

Appendix 1



**Report of the Culture, Tourism & Enterprise
Overview & Scrutiny Panel**

Date: November 2010

**Cultural Provision for
Children and Young People**

Panel Members

**Councillor Melanie Davis (Chair)
Councillor Rachel Fryer
Councillor Carol Theobald**

Chair's Foreword

There is no doubt that the arts for children and young people are alive and thriving in our city. The opportunities for young people to learn music, drama, dance, video and the visual arts, and to be involved in some really exciting projects and festivals, are the envy of many other cities. Fifty per cent of our schools have an Artsmark, well above the national average. But Brighton & Hove is an ambitious place - not one to rest on its laurels - and our Scrutiny Panel decided to see where the gaps might be and where we could do even better. We focused on schools' provision and at youth provision for up to 19 year olds outside of school.

As a Panel we felt strongly that every child should have access to positive and high quality cultural experiences, both as participants and as audiences both now and of the future. Our goal should be to reach every child and, wherever possible, those opportunities should be free of charge.

One of the key messages of this report is that there are many things the city does well, but we were concerned that it is the same schools and the same young people who are accessing these events. It is time to concentrate on widening the accessibility of events – without lessening the number or the quality.

The Panel did not feel it needed to make the case here that a positive experience of culture and the arts benefits young people - improving their confidence, their abilities to express themselves and to communicate with others, and widen their perceptions of the world around them - this case has been made many times and is well known. But, what we did want to do in these very uncertain and belt-tightening times, was to help ensure that we don't lose activities and opportunities that have been so hard won by so many dedicated and talented people. And, most importantly that we are all working together to make the absolute best of what we have. To this end we have tried to make all our recommendations as practical and cost neutral as possible.

Some amazing activities - dancing, singing, making films and performances - are going on in the city, including those aimed specifically at young people with emotional and social problems. This is especially true of the work being done with young offenders, and one of the Panel's recommendations is that council services that are involved in supporting these young people should do their utmost to give them a chance to engage in the arts – such as making videos or putting on performances. The evidence suggests that participating in these activities boosts their confidence and communication skills and helps prevent re-offending.

We would have liked to have been able to complete an audit of all the venues, clubs, arts organisations and schools that are doing great work in this area and thus more scientifically identify the gaps in provision. One day we hope this will

be done, but we only had the resources to take a good 'snapshot'. We achieved this by talking to some extraordinarily dedicated practitioners providing arts activities to the younger generation who gave up their valuable time to educate us - for which we are very grateful. We would have liked also to have heard from many more young people individually, but three half days of hearings were simply not enough.

Our 'snapshot' showed us that there are schools and parts of the city that are less well served than others and that an improvement in communications, for example, exchanging and sharing information, resources, good practice and expertise, would go some way to making more of what goes on in the city. We heard of terrific projects in one area that other people and practitioners were not aware of. Many practitioners and arts activists also told us they had trouble finding contacts, venues and facilities. Making venues as accessible as possible to as many young people as possible - both for them to perform or be the audience - is an extremely important aim. Help is needed to publicise venues and spaces that are available for active young people.

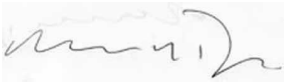
There is plenty of informal and good networking going on but it could be much better, and more systematic. This would go some way to helping provide external opportunities to young people who may not have access to them at the moment.

The Panel felt strongly - because it heard the message from so many sources - that there is a need to identify an arts person/contact in every school, to formalise the network and help pull together and disseminate as many sources of information as possible. This is what the original Express Strategy in 2005 recommended but the funding never materialized, and the need is still there.

Also we heard, and believe, that it is important to make more of all the Community and Arts Centres we have across the city as potential venues, spaces and information hubs for arts and culture. We are delighted to see that the current Youth Services Commissioning Review is looking at all activities on offer to young people, including arts, and all the spaces and community centres available. The panel believes we need these physical centres but also we need a virtual, that is, a web based resource to collect and disseminate information across the city.

Finally, the Panel was not able to look at how young people who want to engage in and go into the arts professionally are supported and helped. We are all aware that 10% of Brighton and Hove's employment comes from the creative industries and that to survive we need to nurture and support all creative people if we are to stimulate employment in the future, but this was beyond the remit of this Panel.

I would like to thank my fellow Councillors, Rachel Fryer and Carol Theobald, and the Scrutiny Officer Julia Riches. We would also like to thank everyone for all the time and the support they gave us.



Councillor Melanie Davis
Chair of the Scrutiny Panel

Table of Contents	Page
Executive Summary	p. 6
List of Recommendations	p. 7
Introduction	
Section 1: About this Panel	p. 10
Section 2: What are cultural activities?	p. 11
Section 3: Why are cultural activities important?	P.11
Recommendations	
Recommendation 1	p. 13 -16
Recommendation 2	p. 17-19
Recommendation 3	p. 19-20
Recommendation 4	p. 20-21
Recommendations 5 and 6	p. 21-24
Recommendation 7	p. 24
Recommendation 8	p. 25-29
Recommendation 9	p. 29-30
Recommendation 10	p. 30-33
Recommendation 11	p. 33-34
Recommendation 12	p. 34-37
Recommendation 13	p. 37-38
Recommendation 14	p. 38-39
Recommendation 15	p. 40

Executive Summary

There are many things the city does well. Notable flagship events include the Children's Festival, and the Children's Parade. This year, over 6,000 children and their families attended events in the Children's Festival. The Children's Parade involved around 75 schools in 2010 and had an audience of around 20,000. These are widely seen as groundbreaking events that the city is rightly proud of.

During its Inquiry, the Panel heard from a number of practitioners and organisations in the city. The activities on offer are wide and varied – dance, music, theatre, video production, and so on. Yet, despite this, the Panel gained the impression that it is the same families, the same children – and the same schools - which are really making the most of what the city has to offer. It is obvious to the Panel that the council and its partners now need to concentrate on widening the accessibility of events, but without any deterioration in quality.

The recommendations in the report reflect what the Panel heard. Listening to people, the strong messages the Panel received were around widening access, increasing information, and developing a more coherent approach to helping *all* children and young people to engage in arts and cultural activities across the city. In addition, the Panel believes that closer working with venues in the city will enhance the experiences of children and young people, enabling them to perform in suitable and professional places.

Arts activities for young people, and in particular, those not in mainstream education (including those not in education, employment or training – NEETs), should be an integral part of the opportunities on offer in the city. For example, if one of the desired outcomes for the city is to have young people engaged and drawn away from anti-social behavior, then the value of the arts should be more widely understood and accepted as a tool for achieving this. Co-ordinated service design through Intelligent Commissioning must ensure sustainable funding for arts and culture to ensure these wider priorities are deliverable.

As this report was drafted, the Youth Services Commissioning Review was underway. Many of the issues identified in the review dovetail with those identified in this report (for example, more effective co-ordination and networks of local centres). The Panel welcomes the review and trusts that this report will be used to inform the future commissioning of services.

List of Recommendations

The recommendations here are grouped in themes. The recommendation number refers to the order in which the recommendations appear in the report.

General

Recommendation 1: *The city's cultural offer should be fully available to all children and young people. The council's cultural and children's services need to ensure that joint working exists to fully exploit opportunities. Joint work and achievements should be reported annually to CYPT and then to the Culture, Tourism and Enterprise Overview and Scrutiny Committee (CTEOSC) (p. 16).*

Recommendation 15: *Implementation of these recommendations will be undertaken after 6 and 12 months. (p. 40)*

Communication and Information

The city enjoys a massively vibrant and diverse culture and arts scene – this needs to be more actively communicated to children, young people and their carers, therefore:

Recommendation 11: *The Panel recommends that each school identifies one person to be the cultural lead to advise on arts and cultural activities available both in and outside of school, and whose role is to link into other schools and arts groups across the city (p.34).*

Recommendation 3: *The Panel recommends that there is a single point of first contact within the council for people who wish to discuss arts and cultural activities for children and young people in the city. This role would also be an active one of co-ordination and information dissemination (linked to recommendation 11) (p. 20).*

Recommendation 2: *The panel recommends that the council develops a dedicated website. This web-site would allow children/young people, teachers, parents, and practitioners to access information about projects, events and funding opportunities across the city. This should include a forum for swapping expertise and asking questions. There should also be a system to alert registered users to new and relevant items put on the website (p. 19).*

Recommendation 4: *The Panel recommends that there is visible central notice board in the Jubilee Library. This notice board should publicise the existence of the community diary and encourage people to access it (p.21).*

Venues

Recommendation 5: *The Panel recommends that the council should actively work with venues in the city to find ways to enable young people to perform in venues with professional type facilities.*

For example, closer communication between the venues team and the youth services team may ease some of the problems those working with young people are encountering in finding suitable venues. This may be as simple as working to ensure that venues and their staff meet the young performers in advance, and are made more familiar with the differences between different performers. There are obvious examples of good practice and this should be shared across venues in the city (p.22).

