome indicators as well as clear performance measures. RBA requires users to ask how are we doing. Who are our partners? What works? What do we propose to do?

At a cost, private consultancies can help you to develop an evaluation framework appropriate to your needs. However, the resources below highlight identify a range of free resources.

Resources

www.inspiringlearningforall.gov.uk/ is an improvement framework designed for museums, libraries and archives, but which has been used successfully by a wider range of organisations including the BBC, English Heritage and Tate. The ILfA website provides a practical and easy to use set of tools to demonstrate impact of activities through the generic learning and generic social outcomes (GLOs and GSOs).

<http://inspiringimpact.org/> encourages and supports charities and social enterprises to measure their social impact, to measure to a high standard, and to learn from the findings. Aims to provide support and tools so that organisations use their resources to make the greatest positive difference to society.

www.artswales.org.uk/what-we-do/funding/reach-the-heights The Arts Council of Wales' evaluation of their Reaching the Heights programme, includes a useful Toolkit (page 65 onwards has questionnaire templates, statement banks, interactive activity and practitioner observation sheets, together with guidance notes on their usage.)

www.artscouncil.org.uk The Arts Council of England website offers a range of ideas, some of which might be relevant only in England, that advice about different sources of project evaluation. The Arts Council of England some years ago published its own guide to evaluating arts education projects.

The Arts Council of Northern Ireland/comhairle Ealíon Thuaisceart is the lead development agency for the arts in Northern Ireland. It supports arts organisation and distributes funds from Exchequer and National Lottery funds.

http://www.proveandimprove.org/documents/VoluntaryCommunityArtsEvalToolkit_000.pdf

<http://www.artscouncil.org/departs/all/report/VoluntaryCommunityArtsEvalToolkit.pdf>

An evaluation toolkit for the voluntary and community arts, commissioned by the Arts Council of Northern Ireland and designed by Annabel Jackson Associates. This is a comprehensive step-by-step guide to evaluation, recommending this as an activity that should not come simply at the end of a project but which should be conducted from the launch.

www.biglotteryfund.org.uk/downloads/wellbeing_evaluation_tools.pdf. Provides a link to a guide to evaluating wellbeing.

www.manchesterbeacon.org/publications/view/10/Public-Engagement-Evaluations-Guide This provides a link to the Beacons Public Engagement Evaluation Guide.

www.alliance4usefulevidence.org/ The Alliance for Useful Evidence is a new network which champions the use of evidence in social policy and practice, through publications, blogs and meetings.

<http://raw.wimbledon.ac.uk/?q=node/20> Professor Anne Bamford is an evaluative researcher working at Wimbledon College of Art, editor of 'The Wow Factor: Global Research Compendium on the Impact of Arts in Education' (UNESCO, 2006).

www.jrf.org.uk/publications/evaluating-community-projects-practical-guide The Joseph Rowntree Foundation has published a guide to evaluating community projects (note that this is not a culture-specific guide).

<http://artsdevelopmentuk.org/> Arts Development UK is the professional association of local authority workers and those working in the creative industries sector. Presentations from its seminar on capturing and determining the difference the arts make, including through RBA (Results Based Accountability, can be found at <http://artsdevelopmentuk.org/aduk-conference-report-evidencing-the-impact-of-the-arts/>

Section 5.7: Advocacy: Why the arts and culture?

Advocacy is about making the case for your organisation's contribution to the alleviation of child poverty. You might need to do this in grant applications, or in seeking political support for your work. Finding the arguments and research that will help you is critical to effective advocacy, so we are including some suggestions of organisations which publish material making the case for the arts and cultural sectors, together with more general research into what works in supporting young people to overcome persistent poverty.

An excellent example of good advocacy is that undertaken by FILMCLUB. At the Transforming Children's Lives conference, Chief Executive, Mark Higham, offered a number of key quotes and references that underlined FILMCLUB's mission, including:

Switching Young People on to Education through the Arts

In too many schools, for too many children, education has become a joyless and alienating chore. Children need to be offered opportunities that engage and excite them and bring them back in. I've seen first-hand how the arts can switch young people on to education in a way that nothing else can.

