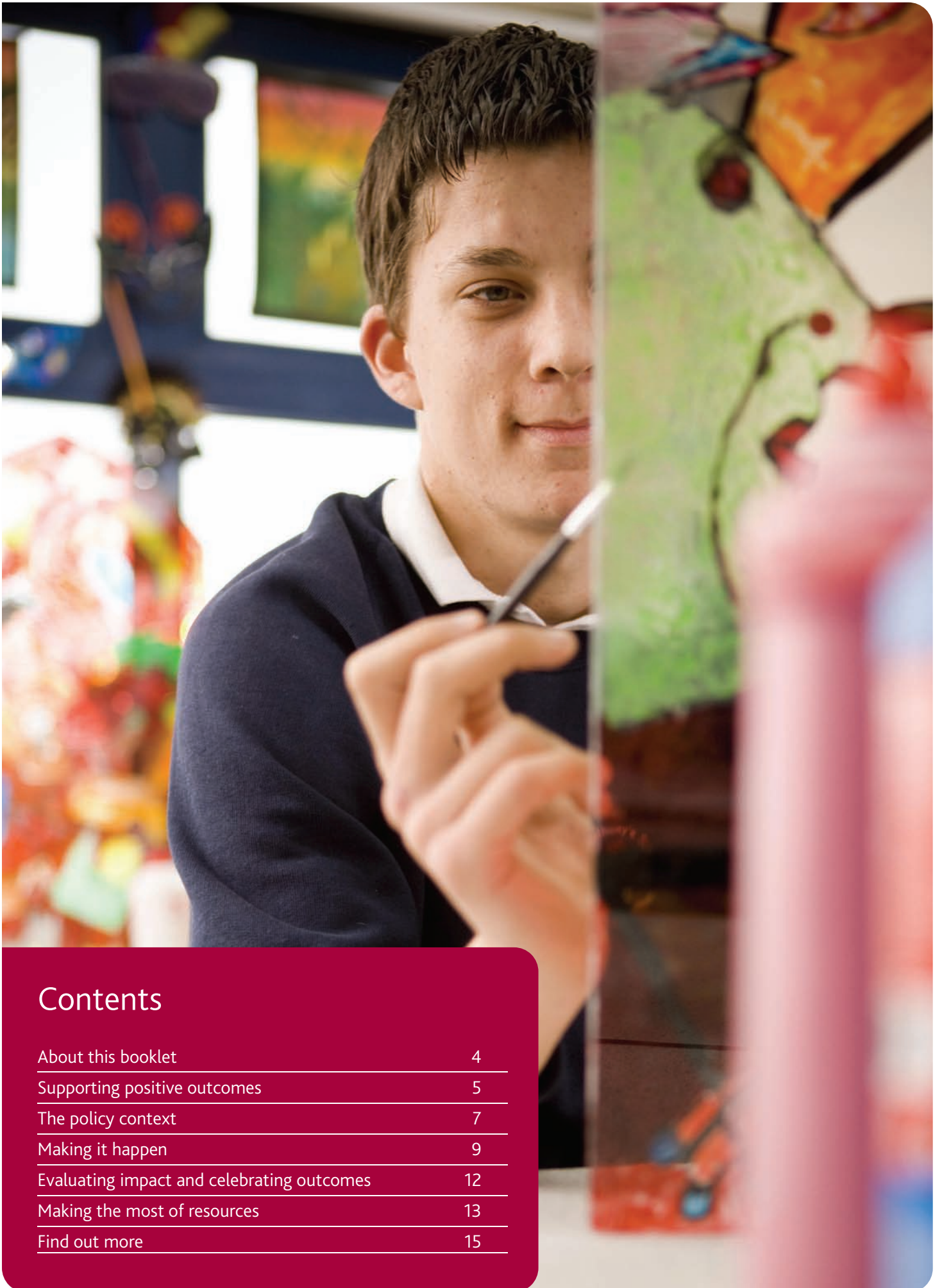


Culture for all



Integrating cultural opportunities into extended services and services for young people





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“How can we create an environment where children’s and young people’s creativity can thrive, maximising their potential and unleashing the ideas that will shape all our futures?”