Recommendation 6: *The Panel recommends that steps are taken to increase the use of the Brighton Youth Centre as a central place for young people to be involved in cultural activities. The council should promote BYC as a place to meet, to discuss projects, and to find out information on cultural activities (p.24).*

Recommendation 7: *There is currently a lack of clearly identified physical places for young people to go to find out information about what is happening in the arts. The Panel recommends that an audit is undertaken of all community centres/venues in the city and their current usage. Following on from this, the facilities and resources available should be publicised as widely as possible (p. 24).*

Relevance of the arts to all

Recommendation 8: *The benefit of accessing cultural activities for young people should be more widely recognised. The council and others offering arts and cultural projects should as a matter of course seek to involve young people not in mainstream education. Consideration should be given to ways of including marginalised children, particularly young offenders or those in challenging circumstances - and, if they can not be included, reasons given as to why not (p. 29).*

Recommendation 9: *The council as a corporate parent has a responsibility to ensure that all children in its care have access to, and support for, involvement in cultural activities as part of their programme of care. This is an area that requires significant development (p. 30).*

Recommendation 10: *Logistical barriers (such as transport or staff cover) that are preventing secondary schools from fully working with the libraries and museums service need to be overcome. These services need to do as much as possible to identify and remove the obstacles. Closer collaboration with named*

people in all schools, including secondary schools, should help facilitate closer ties (p.33).

Recommendation 12: *It would be beneficial for Creative Partnerships to become more involved with the Governors Network. The council's Governor Support Team should find ways to take this forward in schools. The Panel request that a report back on this is brought to the Children and Young People's Overview & Scrutiny Committee (CYPOSC) in twelve months time (p. 37).*

Recommendation 14: *The Panel recommends that the Chief Executive of Brighton & Hove City Council writes to the Home Secretary to request that the reform of the system of CRB checks is conducted quickly in order to establish a clear system of transferable CRB certificates. Once it is known what the new system will entail, there is a role for the council in disseminating this information to ensure that schools and arts practitioners are very clear about the arrangements for CRB checking (p. 39).*

Recommendation 13: *The Panel recommends that the Children and Young People's Overview and Scrutiny Committee (CYPOSC) receives a report in 2011 on the number of children who engage in after school activities as a result of the Ride the Wave programme (p. 38).*

Introduction

Section 1: About this Panel

- 1.1 The Panel was set up by the Culture, Tourism & Enterprise Overview and Scrutiny Committee (CTEOSC) and consisted of Councillor Melanie Davis (Chair), Councillor Rachel Fryer and Councillor Carol Theobald.
- 1.2 The Panel agreed its terms of reference as:

“To consider the provision of cultural services for children and young people across the city, both by B&HCC and by other organisations; to look at the current deployment of resources; to identify any gaps in provision; and to identify areas of good practice, with a view to making recommendations for the future of cultural services for children and young people in the city.”
- 1.3 Whilst undertaking this Inquiry, the Panel were conscious of the distinction between cultural activities on offer inside schools as part of the curriculum (art, music, digital media, etc), and activities that are outside of schools. Particularly outside school curriculum time, there are issues of access, participation, and sustainability.
- 1.4 The Panel also considered a wide age range (up to 19) and the events and activities that appeal to young people will vary according to age. There is also a difference between the experiences of different sectors of society. For example, those children and young people who are largely outside of mainstream education do not have easy access to many cultural activities. As a result, both their needs and experiences are very different.
- 1.5 The Panel held three half day evidence gathering sessions and one Round Table meeting. Further information on the public meetings, the witnesses involved, minutes of the public meetings and the written evidence submitted to the Panel is published in a separate report (Part 2).
- 1.6 The Panel wishes to thank all those who submitted evidence to them. Members were most impressed by the knowledge and expertise that was offered to the Panel during the course of this Inquiry. The Panel has tried to take into account all the views expressed when making their recommendations. The recommendations do, however, remain those of the Panel.

Section 2: What are cultural activities?

2.1 For the purpose of this Inquiry, the Panel decided broadly to use the definition of cultural activities in the Express strategy¹, namely:

Creative Makers– painting, drawing, writing, constructing, building, composing, filming, designing;

Creative Performers– acting, singing, dancing, exhibiting, broadcasting, playing;

Creative Audiences– watching, listening, discussion, criticising, learning, communicating, reading;

Creative Leaders– directors, producers, curators, managers, choreographers, teachers, conducting.

Section 3: Why are cultural activities important?

3.1 It is widely acknowledged that engagement in the arts helps children and young people increase their confidence, social skills and self esteem. It develops transferable skills such as creative imagination and problem solving. As a publication from the Training and Development Agency states:

*“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.”*²

3.2 The international report *The WOW Factor, Global Research compendium on the impact of the arts in education*³ includes a number of case studies. One case study from the UK found that engagement in the arts provided the following outcomes for pupils and young people:

“- effective outcomes such as enjoyment, pride and a sense of achievement;

- art form knowledge, appreciation, skills and techniques;

- personal development, especially self-esteem and self-confidence; social development, particularly teamwork and awareness of others.”

3.3 A report compiled by SQW Consulting in December 2009 to evaluate the *Find Your Talent* pilots found that:

“Existing evidence suggests that engagement in cultural activities can be

¹ The Express strategy is the arts strategy for Brighton & Hove City Council

² *Culture for all – Integrated cultural opportunities into extended services and services for young people*, p5. (www.tda.gov.uk)

³ Case Study 8, United Kingdom: Arts & Education Interface: A mutual learning triangle.

beneficial to a young person's development, potentially enhancing transferable and inter-personal skills and improving motivation and behaviour. Greater take up of cultural activities could enhance and extend learning opportunities and help improve outcomes for children as outlined in the Every Child Matters framework."

However the SQW Consulting report also went on to say that:

*"..there are clear market failures to cultural provision and participation for children and young people. The current cultural offer is fragmented and poorly coordinated, making it hard for users to gain access, especially those that are particularly hard to reach."*⁴

- 3.4 It is worth noting that a recent report evaluating the impact of the Wider Opportunities Programme in music also indicates that for the positive impacts of arts education to become apparent, children must experience **high quality** arts education. The results from a global study of arts education suggests that in around a quarter of arts education provided, the quality is so low as to negatively effect a child's artistic and creative development.⁵
- 3.5 One of the contributors to the Panel's Round Table meeting in June 2010, Ms Emma Taylor from The Circus Project, supplied information outlining why learning to perform in a circus is beneficial for young people in Brighton & Hove.

CASE STUDY

Extracts from the report *Youth Circus Participation 2009*

"By turning you upside down, we teach you to stand on your own two feet. By dropping objects we teach you to catch them. By having you walk all over someone, we teach you to take care of them. By having you clown around, we teach you to take yourself seriously."
(Bob Sugarman)

"The physical risk-taking inherent in circus makes it hugely appealing to young people. Instinctively wanting to jump, swing, fall, hang and balance, most young people go through their childhood being told not to do these things. "Kids actually need a vertigo moment. Little babies need to be

⁴ Evaluation of Find Your Talent by SQW Consulting.
www.findyourtalent.org/sites/default/files?FYT%20exec%20summary_LONG_SQW_revised_101209.pdf

⁵ Wow, It's music next – Impact Evaluation of Wider Opportunities Programme in Music at Key Stage 2 by Professor Ann Bamford and Paul Glinkowski (refs to Bamford, A (2006) The Wow Factor: Global Research compendium on the impact of arts in education.

thrown in the air and held upside down, and swung around. Everybody needs it. We've stopped it. It's stopped happening. They don't even do it at school. They take down the swings. They don't jump from trees. They're mollycoddled in this cotton-wool existence." (Bolton 2001). The need to take risks and test themselves and the world around them is an essential part of a child's development. It is through taking risks that they learn how to be safe. Circus is a way for young people to take risks in a controlled, focused context."