FILMCLUB Chair and former Permanent Secretary of Education, Lord Richard

Cultural Advantage

If we want to narrow the gap in attainment we must give disadvantaged children what their middle-class counterparts take for granted – art, culture, theatre, cinema, reading... all this is giving middle-class children an educational advantage.

Sir Alasdair Macdonald, Head teacher of Morpeth School in London's Tower Hamlets

What Causes the Gap?

Not gender, not ethnicity, not the season of birth, not language, not school, not Local Authority, not religion, not region, not class size, but socio-economic background is the prime link to attainment.

Sue Hackman, English Chief Adviser on School Standards

Engagement

Engagement is the essential pre-requisite to academic achievement. Often best achieved outside the classroom through after-hours activities, these activities boost self-confidence and give poorer pupils access to cultural activities that would otherwise be closed to them.

As a head teacher of several pupil referral units with over 30 years first-hand experience – the arts are the answer and do engage even the most disaffected young people.

Head teacher

Parental Attitudes

Parents' attitudes and experiences directly influence children's self-image and willingness to participate. Involving parents in supporting their children is key to implementing long term change and developing high aspirations.

There is an inability to break the cycle of family life – the perpetuation of negative values towards education. We are not reaching the parents whose values need to be changed.

Head teacher, primary school

Early Intervention

Early intervention programmes and early years care for disadvantaged families are key in closing the attainment gap. These programmes along with cultural activity programmes, are the greatest risk.

FILMCLUB's advocacy draws on:

Research Reports by Respected Bodies

UNICEF's Child Well-being Report in 2007 placed the UK at the bottom of the league table of child well-being when compared with 20 other OECD countries, including substantially poorer ones.

Celebrity Advocacy

'I learnt as much from watching films as I did from school. That and the youth theatre I was involved in really switched me on to learning. But I feel like I'm walking down a corridor and all the lights are being switched out behind me'.

Actor Michael Sheen, FILMCLUB Ambassador for Wales

The Case for Arts and Culture

The Cultural Learning Alliance www.culturallearningalliance.org.uk, a collective voice for a range of organisations working across the cultural and education sector strongly makes the case that Learning Through Arts and Culture Improves Young People's Life Chances

In particular that:

1. Learning through arts and culture improves attainment in all subjects.
2. Participation in structured arts activities increases cognitive abilities.
3. Students from low-income families who take part in arts activities at school are three times more likely to get a degree.
4. The employability of students who study arts subjects is higher and they are more likely to stay in employment.

Their website provides useful and powerful summaries of research which demonstrate how children benefit from arts and cultural experiences. Whether you are looking to make your case to potential funders, or want to influence your organisation/ staff/volunteers/trustees, the CLA materials may help to win them over. The publication 'ImagineNation: the Case for Cultural Learning', outlines 10 Principles of Cultural Learning, which also may be helpful.

These are:

1. **Every child** and young person should have equality of access to a baseline of quality cultural learning opportunities.

2. Cultural learning happens inside and outside of schools and colleges, and in a **wide range of settings**.
3. **Families, parents and carers** are important providers of cultural learning.
4. **Young people shape the cultural landscape** and are the arts professionals of the future. They should be empowered and supported to engage with, lead and drive the cultural learning agenda.
5. **Cultural learning involves diverse practice** and encompasses the arts, heritage and knowledge valued by all individuals, cultures and communities.
6. Arts subjects taught in schools and other settings as part of the curriculum have **depth, rigour and an established canon of knowledge**. They are of equal weight, status, value and importance within the curriculum as other subjects, and require equal resource and provision.
7. **Partnership**, collaboration, a shared commitment and a collegiate approach from those who use cultural learning in their work with young people are key to its successful delivery.
8. Cultural learning **enriches our national life** and intrinsically makes a contribution to our society. It is critical to the development of our economy. Through cultural learning young people gain the skills to become creative and cultural professionals and to contribute effectively to the wider workforce.
9. It inspires civic **engagement** and helps neighbourhoods to make positive changes through collective ownership of culture. This leads to personal, social and community benefit and a shared sense of place.
10. Cultural learning **has clearly evidenced educational and social outcomes**. Young people who have the opportunity to learn through and about culture are better equipped to achieve across the curriculum, and to take responsibility for their own learning. Attendance, attitude and wellbeing are all improved by engagement with culture. Cultural learning practice should be informed by rigorous research and evaluation into impact and outcome.

