



department for
culture, media
and sport



department for
children, schools and families

A Place for Culture:

Developing a local culture offer for all children and young people

improving
the quality
of life for all

Our aim is to improve the quality of life for all through cultural and sporting activities, support the pursuit of excellence, and champion the tourism, creative and leisure industries.

Department for Culture, Media and Sport

Our aim is to make this country the best place for children and young people to grow up by:

- making children and young people happy and healthy
- keeping them safe and sound
- giving them a top class education
- helping them stay on track

Department for Children, Schools and Families

Cultural experiences for every child and young person

A FORWARD LOOKING VISION

For the first time ever our children and young people will be given the chance, under the law, to experience at least five hours high quality cultural activities each week.

The Pupil Guarantee, announced in the 21st Century Schools White Paper, says that:

...through partnership between schools and other external providers (such as libraries, museums and performing arts organisations), every pupil should have access to high-quality cultural activities in and out of school, with an aspiration that, over time, this will reach five hours a week for all.

This is another important step in a movement which is transforming the way children and young people experience culture in and out of school.

This is how far we have come. We have:

- invested significantly in cultural education, with over £570m between 2008 and 2011 going to programmes delivered by a variety of agencies;
- introduced revised programmes of study for secondary schools since 2007 to cover art and design, literature, music and drama;
- ensured that the new primary curriculum will include an area of learning devoted specifically to understanding the arts, developing skills in the areas of exploring, investigating and experimenting; creating, designing, devising, composing and choreography; improvising, rehearsing and refining; and presenting, displaying and performing; and
- ensured that an increasing number of primary school children are learning a musical instrument.

This is how we are turning that experience into a programme for every child and young person. So that, working together, schools, local authorities and cultural organisations are helping children and young people to benefit from the opportunities these developments have created.

Wayne McGregor ***Youth Dance Champion***

"I am passionate about dance which is not only an enormous part of my life, but has opened many intriguing doors for me; I am very pleased now to have the chance to help open similar doors for other young people. When I first discovered my talent for dance, I was fortunate enough to be totally supported in my choice of future career. Not all young people are as lucky in that respect and I am proud to be a part of such an exciting initiative that I believe will inspire and create opportunities for more youngsters to try dance for themselves and be captivated by its visceral power."

There are many inspiring examples of such partnerships sparking new enthusiasms and interests and we are committed to making sure these opportunities reach all children.

Biddick Hall Infants and Customs House Find Your Talent

Cultural activity has boosted a South Shields infant school's Ofsted ranking. Biddick Hall Infants worked with Customs House Find Your Talent pathfinder to raise its ranking from 'satisfactory' to 'good'.

Biddick Hall Infants and Customs House's plan included music and film-making to help support the school's creative and cultural development. Most of all it gave a voice to the children.

Head teacher Myra Edwards says: "We have had a range of high quality artists, including Vocal Union and Arpeggio Films, working with the children and helping us as educators to have the confidence to develop a more creative approach to teaching. One of the outcomes has been a very positive Ofsted inspection which commended us on our move forward towards a more creative curriculum that engages and motivates children."

The programmes have helped to create a really positive environment for both the school staff and the pupils. Ofsted's most recent report in January 2010 states that "the curriculum both in and out of school provides exciting and stimulating activities promoting learning."

Myra Edwards explains how the programmes have benefited the children: "Many of our children come from challenging home circumstances but, in spite of this, have risen with enthusiasm to meet the new experiences provided by these people. It is lovely to pass through the school and hear joyous singing and see children absorbed in their learning, talking about their work and enjoying themselves.

"As a school we are committed to making our pupils 'lifelong learners'. We feel that the contribution of this project has been invaluable."

Overture 2012

Dance Umbrella is one of the world's most innovative programmers of new dance, each year producing a festival in London which showcases the best choreography from around the world.

Central to its mission is the commitment to bring non-professional performers into the festival and give them the opportunity to work with world class artists.

In November 2008 Dance Umbrella commissioned and produced a large-scale dance project working with young people from more than 30 London boroughs. *Overture 2012: Power and Passion*, was produced in association with Youth Dance England and introduced 120 young Londoners aged eight to 17 to the physical, emotional, artistic and aesthetic experience of professional contemporary dance.