Recommendations

Recommendation 1

The Brighton and Hove context

Background

- 4.1 There are around 40,706 children and young people under 16 in Brighton & Hove, out of a population of around 253,500 (equivalent to 16%)⁶. The ONS 2007 mid-year estimate put the number of 0-19yr olds at 53,700.⁷
- 4.2 The city has a well deserved reputation as a city of culture. There are many groundbreaking events and a wide range of activities on offer in the city. Perhaps as a consequence of this, to some extent the city misses out in terms of regional and national initiatives aimed at increasing and improving arts and cultural provision for young people. The assumptions of both the Arts Council England and the Department of Culture, Media and Sport appear to be that good practice is commonplace across the city and therefore they award funding to areas where provision is generally poorer.
- 4.3 The Panel appreciate that the city does much well, but it is important that funding streams are accessible, both to maintain the high quality of the cultural offer, and to ensure fair and equitable access for all children and young people across the city.
- 4.4 The initial phases of Creative Partnerships (2002) invested heavily in East Sussex, Hampshire and Slough. In response, Brighton & Hove developed a three year programme of work called *Connecting* that involved every secondary school in the city and 'joined up' the work going on in schools, cultural organisations and in the youth service. This project led to wide consultation and the adoption of the Express strategy⁸. This aimed to

⁶ BHLIS

⁷ CYPP p38

⁸ The Express strategy is the Council's strategy for the arts

articulate a shared vision for the city, provide a framework for partners (whatever context they worked in), and identify shared needs and aspirations. An action plan was developed that identified areas needed for investment. In 2008 the *Find Your Talent* (FYT) programme was announced, which shared many of the objectives of the Express strategy. FYT planned to invest up to £2 million in 10 pilot areas across the country to ensure that all children and young people, no matter where they lived or what their background, were given the chance to experience at least 5 hours of high quality culture a week - both in and out of school.

- 4.5 Brighton & Hove was not successful in its bid for FYT funding despite a very positive report from the Department of Culture, Media and Sport. Again, the city lost out to areas where provision was demonstrably poorer. The FYT application and Express action plan were reframed into a bid to Arts Council England in late 2008 but the bid was turned down once more. Without the funding, some of the aims and objectives of the Express strategy became unachievable. In light of this, the Culture, Tourism & Enterprise Overview and Scrutiny Committee felt it was timely to re-examine this area, with a view to commenting on the Express strategy and its relevance today. Since the Panel started its Inquiry, the Express strategy has started to be re-examined and re-framed.

Express strategy

- 4.6 The Express strategy for the arts was the first joint strategy between Children's Services and Cultural Services. The vision stated:

"We want all children and young people from 0-19, whatever their cultural background, to be able to engage with, to enjoy, and to be inspired by the highest quality arts and cultural activity that the city can offer".⁹

- 4.7 It set a number of clear targets, some of which have been achieved. Councillor Vanessa Brown, Cabinet Member for Children's Services told the Panel that:

"The Express Strategy had introduced the Arts Mark and 50% of schools had been awarded it – this is higher than the national average".¹⁰

- 4.8 However, as noted earlier, many of the recommendations in the strategy have not been delivered as the necessary funding was not forthcoming. The panel was told that a new bid for funding for the Express strategy was being put together and this is a welcome move. However, it is not clear

⁹ Express Strategy: the children and young people's art strategy for Brighton & Hove

¹⁰ Ev 28/4/10. The Arts Mark is a national award scheme managed by Arts Council England. It was designed to provide a benchmark for arts provision that encourages schools to consider the opportunities they offer in art, dance, drama and music.

what will happen if the funding bid is unsuccessful. **There must be a clear path forward even if there is no additional funding available.**

- 4.9 Mr Peter Chivers of Brighton & Hove Music and Study Support (BHMAS) suggested that one of the main challenges for the city was a refresh of the Express strategy. He told the Panel that those who had been involved in drawing up the strategy felt it was still relevant but was in need of updating. Ms Lucy Stone of Rhythmix told us that the Express strategy needed reconsidering: it was a great strategy but it needed more resources.¹¹ **The Panel agreed that the Express strategy is still relevant today, but it needs to be updated.**

Children and Young People's Plan 2009-12

- 4.10 The Brighton & Hove Children and Young Peoples' Plan (CYPP) was developed and agreed by a range of organisations in the city working in partnership "to improve outcomes for children, young people and families".
- 4.11 Appendix 1 to the CYPP provides a summary of the information used to develop the plan. Views expressed on arts and cultural activities included:
- The Youth Council collected information and found that a list of 11 things young people liked included: graffiti arts activities and festivals; Jubilee Library; and Arts and Culture – museum and art galleries.¹²
 - The Brighton & Hove Parents Forum held a consultation event and one of the top five issues identified by parents were activities for children:

*"..parents welcomed the range of activities available in the city but raised concerns about the absence of affordable activities in some local areas. Bus fares were considered too expensive for some families and this limited the access the poorer families had to the range of activities on offer. There was a call for a wider range of sports and hobbies to be made available for children and young people across the city."*¹³

One of the ambitions in the CYPP reflects the vision of the Express strategy as stated earlier, namely:

*"..children and young people from 0-19 from all cultural backgrounds, to be able to engage with, to enjoy, and to be inspired by the highest quality sports, arts and cultural activity that the city can offer."*¹⁴

¹¹ Ev 31/3/10

¹² CYPP p49

¹³ CYPP p51

¹⁴ CYPP p18

- 4.12 This aim clearly links two different parts of the Council - Children's Services and Cultural Services and requires clear co-ordination between the two.
- 4.13 Within the CYPP there are a set of high-level indicators that are used to monitor outcomes and direction of travel. These are reported to the Children's Services Management Team and the Children's Trust Board. Additionally, issues are reported to the Children's Trust Board through separate reports on specific issues (for example, child poverty, workforce development).
- 4.14 The Panel maintains that in addition to these performance reports, the Children's Trust Board should be receiving information on the way that different parts of the Council are working together to achieve the stated ambition on arts and cultural activity. The Board should receive information on what has been achieved so far and what is proving problematic in terms of children and young people engaging with arts and cultural activities.

Recommendation 1: *The city's cultural offer should be fully available to all children and young people. The council's cultural and children's services need to ensure that joint working exists to fully exploit opportunities. Joint work and achievements should be reported annually to CYPT and then to the Culture, Tourism and Enterprise Overview and Scrutiny Committee (CTEOSC).*

Affordability

- 4.15 The issue of affordability and access is a wide one. Anecdotal evidence suggests that it is very often the same sectors of society who are aware of cultural activities in the city and consequently who take part in these activities. The *Taking Part Report* 2009/10 found that there is a strong relationship between cultural activity and deprivation. People who live in the most deprived areas of England are significantly less likely to visit museums and galleries, and libraries and are also less likely to engage in the arts.¹⁵ How to be more inclusive and reach the traditionally 'hard to reach' children and young people is a theme throughout this Inquiry.

Youth Council

- 4.16 At the Panel's request, a Youth Participation Worker convened a meeting of young people who had expressed an interest in the Panel's inquiry to discuss some key questions. Their feedback included a desire for more performances and bands for young people, and cheaper places for drama for young people. They indicated that they did not get much information

¹⁵ Taking Part – Statistical Release. The National Survey of Culture, Leisure and Sport. Adult and Child Reports 2009/10. August 2010, p7. 86.6% of people in the least deprived areas of England had engaged with the arts in the last year, and 59.9% of people in the most deprived areas (p19)

from their schools on cultural activities. They commented that cultural activities were very important as they reduced prejudice and expanded knowledge.

Recommendation 2

Communication

- 5.1 The Cabinet Member for Culture, Recreation and Tourism, Councillor David Smith told the Panel that while there was a lot of great work happening in the city, there was no central point where people could find out what was happening and investigate possible links between projects.¹⁶ His written submission stated:

*"Communication is better but slightly ad hoc and there is a need for a website and a dedicated post to create mechanisms for better communication between all parties."*¹⁷

- 5.2 Councillor Smith told the Panel that, in his opinion:

"The one negative aspect was that it could be difficult to find out what was going on. Communication could be better and the information on what was happening, and when, could be improved."

- 5.3 A recent evaluation of the *Find Your Talent* programme in the ten pilot areas (year 1) found that lack of information was most likely to be cited as the reason for not spending more time participating in cultural activity. It noted that neither parents nor children rated the quality of information available highly.¹⁸

- 5.4 Consultation during the formation of the Express strategy found that a lack of a central co-ordinating point (either real or virtual) meant opportunities were being lost that could otherwise have helped to ensure that activities reached every corner of the city.¹⁹ Two of the targets of the Strategy reflected this concern:

"provide access to information about opportunities in the arts to children, young people, parents/carers and arts organisations."

"create a club for arts providers, educators and artists to share experience, connect, share good practice and raise standards".