“In this leaflet, you’ll find plenty of practical examples of how this is already happening around the country and how culture is inspiring people to work creatively, collaboratively and collectively. You’ll also see how it is helping to boost young people’s self-esteem and confidence – and how from confidence comes success. The very best of luck to everyone involved in this vital work.”

Phil Redmond, Creative Director, Liverpool: European Capital of Culture 2008

“I believe that tapping into and nurturing creativity can help us tackle the barriers that currently prevent so many children and young people from realising their potential. Every worker, in every setting where children and young people live, play and learn, must commit every day to fanning the sparks in every child into a flame. Every leader or manager must commit to making it happen – for learning and for life.”

Maggie Atkinson, Immediate Past President of the Association of Directors of Children’s Services

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About this booklet

There has never been a better time to develop cultural opportunities for young people. For the first time, a single Children's Plan has identified the need to offer children and young people enriched cultural opportunities that support their personal development and well-being and deliver the Every Child Matters (ECM) outcomes.

This booklet provides an overview of how children's services and cultural organisations can work together, not just as partners but as joint providers. It is intended for everyone involved in providing, commissioning or coordinating cultural services for children and young people, including:

- children's trust partners and local authority children's services
- local authority arts and culture teams
- local authority neighbourhood or community services
- extended services teams in schools and local authorities, and
- cultural organisations, including museums, libraries and archives and those involved in the performing and visual arts.

There has never been a better time to develop cultural opportunities for young people



Supporting positive outcomes

Cultural opportunities can help all children to excel, including the most gifted and talented and the most vulnerable or disadvantaged. In many areas, cultural activities are already boosting children's confidence, stimulating their appetite for learning and narrowing the gap between the most disadvantaged and the rest.

In some areas, these activities are building bridges across racial and ethnic divides and giving children an incentive to turn away from anti-social behaviour and crime. With the growing economic importance of creative industries, cultural learning also offers a way of equipping children and young people for a rewarding future.

The arts and culture sector has always offered rich provision for children and young people at all levels of need:

- universal provision for all children and young people, such as school visits to museums, family use of libraries and membership of youth theatres
- targeted provision, such as summer universities offering digital arts, dance or carnival activities, for children and young people with specific needs, and

- specialist support for children and young people with high-level needs, for example, a resident storyteller working in a young offenders' institute or an archivist working with looked-after children.

However, more can still be done to develop high-quality, consistent cultural opportunities for all children and young people and their families, no matter where they live or what their background.

We want to see a broad offer spanning the visual and performing arts, new media, museums, libraries and archives. The objectives are sustained engagement, clearer pathways for progression and greater reach to include those who are currently missing out.

Case study

Dulwich Picture Gallery – raising aspirations in diverse communities

For the past six years, Dulwich Picture Gallery has been running evening art workshops at Alford House Club. The club serves three large council estates in the heart of Lambeth, one of the poorest boroughs in the country.

The weekly sessions aim to develop the creative skills of young men who face a variety of obstacles. Professional artists lead sessions and introduce new techniques, providing creative alternatives and demanding excellence from young people of whom society has low expectations. One teenage boy said: "Don't underestimate me as an artist."

The boys' work recently featured in the Kennington Kids: Raw Urban exhibition at the Greater London Authority City Hall, which attracted plaudits in the national press. The high visibility of the project is

helping to raise public awareness of the potential art workshops have to help children and young people living in deprived areas.

"The project is about transmitting the best of what London has to offer. There's no reason why an inner city audience can't learn about aesthetics, heritage and culture. It's great to see the boys reinventing the gallery's collection and using it as a resource in their own dynamic and irreverent style."

Gillian Wolfe, Director of Learning and Public Affairs

"In school I didn't really enjoy art so I never took an interest. When I came to the workshop, it was different. It was great."

Sammy Amari, 15

Case study

Telford Culture Zone – a 10-year strategy

In Telford, the establishment of a cultural hub (known as Telford Culture Zone) is helping to turn this vision into a reality. “Cultural activities used to depend on the commitment of individual school staff,” says Julie Jones, Creative Arts Manager at Telford and Wrekin Council. “Now, the council and cultural organisations are working together strategically to develop services that meet local needs.” Telford’s 10-year strategy guides all the aspects that go to make up a sustainable sector, from targeting services where there is evidence of need to developing an effective workforce with the right knowledge and skills.