Working with inspirational choreographer Royston Maldoom OBE, the young people created a full evening's work to Shostakovich's monumental *10th Symphony* which they performed with the London Symphony Orchestra at the Royal Albert Hall to audiences of more than 4,000. Five star reviews included praise from the Daily Telegraph, "for [the dancers] performing with a belief and commitment that made every movement speak volumes". While for the Times, "this was a truly extraordinary night".

Feedback from those who took part supported our belief that, regardless of experience, young people respond well to artistic input of the highest calibre. It also showed that the young dancers relished the large-scale performance opportunity and that everyone gained in confidence and self-esteem, particularly those with the least experience. As Otilie, one of the performers put it:

"I've had such an amazing time. Thank you! I'm completely indebted to Royston and the team because they've changed my life.

"I know now that I can do anything."

We have come a long way towards meeting our ambition. The latest data from our participation survey *Taking Part* suggests that over two thirds of young people aged 11-15 are already enjoying cultural activities, in and out of school, for five hours a week or more.

To get to those who don't – and to ensure that these opportunities really are universally available – we commissioned 10 very different areas across the country to test and develop new ways of delivering culture to children and young people. These Find Your Talent pathfinders are helping us work out how we define what the offer to children and young people should be and how we reach those with least opportunity.

The Find Your Talent programme put responsibility for delivery in the hands of local agencies working together and put young people at the heart of shaping the offer. This model is delivering the right results for children and young people and their families.

We will now apply what we have learned so that every child and young person has the opportunity to benefit.

Find Your Talent: North Somerset

Find Your Talent (FYT) is having a considerable impact on North Somerset Children and Young People's Services (CYPS). It has reached over 12,000 young people, funded more than 200 projects and firmly established in the minds of the senior leadership of CYPS the need to make a cultural offer for Children and Young People a priority.

In the last six months FYT has adopted a cultural hub structure to deliver a more strategic programme of work which is responsive to the needs and issues of the locality. Each of the five hubs are made up of schools, Extended Services, Youth Centres, young people and the cultural sector and aims to provide coherent delivery structures across formal and informal settings.

A pool of 40 Cultural Partners has been recruited from leading regional cultural organisations, some national players such as Royal Shakespeare Company, Rambert Dance and the London College of Fashion and individual local practitioners. Those partners have been placed within the Hubs to facilitate projects and new partnerships.

The Hub model is already encouraging joined up thinking and the culture offer is beginning to be seen as an intrinsic part of what the local authority does rather than being an add on. This is crucial for bringing the pieces of a jigsaw together and rather than adding another initiative to a saturated market. The emphasis is now on consolidating and re-aligning.

The pathfinder has been able to lever in additional money from across local authority services in support of the offer and its approach is a good example of how coordinating activity will make sure all children and young people have access to high quality, positive experiences by July 2011.

THE IMPORTANCE OF CULTURE FOR CHILDREN AND YOUNG PEOPLE

Carol Ann Duffy – Poet Laureate

“The first poem I learnt by heart was Ode to a Nightingale when I was 10 which was about the time I started writing. I was really encouraged by my teacher, Mrs Tilscher who typed up my poems. I still remember that shock of electricity seeing them on the page. There was something magical about seeing them being turned from childish handwriting into something printed on the page. They seemed to have a new life and authority, and it was as thrilling as having any book published.”

We are committed to a universal cultural offer because access to culture brings great benefits to children and young people:

- Through creating, performing and enjoying a wide range of cultural experiences, young people have the chance to develop new interests, raise their aspirations and develop untapped potential.
- Learning about the arts and having opportunities to take part in cultural activities provide powerful ways to further their personal and social skills. There is clear evidence that taking part in activities like drama or music can complement formal learning. And can reach out in new ways to young people who may have drifted away from formal education.
- Cultural activities can have a profound impact on attitudes and develop the very skills that employers in the creative industries tell us they are looking for in the future workforce: creativity, the ability to work in a team, imagination and discipline.

Telford’s Got Talent

Jack (14) is running his own dance classes thanks to his idea for “Telford’s Got Talent”.

He and his friend Sian approached Connexions4Youth and with help from the local council applied for a £10,000 Positive Activities grant to turn the idea into reality.

Jack, who comes from one of the town’s most deprived areas, joined the production team, and began writing action plans and risk assessments, organising auditions, boot camps and rehearsals and creating a live show performance.