¹⁶ Ev 28/4/10

¹⁷ Written Evidence

¹⁸ Evaluation of Find Your Talent Programme, Executive Summary Year 1. December 2009

¹⁹ Background paper to Find Your Talent bid

- 5.5 Two years on and there is still no central point or definitive website of this kind.
- 5.6 Mr Chivers of BHMAS suggested that one way to update the Express strategy could be to make the network 'club' into a web-based forum. He felt that a web-based portal that young people could access when they had questions would be a good idea and may also help ease the communication problems.²⁰ Ms Stone of Rhythmix told the Panel that successful projects happened "when there were strong partnerships", and when young people were involved in deciding what they wanted to do. However, she went on to say that the biggest challenge for Rhythmix was finding partners to work with.²¹ The lack of a central co-ordination point makes it more difficult to find potential collaborators. Ms Stone noted that a central database and central networking point would ease communication and avoid duplication.²²
- 5.7 **The Panel believes that there is an urgent need for central co-ordination point to be created *and publicised* as a core source of information for practitioners, children and young people, parents/carers and teachers to find out what is going on in the city.**
- 5.8 During the Panel's Round Table meeting, there was a discussion about the idea of a web-based resource. There was a widespread recognition that there was no central resource, but issues were raised over how any website could work, how it would be updated, and who would be expected to use it. The Panel felt that, all things considered, it would be a useful exercise to explore the option of creating a web-based resource, how it could work, and how it could benefit a wide range of people. The Panel does not, however, expect any website to be part of the Brighton & Hove City Council website but to be independently run and maintained.
- 5.9 As part of the examination of how any web-based resource could work, it would be useful to look at the example of Wired Sussex. Based in Brighton, Wired Sussex is a not-for-profit organisation which supports the digital industry in Sussex. They work with organisations and freelancers in the digital media to help them develop and grow. The website details events, jobs, news, and training opportunities and states:

"1858 companies and freelancers are Wired Sussex Members and we work with them to support the development of a successful regional digital cluster. Based in Brighton, we deliver a wide range of services, initiatives and networks designed to assist our Members both individually and collectively. Whether you are looking to recruit (or find a new job!), get

²⁰ Ev 31/3/10

²¹ Ev 31/3/10

²² Ev 31/3/10

*trained, find out about digital events and news in the region, or access new clients or investment, then we can help.*²³

- 5.10 The Panel agreed with various witnesses who pointed out the importance of involving young people in devising projects. As part of the preparation for any web-resource, young people's views should be sought. This could be through the existing Youth Council, as well as asking parents and children more widely. The Panel heard from Blatchington Mill School that they are intending to appoint an arts leader for each year group to feedback on arts projects.²⁴ These young people could provide a valuable resource for views and opinions on what should be on a web page.

Recommendation 2: The panel recommends that the council develops a dedicated website. This web-site would allow children/young people, teachers, parents, and practitioners to access information about projects, events and funding opportunities across the city. This should include a forum for swapping expertise and asking questions. There should also be a system to alert registered users to new and relevant items put on the website.

- 5.11 It is worth noting here that there is also no physical central information point. Many people will not have access to the Internet, or it may not be their preferred means of accessing information. The issue of physical space in the city is dealt with later in this report.

2012 Olympics

- 5.12 The programme for 2012 activity for the city has committed to:

*“underpin all activity with a communications strategy highlighting events, opportunities and developments in the city with a regular culture/sports calendar produced online”.*²⁵

- 5.13 **The Panel suggest that this communications strategy for 2012 should be part of a wider communication strategy for cultural events in the city. With the 2012 programme focusing on cultural as well as sporting events, there is a natural link to be built upon.**

Recommendation 3

6.1 Co-ordination within the Council

Rhythmix told the Panel that they worked closely with partners in Brighton

²³ www.wiredsussex.com

²⁴ Round Table meeting 30/7/10

²⁵ Report to CTEOSC 1 July 2010

& Hove and had identified key people as door openers and gatekeepers. Ms Stone, Director of Rhythmix noted that the Arts Project Worker was “brilliant”, as others were, including the Youth Offending Service, Children’s Disability Service and the Fostering Team. She commented:

*“If there was one person in every service who could open doors, that would be incredibly helpful”.*²⁶

- 6.2 The council can be perceived as a large faceless organisation and it is important that there is a clear first point of contact to lead on cultural entitlement for children and young people in the city. A named officer should act as a ‘gatekeeper’ to signpost towards teams in the council (for example, youth offending service, volunteering team, communities’ team). This named person would also be responsible for drawing together the relevant strands of existing strategies (for example, the Children and Young Peoples’ Plan, the Cultural Strategy and the Express strategy). They would also be involved in ensuring that there was regular contact between these different areas of the council. It is often presumed that different parts of the same organisation will be in regular contact with each other, but given the complexity of an organisation like the council, this is often not the case. Officers across the council could benefit from the naming of one person as a first point of contact.

Recommendation 3: The Panel recommends that there is a single point of first contact within the council for people who wish to discuss arts and cultural activities for children and young people in the city. This role would also be an active one of co-ordination and information dissemination.

Recommendation 4

Jubilee Library

- 7.1 During the course of private discussions, Panel members expressed concern that the Jubilee Library does not have a central notice board that can be used to publicise events and activities. The Panel requested clarification on the policy on what information can be made available in the Jubilee Library, what is not allowed, and the reasons why not. The Library has a policy on how it priorities the information on the notice board. There is also a community diary in each library, including the Jubilee Library, where one hard copy of any publication can be placed.
- 7.2 Nonetheless, the Panel believes that there is a need for a easily accessible central notice board to provide information. At the very least, this notice board should inform people of the existence of the community diary and encourage them to consult it.

²⁶ Ev 31/3/10

Recommendation 4: The Panel recommends that there is visible central notice board in the Jubilee Library. This notice board should publicise the existence of the community diary and encourage people to access it.

Recommendations 5 and 6

Venues

Performance venues

8.1 The issue of affordable and appropriate venues was raised with the Panel. Ms Julia Box, Arts Project Worker, B&HCC told the Panel that one of the main challenges facing the Youth Arts Project was a lack of funding to hire appropriate venues – or the availability of free venues.²⁷ The issue of availability of appropriate venues – theatres with ambience and proper changing rooms, for example – was a theme throughout the Panel's Inquiry.

If young people participating in, for example, dance events, musicals, or fashion shows, can perform in specialised venues and gain real experience of professional theatres or stages, it would help enormously to improve the quality of their artistic experience. The Panel was told how young people had reacted very positively to the experience of performing in expert venues.

8.2 The Panel discussed the use of schools as potential venues at the Round Table meeting. It was felt that there can be issues around using schools, particularly if the children involved had not enjoyed their time at school. There could also be restrictions on what the performance could include, or the ambience of the school affecting the project. The point was made that this was not true of all schools or all children; often a very motivated teacher could drive a project forward, despite any misgivings over the school as a venue.

8.3 The point was made to the Panel that there were occasions when those running venues had preconceived ideas about young people and, as a consequence, would not allow their venues to be used. For young people-only events, there was the added issue of the loss of potential bar sales.

8.4 Venues do, however, have commercial obligations. The Komedia provide venues for children and young people's performances. For example, they run children's stand-up comic afternoons and have provided venues for events by young people. However, the point was made to the Panel that even if only the venues' staff costs were passed on to the organisers (and all staff must be CRB checked and appropriately trained) then the costs

²⁷ Ev 31/3/10

can still seem expensive to small organisations.²⁸ In some venues, there may also be a disconnect between the experiences of the staff, and those of the young people performing. Simple training procedures and making sure relevant staff meet the young people in advance of a performance may help. New Writing South told the Panel that they had a very positive experience in using the Brighton Dome, Pavilion Theatre for the project *Our Space*. The students of Falmer School had really appreciated the chance to perform at the Pavilion Theatre, and an early dialogue with the venue had ensured it was a partnership that worked well.²⁹

8.5 The Express strategy included a target to:

“provide children and young people with the opportunity to experience high quality art forms in venues and locations across the city”.

8.6 **As part of the refresh of the Express Strategy, the target should be amended to reflect the need for ‘appropriate’ venues and for partners to commit to work together to enable more children and young people to have the opportunity to perform in some of the fantastic venues the city has to offer.**

Recommendation 5: The Panel recommends that the council should actively work with venues in the city to find ways to enable young people to perform in venues with professional type facilities.

For example, closer communication between the venues team and the youth services team may ease some of the problems those working with young people are encountering in finding suitable venues. This may be as simple as working to ensure that venues and their staff meet the young performers in advance, and are made more familiar with the differences between different performers. There are obvious examples of good practice and this should be shared across venues in the city.

Practice and meeting spaces

8.7 There are problems with the availability of venues and spaces *specifically for young people* in the city. There is a lack of clearly signposted places where information on what is going on is available; a shortage of areas that can be used as practice space: and a paucity of appropriate and affordable venues. Additionally, there is currently a lack of places for young people to go in Central Brighton.³⁰

²⁸ Round table meeting 30/6/10

²⁹ Round Table meeting 30/6/10

³⁰ See section on the Brighton Youth Centre later. There is also the Young People’s Centre on Ship Street used by the YOS.