Julie believes that the relationships between children’s services and cultural organisations and between different cultural sectors have been the key to the success of the Culture Zone, opening up new opportunities and enabling a more systematic approach to both planning and delivery.

“Culture Zone has provided the Birmingham Rep with wonderful opportunities to work in partnership... Schools have had access to high-quality theatre and we’ve learned so much from the partners and schools we’ve worked with,” says a staff member at Birmingham Repertory Theatre

Evaluation suggests that cultural opportunities are having a positive impact, with children and young people becoming more confident, motivated and better able to express themselves.

“I’m a lot more confident of speaking in class and now put my hand up more and take part in discussions.”

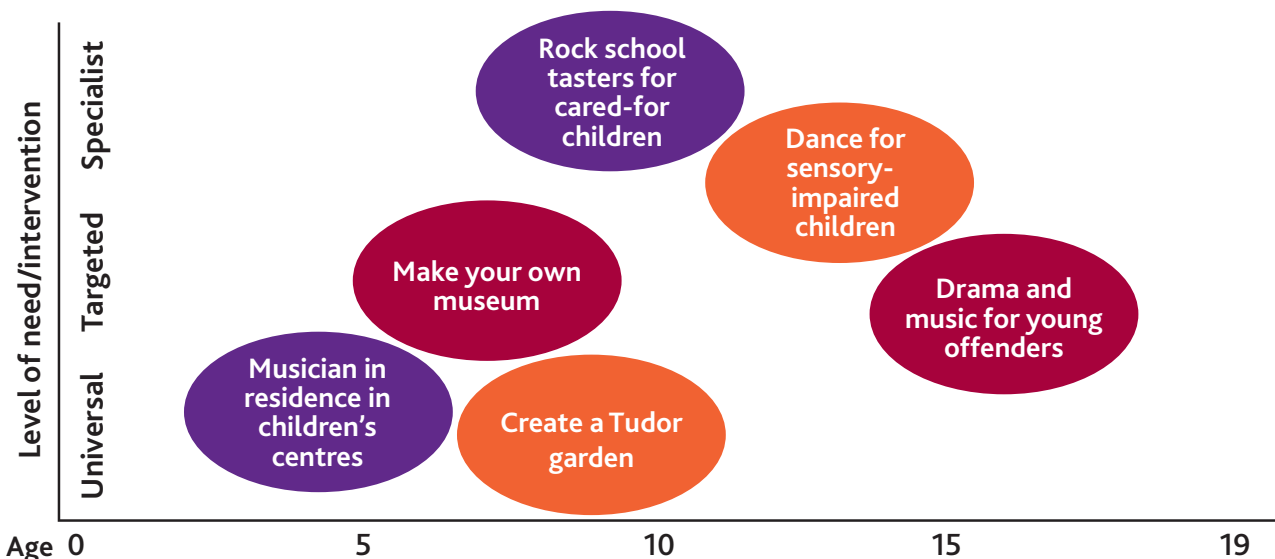
Young person, Telford

There is also evidence of a positive impact on community cohesion. “More than 1,000 people from all sorts of backgrounds attended our recent Find Your Talent launch event,” says Julie. “Lots said how great it was to see people who’d never normally go along to something like that all in the same place, really enjoying themselves.”

Looking ahead, Culture Zone partners are focusing on providing family learning opportunities and ensuring long-term sustainability. “The Telford Dance Festival, for example, has income-generation opportunities built into it so that over the next three years it can become self-financing,” says Julie. “We definitely see that as the way forward.”

The diagram below gives an overview of the breadth of cultural provision on offer in the town.

Cultural opportunities in Telford range from universal (involving all children and young people) to targeted (for children and young people with specific needs) and specialist (for children and young people with high-level needs)



The policy context

National policies

ECM is the overarching policy for children and young people. It calls on everyone working with children and young people to work together to help them fulfil their potential and stay safe.