Making the Case in Wales

The Welsh Government's independent review into Arts in Education in the Schools of Wales reviewed academic research from both the UK and wider international sources that 'persuasively – and often passionately – supports the case for arts involvement in educational practice'. The review noted that in a number of instances, research highlights specific findings related to improvements in literacy and numeracy. The review also considered research that found that arts involvement helped to bolster the academic achievement levels of young people from disadvantaged backgrounds.

<http://wales.gov.uk/topics/educationandskills/publications/wagreviews/arts-in-education-review/?lang=en>

See Volume 2: Texts and Contexts.

The Children's Cultural Poverty Forum for Wales, www.filmclub.org/whats-new/details/898/new-children-s-cultural-poverty-forum-fforwm-newydd-ar-dlodi-plant makes the case that living in poverty dramatically affects a child's life chances and often denies them of their right to join in a wide range of cultural and artistic activities as outlined in Article 31 of the UN Convention on the Rights of the Child. The Forum, working with the End Child Poverty Cymru Network, meets twice a year and aims to be a national platform to improve and increase the availability of cultural activities and events for children and young people wherever they are in Wales. Its aims to gather intelligence, encourage collaborative initiatives and support the sharing of insights into the reduction of children's cultural poverty.

In its reports on how schools can address disadvantage, the inspection agency Estyn draws on the research evidence as well as working practice in Welsh schools, to identify the contribution that arts, culture and heritage related provision can make to tackling disadvantage. See Section 5.2 on Working with Schools.

Contacts and Links

www.engage.org/enquire.aspx

Engage promotes access to, understanding and enjoyment of the visual arts. The website features useful research and advocacy documents.

<http://www.creativitycultureeducation.org/> Creativity, Culture and Education (CCE) explores the impact creative practice can make to teaching and learning. The organization aims to build an evidence base for the value and impact of creativity in the learning of young people, to inform future policy and practice and build networks of academics and thinkers. Website carries useful summaries of key research themes. See also their account of the Find Your Talent pilot in England. <http://www.findyourtalent.org/>

www.iser.essex.ac.uk/publications/working-papers/iser/2003-12. A 2003 report entitled 'Teenage time use as investment in cultural capital' can be downloaded from this university website.

www.artsedsearch.org is an American-based 'clearing-house of arts education research' set up by the Arts Education Partnership, which has support from the US Department of Education and the National Endowment for the Arts (see below for NEA website details). Its homepage contains a matrix allowing you easily to locate information on the site.

www.nea.gov is the website of the US independent federal agency, the National Endowment for the Arts. You can find papers on the arts and education on the website, by clicking the dropdown range of options at the top right-hand of the homepage.

<http://www.disabilityartscymru.co.uk/> Disability Arts Cymru 'promotes supports and advocates for Disabled and D/deaf artists in Wales' including by working in partnership with other organisations on arts related project and by advising on issues related to disability and the arts.

Artswork youth arts development agency <http://www.artswork.org.uk/home> and <http://www.artswork.org.uk/enyan-home> aims to transform the lives of children and young people through arts and cultural practice and is supported by Arts Council England. Artswork's places the arts at the heart of work with, for and by children and young people. Champions high quality work led by artists, arts and cultural organisations. Works through strategic alliances with the arts, cultural, education, youth and community sectors and champion increased opportunities for children and young people to lead, participate, work in, experience and enjoy the arts.

Advocacy Reports on Specific Projects

Advocacy document summarising the practice and impacts of a partnership between museums and schools in Manchester 2004-2010:

<http://museumdevelopmentnorthwest.files.wordpress.com/2012/06/magpie-report-final-jun.pdf>

I didn't know I Could: Museums and Young People Looked After:

http://www.sharemuseumseast.org.uk/shares/resource_106.pdf (summary)

<http://www.local-level.org.uk/uploads/8/2/1/0/8210988/maclareportfinal.pdf> (full report)

Section 5.8: Funding

Key Themes

The call on all of us in the cultural and heritage sectors is to increase our revenue from private funding sources, without us always having a good idea where to begin our search. We are including in our list of contacts both funding providers and sources of information and guidance.