8.8 The Crew Club in Whitehawk provides many activities but there can be historical territorial issues. Young people from other parts of the city do go to the Crew Club with their youth workers, but many young people would not go because of the location in Whitehawk. Mr Adam Joolia of Audio Active told the Panel that the Crew Club has “*probably the best community based music tech facilities in Brighton*”. They specialize in Rock and Pop based work and brought AudioActive in to help with the ‘urban’ side of things. Mr Joolia went on to say that one of the gaps in the city was the lack of a flagship resource that had multi-disciplinary projects. A centre of excellence for creative provision in a central location in the city would:

*“provide a cultural coming together and would help in breaking down territorial grievances”.*³¹

8.9 Ms Kirsty Sulston of South East Dance told the Panel that a dedicated space for dance was a challenge. They worked across the city in different centres but often space is not fit for purpose:

*“.. we are lacking fit for purpose creation and rehearsal spaces that allow new work to be developed”.*³²

8.10 The issue of performance space was also raised by Junk TV who found there can be a mismatch in culture between the art space and the young people. Carousel made the additional point that they often had a problem finding accessible space: wheelchair accessibility was a real problem.³³ The question of the proposed dance space in Circus Street was discussed. **Given the importance of appropriate city centre spaces, the role of the dance studio in Circus Street is crucial.**

8.11 At its Round Table meeting, the Panel discussed this current lack of a central space for young people. During that discussion, the Brighton Youth Centre (BYC) was commented upon. The BYC already has a rehearsal space and a skate board park but was felt to be currently not fully utilised. There are regular events, for example, AudioActive told the Panel that they ran Saturday Nights at the BYC, which are open access music workshops for young people.³⁴

8.12 Following the Round Table meeting, the Chair of the Panel met the new Chief Executive Officer of the BYC, Mr Mike Roe. BYC is a large space with fantastic potential and the Panel would encourage close collaboration with the council across all areas.

³¹ Ev 19/5/2010

³² Written ev point 5

³³ Round table meeting 30/6/2010

³⁴ Written ev from Adam Jollia, p2

- 8.13 Those at the Round Table meeting agreed that it would be worth exploring using the BYC as a venue for a central 'hub' for cultural activities for young people. **Mindful of the economic climate, the Panel believes that the BYC should be considered, possibly as a pilot scheme, for development into a hub for young people.**

Recommendation 6: The Panel recommends that steps are taken to increase the use of the Brighton Youth Centre as a central place for young people to be involved in cultural activities. The council should promote BYC as a place to meet, to discuss projects, and to find out information on cultural activities.

Recommendation 7

Community Centres

- 9.1 The Panel is aware of some of the various activities going on in different community venues around the city. The Circus Project told the Panel that they performed in the Hangleton Community Centre. The Youth Art Project uses such venues as Patcham YC, Hollingdean, Whitehawk YC, Falmer High, and Downsview Link College.

However, the Panel felt that it would be helpful to know in more detail which community centres are holding arts and cultural activities, and to explore ways in which these centres could be more fully utilised both as a venue and as a place to find information. **There is currently a lack of clearly identified physical places where people can go to find out information about what is going on, and where.**

- 9.2 An audit of what space is available - for example, what centres have sprung dance floors that could be used as a practice space, or for small companies starting up - would be very helpful. Awareness of different events and activities going on across the city, with the associated exchange of information and sharing of good practice, would all go towards creating spaces in different areas of the city where children and young people can take part in, or learn about, different arts events and activities. The community centres could be informed by, and submit information to, any new web-based central resource (see Recommendation 2.) By utilising community centres in this way, more young people will be given the opportunity to try out different arts and cultural activities.

Recommendation 7: There is currently a lack of clearly identified physical places for young people to go to find out information about what is happening in the arts. The Panel recommends that an audit is undertaken of all community centres/venues in the city and their current usage. Following on from this, the facilities and resources available should be

publicised as widely as possible.

Recommendation 8

Young offenders and the hard-to-reach

- 10.1 Ms Julia Box, the Youth Arts Development Worker for Youth and Connexions, told the Panel that the use of the arts was a great way of building self esteem. She remarked:

*“it was an amazing tool for young people who could really benefit”.*³⁵

- 10.2 The Youth Arts Project (YAP) run in-house workshops and also work with a wide range of groups. Recent examples include a one-term project with The Foyer where young people created an exhibition, and a project with the Rise Young People’s Group.³⁶ The aim of the Youth Arts Project is to offer young people the opportunity to participate in a wide variety of visual and performing arts workshops run by experienced practitioners. The arts are used to:

*“build young people’s creativity, self-confidence, self esteem, [and] develop political, cultural and community awareness”.*³⁷

- 10.3 The team also runs the Arts Award, a nationally accredited scheme that allows young people to gain a national accreditation for work done in their own time. For some young people in the youth arts project, the Arts Award may be their only qualification. Of the 4 young people in the city who recently passed their silver Arts Award (equivalent of grade A GCSE), it was the only qualification gained by two of the young people.

The YAP also coordinate the Youth Arts Festival. This took place from 17 April to 3 May this year. The Festival showcases the creative work of young people through youth services across Brighton & Hove and has grown over the last three years since it began.

- 10.4 The Brighton Youth Theatre (BYT) has four groups, all of which have produced plays for the Youth Arts Fringe in the past. Around 60 young people are involved across the four groups. Past plays include *Bored Game* by BYT Hollingdean, street theatre by BYT Patcham, *Insomnia* by BYT Falmer working with New Writing South, and *LOL TV* devised by BYT Central.³⁸

³⁵ Ev 31/3/2010

³⁶ Ev 31/3/10 Rise is a domestic violence charity.

³⁷ Youth Arts Project Briefing, August 2009

³⁸ Youth Arts Project Briefing August 2009

- 10.5 The issue of affordable and appropriate venues is a problem for the YAP: this has been discussed earlier in this report (see p21). Another key issue for Ms Box's team is capacity – they had a waiting list for the youth theatre but no budget or capacity to hold more sessions.³⁹ The *Positive Futures* funding was currently £9,000 (for two workers for 6 hours a week) but is due to be reduced next year (2011).
- 10.6 Ms Jo Bates and Mr Nigel Andain of the Youth Offending Service (YOS) explained that the young people they worked with were often not in school, may be homeless and have problems with drugs and alcohol. They did not access the mainstream provision of services of any sort in the city and often had no family support. The post of Arts Project Worker (Ms Bates) was created within the YOS to provide targeted assistance to young offenders and re-offenders. A wide range of projects including film, fashion, creative writing, exhibitions, music, and singing lessons were offered (along with Rhythmix or BHMAS). These projects were excellent for raising self-esteem and providing a free space for young people to say what they wanted.⁴⁰ Ms Bates emphasised the importance and positive benefits of the use of arts in working with young people. Examples of work included young people acting in a performance of a play called *Trapped* at Brighton Dome. This was the result of 10 weeks working together to create the play from scratch. The feedback from all those involved was very positive.
- 10.7 Mr Andain informed the Panel that the sort of targeted arts work that they deliver was very resource intensive. It can be difficult to justify arts work in the current economic climate, especially as there is a lack of hard data on re-offending rates. On some arts projects, the maximum number of young people that can take part is four. There can be issues around attendance: out of four young people who started a music mentoring project, only one remained at the end – but that young person was releasing an album. Mr James Dougan of the CYPT told the Panel that even if young people drop out of a project for whatever reason, there was a successful outcome in that they had engaged in a different event. There were also low re-offending rates.⁴¹
- 10.8 **The Panel welcomed the news that there is a full time Arts Worker within the Youth Offending Service. The Panel appreciate that this means that case workers may have heavier case loads but are fully supportive of the importance of a full time Arts Worker.**
- 10.9 One of the main problems facing the team was that the projects are not sustainable under current funding arrangements. Ms Bates made the point

³⁹ EV 31/3/10

⁴⁰ Ev 28/4/10

⁴¹ Ev 31/3/10

that this can have a negative effect on the young people who had a sense of achievement and made progress whilst on a project, and then there was nothing when the project ended. She went on say that in her opinion, the use of arts in social work was often not taken seriously enough or given enough credibility and hence the funding was not sustainable. Mr Simon Wilkinson, Director of Junk TV also told the Panel that sustainability is a problem. Children and young people may be very involved and enjoy a ten week course but there was nothing at the end of the project.⁴²

- 10.10 The Panel heard evidence from Ms Stone, Director of Rhythmix. Rhythmix provides targeted work with those in challenging circumstances (for example, asylum seekers, in early year settings etc). They worked with ACE (Primary, Queenstown, and PRU), the Youth Offending Team, Falmer High and three Children's Centres. All these projects are free to young people. Partners contributed time, venues and money. Finding partners was often a challenge, however. Mr Joolia of AudioActive outlined some of their work, which ranged from informal activities such as youth clubs to targeted work such as art therapy. For example, the Break4Change programme was an innovative pilot scheme working with families who suffered 'child to parent abuse' using lyric writing and film projects to allow the parents and children to communicate with each other.⁴³