With support from the local press “Telford’s Got Talent” reached more than 30,000 people and ended with a sell-out audience of 600 at the live show.

The project meant Jack got the chance to work towards a Silver Arts Award qualification. As part of the award he has set up his own dance group, attended events on sculpture, photo morphing and more, and interviewed the cast of Musicals in Motion to find out what it really takes to be a performer.

Since getting the award, Jack has been offered a school prefect position as well as funding for dance qualifications which will help him to run community dance groups.

His next move? To go for the Gold Arts Award.

For more information about Arts Award visit www.artsaward.org.uk

The strides we have made in music education have demonstrated the powerful effects of awakening and developing young people's interests and talents. We want to extend these effects to other cultural forms. We want to ensure that every child and young person has the chance:

- to **try** a range of cultural activities in and out of school;
- then to **broaden and deepen** their particular interests and skills; and
- if they have the ability and motivation, to turn their passion into cultural careers in the creative industries.

Quentin Blake – *Illustrator*

www.culturallearningalliance.org.uk

"To write and draw in a school magazine that I also had the opportunity to edit was significant; but probably even more significant, with hindsight, was to appear in school Shakespeare productions. It was not so much the parts but the sense of that whole experience; of identifying with characters, sensing mood, pace, emphasis, contrast, even though I was probably doing quite a lot of this fairly unconsciously."

Creative Partnerships: Royal Opera House

Since 2008, Creative Partnerships in the Thames Gateway has been delivered through an innovative partnership with the Royal Opera House and is now working with more than 100 artists in 110 schools across Essex and Hertfordshire, developing the creative and artistic skills of the next generation.

Collaboration with the Royal Opera House has opened the way for a wide range of artists to work with schools in a long term and meaningful way, providing a myriad of new opportunities for learning in and through the arts for schools. Creative professionals such as poets, dancers, painters and sculptors, writers, actors, film makers and photographers work with schools to inspire and support staff, governors, parents and children.

Successful projects over the last few years have included an inspiring collaboration with a storyteller taking children and teachers on a voyage of discovery as they re-classify and re-categorise the school's library books. They used the opportunity to explore journeys that books can take us on and awaken a love of reading and a collaboration with visual and sound artists. They worked with cameras and specialised photography equipment to explore the curriculum areas of 'Light and Sound' and 'Changing Materials'; bringing together science and the arts to support children's ability to learn.

The partnership with the Royal Opera House has also encouraged schools to develop opportunities for performance and experience of culture and the arts including a 12 school performance in a Southend shopping centre and opportunities for well over 1000 staff, students and their families to visit performances of opera and ballet at Covent Garden.

The new Royal Opera House Production Park in Thurrock, opening in autumn 2010, will be the UK's first ever national centre of excellence for technical skills, crafts and production for the performing arts and live music industries. This innovative partnership will help raise aspiration and skills for the future and open up new employment opportunities for the children and young people in the area.

TARGETING THE OFFER

There is widespread agreement that children and young people should have the chance to enjoy high quality cultural activities, but the challenge is to ensure that they all have equal access. It can't be left to chance, whether geographic, demographic or because of social or family circumstances.

Lily Allen (singer) ***Launch of Tune In, Year of Music***

"I wasn't any good at anything at that point in my life; I was a bit of a troubled kid, not very good at academia and stuff and she (my teacher) saw something in me, gave me some extra lessons, and started to build up my confidence."

The Find Your Talent pathfinders have found an unequal pattern of participation in cultural activities. The evidence shows that children and young people from poorer backgrounds miss out.

These are the children who stand to gain most from such opportunities but who, for a variety of reasons, are not still not taking part. They may feel that culture is not for them, or simply do not know how to get involved. The answer to this is not simply to put more programmes in place – but to make a focused effort to reach these groups and to remove the barriers to involvement.

In Harmony

Inspired by Venezuela's El Sistema, In Harmony Liverpool is one of three DCSF funded community development programmes using music to bring positive change to the lives of young children in some of the most deprived areas of England, as well as delivering significant benefits across the wider community. The programme, chaired by Julian Lloyd Webber, encourages participation in music – in the form of the Symphony Orchestra – which can have huge personal benefits for the children involved, providing opportunities to grow and develop, both socially and musically. Led by the Royal Liverpool Philharmonic, In Harmony Liverpool is based in West Everton, and is the result of a collective bidding and partnership approach by the West Everton community, Faith Primary School, Liverpool Music Support Service, Hope University and the Liverpool Philharmonic.