In addition to considering funders who can assist you directly, it may also be worth considering funding that can be accessed by other organisations, to fund you to work with them. For example, the Welsh Government has introduced the **Communities First Pupil Deprivation Grant (PDG)** which goes directly to schools to invest in ways of tackling poverty. This supports collaboration between schools and local communities, building on good practice which shows that schools in challenging areas produce better results when they take learners into the community, and invite the community into schools.

Resources

It's important to study the websites of providers of funding carefully, as they often tell you what sort of grants and other funding they can provide, what its purpose and duration is, and whether they only welcome applications at particular times.

The **Association of Charitable Foundations'** website www.acf.org.uk includes downloadable leaflets, facts and figures about charitable trust funding, and links to trusts and foundation websites, UK and international umbrella bodies, and other resources for grant-seekers.

The **Directory of Social Change** www.dsc.org.uk publishes guides and directories for those seeking funds, as well as news of training opportunities for fundraisers, etc. The DSC offers a subscription website, www.trustfunding.org.uk which gives news of funding availability.

The **UK Government** runs a website that provides information about government funding availability. The National Lottery runs a similar, information-giving website.

Awards for All www.awardsforall.org.uk is a Lottery grants scheme funding small, local community-based projects in the UK. Each UK nation has its own programme and you need to check on eligibility: projects with a heritage theme, for example, are no longer eligible in Wales.

The **National Council for Voluntary Organisations (NCVO)** <http://www.ncvo-vol.org.uk/advice-support/funding-finance/income-sources> is the largest umbrella body for the voluntary and community sector in England providing advice and support to civil society. In Wales, the **Wales Council for Voluntary Action (WCVA)** www.wcva.org.uk has pages on its website devoted to providing a one-stop shop for advice about funding opportunities.

Private organisations such as the **Esmée Fairbairn Trust** www.esmeefairbairn.org.uk, the **Paul Hamlyn Foundation** www.phf.org.uk and the **Joseph Rowntree Foundation** www.jrf.org.uk, may offer grants for specific activities or occasionally make calls for funding proposals (Rowntree). The Paul Hamlyn Foundation will support projects which other charities may be reluctant to fund, for example where there is a level of innovation or risk that might preclude eligibility under other charities' rules. The **Tudor Trust** www.tudortrust.org.uk offers grants for community-based projects, which can include cultural activities, but please ensure your organisation is eligible to apply (universities, for example, are not eligible).

The **Community Foundations network** <http://www.ncvo.org.uk/practical-support/funding> covers most of the UK via 56 groups, established to maximise funding opportunities to support community projects. Funding from private sources can help us to lever in additional funds from public sources, not least funding from the European Union. The Wales European Funding Office www.wefo.wales.gov.uk manages the European Structural Funds programmes in Wales and is currently overseeing discussions and negotiations about the 2014-2020 programmes (the current programmes are due to end this year). A 'European Programmes Partnership Forum' has been set up to discuss the new programmes. Its job is to provide advice and guidance to Welsh Ministers and members (none of whom represent the cultural or heritage sectors directly) are expected to consult and communicate broadly with their own stakeholder groups. The cultural sector has had some success in establishing transnational projects under the so-called 'territorial cooperation' programmes, with projects such as Toolquiz www.toolquiz.org, whose partners include Wales Arts International and the University of Bangor.

Other sources of information and funding

www.governmentfunding.org.uk

Guidance on lottery funding, lottery distributing organisations, case studies: www.lotterygood-causes.org.uk

Mailbox for questions or comments about the 2014-2020 EU structural funds programmes: WEFO-Post2013Programmes@wales.gsi.gov.uk

www.biglotteryfund.org.uk

www.britishcouncil.org/comenius-regio-partnerships.htm

Frank Buttle Trust: www.buttletrust.org

BBC Children in Need: <http://www.bbc.co.uk/programmes/b008dk4b/features/grants>

www.comicrelief.com

Heritage Lottery Fund: www.hlf.org.uk / wales@hlf.org.uk

www.rankfoundation.com

Compiled by Ceri Black, Judith Ingram and Jacqueline Brown and edited by Owain Rhys from Amgueddfa Cymru