Case study – by Ms Jo Bates, Arts Project Worker, B&HCC

“Brian is a Looked after Child and he is currently serving a 12 month detention and training order in a Young Offenders Institution. He will remain accommodated by Children's Services up to his 21st birthday. Brian's father died when he was two of a drug overdose, his early years were chaotic and unstructured and he was frequently left unsupervised and uncared for for large periods of time. Children's Services were involved to provide the family support in an attempt to reduce the risk of Brian being placed in care. However, this was not possible and Brian was placed in the care of the local authority. Brian has a Statement of Education Needs for Emotional and Behavioural Difficulties. His education has been extremely disrupted and there were significant difficulties at school going as far back as year 2. As a developing adolescent Brian's emotional and mental health needs are complex. I am certain that he has unresolved anger from his past experiences and feels sad and confused about the losses he has experienced and the ambivalence of his mother who has sporadic contact with him. I believe him to be a young man who

⁴² Round table meeting 30/6/10

⁴³ Ev 19/5/2010

offends primarily in an effort to gain the respect of his peers and he is at an age where his need to fit in has begun to override all other considerations. This makes him highly vulnerable and potentially easy for others to manipulate and control. There have been significant difficulties in finding appropriate resources to support Brian and help to keep him safe. There have been repeated attempts to engage him in variety of activities but Brian refused to engage in any activities set up by children services, YOS or school and therefore was highly vulnerable spending time with other young people involved in anti social behaviour. **However, Brian voluntarily became involved in a YOS Film Project. This involved attending the project every week day 9-5pm. Despite multifaceted needs both emotional and mental health, something about the way the project was structured and run enabled Brian to attend and participate; there were some difficulties but over all he made an astounding contribution to the film and really engaged in the process, acting and developing the script and story line. This is certainly the first time that he has engaged willingly in any kind of intervention and has managed to see it through to the end.**

Unfortunately for Brian the current arts provision in Brighton for young people such as Brian does not cater for his needs. He does not access any mainstream youth provision nor does he attend school. The intervention was provided by the youth offending service where he felt safe and was able to push out of his comfort zone enough to give it a try. Working with young people such as Brian requires workers with patience, high levels of empathy and deep understanding that the pain and sadness the young people feel affects their behaviour. There also needs to be recognition that there is no quick fix solution but that you have to give young people a chance and time to express how they feel and what they think without fear of condemnation or judgement. The overriding issue is resources. Arts funding here is not sustainable and comes in dribs and drabs and although this works on a day by day basis, it does not provide long term solutions to help highly vulnerable and socially isolated young people such as Brian, who need extra care and attention to enable them to build their skills and their potential.”

- 10.11 The Panel recognises that in the current financial climate, there is limited scope for additional funding. **Nonetheless, the Panel supports any attempts to embed arts projects in the whole social work team and thus create more sustainable projects.**

The Panel believes that there would be merit in putting in place mechanisms to help young offenders to take part in mainstream arts projects where appropriate. Mr Andain commented that there is the issue of reinforced identity: that is, if high risk repeat offenders are mainly with other young offenders, then their mutual sense of themselves as young

offenders can be reinforced.⁴⁴ Anything that could be done to integrate young people into mainstream arts projects would be very beneficial. Mr Andain felt that the Youth Offending Service were not always aware of all the cultural opportunities in the city, nor invited to take part in these activities.

- 10.12 It is clear that there needs to be a robust two-way relationship between those working with young offenders and those working in cultural services. For example, seconding people between the two strands of the council would go a great way to promote understanding and further communication.

Recommendation 8: The benefit of accessing cultural activities for young people should be more widely recognised. The council and others offering arts and cultural projects should as a matter of course seek to involve young people not in mainstream education. Consideration should be given to ways of including marginalised children, particularly young offenders or those in challenging circumstances - and, if they can not be included, reasons given as to why not.

- 10.13 The funding of arts activities for young people, and those not in mainstream education in particular, should not be seen as an optional extra. If one of the desired outcomes for the city is a reduction in re-offending rates, then the value of the arts must be widely understood and accepted as a tool for achieving this. Additionally, the benefits of cultural activities in terms of self confidence and increased awareness will help young people in other ways. **Co-ordinated service design through the council's new approach to commissioning must ensure sustainable funding for arts and culture to ensure these wider priorities are deliverable.**

Recommendation 9

Corporate parenting

- 11.1 The council has an important responsibility towards the children in its care. These children are encouraged and supported to achieve their potential and fulfill their aspirations. In Brighton & Hove this role of Corporate Parent will be monitored by the Corporate Parenting Forum led by Councillors from all parties who will take account of the views and opinions of children and young people. A comprehensive Corporate Parenting strategy is due to be published in Autumn 2010 which will "clearly spell out how [the council] can ensure our children and young people receive the best possible care and support that is available".⁴⁵

⁴⁴ Ev 28/4/2010

⁴⁵ Children First magazine, Summer 2010

Recommendation 9: The council as a corporate parent has a responsibility to ensure that all children in its care have access to, and support for, involvement in cultural activities as part of their programme of care. This is an area that requires significant development.

Recommendation 10

Cultural activities and the curriculum

- 12.1 Schools have a pivotal role to play in engaging children and young people in arts and cultural activities. It is at school that children's awareness of, and interest in, the arts can be stimulated - and taken beyond the school gates.
- 12.2 The Panel is aware of some of the great events that schools are involved in. For example: the team from Strictly Come Dancing visiting Falmer School; the Lighthouse on-line project, *Viewfinder* that was created by young people in Falmer School for young people, and the *Let's Dance* project that involved one class from all schools in the city performing in the Dome. *Write the Future* was an annual writing competition for 7-11 year olds working in partnership with local schools concluding with an award event at the Jubilee Library. *Musical Futures* at Falmer High School is in its third and final year. Rhythmix told the Panel that the number of children taking a BTEC in Music has risen from only 2 children to 12 in year 10 and to 10 in year 11.⁴⁶
- 12.3 During this Inquiry, the Panel attempted to gain as much information as possible from schools in the city. This, however, proved difficult and this report reflects only a snapshot of what is going on in the schools in the city. The Panel received examples of good practice, but is very aware that there are a number of schools that have not been involved nor provided information to the Panel.
- 12.4 The Panel emailed all those who had indicated to BHMAS that they were happy to be contacted about arts activities in their schools. This list of 'arts contacts' was initially created as part of the Express strategy but had not been updated or finalised when the funding was not forthcoming. Given this, the Panel did not access those schools which were not already linked in. Despite putting out a press notice and a notice on the electronic Schools Bulletin asking for comments, the Panel are very aware that they did not get responses from all schools. The responses the Panel did receive can be found with the minutes of the meetings in Part 2 of this

⁴⁶ Written ev from Lucy Stone at Rhythmix

report. Representatives from three schools attended panel meetings: one head teacher and two teachers responsible for arts and media in their schools. The Panel heard from BHMAS about their work in the city and this is covered elsewhere in this report.

- 12.5 The Panel feels there is an issue around gaining the involvement of schools and are disappointed that they did not manage to get information from all schools. **The Panel did not have the resources or the time to carry out a full audit but this would be a useful exercise.**

A snapshot from some schools in the city

- 12.6 Blatchington Mill is a Specialist Performing Arts School, offering a range of drama, dance and music opportunities. Ms Jacqui Fawcett, Director of Music and Performing Arts, attended the Panel's Round Table discussion. Amongst the many things going on in the school (which has its own theatre) the Panel were interested to learn that Blatchington Mill are going to undertake an audit of which children are currently not engaging in any cultural activities with a view to finding out why not and what programmes they would be interested in. This is a very positive and welcome move.⁴⁷

- 12.7 Down's View Community School told the Panel that they work hard with various partners to facilitate a rich cultural life for their pupils and students but they repeatedly come across the same difficulties:

"these include funding and resources, but more importantly a lack of understanding of what we wish to achieve".⁴⁸

- 12.8 They went on to say that they would appreciate recognition of their desire to be included, their expertise in collaborative arts projects, and the belief that:

"sustaining and supporting artists and organisations who have shown commitment and expertise in these projects is the most effective way of making inclusive arts an integrated part of our city's culture."