West Everton Children's Orchestra now regularly perform to great acclaim at the Phil's concert venue, and every primary aged child in West Everton has the opportunity to learn an instrument from aged four. Every person has a role. It combines leadership, teamwork, discipline, communication skills and respect with friendship, great fun and positive social experiences. It develops the foundations of musicianship and musical literacy through the enjoyment of learning, rehearsing and performing as an ensemble of musicians.

The outcome? Teachers, parents and pupils are reporting increased levels of concentration and application, improved behaviour and attendance

"You can see a spring in the step of the pupils and teachers It's a miracle". Parent.

"In Harmony is transforming the school and has brought a new energy to our community. The project is changing the lives of our pupils in unexpected ways; they want to be involved and to play an instrument. It has given them more purpose in life." Head Teacher, Faith Primary School.

Thanks to the pathfinders and other projects, we now know much more about how this can be done:

- Bringing cultural activity into the school day and enriching and extending the curriculum are essential if we are to reach children who would not take up opportunities outside school.
- Parental support is important so we cannot target children in isolation. Family cultural programmes and opportunities – including work to include parents of very young children in early years settings – are therefore a key component of any local offer.
- Older children can be heavily influenced by what their peers think and do. Programmes which have used young people as mentors or ambassadors are particularly promising ways of engaging the harder to reach.
- Getting information to families and young people in the right way is vital – many parents and pupils say they don't take part because they don't know what is on offer or how to access it.

VERVE at the Fitzwilliam Museum

Evenings of entertainment exclusively for young people are being held at The Fitzwilliam Museum. Nearly 180 young people came to the museum after hours for VERVE, a night of live music, performance, talks, hands-on workshops and gallery tours. VERVE, which was planned by a group of young people in conjunction with the Museum's Education team, was the first event of its kind at The Fitzwilliam Museum, and they are now planning to offer similar events twice a year.

A NATIONAL AMBITION, LOCALLY DELIVERED

We have invested heavily in national programmes, but the move towards localism and the success of the pathfinders means we need to rethink our delivery model. Following the principles set out in the 21st Century Schools White Paper, budgets and decisions will be increasingly devolved to the people that know their areas and young people best.

It is very clear from Find Your Talent that local authorities are often the glue that is needed to hold the individual offerings of schools, local authorities and cultural sector together. Their leadership can bring together services from across the authority, provide the overview of what is happening where and more importantly establish where the gaps are.

When this is working well:

- There is strong buy-in across different functions of the local authority;
- This partnership leads the development of a clear local cultural strategy;
- There is a nominated lead to drive forward the offer and ensure it is embedded within the mainstream practice of schools, extended schools and youth services;
- There are clear ways for young people to ensure their voice is at the heart of shaping the offer; and
- Schools play a central part by working together and joining up with the local authority hub or group.

Schools have a pivotal role to play in all this. And not just because of what they provide for young people within the curriculum. It is at school that passions and interests are ignited and can be followed up outside the school gates.

The curriculum offer is enriched through trips and visits as part of Learning Outside the Classroom and the activities offered through extended services, which also make schools the places where so many of these opportunities will be offered.

The Building Schools for the Future programme will shape spaces for performance and learning about the arts for generations to come. Specialist Arts colleges in particular should have a crucial role to play as hubs for their local culture offer.

We have provided updated guidance to local authorities on the work of Children's Trusts which should help to foster such approaches more widely. Local authorities, under Children's Trust cooperation arrangements, will be empowered to join up the many agencies and organisations working to improve outcomes for children and young people – and make sure that culture plays its part.

OUT OF SCHOOL PROVISION

Local authorities can build on the often excellent provision they currently offer to make sure it is targeted at the hardest to reach. Extended schools and Positive Activities are two of the most important areas in terms of reaching children and young people.

- Every school will be part of extended services by 2011 and we will make sure their arts and cultural offer is the very best it can be.
- Youth services provide an important route through to young people who otherwise might not have a chance to take part in activities out of school so we will make sure that the cultural offer is central to its provision. We have emphasised the importance of access to culture by children and young people in *Aiming High For Young People – three years on* published on 23 March 2010 and in particular guidance for developing provision on Friday and Saturday nights.