Programmes such as extended services, positive activities for young people and targeted youth support, which are all designed to deliver ECM outcomes, provide clear opportunities for children's services and cultural organisations to work together. Together, they can also support personalised learning in creative, stimulating environments, helping 21st century schools meet their goals of ensuring children's well-being and attainment and promoting greater community cohesion.

The Children's Plan (DCSF, 2007) states: "... we will work towards a position where no matter where they live, or what their background, all children and young people aged 0-19 and their families have the opportunities to get involved in top-quality cultural opportunities in and out of school". The plan also highlights how involvement in positive activities (including cultural activities) can enhance children's and young people's resilience and well-being and develop their personal and social skills.

Local policies

At local level, policy focuses on identifying shared priorities, developing truly integrated services and achieving genuine engagement with the community. As a result, services are increasingly being organised around neighbourhoods, where libraries, local museums and archives are already building strong links with local people. At the same time, schools are forming 'communities' by organising themselves into extended services clusters. There may still be scope for partners to work together more effectively at local level.

Key local policies include children's and young people's plans, sustainable communities strategies and local area agreements (LAAs), some of which will include plans for cultural provision. LAAs include priorities agreed by partners such as local authorities, health services, the police and organisations in the third and private sectors. They are based on the National Indicator Set, which sets out the criteria for the allocation of Government funding.

Cultural opportunities can play a part in achieving a wide range of outcomes for children and young people across the whole range of indicators, not just those with obvious links to culture. It is essential that everyone providing cultural opportunities has an understanding of local priorities and that strategic cultural partners are involved in developing and setting shared priorities.

Key policies and guidance

Why integrate cultural opportunities?

- The Children's Plan (DCSF, 2007)
- Strong and Prosperous Communities – the Local Government White Paper (Department for Communities and Local Government (DCLG), 2006)
- The Extended Schools Prospectus (DCSF, 2008)
- Creative Britain: New Talents for the New Economy (DCMS, 2008)
- Targeted Youth Support: a Guide (DCSF, 2007)

How to integrate cultural opportunities

- The New Performance Framework for Local Authorities and Local Authority Partnerships: Single Set of National Indicators (DCLG, 2007)
- Personalised Learning – a Practical Guide (DCSF, 2008)
- Aiming High for Young People: a 10-year Strategy for Positive Activities (DCSF, 2007)
- Children's Trusts: Statutory Guidance on Inter-Agency Cooperation to Improve Well-Being of Children, Young People and their Families (Social Enterprise Coalition, 2008)
- Narrowing the Gap in Outcomes for Vulnerable Groups (National Foundation for Educational Research, 2008)

See also the websites listed at the end of the booklet.





Making it happen

The case studies featured in this booklet show how integration and partnership working are already increasing access to cultural opportunities and, in doing so, improving the lives of children and young people. Now the challenge is to turn these pockets of good practice into comprehensive cultural provision that is available and accessible to all. Everyone working with children and young people has a responsibility to make sure this happens.

Evaluation of the existing cultural initiatives for children and young people points to a number of key success factors:

- children and young people are involved in developing and running services
- organisers understand that children and young people start from different points and put in place systems to track their progress
- leadership is strong and senior managers give their support
- the importance of local knowledge and relationships is understood and good use is made of them
- work is linked to existing plans, priorities or curricula
- practitioners and participants are expected to work to a high standard, and
- there is a clear focus on long-term impact.

Case study

Learning Links – supporting transition by bringing history to life

Graveney School in Wandsworth, south London, has been part of the Learning Links project since July 2008. Kate Cuddihy, who works with year 7 children, was looking for ways to support them through their transition from primary to secondary school. She wanted to boost their confidence to the point where they felt ready to make a positive contribution to the life of their new school.

Her local Museums, Libraries and Archives Council contact put Kate in touch with the archives team at the Children's Society and with the Refugee Council. Over the summer, she spent time with both organisations, sourcing relevant, stimulating resources to use with her pupils. "What I found confirmed my initial thinking that the archives would be an excellent way of exploring ideas about upheaval and difference and helping our children put their own experiences into context," she says.