Brighton & Hove Music and Study Support (BHMAS)

- 12.9 The Panel heard from Mr Chivers, Head of BHMAS about the music provision in schools. The Panel were delighted to hear that in a recent Department for Children, Families and Schools moderation, the service was rated 'Outstanding' and would like to record their appreciation of the work being done in, and in partnership with, schools. BHMAS offers a wide range of services to all children up to the age of 19 years old, with over 5,000 children accessing the service per week across the year. The *Soundmakers* programme, Brighton & Hove's response to the

⁴⁷ Round table meeting 30/6/10

⁴⁸ Email, Downs View Community School

Government programme Wider Opportunities for Key Stage 2 children, started 4 years ago and offers tuition on several instruments for KS2 children. It engages a whole class in creative music making designed to develop instrumental, ensemble and compositional skills. Around 2,500 children per year are involved and 100% of mainstream schools. The current retention figure was 57%, compared to the 2011 target of 50%.⁴⁹ Ms McCullum, Head Teacher of Patcham Junior School told the Panel that the *Soundmakers* was fantastic, as was the 'Sing Up' training.⁵⁰ Members of the Panel attended the 'Singing City' conference in March 2010 and were impressed by the event.

Affordability

12.10 Panel members raised the issue of the cost of music lessons, which can be a prohibiting factor for many families. Parents are charged around £70 a term for instrumental or vocal lessons which equated to 46% of BHMAS's income. Individual lessons were twice as expensive. There is a subsidised scheme available where parents paid only 20%. Around 22% of parents were receiving this subsidy.⁵¹ It is obviously a case of needing to balance budgets and there are competing demands on limited funding, but it is worth noting that lessons can be seen as too expensive. The Youth Council comments to the Panel included a request for more discounts.⁵² Written evidence submitted to the Panel by the Cabinet Member for Culture, Tourism and Enterprise, Councillor David Smith stated:

*"Outside of the Library Service and Brighton & Hove Children's Festival there is a lack of free and low cost activities during the school holidays."*⁵³

Libraries and Museums interaction with schools

12.11 The Panel was told that 11,540 children went on class visits to the libraries across the city last year. In terms of areas for future development, the Libraries Service told the Panel they found it harder to reach children aged 12 and above. They were aware of the need to work more closely with partners to identify children with specific needs.⁵⁴

12.12 Ms Julia Basnett, Museums' Learning Manager, Royal Pavilion and Museums (RP&M), told the Panel that they worked mainly with primary schools and had found it much harder to work with secondary schools. Often the problems were practical ones relating to staff cover or travel costs. They did do some work with secondary schools - for example,

⁴⁹ Ev 31/3/10

⁵⁰ Ev 28/4/10

⁵¹ Ev 31/3/10

⁵² Youth Council responses to questions

⁵³ Written ev p 2

⁵⁴ Ev 19/5/2010

there was a fashion show with recycled clothing that ended up in the Victoria & Albert Museum. The RP&M service is also working in partnership with Cardinal Newman School as part of their Humanities Special Status. They are working closely with the school on special projects, and through them with other schools across the city. The *World of Interiors* project with the school involved children working with a professional artist/photographer on work that reinterpreted the Royal Pavilion through the eyes of the young people. Ms Basnett told the Panel that one of the issues was how to involve different schools: they often found that they were working with the same schools.

- 12.13 Written evidence to the Panel from the Cabinet Member for Culture, Tourism and Enterprise stated that over the last 5 years, and partly as a result of receiving funding from the Renaissance project, the learning services at RP&M has made great steps in improving its contacts with schools, holding teachers' focus group panels to address their needs.⁵⁵ Given the uncertainty over Renaissance funding, it is important to ensure that all secondary schools benefit from regular and consistent contact with RP&M and that the service proactively works with schools to help them make the most of what the service can provide.

Recommendation 10: *Logistical barriers (such as transport or staff cover) that are preventing secondary schools from fully working with the libraries and museums service need to be overcome. These services need to do as much as possible to identify and remove the obstacles. Closer collaboration with named people in all schools, including secondary schools, should help facilitate closer ties.*

- 12.14 It was suggested during the Panel's Inquiry that the museums service could include information in the packs given to new parents when they register the birth of their child, as the library service do. Equally, the Book Start scheme could include information on the museums and events going on there. The Panel felt that these ideas could be usefully taken forward.

Recommendation 11

Arts Champion in schools

- 13.1 The Panel was told that one of the tasks of the temporary arts development officer role (until November 2010) would be to look at the Express strategy. As part of this, they will update the database of 'Arts Champions' (or arts contacts) in each school. The idea of an Arts Champion arose out of the Express strategy and is a welcome one. There

⁵⁵ Written ev p 4

seem to be some informal networks of arts teachers that already exist but it would be useful to have a more formal and easily identifiable network. Ms Basnett of the Royal Pavilion & Museums service told the Panel that they worked with a Brighton Art & Design Network of art and design teachers but this was an informal network.⁵⁶ During the Panel's Inquiry, the point was made that it is important to reach children when they are still young and to engage them in the arts at an early age. The Arts Champions in schools could have an important role in this.⁵⁷

Recommendation 11: *The Panel recommends that each school identifies one person to be the cultural lead to advise on arts and cultural activities available both in and outside of school, and whose role is to link into other schools and arts groups across the city.*

Schools on Brighton & Hove Council's intranet – the Wave

13.2 As this report was being drafted, the schools in the city were given a page on the Council's intranet site, The Wave. This is a welcome move and the Panel look forward to hearing how the pages will be used and what information will be available on there.

Artsmark

13.3 The Artsmark is a national award scheme managed by Arts Council England. It was designed to provide a benchmark for arts provision that encourages schools to consider the opportunities they offer in art, dance, drama and music.

13.4 The Arts Council describes the application form for Artsmark as an "auditing tool", through which schools may gain an overall picture of their arts education provision. Through completing the detailed audit required to apply for Artsmark, a school can gain an overall picture of its arts education provision. Nearly 50% of schools in the city have now achieved the Artsmark, higher than the national average. Ms McCallum told the Panel that other schools that had not yet achieved the Artsmark came to Patcham Junior School to learn about it. This was one example of the good networking that went on across the city.⁵⁸

Recommendation 12

Creative Partnerships, Sussex and Surrey

14.1 Creative Partnerships was established nationally in 2002. By pairing the skills of creative practitioners (such as artists, performers, and architects)

⁵⁶ Ev 19/5/10

⁵⁷ Ev 19/5/10

⁵⁸ Ev 28/4/10

with teachers, Creative Partnerships aims to make the curriculum more accessible to young people by providing more creative ways to engage with the curriculum, and increase motivation for learning.

- 14.2 The main aim is to develop school children's potential, ambition, creativity and learning. Creative Partnerships is not an arts programme per se, but delivers programmes to help children work and think creatively. Ms Catherine Orbach, Director of Creative Partnerships, Sussex and Surrey explained to the Panel how the two main projects in Brighton & Hove operate. The *Change Programme* offers schools up to 3 years funding looking at how creative a school was, and what they could do differently. Creative Partnerships provides 75% of the project costs and schools match this with 25% from their own funds. Total budgets range between £10,000- 15,000. The *Enquiry Schools Programme* is a one year project targeted at specific learners and teachers. Schools work with a budget of £4,000, again split 75% and 25% between Creative Partnerships and the school. The ethos of Creative Partnerships is about using arts to inspire creativity across the whole curriculum. As the information in the case study shows, if the arts are used in a cross-curricular way, then subjects that can be traditionally hard to understand, can become 'cool'.
- 14.3 Creative Partnerships is funded by the Department for Culture, Media and Sport (DCMS), and by the Department for Education (DfE). However, this funding is ending in July 2011 and Creative Partnerships, Sussex and Surrey told the Panel that they were now looking at a future offer to schools that builds on the learning from the Creative Partnerships programme and continues to support schools in developing creativity of their pupils and staff.

CASE STUDY – PROVIDED BY CREATIVE PARTNERSHIPS

BALFOUR JUNIOR SCHOOL, ENQUIRY SCHOOL PROGRAMME 2008-9
Enquiry Question: ***How can creative techniques be used and impact on the teaching, learning and attainment of Maths across year 4?***

Creative Partner: Kevin Holland, theatre practitioner. Creative Agent: Sharon Mee. Lead teacher: Gaynor Entwistle

Description: Teachers and pupils in three year 4 classes worked with Kevin Holland from Bigfoot Theatre to develop "The Mantle of the Expert" approach to teaching and learning in Maths. The approach involves pupils role playing experts in a particular field. In this case pupils had to help save fictional Bubblegum TV Company by coming up with new ideas for a TV programme that would interest children and have a Maths focus. In small groups, pupils were asked to set up their own companies to respond to the brief. Working in small

groups, pupils enthusiastically developed their own ideas, working through very different approaches, processes and solutions. Kevin and the teachers worked 'in character' with each group.

Impacts: The project evidenced striking effects on pupil aspirations, attainment, motivation and confidence and their ability to work collaboratively. The most significant progress was in the 'core' (average ability group) where a substantial amount of the group made outstanding progress - some children even making a whole level of progress in one term. In addition underachievers were particularly motivated by this project and gained confidence. For staff the project offered significant professional development opportunities.