The Pie Factory

A Kent music project to engage hard to reach young people is going from strength to strength. Based in Ramsgate, Margate and Broadstairs, the Pie Factory brings urban music to groups of kids hanging around in 'hot spot' areas.

The project's mobile unit – a converted mini-bus – takes youth workers to parks, the seafront and housing estates where they help young people to write, perform and produce their own urban music.

Project leaders encourage young people to use their own experiences and opinions to shape their music – giving some of them a voice of their own for the very first time, and boosting their confidence.

Working closely with other youth projects, the local council and the police, the Pie Factory has helped to alleviate boredom on a Friday evening – boredom which often leads to anti social behaviour or crime.

An extra benefit of the project's 'doorstep' approach is that the team can encourage interested young people to take part in further workshops, and joining one of the Pie Factory's accredited courses.

GETTING THE BEST OUT OF OUR CULTURAL ORGANISATIONS

It is not only local authorities and schools who need to bring about this change.

There are a number of different agencies within the culture sector delivering a wide array of initiatives for children and young people which can sometimes seem uncoordinated and confusing. We want to streamline these structures to create a more joined up experience for children and young people. We will therefore ask the Arts Council England (ACE) to lead a review which will tell us how to create more coherent leadership and delivery of cultural education.

There is a clear expectation that schools will work with cultural providers to deliver the offer.

Many cultural organisations have already shown that they can offer programmes which deliver tangible benefits for children and young people and have successfully drawn on local funding streams to deliver them. For others, this will be a big change and they will need support to work in new ways.

Engaging Places

Engaging Places is a project that provides resources for teachers to use buildings and places, or the made environment, in their work. Engaging Places research shows that nine out of 10 students say they remember more from their learning when it is outside classrooms. As part of Engaging Places students from Jack Taylor, a 5-19 community special school in North London are working with the British Museum to support their learning in unfamiliar surroundings and increase confidence in going to grand historic places they might find intimidating.

In another Engaging Places project KS 2 and 3 students from Oak Hill pupil referral unit in Bristol are working with a local architect and Bristol Architecture Centre developing designs to regenerate derelict land by the city centre harbour. The students have been excluded from school and many have severe behavioural problems. Rob Deane, the teacher, reports a positive impact on both the students' behaviour and their achievement. One workshop was so successful students broke into spontaneous applause.

Also in Engaging Places, secondary school students from Trinity School in Kent are working with a local archivist, historian and planner to create a rough guide for their fellow students to encourage pride in the area. They are researching Crossness Pumping Station, an elaborate Victorian pumping station set in Erith Marshes.

www.engagingplaces.org.uk

ACE, the Museums, Libraries and Archives Council (MLA), the Commission for Architecture and the Built Environment (CABE), English Heritage and the UK Film Council will lead a programme together to build local arts and culture organisations' capacity to deliver.

ACE has redesigned its popular school accreditation scheme ArtsMark to complement this, so that it supports schools to continuously improve their offer.

MAKING IT HAPPEN

The role of Government is not to provide culture experiences for young people but to create the conditions in which local partnerships can flourish.

Effective delivery requires clear direction at national level which means consistent advocacy for the power of cultural education, support for the development and transfer of good practice and building the capacity of the key delivery bodies. To support the step change and sustained approach to local delivery we want to see, we will:

- Set out what a good offer looks like from a child/young person's viewpoint.
- Work with and through other partners such as ACE, MLA, English Heritage, CABE, the UK Film Council and the newly formed Cultural Learning Alliance to provide consistent communication on the benefits of cultural learning.
- Expect our delivery partners to ensure that funding for cultural education is used in direct support of the culture offer.
- Continue to build the evidence and knowledge base to show what works best and to ask our delivery partners to work together to build a bank of good practice case studies to demonstrate the value of their work.
- Reinforce the importance of Extended Services in bridging young people's experience in and out of school: regularly communicating with them about the importance of arts and culture.
- Work with the Cultural Learning Alliance to develop networks of Cultural Ambassadors with first-hand experience of the life-changing effects of cultural experiences to drive the formation of strong partnerships between schools, local authorities and cultural organisations.
- Establish a network of high profile champions to further the cause, working through the Cultural Learning Alliance, chaired by David Puttnam.

Together these measures, along with the flair, imagination and expertise of all the relevant partners and young people themselves, will take us further towards the realisation of this vision.

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