Since then, pupils have spent time at both the Children's Society and the Refugee Council, a confidence-boosting experience in itself. They are now working on an exhibition, which will be open to the community and to year 6 children from feeder primaries, and on a transition guidebook, which contains pupils' photos and stories based on interviews with three young Congolese refugees. The Refugee Council's artist, Marie-Ange Bordas, spent two days in the school with the children, helping them design and put together the book.

"It's easy to think of archive material as dry, dusty and irrelevant. But that's definitely not the case. Our children have learned that the issues they face bridge geographical and time boundaries. They've also realised that there's a whole world out there beyond the school walls."

Kate Cuddihy, Graveney School



Working with children's trusts and schools

Children's trusts are local partnerships that bring together the organisations responsible for children's services, including local authority social and education services, schools, clubs and youth offending services. Children's trust boards will be responsible for joint planning and commissioning and the individual members are responsible for ensuring delivery against the commitments set out in their children's trust plan.

In some areas, neighbourhood or community services also have relationships with the cultural sector. Local authorities have extended services remodelling advisers and may employ cluster coordinators to manage extended services across small groups or communities of schools.

Many local authorities also have voluntary sector forums, which can provide useful information about cultural strategies, consultations, tenders and training opportunities.

Working with cultural organisations

In most areas, a wide range of cultural organisations – including libraries, museums, arts venues, galleries, youth theatres, orchestras and individual artists – are working with children and young people.

Arts Council England and the Museums, Libraries and Archives Council can provide strategic advice and guidance for local authorities. Professional bodies, networks and membership organisations are good sources of information about regional and local cultural organisations. Local networks can be identified by local authority leisure or culture teams, as well as by Arts Council England and the Museums, Libraries and Archives Council. Cultural organisations may also belong to the third sector or be part of further or higher education provision.

Case study

Magpie – delivering real impact on attainment

Manchester's Magpie project is delivering measurable improvements in literacy and supporting the professional development of school staff.

Magpie was launched in 2004 and is run by a consultant appointed jointly by the North West Museum Hub and the Manchester Education Partnership. The scheme uses museum resources to bring literacy to life by, for example, asking pupils to respond verbally to images and artefacts and then basing writing tasks around their responses. More than 40 schools and five Manchester museums have been involved to date.

School staff work closely with museum and gallery staff to develop lessons and action plans, and schools are given support to fund half-day trips so that pupils can engage with exhibits and resources at first hand.

Parents are encouraged to join in these visits and one school is piloting a family learning initiative where parents work with their children to explore ways of using museum and gallery resources to improve literacy levels.

Researchers at Warwick University found that pupils involved in Magpie achieved an average improvement in literacy attainment of 2.7 points over two terms, 35 per cent higher than the norm. The project has made a considerable impact on teachers' confidence in their ability to teach literacy skills.

"Magpie has helped my literacy teaching. When I trained, the approach was quite formulaic. This project encourages pupils to speak and listen and really stimulates their creativity."

Teacher



Now the challenge is to turn these pockets of good practice into comprehensive cultural provision that is available and accessible to all children and young people



Evaluating impact and celebrating outcomes

A crucial first stage in integrated working is to agree what sort of impact cultural opportunities can have and how this should be measured. Linking outcomes to LAA indicators will help maintain a clear focus on local children's service priorities.

Cultural organisations will find that schools use self-evaluation forms (SEFs) to monitor their own performance. Schools also work within the Ofsted framework, which now includes community cohesion and (from September 2009) well-being. Many also use the School Improvement Planning Framework developed by the Training and Development Agency for Schools and the National College for School Leadership to plan their priorities.

Equivalent models for the cultural sector are Generic Learning Outcomes and Generic Social Outcomes, which sit within the Inspiring Learning Framework, and the Partnerships for Learning evaluation guidance.

The cultural sector also offers a range of opportunities for celebrating outcomes, including bronze, silver and gold Arts Awards for individual young people attending arts venues, youth clubs, youth offending institutions and schools. The Artsmark is a national award for schools working in partnership to deliver personalised cultural learning for pupils.



Every child matters calls on everyone working with children and young people to work together to help children fulfil their potential and stay safe

Making the most of resources

There are 22,000 schools, more than 30,000 arts practitioners, 3,500 libraries, 2,500 regional museums and 2,000 archives in England alone. Together, these represent an enormous resource for helping children and young people realise their potential.