The project engaged children with the world outside their school by emphasising the real life dimensions of what they were learning. The legacy of the project has been a process that is being disseminated across the school in a range of curriculum areas. The aim to ally a creative approach with raising attainment in Maths was achieved - both of which were areas which featured in the SIP. Overall the project aims to raise pupils' confidence and communication skills were achieved.

Quotes – Children *"After a while I realised that we were doing Maths. I couldn't believe it, I usually hate Maths, but now it's like hey it's cool. Normally I'm in the bottom at Maths but during company time because it was fun, it was easier"*

"I liked the fact that we became adults, we were kind of in charge. More fun, makes us learn more."

"Teachers didn't seem as stressed, think it's because we were all enjoying ourselves so we were being good".

"Brilliant lessons"

Teachers: It was noted that confidence and motivation had also improved amongst the Year staff and that transfer of skills and knowledge was evident from the teachers involved:

"The children created Fantastic ideas for games using Maths questions and finding the answers"

"Good to see the able pupils challenged, by explaining to the less able pupils how to do it".

"It was especially pleasing to notice (in end of term numeracy assessment) that children who usually lack confidence and often omit questions in the test did attempt all the questions"

“Inspiring project”

“Realisation that for children who find it hard to stay focused, taking on a role really helps to keep focus and enthusiasm”

Practitioner

It was the first time Kevin had used the MOE approach in Maths.

“Gifted and talented children were given opportunities to take leading roles and coach other children in Year 4”

“I was surprised at the high standard of invention, amazing ideas for games using Maths questions and finding the answers. They could be real games”

“I was really encouraged to see all the parents at the celebration day. Many commented on how engaged pupils had been this term with Maths in particular”.

“The Mantle of the Expert” numeracy project at Balfour has already created a legacy of creative approaches to numeracy in the school. In a short enquiry schools programme, the teachers saw enough evidence of increased interest and attainment to feel confident in approaching numeracy in a creative way in the future. Since the project, the unit of work has been delivered by staff who experienced the work first hand, and they have passed their skills on to colleagues, who have now used the mantle approach in numeracy. The form of pedagogy has also spread to other areas of the curriculum, with companies being established for ICT and DT projects as well as food technology as well. This does show that with a willing school and a structured and considered approach even a short project can really change approaches and attitudes to the curriculum.”

14.4 Given the success of Creative Partnerships to date, the Panel felt it would be helpful to consider ways of assisting them during their transition period.

Recommendation 12: It would be beneficial for Creative Partnerships to become more involved with the Governors Network. The council’s Governor Support Team should find ways to take this forward in schools. The Panel request that a report back on this is brought to the Children and Young People’s Overview & Scrutiny Committee (CYPOSC) in twelve months time.

Recommendation 13

After school club

15.1 Many of the schools in the city offer after school clubs that include dance, drama and music. However, it is not clear is how easily accessible and how affordable they are. The importance of engaging children in a wide variety of activities out of school is not in doubt and as a city, we must do

all we can to ensure activities are open to all, regardless of age or wealth. Due to a lack of resources and time, and given the current uncertain climate, the Panel are not in a position to comment on what is available and at what cost. An audit of what is available and who accesses it, would, however, be a useful exercise.

Ride the Wave

15.2 Whilst the majority of after school clubs in the city offer paid-for activities, these may not be accessible to the less well-off families. In light of this, the Panel were very interested to learn about the *Ride the Wave* programme that is currently available to schools in the city. *Ride the Wave* provides funding to help ensure that out-of-school-hours activities are accessible to pupils who would not otherwise be able to afford them. The aim of the initiative is to improve pupils' well being, help raise attainment and narrow the attainment gap.⁵⁹ Those schools taking part in the programme were asked to supply detailed information on what activities children are involved in, and what they would like to do, in order to try and monitor the impact of scheme.

15.3 *Ride the Wave* is an interesting attempt to target the persistently hard-to-reach within schools. The Panel request that the feedback on how successful this programme is in encouraging parents and children to get involved in after school activities is reported to the Children and Young People's Overview and Scrutiny Committee (CYPOSC). Additionally, the Culture, Tourism & Enterprise Overview and Scrutiny Committee (CTEOSC) would welcome the results from children attending arts and cultural activities within the scheme.

Recommendation 13: The Panel recommends that the Children and Young People's Overview and Scrutiny Committee (CYPOSC) receives a report in 2011 on the number of children who engage in after school activities as a result of the Ride the Wave programme .

Recommendation 14

Criminal Records Bureau (CRB) checks

16.1 The issue of CRB checks arose during the Panel's discussions. Comments were made suggesting that CRB checks for arts practioners were not transferable across schools or organisations in the city. Parent volunteers were also not clear about whether or not a CRB check in one school or organisation is transferable to another. This is indicative of the confusion that currently surrounds the system for CRB checks.

⁵⁹ The funding totals £672,884. This equates to approximately £140 per pupil.

- 16.2 The council holds a list of CRB checked parent volunteers for schools and that list can be accessed by any school. It does not hold a list of people who have CRB checks for other organisations. Guidance issued for schools by the council states that for moves between schools in the city, the council's Human Resources Department should be contacted to confirm a CRB is on the system. If there is no need for a re-check, the Single Central Record can be updated.⁶⁰ If there is a 3 month gap since a person has worked with children, however, the CRB check will need to be resubmitted.
- 16.3 The Panel believes that there is a clear role for the council in clarifying the process of CRB checks, in particular in reference to schools. Anecdotal evidence suggests that both schools and volunteers are not clear on the system of CRB clearance.
- 16.4 In 2008 the Independent Safeguarding Authority (ISA) was established to oversee a new checking scheme called the Vetting and Barring Scheme. In June 2010 the Home Secretary announced that the ISA part of the new Vetting and Barring Scheme (VBS) due to start in July 2010 was being put on hold. The press notice stated there will be a remodeling of the system to "scale it back to proportionate and common sense levels". The Home Secretary went on to say:
- "The Government recognises that many businesses, community groups and individuals see the current scheme as disproportionate and overly burdensome, and that it unduly infringes on civil liberties".⁶¹*
- 16.5 The Panel believes that CRB checks should be transferable and that duplication should be avoided. There is an obvious requirement for a rigorous and robust CRB system but this system must not create an obstacle for working with, or volunteering to work with children and young people.
- 16.6 At the time of writing the Home Office had not announced the details of the remodeling of the ISA. Given the importance of the issue and the confusion across the city, the Panel request that the Chief Executive of Brighton & Hove City Council writes to the Home Secretary to call for a statement of clarification on the system of CRB checking. Lack of clarity is deterring arts practitioners from working with schools in the city.

Recommendation 14: The Panel recommends that the Chief Executive of Brighton & Hove City Council writes to the Home Secretary to request that

⁶⁰ Interim Guidance on CRB Disclosures, the Single Central Record and the new OFSTED inspection framework 21/10/09

⁶¹ Home Office press notice 15 June 2010

the reform of the system of CRB checks is conducted quickly in order to establish a clear system of transferable CRB certificates. Once it is known what the new system will entail, there is a role for the council in disseminating this information to ensure that schools and arts practitioners are very clear about the arrangements for CRB checking.

Recommendation 15

Conclusions

- 17.1 This Inquiry has highlighted the importance of the quality and accessibility of the cultural opportunities available to children and young people. Arts should be integrated into all children's and young people's experiences and used to inform their lives both in and out of school. The recommendations in this report are aimed at improving the cultural provision for *more* children rather than to be seen as a negative comment on what is available.
- 17.2 This report provides a quick snapshot of what is happening in the city for children and young people. There is a lot to applaud, with a great deal of good work and partnership working. There are, however, issues around communication, the availability and use of venues, appropriate and central space, and about how to ensure all children and young people can access the arts.
- 17.3 Given the current uncertainty of future funding, it is difficult to predict what resources will be available so it is imperative that the resources at the council's disposal are well spent and targeted. There is much good work going on in schools, although the Panel were not convinced that there is a sustained process of information dissemination through schools to pupils. The audit due to be carried out by Blatchington Mill School seems to make a great deal of sense and could be encouraged to be replicated elsewhere. A central web-based resource and named contacts (both in schools and in the council itself) will go a long way to help forge contacts, make links, and share good practice.
- 17.4 **The Panel were left with the impression that often it is the same schools, the same families, and the same children who are really making the most of what the city has to offer. It is time to concentrate on widening the accessibility of events, without any deterioration in quality. The Panel hopes this report will help the council and its partners achieve this aim.**

Recommendation 15: Implementation of these recommendations will be undertaken after 6 and 12 months.