The Government is providing funding for extended services and positive activities through the area-based grant. Targeted youth support will be funded through the better integration of services. Local authorities may find that forming a partnership with a third-sector cultural organisation enables them to tap into new sources of funding.

Case study

HeadSpace – empowering children and young people to develop their own cultural services

HeadSpace is opening up access to libraries for young people, particularly those from disadvantaged and socially isolated groups, by creating laid-back settings where they can read, surf the internet and chat.

This three-year national project is run by the Reading Agency and supported by a range of agencies, including the Museums, Libraries and Archives Council. HeadSpace was developed in close collaboration with young people aged 11 to 19 and is now available in 20 community libraries across the UK. It gives young people the opportunity to create their own spaces in libraries, plan and deliver services, choose stock, run activities and get accreditation for taking on voluntary roles such as 'book waiters', who welcome visitors with a drink or snack and make book recommendations.

More than 1,700 young people have taken part so far. Nearly half were involved in shaping and running the service and 125 have since taken on longer-term community volunteering roles.

"I don't usually like libraries. I am heavily dyslexic and I usually find them off-putting and outdated. But HeadSpace Folkestone provides lots of information on teen issues – stuff that's relevant to people of my age. HeadSpace is a nice, free-flowing place. It's run by young people for young people."

HeadSpace user, 19, Folkestone

"It's not a space that the adults have made – it's by us, for us. We've been involved in deciding how it looks, what activities there are, how the money gets spent. So often youth projects can end up being half-hearted and fail but this has worked, and there's a real sense of achievement in that."

HeadSpace user, 13, Lyme Regis



There are 22,000 schools, more than 30,000 arts practitioners, 3,500 libraries, 2,500 regional museums and 2,000 archives in England alone. Together, these represent an enormous resource for helping children and young people realise their potential

Find out more

www.tda.gov.uk/remodelling	Extended services and workforce reform
www.artscouncil.org.uk	National development agency for the arts in England
www.mla.gov.uk	National strategic agency working with the museums, libraries and archives sector
www.everychildmatters.gov.uk	Links to DCSF policies and guidance
www.teachernet.gov.uk/wholeschool/	Information about schools and their communities
www.inspiringlearning.org.uk	Improvement tool for measuring generic learning outcomes in museums, libraries and archives
www.lotc.org.uk	Information for professionals involved in learning outside the classroom
www.culture24.org.uk	Online cultural resources
www.enyan.co.uk	English National Youth Arts Network
www.nya.gov.uk	National Youth Agency
www.creative-partnerships.com	Information on Creative Partnerships programmes for schools

Case study

The Lyric Theatre – systematic strategic partnerships

The Creative Learning department at the Lyric Theatre in Hammersmith, west London, delivers one of the UK's largest positive activity programmes for 11- to 19-year-olds. The department has set up a delivery and policy arm to ensure the programme reflects and supports children's and young people's plans, LAAs and the Children's Plan. Lyric staff work closely with Hammersmith and Fulham's 14-19 Partnership, the Building Schools for the Future Strategic Partnership Board, the Education Business Partnership and many other strategic groups.

Participation has increased by 350 per cent over the past three years. Community projects include START, an intensive eight-week programme for young people not in education, employment or training (NEET), which has awarded more than 200 qualifications and helped 150 participants into employment, education and training. TORCH, an Olympic pre-volunteering

programme, has delivered 150 learning outcomes accredited by Trinity Guildhall, City and Guilds and the Award Scheme Development and Accreditation Network.

The Lyric also works with local schools. Recent projects include a partnership with Twyford School in Ealing to deliver a unit of the new creative and media diploma and a project funded by the primary care trust to give sex and relationship education to 16-year-olds across Hammersmith and Fulham.

"The Lyric is helping to reduce the NEET cohort in the London Borough of Hammersmith and Fulham at the same time as providing excellent services and diversionary positive activities for young people with complex needs."

Nafsika Atta, Area Team Leader, Connexions Hammersmith and Fulham

The following members of our reference group helped us to develop this booklet:

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